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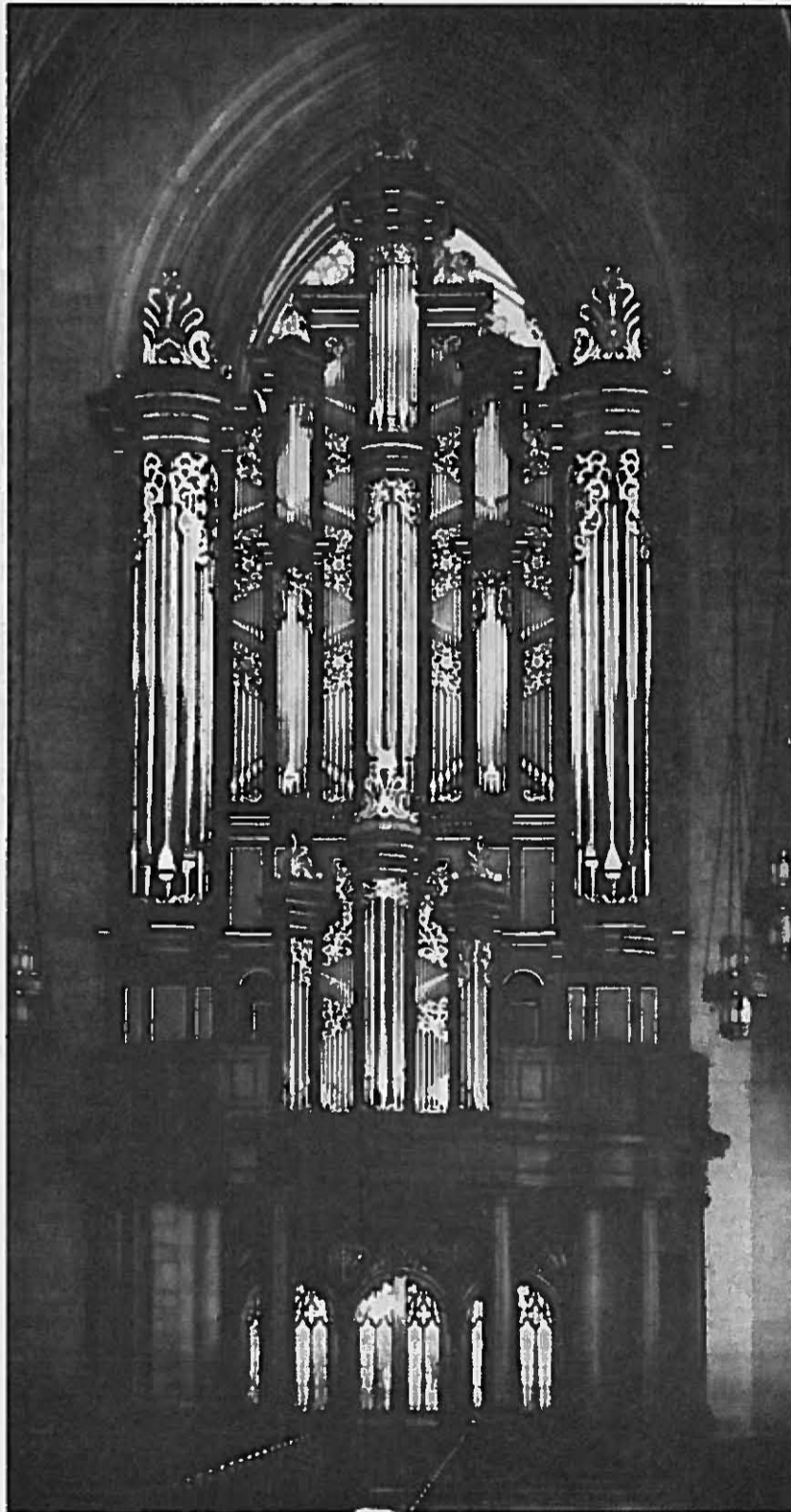
A Historical Perspective

by Fenner Douglass

Of all the musical instruments in our heritage, the organ lends itself most readily to historical inquiry and investigation. The organ has yielded to countless modifications and has been adapted to an extremely wide range of practical uses from before the time of Christ to the present day. For example, viewed from the perspective of size, organs have been made small enough to fit inside a clock or to carry on one arm and large enough to control the speech of more than 10,000 pipes. In terms of musical functions, the organ has served a multitude of purposes, being used for entertainment at dances or circuses, for folk music played in the open air, or for the accompaniment of singing. The most lavish and musically productive organs were developed under the aegis of the Western Church and within the acoustical spaces of Gothic buildings. It is that particular facet of the instrument's historical and technical development that has inspired the new Flentrop instrument in Duke University's great neo-Gothic chapel.

The art of organ building was highly advanced by the fifteenth century, a period which witnessed the earliest flowering of independently composed organ music. This is evident from the study of early organs in Gothic churches. As an example, there is a magnificent 1636 Saenredam painting of a Gothic organ in Haarlem's St. Bavo Church. The painting shows an instrument that was already centuries old and yet of an architectural grace and beauty not to be exceeded in later stylistic periods. There is little doubt that the tonal structure and tuning of these early instruments were in harmony with the sophisticated musical requirements of their time.

The ancient organs surviving from any musically productive period provide the means for understanding that music, and there are still many antique instruments that can be studied. But it is ordinarily very difficult to discover their original qualities because restoration in the strict sense was unknown until recently. Numerous renovations have altered ancient instruments, giving them fuller sonority, stronger wind, a different tonal palette, or perhaps only a face-lifting. Some early facades of Gothic and Renaissance organs have survived but virtually nothing remains from their interior. One notable exception is found in the Church of San Petronio in Bologna, where a late fifteenth-century organ was surrounded a century later by a new outer shell in baroque style, simply to bring it cos-



The new Flentrop organ in Duke University Chapel
(related material on pages 3-5)

metically up-to-date. The instrument itself has remained undisturbed inside. The breathtaking old Gothic instrument of Haarlem in Saenredam's painting survived only until the early eighteenth century, when the wealthy burghers endowed their church with a magnificent new organ of monumental dimension situated on a new gallery. This organ, played by Handel and Mozart, exists today even though it has been subjected to several internal purges designed to modernize it.

The placement of great organs in

Gothic buildings eventually proved to be a problem with musical implications. The rood screen position and the side wall on the nave favored in Renaissance times lost their practical appeal as the instruments grew bulkier and heavier. The *grandes orgues* of the Golden Age in the seventeenth and eighteenth centuries had only one easy and accessible location—the "liturgical west end" over the main entrance. This was not necessarily the ideal acoustical vantage point for music; the

(Continued, page 4)

New Flentrop Opened at Duke

by Arthur Lawrence

Sunday, December 12, 1976, was an auspicious date at Duke University, Durham, North Carolina. On that day, a large new Flentrop organ, dedicated to the memory of Benjamin N. Duke, was opened in the university chapel. Although the Flentrop Orgelbouw of Zaandam, Holland, continues in organ building activity, this instrument was the last to be finished under the personal supervision of Dirk A. Flentrop, who has recently retired. Many characteristics distinguish this organ and make it a unique instrument.

A weekend of activities surrounded the organ dedication. In addition to being heard publicly for the first time at the morning worship service, the instrument was formally dedicated in the afternoon, at a service which included the conferring of an honorary Doctor of Fine Arts degree on the builder. This was followed by the inaugural recital, played by Professor Fenner Douglass, university organist. A second performance of the recital was given in the evening. Monday morning was occupied by a symposium entitled "The Future Role of the Organ."

Since both of the recitals contained the same works, I attended the second, and found myself among hundreds of others in the vast neo-Gothic building. There had been an equally large crowd for the initial program, virtually filling the chapel both times. Mr. Douglass' program was as follows: Dietrich Buxtehude: *Passacaglio in D Minor*; Jean-François Dandrieu: *Duo sur la Trompette*; Iain Hamilton: *A Vision of Canopus*; J. S. Bach: *Liebster Jesu, wir sind hier*, BWV 731, *In dir ist Freude*, BWV 615, *Von Gott will ich nicht lassen*, BWV 658, and *Toccata in F Major*, BWV 540; Jacques Boyvin: selections from *Premier and Second Livres d'Orgue (Concert de Flutes, Basse de Cromhorne, Petit Cornet ou Petite Tierce, Tierce en taille, Grand Prelude a 5 Parties, a 2 Choeurs)*; César Franck: *Final*.

This was in some ways an unusual program, but all the music was well-fitted to the organ, and it was all well performed. Mr. Douglass played with elegance and refinement, and was at all times in complete control of the music. I found the quieter pieces the most pleasing, perhaps because the huge crowd attending must have absorbed the edges of larger sounds. The mood was well set at the opening, with a poetic rendition of the Buxtehude passacaglia; the sonorities of gentle principals and lovely flutes caressed the ears. Perhaps the most successful were the Boyvin pieces; here Mr. Douglass' affinity for the French classic style combined perfectly with

(Continued, page 3)

At the time this issue goes to press, we are deep in winter weather and the energy crisis. Reality suggests that any respite we get will be only temporary, so perhaps we should consider how the situation affects the organ.

Never on Sunday, it once seemed, would we be plagued by lack of heat or power — yet, we are. Let us hope that no one will forbid our practicing because of the slight cost of running the blower. More likely, perhaps, is the prospect of being discouraged from practice by lack of heated comfort. Here we can learn from our less-privileged colleagues elsewhere. A great deal of substantial organ practice can be accomplished successfully on the piano; it's less fun, but the lack of registrational distractions can be turned to an advantage. Thorough attention to manual technique at the piano means that the additional complications of pedalling and registration can then be solved in shorter order at the organ. A side benefit may be more heat (less cold?) than one finds in church.

Keeping the thermostat down may give the organ a long-term benefit: it will lessen extremes of temperature change and give the instrument a longer life. Europeans, after all, do not seem to have suffered from centuries of church-going bundled up to keep warm in cold buildings. Wags will repeat the old adage that the organs there are never in tune, but we experience the same problem in our more "advanced" buildings. More to the point is the fact that those cold churches usually harbor an organ whose life would have been considerably shortened by the "advantage" of comfortable (dry) heat.

Since conservation goes hand-in-hand with the energy crisis, we might also think about conservation as applied to organs. We can promote sensible design in new instruments, bearing in mind that the least complicated scheme gives the least amount of trouble and is the most efficient. Among older organs, we can preserve the best of the old and re-use or modify the rest. Old for the sake of old has no virtue, but neither does change for the sake of change. There are all sorts and degrees of reworking jobs — some good, many bad — but we should at least consider the possibility when the time for decisions arises.

As the nation learns to cope with the crisis, we may actually derive long-term benefits. Wouldn't it be a good thing if we learned analogous lessons as organists? — AL

Music for Voices and Organ

by James McCray

In the choral reviews for this month, an effort has been made to review music which would fit various situations and choruses. The levels of difficulty vary from an easy unison anthem, which could be sung by any small church choir, to works which involve more experienced performers.

Since beginning this column a few months ago I have received communication from some of the readers about the reviews. I again assert that I welcome any suggestions or requests for specific material: please feel free to write me about your needs and interests so that this column will be a useful source of information (address: Dr. James McCray, Music Department, Longwood College, Farmville, VA 23901).

A Psalm of Praise. Malcolm Williamson, 35¢, Boosey & Hawkes, W.006, unison chorus and organ (E).

Williamson is one of the most respected of British composers and holds the coveted post as the Queen's Composer. In this seven-page anthem based on Psalm 148 there are three thematic ideas which are linked by an organ fanfare motive that returns frequently between the verses. The first idea is used three times with subtle variations to accommodate the text. The second theme occurs twice with the third idea, which is a choral recitative employed only once. The work closes with a Gloria Patri based on material of the first theme. The tempo is moderately fast. Ranges of the vocal part are limited, staying completely within an octave (d' to d') and making it totally accessible. The organ music is not difficult but does have a walking pedal part that will require some rehearsal.

Cantus. John Russell, 50¢, G.I.A. Publications, G 2057, SA voices, organ (or strings) and small percussion (E).

There are three brief movements of which the middle one (Sinfonia) is

only one page in length and is completely instrumental. The other two movements are *Laudate Dominum* and *Omnes Gentes*. Each opens and closes with the chorus singing the original text in Latin, using a chant style with non-metric rhythm. The percussion consists of finger cymbals and Orff bells, which should sound an octave higher than written. The setting is beautiful with mild dissonances and a sparse texture, providing an unusual setting for familiar texts. There is one brief point where the choir divides into three parts, but more often it is in unison and has comfortable ranges in all voices. The organ music is on three staves and is not difficult. This is lovely music and is highly recommended for both school and church choirs.

For the Beauty of the Earth. Theron Kirk, 40¢, Carl Fischer CM 7981, SAB and keyboard (organ), (M).

The singers will recognize the traditional text, but Kirk's setting has no connection with the popular melody usually sung. His version is based on *Aberystwith*. There are three verses, set in minor, the middle verse changes key but the final verse returns to the original, and is more elaborate than the other two. The music is simple and often in unison. The organ material is generally chordal with some running-note passages.

Laudate Dominum. Marc Antoine Charpentier (1634-1704), 45¢, E. B. Marks/Belwin Mills, MC 4603, TTb, two violins, and organ (M).

Only a Latin text is available in the performing edition of this four-minute setting of Psalm 116. The string parts are simple, as is the organ music. The editor, H. Wiley Hitchcock, suggests that it is possible to perform this work with an SSA chorus by having the altos sing the bass part one octave higher. The first half features the bass section as a solo for three pages followed by the

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tenors without basses for another three pages. The last half of the work has all three parts together in a jubilant Gloria Patri that ends with a broad Amen. The music is typical of the mid-baroque, but the first tenor section tends to have a moderately high tessitura which will be the only difficulty in performing the work.

House of Our God. Edward L. White (1809-1851), 70¢, Joseph Boonin, Inc., B 345, SATB, SATB soli and organ (M).

White was one of the better early American composers in the first half of the nineteenth century. This anthem dates from 1831 and was taken from White's *Church Melodist*, a moderately popular book of music published in 1850. Leonard van Camp has edited it in this modern performing edition. There is no separate organ part, but, typical of the period, the organist merely doubled the voice parts. The use of the quartet for the first half of the work is an editorial suggestion, but appropriate to the stylistic characteristics of the period and genre. The music is homophonic and very straightforward with regard to rhythm and harmony. It has a duration of about 3:30 minutes.

Epigrams and Hymn. Ulysses Kay, \$2.75, Pembroke Music Co. (C. Fischer), PCB 100, SATB and organ (D-).

Kay stands as one of the leading Black American composers today. This work was commissioned for the General Assembly of the United Presbyterian Church and is in the form of an extended anthem with a concluding hymn. Kay says that "the work . . . is a tribute to man and to worship, as expressed by the music and a variety of texts." At first glance the work looks more difficult than it is. Rhythmic energy is apparent and while there is dissonance, it is skillfully treated, so that performance problems are few. The lines are all very singable, and concern for a vocal melody in each of the parts keeps complication minimal. Often the chorus starts a phrase in unison and opens to fuller chords; there are frequent unison and two-part passages. The emphasis is clearly on the chorus and texts. The organ music acts as a complement to that material and is quite autonomous, so that it maintains a separate identity. The closing alleluia is particularly beautiful. There are 18 pages of music, with humorous tempo changes and a noticeable concern for expressive detail. The macaronic approach to the text is effective and helps to make the work suitable for both church and concert occasions. This work is recommended for good church and high school choirs, but will also be of considerable interest to college level groups.

Correction

A letter to the editor in THE DIAPASON, Jan. 1977, p. 8, mistakenly placed the author, Jan Rowland, in Dallas. We would like to assert that both Mr. Rowland and his firm, Visser-Rowland Associates, are located in Houston, Texas. We apologize for any inconvenience this error may have caused. — the Editor

Divisions & Stops		Pipe Diameters (mm) for each C of the Keyboard				
		C ¹	C ²	C ³	C ⁴	C ⁵
Fluework	HOOFDWERK					
	Prestant 16'	170x140	135	78	47	31
	Bourdon 16' (C-E combination)	170x140	115	75	54	34
	Octaaf 8'	142	80	54	38	23
	Roerfluit 8'	123	79	49	29	18
	Octaaf 4'	81	55	37	23	16
	Quint 2-2/3'	63	39	28	18	12
	Octaaf 2'	52	31	18	13	9
	Terts 1-3/5'	40	24	17	11	8
	Mixtuur 2'	45	28	18	11	8
	Scherp 1'	28	18	11	8	
	Cornet (from C ³) 8'			50	29	20
	4'			43	28	18
	2-2/3'			33	22	14
	2'			25	15	12
1-3/5'			20	14	11	
Reedwork	Bombarde 16'					
	diameter	126	122	82	65	58
	tongue width	13	12	9	7	6
	tongue thickness	0.50	0.46	0.40	0.32	0.25
	Trompette 8'					
	diameter	120	92	76	60	50
	tongue width	11	9	7	6	5
	tongue thickness	0.45	0.40	0.30	0.23	0.17
	Claron 4'					
	diameter	92	75	62	60	51
	tongue width	8	7	6	5.5	5
	tongue thickness	0.40	0.30	0.25	0.21	0.17
	Trompet 8'					
	diameter	127	99	73	53	44
	tongue width	20/16.5	13/10	10/9	9/8	7
tongue thickness	0.68	0.47	0.36	0.31	0.20	
HORIZONTAL REEDS (played from Hoodwerk)						
Trompeta Magna (from C³) 16'						
diameter			77	61	54	
tongue width			9	7.5	5	
tongue thickness			0.31	0.25	0.21	
Clarinet (from C³) 8'						
diameter			70	56	50	
tongue width			7.2	5.5	4.5	
tongue thickness			0.30	0.20	0.15	
Trompeta Batalla 4' (C¹-B²)						
diameter	87	82				
tongue width	9.5	8				
tongue thickness	0.36	0.26				
Fluework	RUGWERK					
	Prestant 8'	C ¹	C ²	C ³	C ⁴	C ⁵
	Gedeckt 8'	140	80	50	31	18
	Octaaf 4'	115	71	43	28	19
	Fluit 4' (gedekt)	78	52	32	20	12
	Nasard 2-2/3' (roerfluit)	71	42	28	18	13
	Octaaf 2'	53	30	21	16	13
	Fluit 2'	46	28	19	13	9
	Terts 1-3/5'	66	43	30	20	12
	Larigot 1-1/3'	39	32	21	15	13
	Sesquialter 2-2/3'	45/17	28/13	19/11	12/8	9/7
	Sesquialter 1-3/5'	33	33	21	15	10
	Mixtuur 2'	24	24	17	11	8
	Scherp 1'	42	26	19	11	8
	26	19	11	8		
Reedwork	Cromorne 8'					
	diameter	35	35	32	30	27
	tongue width	13	9.5	8	7	6
	tongue thickness	0.42	0.34	0.22	0.18	0.15
	Schalmey 8'					
	diameter	92	70	56	49	45
	tongue width	17.5/15	14/12	10/9	8.5/7	7.5/7
	tongue thickness	0.60	0.45	0.35	0.28	0.20
	Trompet 4'					
	diameter	98	70	52	43	43
	tongue width	17.5/14	10/9	9/8	7/6	7/6
	tongue thickness	0.47	0.36	0.31	0.20	0.20
	ECHE					
	Gedeckt 8'	C ¹	C ²	C ³	C ⁴	C ⁵
	Prestant 4'	124	78	49	32	25
Fluit 4' (C-E' gedekt)	83	51	30	19	12	
Nachtboom 2'	68	55	34	22	16	
Cornet (from C ³) 2-2/3'	73	45	28	18	13	
2'			24	15	11	
1-3/5'			20	13	10	
			17	12	9	
Reed	Hautbois 8'					
	diameter	90	100	65	48	40
	tongue width	9	7	6	5	4
	tongue thickness	0.38	0.30	0.26	0.18	0.12



The temperament is according to Lambert Chaumont 1695. The pitch is A=440 at 72° F (22.2° C).

