

THE DIAPASON

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

Seventieth Anniversary Year

Seventieth Year, No. 6, Whole No. 834

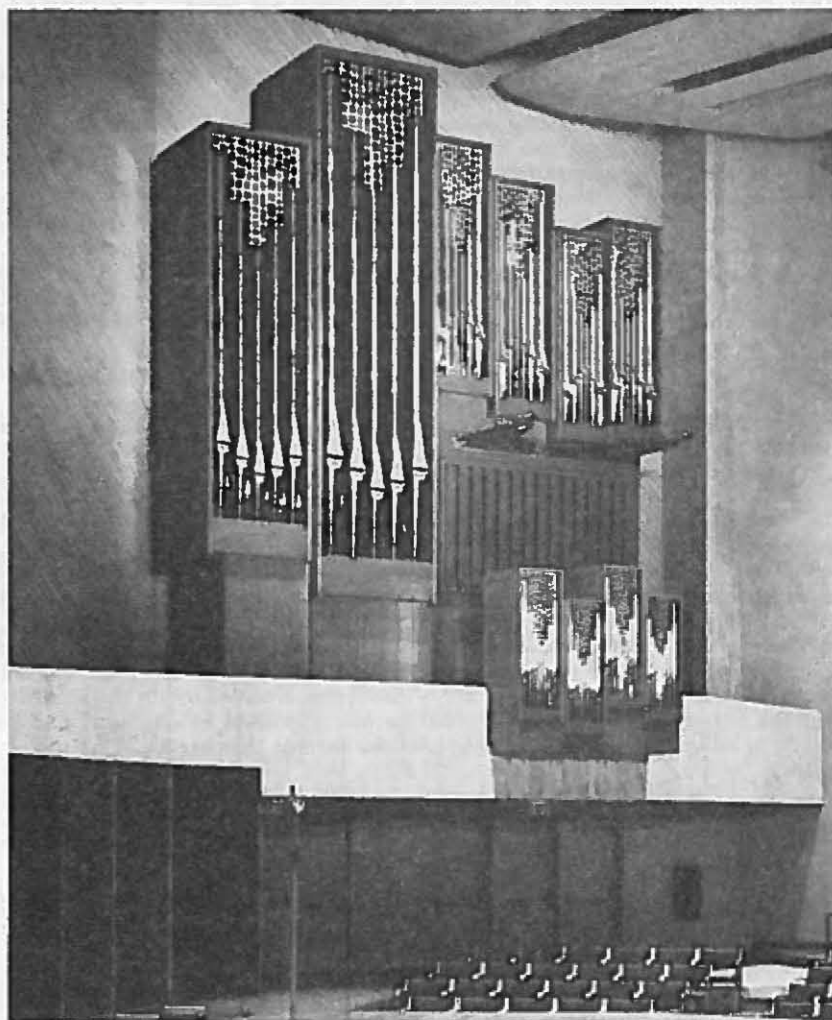
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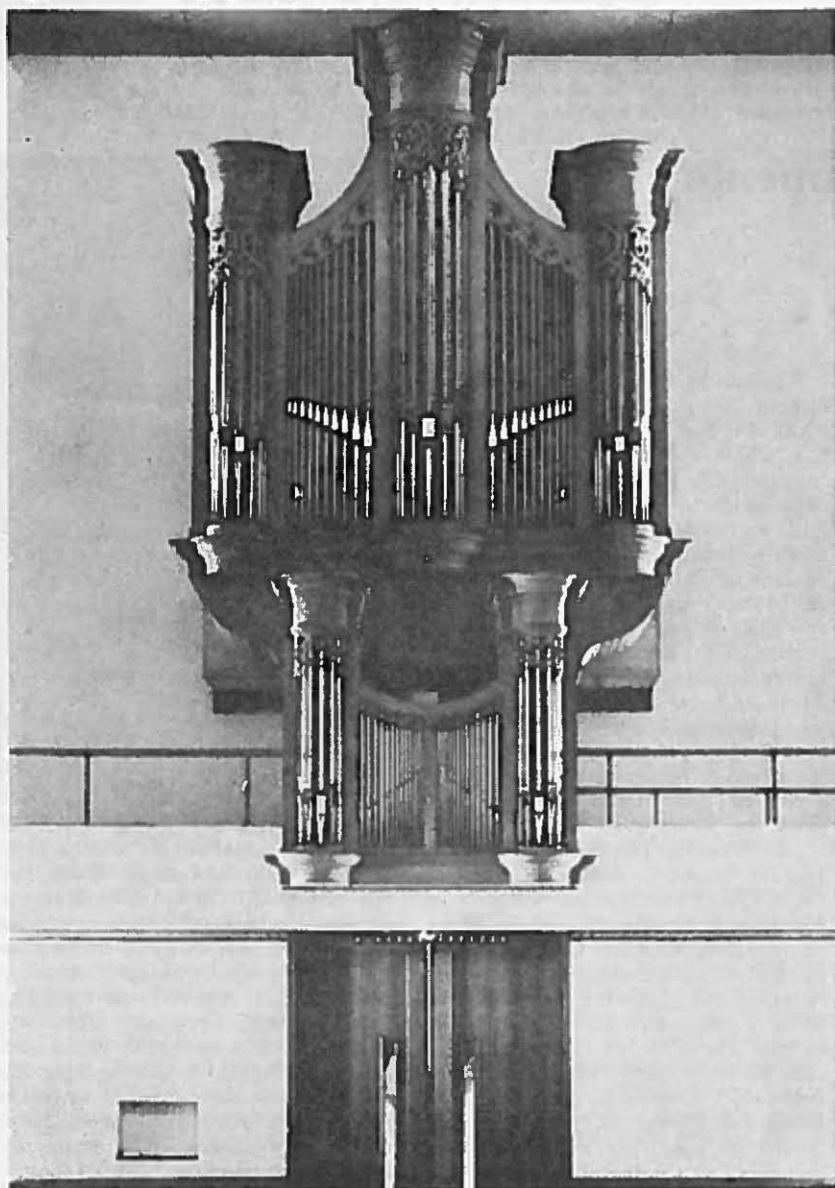
MAY, 1979



