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Franz Schubert — Three Previously Unknown Organ Works

by Otto Biba



Schubert in 1825, painted by Wilhelm August Rieder

In March, 1978, I published the first edition of three fugues for organ by Franz Schubert — in C Major, G Major, and D Minor — based on an autograph score (Vienna/Munich: Verlag Ludwig Doblinger, Bernhard Herzmansky, KG, Diletto musicale no. 813). In the new edition of Otto Erich Deutsch's *Schubert, Thematic Catalogue of All His Works*, which has just been published, the three works are numbered 24-A, 24-B and 24-C. The first performance of these three fugues took place on March 30, 1978, in the Hochschulkirche St. Ursula in Vienna; Hans Haselböck played the Fugues in G Major and D Minor, and Martin Haselböck played the C Major Fugue. To begin the program, they both played the only organ work by Schubert which had been known up to this time, the Fugue for Organ, Four Hands in E Minor, D. 952.¹ The invited guests at the premiere realized — as Prof. Helmut Scharz, rector of Vienna's Hochschule für Musik und darstellende Kunst put it — that they were present that evening at a very special event.

The preface to the first edition of these three works can be amplified with several additional observations. In 1969, Prof. Christa Landon (1921-1977), member of the editorial board of the *Neue Schubert Ausgabe*, had called attention to about fifteen pages of Schubert autograph scores which she had uncovered in the archive of the Wiener Männergesangsverein. How they got there remains a mystery — they were never entered in an inventory or acquisition book. There is strong evidence that on Schubert's death this sheaf of papers was in the possession of his brother, Ferdinand, and that it passed from him to the Wiener Männergesangsverein.

This sheaf included three fugues notated on two staves, without superscript or indication of the intended instrument. Judging by the handwriting, they must have been written by Schubert in 1812, the C Major and G Major a bit earlier, the D Minor somewhat later. Christa Landon could establish only that the three fugues could not be realized on a piano with complete faithfulness to the score, and she spoke of them as *Fugen für "Klavier"*² — a title which called attention to the uncertainty of the categorization: notated like a work for piano, but not playable on a piano. The three works are planned for publication in volume VIII/2 of the *Neue Schubert Ausgabe*, "Studies."

Based on a familiarity with Austrian organ music from the late 18th and early 19th centuries, which is always notated on two staves, I was able to establish that several other peculiarities of the notation of these fugues pointed to the organ. In south Germany and Austria, an organ style was flourishing which was completely different from that found in the masterful compositions by Johann Sebastian Bach. Further, the use of pedalpoints and relatively long note values suggest that Schubert could hardly have been thinking of the hammerklavier with its short-lived sound.

An analysis of the range of the three fugues is particularly enlightening. During Schubert's youth, organs were built with a compass of C to d³. The C-Major Fugue uses a C^{#3} as its highest note. The Fugue in G Major is also playable on an organ with a short octave in the bass, the D Minor, on a broken short octave; these two works, therefore, suit a type of organ which was already antiquated in Schubert's time. It is easy to prove that these observations about the compass of the works allow conclusions about what instrument Schubert had in mind in composing these works — not only by reference to analogous situations with other composers, but also with Schubert. Sketches in Schubert's hand for four fugues on a single theme have been preserved in the music collection of Vienna's Stadtbibliothek; he clearly specified that they were for "Clav:[ier]." Once he is past the straight-forward exposition, he immediately moves from the middle range and goes up to g³ in the soprano, and in the bass to chords in the contra-octave; figurations and

(Continued, page 10)

Fugue in D Minor, D 24-C (courtesy Gesellschaft der Musikfreunde, Vienna)

Schubert Anniversary

November 19 marks the 150th anniversary of the death of Franz Schubert, and this occasion is being celebrated in many places with special concerts of his music. Among Schubert's extensive output — the thematic catalog of his compositions lists nearly 1000 pieces — are hundreds of songs, a fair amount of chamber music, nine symphonies plus other orchestral works, and many piano solos and duets. These are the works heard most often, but there are others perhaps equally as fine, albeit less-known. There are seven wonderful masses, other church pieces, unaccompanied choral works, and even some operas (said to be dramatic flops — no one stages them today — but they are, nevertheless, full of lovely music). And there are one-of-a-kind pieces.

When Schubert was about ten, his father arranged for him to have lessons from one Michael Holzer, organist of the parish church at Liechenthal, who was to teach the boy piano, violin, singing, harmony, and organ. Schubert also sang and played at various churches, so it is not surprising that he knew something about the organ, even though it occupied only a minor place in his life.

Despite a few vague references to his organ playing, Schubert was not a person we think of today as an organ composer. But an organ duet from his pen has been known, and three of his solo organ pieces have recently come to light. Their availability, together with the material contained in this month's feature article, enriches our knowledge of early 19th-century Austrian organ music considerably. The three fugues certainly cannot be considered as being in a class with the great Schubert works, but they are worthwhile and should occupy a place of some importance for organists.

Habemus Papam

The election of a new pope is always a signal event, but seldom in recent years has the voting of the College of Cardinals taken on such an extraordinary dimension as it did last month, when Karol Cardinal Wojtyla, Archbishop of Cracow, became Pope John Paul II — the first pope from eastern Europe, the first from Poland, the first non-Italian since 1522, and the youngest since 1846. The circumstances surrounding his election, together with his personal qualities, clearly point to a remarkable pontificate, probably of considerable length.

No church has been more divided by issues and more beset by problems in our century than the Roman Catholic one. Political and social questions face the Vicar of Jesus Christ immediately. Among them are Communism, abortion, birth control, celibacy of the clergy, ecumenism, Third World poverty, and many others. There are also doctrinal and liturgical left-overs awaiting reckoning.

Will the specific issues of church music be dealt with by this busy man? We do not know yet, of course, but it would seem that the points of recent liturgical reform will continue. Musical chaos is still too often the fruit that Vatican II has bestowed on many parishes, but there is yet potential that may emerge. Let us hope that the multi-talented pontiff, who is said to appreciate Bach (and who also plays the guitar!), will be able to continue the positive aspects of musical reform for 20th-century Roman Catholicism. — A. L.

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Competitions



Todd Wilson, organist-choirmaster of Calvary Episcopal Church in Cincinnati, has been named winner of the "Grand Prix d'Interpretation" in the international organ competition at Chartres, France. Other finalists in the event, held on Sept. 24, were Peter Dicke (West Germany), Vincent Girardot (France), Hector Guzman (Mexico), Jacques Taddei (France), and Keith Thompson (US). No improvisation prize was awarded. The judges were Montserrat Torrent-Serra (Spain), Ludwig Doerr (West Germany), John Grady (US), Stefan Klinda (Hungary), Peter Planyavsky (Austria), Michel Chapuis (France), Georges Robert (France), Daniel Roth (France), and Pierre Cochereau (France), president. Previous winners have been Daniel Roth and Yves Devernay (1971), Charles

Benbow (1972), Wolfgang Ruebsam and Philippe Lefebvre (1973), and George Baker (1974).

Mr. Wilson received both his BMus and MMus degrees from the University of Cincinnati, where he studied with Wayne Fischer. He was first-place winner of the Mader competition in 1975, first-place winner of the Fort Wayne competition in 1977, and second-place winner of the contest at the Third International Congress of Organists at Philadelphia, also in 1977.

The second annual Holtkamp Award Competition for composers of organ music, sponsored by the University of Hartford's Hartt College of Music, has been announced. Judges for the contest, held in conjunction with the International Contemporary Organ Music Festival, will be Edward Diemente (Hartt College), Daniel Pinkham (New England Conservatory), and Olly Wilson (University of California at Berkeley). Mr. Wilson will be guest composer-in-residence for the 1979 festival, and Mr. Pinkham held a similar position during the 1971 festival.

The contest offers a cash prize of \$300 given by Walter Holtkamp,

president of the Holtkamp Organ Co.; publication of the winning composition by the Hinshaw Music Co.; and performance of the work at the festival next June. The winning composer will also be the guest of the festival, on a tuition-free basis.

The 1979 prize will be awarded for an organ solo of less than 15 minutes' duration, capable of being performed on a wide range of instruments. The only eligibility requirement is that the composer must have been born on or after Aug. 1, 1947. The piece must not have been published or accepted for publication prior to the contest. Manuscripts, which must be easily legible and ready for facsimile publication, must be received by Feb. 15, 1979. The judging will be completed by March 15. In the case of a tie, the cash prize will be evenly divided, both pieces will be published and performed, and both composers will be invited to the festival. An honorable mention may also be awarded.

Complete rules and application forms are available by writing John Holtz, Chairman, International Contemporary Organ Music Festival, Box 400, University of Hartford, Hartt College of Music, 200 Bloomfield Ave., West Hartford, CT 06117.

The 16th International Fortnight of Music has been announced for July 27-Aug. 11 by the Bruges Festival 1979. Included during the first week of the Belgian festival is the 6th International Organ Week, which will feature an organ-playing competition for contestants of all nationalities born after Dec. 31, 1946. The contest, which has three rounds, will take place on the 1976 neo-baroque tracker in St. Giles' Church (2 manuals, 20 stops). Judges will be Nicholas Danby (Great Britain), Xavier Darasse (France), Ton Koopman (Holland), Bernard Lagace (Canada), Michael Radulescu (Austria), and Gabriel Verschraegen (Belgium). Prizes will be 250,000 BF and 75,000 BF. Application forms, a 500-BF registration fee, and 3 copies of the pieces chosen for performance must be received by May 1.

In addition to the competition, there will be interpretation classes by members of the jury, demonstrations, recitals, and exhibitions. The general theme of the festival is "Musica Antiqua." Further information and application forms are available from Festival van Vlaanderen-Brugge, Collaert Mansionstraat 30, B-8000 Brugge, Belgium.

Nunc Dimittis

Claire Coci, the noted concert organist, and former member of the teaching faculties of Oberlin Conservatory, the Westminster Choir College, the School of Sacred Music of the Union Theological Seminary, Mannes College, the Dalcroze School, and Hartwick College, was killed in a one-car accident on Saturday evening, September 30, 1978 as she was returning alone from Westfield to her home in Tenafly, New Jersey.

Dr. Coci, who was born in New Orleans in 1912, began the study of piano at the age of five and within three years had begun her long career as a performing artist. At ten, her study of the organ began, and at fourteen she became organist at the Church of the Immaculate Conception. Her first public organ recital was at Christ Church, New Orleans, in 1933.

Shortly thereafter, she came to the attention of Bernard LaBerge, the noted American impresario, the first to promote the careers of concert organists, among them Marcel Dupré, E. Power Biggs, Virgil Fox, and many other outstanding European and American organists.

With the encouragement of LaBerge, Claire Coci studied at the University of Michigan with Palmer Christian, and in New York with Dr. Charles Courboin. In later years, she studied with Dupré in Paris.

In 1937 Miss Coci and LaBerge were married, and under his management, in 1939, she made her first transcontinental tour, with the opening concert taking place on the famous organ in the Cadet Chapel at West Point. She was the first woman to play a recital on that instrument. In 1940 she made a Canadian concert tour, and in the following year one in the Southern United States.

Dr. Coci's teaching career began in 1942 when she became a member of the faculty at Oberlin Conservatory, and between 1946 and 1950, she taught organ at the Westminster Choir College in Princeton.

To further her concert career, she moved to New York City, where over the years she became affiliated with Mannes College, the Dalcroze School of Music, and the School of Sacred Music of the Union Theological Seminary. During the early 1950s, she was organist for the Ethical Culture Society in New York, and recently she was artist-in-residence at Hartwick College in Oneonta, New York.

After the death of her husband and manager, Bernard LaBerge, on December 28, 1951, Miss Coci continued to tour, and was also appointed official organist of the New York Philharmonic Symphony. She was the first, and only, woman to hold the post, which she retained until 1955 when she resigned in order to make an extensive European tour, returning to appear at the Lewisohn Stadium as soloist with the Philharmonic in June of the following year for a National Convention Program of the American Guild of Organists.

After her marriage to Alexander MacRae in 1958, she moved to Tenafly, New Jersey, where she founded The American Academy of Music, of which she was director at the time of her death.

Claire Coci received an honorary doctorate of music from Defiance College (Ohio), and in 1962 she was awarded the Diplome de Médaille d'Argent by the French Academy, as an outstanding teacher in the organ field. She was active in various organizations, especially the American Guild of Organists and served on its National Council. For some years she was Chair-



Claire Coci

man of the Committee for the National Competition in Organ Playing. Her concert career continued throughout her life, with a Carnegie Hall appearance in 1974, tours of Japan, India and South America the following year, and in 1976 she made her last appearances at Notre Dame Cathedral in Paris and at the Cathedral of St. John the Divine in New York.

She is survived by her husband, Alexander MacRae, her twin sons, Bernard and Phillip LaBerge, and four grandchildren. A funeral service and interment was held at the Cathedral of St. John the Divine in New York, on Thursday, October 5, at 11 a.m.

Joseph S. Whiteford, noted organ designer and former president of the Aeolian-Skinner Organ Company, died Sept. 21 in his home at Montecito, California, from injuries sustained in a fall. He was 56.

Born Dec. 19, 1921, in Washington, D.C., he graduated from Western Maryland College in 1943 and served three years in the US Army Air Corps during World War II. In 1948 he became assistant to the Aeolian-Skinner president, G. Donald Harrison, and succeeded to the position of president and director of the firm eight years later. He was said to be the youngest president of a major organ company at that time.

In addition to his degree from Western Maryland, he held a degree in psychology from Swarthmore, a law degree from George Washington University, and doctorates in music from Western Maryland and Columbia University.

