

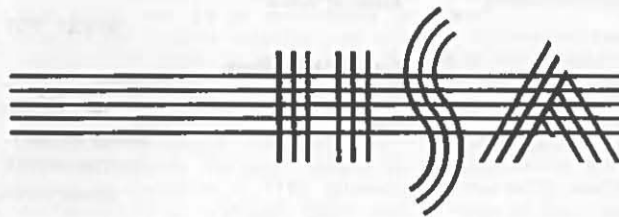
# THE DIAPASON

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

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THE HYMN SOCIETY OF AMERICA

## Annual Convocation

A Report by Arthur Lawrence

The Hymn Society of America held its annual convocation May 15-17 in Chicago, Illinois, with Fourth Presbyterian Church as center of activities and the location for a majority of events. Over 200 persons attended and were generally enthusiastic, despite the year's first hot weather.

Events began Sunday night with a choral festival and concluded Tuesday noon with festival worship. The time between was filled with addresses, lectures, reports, and several concerts; music exhibits were open for perusal each day. Some of the highlights of the convocation, which had an overall theme of "Hymnody in the Context of Worship," are mentioned in greater detail below.

The Hymn Society of America is a national voluntary organization founded in 1922 to promote new hymns and tunes; to increase interest in writing texts and tunes; and to encourage the use of hymns by congregations of all faiths. Numbering over 2000 members, the society publishes *The Hymn*, a quarterly, a semi-annual newsletter *The Stanza*, reports, papers, and new hymns. National headquarters are at Wittenberg University, Springfield, Ohio.

The opening choral festival was devoted to J. S. Bach's *Cantata 80, "Ein feste Burg,"* and Zoltan Kodaly's *Te Deum*. Morgan Simmons, organist and choirmaster at Fourth Presbyterian, directed the choirs of the church and orchestra; soloists were Diane Ragains, soprano, Jane Askins, contralto, Eric Johnson, tenor, and W. Herbert Wittges, baritone. Elliott Golub was concertmaster, and Mary Simmons was organist. My chief regret about the concert was that a train delay prevented me from hearing it, but the indications are that it was a splendid beginning for the convocation.

The events of Monday morning began with a service of worship that could serve as a model for any festive occasion. I had wondered how Sunday-weary church musicians would respond when they found themselves once again in church first thing the next morning, but the response was impressive and the Hymn Society proved itself well able to sing hymns, yielding that thrill experienced only when a large group sings with enthusiasm and conviction. Worship was aided considerably by the inclusion of all the hymns in the printed program, and they were, not surprisingly, well-chosen ones. Rabbi Edgar E. Siskin's sermon, "Come Let

Us Sing to the Lord," was devoted to Jewish contributions to hymnody. The children's choir of Grace Lutheran Church, River Forest, Illinois, sang motets and anthems, demonstrating the quality that such a group can attain. Paul Bouman was the director, and Margaret Kemper, the organist. The large Aeolian-Skinner was ably used on this occasion, both for accompaniment and to lead the hymns.

Addresses followed: Don E. Saliers (Candler School of Theology, Emory University) spoke on "The Nature of Worship" and John H. Boyle (Lorene Replegle Counseling Center, Chicago) spoke on "The Psychology of Worship." After lunch, Avon Gillespie (Capital University) gave a convincing lecture-demonstration on "Music and the Black Experience." Assisted by William Hamilton and the eight members of the Northwestern Community Ensemble of Evanston, he showed how vital the tradition of black hymn singing really is, with its use of simple chord structures, repeating words, and infectious driving rhythm. Most of all, he showed how group singing can be joyful, alive, and imbued with the spirit of the dance.

Gracie Grindal (Luther College) lectured next on "The Language of Hymnody and Worship," emphasizing the importance of a consistent tone in hymn texts, and showing how failure to achieve that tone will call attention to the words themselves, rather than to their meaning.

The concluding event of the afternoon was an organ recital by Wilbur Held (Ohio State University) devoted to works of Leo Sowerby (1895-1968), played at St. James Cathedral. Dr. Held played such vintage pieces as *Comes Autumn Time* and the passacaglia from *Symphony in G Major*, as well as *Meditation on "Luise,"* *Prelude on "The King's Majesty,"* *Whimsical Variations,* *Prelude on "Ad perennis vitae fontem,"* *Prelude on "Charterhouse,"* and *Postludium super "Benedictus Es, Domine."* It was appropriate to have a former student of the composer play at the church which Sowerby served many years, and the playing demonstrated the organ as best it could. One wonders, though, how Sowerby was able to tolerate such an ugly instrument for so long; perhaps the answer lies partially in the fact that many of his organ works were written for or inspired by the Skinner at Fourth Presbyterian.

The evening was devoted to a hymn festival at Holy Name Cathedral, where the Wheaton College Concert Choir under the direction of Rex D. Hicks sang a fine program. This group represents the best of the midwest choral tradition, singing a cappella works with a lovely unforced tone which was enhanced by the acoustics of the building. Works by Gretchaninoff, Victoria, Palestrina, Petrich, and Brahms made up the first half of the program. Following this, three new hymns by John La Montaine were sung by all. These works were commissioned by the convocation committee, which is to be commended for such activity. *Holy Spirit, But thou, O Christ,* and *This is the day* had strong melodies but, to me, were less telling than might have been the case, because of the neutral style in which they were composed. An anthem followed which was based on the same melodic material as the hymns. The choir also sang Heinz Werner Zimmermann's *Psalm 148*, which makes use of vibraphone and string bass to give an effect not usually associated with church, three American hymns well-arranged by Alice Parker (*Sing to the Lord, When I can read my title clear, Hark, I hear the harps eternal*), and William Walton's *Jubilate Deo*. The highlight was the use of the Vaughan Williams setting of *Miles Lane (All hail the power)*, with all present joining choir and organ in a mighty musical diadem.

The concert was followed by a reception at the Newberry Library, where an impressive display of hymnic treasures from the Chicago area had been assembled. Among the early prints and manuscripts to be viewed were *Etlich cristlich Lider* (Martin Luther and others, 1524), Sternhold

and Hopkins Psalter (1576), *Hymns and Spiritual Songs* (Isaac Watts, 1741), and the first Lutheran hymnal printed in America.

Tuesday's events began with a second address by Dr. Saliers, "Hymnody as an Expression of Worship," which was followed by a panel discussion on "The Music of Worship and Hymnody." The moderator was William J. Reynolds, president-elect of the society; he was joined by Sister Theophane Hytrek (Alverno College), Harold M. Best (Wheaton College), and Thomas Willis (*Chicago Tribune*). Trends were discussed and suggested musical qualities of new hymns given; some predictions were also made as to which new hymns would find lasting use. The presentations continued with a report by the president of the society, L. David Miller, on the activities of the groups and a projection for its growth, which is optimistic.

The convocation concluded with festival worship which centered around American hymns — the Shaker hymn *'Tis the gift to be simple* served as the focal point. The Alice Millar Chapel Choir of Northwestern University, under the direction of Grigg Fountain, sang expertly, giving an appropriate quality to the simple, sturdy style of Billings and settings from *Southern Harmony* and *The Sacred Harp*. Simplicity, however, was not the keyword for the brass accompaniments nor for the choral setting of the Shaker hymn, and here I found the tone mentioned in an earlier lecture to be inconsistent. The service closed with various settings of *Clap hands all people*, after which Mr. Fountain played the Sowerby *Toccata*.

I left this convocation with admiration for the dedication the members of this society have and for the ongoing work they are doing. The convocation committee, under the chairmanship of Dr. Simmons, did a fine job with the organization and presentation of the varied events. We wish the Hymn Society of America well in its rejuvenation and continuation.

Dr. Roberta Bitgood, president of the American Guild of Organists, has recently been re-elected to that office for a second term, according to information just received. Information on other results of the AGO election will follow, when details are made available.



Chicago's Fourth Presbyterian Church, location of Hymn Society meetings.

A number of brief editorials in the coming months will endeavor to explain the nature, content, and general stance of THE DIAPASON, from the viewpoint of the present editor. Such a series should logically begin with some background on the founding of this journal and its work through the years to the present. Instead, however, I wish to devote my initial attention to what is frequently the greatest problem both for the magazine staff and for the readers: *delivery*.

Every month, hopefully, you receive the issue through the U.S. mail, at least partly because we know of no better way to send it. We suspect that the person who has not experienced difficulty with this imposing example of American bureaucracy does not exist, and certainly bulk mailers have the most trouble. Although each issue is in the mail no later than the first of the month, delivery time varies wildly, even within the same locality. Contrary to occasional belief, *all* subscription copies for each month are mailed at the same time. We spot-check the dates on which issues are received in various cities and can conclude only that vagaries of delivery are most often traceable to the local office or delivery person.

Any governmental giant such as the Postal Service is bound to have difficulty keeping its working machinery operating efficiently, and occasional problems are inevitable. At the same time, we want every reader to receive each issue as soon as possible, yet we are powerless to do anything once that issue is in the mail. We suggest, therefore, that readers who do experience problems with delivery report such problems to their local postal authorities.

## In This Issue

With this issue, we resume news and reports from our foreign correspondents. Information on restored organs and a review have come from Dale Carr in Groningen and Larry Jenkins in London. We hope that such material will become of regular interest to many readers. It is entirely in keeping with the international nature of THE DIAPASON that news from non-American countries appear, even though the majority of our material will continue to originate from the United States.

Also this month, we begin material on the carillon, an instrument closely allied to the organ and to church music. The Guild of Carillonneurs in North America is a group which has worked in recent years to advance the art of this unique instrument, and we feel it to be an area now deserving of our attention. Both news and feature articles will be carried from time to time, and carillon recitals will henceforth be included in the calendar. Hudson Ladd, University of Michigan Carillonneur since 1971, will serve as editor for this material. He comes well-qualified for this work, having been first a church organist and later a student for two and a half years at the Netherlands Carillon School under Leen 't Hart. Mr. Ladd is widely known as a recitalist and has established at Ann Arbor the only carillon curriculum in North America. We welcome his contributions to THE DIAPASON.

In addition, we recognize this month the work of the Hymn Society of America, with a report on that association's 1977 convocation and annual meeting. The reorganization of the society in 1976 is an evidence of reawakened interest in hymnody; through our report, we direct your attention to this area of church music.

## A Biggs Recording

J. S. Bach: the Six Organ-Concerto Sinfonias from the cantatas. E. Power Biggs, organist, with the Gewandhaus Orchestra of Leipzig, Hans-Joachim Rotzsch, conductor. Sinfonias to Cantatas 29, 35 (2), 49, 146, 169; Sonata to Cantata 31; Chorale from Cantata 147. Columbia SQ 34272.

The legacy of the late E. Power Biggs rests in his many recordings, some of the most recent of which were still being processed at the time of his death. Such an example is at hand in his performance, with orchestra, of the six organ-concerto sinfonias from Bach cantatas, recorded in the Thomaskirche of Leipzig by VEB Deutsche Schallplatten for this 1976 Columbia recording. Also included are the familiar extended chorale from Cantata 147 ("Jesu, Joy of Man's Desiring") and the sonata to Easter Cantata 31. The chamber orchestra is conducted by the present-day kapellmeister of the Thomas Church in performances which are both competent and stylish. A nice touch is the use of harpsichord continuo, in addition to the solo organ.

As Mr. Biggs pointed out in the interesting program notes which accompany the attractively-packaged recording, these pieces are a bit unusual among the canon of Bach works. The obbligato organ part is a single melodic line, treated in much the way that an oboe or violin might have been treated in similar works. The sinfonias are largely reworkings of other pieces: the sinfonia to Cantata 29, for instance, is an elaborate redoing of the initial movement of the E-major partita for solo violin.

The sinfonia to Cantata 169 was originally the first movement of the E-major harpsichord concerto; that to cantata 146 was first the opening of the D-minor harpsichord concerto (which was probably derived in turn from a violin concerto now lost). To those who know these pieces in their other versions, these settings bring new light and show different aspects of some of Bach's most wonderful instrumental music.

The performances are all that one might hope for, and more. I suspect that Biggs had recorded all these works previously, but these versions exhibit some of his finest playing, with the advantage of up-to-date sound. Although this music is not at all like the solo organ works, it is beautiful and exuberant. Coupled with orchestra, the result is a musical unity that will give pleasure to any listener. I can fault only the slightly thin sound of the positiv (one manual, five divided stops, built for the church by Alexander Schuke of Potsdam) and the apparent treble emphasis in engineering. The stereo sound, however, is very pleasing and the surfaces of the disc are acceptably quiet.

I would hesitate to say that Mr. Biggs knew this would be among his last recordings, but I do know that he was both pleased and honored to be able to record in the Bach church. As he wrote in the jacket notes, "The privilege of making music with such distinguished artists, and in such august surroundings, was for me a most moving and treasured experience." This record, then, is one to be treasured by any admirer of either Bach or Biggs.

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

JUNE, 1977

Editor

ARTHUR LAWRENCE

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### NEW ORGANS

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts.

## Summer Activities

Composer Krzysztof Penderecki will be in residence for the Aspen Conference on Contemporary Music, which will take place from July 11 through August 1. The U.S. premiere of his "Utrenja, Part II: The Resurrection of Christ" will take place, and a number of concerts will be devoted to the general theme of "The Slavic Expression."

The Evergreen Conference will hold two summer sessions on church music in Colorado, from July 25-30 and August 1-6. David Britton will teach organ, Lester Groom will teach improvisation, and Louis H. Diercks will be in charge of vocal and choral work. The Rev. A. Dickerson Salmon serves as chaplain, and Wilber Held is dean. Further information may be obtained by writing Evergreen Conference, P.O. Box 366, Evergreen, Colorado 80439.