New Flentrop Opened

(Continued from p. 1)

the specified registrations. The *Petit Cornet* displayed one of the several combinations possible, while the *Grand Prélude* exhibited weighty grandeur. In Hamilton's *A Vision of Canopus*, commissioned for the occasion, was the only work not from the historical literature, but it made appropriate use of the organ's varied sounds and demonstrated the fact that this instrument is also suitable for the performance of contemporary works. A twelve-minute piece in which different ideas slowly crescendo through the layering of sound levels, its name is taken from a first-magnitude star in the constellation Argo, best seen at the latitude of the university. While I do not find the Franck *Final* to be among his most admirable works, I did find it an effective closing work for the recital, since the performance empha-

sized the musical characteristics of the work.

Perusal of the stoplist reveals a large organ, but its size is perhaps the least notable fact about it. One is impressed with the wide pallet of registrational possibilities, rather than by the presence of many stops. Although the total impression is that of a neobaroque organ built in north European style, in which there has been a conscious exclusion of all elements dating from periods later than the early eighteenth century, there are some aspects of eclecticism. Mr. Flentrop asserts, however, that this organ is not a copy of any baroque organ, but, rather, is one designed especially for Duke Chapel.

Each division is based on a principal of 16', 8', or 4' pitch, and the basses of these stops stand in the case. All metal pipes are alloyed from tin and lead, but pipes of very

Fluework	BOVENWERK	C ¹	C ²	C ³	C ⁴	C ⁵	
	Prestant 8' (C-E' combination)	138	82	51	31	20	
	Baarpyp 8'	123	85/45	55/30	33/20	21/15	
	Gedeckt 8'	123	80	50	31	22	
	Quintadeen 8'	98	62	37	22	12	
	Octaaf 4'	88	55	36	24	15	
	Roerfluit 4'	83	52	31	21	13	
	Nasard 2-2/3' (C ¹ -B ² gedekt)	61	37	24/17	17/13	13/10	
	Fluit 2'	76	50	34	22	17	
	Terts 1-3/5'	46	32	21	14	10	
	Siffler 1'	44	28	17	10	7	
	Mixtuur 2'	46	30	19	12	8	
	Reedwork	Trompet 8'					
		diameter	133	100	72	52	49
		tongue width	18.5/15	13/10	9.5/8	8.5/7	7/6
tongue thickness		0.57	0.37	0.33	0.26	0.19	
Hobo 8'							
diameter		44	36	24	22	18	
tongue width		18/15	15/10	10/9	7	6	
tongue thickness		0.60	0.38	0.28	0.22	0.18	
Vox Humana 8'							
diameter		51	49	45	42	40	
tongue width		22/18	17/13	14/11	8/7	7/6	
tongue thickness		0.51	0.41	0.26	0.21	0.15	
Fluework		PEDAAL	C ¹	C ²	C ³		
		Prestant 16'	260	150	88		
		Subbas 16'	230x190	138x110	90x70		
	Quint 10-2/3' (gedekt)	180	123	74			
	Octaaf 8'	148	94	53			
	Quint 5-1/3'	110	66	36			
	Octaaf 4'	87	50	28			
	Nachtboom 2'	70	50	30			
	Mixtuur 4'	80	46	27			
	Reedwork	Buzuin 16'					
		diameter	190	135	96		
		tongue width	27/19	19/15	14/10		
		tongue thickness	0.99	0.73	0.48		
		Trompette 8'					
		diameter	142	109	88		
tongue width		9	7	6			
tongue thickness		0.48	0.35	0.30			
Trompet 8'							
diameter		137	106	74			
tongue width		17/15	11/8	8/7			
tongue thickness		0.66	0.47	0.36			
Claron 4'							
diameter		90	75	65			
tongue width		8	7	6			
tongue thickness	0.40	0.30	0.25				
Zink 2'							
diameter	78	71	61				
tongue width	9.5/9	7.5/6.6	5.5/5				
tongue thickness	0.26	0.20	0.12				

COMPOSITION OF MIXTURES

Hoofdwerk Mixtuur											
C ¹											
C ²											
C ³	8	5-1/3	4		2-2/3	2		1-1/3	1	2/3	1/2
C ⁴	8	5-1/3	4		2-2/3	2		1-1/3	1	2/3	
C ⁵	8	5-1/3	4	4	2-2/3	2	2	1-1/3			
Scherp											
C ¹									1	2/3	1/2
C ²								1-1/3	1	2/3	1/2
C ³								1-1/3	1	2/3	
C ⁴	4	2-2/3	2	2	2	2		1-1/3	1	2/3	
C ⁵	4	2-2/3	2	2	2	2		1-1/3			
Rugwerk Mixtuur											
C ¹										2/3	1/2
C ²										2/3	1/2
C ³										2/3	
C ⁴	4	2-2/3	2	2	1-1/3	1					
C ⁵	4	2-2/3	2	2	1-1/3	1					
Scherp											
C ¹										2/3	1/2
C ²										2/3	1/2
C ³										2/3	1/2
C ⁴	4	2-2/3	2	2	1-1/3	1				2/3	1/2
C ⁵	4	2-2/3	2	2	1-1/3	1				2/3	1/2
Bovenwerk Mixtuur											
C ¹										1-1/3	1/2
C ²										1-1/3	1/2
C ³										1-1/3	1/2
C ⁴	4	2-2/3	2	2	2	2				1-1/3	1/2
C ⁵	4	2-2/3	2	2	2	2				1-1/3	1/2
Pedaal Mixtuur											
C ¹											
C ²											
C ³	4	4	2-2/3	2-2/3	2	2					

high tin content were not used; even the case pipes have only about 30% tin. The few wooden pipes (*Subbas* 16' and five pipes each of *Bourdon* 16' and *Gedeckt* 8') are of mahogany. The reeds are mostly made in eighteenth-century Dutch style, but those with French spellings are patterned after the corresponding stops of F. H. Clicquot's masterpiece of 1782 at Souvigny. The horizontal reeds 16' and 8' play only from middle C upward, while the 4' operates only in the bass; these are built in the manner of eighteenth-century Spanish reeds *en chamade*.

A special touch was provided with the *Rosignol*, heard in one of the Boyvin pieces. There is also a *cimbelster* above the console, and there are tremulants. Couplers are *Rugwerk* to *Pedaal*, *Hoofdwerk* to *Pedaal*, *Bovenwerk* to *Pedaal*, *Bovenwerk* to *Hoofdwerk*, and *Rugwerk* to *Hoofdwerk*. The lowest keyboard

is that of the *Rugwerk*, with its pipes located behind the player; the second is that of the *Hoofdwerk*, in the center of the main case; the third is that of the *Bovenwerk*, at the top center; and the top keyboard is the *Echo*, located in a *brustwerk* position behind decorated doors. The pedal pipes are located in towers on either side of the manual divisions.

The windchests are made of mahogany and oak, with sheep leather for the pallets. Wind trunks, conical bellows, and stop action are also fashioned from mahogany. Suspended key action, wooden rollers, cedar trackers, and oak stickers and squares are employed. Needless to say, the stop action is completely mechanical, and there is no swell enclosure. A ventil system and pedal controls are available to assist the player. A blower with a two-horse-

(Continued, page 4)

New Flentrop Opened

(Continued from p. 3)

power motor furnishes wind at a pressure of 120 mm; the bellows reduce this to 87 mm for the manuals and 90 mm for the pedals. Manual keyboards have a compass of 56 notes; the naturals are faced with thick ivory, and the accidentals with ebony. The thirty-note flat pedalboard is of oak, with curled sharps in eighteenth-century style.

A new gallery of solid oak was built in Durham to support the organ, located over the entrance to the chapel, between the nave and narthex. The main case rises some 40' above this and is 4½' deep. The richly-ornamented case is made of solid mahogany, decorated with various hues and gold leaf. The *Rugwerk* case, 10' high and 4' deep, stands below in front with harmonizing colors. Hand-carved mahogany pipe shades surmount the case pipes and are overlaid with gold leaf. The case is crowned with heraldic devices, in time-honored European style. It is a visual feast.

The chapel underwent acoustical treatment prior to the installation.

Absorptive "Akoustolith" tile on the ceiling, originally used to make speech intelligible, was coated with a sealer. The maximum reverberation time was thus raised from approximately three seconds to about eight seconds. A time-delay speech reinforcement system was installed, and now both music and the spoken word can be appropriately heard. A second new organ, in nineteenth-century French style, is planned for the chancel; the builder will be Charles Fisk of Gloucester, Massachusetts. The fate of the 122-stop Aeolian now chambered at the sides of the chancel is not clear at this time. Six years elapsed in the planning, design, and construction of the Flentrop. The complete project, including alterations to the building, cost about \$528,000.

The morning following the dedication, Mr. Douglass presided over the symposium, at which the following persons spoke: the Rev. Canon Jeffery Cave, Robert Newman, Peter Williams, John Fesperman, and Charles Fisk. Responses were given by James Gates Ferguson, Jr., Charles Krighbaum, David Boe, and Joan Lippincott. Perhaps the most practical remarks were those of Mr. Newman, on the acoustical requirements for optimum musical sound; he was

the consultant for the refurbishing of the chapel. Both Mr. Williams and Mr. Fesperman gave interesting papers which related to the concepts behind the new organ, and Mr. Fisk spoke persuasively on the need for the organ to be articulate. These papers are scheduled for publication by the university. An unintentional anachronism was provided by the exposed presence in the auditorium of an organ formerly in the studio of Ernest White.

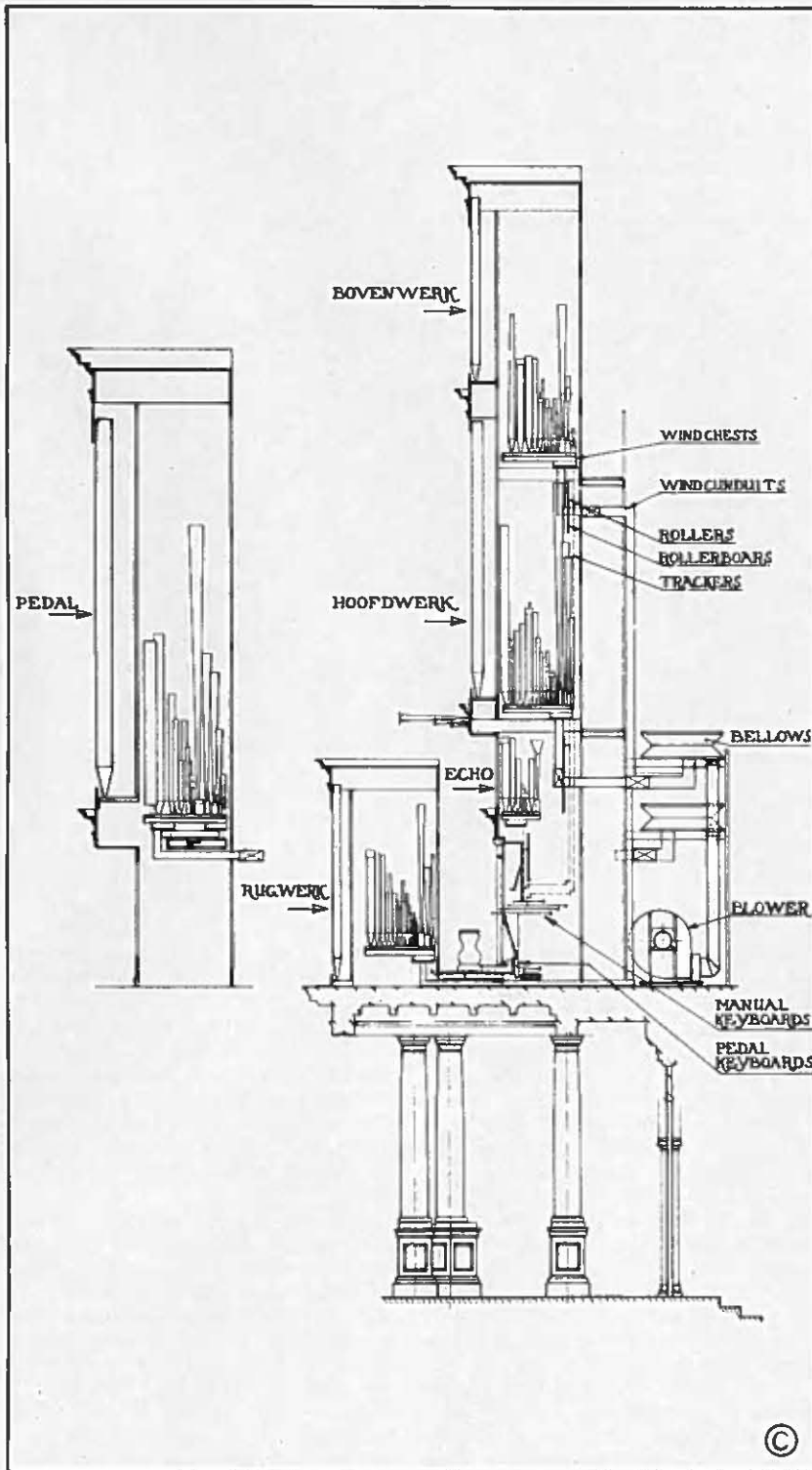
There can be no doubt that the new organ at Duke is an impressive one. It is obviously a period work which serves best the age of great organ literature, but it will be admirable for a century or two on either side of that, as well as for certain contemporary works. That it was built by a European firm may irritate those who espouse exclusively the cause of American organbuilding. To them, I can say only that, while several American builders might have built such an organ and built it well, a non-American was chosen; the fact that he was successful in his undertaking should not be allowed to blind us to the considerable beauties of the instrument. I, too, think there are worthy American builders, and one will some day be represented at the other end of this chapel.

A Historical Perspective

(Continued from p. 1)

side wall of the nave near the crossing could offer greater clarity. But large baroque organs with their 10' and 32' pedal sections were simply too massive to be supported elsewhere in the building. To be sure, the transept offered similar space (as at Reims cathedral where the west windows were especially numerous), but there were obvious acoustical drawbacks there. Hundreds of new galleries of wood or stone were constructed, under which the faithful still pass today and upon which the instruments were erected that inspired the organ's greatest treasure of composed music.

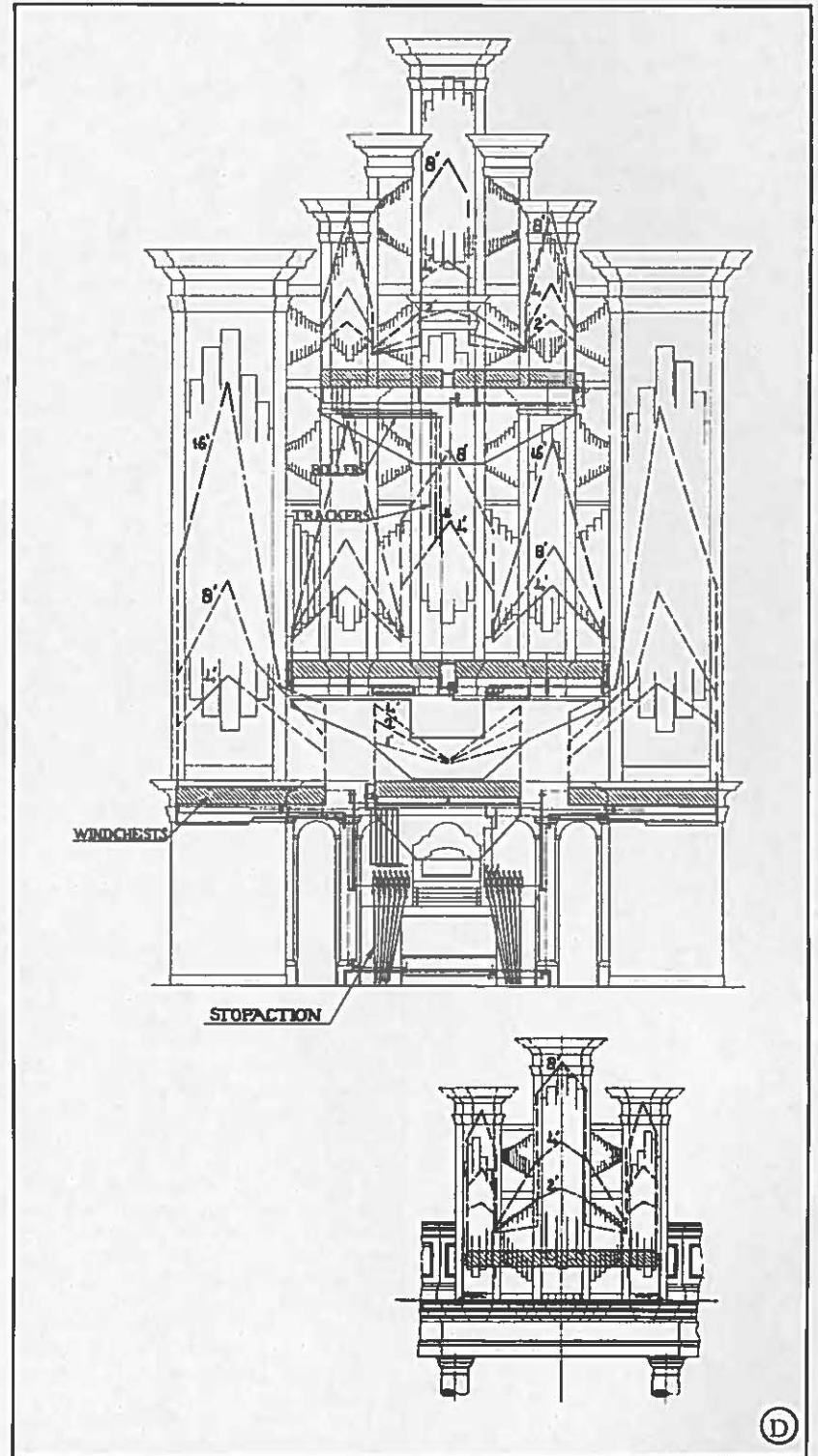
It is an error to generalize by referring to modern organs as "baroque" or "romantic." A "baroque" organ must have been constructed during the historical epoch we choose to identify as the Baroque Era, roughly between 1600 and 1750. A "romantic" organ derives only from the nineteenth century. Organs of the present century might be called "postromantic," "neoclassical," "neobaroque," or non-descript. But in fact neither "baroque" nor "neobaroque" tells us much of anything about the sound of



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Section of Organ



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Front View of Organ (showing placement of wind chests and diagrams of key action)

a particular instrument. There were marked contrasts during the seventeenth and eighteenth centuries among instruments being made in Italy, Spain, France, Germany, or even tiny Holland. So, an instrument of today which draws its inspiration from prototypes of that period would properly be labelled "French classical" in style, or "mid-seventeenth-century Northwest German," and so on. Unquestionably, the most respected builders of this century will continue to emulate the noble sounds of organs surviving from past epochs by creating instruments that bring back to life the music of the organ's great masters: Sweelinck, Scheidt, Frescobaldi, Buxtehude, Couperin, Bach, Franck, and many others.

Clearly, as the organ has changed in the last five hundred years so have musical taste and liturgical requirements. The instrument was influenced by continuous crosscurrents of musical practice over widely separated areas of Europe. During the seventeenth century, for example, there was an important exchange between people of the Low Countries and Italy, and thus there are stylistic traces of Frescobaldi's art in the music of the North German, Buxtehude. However, Italian organs differed markedly from German; and both were unlike instruments being built in Paris; but all three types are classified under the general category of "baroque."

Innovation in organ building was dramatically hastened by the Industrial Revolution. Organs no longer had to be manufactured in the churches and could be built in factories where mass production was a feasible economy. The most progressive organ builders of the nineteenth century were fascinated by the applicability of various inventions to the organ, and displayed their latest models at frequent industrial exhibitions. Great value was attached to scientific data, standardization, and absolute evenness of dynamic power over the entire range of pitches. The aim was for uniformity where previously the irregularity of the handmade product had prevailed. International standard pitch was established (1859) and equal temperament was universally accepted. The organ was made to imitate that most nearly perfect of all instruments, the symphony orchestra. Many years earlier, the seventeenth-century Le Begue had published charming little pieces called *Simphonie*, but now the romantic "simphonie" was born, resembling a major orchestral work of many movements. The first and greatest creation of this new genre was published by Cesar Franck in 1862.