During his career, Dr. Whiteford was associated with the installation of organs in many churches and cathedrals, including the Mormon Tabernacle at Salt Lake City; Boston's Christian Science Mother Church; New York's Cathedral of St. John the Divine, the New York Philharmonic, St. Thomas Church, Riverside Church, and St. Bartholomew's Church; Harvard University; the National Cathedral in Washington, D.C.; Grace Cathedral in San Francisco; St. Mark's Church, Shreveport; the Cathedral of Seville, Spain; and the First Baptist Church of Longview, Texas. The latter organ was his first important contract after joining the Aeolian-Skinner staff.

There are no immediate survivors.

OHS Convention

To the Editor:

As chairman of the 1978 Organ Historical Society National Convention Committee, I should like to express my thanks for the extended report printed by *The Diapason* in its September issue. I should like to add what Ms. Regestein could not: that her own recital in St. Charles Borromeo Church in Woburn was nothing short of electrifying.

I should like to address one other matter as well. While I am most grateful for the "puff" extended me regards the design of the organ in Durgin Hall of the University of Lowell, I must point out that it was not only I who was aware of the problems inherent in state bidding practices; Schlicker Organ Company, the builder, was just as aware. There is a vast chasm between the most carefully drawn specifications — on paper — and a successful organ; and it is the builder who must bridge that gap. Schlicker did so nobly.

My specifications were detailed so as to make impractical a bid by other than a serious, first-rate firm. There was never any question that Schlicker's standards were — and would have been, in any case — as high as my own; in point of fact, in a number of areas they exceeded the specifications, assuming on themselves the financial burdens incurred thereby, so

strong was their own desire to create a distinctive instrument, small though it had to be. The success of the organ is eloquent testimony to the degree to which they fulfilled not only their contractual commitment, but also their own commitment to excellence.

Sincerely,

John K. Ogasapian
Pepperell, MA

Building Your Own?

To the Editor:

My wife and I are in the process of planning a new home in which we want to leave space for a pipe organ. We do not yet have one, but we would like to find (or build) depending on my energy) a two manual and pedal tracker of classical as opposed to theater organ specification. We would very much like to hear from readers who have included pipe organs in their homes. We need information on: size of room, dimensions of organ case, specification, scaling, how it has worked out acoustically, any problems, photographs, etc. I am especially interested in talking to anyone who may have built an organ using the books on amateur organ building by Mark Wicks and H. F. Milne.

Letters to the Editor

Along this same line, are there other people out there who would be interested in reading and/or contributing material to a semi-regular series of articles on residence pipe organs? I would certainly enjoy reading such articles and might even be coerced to write one once we are moved in.

Sincerely,

James H. Kitler
1138 Ardsley Rd.
Schenectady, NY 12308

On Compensation

To the Editor:

What compensation for the church organist is right? Doesn't it depend on what the church wants of the organist? A. If the organist is expected to give recitals of quality literature well-played, whether weekly, monthly, or even seasonally, then the organist should be supported for at least three hours daily practice. B. If the organist is expected to play several quality pieces for each service then the church should support 1½ or 2 hours of daily practice. C. If the organist is expected merely to provide a prelude as pleasant background music for conversation, an hour or so a week of practice would do. If an organist should get as much per hour of work as a carpenter or plumber, the A type organist should get at least \$840

a month, the B type \$680, and the C type \$244 a month.

Part of the problem is that most congregations are not much impressed by much quality organ music requiring much arduous practice. An organist may sweat bullets for many long-hours to render an impeccable performance of Messiaen's *Outburst of Joy* only to hear from several listeners "Well, I just don't dig that modern stuff." Or play Bach's Prelude and Fugue in F with admirable precision only to hear "Well, with me a little Bach goes a long way and that went too long."

Of course, high quality music and performance are desirable. And of course the clergy and laity need to be educated to appreciate it, but for the reason that all that can enhance worship and the church more than for the reason that it can enhance the professional prestige of the performers. But all too often it seems to the clergy and the laity that the latter is the prevailing motive. It would be hard for it to be otherwise unless the organist and/or choir director are honestly interested in the worship and the church. And an enhanced worship and church just could lead to enhanced wages.

Eleanor Taylor
Cedar Rapids, Iowa

Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.

Reviews . . . Choral Music & Recordings

Music for Voices and Organ

by James McCray

New Resource Material for the Choral Conductor

This month's article will have a somewhat different slant than previous articles; it is not devoted to separate choral pieces, but rather to new resource material which will be of interest and value to choral conductors. The items discussed below fall into several categories and all merit your attention. Some are for reference, some are for performance, and as Christmas approaches, they might make great gifts for a choral conductor's Christmas list.

Singer's Manual of Latin Diction and Phonetics. Robert S. Hines. New York: Schirmer Books (a division of Macmillan Pub. Co.).

This is another addition to the Schirmer books of diction which include Madeleine Marshall's famous English Diction manual. There are two parts to Hines' book. The first is a detailed discussion of the rules, phonetics and techniques of Liturgical Latin diction, which uses the International Phonetic Alphabet (IPA) symbols as a guide. In the second and larger section of the book, the author has provided a useful line-by-line chart of most of the large and many of the shorter sacred Latin texts in common use in choral music. In this section each line of the text is given in the original Liturgical Latin with a phonetic realization using IPA, and with an English translation.

The book is destined to be a "must have" for every choral conductor who honestly seeks authoritative Latin performances with his choirs. It is well organized and easy to use as a reference tool. I highly recommend this book to every choral conductor.

The Choral Experience. Ray Robinson and Allen Winold. New York: Harper's College Press.

Designed as a textbook for choral musicians, this new contribution to the area of choral music is something that practicing conductors, as well as students, will want to read and own. Its scope goes beyond most other books of this type, and the first two chapters, which concern the choral experience in historical perspective and the emerging role of the conductor as an interpreter from early times through the 20th century, provide an outstanding capsule history for all of us. Rarely do we find choral conductors who have a true sense of their "roots" and these two chapters provide a fine overview of our heritage.

Other areas covered include chapters concerning rehearsal techniques, content and concepts required for basic musicianship and performance practices requisite to the interpretation of the main historical periods beginning with the Renaissance.

There are many useful tips, good illustrations, and a valuable recommended reading list at the end of each chapter. *The Choral Experience* is a compendium of who, what, how, where and when for the choral conductor. I personally find it to be the best book of its type on the market and highly recommend it as a textbook, source book and guide for any choral conductor.

Choral Ornamentation. Ray Robinson. Hinshaw Music Inc., HMC-254, Number 3, \$1.00.

This 16-page pamphlet attempts to provide a concise approach to ornamentation used in choral music of the 16th-18th centuries. Basic characteristics and rules for each century are

given in outline form; then, isolated examples of notation and interpretation are shown, and finally musical examples from representative repertoire are given with the embellishments written out above the staff.

This pamphlet is something that would be good to have in the choir folders of high school and college groups. It will serve not only as a reference guide to the singers, but also as a means of bringing solid content to the rehearsal. The singers will learn how and why they must make certain adjustments in their printed score so that they may more authentically reproduce early choral works. Too often ornamentation is left to the instrumentalists, and this resource will help choral musicians breathe new life into their interpretations.

Ecumenical Praise. edited by Carlton R. Young. Carol Stream, Ill.; Agape Press.

First issued as a hardback book and now in a less expensive paperback edition, *Ecumenical Praise* is designed as a supplemental hymnal. Its contemporary character offers new alternatives to traditional textual settings and the church musician who seeks to enrich the service with creative and innovative musical ideas.

There are 117 "Hymns" which include new and old settings by such composers as Aaron Copland, Benjamin Britten, William Albright, Richard Felciano, Duke Ellington, Charles Ives and many others too numerous to list in this review. Some are very brief, only a page in length with strophic verse settings, and others are more extended and could serve the church choir as anthem material. It is a delightful compendium of music which should be heard by the congregations of Protestant and Catholic churches. The collection has variety, taste and quality. Highly recommended as a supplement for church choirs of any denomination who want to augment the worship service with new, yet accessible material.

Choral Music. Ed. by Ray Robinson. W. W. Norton and Company, Inc. \$14.95.

In this new 1100 page historical anthology, there are 111 examples of choral music which range from unison Gregorian Chant to contemporary works by Felciano and Pinkham. In addition to the printed music, Robinson gives a brief biography on each of the composers and a short analytical description of the music. There is a glossary of terms, a source list and an index to the works by genre.

This collection is possibly the most comprehensive study of this type in one volume which is available on the market. Some of the examples contain scores with the instrumental parts, such as the full score examples from Mendelssohn's *Elijah*, Beethoven's *Mass in C (Gloria)*, etc.; these give a clear picture of the total context of the choral setting.

The chronological anthology serves as an excellent stylistic survey for a literature course, or as a practical edition for performance. In the latter, the thick size of the book makes for a slightly awkward performance for the singers, yet the financial savings attributed to the abundance of works more than justifies that inconvenience. This is an excellent contribution to the field and a valuable tool in the training of any serious choral student.

New Recordings

by Arthur Lawrence



Louis Vienne: *Pièces de Fantaisie*, vol. 1. Pierre Labric at the Cavallé-Coll of Saint-Ouen, Rouen (1890). 1st Suite, Op. 51: *Prélude, Andantino, Caprice, Intermezzo, Requiem aeternam, Marche Nuptiale*; 2nd Suite, Op. 53: *Lamento, Sicilienne*. Grand Orgue stereo LVM 771101; available from Teleson-America, 333 Beacon St., Boston, MA 02116 (\$9.50 postpaid).

This is the first of a series of recordings made on one of the most remarkable of the remaining large Cavallé-Coll organs which has been left in its original condition thus far. The 4-manual, 64-stop organ of 1890 is well-known because its *titulaire* for many years was the father of the late Marcel Dupré, Albert.

The recorded sound of this disc is good and is relatively clean, although slight surface noise could be detected at times. Even though the miking seems rather close, some of the building reverberation is preserved. Jacket notes devoted to the music and to the firm's catalog are in French only; the specification of the organ is not given.

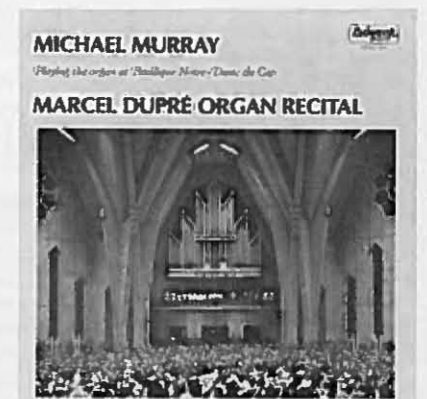
M. Labric's playing is exemplary and the organ, needless to say, is extremely well suited to the music. A few of these pieces are frequently heard, but the others are largely neglected. Notable among the single-mood pieces are the *Prélude* in toccata style, the *Andantino* which sports a deliciously-stringy celeste, and the *Requiem aeternam* with its bleating *voix humaine*. Each is somewhat different in style, but all are very French. The first suite had its US premiere when the composer played it in 1927 on the now nearly-defunct Casavant at Phillips Academy in Massachusetts.

Some people will find a whole record of late Vienne a bit much, but, for those who savor this highly-coloristic idiom, this disc should be a much-appreciated one. The combination of French music played by a skilled Frenchman on a period-piece of French organbuilding is most appropriate. Since this release is marked as "Vol. 1," we assume that all four suites will be included in subsequent releases.

Eugene Reuchsel: *Promenades en Provence.* Pierre Labric at the Cavallé-Coll of Saint-Ouen. Grand Orgue stereo RLM 760401; available from Teleson-America (\$9.50 postpaid).

This disc is very much in the same spirit and style as the previous one, but the music is more obscure. Eugene Reuchsel comes from a distinguished family of French musicians; his father was a noted organist and teacher, and his uncle was a well-known violinist. Unfortunately, the sparse jacket notes

tell more about the performer than about the composer, but we may deduce by ear that the music is in the same tradition of symphonic works that produced the pieces of Vienne, Mulet, and others. These musical scenes are in an accessible, sunny style similar to the Vienne *Fantasy Pieces*, but more immediately appealing and less harmonically contorted. Most picturesque is the *Drummers of Provence in the place des Vieux Sallins*; most resplendent is the *Visions at the Abbey of Sélanque*. The other movements are *Sunlit clouds on Cap Nègre, Alphonse Daudet's Windmill, The Carthusian Monastery at Montrieux; Feast-day at Saintes-Maries; Profile of the arch of Orange; and The Grand Organ of Saint-Maximin*. Fanatics of French organ music will appreciate the *joie de vivre* inherent in these works.



Marcel Dupré Organ Recital. Michael Murray at the Casavant of Notre-Dame du Cap, Quebec (1963). *Cortège et Litanie*, Op. 19, no. 2; *Choral et Fugue*, Op. 57; *Musette*, Op. 51; *I am Black but Comely*, Op. 18, no. 3; *Prelude and Fugue in G Minor*, Op. 7, no. 3; *Elévation*, Op. 32, no. 1; *Final*, Op. no. 7. Advent stereo 5014; available from Telarc Records, Inc., 4150 Mayfield Rd., Cleveland, OH 44121 (\$7.98).

This record features beautiful playing, lovingly executed by Dupré's last student. As might be expected, both the spirit and the detail are right, down to every note. The recorded sound is clean, yet the reverberation of the basilica and its fine acoustics are captured here. To hear the dying-away of sound at the conclusion of a piece enhances the realism of the sound. The record jacket has extensive notes on both the performer and the music, and the specification of the organ is given also.