A Church Music Workshop, under United Methodist sponsorship but open to participants from all denominations, will be held July 10-14 at Olmsted Manor, Ludlow, Pa. Robert P. Anderson of Syracuse will teach organ techniques, repertoire, service playing and hymnody; George E. Tutwiler of Pittsburgh will lead choral techniques, repertoire and handbells; and Jean F. Wilmouth Jr. of Pittsburgh will deal with Orff instruments and eurythmics. Further information may be obtained by writing the director, Janet M. Carlson, 16 Chestnut St., Kane, PA 16735.

Saratoga-Potsdam Choral Institute, Potsdam, New York, July 31-August 18. Brock McElheran will be the director and will teach choral masterworks; varied electives will be available from a large staff. Choral works by Beethoven and Copland will be performed with the Philadelphia Orchestra, under the direction of Eugene Ormandy, Aaron Copland, and Robert Shaw. For further information, contact The Director, Saratoga-Potsdam Choral Institute, State University College, Potsdam, New York 13676.

Flint Hills Choral Symposium, Manhattan, Kansas, June 18-26. John Alldis will direct the symposium chorus and a chamber choir, Rod Walker will teach choral conducting and pedagogy, John Lilley will teach choral literature, Chappel White will instruct choral musicology, and Hanley Jackson will be in charge of the electronic music studio. Credit is available; emphasis will be given to the Mozart Requiem, the Vaughan Williams Mass, and contemporary American music. For information, write Rod Walker, Symposium Director, Music Department, Kansas State University, Manhattan, Ks. 66506.

Flanders Festivalleuven, Belgium, September 6-10. A course in baroque and rococo music will be given, with Robert Kohlen teaching harpsichord and continuo. Concerts will feature unusual aspects of music from the period. Further information is available from Flanders Festival, August Reyerslaan 52, B-1040 Brussels, Belgium.

# Two Organs Restored

by Dale Carr

The first phase of the restoration of the organ in the Martinikerk in Groningen, the Netherlands, has recently been finished. The pipes of the *rugwerk* and the *bovenwerk* are regulated (24 registers), the case is beautifully restored, and all of the front pipes are in place. The *hoofdwerk* and *pedaal* pipes and action are to be undertaken as soon as the federal subsidies are confirmed. The work is being done by Jürgen Ahrend of Leer (in West Germany, about 40 miles from Groningen), under the supervision of Cor Edskes, adviser for the church.

When finished, the organ should approach its condition of 1740, following the rebuild by A. A. Hinsch. Older work remains from F. C. Schnitger (1729), Arp Schnitger (1692), and A. de Mare (1542); the oldest parts of the instrument date from 1481.

Some features of the restoration may serve to whet the reader's appetite for a fuller report when the work is completed: The feet of the 32' Praestant had sagged badly under the weight of the pipes. They were repaired in the church rather than in the builder's shop: in the wall of the church there is still a large hole where Schnitger placed the mandrels for these pipes, and the repairs were carried out after the fashion of the original manufacture.

The case presents a spectacular appearance: the woodwork is painted a dark olive-green, the elaborate carvings (statues, pipeshades) are richly gilt, and the case pipes covered with tin foil.

The organ had been electrified in 1939, but the old keydesk from the hands of F. C. Schnitger was preserved. This has been repaired, along with the remaining old windchests. The keys, which were sawed off in 1939, and the key action, are new.

The pitch is about a half tone above A-440; the temperament, following Hinsch, is nearly equal.

The disposition quoted below is taken from Joachim Hess: *Dispositien der merkwaardigste Kerk-orgelen* (Gouda, 1774); Hess's source was J. W. Lustig, organist of the Martinikerk at the time of Hinsch's work.

## Rugwerk

- 16' Quintadeena
- 8' Praestant
- 8' Bourdon
- 8' Roerfluit
- 4' Octaav
- 4' Speelfluit
- 2' Octaav
- 2' Fluit
- 3' Ged. Quint
- 3' Nazat
- 2st. Sexquialtra
- 3st. Cimbél
- 6st. Mixtuur
- 16' Basson
- 8' Schalmey
- 8' Hautbois

## Hoofdwerk

- 8' Praestant
- 8' Gedact
- 8' Quintadeen
- 4' Octaav
- 2' Octaav
- 2st. Tertiaan
- 3st. Cornet
- 4st. Scharp
- 4-6st. Mixtuur
- 8' Trompet
- 8' Viola di Gamba

## Bovenwerk

- 8' Praestant
- 8' Holfluit
- 4' Octaav
- 3' Nazat
- 2st. Sexquialtra
- 4st. Mixtuur
- 16' Trompet
- 8' Voxhumana

## Pedaal

- 32' Praestant
- 16' Praestant
- 8' Octaav
- 8' Gedact
- 4' Octaav
- 2' Octaav
- 2' Nagthoorn
- 4st. Mixtuur

- 16' Bazuin
- 8' Trompet
- 4' Cornet
- 2' Cornet
- 2 tremulanten
- 1 coupler

Trinity College Chapel, Cambridge, England

Restoration and rebuilding of the organ were completed in 1976 by Metzler of Zürich, Switzerland. The old pipe-work (\*) and the original parts of the cases (*hauptwerk* 1708, *rückpositiv* 1694) are by Father Smith. The instrument is being inaugurated by a series of 24 weekly recitals of the organ works of Bach, performed by Dr. Richard Marlow, organist and director of music at Trinity College and conductor of the Cambridge University Choir.

## Hauptwerk

- 16' Principal\*
- 8' Octave\*
- 8' Hohlflöte
- 4' Octave\*
- 4' Spitzflöte
- 2-2/3' Quinte\*
- 2' Superoctave\*
- III Sesquialter
- IV Cornett
- IV-V Mixtur
- 8' Trompete
- 8' Vox Humana

## Rückpositiv

- 8' Principal\*
- 8' Gedackt
- 4' Octave
- 4' Rohrflöte
- 2' Octave
- 2' Gemshorn
- 1-1/3' Larigot
- II Sesquialter
- III Scharf
- 8' Dulcian
- Tremulant

## Schwellwerk

- 8' Viola
- 8' Suavial
- 8' Rohrflöte
- 4' Principal
- 4' Ged. Flöte
- 2-2/3' Nasard
- 2' Doublette
- 1-3/5' Terz
- IV Mixtur
- 16' Fagott
- 8' Trompete
- Tremulant

## Pedal

- 16' Principal\*
- 16' Subbass
- 8' Octavbass
- 8' Bourdon
- 4' Octave
- V Mixtur
- 16' Posaune
- 8' Trompete
- 4' Trompete

2 couplers to Hauptwerk, 3 couplers to Pedal

## Contest

A Choral Music Composition Contest has been announced by Alpha Omega chapter of Phi Mu Alpha Sinfonia fraternity, in conjunction with the Carnegie-Mellon University music department. Prizes of \$100, \$50, and \$25 will be given for an original work of any style for SATB chorus, with or without accompaniment (large instrumental ensembles excluded). The work may have one or more movements but should not exceed 12 minutes length, and must be postmarked no later than November 1, 1977. Further information is available from Mr. Paul K. Fox, Contest Director, Alpha Omega Chapter, Phi Mu Alpha Sinfonia, c/o Carnegie-Mellon University, College of Fine Arts, Department of Music, Pittsburgh, PA 15213.

# Simon Preston in London

by Larry Jenkins

One of the most revered and least heard organists these days is Simon Preston. Since becoming organist at Oxford's Christ Church (a job which involves being not only a cathedral organist but also college organist and master of the chapel choir, since the church is both cathedral and college chapel) Preston has favored doing his job to public appearances as a recitalist. When one hears his choir one does not wonder at such a preference, for he has forged in Oxford a truly magnificent ensemble whose many recordings attest to their excellence.

But it was as organist that he appeared in the Royal Festival Hall on Wednesday, March 9, and to judge by the size of his following, he is sorely missed. Choosing a varied program, rather than the nearly all-Bach format usually served up at these Festival Hall recitals, (a hangover from the days when the Festival Hall organ was thought to be a neo-classic instrument and fit only for the performance of German baroque music), Preston unveiled a steady procession of musical pleasures in a well chosen list.

Beginning with a subdued and introspective *Ciacona in E Minor* by Buxtehude, Simon Preston then progressed to the Bach *Tocatta and Fugue in F (BIVV 540)*, played as beautifully as

one could ever wish to hear it played. The toccata almost metronomic in its steadiness and solidity, although sounding transparent and light by virtue of clever registration; the fugue was reeled out in all its inherent grandeur, ending with an outburst of glory from the player, not the registration, which had been the full plenum throughout.

To prove what I said about the Festival Hall organ in the preceding aside, or rather to disprove what is thought, the Franck *Cantabile* was as "authentic sounding" as if it were being heard at Ste. Clothilde, and warmly and caressingly played, too.

One sometimes groans inwardly when one sees that an organist has programmed the Reubke *Sonata on the 94th Psalm*, if only because of the length of the piece. Simon Preston proved, however, that it only sounds long because it is more often than not played in such a manner as to seem interminable. Not so this performance. Such a unity as I never imagined possible was brought out in this enigmatic piece through the performer's thorough understanding of its structure and the harmonic influences on its composer. Preston may be one of the very few organists equipped with the necessary technique and sensitivity to play this sonata. In any case, it was a truly magnificent performance.

## Letters to the Editor

### Duke University Flentrop (again)

May 10, 1977

To the Editor,

Since the appearance of the Fenner Douglass article on historical perspective, I have been watching the letters column with great interest, as I knew that there would be an angry response.

I have opinions about action and tonal design myself, but don't want to involve myself totally by stating them. I would just like to ask a question.

At the close of his article, Prof. Douglass attacks eclectic organs, implying that they cannot be great works of art. What are his comments on the fact that the new Duke University instrument contains (classic) North-West German, Dutch (both ancient and modern), French and Spanish elements?

I might also ask: why play a work by Franck on an instrument not designed with that music in mind, as Mr. Douglass did at the dedication? I know that the music will "work;" so will Bach on

a Hook, but is either of the two examples a demonstration of authenticity?

Sincerely,  
David Snyder  
Buffalo, NY

### Finney Fantasies

To the Editor:

Many thanks for the informative article on the Finney fantasies. I am glad to see these masterpieces given front-page space.

In the author's list of *errata* in the published edition, she has omitted an incorrect metronome mark in "Advice which the hours of darkness give." On p. 7, second score, the mark should be 60=quarter-note, not the eighth, as printed. I have this information in a letter from Dr. Finney.

Sincerely,  
John David Peterson  
Associate Professor of Music  
Ohio Northern University

## American Institute of Organbuilders



The Board of Directors of the AIO held an all-day business meeting on April 30 at the Royal Court Inn, near Chicago's O'Hare field. All board members were present, having come from Utah, Pennsylvania, Texas, Kansas, and Ohio to discuss and conduct the business of the institute.

The Fifth Annual Convention of the American Institute of Organbuilders has been announced for October 2-5, and will take place in Pittsburgh, Pa. Preliminary plans call for a number of concerts, lectures, demonstrations, and exhibits, taking place Sunday evening through Wednesday. Registration and check-in at the Ramada Inn will take place Sunday afternoon, and the events will conclude with a Wednesday-evening banquet. Harry Ebert is chairman of the convention committee. Complete details will be announced in a forthcoming issue of THE DIAPASON.

# Felix Alexandre Guilmant

by Calvert Johnson

(conclusion)



Felix-Alexandre Guilmant at the console of Ste-Trinité

## THE ORGAN SONATAS

Guilmant's eight organ sonatas portray well his classical tendencies. More than Franck, Widor, or Vierne, Guilmant's selection of movements, key relationships, and substructures of movements follow classical practices. It is not without reason that the one sonata (the Seventh) to deviate slightly is subtitled "Suite."

Following well-established sonata conventions, Guilmant's sonatas contain three or four movements;<sup>12</sup> the basic structures of these movements follow tradition. The first movement of all but the unique Seventh is in sonata-allegro form. The second movement is ternary or rounded binary. The last movement is either a sonata-allegro structure (often freely developed) or a fugue. The third movement of longer sonatas is a rondo, and of the four such examples, one is a scherzo with two trios and one is a minuet with trios. Additional movements are in various designs, including a free movement in the Fifth, a free binary plan in the Eighth, and a fugue and another ternary structure in the Seventh (see table of movements).

The selection of tempi and keys for the movements also follows definite classical patterns. The sequence of "fast-slow-fast" is used in every Sonata except the Fourth, which has "fast-slow-faster-fast." The Seventh consists of the pattern used twice. In every case, the first and last movements are in the tonic key. However, three of the five Sonatas in minor tonality end on the tonic major, of which two final movements begin minor and end major. The greatest variety of key relationships occurs in the second movements, with preference given to keys a major or minor third above or below the tonic. For longer sonatas, the third movement is

always in the tonic. Additional movements use the tonic, dominant, or a third relationship.

There is no true cyclic material, as in the works of Beethoven, Franck, or Vierne. The closest is the parade of themes from previous movements in V:4 and the re-introduction in the Third of theme I of the first movement in the coda of the third movement. Several themes in different movements of the same sonata begin with similar or identical melodic patterns, but in different rhythms (Example 1).

Guilmant's thematic material is primarily melodic. Most themes include repetition of all or parts of the melody. Occasionally, this repetition is in a different key or modulates to another tonal center. Restatements of smaller sections may be sequential, transpositions, or altered by modulation (Example 2).

For the sake of brevity, only the sonata-allegro movements and fugues will be discussed below. Most details of Guilmant's compositional style may be observed in these movements, particularly with regard to harmony, texture, and development.

### The Sonata-Allegro Movements

Guilmant's treatment of the sonata-allegro structure is almost entirely classical. Thus, by definition, there are two contrasting themes in "opposing" keys, presented in an exposition, developed partially or entirely in a variety of keys, and both recapitulated in the tonic.<sup>13</sup>

The exposition is normally treated in a straight-forward manner, but certain movements contain extensive developments within the exposition. If any exist, they are mostly on theme I and are often fugal. The most developed example is theme I of V:1 which is presented in a long fugato after an already-extensive development (Example 3).