The most innovative contrivance since the invention of stops was developed by George Barker. His pneumatic machine was applied for the first time by Aristide Cavaillé-Coll at St. Denis in 1841. The player's fingers were no longer required to exert all the energy for pulling the pallets. Pneumatic motors, tripped by the player in depressing the keys, did the actual work of operating the mechanism. This was most welcome on large organs and for coupling divisions. A hundred stops could now sound all at once while the resistance of the keyboard did not change at all. The instrument had grown with the times. Still basically a tracker, or mechanical action instrument, it had been transformed by pneumatic assistance to a modern marvel. But the majority of instruments built in the nineteenth century were small to medium in size, from about five to

twenty-five stops on one or two manuals with pedals, and such organs did not need the aid of the Barker machine.

Pneumatic assistance was a reasonable expedient rooted in the timely demand for great sonority. The source of energy was the instrument's own wind supply, utilized for a new purpose. But once electricity became integral to organ design, drastic changes occurred. At this point the internal relationships so important to the musical function of any instrument were thrown askew and organs of all sizes would ultimately be the victims.

The step was relatively simple from pneumatically operated actions in large organs to electro-pneumatically operated actions. In 1868 when the first large electropneumatic instruments appeared simultaneously in France and the United States, they did not differ markedly from their pneumatic models. But by the first decade of the twentieth century, electric cables and contacts had been introduced as substitutes for all the traditional mechanical connections within organs of all sizes. Thus the instrument was granted freedom from all its previous limitations, paving the way for gross transmutation and abuse. To

understand the hideous impact of electrical energy on organ building, just imagine a violin with an electrically operated bow; or better yet, a pianoforte with electrical wires connecting the keys to the hammers, thereby enabling the player to remain on stage with his keyboard and pedals, while the rest of the instrument might be elevated above the heads of the audience or quite out of sight, connected only by a cable. Fanciful and foolish as it seems, this was precisely the plight of the organ. As soon as electricity made possible the physical disembodiment of the organ's functioning parts, persuasive argument appeared for doing the surgery. Architects were quite comfortable removing the instrument's increasing bulk to enclosures and chambers, while leaving the player and console in view. The detached console, innocently introduced in tracker organs, was discovered to answer the problems of the player-conductor. A special course was introduced to curricula in church music: "Conducting from the Console." A typical violation of natural laws for music making was the immense Skinner organ installed late in the 1920's in Cleveland's new Severance Hall. The console, connected by a flexible cable,

could be rolled on or off stage, while the wind supply was in the basement and the pipes and mechanism high above the proscenium arch. As he played among the members of the orchestra or chorus, the organist heard nothing of the organ, nor did most of the audience for that matter. The pipes' sounds travelled over their heads to the back rows of the balcony, and the hapless player fingered aimlessly over his keyboards and pistons.

There was fascination in the discovery that a single player could control an instrument whose parts were located in remote corners of a great church. The antiphonal, echo, dome and tower organs had their day. But even more depressing to the instrument's fading capacity was the fact that the ancient art of organ building was all but given over to electrical engineers, amateurs, and sloppy repairmen. Anyone could concoct an instrument from supply house parts. Even the "reputable" builders destroyed fine old mechanical action organs of the last century, replacing them with electro-pneumatic or direct electric action instruments with a life expectancy of about forty years at best.

In this sorry state the organ had clearly lost its physical identity and its historical relationship to the literature. Meanwhile, the rediscovery of early music was slowly gathering momentum during the second and third decades of this century. A few American organists in the 1930's travelled to hear ancient European organs. Like Albert Schweitzer, they were touched with their magic, but none could find the real key to the performance of the music of the great masters. It was not until after World War II that the great wave of musical tourists and Fulbright scholars made the circuit through Germany, Holland, France, and Italy. These zealots came home demanding a change—and change they achieved. Their unfocused search for authenticity, mingled with reluctance to forego "modern improvements," brought forth an odd series of strangely distorted instruments best characterized as "all-purpose" or "neoclassical." Despite the unmerciful lack of sonority and blend in such organs, a widespread belief still lingers that somehow the musical features of myriad styles of organs should be evoked to season the tonal soup of a great new type—the twentieth-century eclectic organ.

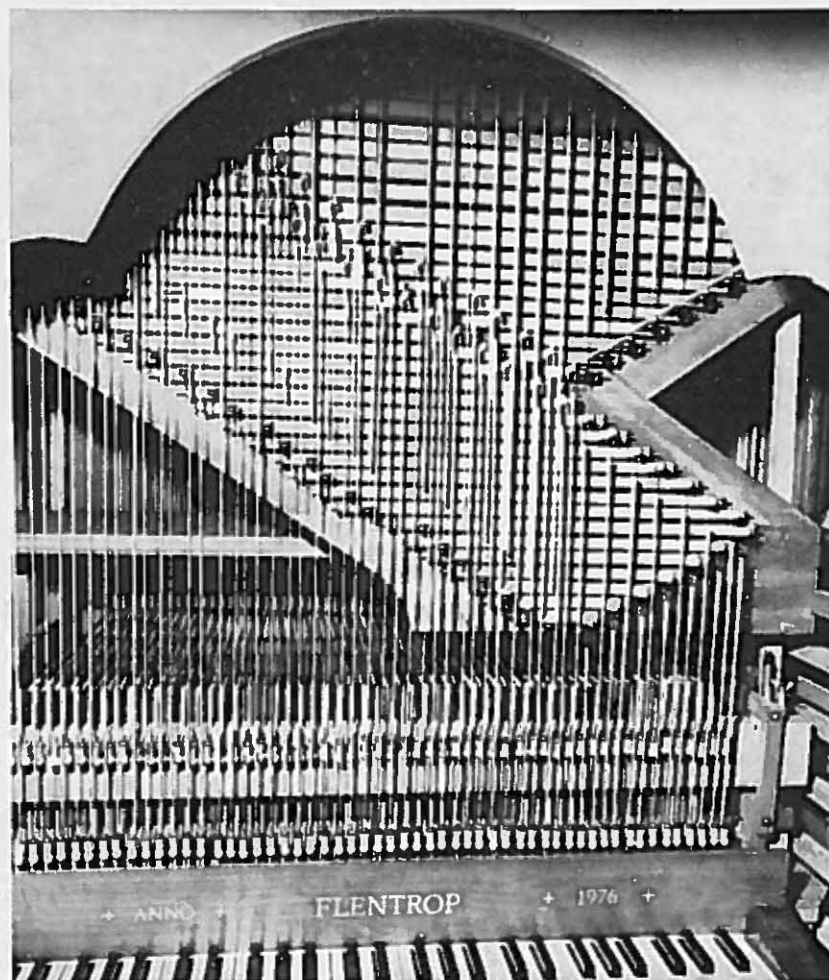
It has been demonstrated repeatedly that the eclectic approach in organ building, whether tracker or electro-pneumatic, separates the instrument conclusively from its historical relationship with music. This is the very precious affinity that we continually urge European monument commissions to preserve. While the "back to tracker" movement of the 1950's, 1960's, and even the 1970's may answer partially the musical need for recapturing certain techniques in organ building, it also illuminates the larger issue of whether or not the organ literature can long survive in the shapeless and rude tonal world of the modern eclectic organ.

Fenner Douglass is University Organist at Duke University, and is a noted teacher, performer, and author. His essay is taken from a more extensive article contained in the dedication booklet for the new Flentrop organ at Duke. It is reproduced here with the permission of the author and Duke University.

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Fenner Douglass at Flentrop console



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For the next several months, THE DIAPASON will publish this column of information regarding summer music activities, as a service to our readers. Despite the prevailing state of the national economy, there seems to be no shortage of summer offerings, judging from notices received by this office thus far. Readers are invited to peruse this column and write the appropriate parties for further information.

UNITED STATES

Salem College and The North Carolina School of the Arts, Third Annual Summer Organ Academy, Winston-Salem, North Carolina, June 23-July 22. Luigi Tagliavini will conduct masterclasses, as a continuation of his classes for the Southeastern Regional AGO Convention, and will play a recital; John and Margaret Mueller will teach private lessons. For further information, contact Dr. John S. Mueller, Salem College, Winston-Salem, N.C. 27108.

Kent State University and The Cleveland Orchestra, Blossom Festival School, Kent, Ohio, July 4-17. This summer's school will be devoted to a boy choir workshop, conducted by Barry Rose, associate master of the choristers at St. Paul's Cathedral, London. Graduate or undergraduate credit is available. Write for information: Blossom Festival School, E101 M&S, Kent State University, Kent, Ohio 44242.

Oberlin College Conservatory of Music, Third Annual Summer Organ Institute, Oberlin, Ohio, July 3-17. This institute will include masterclasses, faculty concerts, student recitals, and private instruction. Faculty members will be Harold Vogel, Fenner Douglass, and Xavier Darasse. Further information is available from Professor Garth Peacock, Conservatory of Music, Oberlin, Ohio 44074.

Paul Mellon Arts Center, Organ/Harpsichord Seminars, Wallingford, Connecticut, June 12-25. The sessions will be devoted to masterclasses on organ repertoire, organ techniques, and the harpsichord, as well as lecture-demonstrations and concerts. Bernard Lagacé, Roberta Gary, and Mireille Lagacé will constitute the faculty. Contact seminar director Duncan Phyfe, Choate Rosemary Hall, Wallingford, Ct. 06492 for further information.

Paul Christensen Choral School Sessions; Millikin University, Decatur, Illinois, July 17-22; Houston Baptist University, July 24-29; University of Denver, July 31-August 5; Bemidji State University, Minnesota, August 7-12; Chautauqua Institution, New York, August 14-19. Each session will include presentations by Kathrynne and Richard Hoffland, and Paul J. Christensen; topics will deal with choral methods and materials, voice class, conducting technique, church music, and rehearsal techniques. Academic credit is offered. For further information on all sessions, write Kurt Wycisk, Concordia College, Moorhead, Minnesota.

International Musicological Society, Twelfth Congress, Berkeley, California, August 21-27. This international gathering, sponsored by the American Musicological Society and co-sponsored by the Society for Ethnomusicology and the University of California at Berkeley, is not actually concerned with the organ, although some of the musicological topics may deal with it peripherally. Several of the university organs will be heard in daily demonstrations, and other musical events will be heard during the week. Further information may be obtained from XII IMS Congress 1977, Department of Music, University of California, Berkeley, California 94720.

North American Institute on Worship and Music, Saint Thomas Seminary, Seattle, Washington, June 19-26; Saint Mary's Seminary and University, Baltimore, Maryland, July 10-17. This will be a week of study and skill development on the theme "Ministries in Parish Worship." Leading theologians and musicians will be involved and the focus will include an explicit involvement of members of other faiths. Information is available by writing 1977 Institute, 5400 Roland Avenue, Baltimore, Md. 21210.

Fellowship of American Baptist Musicians, Conference of Church Musicians, American Baptist Assembly, Green Lake, Wisconsin, July 23-29. This thirteenth annual event includes instruction in choral techniques, handbells, administration, instrumentation, library, creative worship, piano, organ, voice, choreography, and recorder. Among the conference leaders will be Paul Manz, adult choral and organ clinician, and recitalist; Dale Wood, youth clinician; and JoAnn Butler and Nancy Stokes, children's division clinicians. For further information and brochure contact Jay Martin, President, Fellowship of American Baptist Musicians, American Baptist Church of the USA, Valley Forge, Pa. 19481.

University of Illinois, Illinois Summer Youth Music, Urbana-Champaign, Illinois, June 19-July 1; July 3-15; July 17-29. These on-campus "camps" are for talented junior and senior high school musicians, who are selected on the basis of tape auditions and recommendation of their directors or private teachers. Instruction in organ, piano, and other instruments will be offered, along with participation in bands, orchestras, and choruses. Additional information and application blanks are available from Illinois Summer Youth Music, 608 S. Mathews Avenue, Urbana, Ill. 61820.

Church Music Workshop, Michigan State University, East Lansing, Michigan, July 11-14. The staff will consist of Albert Bolitho, director; Erik Routley, worship and hymnody; Howard Slenk, choral techniques and repertoire; Marianne Webb, organ service playing; Ann Thompson, Orff and Kodaly methods for youth choirs. Recitals and a hymn festival service will also be included. Address inquiries to Mrs. Margaret Pegg, 24 Kellogg Center for Continuing Education, Michigan State University, East Lansing, Michigan 48824.

Church Music and Liturgy, Saint Joseph's College, Rensselaer, Indiana; Workshop in Church Music, Art, and Liturgy, June 13-17; Liturgy Institute, June 22-July 1; Workshop in Afro-American Church Music and Liturgy, August 15-20. The staff will include Fr. Nathan Mitchell, Fr. Clarence Rivers, Fr. Ralph Verdi, John Bicknell, Sr. Robertia Urban, and others. New choir music, liturgy planning, and organ instruction will be among many course offerings. For further information and applications, write Rev. Lawrence Heiman, director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, Indiana 47978.

Special Summer Sessions, Indiana University, Bloomington, Indiana; June 13-August 5. Various sessions on choral music, choral conducting, and score study will be offered; faculty will include Alan Harler, Allan Ross, Julius Herford, and others. Further information is available by writing Special Summer Sessions, School of Music, Indiana University, Bloomington, Indiana 47401.

Adult Music Conference, National Music Camp, Interlochen, Michigan, Harpsichord Building and Performance Workshop, August 23-30. Daily sessions by builder Richard Kingston and performance study by George Lucktenberg; lecture-demonstrations and class discussions will be included. Write Mrs. Noel Winning, Adult Music Conference, National Music Camp, Interlochen, Michigan 49643.

Catholic University of American, Ward Method of Classroom Music Instruction, Washington, D.C., June 20 — July 8, July 11 — July 29; Boston Archdiocese Choir School, Cambridge, Mass., June 20 — July 8. The Ward Method instruction will be given in two courses and is intended for music and classroom teachers of church-oriented elementary schools. Blanche Fautoux and Theodore Marier will be instructors; Mr. Marier will also direct the choir school, which will be an introductory course. Further information on both courses may be obtained by writing Center for Ward Method Studies, School of Music, The Catholic University of America, Washington, D.C. 20064.

EUROPE

Westminster Choir College, European Organ Culture, Organ Tour to Holland and North Germany, July 18-August 2. Harald Vogel and Klaas Bolt will lead this tour, which leaves from New York. Special programs will be held on original instruments dating from the Gothic period to the early nineteenth century. Graduate credit is available. For brochure and application, write Summer Session Office, attention: Joan Lippincott, Westminster Choir College, Princeton, New Jersey 08540.

Academy of Italian Organ Music, Pistoia, Italy, September 5-13. Luigi Tagliavini will direct this third interpretation course; he will be joined by Oscar Mischianti and Wijnand van de Pol in various seminar topics relating to early Italian organs and organ music. Works by Macque, Pasquini, Trabaci, Mayone, Salvatore, Strozzi, and Frescobaldi will be studied. Admission as an active participant or as an auditor is possible; applications should be received by April 30. Further information is available from Segreteria dell'Accademia de Musica Italiana per Organo, via della Madonna 28, 51100 Pistoia, Italy; application forms are also available from Arthur Lawrence, Music Department, Saint Mary's College, Notre Dame, Indiana 46556.

Dolmetsch Summer School, Sussex, England, July 30-August 6. Masterclasses, concerts, and consort classes will be offered in recorders, viols, eighteenth-century flute, eighteenth-century and modern oboe, and harpsichord. A choral course will also be given. Further information is available from The Course Secretary, Marley Copse, Marley Common, Haslemere, Surrey, England.

Southern Cathedrals Festival, Chichester, England, July 21-24. Events will include concerts and services sung by the choirs of Winchester Cathedral, Salisbury Cathedral, and Chichester Cathedral. Further details are available from the Hon. Secretary, Southern Cathedrals Festival, St. Faith's House, The Close, Chichester, West Sussex, England.

Baroque Ensemble Courses, Lower Austria, July 31-August 14. Sessions devoted to performance practice with authentic instruments, 1640-1800, will constitute the main emphasis, and a visit to the Kunsthistorisches Museum in Vienna will be included. Christopher Kite of London will teach harpsichord, fortepiano, and continuo techniques; instruction on wind and string instruments will also be offered. Further information is available from Duckets House, Steeple Aston, Nr. Oxford, England, or from Fräulein Gabriele von Friedberg, A 1010 Wien I, Schultergasse 5, Austria.

Canford Summer School of Music, Early Music Course, Dorset, England, August 14-21. The sessions will be directed by David Klausner. Further information is available from Organising Secretary, Canford Summer School, 250 Purley Way, Croyden CR9 4QD, England.

Early Music Course, Pamparato (Cuneo), Italy, July 18-31. This institute is concerned mainly with practical and musical aspects of Italian music. The use of original sources will be emphasized, with performances derived from them. Among a number of different courses, Renato Fait will teach organ, Emilia Fadini and Alda Bellasich will teach harpsichord, Mark Lindley will teach the history and practice of tuning, and Sigfrido Leschiutta will deal with harpsichord organology. Further information is available from Segreteria dell' Instituto Musicale Comunale "S. Cordero di Pamparato," I-12087 Pamparato (Cuneo), Italy.

Royal School of Church Music, Course for Overseas Students, Addington Palace, Croyden, England, July 4-August 15. This is a comprehensive course directed primarily for the semi-professional and more experienced amateur church musician, and is an opportunity for such persons to meet leading musicians in the United Kingdom. Courses offered will include choral work, organ playing, service accompaniment, improvisation, and other keyboard skills. For each week, there will be a resident tutor: Michael Nicholas, Roy Massey, Barry Rose, Arthur Wills, Gerre Hancock, and Derek Holman. Further information is available from Lionel Dakers, director, Royal School of Church Music, Addington Palace, Croyden CR9 5AD, England.

Ringve Museum International Summer Course, Trondheim, Norway, August 29-September 3. This session will be devoted to the interpretation of French and Italian music of the period around 1700. Colin Tilney will be the harpsichordist, and other faculty members will be Hans-Martin Linde, Helmut Hucke, Ian Partridge, Jaap Schröder, Jordi Savall, and Konrad Ragossnig. Further details are available by writing Ringve Musikkhistorisk Museum, 7000 Trondheim, Norway.

Haydn Performance Seminar, Eisenstadt, Austria, August 3-18. This symposium will be devoted to an intensive study and performance of the music of Haydn and his contemporaries and will take place at the Esterházy Palace, where Haydn spent a great deal of his creative life. Delbert Disselhorst and Hans Haselböck will be the organ faculty; of special interest will be the availability of the Bergkirche organ, upon which Haydn, Beethoven, and Schubert played. A chamber orchestra and chorus will be in residence for the project, which is co-sponsored by the University of Iowa and the University of Wisconsin-Parkside. For more information, write to Haydn Performance Seminar, 311 Jessup Hall, University of Iowa, Iowa City, Iowa 52242.

CANADA

Wilfrid Laurier University, Baroque Workshop, Waterloo, Ontario, May 23-June 3. Instruction will be given in baroque violin, viola da gamba, and harpsichord; academic credit is available. For further information, write to Dr. C. K. Mather, Dean, Faculty of Music, Wilfrid Laurier University, Waterloo, Ontario, Canada N2L 3C5.

Early Music Workshop, Scarborough College, University of Toronto, Ontario, July 3-15. Events will include vocal, instrumental, and ensemble instruction, concerts, and work in performance practice. For brochure and application write Timothy J. McGee, director, Early Music Workshop, Scarborough College, University of Toronto, 1265 Military Trail, West Hill, Ontario, Canada M1C 1A4.

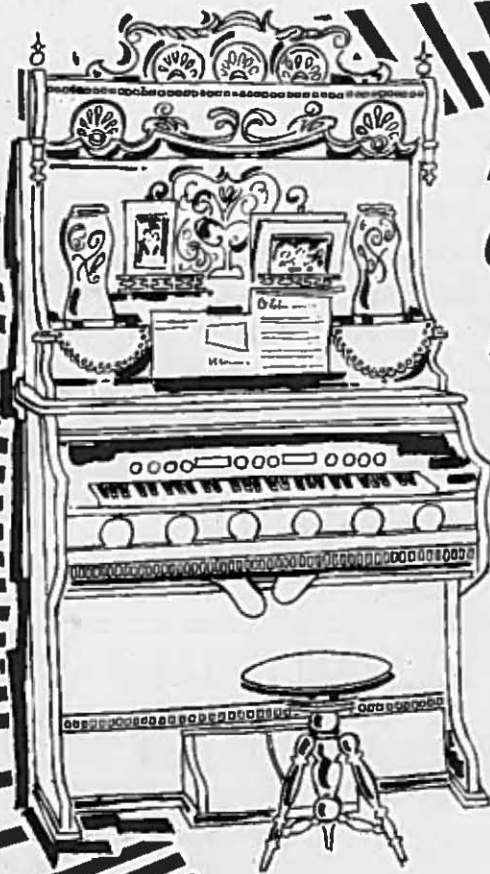
Nunc Dimittis



Harold Darke, dean of English organists, died suddenly in Cambridge, England, on November 28, at the age of 88.