To this reviewer's ears, the only flaw in this otherwise fine recording has to do with the organ itself—and it is a relatively minor point: despite the presence of 75 stops and 107 ranks, all in French nomenclature, the instrument sounds rather more Germanic than French. Thus, the tonal palette is tinged with a somewhat 20th-century sound, albeit quite a handsome one; not exactly Cavallé-Coll, it is nevertheless lovely.

The music ranges from the well-known *Cortège et Litanie* and the antiphon *I am Black but Comely*, the latter with a particularly lovely registration, to such late and lesser-known pieces as the *Choral et Fugue* and the *Musette*. The *Elévation* is quiet and other-worldly, making a strong contrast with the *Final*, which is a real block-



buster. Perhaps most famous of all is the *Prelude and Fugue in G Minor* which receives a suave and effortless performance.

This record is highly recommended to all interested in fine performances of a cross-section of Dupré's music, on a major Canadian instrument.

Organa Belgica: Jozef Sluys at the Zuijkerkerk organ (18th century). Van den Kerckhoven: *Prelude and Fugue in G Major, Fantasia in D Minor, Verset on Tone VII, Fantasia in C Minor, Fugue in C Major, Fantasia in G Major, Verset on Tone V, Fugue in A Minor, Fantasia in E Minor, Fantasia in F Major.* Zephyr stereo Z03 (produced by Schott Freres, Brussels; no price listed).

A whole record devoted to representative pieces by the Belgian composer Abraham van den Kerckhoven (16??-1702) may seem rather esoteric, but the music included here is actually quite pleasing to hear. Although the composer is said to have bridged the styles of Sweelinck and Cornet, and to have incorporated English, Spanish and Italian elements in his music, the sound is more like that of

the classic French composers than any other. This is perhaps not surprising, since many French influences continue to be felt down to the present day in the lowlands immediately to the north.

The brief versets are the least interesting of the music, but the fantasias are large-scale ricercars. The fugues are somewhat more like their Germanic cousins, while the preludes and fugues combine the best elements and make the most impressive compositions.

The one-manual organ of eleven stops, having some split registers that permit solo-and-accompaniment effects, was probably built by Dominique Berger (1747-1797), an organ-builder from Bruges. The instrument has been restored in recent years but is said to be in essentially original condition. The sounds are quite impressive, and, in a reverberant building, the organ sounds larger than it really is.

The recorded sound is good. Jacket notes are in French, Dutch, English, and German, and include the specification. Mr. Sluys, organist of the Brussels Cathedral, plays very well. The disc will undoubtedly be difficult to purchase in the United States, but should be worth the search for specialists.



Richard Felciano: *Glossolalia*; *In Celebration of Golden Rain*; Lou Harrison: *Gending Pak Chokro*. Lawrence Moe, organist (1958 Holtkamp organ) with various instruments. Cambridge stereo 2500; available from Cambridge Records, 125 Irving St., Farmingham, MA 01701 (\$6.98).

This is certainly one of the most unusual records of the year, including as it does works for organ and gamelan, as well as a piece with voice, percussion, and electronic tape. The sounds are well recorded, and there are copious jacket notes, including a diagram showing the locations of the various instruments as they were recorded. The technical production is excellent: the surfaces are quiet and the sound reproduction faithful.

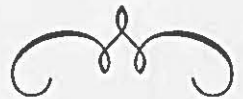
Richard Felciano (b.1930) has received attention for his various pieces which combine organ with voice and/or electronic effects: *Glossolalia*, first performed in 1967, is one of the earliest such works he wrote and it has become a sort of classic in its genre. It is a setting of Psalm 150, in Latin, in which the text is exploited for its phonic qualities, as well as for its meaning. *Glossolalia*—speaking with tongues—is often the result. The sound of the organ is invoked, beginning

with the sound of the bellows before the sound of the actual pipes, along with the voice, tape, and percussion. The score is published by World Library.

Perhaps the most interesting of the three compositions is *In Celebration of Golden Rain*, and it is also the longest. The colors of the organ in combination with those of the Scripps Javanese Gamelan (13 players) make an exotic blending. The work was first heard at the meetings of the International Musicological Society, held in Berkeley during the summer of 1977. The publisher is Lingua Press (E. C. Schirmer).

Gending Pak Chokro, written by Lou Harrison (b.1917) in 1976 as the second of three pieces which constitute his "Music for Kyai Hndan Mas," is also for gamelan. The publisher is Soundings (BMI).

Since the gamelan is a large, composite instrument from Eastern sources, it is not an instrument frequently encountered in this country, but its unusual timbre makes it appealing. It is good to have these works so well-recorded. Lawrence Moe turns in fine performances, the organ (built by Walter Holtkamp, Sr., at the University of California at Berkeley) demonstrates its effectiveness, and the music exploits new combinations. This disc should be a "must" for everyone who is interested in the combination of organ with unusual instruments.



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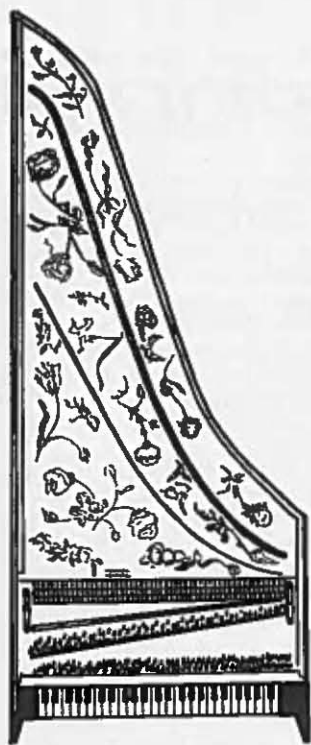
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Harpsichord News



at the school: a solo recital including works by Louis Couperin, Cabezon, Byrd, and Frescobaldi; the three Bach Sonatas for Gamba and Harpsichord; the six Bach Sonatas for Violin and Obligato Harpsichord; and, on September 28, d'Anglebert's Second Suite as part of a baroque chamber music recital. The instrument: William Dowd's opus 53.

Victor Hill opened the eleventh season of his Griffin Hall Concerts at Williams College on 16 and 17 September with two performances of a Bach Concerto program, consisting of the A Major (BWV 1055), D Minor (BWV 1052), and F Minor (BWV 1056), and Brandenburg V (in which he was joined by violinist George Green, chairman of the music department at Skidmore College, and Janet Geroulo, principal flutist of the Pioneer Valley Symphony). The harpsichord was Dr. Hill's 1968 copy by Rainer Schütze of the Smithsonian's 1745 Dulcken.

Dr. Hill's experiences with the adjustment of absolute pitch between A-440 and A-415 were used as an example of "psychoacoustics" in the new book *Catastrophe Theory* by Alexander Woodcock and Monte Davis (E. P. Dutton, New York, 1978).

Thomas Orr and Mary Walker played harpsichord for this program at Trinity Episcopal Church, Columbus, Georgia, on September 18: La Pothouin, Duphy; Sonata in D minor, Soler; Prelude and Fugue in C minor, Bach; Sonata in D Major, Scarlatti; Sonatina in F, Clementi; Sonata in C Major (4 hands), Mozart. The harpsichord, a French double by Richard Kingston.

Edward Parmentier played this program at the University of Michigan, Ann Arbor, on September 21: Allegro from Suite IV in E minor, 1720, Handel; Fugue in A minor, BWV 595, Partita in G, BWV 829, J. S. Bach; Ordre 23, F. Couperin; Sonatas K. 8, 450, 485, 486, 487, D. Scarlatti; Le Tombeau de Stravinsky, Rudy Shackleford. The harpsichord, after French prototypes, by Keith Hill, 1977. Mr.

Parmentier played this same program at St. Mary's College, Notre Dame, Indiana on October 8, using a harpsichord by Steven Sorli after Dulcken.

Larry Palmer opened Southern Methodist University's Fall Festival, Music of the 20's, with this harpsichord recital on September 24: Preludes and Fugues in C and E-flat minor, WTC I (1722), J. S. Bach; Suite in A minor (c. 1728), Rameau; Concert Champetre (1928), Poulenc. For the Poulenc he was joined by David Karp, pianist, to present the Concerto as Landowska and the composer had first performed it in Landowska's concert hall at St-Leu-la-Forêt fifty years ago. The harpsichord: William Dowd (1968).

R. Cochrane Penick played this recital at Southwestern University, Georgetown, Texas, on September 25: Suite VI, Louis Couperin; La Favorite, La Lutine, F. Couperin; La Marelle, La Clement, Forqueray; L'Enharmonique, Rameau; L'Ingenieuse, La d'Houdemare, Dagincour; La Damanzy (Book I and Book IV), Duphy. Mr. Penick was also harpsichordist for a program of chamber music by Telemann on October 1.

Roger Goodman played two programs for the Santa Fe Festival of the Arts on October 9 and 12. The first program: Toccata and Fugue in A minor, BWV 509, Bach; Chaconne in F, Chambonnières; Passacaille in C, L. Couperin; Chaconne Rondeau, D, d'Anglebert; Toccata and Lament, Alan Stout; Tombeaux Blancrocher, Froberger and L. Couperin; La Rameau, La Sylva, La Guignon, Forqueray; Sonatas, K. 214, 380, Scarlatti. The second program: selections from Suite in A Minor, Rameau; selections from Lambert's Clavichord, Howells; Sonata, F Major, Hob. XVI/23, Haydn; Six Preludes from L'Art de Toucher, F. Couperin; Sonatas K. 490, 87, 491, Scarlatti; "French" Suite in G, BWV 816, Bach. The harpsichord by William Dowd. Mr. Goodman also played at First United Methodist Church, Evanston on October 1, using a harpsichord built in 1975 by Richard Bruné of Evanston.

Applications for the 1979 Erwin Bodky award of the Cambridge (Massachusetts) Society for Early Music are due by January 15, 1979. Applicants must be singers or instrumentalists under the age of 30; the repertoire consists of music composed before 1791. A tape containing between 10 and 15 minutes of music and an application blank must be sent to Betty Burroughs, 9 Park Avenue, Belmont, MA 02178, from whom further information is also available.

The Berkeley Harpsichord Makers — John Phillips, Bob Greenberg, and Lawrence Snyder — were the subjects of a front-page article in the East Bay Review of the Performing Arts in the California city in March. The three independent makers have joined their three shops under one roof in Berkeley's Artisans' Complex and are producing their historically-oriented instruments there with great success.


Jan Albarda, harpsichord maker of Elora, Ontario, Canada has announced a new instrument: the Cembalo Marina — a two-manual harpsichord with sympathetic choirs in second overtone. The complete specification reads: upper manual 8' and 8' lute; lower manual: 8' (harp) and 4', two sympathetic choirs 2-2/3'. The compass is GG — e'' (58 keys); there are 7 handstops. The 2-2/3' choirs are tuned automatically with the 8' choirs and may be disengaged. For further information, write the maker at 14 Princess Street, Elora, Ont., NOB ISO Canada.

Early Music, volume 6 number 3 (July 1978) contains articles on Vivaldi's esoteric instruments, early 15th-century instruments in Jean de Gerson's "Tractatus de Cantibus," the home of the first musical instrument workshops in America (Mexico), the baroque trumpet after 1721, fiddlers on the Restoration stage, the English consort and verse anthems, and a newly-discovered piece for harpsichord by Henry Purcell — with fingering.

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

Edward Smith, harpsichordist and a member of the New York Consort of Viols, served with that ensemble as faculty of the Seminar in Viola da Gamba, Harpsichord, Lute, and Voice at Wagner College, Staten Island, New York, in June of this year. Mr. Smith led keyboard students in the study of continuo playing and in the realization of figured basses; he also joined Grace Feldman in an afternoon series of the Bach Sonatas for Viola da Gamba and Harpsichord. A highlight of the week-long seminar was a joint recital by Mr. Smith and lutenist Marc Prensky, in which Mr. Smith performed the Bach Partita in E Minor on his Dowd harpsichord. In another seminar concert Mr. Smith joined soprano Scheila Schonbrun in songs by Purcell and Bach, and performed sonatas of Schenck and Rosenmüller and the Dance Suite 11 of Schein with the Consort of Viols.

During the past year Laura Rush has initiated a program of harpsichord studies at the University of Northern Colorado, Greeley. In conjunction with this addition to the UNC curriculum she has performed five recitals

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The 6th North German Summer Academy for Early Music

by Karyl Louwenaar

For seven days in early September sounds of early music filled the hall of Schloss Schoenebeck on the outskirts of Bremen, Germany. Some ninety musicians — performers and auditors — from twelve different countries took part in the Sixth North German Summer Academy for Early Music, sponsored by the Gesellschaft Norddeutsche Musikpflege Bremen.

Instruction was offered in four areas: harpsichord, Gustav Leonhardt; baroque violin, Marie Leonhardt; traverse flute, Barthold Kuijken; and baroque cello, Anner Bylisma. Individual masterclasses constituted the three-hour morning sessions, while afternoons were spent in ensemble activities coached in turn by the various instructors. German was the primary language spoken throughout the course, with some English and, on occasion, French, used for clarification.

Of the four masterclasses, the harpsichord class was the largest; it was devoted to the keyboard works of Peter Philips and William Byrd. The level of performance varied considerably according to the performers' different backgrounds and degree of accomplishment, but Mr. Leonhardt's discussion was always vital and pertinent, reflecting his enthusiasm for the music. He gave valuable musical and technical insights and maintained a kind, encouraging atmosphere for the players, who had the stimulating good fortune to be able to play a fine new Skowronek harpsichord, carefully looked after by this premier builder himself.