Guilmant's developments vary a great deal; the longer ones include fugal or imitative sections. Theme I is emphasized, although other material is included.<sup>17</sup> Counterpoint is important in many developments. Although true motivic development does appear, Guilmant's usual procedure is restatement of all or larger parts of the themes in a variety of keys, occasionally with altered textures. A great variety of harmonies may be strung out in this section, but basic tonal centers are nearly always closely related to the tonic. His favorite method of modulation is by enharmonic common-tones in which one or two notes will be retained enharmonically, while other chord tones change.

Due to extensive developments in both exposition and development, the recapitulations are short. Theme I is normally curtailed and slightly altered. Theme II is usually identical to its first exposition, but stated in the tonic. An unusual key relationship appears in I:3 — theme II is on the submediant in the exposition but on the major tonic in the recapitulation (Example 4). Only two cases of further development occur — I:3 and VIII:1.

Every sonata-allegro movement has a coda following the recapitulation. In some there is merely a repetition of parts of thematic material (I:3, II:1, and VII:6). In others a full scale development is included (I:1, II:3, IV:1, and VIII:1). Theme I is always included. Other material is occasionally found.

Guilmant took the most liberties with the classical sonata in the use of transitions between themes or between major sections. The transition between themes in both exposition and recapitulation is always linked or merged with theme I and modulates to the tonal center of theme II. These "dependent" transitions between themes in these sections are similar or identical except for tonality. The transitions between major sections are treated in a great many ways, including the use of new material ("independent" transition), scales, arpeggios, thematic fragments, or none at all.

Although no advances in structure or developmental techniques can be found in Guilmant's classical sonata-allegro movements, the better movements exemplify the best of Beethoven's techniques. The least interesting are the result of merely filling standard forms with uninspired material, but with carefully detailed construction.

### The Fugal Movements

As an integral part of a multi-movement French symphonic organ composition, the fugue is treated best by Guilmant, and the best movements in his Sonatas are the fugues. The extent and quality of contrapuntal composition is indicative of Guilmant's interest in the past, especially Bach's music.

Five Sonatas have fugues, only one of which (VII:4) is not a final movement. The middle section of ternary VIII:2 is also a fugue. In addition, there are fugato sections in many other movements so that every Sonata contains some fugal writing. These fugues fairly consistently follow the outline of the scholastic fugue described by André Gedalge<sup>18</sup> and others. There are typically four voices, a subject with its answer, and a countersubject with its answer (except in VII:4 and VIII:5 theme 1). The basic structure is exposition, episode, counterexposition, a series of alternating episodes and recurrences of the subject or answer in various keys, a pedal point and stretto, and a closing or coda.

The exposition consists of entries by each voice in succession, alternating subject and answer, accompanied by entries of the countersubject in the preceding voice, if a countersubject is used. A number of attributes of a Gedalge "school fugue" subject and countersubject may be observed in Example 5. The subject is five measures long; the range is limited (to a minor ninth); there are only a few rhythmic figures. Although this subject modulates to the dominant most stay in the tonic. The countersubject is derived as a development of several motives of the subject. Although the voice entries follow various patterns, such as S-A-T-B, or A-S-T-B, each new voice is an outside voice which provides more distinct audibility.<sup>19</sup>

## TABLE OF MOVEMENTS

Sonata	Mvt. 1	Mvt. 2	Mvt. 3	Mvt. 4	Mvt. 5	Mvt. 6
1	Sonata	R. Binary	Sonata			
2	Sonata	R. Binary	Sonata			
3	Sonata arch	Ternary	Fugue			
4	Sonata	Ternary	Rondo	Sonata		
5	Sonata	Ternary	Rondo	Free	Fugue	
6	Sonata	Ternary	Fugue			
7	Rondo	Ternary	Rondo	Fugue	Ternary	Sonata
	Sonata-fugue	Ternary	Rondo	Binary	Fugue	

## LIST OF ORGAN WORKS

### Organ Solo

- Allegro*, op. 81; Schott  
*Chant du Matin, Bluettes*, no opus known; Schott  
*Chorale und Weihnachtsgesänge*, op. 93 (*Choral et Noël's*); Schott  
*Final alla Schumann*, op. 83; Schott  
*Grand chœur en form de marche*, op. 84; Schirmer  
*60 Interludes*, op. 68; Schott  
*Konzert (Fughetta)*, op. 29; Schott  
*Méditation sur le Stabat Mater*, op. 63; Schott  
*Offertoire sur un thème grégorien*, no opus known; Schola Cantorum  
*Noëls (Offertoires et Elevations)*, op. 60; Schott  
*L'Organiste liturgiste*, op. 65, 10 volumes; Schott  
*L'Organiste pratique*, op. 39, 41, 46, 47, 49, 50, 52, 55-59, 12 volumes; Schott  
*3 Oraisons*, op. 94; Schott  
*Pièces dans différents styles*, op. 15-20, 24, 25, 33, 40, 44, 45, 69-72, 74, 75, 18 volumes; Schott  
*18 Pièces nouvelles*, op. 90; Schott  
*Eight Sonatas*, op. 42, 50, 56, 61, 80, 86, 89, 91; Schott  
*Sept Morceaux*, op. 77; Novello  
*Premières Vêpres des Apôtres*, no opus known; Schott  
*Fantasie sur deux mélodies anglaises*, op. 43; Novello

### Organ and Orchestra

- Adoration*, op. 41 (string orchestra), Schott  
*Allegro*, op. 81, Schott  
*Final alla Schumann*, op. 83, Schott  
*Marche élégiaque*, op. 74, Schott  
*Marche fantaisie*, op. 44, Schott  
*Marche funèbre*, op. 41, Schott  
*Méditation sur le Stabat Mater*, op. 63, Schott  
*Symphony 1*, op. 42, Schott  
*Symphony 2*, op. 91, Schott

The counterexpositions follow Gedalge's rules of containing only two entries which reverse the order of the exposition (now answer-subject) and the order of the voices. A voice previously with the subject now has the answer, and vice versa.

Guilmant's episodes invariably are imitative or have sequential passages based on material of the subject, answer, countersubject, or free parts of the exposition. Often the same material reappears in episodes throughout the fugue, but in different forms. Due to the nature of the treatment of material, a great deal of harmonic movement can be expected in these sections. Guilmant most often uses the circle of fifths, a pendular motion between two related keys, or a series of step-wise ascents or descents.

Guilmant was rather independent of Gedalge in his strettii. Although some cases of actual overlapping of voices in full restatements of the subject or answer do occur (III:3, and VIII:5), most of the strettii are based on merely the head of the subject (Example 6). Guilmant's strettii appear almost anywhere, including combinations with a pedal point (VI:3).

Pedal points also appear in various spots and with varying treatments. Although generally reserved for the end of a fugue, Guilmant's pedal points also appear at other places. There are usually two main pedal points in each fugue. The most common pitch is the tonic, but also included are the dominant, subdominant, and dominant of the subdominant. This is the section of greatest harmonic liberties.

Several fugues are unusual. Most interesting is the use of two subjects, each with its own answer and countersubject and full exposition in VIII:5. The normal fugal development appears after the exposition of subject II in this fugue, except that both themes are used simultaneously. William Carl mentioned Guilmant's improvised fugues with two subjects treated in a similar fashion.<sup>20</sup> Finally, there is a blend of chorale and fugue in V:5, including simultaneous presentation of both chorale and subject.

#### CONCLUSION

Today, Alexandre Guilmant is an often neglected figure, but he should not be overlooked, because of his significant contributions to organ music as teacher, performer, editor, and composer. Interest by his contemporaries in music of the past and in its proper performance is largely due to his efforts, and Guilmant helped popularize then-contemporary works. He was the first to perform this music widely and to teach it to his students. By his extensive concert tours, Guilmant was among the

first to raise popular interest in the organ and in organ music. Thanks to his historical editions, old music became generally available. As professor of organ at the Paris Conservatoire and privately to countless foreign students, he influenced rising standards of performance and technique considerably. The well-developed and highly controlled playing of so many French, English, and American organists stems from Guilmant's role as a teacher.

Guilmant was equally influential as a composer. The exceptionally low standards of organ composition, improvisation, and performance demanded a new strict discipline. This is well provided by Guilmant's works, especially his eight Sonatas. Solid, careful construction pervades; detail is important in these classically-oriented structures. Innovation of form does not appear; rather, traditional approaches have been applied. Certainly, Guilmant was among the earliest French composers to write fully developed sonata-allegro movements and fugues for the organ. This is more significant considering the prevalent trend to extended free structures, not only in France, but also in Germany and elsewhere.

Guilmant was not merely a reactionary force in the French school of organ composition; rather, he was an integral part of the symphonic movement. Like Franck and Widor, Guilmant was a Cavallé-Coll supporter, and his influence, especially in regard to inclusion of full mixture work and mutations, is appreciable. In composition, Guilmant was a true symphonist, using the organ as an ensemble instrument, and he was an innovator in the use of the organ. A contemporary critic, Harvey Grace, assessed Guilmant: "As a great all-rounder, he is certain of a permanently high place in the history of organ music."<sup>21</sup>

#### NOTES

<sup>15</sup> The exceptions are the *Seventh* (six movements), the *Fifth* (of which the fourth of five movements is really only a transition), and the *Eighth* (of which all five movements are full length and fully developed).

<sup>16</sup> The only exception is III:1, a sonata-arch movement in which only theme I appears in the development, and the themes appear in reverse order in the Recapitulation, theme I merging with the coda.

<sup>17</sup> There are isolated examples of a development theme (IV:4 and VI:1).

<sup>18</sup> *Treatise on the Fugue*, trans. and ed. by Ferdinand Davis, (Norman, Oklahoma: University of Oklahoma Press, 1965).

<sup>19</sup> Except VIII:2 in which the order is A-S-B-T.  
<sup>20</sup> "Alexandre Guilmant: Noted Figure Viewed 25 Years After Death," *The Diapason*, XXVII (July, 1936), p. 8.

<sup>21</sup> *French Organ Music, Past and Present*, (New York: H. W. Gray Company, 1919), p. 115.

Example 1: VI:1 Theme 1  
Alf<sup>o</sup> con fuoco.

VI:3 Theme 1  
Lento  
f GO.

VI:3 Theme 2  
(Adagio)  
pp Récit: Voix Céleste  
pp

Example 2: VIII:3 Theme 1  
f GO.

Example 3: VI:1 Theme 1  
Allegro appassionato

fugato on theme 1  
m. 35

Example 4:  
Andante maestoso (Theme 2 Recapitulation)  
m. 29c  
fff

Example 5: V:5 Subject and Counter-subject

f GO.

Example 6: VII:4 Subject  
Allegro con brio

Stretto

# The Carillon Today

by Hudson Ladd

Within the broad spectrum of campanology (the study of bells) there is a thin segment relevant to the musical uses of bells in the Western Hemisphere. Whereas the study of bells includes such disciplines as history, biography, archaeology, architecture, anthropology, metallurgy, military and social sciences, comparative religions and, of course, music, the musical uses of bells in our culture are but three, namely the handbell, the chime and the carillon, the latter being the most musically sophisticated. This article deals with the carillon and its relevance to its surroundings. The socio-musical responsibilities and, ultimately, the wide reaching possibilities of the carillon stem from the fact that it is a public musical instrument which speaks not to a concert hall or church but rather to a locale, reaching all persons within that area. It is for this reason that the carillon performer (carillonneur) must accept not only full musical responsibility for the performance but also a very definite social responsibility.

The articles of incorporation of The Guild of Carillonners in North America, an active and viable gathering of performers, students and enthusiasts who promote the carillon art, describe a carillon as "... a musical instrument consisting of at least two octaves of carillon bells arranged in chromatic series and played from a keyboard permitting control of expression through variation of touch. A carillon bell is a cast bronze cup-shaped bell whose partial tones are in such harmonious relationship to each other as to permit many such bells to be sounded together in varied chords with harmonious and concordant effect."

This definition limits only the minimum number of bells for a carillon, yet the most common range of the approximately 180 North American instruments is four or more octaves. The carillon is often a transposing instrument, caused by earlier thinking that transposition down would add more "weight" and hence more beauty to its music; transposition up is sometimes necessitated by financial considerations. Currently there are strong feelings that a carillon should be of at least four octaves range and in concert pitch, with the possibility of bass and/or treble extensions.

The carillon is performed from a console which the casual observer would

liken to that of an organ, for a pedal-board is involved. Indeed, there is evidence that the carillon console was derived from the organ console of early 16th-century Europe. However, a musician, upon closer examination, would quickly see that carillon performance is much closer related to that of the piano, for a touch is involved that permits a wide range of dynamic control, which in turn allows for musical interpretation. The console, consisting of a keyboard and pedalboard, offers the performer direct mechanical control of the clappers by means of metal trackers. This connection—from the performer, through the console, to the trackers and the simplistic action, to the clappers and hence to the sound producers themselves, the bells—must be kept as short and as intimate as possible. A close relationship between the performer and his sound producers allows for articulate, sensitive and interpretative performance which in turn leads to public awareness and musical appreciation. Therefore, it is a rare opportunity to witness carillon performance, since the carillonneur is often high in the tower among the bells. The carillon console is always placed in a sound-controlled room called a "playing cabin" which rarely affords adequate space for visitors. (Because of this and other special considerations necessary for a successful carillon installation, it is imperative that the carillon purchaser and the tower architect closely consult with a trained performer who understands the characteristics of the instrument.)