Born in London on October 29, 1888, he studied at the Royal College of Music, where his teachers were Charles Villiers Stanford and Walter Parratt. Beginning in 1916, Harold Edwin Darke was for fifty years organist of St Michael's Church, Cornhill, London, where he became famed for playing weekly mid-day recitals. He concertized extensively in Europe — his speciality was legato-style Bach — and he toured the United States and Canada in 1938. Throughout his life he was active as an organist: he recorded the Elgar sonata in his early 70s and marked his 75th, 80th, and 85th birthdays with recitals at Royal Festival Hall (an account of his 80th birthday recital appeared on page 1 of THE DIAPASON, December 1968).

Dr. Darke was also a composer and wrote many choral works, as well as a number of organ pieces. He is perhaps best remembered for his carol "In the bleak mid-winter."



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Here & There

The Hymn Society of America will hold its national convocation in Chicago, May 15-17. Participating in the sessions will be Harold Best, John Boyle, Grigg Fountain, Avon Gillespie, Peter Gomes, Gracia Grindal, Wilbur Held, Sister Theophane Hytrek, Margaret Kamper, Martin Marty, L. David Miller, William Reynolds, Don Salliers, and Edgar Siskin. Choirs from Fourth Presbyterian Church of Chicago, Northwestern University, and Wheaton College will take part. John La Montaine has been commissioned to write three new hymn tunes. Headquarters for the meetings will be Fourth Presbyterian Church. For details, please write the Society Headquarters, Wittenberg University, Springfield, Ohio 45501.

The School of Music at the University of Michigan, Ann Arbor, has announced receipt of a major gift of \$50,000 from the estate of Judith B. Metz of Painesville, Ohio. The bequest is to be used, under the direction of professor Marilyn Mason, to purchase a new organ.

John F. Wilson has been promoted to the newly created post of executive editor at Hope Publishing Company, Carol Stream, Illinois. Mr. Wilson will continue to be responsible for the recordings division and will also oversee the separate publication programs of Hope, Somerset Press, and Agape. A native of LaGrange, he has received an ASCAP award for his contribution to serious contemporary music in each of the past 8 years.

Johann Sebastian Bach's *Passion According to Saint Matthew* will be given a complete presentation on April 8 at 7 pm in Bushnell Memorial Hall, Hartford, Conn. To produce the work, a committee called "Saint Matthew '77" has been formed to draw on the musical resources of central Connecticut and to encourage area-wide interest in the performance. John Hoitz will direct soloists, orchestra, and the combined choirs of Center Congregational and Immanuel Congregational churches of Hartford and South Congregational/First Baptist of New Britain. Boy choirs from Christ Church Cathedral, Hartford, and St. James Episcopal Church, West Hartford, will also be included.

Jon Spong, of the University of Cincinnati College-Conservatory of Music, was organist for the Inaugural worship service, held in Washington, D.C., on January 20. Trumpeter Martin Berinbaum and organist Richard Morris were among a number of performers in the concert series which were part of the five-day Inaugural

activities.

Samuel John Swartz played the complete organ works of Franz Liszt in three recitals at Immanuel Presbyterian Church, Los Angeles, California, on January 16, February 13, and March 6. The first and last programs, containing the large works, were played on the large Ernest M. Skinner organ in the church sanctuary, while the middle program, devoted to the more intimate, "classic" pieces, was performed on a smaller Schlicker organ in the chapel.

The New England organbuilding firm of **Bozeman-Gibson & Company** will hold an open house on Sunday, March 27, from 2 to 5 pm, at their new shop on Route 107, just south of Deerfield Center, New Hampshire. This will be an opportunity for interested persons to see the new location in a converted barn of post-and-beam construction. Heated to a large extent by solar energy, it is perhaps unique among organbuilding shops.

A festival service of evensong honoring **David McK. Williams** on the occasion of his 90th birthday was sung by the choir of St. Bartholomew's Church, New York City, under the direction of Jack H. Osseward, on February 20. Dr. Williams, now living in Oakland, California, was organist-choirmaster of the church from 1920 until 1947. Among his many choral compositions, "O Praise God in His Holiness," "Magnificat in A-Flat," "Darest Thou now, O Soul," "Whispers of Heavenly Death," "The King's Highway," "Christ in the Universe," "The Piper and the Reed," "Now are We come to Eventide," and Nunc Dimittis in A Flat were heard at the service. The composer was present for the occasion, which included a reception following the service. His music was also featured at the 11 o'clock service the same morning.

David McK. Williams was born in Carnarvonshire, Wales, February 20, 1887. His family moved to Denver, Colorado, when he was an infant; he later became a chorister at the Cathedral Church of St. John in the Wilderness there. In 1908, he was appointed organist of Grace Church Chapel, New York; in 1911, he went to Paris, where he studied with d'Indy, Vierne, and Widor. He returned to New York in 1914 to become organist-choirmaster of the Church of the Holy Communion, where he remained, except for war service, until his appointment to St. Bartholomew's.

Dr. Williams has made a notable contribution to church music in America during his long and productive career. THE DIAPASON is pleased to recognize him on this significant occasion.

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Conferences



George Guest, organist of St. John's College in Cambridge, England, will be the leader for the annual Music for the Church conference, to be held at Saint Thomas Church, New York City, April 24-26. Mr. Guest has previously appeared in the United States in 1967 and 1970, when he was director of the Berkshire Boys Choir. In addition to his position at St. John's, he is also lecturer in music at the University of Cambridge, a special commissioner of the Royal School of Church Music, and a council member of the Royal College of Organists. Further information on the conference may be obtained by writing the Music Secretary, Saint Thomas Church, Fifth Avenue and Fifty-third Street, New York, NY 10019.

The fourth Chicago Archdiocesan Choral Festival will be held at Holy Name Cathedral on May 21-22. Carl Schalk will be the director; he will rehearse and direct participating choirs in the music for a festival mass. Further information is available from the Office for Divine Worship, 201 E. Ohio Street, Chicago, Ill. 60611.

Appointments



David Lennox Smith has been appointed artist in residence at Whittier College, Whittier, California, during the spring term of this year. He will continue his teaching responsibilities at Occidental College and at California State University, Los Angeles.

The Oberlin College Conservatory of Music announces the 3rd annual

oberlin summer organ institute

July 3-17, 1977



Ina Slater Grapenthin has been appointed minister of music for Nardin Park United Methodist Church, Farmington, Michigan. Mrs. Grapenthin holds a bachelor of music degree from Ithaca College and a master of sacred music degree from the University of Michigan. She has also studied at Oberlin Conservatory and the Berlin Hochschule für Musik. Her teachers have been Pierce Getz, Frank Eldridge, Haskell Thompson, Frederick Swann, Michael Schneider, and Robert Clark.



Jonathan Rennert, former organ scholar of St. John's College, Cambridge, England has been engaged for a fifteen-month term as organist-choirmaster of St. Matthew's Anglican Church, Ottawa, Canada. Mr. Rennert has studied at the Royal College of Music and has accompanied the daily services at Cambridge, where he was assistant to George Guest. He is also the author of a biography on William Croft.

Gerald Bales, head of the organ department at the University of Ottawa, has been appointed organist and choirmaster of St. Mattheis' Anglican Church in Ottawa, succeeding the late Robert J. B. Fleming.

North Park United Presbyterian Church, Dallas, Texas, has announced two appointments to its music staff. Dr. Travis Shelton has been appointed minister of music, and Sarah Jane Baker will be the organist.

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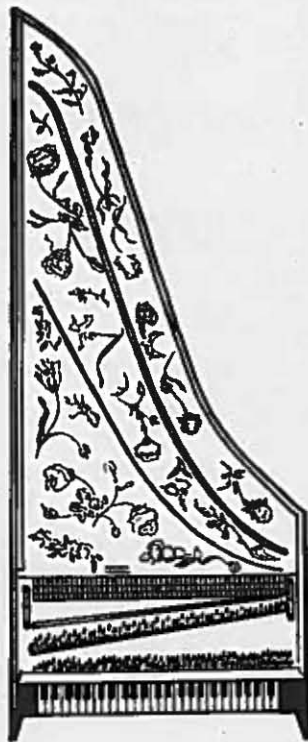
Harpichord News

The detailed program for the 14th International Music Days in Brugge, Belgium (July 28-August 12, 1977) is now available from the Flanders Festival Office, C. Mansionstraat 30, 8000 Brugge, Belgium. Events of the harpsichord festival week include an organ-harpichord recital by Bernard and Mireille Lagacé; Christiane Jacottet playing works of Boyce, Telemann, Vivaldi, Bach; Isolde Ahlgrimm playing the Goldberg Variations (Bach); Gustav Leonhardt playing an all-Bach recital; polyphony of the Renaissance and Baroque sung by the King's College Choir of Cambridge; concerts by the London Early Music Group, the Kuijken Consort, and the Academy of St. Martin in the Fields (London); and a two-harpichord program played by Anne Gallet and Marinette Extermann.

Wellesley College, Wellesley, Massachusetts, announces its second annual Fortepiano Workshop, June 19-July 2. Again the director will be Malcolm Bilson, professor of piano at Cornell University, one of the foremost specialists in the performance of 18th-century piano repertory on instruments suited to the musical style. The course will be limited to ten participating students, plus auditors. Five replica instruments will be assembled for the use of the students — instruments by leading builders (Philip Belt, Robert E. Smith) and kit makers (Hubbard, Zuckermann). The workshop will involve private lessons, master classes, lectures, and concerts by Mr. Bilson and by the students themselves. For more information write Professor Malcolm Bilson, Music Department, Cornell University, Ithaca, NY 14850, or Professor Owen Jander, Music Department, Wellesley College, Wellesley, MA 02181.

Early Music (Oxford University Press) for January 1977 includes Mark Lindley's article "Instructions for the Clavier Diversely Tempered," Basil Lam's "Authenticity and the St. John Passion," Howard Schott's continuing survey of performing editions of harpsichord music, this one surveying the 16th century in England and on the continent, and Elizabeth Goble's "Keyboard Lessons with Arnold Dolmetsch."

Robert Edward Smith has been invited to perform for the annual meeting of the Guy Maier Association in Pittsburgh in July. In addition to his recital, Mr. Smith will lecture and demonstrate technique on both the harpsichord and clavichord. Mr. Smith, formerly associate director of music at the Cathedral of the Sacred Heart, Newark, has been busy this season with a number of performances of Bach's Goldberg Variations. He plays a concert harpsichord by Eric Herz.



Edward Parmentier played this program for the University of Michigan School of Music on January 21: Entitled "J. S. Bach and his Sons," it included Overture in the French Style, BWV 831, J. S. Bach; Rondo II in D Major, C. P. E. Bach; Sonata in D Major, opus 5, no. 2, Johann Christian Bach; Fugues VI and VII from Huit Fugues pour le Clavecin ou l'Orgue, Johann Philipp Kirnberger; 5 from the Fugues and Polonaises of Wilhelm Friedemann Bach; and Fantasia II in C Major, C.P.E. Bach. The harpsichord was built by William Dowd in 1975 (after Blanchet, 1730).

Peter Wolf, State University of New York at Stony Brook, played this program in Carnegie Recital Hall, New York, on February 17: Suite in F minor, Handel; "English" Suite in F Major, Bach; 8 Sonatas, D. Scarlatti. Mr. Wolf plays a 1969 Dowd harpsichord.

Bruce Gustafson and Arthur Lawrence played music for two harpsichords at Davidson County Community College, Lexington, NC, on January 17. The program: Concerto in A minor, Krebs; Sonata in C Major (from a manuscript in the Royal Library in Stockholm), Karl Heinrich Graun; Ordre in A Major, F. Couperin (including La tendre Fançon and Les Ondes played as solos by Dr. Gustafson); Sonatas in B-flat, K. 544 and 545, D. Scarlatti (solos by Dr. Lawrence); Concerto in G, Soler. The instruments: William Dowd, 1970; Zuckermann constructed by Dr. Gustafson, 1971; both were tuned at well-tempered low pitch.

Michael Chibbett, Edinburgh, has been named visiting artist in residence and acting University organist at Washington University, St. Louis, for the spring semester. He plays a solo recital at the University, March 8, with this program: Prelude, Fugue, and Postlude, Böhm; Walsingham Variations, Byrd; Suite in G, D'Anglebert; pieces from Suite V, Forqueray; Sonata in D minor, Bach. Future recital dates may be found in the Calendar pages. Mr. Chibbett will return to Scotland June 6 to prepare the world premiere of Gian-Carlo Menotti's Harpsichord Concerto with the Scottish Baroque Ensemble. The premiere, to take place at the Spoleto Festival in July, will be recorded by the BBC.

Jeanne Rizzo played this recital for Florida Atlantic University, Boca Raton, Florida, on November 29: Toccata Nona, Frescobaldi; The Fall of the Leaf, Pearson; Wolsey's Wilde, Byrd; The New S-Hoo, Farnaby; Ordre 6, F. Couperin; Biblical Sonata: Saul Cured Through Music by David, Kuhnau; Prelude, Rameau; Sonatas, K. 208, 209, D. Scarlatti; Lessons 1 and 4, Daniel Pinkham; Chromatic Fantasy and Fugue, Bach. She repeated this program at First Presbyterian Church, Fort Pierce, on January 16. The harpsichord was built by Ralph Vaughan (Braz 'own, NC) in 1975.

Mary Cyr, viola da gamba, and John Grew, organ and harpsichord, presented this program for the Faculty of Music, McGill University, on November 19: Division, Christopher Simpson; 4 pieces by Tobias Hume for solo gamba; Sad Pavan for These Distracted Times, Tomkins; The King's Hunt, Bull (solo harpsichord); Suite in E Minor, F. Couperin; Chaconne (II Livre), Marais (gamba and harpsichord); Passacaille in B minor, F. Couperin; Sonata in D, BWV 1028, Bach. The artists were joined by Louis Bégin, gambist, for the continuo. The harpsichord was built by Frank Hubbard (1969) after Hemsch. It was tuned in unequal temperament (Kirnberger III) at A 415.

A 49-minute film (16 mm, color) has been announced by Case Western University, Cleveland, Ohio 44106. Entitled Harpsichord Building in America, the film is about the harpsichord, its construction and its historical development. Workshop scenes depict in detail the craftsmanship of modern builders Frank Hubbard, William Dowd, and John Lusk. The evolution of the harpsichord from 16th-century Italy to 18th-century France and its revival in the 20th century are illustrated by over 100 paintings, engravings, and slides of historic instruments. The score includes works by baroque masters played by Doris Ornstein. The making of this film has been sponsored, in part, by the National Endowment for the Humanities; it was written by Robert Ornstein, Oviatt Professor, and filmed by the Department of Instructional Support, Case-Western Reserve University. For further information contact Allan Lokos Enterprises, 250 West 57 St., New York 10019.

London recitals of interest to harpsichordists have included programs by Ludmilla Tschakalova (Bach; Toccata in D Major, BWV 912; Rameau: Suite in G; Byrd: Fantasia; Scarlatti Sonatas) on November 8; Anthony Pleath, baroque cello, and Colin Tilney, harpsichord (cello sonatas by Vivaldi, Boismortier, Geminiani, and Marcello; harpsichord suites by Louis Couperin and Handel) on November 15; Frans Brueggen, recorders and flute, and Gustav Leonhardt, harpsichord (Bach: Sonata in B minor for flute and harpsichord, BWV 1030; Partia in G minor for harpsichord; Dieupart: Suite in G minor for recorder and basso continuo; Cima: 2 Sonatas) on November 25; Nicholas McGegan, traverse flute, and Robert Woolley, harpsichord (works by Boismortier, Rameau, J. S. and C. P. E. Bach) on December 7; Emilia Fadini (Frescobaldi: Partita sopra Folia, Toccata Seconda and Settima; Paglietti: Toccata sopra la Rebelle d'Ungheria, Lo Rossignolo; D. Scarlatti: Sonatas) on January 21; and George Malcolm (Bach: Partita in B minor, BWV 831; F. Couperin: Ordre 14; Scarlatti Sonatas; Haydn: Sonata 35 in C; J. C. F. Bach: Allegretto con variazioni, Morgen Kommt der Weihnachtsmann; J. S. Bach: Chromatic Fantasy and Fugue, BWV 903) on January 13.

Shirley Matthews, on the faculty of Peabody Conservatory in Baltimore, played solo recitals in January at Valdosta State College (Valdosta, Georgia) and at North Carolina State University and Meredith College in Raleigh, N.C. In February she played at Carnegie Recital Hall and at Montclair State College in New Jersey. She plays an instrument by William Dowd.

Larry Palmer was joined by Gigi Mitchell, flute, and Charles Lang, viola da gamba, for the annual New Year's Day Chamber Music at the home of Mr. and Mrs. Raymond Entenmann of Dallas. The program: Sonata in G minor, BWV 1013, Bach (gamba and harpsichord); L'Arlequine ou la Adam, Armand-Louis Couperin; La Forqueray, Forqueray; La Forqueray, Duphy (harpsichord solo); 4 movements from Pièces de clavecin en concert, Rameau. The harpsichord was built in 1968 by William Dowd (after Blanchet). Dr. Palmer played this program for the Musica Dominica series at Christ Episcopal Church, Dallas, on January 16: Praeludium, Fugue, und Postludium, G minor, Böhm; Suite XIX in C minor, Jombbeau fait à Paris sur la mort de M. Blanrocher, Froberger; Ballo del Granducca, Sweelinck; Passacaglia in D minor, J. K. F. Fischer; Drei Capricci, Karl Schöffel; Drei Spielstücke, Distler; Praeludium in G BWV 902, Suite in G, BWV 816, Bach. The instrument was by John Shortridge (after Jacquet), built in 1974; it was tuned in meantone.

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



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New Recordings

Reviewed by Arthur Lawrence

Sounds of Nations, Dr. William Haller at the Delaware organ of Holy Family Church (the United Nations Parish), New York, New York. Malcolm Williamson: *Elegy* — J. F. K.; William Albright: *Pneuma*; Jean Guillou: *Toccata*; Aulis Sallinen: *Chaconne*; Jesus Villaseñor: *Paisaje*; Ramón Noble: *Scherzino*; Klement Slavicky: *Fresco* (*Allegro impetuoso*). Mark Stereophonic MC 5355; available from Delaware Organ Co., Inc., 252 Fillmore Ave., Tonawanda, NY 14150 (\$5.95 postpaid).

"Sounds of Nations" is an unusual and adventuresome record, not the customary collection one expects as an organbuilder's promotion. Rather than the more usual "all-around" recital, Delaware and William Haller elected to release an all-contemporary program. The oldest of the pieces was written only 20 years ago, and all the composers represented are still living. Such music is probably the most difficult of all to bring off, but Mr. Haller does it well, in performances that are virtuosic and exciting. The recording was miked so that clarity is preserved, but some of the ambience of the building is retained. The surfaces of the disc are quiet, and jacket notes include the organ specification. The sound of the organ, as displayed here, could never be described as beautiful, but it is always brilliant; the sound is steely rather than silvery. Thus, it makes an effective vehicle for this vivid music. Artist and organbuilder should be applauded for this release.

The music is characterized by varied and colorful registrations, and by driving rhythmic qualities; it is mostly quasi-tonal. The Guillou *Toccata* is perhaps the most infectious and makes a climax of great momentum. Of unusual interest is the inclusion of pieces by the Mexican composers Villaseñor and Noble, as well as one by the Finnish Sallinen, all of whom are virtually unknown in this country. Anyone who wants to play a showy new work should try *Paisaje*. Curiously, the notes refer to a second work from Finland, the Englund *Passacaglia*, which was not included on the record. Slavicky's exciting piece is well named — it is a rhapsodic mosaic.