Some players already established as ensembles attended the course, but most of the players formed ensembles as the course progressed, sometimes preparing pieces they had brought, at other times working from scores provided by the instructors. A larger ensemble played Telemann's *Tafelmusik*. The harpsichordists, including some of the auditors, were understandably in demand to play in the ensembles as well as for the string and flute classes.

In a fine demonstration of both solo and ensemble arts, the faculty presented a closing public concert in Bremen, with Robert Kohnen replacing Mr. Leonhardt who left the course one day early for another commitment. The program, which included solo and trio works by Telemann, Vivaldi, F. Couperin, Richard Jones and C. P. E. Bach, was highlighted by Barthold Kuijken's exceptionally effective performance of three fantasies for solo flute by Telemann.

Much of the credit for the existence and success of the Bremen course must be given to Wolfgang Buchner, the Skowronecks, and the other members of the Society who have had the vision to do something new with old music, to awaken the interest of young performers and the public alike in early music and to enliven the performance of this literature. The course was generally well-planned and well-executed, though unfortunately some of the accommodations were inconveniently located and transportation was problematic. The organizers hope to improve the accommodations for the 1979 academy, already scheduled for September 17-24. For any Americans able to attend a course abroad at this time, the Bremen *Sommerakademie* is to be recommended as a stimulating, and most worthwhile musical event.

Karyl Louwenaar teaches harpsichord and piano at Florida State University, Tallahassee. She has studied with Hugo Ruf and Gustav Leonhardt, and holds the DMA in piano from the Eastman School of Music.

Unchanging Crafts of Organbuilding was the subject of an exhibition Oct. 5-9 at the Smithsonian Institution in Washington D.C. Organbuilders John Brombaugh, Josiah Fisk, George Gibson, David Moore, and George Taylor were on hand to explain their craft and to give demonstrations of pipe making and voicing. A working voicing table was provided to show how pipes are regulated, and a metal-hammering table made it possible to prepare sample pipe metal. Graphics used with the exhibition compared modern procedures with those shown in "The Organbuilder" by Dom Bedos.

Kent Hill, Mansfield State College, was the organist for a recital on June 11 at the Holy Ghost Church of Bergisch Gladbach, Germany. He also played a recital on June 7 at the Queen's College Chapel in Oxford, England. Both programs included European and American organ music of the past four centuries.

Here & There

Ruth Plummer, representative for Artist Recitals and organist-assistant music director at Wilshire United Methodist Church of Los Angeles, played a recital on July 3 at the State Office Building in Juneau, Alaska. The instrument was a newly-restored Kimball built 50 years ago, used for lunch-time recitals and broadcast locally on community radio.

The premiere of *Partita Americana*, Op. 78, by Serge de Gastyne was heard July 2 at the National Shrine of the Immaculate Conception in Washington, DC. The new work for two organs was played by R. Benjamin Dobey and Wesley Parrott.

Marianne Webb played an organ vesper recital at the triennial national convention of Sigma Alpha Iota in Dallas on Aug. 6. For the occasion she commissioned a new work by Will Gay Bottje, "Hexads," which displays timbral contrast through the interplay of complementary hexads.

Susan Ingrid Ferre has recently performed six concerts in Finland, where she played instruments by Ackerman, Frobenius, Marcussen, Kangasala, and Virtanen. She will return to that country in 1980. She also played concerts this fall in Uppsala, Paris, Geneva, and southwest France; among the repertoire were Bolcom's "Black Host," Cooper's "Variants," Liszt's "Ad Nos," and the 6th Symphony of Vierne. Miss Ferre is currently composing music for Avant Quart, a French theatre company.

Harrison Walker will retire after Christmas as organist and choirmaster of St. Andrew's Episcopal Church, Wilmington, DE, a position he has held for over 38 years. During his tenure he conducted a number of rarely-heard choral works and also developed a singing congregation. Mr. Walker studied organ with Eugene Devereaux, Paul Terry, and Robert Elmore.

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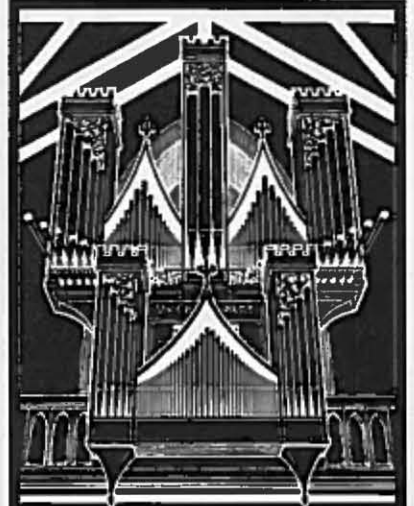
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Flentrop Organ (1974) Warner Concert Hall

(continued from p. 1)

passage work lead him similarly into these ranges. He immediately used, in other words, the full compass of the piano. The theme for these four sketches is typically pianistic, and is thereby as unorganistic as is possible. The themes of the three fugues, on the contrary, are not only appropriate for the organ, but each of the three can be seen as belonging to categories of theme types which were traditional in the Viennese organ music of Johann Georg Albrechtsberger, Johann Baptist Vanhal, Ambros Rieder, and Simon Sechter, to mention but a few. In addition, there are several peculiarities of the notation of these three fugues which were typical of the notation of Austrian organ music of the 18th and early 19th centuries; I am more specific about these in the preface to the first edition (cited above).

The Deutsche Staatsbibliothek in East Berlin holds a one-page study with a cantus firmus in the handwriting of Antonio Salieri and counterpoint to it in Schubert's hand; Schubert noted on it, "Den 18. Juny 1812 den Contrapunkt angefangen. 1. Gattung" ("Counterpoint begun on 18 June 1812. 1st species"). At first glance, it would seem likely that these three fugues from 1812 ought to have a connection to the early studies with Salieri in strict writing. A closer musical examination of the three works proves the opposite. They are anything but "school fugues," by no means text-book examples, and any teacher of strict counterpoint would be quite disturbed if students brought him exercises like these. They are more like freely fugal works, sometimes with a homophonic coda, especially successful in the performance of the C-Major Fugue. Strict structure is as lacking as formal logic. This seems a detriment on paper, but for performance — for the interpreter and for the listener — it is an advantage, in that they are overflowing with brilliance and musical flights of fancy. The organists' repertoire is enriched not with three dry textbook fugues, but with three exceedingly grateful works in free fugal style. One sees in these works that the most important factor for Schubert was not a strict adherence to dry rules, but musical effect.

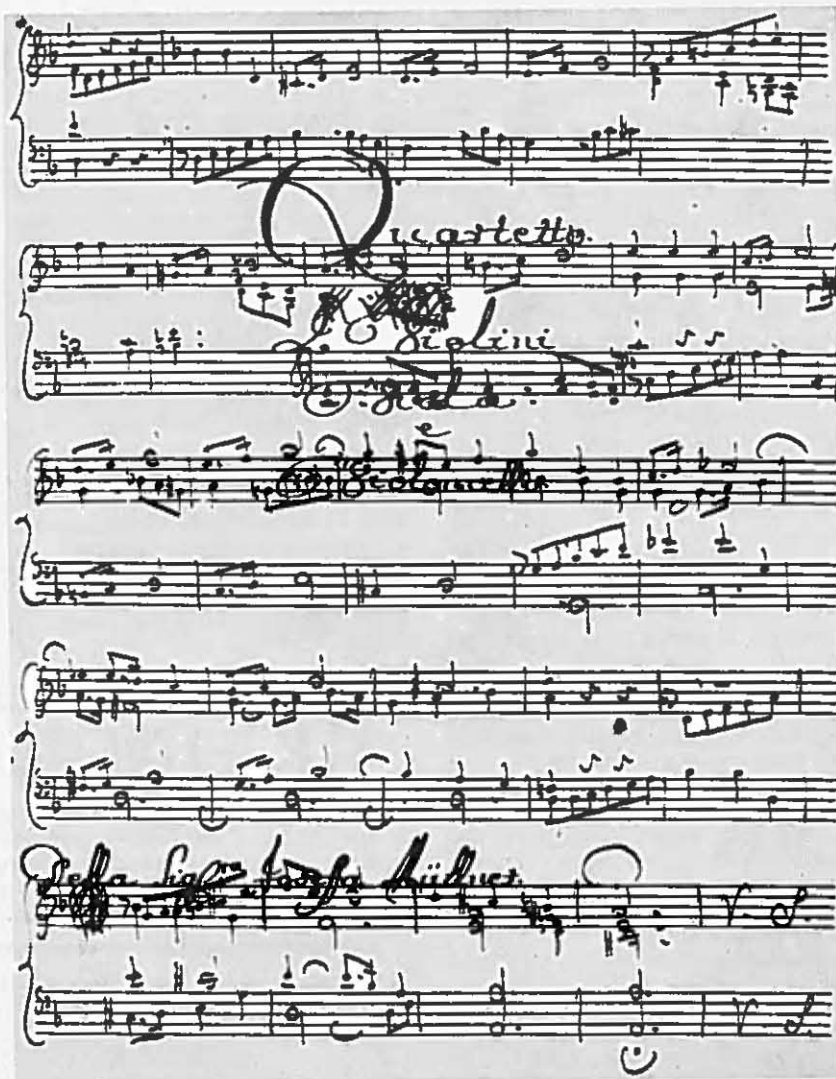
It seems to me that these three works by Schubert may have been precipitated by his studies with Michael Holzer, organist and choir director at the Lichtentaler Pfarrkirche, and Schubert's first teacher — he had himself been a pupil of Johann Georg Albrechtsberger. They also reflect the impressions that Schubert would have had of the organ playing he heard as a choirboy every Sunday at the Viennese court chapel.

The three fugues, essentially, allow for two different types of interpretation. One is the conventional, so-called classic ("baroque") manner, using the pedals for the bass voice. The other is traditional for Austrian organ music of this period, and the pedal is generally used very sparingly: coupled as a technical aid; as a unison with the manual bass when octaves are notated in the bass; independently only towards the ends of pieces — as one pedal point or another, marking the beginning of the coda. "Too much use of the pedals . . . strikes the listener as monotonous," is the short and apt remark made by Anton Scherrer (who was personally acquainted with Schubert) in his 1830 publication, *Abhandlung über Kirchenmusik im Allgemeinen*. This latter manner of using the pedals is perhaps also the more musically appropriate in that the harmony of Schubert's three organ fugues is more interesting than the contrapuntal development, which is nonexistent in the strict sense. Schubert marked dynamics clearly only in the coda of the C-Major Fugue. If an organ with more than one manual is available, there are felicitous places in all three fugues for manual changes. They would be less in the spirit of baroque terraced dynamics and the delight of alternating sounds than in bringing out the dramatic musical structure, the harmonic events, indeed, general musical sensibilities; one is not dealing with a strict fugue or some certificate of merit in baroque counterpoint. Beethoven said of the fugue that "nowadays a different, truly poetic element must be infused into the formerly used form." Schubert clearly felt the same way and acted upon it even as a fifteen-year-old, writing these three works — if we want to grasp Beethoven's concept — as free fugues with poetic elements. Significantly, he did not seek instruction in strict counterpoint with Simon Sechter until 1828, shortly before his death.

In the larger context, these three fugues are interesting for other reasons. We have no original works for solo organ by Joseph Haydn or W. A. Mozart, and for Beethoven there are only three youthful works from the Bonn period. Until now, only the four-hand organ fugue by Schubert was known. With these three fugues the repertoire of Austrian organ works is enlarged with works — albeit also youthful ones — of one of the major figures of Austrian music history.

In this connection it is worth calling attention to a fugue by Simon Sechter which has a close connection to Schubert. If we interpret the facts correctly, in 1828 Franz Schubert could take only one of the anticipated lessons with Simon Sechter in strict writing. Typhoid fever and, ultimately, death cut off the lessons. Among the Schubert autograph manuscripts held by the Wiener Männergesangverein there is a sheet of music which Schubert and Sechter wrote during this one lesson. The theme, which Sechter had chosen for the exercise, was built from the letters in Schubert's name. After Schubert's death, Sechter wrote a Fugue in C Minor "dedicated to the memory of Franz Schubert, too early departed."³ It uses the same theme. This fugue also belies its title; characteristically for the time and in spite of the strict writing, it does not relinquish musical effect, which in this case is profound pathos.

— translated by Bruce Gustafson,
Saint Mary's College
Notre Dame, Indiana



Fugue in D Minor, D 24-C (courtesy Gesellschaft der Musikfreunde, Vienna). Schubert wrote this work over the titlepage of the fourth part of a string quartet by Joseph Mällner.



Sketch of part of the Fugue in C Major, D 24-A (courtesy Gesellschaft der Musikfreunde, Vienna)

Dr. Otto Biba, musicologist at the Gesellschaft der Musikfreunde in Vienna, has made extensive studies of Austrian organs and organ music. He has published many articles in various journals, including one on Austrian organ music in these pages, January 1971.

NOTES

- ¹ Ed. Otto Biba (Diletto Musicale, no. 652; Vienna: Doblinger).
- ² Christa Landon, "New Schubert Finds," *The Music Review* XXXI (1970).
- ³ Ed. Otto Biba (Diletto Musicale, no. 431; Vienna: Doblinger).