Whereas the console provides the carillonneur with a keyboard and pedalboard having the same octave distribution as any other keyboard instrument, the physical similarities end there. The keys, machined from kiln dried ash, are rounded at the performing end and are long to provide leverage advantage. They resemble batons and have often been called same. The pedals, of kiln-dried oak, are also much larger than the pedals of the organ, and there is a very important reason for all this. It has to do with performance techniques and, whereas there will be a future article concerning techniques and interpretations, it is important that the readers understand that the console has been designed to fulfill one function, namely to permit musical interpretation by direct control of the clappers. This rather large console, often described as clumsy,

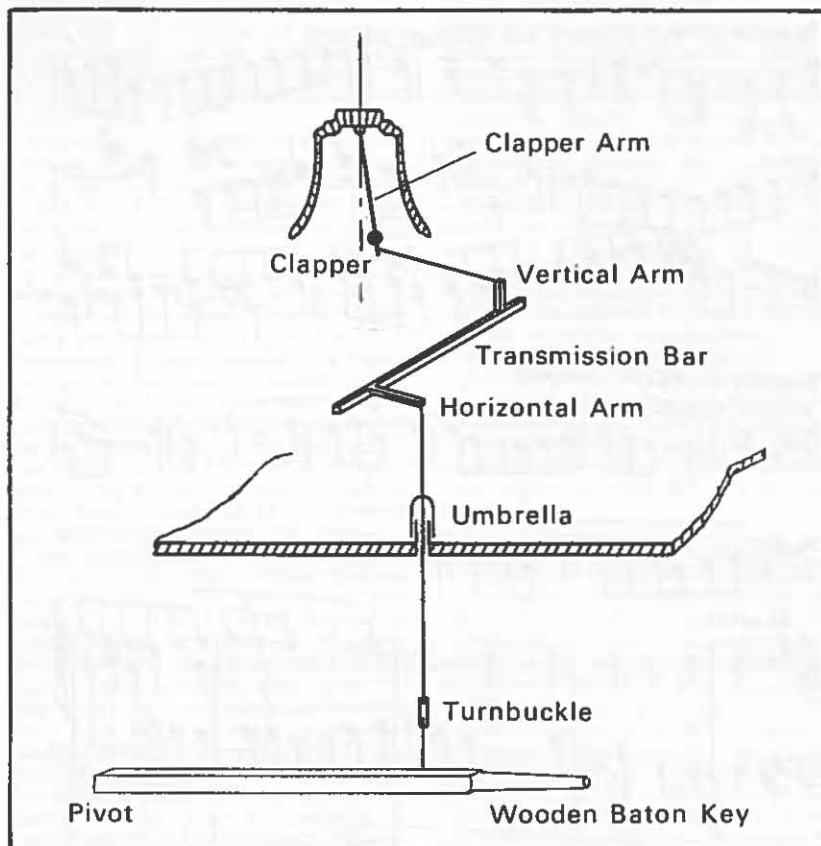
does indeed allow the performer without any electrical or pneumatic assistance, to perform on an instrument often weighing many tens of tons with great sensitivity, articulation and virtuosity. The console and the action to which it is connected offer the carillonneur mechanical assistance such as leverage advantage, counterweights and back tension springs. Contrary to what might have recently been read in the *New York Times* and the *Wall Street Journal*, carillon technique is not the pounding of fists and the banging of knees. The truth is that the carillon does require a more physical performance than any other instrument but that does not, in itself, lessen its musical possibilities. The actual technique required is called an "enlarged technique" for, rather than using fingers to depress the keys, a relaxed and closed hand is employed and rapid arm and leg movements are often necessary.

Between the console and the bells is a very simple action, also called a "transmission system." The action described is the most common in the United States; however there are other systems which slightly modify this action and are given other names. Above each key there is a turnbuckle which allows the performer to make minute adjustments in tracker lengths so that the bell will sound clear and unhampered when the key is fully depressed. From these, the straight, stainless-steel rod trackers ascend through the roof of the playing cabin on which a weather protective umbrella rack is installed. Ascending further, the trackers are connected to an arm extending out from a horizontal transmission bar, which laterally traverses the action. At the other end of the transmission bar is another arm, from which the clapper is connected by another tracker. The action could not be more simple, yet it is often misunderstood. This does, however, bring us to the object of much further misunderstanding, the bell itself.

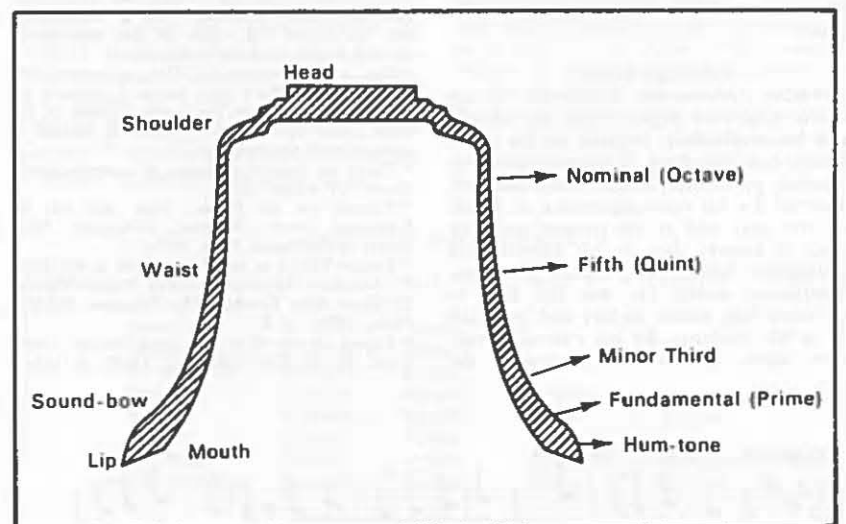
Bells have played an important part of many cultures for centuries, even to the degree of being imbued with apotropaic powers. Before the advent of clocks, bells were widely used to control the daily time scheduling of villages and cities. In certain parts of the world, before the development of modern communication technology, the carillon was the most commonly heard musical instrument. Even in this century in the United States, the public nature of the carillon was recognized when the largest carillons in the world were installed here immediately before, during or after, the depression of the 1930's. The bell is a part of, and has made noticeable contributions to, our civilization.

The bells of all carillons are shaped similar to the Gothic profile developed in the 13th and 14th centuries and further improved in the 16th century. Carillon bells are cast of bronze (approximately 20% tin and 80% copper) and are still manufactured today with individual and skilled craftsmanship. After the bell is cast and cleaned, it is the delicate tuning which permits it to become part of a carillon. The tuning function is two-fold and highly complicated. Most carillon manufacturing firms today tune the bells only on the inside surface, by machining metal from the inside with a lathe. The functions are called *interior tuning*, which is the tuning of the five or six lowest partials so that the bell is in tune with itself, and *exterior tuning*, so that the bell is in tune with the other bells of the carillon. Both functions are accomplished simultaneously. There are only a handful of bellfoundries in the world that can tune bells expertly enough to manufacture carillons. Inherent in each bell is a predominant minor third overtone which, while adding an idiomatic timbre to the bell, may present a slight interior discordance. Once the bells are tuned they will remain so for the life of the instrument which, as often is the case in Europe, may be hundreds of years.

(Continued, page 10)



Carillon action (reprinted with permission from *Research News*, Vol. XXIV, No. 9, published by the University of Michigan).



Bell profile, with areas important for tuning marked on right.

Recent discoveries of improved casting and tuning techniques which allow more weight for the treble bells have prompted several established carillons to have their treble range replaced, to better acoustically balance the lower range. By connecting well-tuned bells to a touch-sensitive console, the result is a magnificent musical instrument called the carillon.

There are three very important prerequisites which must be fully met before a carillon installation will be ultimately successful, enjoyed and supported by its appreciating audience. First, the carillon itself must be a well-tuned instrument playable from an expressive console. Second, the site of the tower must be located to give advantage to proper listening, as far removed as possible from ambient noises. And thirdly, a well-trained performer must be engaged and allowed musical freedom. It is only by meeting these prerequisites that the large financial investment of a carillon, be it a gift or an acquisition, will pay for itself in public support and musical appreciation, thereby reaching its fullest potential.

A carillon is never performed from an ivory keyboard, for then the connection between the performer and the

bells is electrical, making musical control and interpretation impossible. A carillon bell is never an amplified rod or metal tube. A future article will compare the carillon to its many imitations on the market today.

Whereas tuned bells were imported into the United States in the 19th century, to the then-Holy Trinity Church in Philadelphia (25 bells in 1833), Church of the Sacred Heart at Notre Dame University (23 bells in 1856), St. Joseph's Cathedral in Buffalo and Iowa State University in Ames, it is generally accepted that the beginning of the North American carillon art dates from 1922, with the two installations at the Metropolitan Church in Toronto and the Church of our Lady of Good Voyage in Gloucester, Mass. With these dates in mind it is easy to understand that, to the American audience, the carillon is a relatively new musical expression. The carillon art reached unheard of heights of maturity in the 1950's, when fresh thoughts were given to performance and composition. The carillon art continues to develop and grow on both sides of the Atlantic, with technical improvements to the instrument, new approaches to technique, and innovative, idiomatic additions to the repertoire.

# INSTALLATIONS FOR 1977 - 1978

St. John the Baptist R. C. Church	Baden, Pennsylvania	2 manuals	17 ranks	
First United Methodist Church	Bennettsville, S.C.	3 manuals	35 ranks	
SS. Simon & Jude Church	Bethlehem, Pennsylvania	2 manuals	23 ranks	
First Presbyterian Church	Boulder, Colorado	3 manuals	44 ranks	-M-
The Bristol Congregational Church	Bristol, Connecticut	2 manuals	25 ranks	
Cathedral of the Immaculate Conception	Burlington, Vermont	1 manual	13 ranks	-M-
First Baptist Church	Camilla, Georgia	2 manuals	32 ranks	
Zion Lutheran Church	Carlinville, Illinois	1 manual	10 ranks	-M-
First United Methodist Church	Casper, Wyoming	3 manuals	40 ranks	-M-
Norwood Park Lutheran Church	Chicago, Illinois	2 manuals	23 ranks	
Colfax Lutheran Church	Colfax, Wisconsin	2 manuals	13 ranks	
Capilla Madres Franciscanas	Colonia Mixcoac, Mexico	2 manuals	13 ranks	
University of Alberta	Edmonton, Alberta	3 manuals	51 ranks	-M-
Cathedral of St. Peter	Erie, Pennsylvania	3 manuals	81 ranks	
St. Matthew's Episcopal Church	Evanston, Illinois	2 manuals	37 ranks	-M-
Calvary Lutheran Church	Grand Forks, N. Dakota	2 manuals	23 ranks	
Faith Lutheran Church	Grande Prairie, Alberta	2 manuals	9 ranks	
Our Redeemer Lutheran Church	Iowa City, Iowa	2 manuals	12 ranks	-M-
Our Savior's Lutheran Church	Jackson, Minnesota	2 manuals	13 ranks	
Our Savior's Lutheran Church	Kiester, Minnesota	2 manuals	13 ranks	
University SDA Church	Loma Linda, California	-	58 ranks	-A-
First Lutheran Church	Mabel, Minnesota	2 manuals	12 ranks	-M-
Messiah Lutheran Church	Marquette, Michigan	3 manuals	34 ranks	
Basilica Santa Maria de Guadalupe	Mexico City, Mexico	2 manuals	22 ranks	
Basilica Santa Maria de Guadalupe	Mexico City, Mexico	5 manuals	187 ranks	
Our Lady of the Holy Souls Church	Nassau, Bahamas	2 manuals	17 ranks	
Bethesda Lutheran Church	New Haven, Connecticut	2 manuals	25 ranks	
SS. Peter & Paul Church	Omaha, Nebraska	2 manuals	21 ranks	-M-
St. Peter's Lutheran Church	Ottawa, Ontario	2 manuals	19 ranks	-M-
First United Presbyterian Church	Pennington, New Jersey	2 manuals	17 ranks	
Trinity United Church	Peterborough, Ontario	3 manuals	39 ranks	
Church of the Holy Cross	Pittsburgh, Pennsylvania	2 manuals	23 ranks	
Trinity Church	Princeton, New Jersey	4 manuals	64 ranks	-M-
First Mennonite Church	Reedley, California	2 manuals	23 ranks	
Bethany Lutheran Church	Rice Lake, Wisconsin	2 manuals	23 ranks	
Memorial University	St. John's Newfoundland	2 manuals	7 ranks	-M-
Ferguson Presbyterian Church	St. Louis, Missouri	2 manuals	20 ranks	-M-
Gethsemane Lutheran Church	St. Paul, Minnesota	2 manuals	28 ranks	
Maternity of the Blessed Virgin Church	St. Paul, Minnesota	2 manuals	22 ranks	-M-
Trinity Anglican Church	St. Thomas, Ontario	2 manuals	23 ranks	
Westminster College	Salt Lake City, Utah	1 manual	4 ranks	-M-
Green Lake Seventh-Day Adventists Ch.	Seattle, Washington	3 manuals	39 ranks	
Dordt College	Sioux Center, Iowa	3 manuals	56 ranks	-M-
Friendship Lutheran Church	Taylorsville, N.C.	2 manuals	17 ranks	
SS. Peter & Paul Church	Three Rivers, Massachusetts	2 manuals	22 ranks	
St. Matthew's Episcopal Church	Toledo, Ohio	2 manuals	16 ranks	
Festival Singers of Canada	Toronto, Ontario	1 manual	4 ranks	-M-
First Baptist Church	Truro, Nova Scotia	3 manuals	26 ranks	
St. Barnabas Episcopal Church	Tullahoma, Tennessee	2 manuals	17 ranks	
First Presbyterian Church	Tuscaloosa, Alabama	3 manuals	48 ranks	
Central Presbyterian Church	Vancouver, B.C.	2 manuals	13 ranks	
Redeemer Lutheran Church	Waverly, Iowa	2 manuals	23 ranks	
Northminster United Church	Willowdale, Ontario	2 manuals	23 ranks	
Mount Tabor United Methodist	Winston-Salem, N.C.	2 manuals	23 ranks	

-M- Mechanical action organs

A- Additions

## Casavant Frères

LIMITÉE

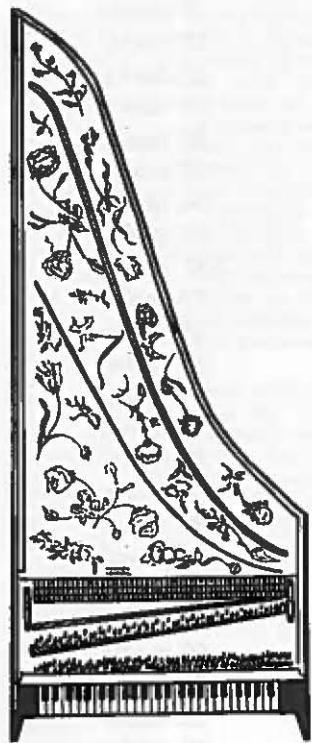
ST. HYACINTHE, QUÉBEC, CANADA

# Harpichord News

**Leonard Raver** played this program at Bowdoin College on March 16: Suite in F, Handel; Eclogue (1965) for flute, harpichord and off-stage handbells, Pinkham; Preludes and Fugues in D and F, WTC II, Bach; Musète de Choisi, Musète de Taverni (flute and harpichord), Couperin; Sonatas, K. 219, 220, 402, 403, Scarlatti; Lovers (1964) for harpichord, oboe, cello, and percussion, Ned Rorem. The instrument was a 1970 William Dowd harpichord, loaned by the Music Department of Bates College.