This record is definitely not for the timid-of-car, but is highly recommended for anyone interested in hearing colorful modern organ music which is idiomatically successful.

Béla Bartók auf der Orgel. Oskar Gottlieb Blarr at the Rieger organ of the Neander-Kirche, Düsseldorf, Germany. Bartók: *Romanian Folk Dances*, *Six Pieces from Mikrokosmos V* (no. 122, 130, 132, 135, 136, 138), *Sonatina for Children* (no. 3, 12, 13, 16, 17, 28, 30), *Night Music*, *Six Dances in Bulgarian Rhythm* from *Mikrokosmos VI*. Schwann Stereo VMS 2051; available from Schwann GmbH, 4 Düsseldorf 1, Postf. 76 40, West Germany (no price listed).

Coming when there seems to be growing interest in transcriptions, this record makes good sense, and provides interesting listening and ideas for those who wish to make their own transcriptions. Earlier in this century, the organ was a popular substitute for other instruments via transcriptions, but such usage was often alien to the organ; transcriptions are successful, it seems to me, only when they take on and enhance the musical qualities of the new medium.

That is the secret of success here: piano pieces are made to work as if Bartók had written them for organ. The music ranges from rhythmic dance music to *Klänge der Nacht*, perhaps the most unusual. It presents a spectrum of Bartók's style, to which the 3+3+2 *Bulgarian Dance* makes a wildly exciting conclusion.

The jacket notes, in French, German and English, contain a dialog with the performer-arranger, who convincingly explains his reasons for playing the pieces selected. His justification is partially that there is a large gap in the organ repertoire by European composers between Reger and the present (excepting the modern French school), and that Bartók did not write for the organ. This music is all well-played, with colorful registrations which are an integral part of the transcriptions. The disc is well-engineered, has quiet surfaces, and clean, impressive sound. It is recommended for anyone seeking the unusual.

Stiftskirche Ossiach, Musik für 2 Orgeln. Music for Two Organs, played by Hans Haselböck and Martin Haselböck on an organ of 1700 by an anonymous builder (1 manual and pedal, 10 stops) and a 1969/71 Metzler (2 manual and pedal, 18 stops), at the Abbey Church of Ossiach, Austria. Cesario Gussago: *Sonata "La Porcellega"*, *Sonata "La Leona"*; Gerardus Scronx: *Echo*; Thomas Tomkins: *A Fancy for Two to Play*; Johann Pachelbel: *Two Arias* (no. 3 and 5 from "Hexachordum Apollinis"); José Blanco: *Concierto de dos Organos*; Giovanni Bernardo Lucchinetti: *Concerto a due Organi*. Preiser Records, Stereo SPR 9809; available from Carinthischer Sommer, Franz-Josefs-Kai 65, 1010 Vienna, Austria (no price listed).

This is a fine recording of specialized music, lovingly played by a father-son team who are among Europe's finest organists. Although such duo-music is not widely played, at least partly because of the difficulty in finding two suitable organs in the same location, it seems to be growing in popularity; this recording is probably the finest release to date of its kind. The music, mostly from southern Europe, dates from the late Renaissance through the mid-18th century. It was all originally written for two instruments, except for the Tomkins, which was for two players at the same instrument (but which works well here on the two organs) — the Pachelbel variations are for solo keyboard and are played one on each organ.

The organs themselves have exquisite sounds and use a temperament of the period; the Baroque instrument is tuned a whole tone higher than the Metzler, so one organist constantly must transpose. A detailed chart shows each piece, its source, sounding and transposing pitches, and the registrations employed; this explanatory insert is in German only, but general jacket notes are given in German, English, and French.

This record will be worth searching out, for those interested in unusual but beautiful music of an earlier time.

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E. H. Holloway Corporation, Indianapolis, Indiana; built for First Baptist Church, Marion, Indiana. 2 manual and pedal; 17 ranks. Several ranks retained from 1916 Austin. Specifications designed by the builder, in consultation with organist Mrs. Bertelene Darrow.

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Gemshorn 8' 61 pipes
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Principal 4' 61 pipes
Blockflöte 2' 61 pipes
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Chimes

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Geigen 8' 61 pipes
Dulciana 8' 61 pipes
Vox Celeste 8' 49 pipes
Rohrflöte 8' 61 pipes
Flute Ouverte 4, 61 pipes
Nazard 2-2/3' 61 pipes
Flautine 2' 61 pipes
Hautbois 8' 61 pipes
Tremulant

PEDAL
Subbass 16' 32 pipes
Dulciana 16' 32 pipes
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Choral Bass 4' 12 pipes

Fritzsche Organ Company, Allentown, Pennsylvania; built for Christ United Church of Christ, Latrobe, Pa. 2 manual and pedal; 20 ranks, 24 stops. The organ replaced a 1915 Möller, 4 stops of which were used in the new instrument. The specification was planned by Dr. Donald Freeman, pastor of the church; Mr. Robert Neighly, committee chairman, and Mr. Robert Wuesthoff of the firm. Edgar Highberger played the opening recital on December 5, 1976.

GREAT
Bourdon 16' 44 pipes
Prestant 8' 56 pipes
Spire Flute 8' 56 pipes
Octave 4' 56 pipes
Doublet* 2' 56 pipes
Blockflute 2' +
Cornet III 168 pipes
Mixture IV-VI 255 pipes
Trumpet 8' 56 pipes

SWELL
Geigen* 8' 50 pipes
Chimney Flute 8' 56 pipes
Spitz Flute 4' 56 pipes
Nazard 2-2/3' +
Sesquialtera II 112 pipes
Fifteenth 2' +
Furniture IV 224 pipes
Cremona 8' 56 pipes
Hautbois* 8' 56 pipes

PEDAL
Bourdon 16' 30 pipes
Octave 8' 30 pipes
Superoctave 4' +
Superoctave II *60 pipes
Bassoon 16' 30 pipes

*Stop prepared on chest grid and console jamb.

+Stop on one knob with the next; first stop activated when drawn halfway, second stop activated when fully drawn.

GREAT
Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Holzflöte 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture IV 244 pipes
Chimes

SWELL
Gedeckt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Koppelflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Trompette 8' 61 pipes
Claron 4' 12 pipes
Tremolo

PEDAL
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Choral Bass 4' 32 pipes
Flute 4' 32 notes
Super Octave 2' 32 notes
Fagotto 16' 12 pipes
Trompette 8'
Claron 4'

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GREAT

Violone 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Prestant 4' 61 pipes
Flute Ouverte 4' 61 pipes
Doublette 2' 61 pipes
Furniture IV 244 pipes
Trompette (Ped) 8' 29 pipes
Chimes
Tower Chimes

SWELL

Flute Couverte 16' 12 pipes
Flute a Cheminee 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Prestant 4' 61 pipes
Flute Conique 4' 61 pipes
Octavin 2' 61 pipes
Plein Jeu III 183 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Voix Humaine 8' 61 pipes
Tremulant
Chimes

POSITIV

Suavial 8' 61 pipes
Nason Flute 8' 61 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Oktav 2' 61 pipes
Quinte 1-1/3' 61 pipes
Scharf III 183 pipes
Krummhorn (Choir) 8' 61 notes
Tremulant

CHOIR

Gedeckt 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste (TC) 8' 49 pipes
Waldflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Krummhorn 8' 61 pipes
Tremulant
Cymbelstern

ANTIPHONAL

Montra 8' 61 pipes
Holzbourdon 8' 61 pipes
Prestant 4' 61 pipes
Doublette 2' 61 pipes
Furniture IV 244 pipes
Trompette 8' 61 pipes

PEDAL

Resultant 32' 32 notes
Contre Basse 16' 32 pipes
Bourdon 16' 32 pipes
Violone (Great) 16' 32 notes
Erzähler (Choir) 16' 12 pipes
Flute Couverte (Swell) 16' 32 notes

Octave 8' 32 pipes
Bourdon 8' 12 pipes
Flute a Cheminee (Swell) 8' 32 notes
Choral Bass 4' 32 pipes
Mixture III 96 pipes
Contra Posaune (preparation) 32'
Posaune 16' 32 pipes
Basson (Swell) 16' 32 notes
Trompette 8' 12 pipes
Krummhorn (Choir) 4' 32 notes

ANTIPHONAL PEDAL

Holzbourdon 16' 12 pipes



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GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Flute d'amour* 4' 61 pipes
Nazard 2-2/3' (prepared)
Waldflöte 2' 61 pipes
Tierce 1-3/5' (prepared)
Mixture IV* 244 pipes
Trompette 8' 61 pipes
Chimes

SWELL

Gedeckt* 8' 61 pipes
Gemshorn* 8' 61 pipes
Celeste 8' (prepared)
Principal 4' 61 pipes
Spitzflöte* 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' (prepared)
Scharf III 183 pipes
Dulzian 8' 61 pipes
Tremulant

PEDAL

Subbass* 16' 32 pipes
Lieblich Gedeckt* 16' 32 pipes
Principal 8' 32 pipes
Gedeckt 8' 12 pipes
Choral Bass 4' 12 pipes
Mixture III (prepared)
Fagott 16' (L/2) 32 pipes

*voiced pipes

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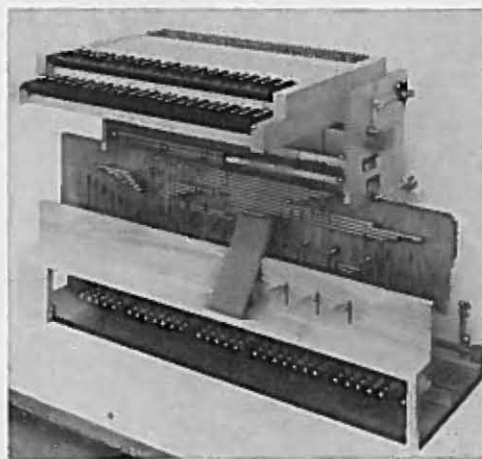
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The history of organs and organ playing in the British colonies in America can be traced from the 18th century. Religious motivation was high during the early colonial period, yet organ music did not generally occupy an important place within the American religious or cultural experience. Among the separatist groups from England (the Puritans and some groups of Pilgrims), psalm singing was practiced with genuine fervor, but without organ accompaniment.¹ If reinforcement for the singing was needed, some instrument other than the organ was employed. Like the Calvinists in England, the American separatists regarded the organ part of the "Popish" ceremonialism which should be driven from their worship at any expense. An example of the Puritan attitude is furnished by the often-cited case of the chamber organ which Thomas Brattle willed in 1713 to the Brattle Street Church, Boston, of which he had been a founding member. The Brattle Street Church, a Puritan congregation, refused his gift, so the organ was donated to King's Chapel of the same city. There, too, prejudice was so great that the organ remained seven months on the porch of the church before it was unpacked, and after its installation it was severely criticized.²

The Anglican congregations, less numerous in New England than the separatists, did allow organs in the church. However, they often couldn't afford to buy an instrument, so organs were not plentiful. Quite naturally, the first instruments in the Anglican churches were imported from England. They had no pedal stops or pedalboard, following the English tradition, and the majority of these instruments had but one manual. The music played on these organs was English in style, some of it composed on English soil, some of it in America.

For the Anglican service, it was customary that the organist accompany the congregational singing and provide short voluntaries. In some of the more prominent New England Anglican churches, the organ even acquired a limited concert status in the late 18th century. When programs of sacred music were presented in the churches, organ concerti were sometimes included, although choral and instrumental ensembles were obviously the main attraction. Composers featured on such programs included Handel, Maurice Greene, C.P.E. Bach, Thomas Arne, William Felton, occasionally Mozart or Haydn—in other words, the same composers who were most sought-after in England. Organists who emigrated here (William Selby, Francis Linley, and others) sometimes performed their own works as well. Examples of their compositions can be found in *A Century of American Organ Music* (1776-1876), two volumes, edited by Barbara Owen. The excerpt which follows was taken from Linley's *Trumpet Voluntary*, a work wholeheartedly in the English tradition.

(Example 1)

In the southern colonies, the only city which appeared to take an interest in organs and organ music was Charleston, the cultural center of the south. Karl Theodore Pachelbel, son of Johann Pachelbel, was organist in Charleston, at St. Philip's church, from 1737 until his death in 1750. Another resident of this city was an English keyboardist, Peter Valton, the reputed composer of *Six Sonatas for Harpsichord or Organ, with Violin Obbligato*.³ As is to be expected in a new city located in a rude, as yet uncultivated country, Charlestonians took great pride in maintaining the "correct" tradition of the mother country, in this case, England. There was as yet no thought of creating music which would be distinctively American.

In the middle colonies, emigrants from other European countries brought their own musical traditions and did their best to nourish these on American soil. The Germans and Swedes who settled mainly in Pennsylvania, and the Moravians who came there somewhat later (c.1740), had a considerable appreciation for music. They considered organ music so important that even their smallest rural churches had organs. The Swedish church *Gloria Dei* in Philadelphia is notable for providing the earliest recorded use of an organ in colonial America. In 1703, this congregation borrowed a portable organ to be used with strings, woodwinds, brass, and percussion

A Survey of Organ Literature & Editions:

The United States

By Marilou Kratzenstein

to provide festive music for a pastoral ordination. The Moravians likewise encouraged the use of the organ with other instruments, although they apparently took a dim view of the organist playing solo repertory. The Germans, too, brought with them a tradition of liturgical organ playing. The type of organ building which predominated in the part of the country where they settled was naturally not English, but German. The instruments of David Tannenburg and other German organ builders working in Pennsylvania constitute an important chapter in the history of the American organ. Unfortunately, almost no organ literature has been preserved from the Germanic settlers in Pennsylvania. Moreover, these immigrant groups made no attempt to mingle with the English-speaking colonists, so their exceptional music culture had little impact on the mainstream of American life. It remained an isolated phenomenon.

In the first half of the 19th century, the portions of the country which had been most strongly under the English influence continued to look to England for direction. An increasing number of the dissenting churches reluctantly agreed to install organs to aid the congregational singing, although the strait-laced atmosphere in these churches was scarcely conducive to the development of an artistic level of service playing. In the Anglican, or Episcopal, churches, meanwhile, the organist continued to provide introductions and interludes to the singing, and played voluntaries at specified points in the service.⁴

By the mid-19th century, printed collections of voluntaries had begun to appear, so that the organist had the possibility of playing composed music in addition to his own improvisations. By the latter half of the century, it had also become customary to add preludes and postludes to the service. The most popular organ works of European composers, such as Mendelssohn and Lemmens, became standard prelude-postlude material. At the same time, transcriptions from the orchestral, operatic, and oratorio world found their way into the church service. In playing transcriptions, American organists were following the example of British organists whose repertory at that time was heavily weighted with transcriptions.

The latter half of the 19th century also saw the rise of greater interest in the organ as a concert instrument. In this connection, there was a gradual demand for larger instruments with a complete pedalboard and with the full chorus of stops needed to perform the works of the European masters. Interest in developing a fine manual and pedal technique became a matter of genuine concern for the first time, and organ playing, in general, came to be viewed as an artistic experience rather than a mere utilitarian one.

When a large concert instrument was desired for the Boston Music Hall, the contract was given, not to an English firm, but to E. F. Walcker of Ludwigsburg, Germany. This instrument which was installed there in 1863, not only provided a fine example of Romantic organ building, but focused attention on the German school. In the years following this installation, other fine Romantic instruments by American builders appeared along the eastern coast.

The English orientation in organ building and organ playing was in process of being supplanted by a German influence. The Boston Music Hall organ was certainly decisive in bringing about

this change. Another factor promoting this condition was the immigration to America at mid-century of large numbers of German-speaking people, who included in their number many skilled musicians. These musicians rapidly took leading positions in orchestras and other musical organizations and made Americans aware of the latest developments on the European continent.

As a result, when American organists first decided to go to Europe to study, they chose Germany as the country where they would complete their musical education. It was New Englanders first of all who made this pilgrimage to Germany. When they returned, they faced the difficult task of educating, not only their students, but their audiences. The most successful of these new American concert organists found it necessary to include on their programs—alongside organ works of Bach and Mendelssohn—transcriptions of Rossini arias, perhaps, or a chorus from *Messiah*, as well as some orchestral overtures.

John Knowles Paine (1839-1906), who became professor of music at Harvard, spent four years of study in Berlin. Upon his return, he worked indefatigably to establish a higher level of professionalism in American organ playing. His organ compositions show his admiration for the German masters and were a studied attempt to overcome the "handicap" of being American. The craftsmanship in these works is solid, but the ideas are not original.

(Example 2)

Dudley Buck (1839-1909), who became one of the most popular concert artists in his day, also served an apprenticeship in Germany. His organ compositions, which were well-received during his lifetime, but seem a bit too obvious today, include the first organ sonata written by an American. Following these men came George W. Chadwick (1854-1931), a pupil of Haupt, of Jadassohn and of Rheinberger in Germany, and Arthur W. Foote (1853-1937), who received his German training from the hand of John Knowles Paine. The list of German-trained New England composers continues with Horatio Parker (1863-1919), who did much to establish a high level of craftsmanship in American choral music. Of his works for organ, an excerpt from his tuneful *Introduction and Fugue in E Minor* is quoted here.

(Example 3)

To the list of musical pioneers should be added the name of Lowell Mason (1792-1872), who earlier in the century had succeeded in introducing music instruction into the public schools and who had been a fervent crusader for higher standards in hymn singing and choral music. Although he wasn't an organ composer, his contribution paved the way for later accomplishments in organ music.

Charles Edward Ives (1874-1954), the first strikingly original American composer, was a student both of Parker and of Dudley Buck. As his well-known *Variations on America* attests, Ives was one of the first Americans who consciously attempted to create a distinctively American music. Finding inspiration in Yankee folk and popular music, he felt free to use these elements without altering them to conform to the standards of European art music. In his search for vigor and vitality, he used polytonality, polyrhythms and a variety of other unheard-of techniques before they were employed in Europe. Himself an organist, Ives wrote a number of organ pieces in his early years, but most of them have not been located. His

Variations on America is a saucy, irreverent work, with sardonic allusions to New England musical experience—the town bands in parade, the village organist improvising on a sentimental hymn, etc.

(Example 4)

Up to this point, only New Englanders have been mentioned in the list of notable organists and teachers of the 19th century. This is understandable if one remembers that New England, particularly Boston, was the intellectual capital of America at that time. The intellectual climate in other regions of the United States was not yet ready to nourish organ playing as an artistic expression. For most congregations, it was sufficient if the organist could support, rather than hinder, the singing of the hymns. True, organs were being built all over the continent to serve the needs of new congregations. A look at the number of organs mentioned in Orpha Ochse's *History of the Organ in the United States* is staggering. Yet, in most cases, there was little organ literature to go with these instruments. The organist improvised most of what was needed for the service. One should mention the presence in the mid-west of the German organ virtuoso and teacher, Wilhelm Middelschulte (1863-1943), who did the same kind of musical ground-breaking in Chicago, Milwaukee, and Detroit that Paine, Buck, Parker, and their colleagues had done in New England. However, Middelschulte didn't move to Chicago until 1891, and the effects of his labors were not felt until the 20th century.

By the turn of the present century, New York had become a cultural center vying with Boston, and several organists of note could be found there as well as in New England. At about the same time, the German domination of American music was in process of being supplanted by an admiration of all things French. The concert tours made to this country by Alexandre Guilmant in the final years of the 19th century ushered in a new phase in American organ playing. In New York City, an institution for the training of organists and choir directors was established in 1899 under the name Guilmant Organ School. It was the first institution of its kind the United States.

The leading American organists no longer chose to complete their education in Germany, but went rather to Paris, where they studied with Guilmant, Widor, D'Indy, or Vierne. Among the earliest Americans to study organ in Paris was Clarence Dickinson (1873-1969), who prefaced his French studies by a year in Berlin. Eric Delamarter (1880-1953), Seth Bingham (1882-1972), Edward Shippen Barnes (1887-1958), David McKay Williams (b. 1887) and Garth Edmundson (b. 1895) were other prominent American organists who had their training in France. The impact of the French school shows up repeatedly in the toccatas, organ symphonies, and atmospheric character pieces of these composers writing in the early decades of the century. Not only were forms and compositional techniques largely determined by what was done in Paris, but registration, too, followed as much as possible the patterns of the French school. Delamarter's *The Fountain*, for example, is an adaptation of French impressionism.