Fugue in C Major, D 24-A, last page of autograph (courtesy Gesellschaft der Musikfreunde, Vienna)



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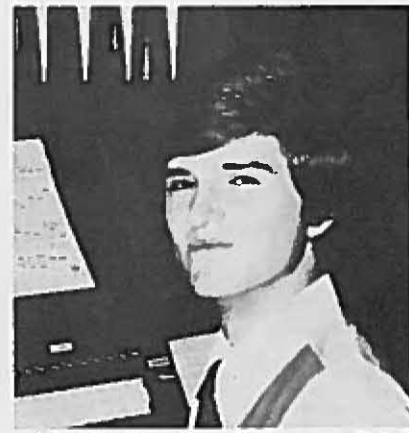
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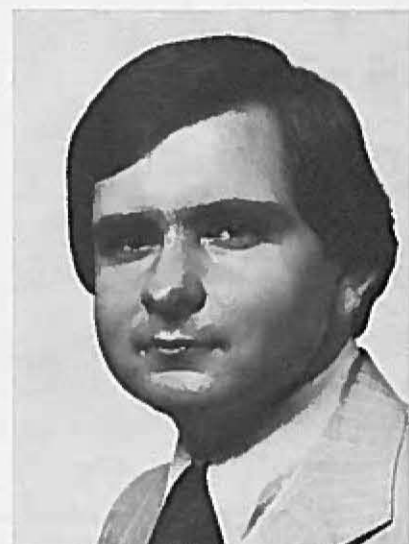
Appointments



Timothy Howard has been appointed organist of the First Presbyterian Church of Hollywood, CA, where he will work with music director Douglas Lawrence. Mr. Howard is a recent graduate of Westminster Choir College, where he received his master's degree in organ performance. He was formerly assistant organist at the Garden Grove Community Church in California and has studied with Richard Unfreid, G. Leland Ralph, and George Markey. He will develop a concert series and instrumental program at the Hollywood church.



David Cox has been appointed organist for the Cathedral of Saint Joseph in Hartford, CT. Mr. Cox, a native of Salem, OR, was formerly a student of William Fawk and has performed in West Germany, France, and Canada, as well as in the US. He recently won first place in the Spokane music and allied arts festival.



Dan Locklair has joined the music faculty of Hartwick College in Oneonta, NY, where his primary duties will include organ instruction. A composer, organist, and conductor, Mr. Locklair continues as musician at the First Presbyterian Church of Binghamton, as well as dean of the Syracuse catholic diocese organist training program.

Stephen Hamilton has been named chairman of fine arts at Virginia Intermont College. Mr. Hamilton is organ professor and chairman of the music department at the college. He will continue concertizing under the Phyllis Stringham management.

Steven Townsend has been appointed organist-choirmaster of the First United Lutheran Church in Dallas, TX. Mr. Townsend received his BMus degree in organ performance from the Eastman School of Music in June and is currently studying for his master's degree at Southern Methodist University, where he is a student of Robert Anderson.

Ed Dunbar has been appointed university organist and chairman of the organ department at Bob Jones University in Greenville, SC. Mr. Dunbar is a graduate of Henderson State University in Arkadelphia, AR, and of Louisiana State University in Baton Rouge. He is currently completing the requirements for the DMA degree at LSU. He served previously as minister of music at The Church of the Way, Presbyterian, Baton Rouge.

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Kathryn Loew has accepted an appointment as adjunct associate professor and university organist at Western Michigan University in Kalamazoo. She received her BMus and MMus degrees from the University of Michigan, Ann Arbor, and an MSM degree from the Union Theological Seminary in New York City. At the University of Michigan she received the Albert Stanley medal, the school's highest recognition of academic and musical excellence. She has previously taught organ at Kalamazoo College, Calvin College, and Western Michigan University. She also serves as organist of the First Presbyterian Church of Kalamazoo.



Edward Wagner has been appointed assistant to the director of the Yale Institute of Sacred Music, for public information and development. In this capacity he will assist in alumni communications, in preparing publicity for various musical and theological journals, and in writing proposals to foundations for institute support. He will also continue as Editor of PRISM, the institute's semi-annual newsmagazine.

Mr. Wagner received the Master of Divinity degree last May through the program at Yale. Before coming to the institute, he received the hon-

ors BA and MA degrees from the University of Waterloo, Ontario, and also studied at the University of Toronto. Between 1971 and 1975 he was choirmaster and organist of the Church of St. Bartholomew, Regent Park, an Anglican parish in the heart of the inner city of Toronto. Mr. Wagner is presently assistant choirmaster and organist of Christ Episcopal Church, New Haven, CT.



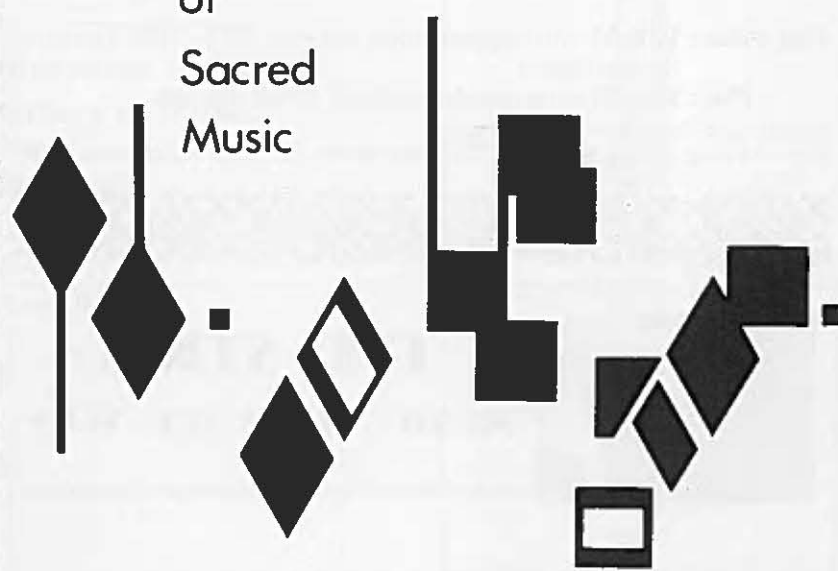
Mark Timothy Smith has been named music director for Christ Episcopal Church, San Antonio, TX. He leaves a position as organist of the First Congregational Church of Topeka, KS. Mr. Smith received his BMus degree from the University of Illinois, where he studied with Jerald Hamilton. He has also been a student of Dale Peters at North Texas State. He is currently a MMus candidate in organ at the University of Kansas, where he studies with James Moeser. He has had additional studies with Melody Jackson and Mary Lou Robinson.

James Erlandson has been appointed choral director and educational projects manager of the Elkhart Symphony; his position includes directing the chorus for the Indiana symphony. He received his MA degree from the University of Iowa, where he was a choral conducting major of Don V. Moses. His undergraduate work was at Augsburg College, where he was an assistant to Leland B. Sateren. Mr. Erlandson was previously music director at First Baptist Church in Iowa City and at Temple Baptist Church of Minneapolis.

Dale G. Rider has been appointed organist of Immanuel Lutheran Church (LCA) in Kansas City, MO, which has contracted for a new Zimmer organ to be installed next year. A graduate of Wittenberg University, he studied with Frederick Jackisch and Jan Bender. Mr. Rider is editor of the Greater Kansas City AGO chapter newsletter "Bombarde," and has been a guest recitalist at the RLDS auditorium, where he was a staff member from 1969 through 1971.

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Charles S. Brown has been added to the group of organists under the management of Artist Recitals of Los Angeles. Dr. Brown is associate professor of organ and harpsichord at North Texas State University at Denton, and he serves also as organist-choirmaster of St. John's Episcopal Church in Dallas. Prior to his appointment to North Texas State, he was university organist and faculty member at Arizona State University in Tempe.

He is a native of St. Simons Island, GA, and holds the BMus degree, magna cum laude, from Westminster Choir College. His MMus and DMA degrees, as well as the performer's certificate in organ, were earned at the Eastman School of Music. He holds the FAGO and ChM certificates and was a Fulbright scholar to Vienna, 1961-63, where he studied organ and harpsichord with Anton Heiller and Isolde Ahlgrimm. His other organ study has been with Addie May Jackson, Alexander McCurdy, and David Craighead.

Management



Mary Lou Robinson, associate professor of organ and director of the division of organ and church music at the University of Kansas, has joined the roster of Artist Recitals concert management represented by Ruth Plummer.

Prior to her appointment to the University of Kansas, Dr. Robinson was on the faculty at Central Michigan University. A native of Kansas City, she was awarded the DMA degree from the University of Michigan. She earned her MMus degree from the University of Alabama and her BMus degree in organ, cum laude, from Lawrence University. She has studied organ with LaVahn Maesch, Warren Hutton, Donald Willing, and Robert Glasgow; her piano teachers have been Carl Friedberg, Robert Casadesus, and Donald Swartout.

Dr. Robinson made a tour of northern Germany this past summer, appearing in the international organ festivals at Westfalen and Lippe, and she opened the summer concert series at Hamburg's Versoehnungskirche.



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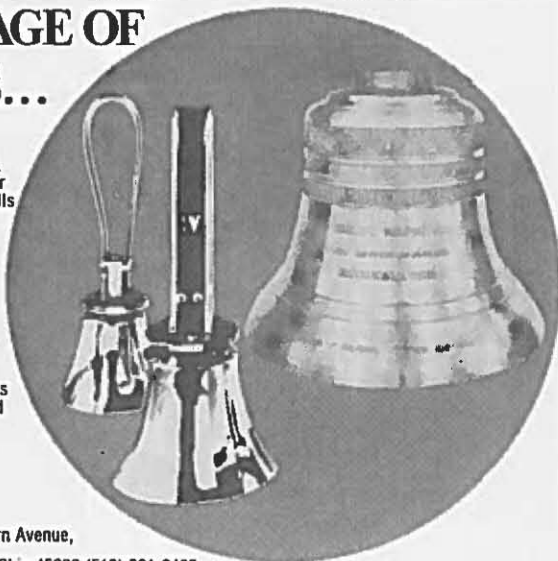
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Quo Vadis?

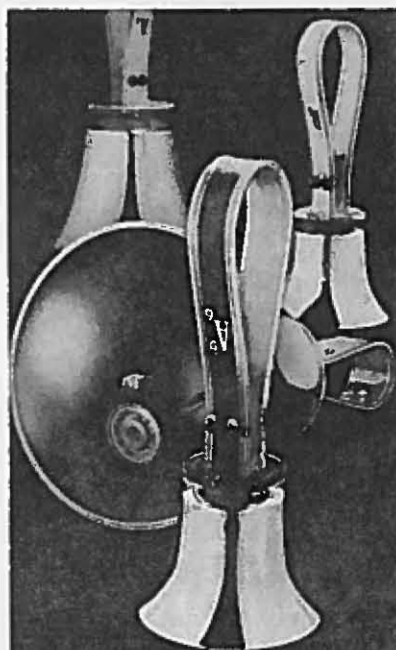
Even as the state of one Cavaillé-Coll organ in Paris was the subject of an article last month, others remain in doubtful state — the quality of various reconstructions and "restorations" has varied greatly. From the French capital, Kurt Lueders, who has studied the work of Cavaillé-Coll extensively, has sent the following brief report concerning the work recently completed on an early instrument of that famous builder, at the church César Franck had his first position.

The new Haerpfner-Erman organ of

Notre Dame de Lorette in Paris, France, was dedicated on June 8, 1978 by Gaston Litaize (works by Marchand, Clérambault, Buxtehude, Bach, Franck, Litaize, Messiaen). It replaces the Cavaillé-Coll instrument of 1833-38 (Opus 1), essentially intact until 1973, when it was dismantled for restoration work under the auspices of the City of Paris. A considerable part of the Cavaillé-Coll pipework was reused; otherwise the organ — console, all keyboard compasses, chests, playing action, interior disposition and tonal effect — is entirely new and the Cavaillé-Coll organ is irrevocably lost. Thus, the Haerpfner-Erman firm has completed the work begun in 1881 by Stolz and furthered at the beginning of this century by Mutin, consisting of modernizing the instrument as much as funds would permit. Curiously, the new organ retains the former one's status as an official historical monument, while the unused and obviously unmodified Cavaillé-Coll material which it replaces (up to now not destroyed as would usually be done in such a case) has lost that status!

Other Cavaillé-Coll organs rebuilt and modified by Haerpfner-Erman to date include the Cathedrals of Rennes and Nancy, the parish church of St. Germain en Laye and the church of St. Ignace in Paris. At this time the Cavaillé-Coll organ of the Cathedral of Orléans (1875, IV/54, in original condition except for one stop) is in the firm's shop to undergo government-funded renovation.

The Association Aristide Cavaillé-Coll (17, rue Vitruve, 75020 Paris), dedicated to attempting to preserve the master's instruments intact, can supply further information and documentation (including photographs) on request, and would appreciate hearing the reactions of interested persons overseas.



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According to a report published in the weekly bulletin of Grace Episcopal Church, Utica, NY, the 4-manual 82-stop organ in that church now has "innumerable mechanical and electrical problems so that less than a third of it is playable and even that is not dependable." This instrument, formerly built by the Aeolian-Skinner Company, was rebuilt and enlarged to 115 ranks between 1972 and 1976 by the Gilbert F. Adams firm for a sum of \$140,000 and given a five-year warranty (specification reported in these pages April 1976, 18). The parish vestry has engaged several firms to diagnose the problem, with the implication that a new instrument may be necessary,

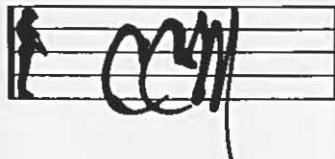
since "we have asked Mr. Adams to honor his warranty which he will not do." Similar problems have been reported regarding work of this firm in New York City.

Calvin Hampton, music director at Calvary Episcopal Church in New York City, played a retrospective concert there on May 15, with a program devoted to various works he has composed during his tenure at the church. On Oct. 6 he began his fifth season of Friday night recitals, "Organ Music at Midnight," contributions from which are for the benefit of the church organ fund.