**Douglas Reed** was harpichordist for this program of chamber music at the New Harmony Inn Entry House, New Harmony, Indiana, March 24: Two Preludes and Allemande, L'art de toucher, Couperin; Four Fragments from the Canterbury Tales, Lester Trimble; Three Pieces from the Bayun Manuscript, Chambonnières; Sonata in G minor for Gamba and Harpichord, Bach. The harpichord was the University of Evansville's 1974 Dowd.

The Aston-Magna Foundation for Music, **Albert Fuller**, artistic director, announces performances of the complete Brandenburg Concertos of J. S. Bach in three public concerts at St. James' Church, Great Barrington, Massachusetts, on June 25, July 2, and July 9 beginning at 6 p.m. For ticket information, contact the Foundation at 27 West 67 Street, New York 10023 (212-873-2191).



**Carl Smith**, St. Louis, was presented in harpichord and organ recital at McKendree College, Lebanon, Ill., on April 17. At the harpichord he played: Suite in F, Boehm; Duetto in G Major, Bach; and Preludes and Fugues in F minor and D Major, WTC II, Bach. The harpichord, McKendree's 2-manual Dowd.

Julian Orbòn's Tres Cantigas del Rey for soprano, string quartet and harpichord was heard at Southern Methodist University on April 17. Barbara Moore was the soloist; Larry Palmer played the University's Schuetze, built in 1969.

**Lyle Hecklinger** was harpichordist for the premiere performance of Commission for Oboe, Harpichord and Strings on the program by the Little Orchestra Society of Toledo at St. Michael's in the Hills, Toledo, March 27. The composer of the new work is Dave Jex, a Toledo composer.

**Robert Conant**, director of the Foundation for Baroque Music, has announced plans for the 15th annual Festival at Saratoga Springs and Greenfield Center, New York, from July 3 to 17. A marathon concert will take place on July 3 from 4 to 8 p.m., and will feature trumpet virtuoso Edward Tarr of Basel, Switzerland. Subsequent festival concerts will be held in Conant's studio on Wilton Road, Greenfield Center on July 8, 10, 14, and 17. For further information and tickets, write the Foundation at RD No. 1, Wilton Road, Greenfield Center, N.Y. 12833.

**Linda Hoffer** played this recital at Perkins Chapel, Southern Methodist University, Dallas, on May 1: Prelude and Fugue in C, WTC, I, Bach; Fantasy, Giles Farnaby; Ralph's Pavane (Howells' Clavichord), Howells; Mein junges Leben hat ein End, Sweelinck; Les Baricades Mysterieuses, Couperin; "Italian" Concerto, Bach. Her harpichord was built in 1976 by Richard Kingston; it is based on the 1745 Dulcken in the Smithsonian Institution.

**Larry Palmer** played this program for the Van Cliburn Foundation of Fort Worth at the Fort Worth Museum of Modern Art on April 28: French Suite in G Major, Bach; La Forqueray, Duphly; Sonata for Harpichord, Vincent Persichetti. On May 8 he was joined by members of the Division of Dance, Southern Methodist University for this program in Caruth Auditorium: Le Tombeau de Stravinsky (1971/1976), Rudy Shackelford; Prelude and Fugue in A minor, S. 894, Bach; Trio (1958) for flute, oboe, harpichord, Gordon Jacob; Concerto in C minor for oboe and harpichord, Alessandro Marcello. For both programs he played his 1968 William Dowd harpichord.

**Eiji Hashimoto**, harpichordist-in-residence at the University of Cincinnati, College-Conservatory of Music, gave one recital in Luxembourg and seven in various cities in Spain during March. In May he travelled to Hong Kong to give a recital, and then on to Japan, where his activities included recitals, master-classes, lectures, and orchestral appearances.

June 19-25 are the dates for a harpichord workshop at St. Lawrence University, Canton, New York. The faculty includes **Daniel Pinkham**, **Helen Keanoy**, and **James Nicolson**. Topics for the workshop include performance practices (including the construction of a sonata for two harpichords from the figured basses of Bernardo Pasquini); fundamentals of basso continuo, tuning and temperament, harpichord maintenance, and the virginal music of William Byrd. For further information, please contact Martha N. Johnson, c/o Office of Summer Sessions, St. Lawrence University, Canton, New York 13617 (315-379-5570).

**Naomi Rowley** presented an evening of music honoring the arrival of the French double harpichord (opus 355) built for her by William Dowd of Boston. The program, at her home in Kingston, Illinois, was given on April 23: Chaconne in F, Louis Couperin; Les Baricades misterieuses, Le Tic-toc-choc, Francois Couperin; Pavane in F-sharp minor, L. Couperin; Andante from "Italian" Concerto, Bach; The Mortally Ill and Then-Restored Hezekiah (Biblical Sonata 4), Kuhnau; My Lady Carey's Dompe; Lord Willlobie's Welcome Home, Byrd; Gigue pour deux clavecins, Le Raux; The Sufferings of the Queen of France, opus 23, Dussek. Following the musical program there was a buffet: salade verte, legumes crus, crêpes "Couperin," ratatouille "Rameau," petit pain, vin Grenache rosé, tarte maison . . . "Ah, that we, too, were there . . ."

Music for organ and harpichord was presented by **Bruce Gustafson** and **Arthur Lawrence** at St. Paul's Episcopal Church, LaPorte, Indiana, on April 24: Concerto in A minor, Krebs; Sonata in C, Graun; Ordre in A Major, Francois Couperin; Concerto in G Major, Soler. Harpichord by William Dowd, 1970; organ by Steer and Turner, 1872.

**Robert Edward Smith** played this program at Christ Lutheran Church, York, Pennsylvania, on April 22: Concerto in D, Vivaldi-Bach; Ordre 18, Couperin; selections from Pièces de Clavecin, Rameau; Suite in E Major, Handel; Chromatic Fantasy and Fugue, Bach. He repeated the same program at the North Christian Church, Columbus, Indiana.

**Anthony Newman** and Friends (**Edward Brewer**, **Mary Jane Newman**, **Judith Norrell**) played the Bach concerti for 2, 3, and 4 harpichords at Alice Tully Hall, New York, on April 24.

**James Strand** played this faculty recital at Southwestern College, Winfield, Kansas, on April 26: Gavotte Variée, Le Rappel des Oiseaux, La Poule, Rameau; Sonata, Hob. XVI/2, Haydn (played on the clavichord); Sonata, Hob. XVI/19, Haydn; La Fileuse, Les Baricades, Couperin; Sonatas, K. 113, 259, 119, Scarlatti. The program was repeated for the Ponca City Chapter, AGO, at Grace Episcopal Church, Ponca City, Oklahoma, on May 1. Mr. Strand performed Sonatina for Violin and Harpichord, Walter Piston and Brandenburg Concerto V, Bach, with the Chamber Orchestra of Southwestern College on May 2.

**Charles Gunn** played his 1929 Pleyel harpichord at St. Paul Lutheran Church, Denton, Texas, on April 27, presented by North Texas State University School of Music. His program: Toccata 7, Michelangelo Rossi; Prelude and Fugues in E-flat Major, B-flat minor, WTC I, Bach; Tombeau Blancrocher, Louis Couperin; Preludes and Fugues in D Major and A minor, WTC, II, Bach; Sonatas in D-flat Major, G Major, D Major, Soler.

**Victor Wolfram**, University of Oklahoma, Stillwater, played this recital at the university on April 5: La Forqueray, Chaconne, Duphly; English Suite in G minor, Bach; The Insectarium, Francaix; Sonatina ad usum infantis, Busoni; Chromatic Fantasy and Fugue, Bach. The instrument: his 1971 Dowd. The program was repeated on April 18 at the University of Oklahoma, Norman, using their Rutkowski and Robinette harpichord.

**Michael Coldewey** played these harpichord works at North Texas State University, Denton, on April 29: Prelude and Fugue in F-sharp minor, WTC, II, Bach; Sonata in C (Prussian), C.P.E. Bach; L'Enharmonique, Les Cyclopes, Rameau.

**John Herr** played J. S. Bach's Well-Tempered Clavier, Book I, for the Riemenschneider Bach Institute, Baldwin-Wallace College, Berea, Ohio, on April 30. Dr. Elinore Barber gave commentary on the work, and her lecture was illustrated with slides of selected pages from Bach's autograph of the work and the H. N. Gerber 1725 student copy of the score, owned by the Riemenschneider Bach Institute Library.

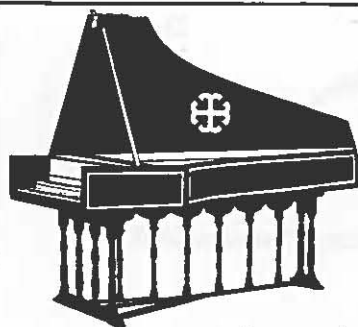
**Arthur Lawrence** played this faculty recital at St. Mary's College, Notre Dame, on April 17: Partita in C minor, Gottlieb Muffat; La Berryer, Le d'Héricourt, Balbastre; Capriccio on the Departure of the Beloved Brother, Bach; Variations on Folia de Espagna, Pasquini; Ballo dell'Intorcchia, La Romanesca, Valente; The Goldfinch, Cosyn; The Nightingale, anonymous English; Le Coucou, Daquin; La Poule, Rameau; French Suite in E-flat Major, Bach. The instrument: his 1970 William Dowd.

Yes, we do know how to spell **HARPSICHORD**. The very common typo which occurred in the heading for last month's **DIAPASON** column was unfortunate; for a complete discussion of all possible misspellings of the word, (including reference to a "2-manure" harpichord), we refer our readers to W. J. Zuckermann's **The Modern Harpichord** (October House, New York, 1969).

The **English Harpichord Magazine** for October 1976 (which copy just arrived to your editor) includes articles on the harpichord at the Courtauld Institute (London) by Michael Thomas, the Lisbon instrumental museum (L. S. Esteves Pereira), an interesting early fortepiano (C. F. Colt), tuning and temperament (Edgar Hunt), and "notes and corrections to former articles, plus new information" by Michael Thomas.

**Early Music** (April 1977) as usual gladdens the eye, and contains feature articles dealing with "Some Instrument Collections of the Ars Nova Period" (Joscelyn Godwin), the 17th-century French Courante (Wendy Hilton), the baroque trumpet after 1721 (Don L. Smithers), the performance of troubadour and trouvère songs (Ian Parker), and 16th-century German playing cards, a little-known source of German songs (Clifford Armstrong).

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



## SAINT MARY'S HARPSICHORD WEEKEND

September 23-25, 1977

Penelope Crawford  
David Fuller  
Bruce Gustafson  
Martin Haselboeck  
Arthur Lawrence  
Larry Palmer

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## Appointments



Wilma Jensen, formerly on the organ faculty of Oklahoma City University and organist of the First Presbyterian Church in the same city, has been appointed associate professor of organ at Indiana University, Bloomington, Indiana. She will begin her new duties in late August, after concerts in England, Scotland, the Netherlands, and France.

Jon Dickson Bailey has been named director of the Yale Institute of Sacred Music, effective July 1. He is currently associate professor of choral music at Yale and succeeds Robert Baker, who has served as director of the institute since its establishment at Yale in 1973.

Mr. Bailey received his B.A. degree at Northwestern University, his Master of Divinity degree from Drew University Theological School, a M.A. degree in music history and literature from the University of California at Berkeley, and the DMA degree from Stanford University. He studied organ with Michael Schneider in Cologne on a Fulbright grant and has also studied at the University of Melbourne and the University of Basel. Before going to Yale in 1975, he was dean of the San Francisco Conservatory of Music.

Richard Wayne Dirksen has resumed his former post as precentor of the Washington Cathedral, effective May 1. He has also been named acting organist and choirmaster upon the retirement of Paul Callaway, September 1.

Mr. Dirksen has been associated with the cathedral in various capacities since 1942. Noted as a composer, he has written major works for organ and choir, as well as such large-scale works as "The Fiery Furnace" and "Jonah." He is a graduate of the Peabody Conservatory.

Elliott W. Galkin has been named director of the Peabody Institute in Baltimore, Md., effective July 1. He succeeds Richard Franko Goldman, who is retiring. Dr. Galkin, a musicologist and music critic, is currently professor and chairman of the music department at Goucher College. He is a graduate of Brooklyn College, the Ecole Normale de Musique (Paris), and Cornell University. He studied in Europe on a Fulbright grant.

Keith McNabb has been appointed to the faculty of Phillips County Community College, Helena, Ar., where he teaches piano and organ. He received his masters degree from the University of Michigan and recently performed both the Poulenc Concerto and the Copland Symphony with the Arkansas Symphony Orchestra.