(Example 5)

It would be a mistake, however, to think that France was the only country which left its imprint on the budding American organ school of the early 20th century. England, which no longer had much influence in the realm of concert music, still exercised a normative influence in the area of service playing. English church musicians had been imported for large church positions since colonial days, and this importation continued in the 20th century. T. Tertius Noble (1867-1953), Roland Diggle (1887-1954), and T. Frederick H. Candlyn (1892-1964) are but a few of the English organist-choirmasters who took prominent positions in America in the first decades of the 20th century. Choir schools and boy choirs, which had been introduced into America in the 19th century, received added significance as choir schools were set up at the Cathedral of St. John the Divine, at St. Thomas' Church, and at other important establishments in the early decades

Ex. 1. Linley, *Trumpet Voluntary*, m.1-6.

Ex. 2. Paine, *Concert Variations on the Austrian Hymn*, variation I, m.1-3.

Ex. 3. Parker, *Introduction and Fugue in E Minor*, m.1-4.

Ex. 4. Ives, *Variations on "America,"* m.75-79.

Ex. 5. Delamarter, *The Fountain*, m.4-5.

Ex. 6. Piston, *Chromatic Study on the Name of B-A-C-H*, m.1-7.

Ex. 7. Sessions, *Chorale No. 1*, m.14-15.

Ex. 8. Barber, *Toccata Festiva* (organ score), m.135-136.

of the 20th century. Thus, the English worship service concept, with choral music at its core and the organist in a subsidiary role, became part of the American experience. American organists looked to Paris for direction in concert music, but the way they played a church service was determined by practices inherited from England. The Parisian manner of playing the organ mass was obviously not transferable to Protestant American soil.

Some of the American Catholic churches imported organists and choir directors from Italy, such as Pietro Yon (1886-1943), who became organist at St. Patrick's Cathedral, and Father Carlo Rossini (b. 1890), organist at St. Paul's Cathedral, Pittsburgh. "Devotional music" practiced by most Catholic organists in America earlier in this century was deplorably insipid. However, some of Yon's concert pieces, for example his *Sonata Cromatica*, are not devoid of interest.

A large quantity of service music, especially for Protestant churches, was produced in the early decades of the century. Composers mentioned earlier (E. S. Barnes, G. Edmundson, S. Bingham, etc.) were regular contributors. Others one should mention are Joseph Clokey (1890-1960), Philip James (b. 1890) and H. Everett Titcomb (1884-1969). While the last three did not study abroad, they wrote in a manner which showed the influence of both the French and English schools.

At this point, it becomes necessary to mention the contribution of some men who were professional composers, rather than professional organists or organist-choirmasters. One would mention, first, certain composers who studied in Paris with Nadia Boulanger, herself an organist, and with Vincent D'Indy; they are Aaron Copland, Roy Harris, and Walter Piston. These composers, and others who studied with them in Paris, brought back to America the aesthetic of Igor Stravinsky, the ideas of neo-classicism, and the ideals of Erik Satie. However, the significant thing is that these composers, unlike those who had gone to Germany in the 19th century, no longer felt a compulsion to slavishly imitate whatever was most successful in Europe. Rather, living and studying in Paris was for them a liberating, liberalizing experience. It opened their eyes to possible explorations into the American musical experience. For the first time, a substantial group of composers (as opposed to an isolated individual, such as Ives) became concerned with the idea of creating a distinctively American music.

Virgil Thomson (b. 1896) used revivalist hymn tunes to create his particular brand of American organ music. He wrote four sets of *Variations on Sunday School Hymns* ("Shall We Gather at the River," etc.). The satire in these variations, reminiscent of Ives' *Variations on America*, derives from Thomson's belief that music takes itself too seriously. It is this type of composition which earned him the not altogether accurate label of "the Erik Satie of American music."

Aaron Copland (b. 1900), the year after he returned from Paris, wrote a *Symphony for Organ and Orchestra*, commissioned by Nadia Boulanger for her American concert tour in 1925. Reflective of the composer's neo-classic training, this early work does not yet exhibit the American flavor that one expects to find in his works. In 1940 Copland wrote another work for organ, *Episode*, which is short, but good.

Roy Harris (b. 1898) composed two works for organ and brass. Following his example, a number of other composers not generally associated with the organ began to compose an occasional piece for organ in combination with other instruments.

Walter Piston (1894-1976), another American who received his neo-classical orientation from Nadia Boulanger, differed from the others in that he aimed at an international, rather than a national, style. The mastery of fugal writing for which this theorist has become famous, is evidenced in his *Chromatic Study on the Name of B-A-C-H* (1940). He also wrote a *Partita* for violin, viola, and organ (1944), which incorporates elements of the 12-tone method, and a *Prelude and Allegro* for organ and strings.

(Example 6)

Roger Sessions (b. 1896) is another internationally-minded composer who spent many years abroad, most of them in Florence. His style, which has absorbed many influences, gravitates toward atonal chromaticism and the 12-tone school.⁶ Among the best-known of his early compositions were his *Three Chorale Preludes* (c. 1928) for organ, written in what was considered at that time to be a rather austere idiom.

(Example 7)

Other well-known American composers also made occasional contributions to organ literature: Wallingford Riegger (1885-1961); Douglas Moore (1893-1969); Quincy Porter (1897-1966); Henry Cowell (1897-1965); Otto Luening (b. 1900).

While these composers were generally attempting to write in an up-to-date language, two others, Howard Hanson and Samuel Barber, were re-discovering romanticism. Hanson (b. 1896) wrote a *Concerto* for organ, strings, and harp, which is unashamedly in a 19th-century idiom. Hanson's main contribution, however, was not his compositions, but, rather, his inauguration of the American Composers' Concerts and the annual Festival of American Music at Rochester. By giving native composers the chance to be heard at a time when American audiences valued only European music, Hanson provided an invaluable service.

Samuel Barber (b. 1910) wrote for organ two chorale preludes in the lyric neo-Romantic style which is characteristic of much of his writing. One of these preludes is based on an old Southern shape-note hymn. Along with other preludes on folk or revivalistic hymns by composers already mentioned, this work represents a part of the search for a distinctively American expression. Later, in 1960, Barber wrote a *Toccata Festiva* for organ and orchestra, a sizeable work, technically challenging.

(Example 8)

Two other composers who drew on the 19th-century folk hymn heritage were the neo-classicists, Gardner Read (b. 1913) and Richard Donovan (1891-1970). They both succeeded in capturing the quaint, tunefulness and primitive character of the original folk melodies.

Leo Sowerby (1895-1968), an organist-choirmaster from the midwest, was the first American composer of stature to devote a major portion of his creative output to music for the church, both choral and organ. He worked ceaselessly to elevate the stature of the church musician. He also wrote an impressive number of organ works for recital use. His predilection for contrapuntal textures led him to compose several works in fugue, chaconne, or passacaglia style. His melodies have a directness and frankness which mark them as distinctly American. Basically a traditionalist with a faith in tonality, he made no attempt to keep pace with composers who were looking for new idioms. Early Sowerby works have an impressionistic hue, while later ones are more neo-classic. His registration instructions call for romantic stop combinations. Among his major works for organ, the *Symphony in G* illustrates his writing at its best.

(Example 9)

Before following the course of American composers further into the 20th century, it is essential to recall that many of the best minds of Europe came to the United States in the years prior to World War II. The presence in this country of Schoenberg, Stravinsky, Hindemith, Krenek, Bartok, Milhaud⁷, and other masters of international stature had a tremendous impact on the musical life of this nation. Younger American musicians studied with these men and came directly under their influence. Highly significant was the fact that their presence in the United States altered the view of what supposedly constituted Americanism in music. On the one hand, Americans felt less need to imitate what was done in Europe, since the great European masters were now living on American soil. On the other hand, they recognized that American music didn't have to quote a Negro spiritual or a revivalistic hymn nor imitate a jazz pattern in order to qualify as an American composition. The concept of what constitutes a valid American musical expression was broadened

(Continued, page 16)

Organ Literature

(Continued from p. 15)

to become as multi-faceted as America itself.

In addition to Europeans who emigrated just prior to the Second World War, one should also mention the Swiss-born Ernst Bloch (1880-1959), who moved to the United States in 1917 and became one of the most influential teachers on this continent. His organ compositions include *Six Preludes for the Synagogue* and other pieces for service use.

The number of mainstream American composers contributing to organ literature at the mid-century, and during the decade beyond, continued to expand, although one must admit that they generally wrote only a few pieces for organ. The number of church-oriented musicians who were writing service music, on the other hand, grew by leaps and bounds. They produced countless volumes. In academic circles, the major trends at this time were neo-classicism, neo-romanticism (of the Samuel Barber variety), and a style which, à la Stravinsky, was an assimilation of 12-tone techniques with neo-classical practice. Among composers who worked primarily in church circles, on the other hand, the style was much more tradition-bound, more retrospective.

Paul Creston (b.1906), Norman Dello Joio (b.1913), and Norman Lockwood (b.1906) wrote sizeable concert works for organ with other instruments. Their works represent a conservative brand of neo-classicism. Ross Lee Finney (b.1906), Leslie Bassett (b.1923), and Alvin Eder (1913-1973) also wrote a few pieces for organ solo. Virgil Thomson, who had composed for organ earlier in the century, returned in 1962 with an excellent concert piece on the *Pange Lingua*. Still employing polytonality and some of his other tongue-in-cheek devices, he very effectively seizes the medieval flavor of the chant and displays it in a modern setting, with tone clusters, etc.

(Example 10)

Herman Berlinski (b.1910) provided the earliest Jewish organ music which enjoyed wide circulation in the United States. His works, particularly the earlier ones, are full of atmosphere and descriptive color, finding their point of departure in the rapturous Oriental melismas of Hebrew cantillation. While his style has continued to evolve in recent years, it is the early liturgical pieces, recalling the Hebraic tradition, which occupy a special place in American organ music.

(Example 11)

Ellis B. Kohs (b.1916) also wrote some variations on Hebrew hymns and, notably, a *Passacaglia* for organ and strings. Samuel Adler (b.1928) likewise wrote a few short works for the synagogue and, more recently, a concert work for organ with percussion.

From still another ethnic background, yet certainly American, is Alan Hovhaness (b.1911), who has substantially added to the literature for organ and other instruments. Identifying with the heritage of his Armenian ancestors, Hovhaness made melismatic melodies of the near-Eastern type and ceaseless repetitions the mainstay of his style.

(Example 12)

A composer who began writing for the organ in the 1940's and who has continued to increase in stature is Vincent Persichetti (b.1915). Using ideas derived from a variety of sources, he is essentially an amalgamator, rather than a pathfinder. His techniques vary from one composition to another. Yet, in all of them, one is struck by his sense of design and his considerable craftsmanship. His *Sonata* has the lean texture of neo-classicism, while his *Shimah B'kohli* (Psalm 130) integrates aspects of serialization with more traditional methods. The *Chorale Prelude: Drop, Drop Slow Tears* is an expressive, linear work, rich in canon and other imitative devices, and conveying a deep-felt sense of penitence.

(Example 13)

His *Parable*, to mention just one more, is a colorful, yet rather abstract serial piece, with much use of displaced notes and crushed chords.

Daniel Pinkham (b. 1923) has been a regular contributor, since the 1940's, to the literature for organ with other instruments. His early works are basically neo-classic, later works are frequently in a modified serial technique. During the '70's he entered the tape music scene, combining tape with traditional instruments. In his *Toccatas for the Vault of Heaven* (1972), for organ manuals and tape, the tape features synthetic sonorities in a tinkling, shimmering hue. Another work for organ and tape, *When the Morning Stars Sang Together*, is an effective atmospheric depiction of God speaking to Job out of the voice of the whirlwind. *The Other Voices of the Trumpet* (1971) is a serial composition for organ, trumpet, and tape, for which an excerpt is furnished below.

(Example 14)

Alan Stout (b. 1932) has provided two books of short chorale preludes suitable for the church service (in addition to several other, considerably interesting pieces). Linear music of the highest quality, slightly ascerbic, these works are a most welcome addition to literature for the church service. They speak a contemporary language, but are not difficult to play.

(Example 15)

As is to be expected in a country having more than 250 religious denominations, there are more composers writing for the church service and the synagogue than could ever be mentioned in a survey of this type. Numerous competent composers who have enriched the music of their denomination will have to remain unmentioned, although some of them are listed under "Editions." Looking for broad trends, I would mention only a group of musicians associated with the Lutheran liturgy: Jan Bender, Paul Manz, Gerhard Krapf, Ludwig Lenel, Gerald Near, and others. The block impact of their work has caused a broadening and raising of standards in liturgical music. An excerpt from Lenel's *O Christ, Thou Lamb of God* is given below.

(Example 16)

The fact that most of these men are located in the midwest is an indication of the state of affairs in the latter half of the 20th century where leadership in organ and church music is no longer the exclusive property of the eastern United States. One can find in a surprising number of localities across the nation a genuine interest in good organs and quality organ music. On the west coast, moreover, the Los Angeles County AGO chapters have promoted their regional composers by publishing the works of these composers in a volume known as *The California Organist*, with several volumes appearing each year.

Concert music for the organ has in recent years received a new infusion of life as contemporary composers discovered that the organ is a kaleidoscopic source of exciting new sounds. William Albright (b. 1944) has probably done more than any other American composer in the '70's to promote the organ as a contemporary concert instrument. Timbre is one of his primary considerations, and he favors beauty of sound over bizarre or startling effects. His registrations call for lush, full sounds requiring a large organ and a reverberant room for their adequate realization. His use of color is often intimately connected with his manipulation of texture to generate form. To attain the desired textures, he requires the organist to employ non-traditional methods of organ playing through the use of palms, forearms, etc. At the same time, he does not turn his back on the organ's tradition. A hallmark of his style is, actually, a juxtaposition of old and new. His music is full of allusions to historical organ styles, many of them very amusing. Much of the communicative ability of his style is due to the delightful conflicts which arise when historical allusions are presented within a contemporary framework.

(Example 17)

Another work which owes much of its popularity to the juxtaposition of normally incompatible materials is the *Black Host* (1967) of William Bolcom (b. 1938). Scored for organ, percussion, and tape, this work is a giant collage

Ex. 9. Sowerby, *Symphony*, movement 3: *Passacaglia*, m.136-140.

Ex. 10. Thomson, *Pange Lingua*, m.173-177.

Ex. 11. Berlinski, *The Burning Bush*, m.16-18.

Ex. 12. Hovhaness, *Sonata for Trumpet and Organ*, rehearsal no. 1.

Ex. 13. Persichetti, *Sonata for Organ*, m.1-3.

Ex. 14. Pinkham, *The Other Voices of the Trumpet*, for trumpet, organ, and tape, m.104-106.

Ex. 15. Stout, *Schmücke dich o liebe Seele*, m.1-4.

combining carnival music, a Genevan psalm tune, theatre organ and rock. There is a nightmarish quality about the work. At the same time a sly humor is present which tells us that the composer is not taking himself too seriously. This music bears a "made-in-America" label. It is inconceivable that it could

have been the product of any other culture.

A work which allows the organist and his assistants considerable free play is the *Four Etudes* (1969) of Lukas Foss (b. 1922). In this aleatoric work, the assistants "interfere" with the performance of the organist by playing tone

Ex. 16. Lenel, *O Christ, Thou Lamb of God*, m.1-6.

Ex. 17. Albright, *Organbook II*, mov't 3: *Last Rites*, beginning of organ score.

Ex. 18. Shackelford, *Canonic Variations: Vom Himmel hoch*, mov't 1, m.1-2.

clusters at the extremes of the keyboard and by drawing and retiring stops in an erratic fashion.

Among the major contributors to organ music utilizing tape is Richard Felciano (b. 1930). Unlike some composers for whom the tape is merely a background surface, Felciano is intent on creating a sonic synthesis which goes beyond the scope of the traditional instruments without negating them. He was also one of the first American composers to bring electronic music and multi-media productions into the church. Musicians who have used in church his works for organ and tape have found them to be effective vehicles for worship. For some listeners, his particular integration of natural musical sounds with pre-recorded ones can produce a near ecstatic effect.

The number of other composers who have written for organ and tape is too long to allow one to discuss all of them here. Besides, as this is a new genre, it is not possible to have much historical perspective on this subject. Among works which have attracted a fair amount of attention, however, one would certainly want to mention Ronald Perera's *Reverberations*, Richard Stewart's *Prelude for Organ and Tape*, Robert Jones' *Sonata for Worship No. 6*, Herbert Bielewicz's *Quodlibet SF 42569*, and Elliott Schwarz's *Prisms*.

Works which appear even more estranged from tradition are the experimental compositions of such people as Heidi von Gunden, Robert Cogan, Pozzi Escot, Gary White, and David Cope. For them, sound has been completely divorced from its historical commitment to logical arrangement, to progression, development, or formal design. The organ is treated as a sound source, and all parts of it are shamelessly explored, often in combination with far-out tape effects.

At the same time, one can find more sober compositions in a more readily comprehensible style written by young composers, such as Rudy Shackelford (b. 1944), Richard Toensing (b. 1940), Thomas Janson (b. 1947), David Isele (b. 1946), or Stuart Smith (b. 1948). In their writing, an emphasis on solid craftsmanship is combined with an imaginative use of organ color. Shackelford's *Canonic Variations: Vom Himmel hoch*, for instance, is satisfying intellectually and, at the same time, it is charming, listenable music.

(Example 18)

Organists who try to keep abreast of new developments may be interested to know that Elizabeth Sollenberger, associated with the Hartt College Annual Contemporary Organ Music Festival, has

a selected list of 20th-century organ compositions which she regularly updates to include the most recent works. One would also like to speak a word of appreciation to the Hartt Festival for generating a good deal of interest in organ composition in the past decade. It is at least partly due to the efforts of this festival that an impressive number of composers not formerly associated with the organ have begun to view the organ as a viable vehicle for expressing contemporary ideas.

Works which are not yet published can often be obtained from the Composers Facsimile Edition (New York). There are also two series which specialize in modern organ works. One is the Contemporary Organ Series of H. W. Gray (now Belwin-Mills). The other is a series bearing the same name, published by Hinshaw Music, Inc.

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(To be concluded)

Richard Barrick-Hoskins played a benefit recital for the restoration of the Roosevelt organ at old Saint James Church, Chicago, on February 20. The program consisted of music by Mesdelssohn, Brahms, Gigout, and Franck.

William Porter, of the Oberlin College conservatory faculty, played an all-Bach recital on the Flentrop organ at St. Mark's Cathedral, Seattle, Washington, on January 21. His program consisted of Concerto in G Major, BWV 592; Toccata ("Dorian") and Fugue in D Minor, BWV 538; Prelude and Fugue in B Minor, BWV 548; Prelude and Fugue in G Major, BWV 550; and the chorale preludes "Allein Gott," BWV 662-664; "Aus der Tiefe," BWV 745; "Herr Jesu Christ," BWV 709; "Wer nur den lieben Gott," BWV 691a. Mr. Porter conducted a masterclass on Bach the following day.

A chamber concert of "Sacred and Silly Songs" was given by the Trinity Church choir, Hartford, Connecticut, on January 22, under the direction of James Frazier. The program, which included works of Persichetti, Ives, and others, as well as two temperance hymns, was a benefit for the restoration of the church's organ.

Stephen Long, assisted by trumpeter Alton Baggett, played a concert on January 16 at the Church of St. Peter, Worcester, Mass., in memory of the late Douglas Risner. Works by Purcell and Telemann employed the trumpet with organ, and the new Schola cantorum non antiqua sang the chant for the Kyrie of Couperin's "Convent Mass." Other compositions were by Richard Purvis, David Johnson, Dudley Buck, Robert Elmore, and Jean Longlais.

Robert Schuneman played a program of 19th-century organ music on January 23 at Westminster Presbyterian Church in Dayton, Ohio. Five chorale preludes of Brahms, the Prelude and Fugue on B.A.C.H. by Liszt, Franck's Choral in A Minor, and the Sonata in D Minor by American composer Henry M. Dunham comprised the recital, which was sponsored by the University of Dayton.