Here & There

In the correction corner, THE DIAPASON has been informed that the account of the new Klais organ at the Muenster of Ingolstadt in West Germany (June, p. 20) was incorrect in indicating that the organ is located in a gallery at the front of the church. It seems that the gallery is in reality located at the rear of the building (where we all knew that it belonged). Our editors, not always noted for a sense of unerring geography, were misled by a crucifix which they mistakenly assumed could only be properly viewed head-on.

Otto Hofmann, organbuilder from Texas, has been elected president of the International Society of Organ-Builders, during the congress of that group held recently in Amsterdam. Mr. Hofmann is the first American elected to this international office. Plans are underway to hold the 1980 ISO congress in Texas and Mexico.



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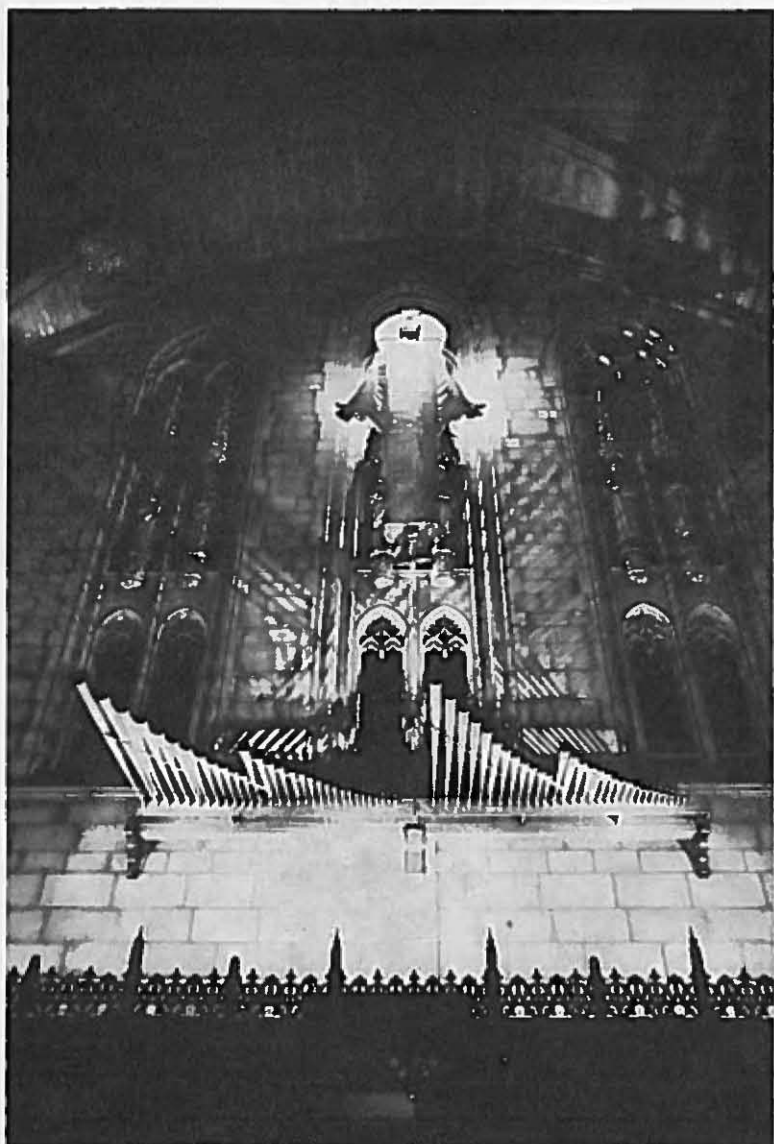
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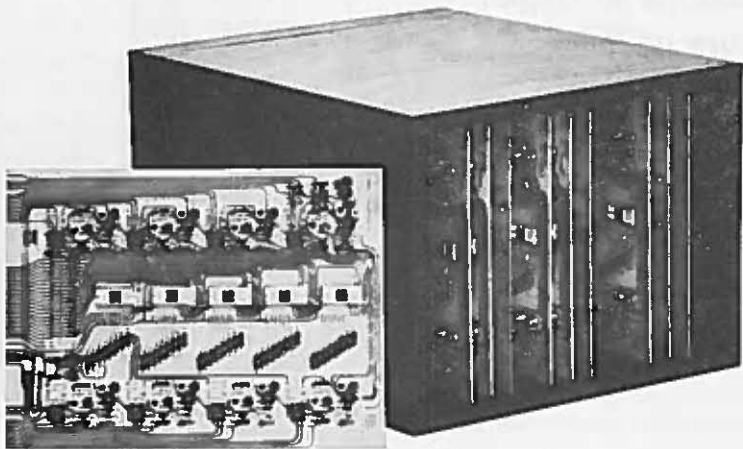
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Flentrop Orgelbouw, Zaandam, the Netherlands, completed the installation of a 3-manual and pedal organ of 39 stops in Trinity Episcopal Cathedral, Cleveland, OH, in early December 1977. The 50-rank instrument is the first large one completed under the direction of Johannes A. Steketeer, who succeeded Dirk A. Flentrop as president of the firm. The organ stands on a balcony in a case of solid African mahogany touched with gold leaf. Both stop action and suspended key action are mechanical. A single-fold bellows provides flexible wind which can be steadied by the use of sliders in the windchests, which activate small concussion bellows. The unequal temperament is Werckmeister III. A tremulant fort affects the entire organ. Natural manual keys are of grenadilla, with boxwood sharps capped with ivory. The flat, non-radiating pedalboard is of oak, and stopknobs are of turned mahogany. Couplers are operated by spring-activated drawstops. Pedal reeds may be engaged by levers and prepared by rotating the stopknob heads. Daniel Hathaway, cathedral music director and organist, played the dedication recital with orchestra; subsequent solo recitals were played by Mr. Hathaway, August Humer, Karel Paukert, and J. Heywood Alexander, former cathedral organist.

A smaller 11-stop choir organ of 2 manuals and pedal was completed by the Flentrop firm in 1976 for the cathedral; it is mounted on a platform for use in various locations.

HOOFDWERK (56 notes)

Prestant 16'
Prestant 8' I-II
(double from c)
Roerfluit 8'
Octaaf 4'
Fluit 4'
Quint 3'
Octaaf 2'
Mixture III-V 2'
(5-1/3' from c)
Scherp II-III 2/3'
Fagot 16'
Trompet 8'

RUGWERK (56 notes)

Prestant 8' (from F)
Gedekt 8'
Octaaf 4'
Roerfluit 4'
Octaaf 2'
Larigot 1-1/3'
Sesquialter II
Mixture III-IV 1-1/3'
Kromhoorn 8'

BOVENWERK (expressive) (56 notes)

Prestant 8'
Bourdon 8'
Gamba 8' (from c)
Octaaf 4'
Fluit 4'
Nasard 2-2/3'
Flageolet 2'
Terts 1 3/5'
Flageolet 1'
Schalmey 8'
Trompet 4'

PEDAAL (30 notes)

Bourdon 16'
Prestant 8'
Gedekt 8'
Octaaf 4'
Woudfluit 2'
Bezuin 16'
Trompet 8'
Trompet 4'

COUPLERS

Hoofdwark to Pedaal
Rugwerk to Pedaal
Bovenwerk to Pedaal

Rugwerk to Hoofdwark Bovenwerk to Hoofdwark



Choir Organ

MANUAL I (56 notes)

Roerfluit 8'
Prestant 4'
Octaaf 2'
Mixture III
Sesquialter II

MANUAL II (56 notes)

Gedekt 8'
Fluit 4'
Nasard 2-2/3'
Fluit 2'
Terts 1-3/5'
Kromhoorn 8'

PEDAAL (30 notes)

Bourdon 16'
Quintadeen 8'
II/I
I/Pedaal
II/Pedaal



Hartman-Beaty Company of Englewood, NJ, has recently installed a new 2-manual and pedal organ of 26 ranks in Trinity United Methodist Church, Charleston, SC. The instrument has mechanical key action with solid-state combination action, and is housed in the original case of the antebellum church. Mrs. Loving H. Phillips is the organist.

GREAT
Principal 8'
Rohrpommer 8'
Prestant 4'
Rohrflöte 4'
Gemshorn 2'
Sesquialtera II (TC)
Mixture IV 1-1/3'
Trumpet 8'
Tremulant

SWELL
Holzgedeckt 8'
Spitzviole 8'
Koppelflöte 4'
Principal 2'
Quint 1-1/3'
Cymbel III 1/2'
Krummhorn 8'
Tremulant

PEDAL
Subbass 16'
Prestant 8'
Choralbass 4'
Posaune 16'
Rohrschalmel 4'

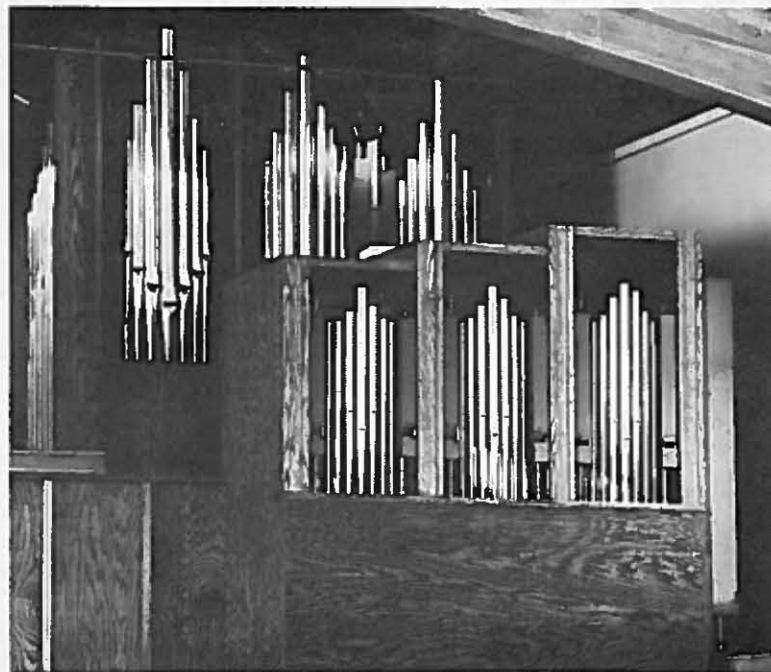


Wicks Organ Company, Highland, IL, has built a 2-manual and pedal organ of 23 ranks for the Covenant United Presbyterian Church of Sharon, PA. The choir and organ are in an L-shaped space behind a rail of pickets. The installation was by Thornton Wilcox of Pittsburgh. Clifford Grins is the organist; Dr. John Ferguson played the dedication concert.

GREAT
Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Erzähler 8' (Swell)
Prestant 4' 61 pipes
Spillpfeife 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture III 122 pipes
Trompette 8' 61 pipes

SWELL
Rohrflöte 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' (TC) 49 pipes
Viole de Gamba 8' (TC) 49 pipes
Spitzprincipal 4' 61 pipes
Nachthorn 4' 61 pipes
Klein Oktav 2' 61 pipes
Quint 1-1/3' 61 pipes
Krummhorn 8' 61 pipes

PEDAL
Contrabass 16' 32 pipes
Quintaton 16' 32 pipes
Principalbass 8' 32 pipes
Pomer 8' 12 pipes
Choralbass 4' 12 pipes
Mixture II 64 pipes
Posaune 16' 32 pipes
Posaune 8' 12 pipes
Klarine 4' 12 pipes



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The American Pipe Organ Company of Milwaukee, WI, has completed a 2-manual and pedal organ of 21 ranks for the First United Methodist Church of Garden City, MI. The instrument is exposed across the front of the chancel, with Pedal pipes to the left, Great to the right, and the Principal 8' in front of the centered Swell. The dedication recital was played Sept. 24 by Bruce Gustafson, of St. Mary's College, former organist of the church.

GREAT

Principal 8' 61 pipes
Rohrlute 8' 61 pipes
Octave 4' 61 pipes
Blockflute 2' 61 pipes
Mixture IV 244 pipes

SWELL

Gedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Koppelflute 4' 61 pipes
Principal 2' 61 pipes
Scharf III 183 pipes
Hautbois 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Choralbass 4' 32 pipes
Fagott 16' 32 pipes

GREAT
Gedacktpommer 16' (Swell)
Prinzipal 8' 61 pipes
Holzgedackt 8' 61 pipes
Oktav 4' 61 pipes
Koppelflöte 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture III 1' 183 pipes
Trompete 8' (Swell)
Chimes

SWELL

Rohrgedackt 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Gemshorn 4' 61 pipes
Nachthorn 4' 61 pipes
Prinzipal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Trompete 8' 61 pipes
Oboe 8' 61 pipes
Tremulant

PEDAL

Resultant 32'
Subbass 16' 32 pipes
Gedacktpommer 16' (Swell)
Prinzipal 8' 32 pipes
Bassflöte 8' 12 pipes
Oktav 4' 12 pipes
Gedacktfloete 4' 12 pipes
Posaune 16' 12 pipes
Trompete 8' (Swell)
Klarine 4' (Swell)



Austin Organs, Inc., Hartford, CT, has built a new 3-manual and pedal organ of 37 ranks in the Second Reformed Church of Hackensack, NJ. The instrument is located across the front of the chancel behind a case with some speaking pipes from an older organ. An antiphonal division of 5 ranks and 7 stops is prepared. The console contains a built-in dolly. Charles L. Neill, area representative, handled negotiations; Frederick Swann was the consultant. Elwyn F. Spangler is the organist-choirmaster; Mr. Swann played the dedication recital on Sept. 17.