## Here & There

Daniel Pinkham was the guest of St. Luke's Episcopal Church, Dallas, and the Dallas Chapter, American Guild of Organists, on April 24 and 25. Dr. Pinkham conducted the southwestern premiere performances of his *Passion of Judas* during the morning choral Eucharist at St. Luke's and for a Monday-evening performance sponsored by the AGO. The reactions to this 30-minute work, staged in the round, and employing five instruments, chorus, narrator, and five solo voices, were totally positive.

On April 26 the composer was the guest of North Texas State University's School of Music. There he lectured on electronic music (demonstrating with a synthesizer) and was present for a concert of his music which included these works: Suite for Organ (Stephen Fey, organist); Partita for Harpsichord (Charles Brown); Aspects of the Apocalypse for Electronic Tape; Cantilena and Capriccio for Violin and Harpsichord (James Lerch and Dale Peters); Three Songs from Ecclesiastes (Juanita Peters and Dale Peters); When the Morning Stars Sang Together (Charles Brown, organist).

Warren E. Norden, Philadelphia organist and composer, was honored in February by Temple Zion upon completion of 13 years service there. The occasion, which coincided with the temple's 20th anniversary, was a part of bicentennial activities.

Kurt Lueders, American organist currently resident in Paris, is the author of an article on the 1878 organ built by Philipp Furtwängler & Söhne for the Evangelical Church in Mandelsloh, near Hannover, Germany. This article, which includes the specification and a photograph of the case, appears in the current issue of *Ars Organi*, journal of the Gesellschaft der Orgelfreunde. The same issue contains a survey of tracker organs built in the U.S. by Uwe Pape. The 1934 Aeolian-Skinner at Westminster Choir College Chapel and the 1933 Holtkamp additions to the 1922 E. M. Skinner in the Cleveland Museum of Art are given as background; mechanical-action instruments given prominent mention and/or pictured are the 1956 Hofmann in Albany, Texas, the 1961 Andover in Baltimore, the 1971 Fisk at Old West Church in Boston, the 1974 Noack in Glenn Ellyn, Illinois, the 1975 Noack in Rome, New York, the 1972 Brombaugh in Toledo, and the more recent Brombaugh in Oberlin, Ohio. A listing of tracker builders in the US concludes the article. A second installment, dealing with European imports, the Organ Historical Society, and the Organ Clearing House, is promised for the next issue.

Marilyn Mason, professor of organ at the University of Michigan, has been awarded the Certificate of Distinguished Service by the Institute of International Education, for "outstanding participation on the National Screening Committee for Grants for Graduate Study Abroad" under the Fulbright-Hays program.

Joseph Michaud will retire on June 30 as music director of the National Shrine of the Immaculate Conception in Washington, D.C., a position he has held since 1966. During his tenure, he has brought many famous organ recitalists to the shrine and has produced four recordings on the large Möller organ there. His "coup of the century" was bringing Olivier Messiaen for the premiere of the French organist-composer's *Méditations sur le mystère de la Sainte Trinité* on March 20, 1972, an event which attracted 3000 persons from across the nation.

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Score, No. 97AA5401 \$5.75  
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Martens, Edmund ★—FOUR INTROITS WITH HANDBELLS FOR EASTER, ASCENSION, PENTECOST, TRINITY  
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Beck, Theodore ★—CHRISTMAS EVE PROCESSIONAL  
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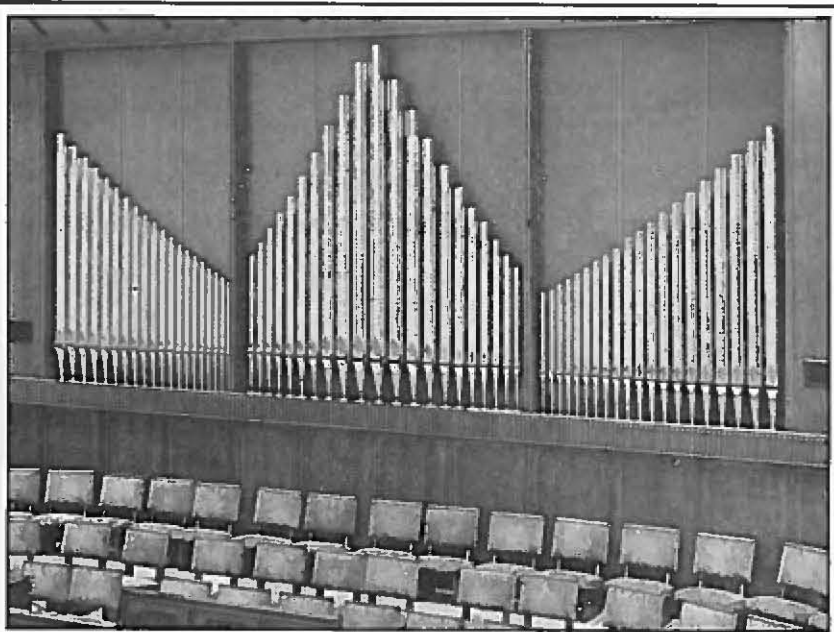
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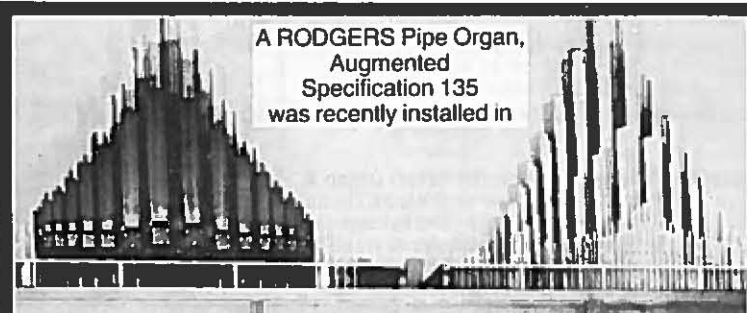
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Larry Weinstein became the second American to win the Netherlands Government highest prize for carillon, the Prix d'Excellence, on April 27, 1977. He presented his prize-winning recital at the City Hall of Rotterdam on May 18th. Mr. Weinstein studied carillon with Aria Abbenes at Indiana University, Hudson Ladd at the University of Michigan and Leen 't Hart, Director of the Netherlands Carillon School in Amersfoort, The Netherlands. The other Prix winners are Dirk Donker, Bernard Winsemius, Jacques Maassen all of the Netherlands and Hudson Ladd at the University of Michigan.

Mr. Weinstein has performed the Pepsi Cola Travelling Carillon for several years touring the United States. The 3 octave travelling carillon is under lease from the I. T. Verdin Co. of Cincinnati.

The "St. Lawrence, a romantic symphony in four movements" by emeritus University of Michigan Carillonneur Percival Price received its United States premiere May 8th at Hill Auditorium in Ann Arbor, Michigan with the Ann Arbor Symphony under the direction of Edward Szabo. Professor Price, the dean of the North American carillon art, won a Pulitzer Prize for this work in 1934.

The death of dominion carillonneur Emilien Allard last November left the carillon in the Peace Tower on Parliament Hill, Ottawa, Canada, silent until April when Gordon Slater was appointed interim dominion carillonneur. The Peace Tower carillon is celebrating its 50th anniversary as a Canadian landmark this summer.

The University of Michigan School of Music has announced its 1977 Summer Series of Carillon Recitals, every Monday evening from 7-8 p.m., June 6 through September 26.

June 6 Hudson Ladd  
13 Brian Buchanan and David Smith  
20 Bernard Winsemius  
27 Jos D'Hollander

July 4 Hudson Ladd (2 pm 7 pm)  
11 Helen Fan  
18 Kathleen Beck  
21 Hudson Ladd, mid-summer "pops"  
25 Donald Renz

Aug 1 Paula van der Wiele  
8 Beverly Buchanan  
15 David Hunsberger  
22 Hudson Ladd  
29 Sally Slade Warner

Sept 5 Hudson Ladd  
12 Frank Della Penna  
19 Thomas Strode  
26 Hudson Ladd



Hudson Ladd, editor of carillon news appearing on these pages.

Maximus Eijsbouts, director of the Eijsbouts Bellfoundry in Asten, the Netherlands, died November 28, 1976. The Eijsbouts Bellfoundry has installed several carillons in the United States, including the two instruments at Indiana University.

The annual Congress of The Guild of Carillonneurs in North America will be held in Chicago, June 23-26, 1977, at the carillons of the University of Chicago and St. Chrysostom's Episcopal Church.

St. Thomas' Church in Whitmarsh, Pennsylvania, has announced its recital series every Tuesday evening at 8 p.m., July 5-August 30, with special concerts August 9th and 30th with brass ensembles. For further information, contact Mrs. Janet Dundore, 806 Penn St., Flourtown, PA., 19031.

Indiana University sponsored a Festival of American Carillon Music, May 6-8, with guest recitalist Karel Keldermans and University Carillonneur Linda Walker performing American carillon music by Martin, Nelson, Sturm, Cage and Glenn Smith. Student recitals and symposium also took place, along with an exhibit of works performed and other carillon-related materials.

As in years past, all bronze bells, whether swinging bells, chimes or carillons, are asked to sound for three minutes on July 4, 1977, at 2 p.m. E.D.T., to celebrate another year of growth and freedom for the United States.

### The Carillon Today

(Continued from p. 6)

Generally speaking, the carillonneur performs three repertoires: (1) original compositions, (2) transcriptions and arrangements, and (3) popular works, including seasonal selections.

The North American carillon art is still young, capable of touching people in varied ways; it offers great opportunity for new thought and innovation, and is generally a very exciting musical expression. The carillon can relate to a community, or a teaching or religious institution, to such a high degree so that it is actually a part of its way of life. Its fullest capabilities of being an integral part of the overall American culture have yet to be realized, and, as carillonneurs strive to develop the

instrument to new heights of musical expression and excellence, the challenge is stimulating and exciting to both the performer and the listener.

If those who possess, or someday will have, the beautiful public musical instrument called the carillon would just realize that it is the performance of their instrument which allows its beauties to be enjoyed and their investment realized and appreciated, the future of the carillon as a vehicle of musical expression would be greatly enhanced. Only then will the day be past that (during one of my out-of-town guest recitals) a woman was overheard speaking to her husband saying "My, isn't the carillon beautiful!" and he replied, "I can't hear it. The darn bells are too loud!"

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Koppelflöte 4' 61 pipes  
Flachflöte 2' 61 pipes  
Mixture IV 244 pipes  
Chimes 21 tubes

### SWELL

Bourdon 16' (TC) 49 notes  
Stopped flöte 8' 61 pipes  
Salicional 8' 61 pipes  
Voix Celeste 8' 49 pipes  
Geigen Octave 4' 61 pipes  
Blockflöte 4' 61 pipes  
Nazaf 2-2/3' 61 pipes  
Violina 4' 12 pipes  
Hohlflöte 2' 61 pipes  
Terz 1-3/5' 61 pipes  
Piccolo 1' 61 notes  
Mixture III 183 pipes  
Clarinet 8' 61 notes  
Oboe 8' 61 pipes  
Trompette 8' 61 pipes  
Schalmel 4' 61 pipes  
Tremolo

### PEDAL

Subbass 16' 32 pipes  
Principal 8' 32 pipes  
Bassflöte 8' 12 pipes  
Viol 8' 32 pipes  
Choralbass 4' 32 pipes  
Koppelflöte 4' 32 notes  
Mixture IV 32 notes  
Posaune 16' 12 pipes  
Trumpet 8' 32 notes  
Schalmel 4' 32 notes

Fritzsche Organ Co., Allentown, Pa.; built for St. John's United Church of Christ, Lansdale, Pa. 3 manual and pedal, 34 ranks. Robert Wuesthoff of the firm, Donna Fluke Osborne, organist of the church, and Theodore Streep, committee chairman, collaborated on the tonal design. Installed spring 1977.

### GREAT

Quintaten 16' 12 pipes  
Principal 8' 61 pipes  
Quintadena 8' 61 pipes  
Metal Bourdon 8' 61 pipes  
Octave 4' 61 pipes  
Quint 4' 12 pipes  
Wald Flute 4' 61 pipes  
Fifteenth 2' 61 pipes  
Fourniture IV 244 pipes  
Chimes

### SWELL

Gedeckt 16' 12 pipes  
Rohr Gedeckt 8' 61 pipes  
Viola 8' 61 pipes  
Viola Celeste 8' 49 pipes  
Prestant 4' 61 pipes  
Harmonic Flute 4' 61 pipes  
Flautino 2' 61 pipes  
Plein Jeu III 183 pipes  
Trompette 8' 61 pipes  
Clarion 4' 12 pipes  
Rohr Schalmel 4' 61 pipes  
Tremulant

### CHOIR

Gedeckt 8' 61 pipes  
Erzahler 8' 61 pipes  
Erzahler Celeste 8' 49 pipes  
Koppel Flute 4' 61 pipes  
Nazard 2-2/3' 61 pipes  
Block Flute 2' 61 pipes  
Terz 1-3/5' 61 pipes  
Krummhorn 8' 61 pipes  
Tremulant

### PEDAL

Resultant 32' 32 notes  
Contra-Bass 16' 32 pipes  
Bourdon 16' 32 pipes  
Principal 8' 32 pipes  
Flute 8' 12 pipes  
Choral Bass 4' 12 pipes  
Flute 4' 12 pipes  
Super Octave 2' 12 pipes  
Bombarde 16' 32 pipes  
Trumpet 8' 12 pipes  
Krummhorn 4' 32 notes