Above: Noack organ at Ardmore United Methodist Church, Winston-Salem, NC; below: Flentrop organ at St. Stephen's Episcopal Church, Durham, NC (specifications on page 3).



Above: Sipe organ at Luther College, Decorah, IA; below: Kney organ at Zion Lutheran Church, Indiana, PA (specifications on page 3).



Moving Woes

A litany of excuses will not bring you a late issue any earlier, nor will it alleviate fears as to the intentions with which the well-known road is paved, but perhaps it will give some explanations. When, on the death of the founder, the rights to *The Diapason* were purchased by a commercial publishing firm, the magazine lost its ability to function independently with regard to production, printing, and mailing, although it still today has editorial independence. Thus, the dictates of corporate management must be followed when physical considerations are at stake.

After consolidating its various interests, the owning corporation made a decision last winter to move its operations from downtown Chicago (the "Loop") to a suburban setting near the flight patterns of O'Hare Airport. Accordingly, *The Diapason* and its various siblings were forced to close up shop at 434 South Wabash Avenue on the last day of March. Many hundred packing cartons later, work began on April 2 at a new location, 380 Northwest Highway in Des Plaines. Anyone who has even the remotest inkling of the implications inherent in such a move can imagine the difficulties which have ensued.

The unpacking and settling-in process still under way took its toll in the form of later and greater production difficulties. After copies of the printed April issue were in hand, it was discovered that those infamous brown wrappers had never been delivered to the mailing office. They had, in fact, not even been imprinted with the customarily-illegible addresses. While the next two issues began to back up, another delay was suffered.

Needless to say, an avalanche of reader complaints descended, many still sent to the old address. Numerous suggestions were received, some of which cannot be repeated in print. Some thought a reorganization might be in order, while others suggested new production and printing methods. First-class mailings and plain sealed envelopes were mentioned. One person had the impudent boldness to recommend that a new editor be found. (Alas, none has appeared, and the present one stubbornly refuses to resign, perversely preferring the 250-mile commute the move has forced on him.) Everyone wanted to know the whereabouts of their copies.