Gross-Miles Organ Co., Princeton, NJ, has completed a 3-manual and pedal organ of 13 ranks, and 20 stops for St. Michael's Episcopal Church in Brattleboro, VT. The opening recitals were played by consultant David Hewlett and by William Self and Marshall Bush.

GRAND ORGUE (I)

Bourdon Doux 16'
Montre 8'
Flute a Cheminee 8'
Prestant 4'
Flute a Bec 2'
Plein Jeu III-IV 1-1/3'
Trompette 8' (Recit)

POSITIF (II)

Bourdon en Bois 8'
Flute 4'
Nasard 2-2/3' (TC)
Doublette 2'
Tierce 1-3/5' (TC)
Larigot 1-1/3'
Oktave 1'

RECIT EXPRESSIF (III)

Cor de Chamois 8'
Voix Celeste 8' (TC)
Flute Conique 4'
Flute Sylvestre 2'
Basson 16'
Trompette 8'
Clairon 4'

PEDALE

Soubasse 16'
Principal 8'
Bourdon 8'
Gros Nasard 5-1/3'
Oktavebasse 4'
Flageolet 2'
Basson 16'
Trompette 8'
Clairon 4'

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Holz Bordun 8' 61 pipes
Oktave 4' 61 pipes
Flach Flöte 2' 61 pipes
Mixture IV 1-1/3' 244 pipes
Chimes 25 tubes
Cymbelstern 4 bells

SWELL

Rohr Flöte 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 56 pipes
Prestant 4' 61 pipes
Flute Harmonique 4' 61 pipes
Nasard 2-2/3' 61 pipes
Spill Flöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Plein Jeu IV 2' 244 pipes
Basson-Hautbois 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Clairon 4' 12 pipes
Tremulant

CHOIR

Gedeckt 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' 49 pipes
Principal 4' 61 pipes
Koppel Flöte 4' 61 pipes
Oktav 2' 12 pipes
Larigot 1-1/3' 61 pipes
Zimbel II 1/3' 122 pipes
Schalmel 8' 61 pipes
Bombarde 8' 61 pipes
Tremulant

PEDAL

Bourdon 32' (5 resultant) 7 pipes
Prinzipal 16' 32 pipes
Bourdon 16' 32 pipes
Pommer 16' (Great)
Viola 16' 12 pipes
Prinzipal 8' 12 pipes
Bourdon 8' 12 pipes
Choral Bass 4' 12 pipes
Super Oktave 2' 12 pipes
Mixture II 1-1/3' 64 pipes
Harmonics VI 32' (derived)
Bombarde 16' 12 pipes
Basson 16' (Swell)
Bombarde 8' (Choir)
Schalmel 4' (Choir)

Allan J. Ontko* of Wallington, NJ, has completed tonal modifications to a 2-manual and pedal organ of 19 ranks built previously by the Wicks Organ Company for the Presbyterian Church, Morris Plains, NJ. The Great and Pedal are exposed at the sides of the chancel, with the Subbass in a chamber to the left and the Swell in a chamber to the right; the console is movable within the chancel area. Extensive rescaling and repitching was carried out, using open-toe voicing. Dr. D. DeWitt Wasson was the consultant.

*Allan J. Ontko, member, American Institute of Organbuilders.

Calendar

The deadline for this calendar is the 10th of the preceding month (Nov. 10 for Dec. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * indicates AGO chapter event; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

5 NOVEMBER
Robert Baker; Grace Church, Amherst, MA 7:30 pm
Music of David McK. Williams; St Bartholomews Church, New York, NY 4 pm
Hara'd Vogel; St Michaels Church, New York, NY 4 pm
Arnold Ostlund Jr; Plymouth Church of Pilgrims, Brooklyn, NY 4 pm
Bach Cantata 106; Holy Trinity Lutheran, New York, NY 5 pm
R Wesley McAfee; St Thomas Church, New York, NY 5:15 pm
Duruffé Requiem; Church of the Ascension, New York, NY 8 pm
Gary Harney; All Saints Cathedral, Albany, NY 4:30 pm
Fauré Requiem; All Saints Cathedral, Albany, NY 5:15 pm
Scott Trexler; Zion Lutheran, Schenectady, NY 7:30 pm
*David Hurd; Immanuel Baptist, Ridge-wood, NJ 4 pm
Flute & harp music; 1st Presbyterian, Red Bank, NJ 4:30 pm
Lester Berenbraick; Presbyterian Church, Madison, NJ 4:30 pm
*Joan Lippincott; Advent Lutheran, West Lawn, PA 3 pm
Bach Cantatas 80, 137; 10th Presbyterian, Philadelphia, PA 5 pm
Marie-Claire Alain; Bradley Hills Presby-terian, Bethesda, MD 4 pm
Robert Twynham; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bruce Stevens; 1st Baptist, Charlottesville, VA 3 pm
Jack Rain; 1st United Methodist, Orlando, FL 3 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Heinz Arnold, organ & harpsichord; 1st Presbyterian, Findlay, OH 7 pm
Music of Vivaldi & Venice; Art Museum, Cleveland, OH 8:30 pm
David Mulbury, all-Bach; U of Cincinnati, OH 8:30 pm
Steven Egler; Central Michigan U, Mt Pleasant, MI 8 pm
Duruffé Requiem; Zion Lutheran, Ann Ar- bor, MI 4 pm
Robert Glasgow; Notre Dame U, IN 8:00 pm
Choral concert; St Marys College, Notre Dame, IN 8 pm
Thompson Peaceable Kingdom; Central Presbyterian, Lafayette, IN 11 am
Heinz Lohmann; Independent Presbyterian, Birmingham, AL 4 pm
Allan Moeller with Herb Witges, baritone; Church of Holy Spirit, Lake Forest, IL 5 pm

6 NOVEMBER
Robert Glasgow, masterclass; Notre Dame U, IN 9:11 am

7 NOVEMBER
Fauré Requiem, Pou'enc Gloria; St Thomas Church, New York, NY 7:30 pm
Robert Sutherland Lord, all-Bach; U of Pittsburgh, PA 12 noon
David W Ritchie; Church of the Epiphany, Washington, DC 12:10 pm

8 NOVEMBER
Music of Praetorius; St Thomas Church, New York, NY 12:10 pm
Rollin Smith; Church of the Ascension, New York, NY 8 pm
Marion Ireland, lecture; Presbyterian Church, Bryn Mawr, PA 8 pm
Bach program; Calvary Episcopal, Pitts- burgh, PA 8 pm
Albert Russell; St Johns Church, Washing- ton, DC 12:10 pm

9 NOVEMBER
John Obetz; St Joseph College, W Hart- ford, CT 8 pm
Daniel Smith; St Pauls Chapel, Columbia U, New York, NY 12 noon
Diane Bish; 1st Methodist, Urbana, IL 8 pm

10 NOVEMBER
Gerre Hancock; Community Church, Dur- ham, NC 8 pm
Martha Folts, lecture; Davidson College, NC 11 am
Arthur Lawrence & Sara Spencer; Steele Creek Presbyterian, Charlotte, NC 2:45 pm
Martha Folts; Davidson College, NC 8:15 pm
*Rodney Barbour; Trinity Methodist, Ports- mouth, OH 8 pm
Marsha Foxgrover; Judson College, Elgin, IL 8 pm
Diane Bish, workshop; 1st Methodist, Ur- bana, IL 9:30 am

11 NOVEMBER
*Marie-Claire Alain, workshop; Center Congregational, Hartford, CT am, pm
*Clarence Watters, Dupré lecture; 1st Bap- tist, Philadelphia, PA 3 pm
*McNeil Robinson; 1st Baptist, Philadel- phia, PA 8 pm
John Obetz; Sligo 7th-Day Adventist, Ta- koma Park, MD 3:30 pm
Martha Folts, workshop; Davidson College, NC 9 am
Stephen Hamilton, with orch; Dabbyns- Bennett HS, Kingsport, TN 8 pm
Marsha Foxgrover, workshop; Judson Col- lege, Elgin, IL 9:30 am

12 NOVEMBER
Choral concert; Christ Episcopal, S Hamil- ton, MA 5 pm
James Russell Brown, with choir; 1st Parish Unitarian, Norwell, MA 7:30 pm
Peter Beardsley; Christ Church Cathedral, Springfield, MA 8 pm
Marie-Claire Alain; Center Congregational, Hartford, CT 3:30 pm
Vivaldi Introduction & Gloria; St Barthola- mews Church, New York, NY 4 pm
Bach Cantata 116; Holy Trinity Lutheran, New York, NY 5 pm
George Tobias; St Thomas Church, New York, NY 5:15 pm
Robert Baker; 1st Presbyterian, Bingham- ton, NY 4 pm
Stephen Pinal; All Saints Cathedral, Al- bany, NY 4:30 pm
Anita Bontakoe with instruments; St Tim- othy Lutheran, Wayne, NJ 4 pm
Charles Frost with orch; Trinity Presby- terian, Cherry Hill, NJ 7:30 pm
Collegium Musicum; Trinity Church, Prince- ton, NJ 8 pm
*Clarence Watters, all-Dupré; St Francis de Sales, Philadelphia, PA 3 pm
John Rose; St Peters Cathedral, Erie, PA 8 pm
Heinz Lohmann; Market Square Presby- terian, Harrisburg, PA 8 pm
Edward Randall, tenor; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Parris; 1st Presbyterian, Wilming- ton, NC 5 pm
Bernard Bartelink; Art Museum, Cleveland, OH 2:30 pm
William Porter; Trinity Cathedral, Cleve- land, OH 5 pm
Steven Egler; Central Methodist, Detroit, MI 4 pm
William Whitehead; Independent Presby- terian, Birmingham, AL 4:30 pm
Roger Goodman, harpsichord with Kurt Hansen, tenor; Millar Chapel, Northwestern U, Evanston, IL 3 pm
Elizabeth Paul Chalupka; 1st Presbyterian, Deerfield, IL 7:30 pm

13 NOVEMBER
James Frazier; Trinity Episcopal, Hartford, CT 8 pm
Frederick Neumann, lecture; St Mary's College, Notre Dame, IN 8 pm

14 NOVEMBER
*Handbell concert; Sacred Heart Catho- lic, Bluefield, WV 8 pm
McNeil Robinson; St Philips Cathedral, Atlanta, GA 8:30 pm
Robert L Simpson with trumpets; St Lukes Cathedral, Orlando, FL 8 pm

15 NOVEMBER
Music of Howells; St Thomas Church, New York, NY 12:10 pm
David Hurd; Unitarian Church, Wilming- ton, DE 8 pm
Keith Weber; St Johns Church, Washing- ton, DC 12:10 pm

16 NOVEMBER
George Stauffer, all-Bach; St Pauls Chapel, Columbia U, New York NY 12 noon

(Continued overleaf)

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Calendar

(Continued from p. 19)

17 NOVEMBER

Christa Rakich, all-Bach; Mem Church, Harvard U, Cambridge, MA 8:30 pm
*Robert Glasgow; Crouse aud, Syracuse, NY 8 pm
St Thomas Choir; West Side Presbyterian, Ridgewood, NJ 8 pm
Diane Bish; St James Methodist, Raleigh, NC 8 pm
Arno Schoenstedt; Warren Wilson College, Swannanoa, NC 8 pm
Bach multiple harpsichord concerti; 7th-Day Adventist, Kettering, OH 8 pm

18 NOVEMBER

*Robert Glasgow, masterclass; Crouse Aud, Syracuse, NY am
Diane Bish, workshop; St James Methodist, Raleigh, NC 9:30 am
Arno Schoenstedt, masterclass; Covenant Presbyterian, Charlotte, NC 1 pm

19 NOVEMBER

St Cecilia celebration; Trinity Church, Newport, RI 4 pm
Bach Cantata 29; Madison Ave Presbyterian, New York, NY 4 pm
Schubert Mass in C; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 70; Holy Trinity Lutheran, New York, NY 5 pm
Thomas W Bohlert; St Thomas Church, New York, NY 5:15 pm
Schubert Mass in B-flat; Zion Episcopal, Wappingers Falls, NY 11 am
George Baker; All Saints Cathedral, Albany, NY 3 pm
Mary Kenney; St Stephens Church, Millburn, NJ 4 pm
Paul-Martin Maki; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Thanksgiving music; Presbyterian Church, Bryn Mawr, PA 4 pm
Martha Falls, Kney dedication; Zion Lutheran, Indiana, PA pm
Stravinsky Mass; Heinz Chapel, U of Pittsburgh, PA 4 pm
Heinz Lohmann; St Pauls Cathedral, Pittsburgh, PA 8:30 pm
Peggy Haas; St Davids Church, Baltimore, MD 5 pm
Boaz Sharon, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Baltimore Bach Society; Incarnation Cathedral, Baltimore, MD 8 pm
David Hurd; All Souls Unitarian, Washington, DC 4 pm
Benjamin Van Wye; Cradock Baptist, Portsmouth, VA 7:30 pm
Arno Schoenstedt; Covenant Presbyterian, Charlotte, NC 7:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
John Christian; Lakewood Methodist, Lakewood, OH 4 pm
Handel Messiah; 7th-Day Adventist, Kettering, OH 4 pm
Charles Benbow, all-Bach; 7th-Day Adventist, Kettering, OH 8 pm

Durufle Requiem; First Presbyterian, Warren, OH 3:30 pm
Woodwind Quintet; 1st Congregational, Columbus, OH 8 pm
Terry Yount; 1st Methodist, Ashland, KY 7 pm
Huw Lewis, dedication; 1st Baptist, Detroit, MI
Sabbath Dance Service; Court St Church, Flint, MI 7:30 pm
Susan Ferré; Independent Presbyterian, Birmingham, AL 4:30 pm
BACCM recital; Ascension Church, Chicago, IL 3:30 pm
Music of Kodaly; 4th Presbyterian, Chicago, IL 6:30 pm
Paul Manz; Trinity Lutheran, Des Plaines, IL 7:30 pm
*Philip Gehring, improvisation workshop; Elmhurst College Chapel IL 3 pm