The University of Evansville, Indiana held its annual Church Music Festival and Clinic March 4-6. Guest artists were David Craighead, who played a recital and conducted a masterclass, and Carlton Young, who lectured on multi-media presentations, church music administration, and his own compositions. Other events included performances by organists Helen Reed and Douglas Reed and by choral groups of the university.

Jackson Hill, acting choirmaster at Bucknell University, has been commissioned by Corpus Christi Roman Catholic Church of New York City to write a new work. The new composition will be a tenebrae service for Holy Week.

Here & There

William Waters played works by 18th-century composers Padre Anselm Viola and Antonio Bueno in a recital at Virginia Intermont College on January 28; those works are from manuscripts found in Montserrat Abbey. Mr. Water's recital also included pieces by Michelangelo Rossi, Francisco Correa de Arauxo, J. S. Bach, Johannes Brahms, Cor Kee, and James Hewett.

An all-Dupré recital was played by Norman V. Cas 'Cioppo at Southern Methodist University, Dallas, Texas, on February 1. The program consisted of Psalms XVIII, Op. 47; Angélus, Op. 34, no. 2; Scherzo in F Minor, Op. 16; and Triptyque (Chaconne, Musette, Dithyrambe), Op. 51.

John E. Williams played the first performance of a new organ work, the "Saltire Suite" by Scottish composer Janetta Gould, on February 20 at the Laurinburg Presbyterian Church, Laurinburg, North Carolina, as part of the morning service. This work is believed to be the first attempt to provide a complete musical set designed primarily to fit the Presbyterian service, linked together thematically and by subject matter. It consists of a prelude, offertory, anthem, and postlude, based on incidents in the life of St. Andrew, whose cross is referred to by "Saltire." Professor Williams commissioned the work and retains a year's sole performing rights; he has granted permission to George McPhee, organist of Paisley Abbey to play the Scottish premiere this month.

Mrs. Marietta Burroughs, organist of the Twenty-Second Church of Christ, Scientist, Chicago, Illinois, was honored with a party following the service on December 8, her 90th birthday. Mrs. Burroughs has served over 40 years as organist of the church and has been a professional musician since the age of 15, giving her a record 75 years in organ playing.

Thomas Foster, organist-choirmaster of All Saints Episcopal Church in Beverly Hills, California, will teach a workshop dealing with basic techniques pertaining to conducting from the console on March 5, 12, and 19; all sessions will take place at All Saints from 10 am until noon. The Los Angeles chapter of the Choral Conductors' Guild is sponsor.

Wilmer Hayden Welsh played an unusual recital at Davidson College, North Carolina, on January 24, devoted to three organ masses of different styles and periods. The masses heard were by André Raison, Franz Liszt, and Zoltán Kodály.

Edward John Soehnlein, of Detroit, was guest lecturer at DePauw University on January 25-26, when he spoke on the organbuilder's art in Italy and on the use of Baroque instruments in Bach's Brandenburg Concertos and Orchestral Suites. In addition, Dr. Soehnlein conducted masterclasses on Venetian keyboard works and music of Frescobaldi. The lecture on Italian organbuilding, a mixed-media presentation, was also given last November at Ashland College.

The Religious Arts Festival, an annual event of Independent Presbyterian Church in Birmingham, Alabama, was held at the church from January 30 to February 6. In addition to film and mime presentations, several music programs were given, and organist Marilyn Mason concluded the series with a recital.

Under the direction of James Litton, the choir of men, boys, and girls of Trinity Church, Princeton, New Jersey, presented eight concerts, services, and choral workshops during a recent mid-winter tour. The 40-voice choir sang works by Schütz, Weelkes, Handel, Walton, Howells, and Stanford, and made appearances in Pennsylvania, Ohio, and West Virginia. During the last weekend of February, the boys and girls of the choir joined with the Boy Choir of Princeton, the Westminster Choir, and the Yale Philharmonic Orchestra to sing the American premiere of Penderack's "Magnificat," under the direction of the composer.

Robert Finster directed the Texas Bach Choir with soloists and orchestra in a program of choral works at St. Luke's Episcopal Church, San Antonio, on January 9. The concert consisted of J. S. Bach: Motet "Lobet den Herrn;" Brahms: Motet "O Heiland, reiss die Himmel auf;" and Haydn: "Lord Nelson" Mass.

Robert MacDonald was organist for a program of works by 20th-century American and British composers given at Judson College, Elgin, Illinois, on January 14. Mr. MacDonald played compositions by William Mathies, Peter Racine Fricker, Francis Jackson, Richard Stewart, Myron Roberts, John La Montaine, Searle Wright, and Leo Sowerby.

John O'Donnell, of Melbourne, Australia, led a workshop on early performance practice at St. Peter's Lutheran Church, Ottawa, Canada, on February 5. Mr. O'Donnell, whose teachers have included Marie-Claire Alain and Jean Langlais, gave the presentation for the Ottawa Centre of the RCOO.



Richard Hass, a recent graduate of the University of Iowa, has been awarded a Marshall Fellowship by the Denmark-America Foundation for organ study in Denmark. He is presently a student of Grethe Kragh at the Royal Danish Conservatory and is organist-choirmaster of the American Church in Copenhagen. Mr. Hass is also making studies of contemporary Scandinavian organ building and organ literature, and performing recitals.

The Boston Musica Viva, Richard Pittman, conductor, sang a program of 20th-century choral music at the Longy School of Music on February 1. In addition to works by Dallapiccola, Webern, and John Huggler, pieces by Earle Brown ("Transients") and C. Curtis-Smith ("Partita") received world premieres.

Carlene Neihart played the dedication recital on a new Rodgers instrument installed at the John Knox International Pavilion in Lee's Summit, Missouri, on January 23. Mrs. Neihart played works by Johnson, Rinck, Mattheson, Bach, Langlais, Vierne, Goode and Thalben-Ball.

Robert Glasgow played an all-Romantic program at Plymouth Congregational Church, Lawrence, Kansas, on February 4, as part of the University of Kansas School of Fine Arts series. Mr. Glasgow's recital consisted of Schumann's Sketch in D-flat Major, Sketch in F Minor, and Canon in B Minor; Grande pièce symphonique by Franck; and the "Ad nos" Fantasy and Fugue of Liszt.

Retirement

Elizabeth Hamp retired as organist of the First Presbyterian Church, Danville, Illinois, on January 9, when she played a concluding recital to a full church. Mrs. Hamp, a graduate of Wheaton College, has been active as an organist, accompanist, and teacher for 50 years. In retirement, she plans to be in charge of the music at Holy Trinity Episcopal Church, Manistee, Michigan.

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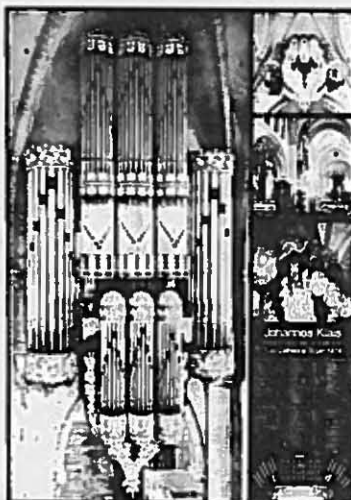
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GREAT

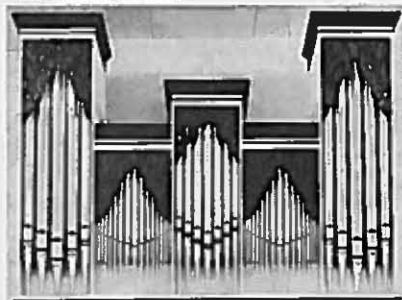
Bourdon 16' 61 pipes
Open Diapason 8' 61 pipes
Stopped Diapason 8' 61 pipes
Viol da Gamba 8' 61 pipes
Octave 4' 61 pipes
Chimney Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes
Cornet III (prepared)
Clarinet 8' 61 pipes

SWELL

Stopped Diapason 8' 61 pipes
Viol d'Amour 8' 61 pipes
Celeste 8' 49 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Flautino 2' 61 pipes
Nineteenth 1-1/3' 61 pipes
Scharf III 183 pipes
Bassoon 16' 61 pipes
Trumpet 8' 73 pipes
Clarion 4' 99 pipes
Tremulant

PEDAL

Open Diapason 16' 32 pipes
Sub Bass 16' 32 pipes
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Super Octave 4' 32 pipes
Mixture IV (prepared)
Posaune 16' 32 pipes



Roy Redman, Fort Worth, Texas, Op. 11, 1975; built for First Presbyterian Church, Lafayette, Louisiana. 2 manual and pedal; 16 stops, 22 ranks; mechanical key and stop action. Free-standing case of poplar, with flat white lacquer; hand-carved pipe-shades, designed by Sharon Redman, and other trim of Honduras mahogany. Ebony manual keys with ivory-topped ebony sharps; turned boxwood stopknobs. Foot-operated levers for couplers and four mechanical combinations. New pipework by Giesecke; tonal finishing by Mr. Redman. Peter Boak is organist of the church. Dedication recital played April 25, 1976, by J. Franklin Clark of McLean, Virginia.

GREAT

Prinzipal (façade) 8' 61 pipes
Rohrflöte 8' 61 pipes
Octav 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture IV 1-1/3' 244 pipes
Trompette 8' 61 pipes

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 Holzgedackt 8' 61 pipes
 Holzflöte 4' 61 pipes
 Sesquialtera II 2-2/3' 122 pipes
 Prinzipal 2' 61 pipes
 Scharffcybel III 183 pipes

PEDAL
 Subbass 16' 32 pipes
 Offenbass 8' 32 pipes
 Choralbass 4' 32 pipes
 Fagott 16' 32 pipes

Zion Lutheran Church, Akron, Ohio.
 Built by Tim Henry of Cleveland Hts., Ohio, from 1938 Hillgreen-Lane of 35 stops; now 3 manuals and pedal, 45 stops. Draw-knob console refitted for tilting tablets and solid state capture combination action. Chambers insulated and re-lined. All divisions under expression in historic carved oak case in rear balcony. Consultant was Dr. Hugo Gehrke. Tonal Finishing by John West. Dedicated January 23.

GREAT
 Principal 8' 73 pipes
 Gamba 8' 73 pipes
 Doppelflöte 8' 73 pipes
 Octave 4' 73 pipes
 Flute Harmonique 4' 73 pipes
 Twelfth 2-2/3' 61 pipes
 Superoctave 2' 61 pipes
 Tierce 1-3/5' 61 pipes
 Mixture IV 1-1/3' 244 pipes
 Fagott-Regal 16' 61 pipes
 Cornopean 8' 73 pipes
 Tremolo

SWELL
 Gedackt 16' 97 pipes
 Gedackt 8'
 Salicional 8' 73 pipes
 Vox Celeste 8' 73 pipes
 Prinzipal 4' 61 pipes
 Gedackt 4'
 Gedackt 2-2/3'
 Gedackt 2'
 Scharf III 1' 183 pipes
 Oboe 8' 73 pipes
 Rohr Schalmey 4' 61 pipes
 Chimes
 Tremolo

CHOIR
 Rohrgedackt 8' 61 pipes
 Dulciana 8' 73 pipes
 Unda Maris 8' 73 pipes
 Prinzipal 4' 61 pipes
 Traverse Flute 4' 73 pipes
 Gemshorn 2' 61 pipes
 Quinte 1-1/3' 61 pipes
 Cornet II T.C. 98 pipes
 Zimbel II 2/3' 122 pipes
 Clarinet 8' 73 pipes
 Tremolo

PEDAL
 Diapason 16' 12 wood pipes (ext.)
 Bourdon 16' 44 pipes
 Gedackt 16' (Swell)
 Diapason 8' 44 pipes
 Bourdon 8' (ext.)
 Gedakt 8' (Swell)
 Choralbass 4' (ext.)
 Gedackt 4' (Swell)
 Gedackt 2' (Swell)
 Trombone 16' 12 pipes
 Cornopean 8' (Great)

Terrence P. Schoenstein Organ Company, Honolulu, Hawaii; enlargement and revoicing of 1953 Holtkamp in Atherton Chapel, Central Union Church, Honolulu. 2 manual and pedal; 17 registers, 20 ranks. New pipes scaled and voiced to match existing work; new windchests of same manufacture as original. Modified French Trompette has doubled treble flues. Majority of original organ incorporated, with new common super structure and new swell chamber walls. Entire organ on 89 mm windpressure. Reinstallation, tonal design, and scaling by Terrence P. Schoenstein; tonal revoicing and finishing by Lawrence L. Schoenstein.

GRANDE ORGUE
 Montre* 8' 61 pipes
 Bourdon 8' 61 pipes
 Dulciane 8' 61 pipes
 Prestant 4' 61 pipes
 Cornet II 2-2/3' 122 pipes
 Doublette* 2' 61 pipes
 Fourniture* III 1-1/3' 183 pipes
 Recit/Grande Orgue

RECIT EXPRESSIF
 Voile* 8' 61 pipes
 Voix Celeste (GG) 8' 54 pipes
 Petite Bourdon 8' 61 pipes
 Flute a Cheminée 4' 61 pipes
 Cor de Chamois 2' 61 pipes
 Larigot* 1-1/3' 61 pipes
 Trompette* 8' 71 pipes
 Tremblant doux

PEDALE
 Soubasse 16' 32 pipes
 Bourdon 8' 32 pipes
 Prestant Conique 4' 32 pipes
 Recit/Pedale
 Grande Orgue/Pedale

*new pipes

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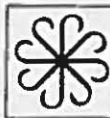
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- 3/30-8 p.m.-1st Presb. Ch. Fairfield, CT-203-374-6176
- 3/31-8 p.m.-United Presb. Ch. Newton, MA-617-332-9255
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- 4/5-8 p.m.-Tabernacle Presb. Ch. Indianapolis, IN-317-923-5458
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The deadline for this calendar is the 10th of the preceding month (March 10 for April 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 information in the calendar.

UNITED STATES

East of the Mississippi River

5 MARCH

Marilyn Keiser, workshop; Colby College, Waterville, ME
Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm
Diane Seifert; State College, Mansfield, PA 4 pm
David Craighead, workshop; U of Evansville, IN 2 pm
Helen Read, with chorus; Neu Chapel, Evansville, IN 8 pm

6 MARCH

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

7 MARCH

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

8 MARCH

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

9 MARCH

Frank Converse; Trinity Church, Newport, RI 12:15 pm
Music of Herbert Sumson; St Thomas Church, New York, NY 12:10 pm

Eugenia Earle, harpsichord, 20th century music; Carnegie Recital Hall, New York, NY 8 pm

Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm

Haig Mardiroian; Metropolitan Memorial Methodist, Washington, DC 8 pm

10 MARCH

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

11 MARCH

Ronald Ebracht; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

Karel Paukert, with soprano Penelope Jensen; Museum of Art, Cleveland, OH 8:30 pm

Madelene Klassen; St Johns Episcopal, Detroit, MI 12:15 pm
Susan Davidson; Fourth Presbyterian, Chicago, IL 12:10 pm

12 MARCH

Alice Parker, workshop; State College, Mansfield, PA 9 am-5 pm

13 MARCH

New England Arts Trio; State Street Church, Portland, ME 4 pm

Sarah Pender, soprano; Trinity Church, Newport, RI 4 pm

Edward Clark, harpsichord; Center Church, Hartford, CT 3:30 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm

Renaissance Lenten music; Immanuel Lutheran, New York, NY 5 pm
Richard L Allen; St Thomas Church, New York, NY 5:15 pm

J Marcus Ritchie; Westminster Presbyterian, Utica, NY 7:30 pm

Timothy Albrecht; United Church of Christ, Henrietta, NY 8 pm
Diane Dollak, piano; United Methodist, Red Bank, NJ 4 pm

Collegium Musicum of Princeton; Trinity Church, Princeton, NJ 8 pm
Bruce Bengtson, American music; Christ Episcopal, Reading, PA 4 pm

Brahms Requiem; Tenth Presbyterian, Philadelphia, PA 5 pm
Heinz Wunderlich; St Pauls Lutheran, Philadelphia, PA 7:30 pm

Donald King; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Herndon Spillman; All Souls Church, Washington, DC 4 pm

Fauré Requiem; First Baptist, Washington, DC 8 pm

Robert Baker; National City Christian, Washington, DC 8 pm

James Litton, choral evensong; Episcopal Cathedral, Charleston, SC 4 pm
Randal A Hunt; Cathedral of St Philip, Atlanta, GA 5 pm

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

Cincinnati Early Music Consort; Christ Church, Cincinnati, OH 5 pm

John Pagett, Dupré Stations of the Cross; St Johns Episcopal, Youngstown, OH 8 pm

Lynne Davis; Seventh-Day Adventist Church, Kettering, OH 8 pm

Duruflé Requiem, Bach Jesu Meine Freude, Huw Lewis, dir; St Johns Episcopal, Detroit, MI 3 pm

Sidney W Boner; Howe Military School, Howe, IN 4 pm
David Burton Brown, with brass; Carmel United Methodist, Carmel, IN 4 pm
Chicago Chamber Choir, with Dexter Bailey, organ; St Pauls United Church of Christ, Chicago, IL 7 pm

14 MARCH

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

15 MARCH

Vernon de Tar; Church of the Ascension, New York, NY 8 pm

Timothy Albrecht; Incarnate Word Lutheran, Rochester, NY 8 pm

J Marcus Ritchie; St Andrew & Holy Communion Church, South Orange, NJ 8:30 pm

Robert Smart; Arch St Presbyterian, Philadelphia, PA 12:05 pm
Allison Evans; State College, Mansfield, PA 8 pm
Cheryl Boatwright, soprano; Christ Church Chapel, Cincinnati, OH 12:10 pm

16 MARCH
William Wiant; Trinity Church, Newport, RI 12:15
Music of Charles Wood; St Thomas Church, New York, NY 12:10 pm

17 MARCH
Haverford Bryn-Mawr Chamber Singers; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon

18 MARCH
Bruckner Mass in e; First Church Congregational, Cambridge, MA 8 pm
David Craighead; Colgate Chapel, Hamilton, NY 8 pm
Heinz Wunderlich; Good Shepherd Lutheran, Lancaster, PA pm
Huw Lewis; St Johns Episcopal, Detroit, MI 12:15 pm
Morgan Simmons; Fourth Presbyterian, Chicago, IL 12:10 pm

19 MARCH
Bruckner Mass in e; First Church Congregational, Cambridge, MA 8 pm
James Frazier; Trinity Episcopal, Hartford, CT 8 pm
Heinz Wunderlich, masterclass; Good Shepherd Lutheran, Lancaster, PA

20 MARCH
Robert Schuneman, all-Romantic; Our Lady of Perpetual Help, Boston, MA 3:30 pm
Odile Pierre; Christ Church, Greenwich, CT 7:30 pm
Heinz Wunderlich; Riverside Church, New York, NY 2:30 pm
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Richard Crafts; St Thomas Church, New York, NY 5:15 pm
Handel Messiah, parts 2 & 3 abridged; Calvary Presbyterian, Riverton, NJ 11 am
Pocono Boy Singers; Trinity Cathedral, Trenton, NJ 7 pm
Osian Ellis, harp; All Saints Church, Princeton, NJ 8 pm
Carol Teti; Fisher aud, Indiana U, PA 3 pm
Jonathan Wright; First Presbyterian, Wilkes-Barre, PA 8 pm
Richard Osborne; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Marilyn D Mitchem; Cathedral of St Philip, Atlanta, GA 5 pm
Bach B-Minor Mass; First Presbyterian, Ft Lauderdale, FL 8 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
G Dene Barnard, with orch; First Congregational, Columbus, OH 8 pm
Beethoven Missa Solemnis; Hill aud, U of Michigan, Ann Arbor, MI 2:30 pm
Robert Glasgow; Second Presbyterian, Indianapolis, IN 8 pm
Robert Lodine; St Procopius Abbey, Lisle, IL 3 pm
Tallis Lamentations; Gesualdo-Holy Week Responses; Ebenezer Lutheran, Chicago, IL 4 pm
Bach Cantata 23; Grace Lutheran, River Forest, IL 4 pm
Fauré Requiem; First Presbyterian, Deerfield, IL 7 pm