Although we appreciate the concern of all who wrote or called, we were also grateful for the forbearance and confidence of the many readers who did not communicate their complaints. Many of the letters received would make fodder for the letters column, but they would be too repetitious for publication. The editor would, however, like to quote his favorite, sent by a reader in Nebraska:

*'Tis the Merry Month of May
And it's very sad to say
My April Diapason
In my house it never lay!*

I am sure that little poem reflects the sentiments of subscribers and staff alike. We ask your continued patience while we gradually resume our former schedule.

— A. L.

THE DIAPASON

Established in 1909

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

MAY, 1979

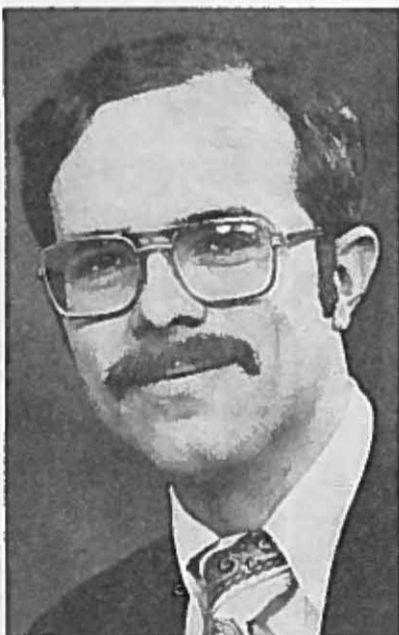
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Appointments



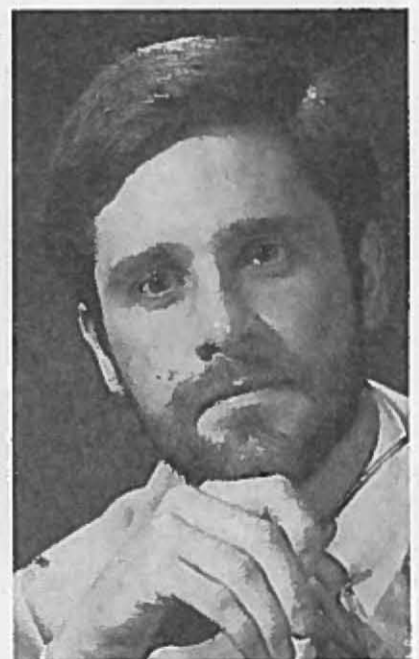
Todd Wilson has been appointed organist-choirmaster of the Collingwood Presbyterian Church in Toledo, Ohio. He leaves a similar position at Calvary Episcopal Church, Cincinnati. Mr. Wilson was the winner of the 1978 Chartres competition, the 1977 Ft. Wayne competition, and regional AGO contests in 1973, 1975, and 1977. He recently returned from England, where he served as assistant to Allan Wicks at Canterbury Cathedral. Mr. Wilson received the BMus and MMus degrees from the Univ. of Cincinnati College-Conservatory of Music, where he was an organ student of Wayne Fisher.



Bernadette Gutter has been appointed assistant to the organist-choirmaster at Christ Church Cathedral (Episcopal) in Springfield, MA. She holds the MMus degree from Yale University and studied in Paris with Dupré, Langlais, Poulenc, and Nadia Boulanger. Her US study was with Quincy Porter and Paul Hindemith, and she has been a recitalist in the Washington and New York areas. She currently teaches privately.

Kenneth Matthews has recently been appointed organist of the First Church of Christ, Scientist, in San Francisco, CA, where a 4-manual 1924 Kimball is currently undergoing restoration. Mr. Matthews is a native of Atlanta and received the BMus degree at Stetson University, where he was a student of Paul Jenkins. He received his MMus degree at Yale University's Institute of Sacred Music, where he studied with Robert Baker. In New Haven he served as organ scholar at Trinity Church-on-the-Green, and assisted Stephen Loher. He is currently a student of Richard Purvis.

Michael Surratt has accepted a position as director of music at The Union Church (UCC) of Hinsdale, IL. He leaves a similar position at the Village Presbyterian Church of Northbrook, IL. He received the BMus degree from Oberlin College, where he studied with Fenner Douglass and Arthur Poister, and the MMus degree from Northwestern University, where he was a student of Grigg Fountain and Karel Paukert. Mr. Surratt has held other church positions in Wilmette, IL, Lorain, OH, and Winston-Salem, NC, and has taught at Chatham Hall in Chatham, VA.