20 NOVEMBER

*Colby College Glee Club; State St Church, Portland, ME 8 pm
Arno Schoenstedt; Bethesda-by-the Sea Palm Beach, FL 8 pm

21 NOVEMBER

Jack Ruhl, harpsichord; 1st Presbyterian, Ft Wayne, IN 8 pm

22 NOVEMBER

Music of Britten; St Thomas Church, New York, NY 12:10 pm
Evensong & anthems; The Falls Church, Falls Church, VA 8 pm
Mike Lindstrom; St Johns Church, Washington, DC 12:10 pm

25 NOVEMBER

Sue Mitchell Wallace, dedication; 1st Presbyterian, Tequesta, FL 8 pm

26 NOVEMBER

Britten St Nicolas; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 140; Holy Trinity Lutheran, New York, NY 5 pm
Daniel Beckwith; St Thomas Church, New York, NY 5:15 pm
Nancy Frank; All Saints Cathedral, Albany, NY 4:30 pm
Wallace Coursen; Christ Church, Glen Ridge, NJ 4 pm
Robert Barrett, trumpet; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
William Stokes; National Cathedral, Washington, DC 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Handel Judas Maccabaeus; 1st Presbyterian, Nashville, TN 8 pm
Huw Lewis; Independent Presbyterian, Birmingham, AL 4:30 pm

27 NOVEMBER

Gordan & Grady Wilson; North United Methodist, Indianapolis, IN 8 pm
Kirstin Synnstedt with Dan Moore, tenor; Methodist Church, Glenview, IL 8 pm

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28 NOVEMBER

*Bruce Stevens; St Pauls Church, Lynchburg, VA 8 pm

29 NOVEMBER

Music of Stanford; St Thomas Church, New York, NY 12:10 pm
Mark Bailey; St Johns Church, Washington, DC 12:10 pm

30 NOVEMBER

Eugenia Hamisevich; St Pauls Chapel, Columbia U, New York, NY 12 noon
Choral Concert; Eastern Kentucky U, Richmond, KY 8:30 pm

1 DECEMBER

Brubeck La Fiesta de la Posada; Presbyterian Church, Madison, NJ 8:15 pm
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Ferris Chorale; Grace Lutheran, Glen Ellyn, IL 8 pm

2 DECEMBER

McNeil Robinson; St Pauls Episcopal, Jacksonville Beach, FL 8 pm
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

3 DECEMBER

Bach Magnificat; St Bartholomews Church, New York, NY 4 pm
Advent procession with carols; St Thomas Church, New York, NY 4 pm
Paul-Martin Maki; St Michaels Church, New York, NY 4 pm
Bach Magnificat; Holy Trinity Lutheran, New York, NY 5 pm
Robert Gant; St Thomas Church, New York, NY 5:15 pm
Bach Magnificat, Cantata 61; Church of the Ascension, New York, NY 8 pm
Locklair Nativity Songs, Britten Ceremony of Carols; 1st Presbyterian, Binghamton, NY 4 pm
Charles Moose; All Saints Cathedral, Albany, NY 4:30 pm
Lessons & Carols; All Saints Cathedral, Albany, NY 5:15 pm
Advent choral evensong; Trinity Church, Princeton, NJ 4:30 pm
Choral concert; Heinz chapel, U of Pittsburgh, PA 4 pm
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach Magnificat; 2nd Presbyterian, Richmond, VA 11 am
David Craighead, Blakely dedication; Steele Creek Presbyterian, Charlotte, NC 3:30 pm
Procession with carols; St Philips Cathedral, Atlanta, GA 5:45 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
David Mulbury, all-Bach; U of Cincinnati, OH 8:30 pm
Steven Egler with Frances Shelly, flute; St Marys RC of Redford, Detroit, MI 3 pm
Advent festival; Zion Lutheran, Ann Arbor, MI 7 pm
Choir & Dance; Central Presbyterian, Lafayette, IN 4 pm

Arthur Carkeek; 4th Presbyterian, Chicago, IL 6:30 pm

4 DECEMBER

Advent vespers; Court St Church, Flint, MI 4 pm
David Craighead, Blakely dedication; Steele Creek Presbyterian, Charlotte, NC 8 pm

5 DECEMBER

Robert Sutherland Lord, all-Bach; U of Pittsburgh, PA 12 noon

6 DECEMBER

Britten Ceremony of Carols; St Thomas Church, New York, NY 12:10 pm
James Frazier; Church of the Ascension, New York, NY 8 pm
Albert Russell with Martha Steiger, soprano; St Johns Church, Washington, DC 12:10 pm

7 DECEMBER

Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm
Madrigal Feaste; Eastern Kentucky U, Richmond, KY 6:30 pm

8 DECEMBER

Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm
Madrigal Feaste; Eastern Kentucky U, Richmond, KY 6:30 pm

9 DECEMBER

Choral concert; Heinz chapel, U of Pittsburgh, PA 8:30 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

10 DECEMBER

Handel Messiah I; St Bartholomews Church, New York, NY 4 pm
Menotti Amahl & Night Visitors; Madison Ave Presbyterian, New York, NY 5 pm
Handel Messiah I; Holy Trinity Lutheran, New York, NY 5 pm
Lloyd Davis; St Thomas Church, New York, NY 5:15 pm
Scott Trexler; All Saints Cathedral, Albany, NY 4:30 pm
Vivaldi Gloria; Trinity Presbyterian, Cherry Hill, NJ 9:30, 11 am
Bach Cantata 142; 1st Presbyterian, Red Bank, NJ 4:30 pm
Choral concert; Heinz chapel, U of Pittsburgh, PA 4 pm
Goucher College Chorus; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
William Watkins; The Falls Church, Falls Church, VA 5 pm
"In Praise of Advent"; Covenant Presbyterian, Charlotte, NC 7:30 pm
David Wikox; St Philips Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
Advent Abendmusik; Trinity Cathedral, Cleveland, OH 5 pm
Christmas concert; 1st Congregational, Columbus, OH 5 pm
(Continued overleaf)

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Calendar

(Continued from p. 21)

Handel Messiah; Eastern Kentucky U, Richmond, KY 8 pm
Louisville Bach Soc; Calvary Episcopal, Louisville, KY 3:30 pm
Saint-Saëns Christmas Oratoria; Court St Church, Flint, MI 9:30 & 11 am
Christmas concert; St Marys College, Notre Dame, IN 8 pm
Christmas concert; Valparaiso U, IN 4 pm

Handel Messiah; 1st Presbyterian, Deerfield, IL 7:30 pm
Paul Manz, Christmas concert; Sherman Park Lutheran, Milwaukee, WI 3:30 pm

12 DECEMBER
Bach G-Minor Mass, Magnificat; St Thomas Church, New York, NY 7:30 pm

13 DECEMBER
Music of Purcell; St Thomas Church, New York, NY 12:10 pm
Susan Heaton; St Johns Church, Washington, DC 12:10 pm

14 DECEMBER
Advent-Christmas vespers; Valparaiso U, IN 7 & 11 pm

15 DECEMBER
Christmas program; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

UNITED STATES West of the Mississippi

5 NOVEMBER
Bess Hieronymus; Christ Church Cathedral, New Orleans, LA 4 pm
Britten Ceremony of Carols; St Christophers Episcopal, El Paso, TX 4 & 8 pm
John Walker; Green Lake 7th-Day Adventist, Seattle, WA 8 pm
Arno Schoenstedt; Presbyterian Church, La Jolla, CA 4 pm
David Lennox Smith; St Pauls Episcopal, Tustin, CA 4 pm
Richard W Slater, with soprano; St Marks Episcopal, Glendale, CA 4 pm

6 NOVEMBER
Arno Schoenstedt; St Albans Episcopal, Los Angeles, CA 8:15 pm

9 NOVEMBER
Markku Ketola; United Church of Christ Congregational, Ames, IA 8 pm

10 NOVEMBER
Frederick Swann; Whitman College, Walla-Walla, WA 8 pm
Arno Schoenstedt; Schoenberg Hall, U of California, Los Angeles, CA 12 noon
Douglas Butler; 1st Congregational, Los Angeles, CA 8 pm

12 NOVEMBER
Carlene Neihart; 1st Presbyterian, Junction City, KS 7:30 pm
Beethoven Mass in C; 1st Presbyterian, Tyler, TX 11 am
Beethoven Mass in C; 1st Presbyterian, Kilgore, TX 5 pm

13 NOVEMBER
Patricia Whitehart; 1st United Methodist, Magnolia, AR 7:30 pm

18 NOVEMBER
Junior choir festival; Trinity Episcopal, Galveston, TX 4 pm

19 NOVEMBER
"Soprano Gala"; Christ Church Cathedral, New Orleans, LA 4 pm
Field Tooley; 1st Presbyterian, San Diego, CA 7 pm

20 NOVEMBER
Gordan & Grady Wilson; Independence Blvd Christian, Kansas City, MO 8 pm

28 NOVEMBER
Gerard Faber; Community Church, Garden Grove, CA 8 pm

1 DECEMBER
Huw Lewis; Centenary College, Shreveport, LA 8 pm

2 DECEMBER
*Huw Lewis, masterclass; Centenary College, Shreveport, LA am
Bach Christmas Oratorio; Chamizal Theater, El Paso, TX 7:30 pm

3 DECEMBER
Handel Messiah; Southwestern U, Georgetown, TX 4 pm
Bach Christmas Oratorio; Asbury Methodist, El Paso, TX 4 pm
St James Choir; St Marks Episcopal, Glendale, CA 4 pm
Handel Messiah; Community Church, Garden Grove, CA 3 pm

8 DECEMBER
Menotti Amahl & Night Visitors; Community Church, Garden Grove, CA 2 & 8 pm

9 DECEMBER
Menotti Amahl & Night Visitors; Community Church, Garden Grove, CA 2 & 8 pm

10 DECEMBER
Glendale College Choir; St Marks Episcopal, Glendale, CA 4 pm
Richard Purvis; 1st Congregational, Los Angeles, CA 4 pm
Bach Christmas Oratorio; Presbyterian Church, La Jolla, CA 7:30 pm

INTERNATIONAL

5 NOVEMBER
Lynne Davis; Sacré-Coeur, Paris, France 5 pm

7 NOVEMBER
John Tuttle with brass; St Pauls Church, Toronto, Ontario 8 pm

9 NOVEMBER
Christopher Bohdanowicz; St Pauls Church, Toronto, Ontario 12:10 pm

10 NOVEMBER
Ragnar Björnsson; Christ Church Cathedral, Ottawa, Ontario 8 pm

12 NOVEMBER
Durullé Requiem; St Pauls Church, Toronto, Ontario 7:30 pm

14 NOVEMBER
Gillian Weir; Royal Hospital, Chelsea, London, England 8 pm

15 NOVEMBER
Gillian Weir; Town Hall, Manchester, England 7:30 pm

16 NOVEMBER
Jeanette Taves; St Pauls Church, Toronto, Ontario 12:10 pm

20 NOVEMBER
Gillian Weir; Clare College, Cambridge, England 1:10 pm

21 NOVEMBER
Raymond Daveluy; St Pauls Church, Toronto, Ontario 8 pm

23 NOVEMBER
J Anthony Hakes; St Pauls Church, Toronto, Ontario 12:10 pm

25 NOVEMBER
Gillian Weir; Royal College of Organists, London, England; lecture, 10:30 am; recital, 3:30 pm

27 NOVEMBER
Gillian Weir, Messiaen lecture; Royal Festival Hall, London, England 6 pm

29 NOVEMBER
Gillian Weir, all-Messiaen; Royal Festival Hall, London, England 5:55 pm

30 NOVEMBER
T Wollard Harris; St Pauls Church, Toronto, Ontario 12:10 pm

3 DECEMBER
Lessons & Carols; St Pauls Church, Toronto, Ontario 7:30 pm
Frank Iacino; Knox Presbyterian, Harris-ton, Ontario, Canada 8:30 pm

4 DECEMBER
Christmas concert, Frank Iacino, cond; St Andrews Church, Mississauga, Canada 8:15 pm

7 DECEMBER
John Tuttle; St Pauls Church, Toronto, Ontario 12:10 pm

14 DECEMBER
Joan Tobin; St Pauls Church, Toronto, Ontario 12:10 pm



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Hackensack, New Jersey 07601

201-342-7507

Management Artists



Robert Anderson



George Baker



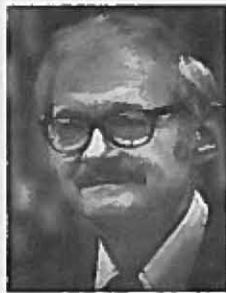
Robert Baker



Charles Benbow



Herman Berlinski



David Craighead



Susan Ingrid Ferré



Gerre Hancock



Clyde Holloway



Wilma Jensen



Marilyn Keiser



Joan Lippincott



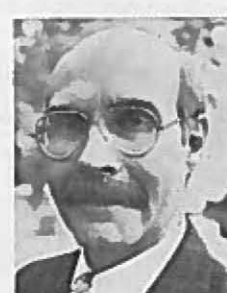
Marilyn Mason



James Moeser



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver



William Whitehead

EUROPEAN ARTISTS AVAILABLE 1979



Guy Bovet
(early May)



Peter Hurford
(March)



Gordon & Grady Wilson