21 MARCH
Victor Hill, harpsichord; Springfield College, MA 8 pm
Robert Clark; Trinity Church, Boston, MA

22 MARCH
Odile Pierre; Grace Church, Providence, RI 8 pm
Karl Wittenger; Arch St Presbyterian, Philadelphia, PA 12:05 pm
David Lowry, wedding music; Winthrop Col, Rock Hill, SC 8 pm
Frans Brüggem, flute & recorder, with Alan Curtis, harpsichord; Rackham aud, U of Michigan, Ann Arbor, MI 8:30 pm

23 MARCH
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
Metropolitan Opera audition winners concert; St Thomas Church, New York, NY 12:10 pm

24 MARCH
James Johnson, all-Bach; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Odile Pierre; Reformed Church, Oradell, NJ 8 pm
Women's Chorus concert; St Marys College, Notre Dame, IN 8 pm

25 MARCH
Thomas Richner; Immaculate Conception Cathedral, Syracuse, NY 8 pm

John Weaver, workshop; Munn Ave Presbyterian, East Orange, NJ pm
Heinz Wunderlich; National Shrine, Washington, DC
Peter Hurford; Westminster Presbyterian, Richmond, VA 8 pm
Wayne Fisher; All Saints Episcopal, Atlanta, GA 8:15 pm
Matthew Walsh; St Johns Episcopal, Detroit, MI 12:15 pm
Arthur Lawrence; Fourth Presbyterian, Chicago, IL 12:10 pm

26 MARCH
Timothy Albrecht; Faith Lutheran, Penfield, NY 3:30 pm
John Weaver, workshop; Munn Ave Presbyterian, East Orange, NJ
Joseph Stephens, all-Bach, harpsichord; Goucher College recital hall, Baltimore, MD 8 pm
Marilyn Mason; Belmont College, Nashville, TN

27 MARCH
Keiser St Mark Passion, Edith Ho, cond; United Church on the Green, New Haven, CT 5 pm
Richard Crafts; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Donald Sutherland, with Phyllis Bryn-Julson; Immanuel Congregational, Hartford, CT 8 pm
Choral concert, Goucher College & John Hopkins U choirs; Riverside Church, New York, NY 2:30 pm
Walton Cantico del Sole, The Twelve; St Bartholomews Church, New York, NY 4 pm

Steven Rosenberry; St Thomas Church, New York, NY 5:15 pm
John Rose; St Peters Episcopal, Bay Shore, NY 4 pm
Joan Lippincott; Trinity United Methodist, Albany, NY 7:15 pm
Edward T Schell III; Westminster Presbyterian, Utica, NY 7:30 pm
Ford Lallerstedt; First Presbyterian, Trenton, NJ 4 pm
Wallace M Coursen; Christ Church, Glen Ridge, NJ 4 pm
Heinz Wunderlich; First Presbyterian, Red Bank, NJ 4:30 pm
Martinkirche Collegium Musicum; Trinity Church, Princeton, NJ 8 pm
Liszt Via Crucis; Sellers Mem Methodist, Upper Darby, PA 4 pm
Peter A Brown; Trinity Lutheran, Lancaster, PA 5 pm
Jenkintown Music School Concert; Grace Presbyterian, Jenkintown, PA 8 pm
U of Pittsburgh Choral Soc, works of Mozart, Vaughan Williams; E Liberty Presbyterian, Pittsburgh, PA 4 pm
Alvin Lunde; USN Academy Chapel, Annapolis, MD 3 pm
Durufle Requiem; St Davids Church, Baltimore, MD 3 pm
Audley Green, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Douglas L Butler, Dupré Stations of the Cross; Washington Cathedral, DC
Bach St John Passion; Covenant Presbyterian, Charlotte, NC 7:30 pm
Thomas Stapleton; Cathedral of St Philip, Atlanta, GA 5 pm
Handel St John Passion; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Little Orchestra of Toledo, James Hammann, dir; St Michaels in the Hills, Toledo, OH 7:30 pm
Marilyn Mason, masterclass; Belmont College, Nashville, TN
David McVey; First Baptist, Detroit, MI 5 pm
Arthur Lawrence; St Pauls Episcopal, LaPorte, IN 4 pm
Lloyd Davis; First Church of Christ, Scientist, Barrington, IL 4 pm

28 MARCH
Robert Glasgow; E Liberty Presbyterian, Pittsburgh, PA 8 pm
Choral concert; Longwood College, Farmville, VA 8 pm
Nicholas Bullat; First Presbyterian, Deerfield, IL 12:10 pm
Group recital; Burmeister residence, Rockford, IL 7:30 pm

29 MARCH
Bach St John Passion, Gerro Hancock, dir; St Thomas Church, New York, NY 7:30 pm
Frederick Hohman; Sacred Heart Cathedral, Rochester, NY 8 pm
Esther Wideman; Arch St Presbyterian, Philadelphia, PA 12:05 pm

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CALENDAR (Cont. from p. 23)

Robert Glasgow, masterclass; E Liberty Presbyterian, Pittsburgh, PA 9:30 am
Sally Lewin, piano; Christ Church Chapel, Cincinnati, OH 12:10 pm
Michael Surratt; First Presbyterian, Deerfield, IL 12:10 pm

30 MARCH

Marian Van Slyke, with soprano Nancy Hallas; Trinity Church, Newport, RI 12:15 pm
Music of C V Stanford; St Thomas Church, New York, NY 12:10 pm
Mary Fenwick; Longwood Gardens, Kennett Square, PA 8:30 pm
Alvin Lunde; Western Presbyterian, Washington, DC 12:15 pm
Choral concert; Eastern Kentucky U, Richmond, KY 8:30 pm
William Aylesworth; First Presbyterian, Deerfield, IL 12:10 pm

31 MARCH

James Johnson, all-Bach; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Odile Pierre; Groton School, MA 7:30 pm
Joel H Kuznik; St Thomas Church, New York, NY 12:10 pm
Richard L Allen; First and Central Presbyterian, Wilmington, DE 12:30 pm
Margaret Kemper; First Presbyterian, Deerfield, IL 12:10 pm

1 APRIL

Choral concert; Longwood College, Farmville, VA 8 pm
Huw Lewis; St Johns Episcopal, Detroit, MI 12:15 pm
Robert Reeves; Fourth Presbyterian, Chicago, IL 12:10
Leon Nelson; First Presbyterian, Deerfield, IL 12:10 pm

2 APRIL

Heinz Chapel Choir; Carnegie Music Hall, Pittsburgh, PA 8 pm

3 APRIL

Rosalind Mohsen; St John the Evangelist, Boston, MA 4 pm
Bach St John Passion; First Baptist, Kenne, NH 4 pm
Handel *Messiah*, Easter part; Trinity Church, Newport, RI 4 pm
Handel *Messiah*, Lenten part; St Bartholomews Church, New York, NY 4 pm
Paul-Martin Maki; St Michaels Church, New York, NY 4 pm
Hammar Brass Ensemble; Immanuel Lutheran, New York, NY 5 pm
Judith & Gerre Hancock; St Thomas Church, New York, NY 5:15 pm
Bach *St John Passion*; Church of the Ascension, New York, NY 8 pm
Mozart *Requiem*; Newark United Methodist, Newark, NJ 4 pm
Haydn *Creation*, Herbert Burtis, dir; United Methodist Church, Red Bank, NJ 8 pm
Christopher Berg, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
David C Stills; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Palestrina *Missa Brevis*; First Congregational, Columbus, OH 8 pm
Robert Quade; St Pauls Episcopal, Akron, OH 8 pm
Ina Slater Grapenthin; Nardin Park Methodist, Farmington, MI 7 pm
Bach *St John Passion*; Valparaiso U, IN 4 pm
Bach *St Matthew Passion*; Rockefeller Chapel, U of Chicago, IL 4 pm
Handel *Passion of Christ*, Hughes M Huffman, dir; Christ Church, Oak Brook, IL 7 pm
Arthur Halbardier, with Philip Smith, trumpet; Faith Lutheran, Glen Ellyn, IL 7:30 pm

5 APRIL

Robert Carwithen; St Andrew & Holy Communion Church, South Orange, NJ 8:30 pm
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon

6 APRIL

Bach *St Matthew Passion*; St Bartholomews Church, New York, NY 8:15 pm

7 APRIL

Demantius *Prophecy of the Sufferings* Death of Jesus Christ, Edith Ho, cond; United Church on the Green, New Haven, CT 7:30 pm

8 APRIL

Bach *St Matthew Passion*; Bushnell Hall, Hartford, CT 7 pm
Fauré *Requiem*; Westminster Presbyterian, Utica, NY 8 pm
Schütz *German Requiem*, John Gearhart, dir; Grace Presbyterian, Jenkintown, PA 12 noon
Handel *St John Passion*; Emmanuel Episcopal, Baltimore, MD 12 noon
Huw Lewis; St Johns Episcopal, Detroit, MI 12 noon
Fauré *Requiem*; St Johns Episcopal, Detroit, MI 12:30 pm
Handel *Messiah*, parts II-III, Morgan Simmons, dir; Fourth Presbyterian, Chicago, IL 7:30 pm

9 APRIL

U of Wisconsin Choir; Downtown United Presbyterian, Rochester, NY pm

10 APRIL

James Johnson, all-Bach; First Church Congregational, Cambridge, MA 8 pm
Robert Anderson; Alice Tully Hall, New York, NY 2:30 pm
Dvorak *Te Deum*; St Bartholomews Church, New York, NY 4 pm
Bach *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Easter *Alleluia* festival; St Thomas Church, New York, NY 3 pm
Festival evensong for Easter night; Rooka chapel, Bucknell U, Lewisburg, PA 7:30 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm

11 APRIL

Robert Glasgow; Westminster Presbyterian, Akron, OH 8 pm
U of Wisconsin Choir, Robert Fountain, cond; Valparaiso U, IN 8 pm

12 APRIL

Ted Gibboney; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Gustav Leonhardt, harpsichord; Florida State U, Tallahassee, FL 8:15 pm
Jan Stephenson, doublebass; Christ Church Chapel, Cincinnati, OH 12:10 pm
Herndon Spillman; Second Presbyterian, Indianapolis, IN 8 pm

13 APRIL

Yale Concert Choir, Jon D Bailey, cond; Sprague Hall, Yale U, New Haven, CT 8:30 pm
Music of William Byrd; St Thomas Church, New York, NY 12:10 pm
David Bruce-Payne, with Michael Leighton Jones, baritone; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Choral concert, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8:30 pm

14 APRIL

Cambridge Symphonic Brass Ensemble; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Craig Campbell; St Thomas Church, New York, NY 12:10 pm
Jubal Trio; Fifth Avenue Presbyterian chapel, New York, NY 8 pm

15 APRIL

Gerre Hancock; Colgate Chapel, Hamilton, NY 8 pm
Thomas Richner; Douglass College, New Brunswick, NJ 8 pm
Gillian Weir; Berea Methodist, Cleveland, OH 8:30 pm

UNITED STATES

West of the Mississippi River

6 MARCH

Delores Bruch; Kansas State U, Manhattan, KS 8 pm
Susan Ferré; Texas Christian U, Ft Worth, TX 8:15 pm
Heinz Wunderlich; Keller Hall, U of NM, Albuquerque, NM 8:15 pm
Herbert Nanney, with orch & chorus; Stanford U Mem Church, Palo Alto, CA 3 pm
De Anza Chorale; Grace Cathedral, San Francisco, CA 5 pm
Kodaly *Te Deum*, Byrd *Mass* for 4 voices; St Bedes Episcopal, Menlo Park, CA 8 pm
Samuel John Swartz, all-Liszt; Immanuel Presbyterian, Los Angeles, CA 7 pm
Douglas L Butler, mixed-media; St Pauls Episcopal, San Diego, CA 7 pm

7 MARCH

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

8 MARCH
Virgil Fox; Missouri Theatre, St Joseph, MO 8:15 pm
Clyde Holloway, Messiaen workshop; U of Kansas, Lawrence, KS
Susan Ferré; Landreth aud, TCU, Ft Worth, TX 8:15 pm
Carl Staplin; U of Colorado, Boulder, CO 8 pm

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

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

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

13 MARCH
Britten Curlew River; Plymouth music series, Minneapolis, MN
Antone Godding; First Presbyterian, Topeka, KS 3 pm
Frederick Swann; First United Methodist, Albuquerque, NM
Handel St Cecilia's Day Ode, other works; St Marks Cathedral, Seattle, WA 8 pm
Hans Uwe Hilscher; Holy Spirit Church, Sacramento, CA 2 pm
Contemporary music; Grace Cathedral, San Francisco, CA 5 pm
Odile Pierre; Immanuel Lutheran, San Jose, CA 8 pm
Douglas L Butler, mixedmedia; All Saints Church, Pasadena, CA 7 pm

15 MARCH
Odile Pierre; First Congregational, Fresno, CA 8 pm

17 MARCH
Odile Pierre; Boston Ave Methodist, Tulsa, OK 8 pm

18 MARCH
David McVey; East Heights United Methodist, Wichita, KS 8 pm
Gerre Hancock; St Lukes United Methodist, Houston, TX
Frederick Swann; First United Methodist, Palo Alto, CA 8:15 pm

19 MARCH
Gerre Hancock, masterclass; St Lukes United Methodist, Houston, TX
Costa Mesa HS Choir; La Jolla Presbyterian, CA 7:30 pm

20 MARCH
Douglas L Butler, mixedmedia; Convent Chapel, Menkato, MN 7 pm
Thomas Richner, mostly-Mozart; Westminster Presbyterian, Lincoln, NE 4 pm
Wilma Jensen; Rolling Hills Presbyterian, Overland Park, KS 7:30 pm
Purvis Ballard of Judas Iscariot; Wesley United Methodist, Oklahoma City, OK 5 pm
Hans Uwe Hilscher; Grace Cathedral, San Francisco, CA 5 pm
Melvin West; Seventh-Day Adventist Church, La Mesa, CA 7:30 pm

21 MARCH
Deborah Triplett, harpsichord; Southern Methodist U, Dallas, TX 8:15 pm
Melvin West, service-playing workshop; Seventh-Day Adventist Church, La Mesa, CA 7 pm

22 MARCH
Douglas L Butler; St Johns Abbey, Coltegeville, MN 8 pm

25 MARCH
David Craighead; First Presbyterian, Ottumwa, IA
Virgil Fox; El Camino College, Torrance, CA 8 pm

27 MARCH
Michael Chibbett, harpsichord, all-Bach; Graham Chapel, Washington U, St. Louis, MO 3 pm
Amici Musicae; Grace Cathedral, San Francisco, CA 5 pm
Virgil Fox; Performing Arts Center, San Jose, CA 8 pm
Gaylord Carter Ben Hur; Wilshire United Methodist, Los Angeles, CA 3 pm

Verdi Stabat Mater, Surinach Via Crucis; St Albans Episcopal, Westwood, CA 4 pm
Howells Hymnus Paradisi, Jongen Symphonie Concertante; John Alexander, cond; Samuel John Swartz, organ; Immanuel Presbyterian, Los Angeles, CA 7 pm
Honegger King David (original version); First Friends Church, Whittier, CA 7:30 pm
Dubois Seven Last Words; Riviera United Methodist, Redondo Beach, CA 7:30 pm

28 MARCH
Gillian Weir; First Presbyterian, Iowa City, IA
Karel Paukert; First Presbyterian, Dallas, TX 8:15 pm

29 MARCH
Joyce Jones; Turlock HS, Turlock, CA 8:15 pm

1 APRIL
Guy Bovet; St Marks Cathedral, Seattle, WA 8 pm
Virgil Fox; Community Church, Garden Grove, CA 8 pm

2 APRIL
Delores Bruch; The Stone Church, Independence, MO 8 pm
Guy Bovet, workshop; St Marks Cathedral, Seattle, WA 9:30 am

3 APRIL
Gordon Betenbaugh; Westminster Presbyterian, Lincoln, NE 10:30 am
Douglas L Butler, Dupré Stations of the Cross; First Unitarian, Portland, OR 8 pm
Florilegium Trio; St Bedes Episcopal, Menlo Park, CA 8 pm
Bach St Matthew Passion; Music Center, Los Angeles, CA 7 pm
Haydn Creation; Garden Grove Community Church, Garden Grove, CA 8:30 pm

4 APRIL
Douglas L Butler, Sifler Seven Last Words of Christ; Occidental College, Los Angeles, CA 8 pm

5 APRIL
Virgil Fox; Warner Pacific College, Portland, OR 8 pm

6 APRIL
George Ritchie; First Plymouth Congregational, Lincoln, NE 12:10 pm

8 APRIL
Antone Godding, Dupré Stations of the Cross; Oklahoma City U, Oklahoma City, OK 7:30 pm
Pacific Union College Choir; Grace Cathedral, San Francisco, CA 8 pm, Elmore The Cross; Garden Grove Community Church, Garden Grove, CA 7 & 8:30 pm

10 APRIL
Music of Posch, Wellesz, Schein; First Unitarian, Portland, OR 10:45 am

12 APRIL
Gerre Hancock; Central Presbyterian, Des Moines, IA 8 pm
Michael Chibbett; Benedictine Priory, St Louis, MO 8:30 pm

15 APRIL
Barbara Lane; First Unitarian, Portland, OR 8 pm

INTERNATIONAL

6 MARCH
Choral evensong recital; St Matthews Church, Ottawa, Ontario 7 pm

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

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

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

13 MARCH
Alan Barthel & Gordon Jeffery, with soprano & violin; Aeolian Town Hall, London, Ontario 4 pm

14 MARCH
Te Deum Consort, Richard Birney Smith, dir; St James Cathedral Hall, Toronto, Ontario 8:30 pm

15 MARCH
Haig Mardirosian; Kreuzkirche, Bonn, Germany 8 pm

16 MARCH
Roger Bryan; U of Salford, England 7:30 pm

17 MARCH
Haig Mardirosian; Annakirche, Aachen, Germany 8 pm
Robert MacKenzie; St Pauls Anglican, Toronto, Ontario 12:05 pm

19 MARCH
William Marcellus; Kenya Highlands Bible College, Kericho, Kenya 7:30 pm
Richard Alexander; St Pauls Anglican, Toronto, Ontario 4 pm
Peggie Sampson & Richard Birney Smith, gamba & harpsichord; McMaster Medical Centre, Hamilton, Ontario 8:30 pm

24 MARCH
Charles Benbow, all-Bach; St Michaels Anglican, Paris, France 8:30 pm
Roma Page Lynde; St Pauls Anglican, Toronto, Ontario 12:05 pm

26 MARCH
John Tuttle; St Pauls Anglican, Toronto, Ontario 4 pm

27 MARCH
Odile Pierre; First United Church, St Catharines, Ontario 8 pm

31 MARCH
Maureen McAllister; St John Chrysostom Church, Victoria Park, Manchester, England 8 pm
Charles Bentley; St Pauls Anglican, Toronto, Ontario 12:05 pm

3 APRIL
T Wollard Harris; St Georges United Church, Toronto, Ontario 4 pm

5 APRIL
Haydn Lord Nelson Mass; St Georges United, Toronto, Ontario 8:30 pm
Tenebrae office; St Matthews Church, Ottawa, Ontario 8 pm

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

8 APRIL
Bach B-Minor Mass; St Pauls Anglican, Toronto, Ontario 7:30 pm
Jonathan Rennert; St Matthews Church, Ottawa, Ontario 8:30 pm

9 APRIL
Britten Missa Bravis; St Matthews Church, Ottawa, Ontario 7:30 pm

10 APRIL
Britten Rejoice in the Lamb, Langlais Messe Solennelle; St Matthews Church, Ottawa, Ontario 7 pm

14 APRIL
Eric Hanbury; St Pauls Anglican, Toronto, Ontario 12:05 pm

15 APRIL
David Bruce-Payne, with Michael Leighton Jones; St Paul St Church, St Catharines, Ontario 8 pm
Guy Bovet; Cathedral of Redeemer, Calgary, Alberta 8:30 pm

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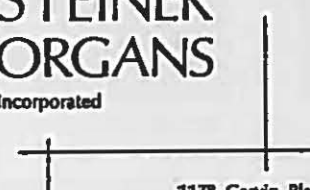
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