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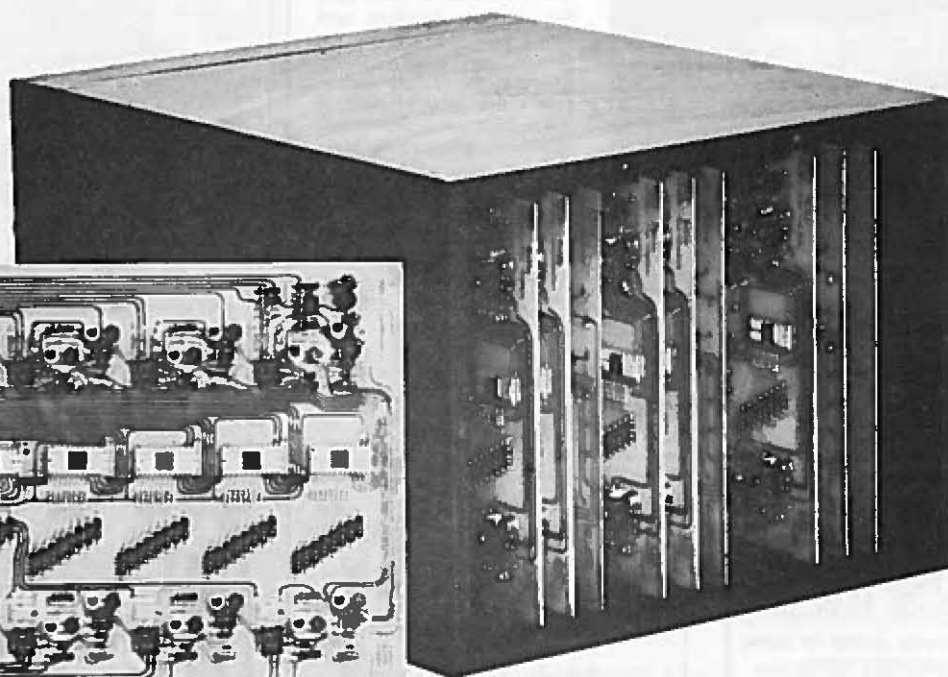
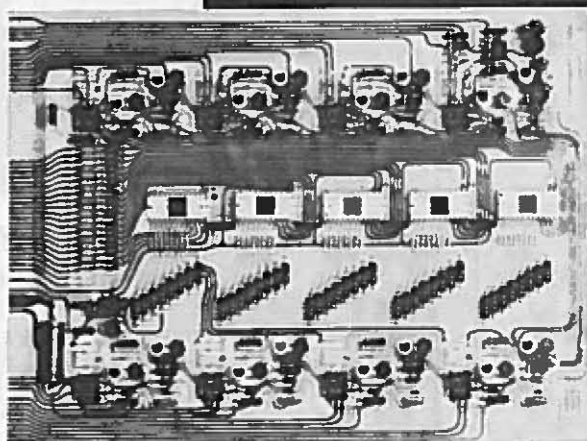
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## Here & There



Thomas C. Crawford, a student in organ and composition at the Eastman School of Music, has been awarded the 1977 Broadcast Music Inc. award for student composers. The BMI award was made for the composer's new organ work "Fantasia," which will be performed and discussed by Robert Anderson at the forthcoming Contemporary Organ Music Festival at Hartt College. It is available from Hinshaw Music Co.

Mr. Crawford, a native of Harrisburg, Pennsylvania, holds the Sernaffsky Prize in composition at Eastman, where he studies organ with Russell Saunders and composition with Samuel Adler.

A program of Motets and Chorales by Johannes Brahms was performed on April 3 as a musical vespers at the First United Methodist Church of El Dorado, Arkansas. Calvert Johnson played the Fugue in A-flat Minor and four of the organ chorales, Op. 122. Dr. Johnson also played piano with string players in a movement from the Trio, Op. 40, and directed a motet choir in the three parts of Psalm 51, Let Nothing Ever Grieve Thee, Op. 30, and Ales, Poor World, Op. 110, no. 2.

Gale Research Co., Detroit, Michigan, has announced the availability of the new 8th edition of the *International Who's Who in Music and Musicians' Directory*. Published in England, this work gives biographical details for many classical musicians. Information is also included on performing groups, libraries, festivals, competitions, etc.

Twelve Welte organ rolls, apparently undisturbed for 50 years, were left to Yale University in the Meyer estate in Mount Kisco, New York, which is now operated as a conference center. Performances include ones by Edwin H. Lemare, Henry Goss-Custard, and Lynnwood Farnam, and the selections appear to be different from ones by the same performers which have been transcribed and re-recorded on discs. The estate also included a 3-manual Welte organ, currently undergoing repairs. The player mechanism, however, has deteriorated beyond repair, and the rolls have been loaned to the Historical Sound Recordings Collection of the Yale University Library. Since there is an interest in recording the original performances from the rolls, any reader with knowledge of a Welte organ with player attachment in working condition or who knows a means whereby the rolls can be heard, please write to Gordon Clark Ramsey, c/o Historical Sound Recordings Collection, Yale University Library, New Haven, Conn. 06520.

Lindsay Lafford, of Hobart and William Smith Colleges, Geneva, NY, played the Elger Sonata in G, Op. 28 at St. Paul's Cathedral, Syracuse. The program took place April 19 as part of a series of noon recitals.



Howard B. Kelsey was honored upon retirement from his position as university organist at Washington University, St. Louis, Mo., with a series of organ recitals played during the academic year by distinguished former students. Franklin Perkins, Rudolph Kremer, Carl Staplin, Thomas Harmon, David Wagner, David Hunsberger, Carl Saith, Robert Danes, Stephen McKersie, Paul Anderson, Marie Kremer, and William Maul performed varied works from all periods in the course of six programs.

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Marie-Louise Jaquet, professor at the Marseilles Conservatory in France, will be in residence at the Cleveland Museum of Art from June 20 through June 24. During that time, she will give seminars and masterclasses on the music of Franck and Langlais, and she will perform a recital there on June 22, at 8:30 pm. Further information may be obtained from the Department of Musical Arts, Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

Yuko Hayashi played works by Buxtehude, Scheidt, J. S. Bach, and Gunther Schuller's "Triptych" on March 11 at the Memorial Church of Harvard University. Ms. Hayashi premiered the Schuller work for the AGO national convention in Boston last June.

A masterclass on the recent organ works of Anton Heiller was given by Thomas F. Froehlich on 16 April at Southern Methodist University in Dallas. The 3-hour lecture featured performances by SMU students, all from the studio of Robert Anderson; those organists who participated were Norman Cas Cioppo (In Festo Corporis Christi); Charles Moore (Ecce lignum crucis); Bob Bates (Salve Regina); Paul Lee (Tanz Toccata); and Janet Hunt (Victimae Pascal). Mr. Froehlich ended the session with a performance of the newly published Drei Choroales.

On April 18, Mr. Froehlich played a recital on the new Sipe organ at the First Presbyterian Church, Dallas. His program included Marchand, Grand Dialogue in C Major; Bach, Fantasias in C Minor and G Major, S. 562 and 572; Bach, Partita on "Sei Gegrüßet;" Alain, Deux Fantasies; Heiller, Tanz Toccata.

Douglas Butler played the west-coast premiere of Paul Sifler's "Contemplations on the Seven Words of Christ on the Cross" at Herrick Chapel, Occidental College, on April 4. The Holy Week devotional concert included other works, contrasting contemporary with baroque, and Christian with Jewish traditions. The performance was donated to benefit the scholarship fund of the Pasadena AGO chapter. The seven-movement Sifler work was first performed by the composer in Yugoslavia last year and was the subject of a feature analysis in the January 1977 issue of THE DIAPASON.

The Fifth Annual Bach Festival sponsored by the Chamber Singers of Iowa City, Iowa, will take place on June 10 and 11 in Clapp Hall at the University of Iowa. Performing with the 45-member group will be an orchestra of 35 players, as well as vocal and instrumental soloists. The evening programs will include Orchestral Suite 4; Cantatas 16, 21, and 50; Motet 2; Violin Concerto in E; Double Violin Concerto; and solo arias. The festival is made possible in part through a grant from the Iowa Arts Council and is under the direction of Dr. Rosella Duerksen.

The Passion According to Saint Matthew by J. S. Bach has received a number of recent performances. Among those which have come to our attention were those at St. Paul's Cathedral, Buffalo, N.Y. (Frederick Burgomaster, conductor) and at All Saints Church, Pasadena, Ca. (David Farr, conductor), both on March 27. Walter O. Latzko conducted it on April 24 at the Cadet Chapel, West Point, N.Y., and Daniel G. Reuning was the conductor for a May 1 performance at St. Paul's Lutheran Church, Ft. Wayne, Ind. Other performances have been on April 6 at St. Bartholomew's Church, New York City (Jack Ossewaarde, conductor), on April 8 at Bushnell Hall, Hartford, Ct. (John Holtz, conductor), and the same date at St. Giles Church, Cripplegate, London (Christopher Connett, conductor). The same composer's Saint John Passion also received a London performance on April 8, when Stephen Lloyd conducted it at Southgate Parish Church. David Hewlett directed the work on April 3 at the Conservatory of Music in Keene, N.H.

A memorial recital was played for the late English organist C. H. Trevor in the chapel of Lincoln's Inn, London, on May 26. Recitalists were Stuart Bedford, Hazel Davies, Christopher Regan, David Robinson, and Roger Wibberley.



Edwin D. Northrup, former assistant vice-president at Casavant Frères, has retired from the firm to return to active consultant work in the Cleveland, Ohio, area. Mr. Northrup graduated in history at the University of Toronto and earned a doctorate in law at Western Reserve University before entering the field of organ work. Prior to his association with Casavant, he worked with the late Charles Viner, who had been a voicer at the William Johnson firm.

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**Here & There**

Recent events of the Ottawa Centre RCCO have included a workshop on hymn playing and chant accompaniment by David Davis, a baroque performance practice seminar and recital by John O'Donnell, a lecture on "The Ideal Church Musician" by Carman Milligan, and a demonstration of the new Gabriel Kney two-manual tracker at St. John's Anglican Church. Ewen McCuaig played works by Couperin, Clerambault, and Bach for the latter program, which took place on April 16.

Compositions by Robert Edward Smith were featured at the Musicians' Conference of the Episcopal Diocese of Atlanta, held in St. Philip's Cathedral on May 21. The composer was present for the performances, which included his "Festive Liturgy" and "Partita for Organ."

England's Royal School of Church Music is celebrating its 50th anniversary this year. The April issue of Musical Opinion marks this golden jubilee of the RSCM with special articles titled "A symposium of writings on Church Music." Among the authors are Lionel Dakers, Gerald Knight, Arthur Wills, and others.

Leonard Raver was guest organist at a spring convocation held at Hanover College, Indiana, on May 3 and 4. Under the title of "The New Mood in Theology and Music," three programs included performances of works by Daniel Pinkham, Ned Rorem, William Bolcom, Vincent Persichetti, and Elliott Schwartz. Additional presentations were made by Kenneth Gearhart on various aspects of rock music.

The Hymn Society of America has announced a competition for 1977: **New Psalms for Today**. Texts submitted may closely parallel a psalm as in a strict metrical version, may be somewhat freer paraphrases of a psalm, or may be simply texts more generally inspired by a psalm or psalm portion. All texts submitted should indicate the psalm or psalm portion on which the submitted text is based. An original tune for a specific text is also welcome. Alternatively, existing tunes may be indicated by their names, along with references to hymnals where they may be seen. However, tunes or tune references are not required. A non-returnable copy of text and/or tune may be submitted to: The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501. Winning hymn texts/tunes will be published by The Hymn Society. Deadline for entries is 1 August 1977.

**Nunc Dimittis**



Word has been received of the death of Jean Pasquet, well-known composer of organ and choral music. He died at the age of 80 in Winchester, Va., on Jan. 24. Before moving to Virginia in 1952, he had served as dean of the Long Island AGO chapter and had operated his own studio in Garden City, N.Y. An account of his building his own 4-manual organ from various parts was reported in the November 1950 issue of THE DIAPASON.

Helen Margaret Hewitt, professor emerita at North Texas State University, died at her home in Denton, Texas, on March 19. She was 77.

Dr. Hewitt taught organ and musicology at the university from 1942-1969 and co-founded the doctoral program there. She received her PhD in musicology at Radcliffe in 1938 and was best-known for her edition of the "Odhecaton" (1503) and her editorship of listings of American doctoral dissertations in music. She was also the author of four books and more than thirty articles. In 1947, she received the Guggenheim Memorial Fellowship for research in Paris.

Shortly before her death, Dr. Hewitt was honored by the establishment of a scholarship in her name at North Texas State.

Belated word has been received of the death of Robert W. Hays, former organ professor at Kansas State University, on August 23, 1976. Mr. Hays had been a member of the KSU faculty from 1946 until his retirement in 1970; an organ scholarship has been established in his name at the school. He had also served churches in Wisconsin, New York, Michigan, and Kansas.

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# Honors and Competitions

Ivan Battle, student of Richard Anderson at the University of North Carolina at Greensboro, has won the fifth annual organ competition of the First Presbyterian Church, Ottumwa, Iowa. The second-place prize went to **Carla Edwards**, student of James Moeser at the University of Kansas, and honorable mention went to **Joseph Kimbel**, student of James Boeringer at Susquehanna University. Judge for the competition was David Craighead.

**Janet Dollins**, student of Paul Hesselink, and **Donald Traser**, student of William Stokes, won first and second place respectively in the organ playing competition sponsored by the Richmond Chapter A.G.O. The event took place February 8 in Covenant Presbyterian Church, Richmond, Va.



Becky Brauer, an organ student of Lee Garrett at Lewis and Clark College in Portland, Oregon, has been awarded a Fulbright scholarship for study in Europe during the coming year. She will be a pupil of Anton Heiller in Vienna.

Three full tuition scholarships were awarded April 16 in the national competition for 1977-78 Strader Scholarships in organ at the College-Conservatory of Music, University of Cincinnati. Winner of the graduate category is **Louis A. Williams Jr.**, Concord, N.C., a student of Mireille Lagacé at the New England Conservatory, where he earned the MMus degree in 1966. His performance included Bach Prelude and Fugue in B Minor, Reger Fantasia in C Minor, and Hindemith Sonata 3. Mr. Williams also received a \$500 prize.

Runner-up in the graduate finals was **David A. Billings**, Montrose, Pa., a graduating senior from Pennsylvania State University, where his teacher is June Miller. He played Buxtehude Prelude and Fugue in D Major, Franck Choral 2, and Messiaen Meditation VIII.

Winner of the undergraduate competition was **Richard L. Elliott III**, of Towson, Md. He is currently a student of William Watkins at Catholic University and played Bach Prelude in G Major and Sowerby Toccata.

Judges for the competition were William Haller, Capital University; Wilbur Held, Ohio State University; and William Porter, Oberlin College. The scholarships are a gift from the John J. Straders of Cincinnati; all three winners will enter the conservatory in the fall.



**David Petrash**, music instructor at Grayson County College, Denison-Sherman, Texas, has been named one of 10 Texas college professors who will receive a \$1500 cash honorarium from the Minnie Stevens Piper Foundation of San Antonio. The award is given for achievement in a given academic field.

Dr. Petrash received his degrees from North Texas State University in Denton and has taught organ, piano, and theory at the college since 1971.

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The deadline for this calendar is the 10th of the preceding month (June 10 for July issue). 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. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of entries in the calendar.

### UNITED STATES

East of the Mississippi River

#### 5 JUNE

John W Ferreira; First Congregational, Waterbury, CT 4 pm  
RSCM 50th anniversary festival; Cathedral of St John the Divine, New York, NY 4 pm  
John Gearhart; Grace Presbyterian, Jenkintown, PA 8:15 pm  
Music for soloists, chorus, organ; Emmanuel Episcopal, Baltimore, MD 4:30 pm  
Frederick Swann; Flagler Mem Church, St Augustine, FL 4:30 pm  
Herbert L White, Jr; 1st Church of Christ Scientist, Oak Park, IL 5 pm  
Donald S Wright; Sherman Park Lutheran, Milwaukee, WI 3 pm

#### 8 JUNE

David Gallagher; Music Hall, Methuen, MA 8:30 pm  
Handbell concert; First Presbyterian, Red Bank, NJ 8 pm  
Dale Krider; St Johns Church, Washington, DC 12:10 pm

#### 10 JUNE

Kirsten Synnestvedt; Fourth Presbyterian, Chicago, IL 12:10 pm

#### 12 JUNE

Bernard & Mireille Lagacé, organ & harpsichord; Mellon Arts Center, Wallingford, CT 8 pm  
Arthur A Phillips; St Philip Episcopal, New York, NY 3 pm  
Silver Jubilee service for Queen Elizabeth; Cathedral of St John the Divine, New York, NY 4 pm  
Alvin Lunde; St Thomas Church, New York, NY 4 pm  
Gwen Gould, with percussion; Immanuel Lutheran, New York, NY 5 pm  
Music for harp, organ, viola; Downtown United Presbyterian, Rochester, NY 3:30 pm  
Mozart Solemn Vespers, B Lynn Hebert, dir; St. James Cathedral, Chicago, IL 5:30 pm

#### 13 JUNE

Bernard Lagacé, articulation lecture; Mellon Arts Center, Wallingford, CT 8 pm

#### 14 JUNE

Bernard & Mireille Lagacé, Buxtehude lecture; Mellon Arts Center, Wallingford, CT 8 pm

#### 15 JUNE

Will Headlee; Music Hall, Methuen, MA 8:30 pm  
Roberta Gary, contemporary music lecture; Mellon Arts Center, Wallingford, CT 8 pm  
Helen Penn; St Johns Church, Washington, DC 12:10 pm

#### 16 JUNE

Bernard Lagacé, Orgelbüchlein lecture; Mellon Arts Center, Wallingford, CT 8 pm  
Carliss Arnold; St Thomas Church, New York, NY 12:10 pm  
David Craighead; U of Kentucky, Lexington, KY

#### 17 JUNE

Roberta Gary; Choate Chapel, Wallingford, CT 8 pm  
Randy Casey; Fourth Presbyterian, Chicago, IL 12:10 pm

#### 19 JUNE

Mireille Lagacé, all-Buxtehude; Choate Chapel, Wallingford, CT 8 pm  
John F Schuder; St Thomas Church, New York, NY 4 pm  
Marie-Louise Jaquet, all-French; Presbyterian Church, Madison, NJ 7:30 pm  
Robert Kline; St Thomas More Cathedral, Arlington, VA 4 pm  
Frederick Hohman; Messiah Evangelical Lutheran, Chicago, IL 4:30 pm

#### 20 JUNE

Bernard & Mireille Lagacé, Böhm lecture; Mellon Arts Center, Wallingford, CT 8 pm

#### 21 JUNE

Bernard Lagacé, Buxtehude lecture; Choate Chapel, Wallingford, CT 8 pm

#### 22 JUNE

Calvin Hampton; Music Hall, Methuen, MA 8:30 pm  
Bernard Lagacé, Orgelbüchlein lecture; Mellon Arts Center, Wallingford, CT 8 pm  
Harold Wills; St Johns Church, Washington, DC 12:10 pm  
Marie-Louise Jaquet; Museum of Art, Cleveland, OH 8:30 pm

#### 23 JUNE

Roberta Gary, Franck lecture; Choate Chapel, Wallingford, CT 8 pm  
Roger W Lakins; St Thomas Church, New York, NY 12:10 pm

#### 24 JUNE

Bernard Lagacé, all-Bach; Choate Chapel, Wallingford, CT 8 pm  
Paul Bouman; Fourth Presbyterian, Chicago, IL 12:10 pm

#### 25 JUNE

Mark Adams; Cathedral of St John Divine, New York, NY 4 pm

#### 26 JUNE

John Rose; Chautauqua Institute, NY 3:15 pm  
Robert Kline; National Shrine, Washington, DC 7 pm  
Regional AGO winner; St Aloysius Church, Detroit, MI 3 pm

#### 27 JUNE

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

#### 28 JUNE

David Craighead; St Joseph Cathedral, Hartford, CT  
Robert Clark, Italian music; Mariners Church, Detroit, MI 4 pm  
Thomas M Kuras; St Josephs RC, Detroit, MI 8 pm

#### 29 JUNE

David Craighead, masterclass; St Josephs College, Hartford, CT  
John Weaver; Christ Church, Avon, CT  
Barbara Bruns; Music Hall, Methuen, MA 8:30 pm  
Albert Russell; St Johns Church, Washington, DC 12:10 pm  
Rheinberger Grosse Messe; St Annes RC, Detroit, MI 10:30 am  
Robert Glasgow, Marilyn Mason, masterclasses, U of Michigan, Ann Arbor, MI pm

#### 1 JULY

Richard Morris, with Martin Berinbaum, trumpet; Chautauqua Institute, NY 8:30 pm

#### 2 JULY

Richard Elliott; Christ Church, Alexandria, VA 5 pm

#### 4 JULY

Joan Lippincott; Westminster Choir College organ week for HS students, Princeton, NJ 8 pm

#### 5 JULY

Gerald Morton; Riverside Church, New York, NY 7 pm

#### 6 JULY

Earl Eyrich, all-French Music Hall, Methuen, MA 8:30 pm  
Patricia & Arthur Neal, soprano & baritone; St Johns Church, Washington, DC 12:10 pm

#### 9 JULY

Peggy Kelley Reinburg; Christ Church, Alexandria, VA 5 pm

#### 10 JULY

Choir concert; Independent Presbyterian, Birmingham, AL 4 pm

#### 11 JULY

Joan Lippincott, masterclass; Westminster Choir College, Princeton, NJ 8 pm

#### 12 JULY

Robert Glasgow, Riverside Church, New York, NY 7 pm

#### 13 July

Henry Lowe; Music Hall, Methuen, MA 8:30 pm  
Eileen Guenther; St Johns Church, Washington, DC 12:10 pm



**UNITED STATES**  
West of the Mississippi River

**5 JUNE**  
Frederick Hohman; Cathedral of the Risen Christ, Lincoln, NE 4 pm

"Music For an English Summer," St Bedes Episcopal, Menlo Park, CA 8 pm  
Harpichord recital; First Congregational, Los Angeles, CA 8 pm

**6 JUNE**  
AGO festival service; St Francis Church, Palos Verdes Estates, CA 8:15 pm

**7 JUNE**  
Ron Ostlund; Christ United Methodist, Rochester, MN 12:20 pm  
Bach Musical Offering; First Congregational, Los Angeles, CA 8 pm

**10 JUNE**  
Bach Festival; Cantatas 16, 50, Mat 2, Suite 4; Clapp Hall, U of Iowa, Iowa City, IA 8 pm

**11 JUNE**  
Bach Festival; Cantata 21, arias; Clapp Hall, U of Iowa, Iowa City, IA 8 pm  
Bach B-Minor Mass, Lauris Jones, cond; First Congregational, Los Angeles, CA 7:30 pm

**12 JUNE**  
Catharine Crozier; U of Kansas, Lawrence, KS 8 pm  
George H Pro; Grace Cathedral, San Francisco, CA 5 pm  
Festival of Choirs; Garden Grove Community Church, CA 9:30 & 11:15 am

**13 JUNE**  
James Moeser; U of Kansas, Lawrence, KS 8 pm

**14 JUNE**  
Robert E Scoggin; Christ United Methodist, Rochester, MN 12:20 pm  
Charles Benbow; AGO, Dallas, TX

**19 JUNE**  
Mary Ellen Sutton; All Faiths Chapel, Kansas State U, Manhattan, KS 8 pm

**21 JUNE**  
Sue Fortney-Walby; Christ United Methodist, Rochester, MN 12:20 pm

**26 JUNE**  
Mozart Requiem, John Alldis, dir; McCain Aud, Kansas State U, Manhattan, KS 3 pm  
John Kuzma, alt-Reger; La Sierra U Church, CA 3:30 pm

**28 JUNE**  
Byron L Backmore; Christ United Methodist, Rochester, MN 12:20 pm  
Robert Anderson; Garden Grove Community Church, CA 8 pm

**29 JUNE**  
Bernstein Chichester Psalms; Garden Grove Community Church, CA 8:15 pm

**30 JUNE**  
Mendelssohn St Pau'; Garden Grove Community Church, CA 8:15 pm

**5 JULY**  
Bill Wilson; Christ United Methodist, Rochester, MN 12:20 pm

**12 JULY**  
Tom Burson; Christ United Methodist, Rochester, MN 12:20 pm

**INTERNATIONAL**

**5 JUNE**  
Albert Bolliger; Chiesa dei Teatini, Ferrara, Italy 9:15 pm  
Stephen Crisp; St. Matthews Church, Ottawa, Ontario 8:30 pm  
Gordon Jeffery & Alan Barthel; Aeolian Town Hall, London, Ontario 8:30 pm

**6 JUNE**  
Charles Benbow; Belgrade, Yugoslavia

**8 JUNE**  
Byrd Mass for 5 Voices; St Bartholomew the Great, London, England 7:30 pm  
Monteverdi 1640 Vespers; Wells Cathedral, Somerset, England 7 pm

**10 JUNE**  
Charles Benbow; Cologne, West Germany  
Sir James Jeans' favourite music; Boxhill Music Festival, Dorking, Surrey, England 8 pm

**11 JUNE**  
Harrison Oxley; St Edmundsbury Cathedral, Suffolk, England 7:45 pm  
Musica mundana et musica instrumentalis; Boxhill Music Festival, Dorking, Surrey, England 8 pm

**12 JUNE**  
Baroque vocal & instrumental music; Boxhill Music Festival, Dorking, Surrey, England 8 pm

**16 JUNE**  
Jane Parker-Smith; All Sou's, Lougham Place, London, England 8 pm

**18 JUNE**  
Christopher Robinson; St Edmundsbury Cathedral, Suffolk, England 7:45 pm  
John Bishop; Wells Cathedral, Somerset, England 8 pm  
Richard Birney Smith, harpsichord, with orchestra; St Raphaels ruins, Ontario pm

**17 JUNE**  
Te Deum Consort; St Raphaels ruins, Ontario am

**20 JUNE**  
Ian Curror; St Anne & St Agnes, London, England 1:10 pm

**21 JUNE**  
Orchestral works; St Bartholomew the Great, London, England 7:30 pm  
Francis Jackson; Sheffield Cathedral, England 8 pm

**23 JUNE**  
Thomas F Froehlich; Augustinerkonvent, Vienna  
Roy Massey; St Michaels, Baldmere, England 7:30 pm

**25 JUNE**  
Francis Jackson; St Edmundsbury Cathedral, Suffolk, England 7:45 pm

**26 JUNE**  
James Moeser; Prüm Basilica, West Germany

**29 JUNE**  
Albert Bolliger; St Ludgeri Church, Norden

**30 JUNE**  
Thomas F Froehlich; Pfarrkirche, Igls, Innsbruck, Austria

**1 JULY**  
Handel Coronation Anthems, David Wilcocks, dir; Wells Cathedral, Somerset, England 8 pm

**3 JULY**  
Trudy Faber; Solingen, Germany 8 pm  
James Moeser; Westerwald Abby, Marienstadt, West Germany

**5 JULY**  
James Moeser; Münsterkirche, Freiburg, West Germany  
Taverner Western Wind Mass, Britten Hymn to St Cecilia; St Bartholomew the Great, London, England 7:30 pm

**6 JULY**  
Trudy Faber; St Marienkirche, Rendsburg, Germany 8 pm  
T Wollard Harris; Aeolian Town Hall, London, Ontario 8:30 pm

**9 JULY**  
David Palmer; Church of St Mary the Virgin, Oxford, England 8:15 pm  
Geoffrey Hannant; St Edmundsbury Cathedral, Suffolk, England 7:45 pm

**10 JULY**  
James Moeser; Ueberlingen, West Germany  
Jonathan Rennert; Notre-Dame Cathedral, Paris, France 5:45 pm

**13 JULY**  
Roy Massey; Croydon Parish Church, England  
Marcus Reinkeleur; Aeolian Town Hall, London, Ontario 8:30 pm

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