Stephen J. Lee has been appointed organist-choirmaster of the First Presbyterian Church, Laurel, Mississippi. His duties will include directing an extensive choral program, working with instrumentalists, and playing the church's 4-manual Skinner organ of 72 ranks. Mr. Lee received his BMus degree from Syracuse University, where he was a student of Will Headlee, and his MMus degree from the Eastman School of Music, where he studied with Russell Saunders. He is currently completing requirements for the DMA at Eastman.

NEW ORGANS

(see pictures on page 1)

Ardmore United Methodist Church
Winston-Salem, N.C.

Organ by the Noack Organ Company
Georgetown, Massachusetts, 1978

Organist and dedication recitalist: Mrs. Carol Bernasek

The two-manual and pedal organ is located in a niche at the front of the church which was formerly a chamber. A detached keydesk, somewhat flexible winding, and moderately unequal temperament were employed. All metal pipes except the tin Dulciana are of high lead content. The case was fashioned from quarter-sawn white oak.

GREAT	SWELL
Bourdon 16'	Dulciana 8'
Principal 8'	Stopt Diapason 8'
Chimney Flute 8'	Principal 4'
Octave 4'	Spire Flute 4'
Recorder 4'	Nazard 2-2/3'
Doublet 2'	Octave 2'
Sesquialtera II	Tierce 1-3/5'
Mixture IV-VI	Sharp III
Trumpet 8'	Cremona 8'

PEDAL
Bourdon 16'
Open Bass 8'
Choral Bass 4'
Trombone 16'
Trumpet 8'
Clairon 4'

St. Stephen's Episcopal Church
Durham, N.C.

Organ by Flentrop Orgelbouw
Zaandam, The Netherlands, 1978

Organist and Choirmaster: Dr. Joseph W. Kitchen
Dedication recitalist: Fenner Douglass

The classic French-style organ designed by Hans Steketee has three manuals and pedal (56/30), with mechanical key and stop action. Two cases of solid natural French oak house the 2346 pipes in a balcony of the contemporary-style building which seats 305. The bellows are cuneiform and the tremulant is of Schnitger type.

GRAND ORGUE	POSITIF
Bourdon 16'	Bourdon 8'
Montre 8'	Prestant 4'
Bourdon 8'	Flûte 4'
Prestant 4'	Nazard 2-2/3'
Flûte 4'	Doublette 2'
Nazard 2-2/3'	Tierce 1-3/5'
Doublette 2'	Larigot 1-1/3'
Tierce 1-3/5'	Fourniture III
Fourniture IV	Cromorne 8'
Cymbale III	
Cornet V (mounted, from middle C)	
Trompette 8'	
Clairon 4'	

PEDALE	RECIT
Soubasse 16'	Bourdon 8'
Flûte 8'	Salicional 8'
Bourdon 8'	Prestant 4'
Prestant 4'	Flûte 4'
Bombarda 16'	Flûte à bague
Trompette 8'	Sesquialter II
	Voix Humaine 8'
	Tremblant
	Rosignol

GO/pd — Pos/pd — GO/Pos

William M. Gage died Feb. 25 at the age of 69. Born in New York City, he spent most of his life in Montclair, NJ, where he was an organist and recording engineer. He graduated from New York University, Harvard University, and the RCA School, and worked for 27 years as an audio engineer with CBS radio and television, retiring in 1964. As a teenager he had been active as a theatre organist, and he resumed this activity upon retirement, becoming organist for the Stanley Theatre in Newark in 1966. He continued weekly playing until his death. He was the son of concert organist William Henry Gage.

Nunc Dimittis

Leo E. Constantineau died suddenly in Lawrence, MA, on Feb. 1. He was 54.

Mr. Constantineau had been associated for many years with the Andover Organ Company and taught art in the Methuen High School after selling his interest in the firm. He was noted for his skill as a draftsman, artist, and woodworker, and was a pioneer in the revival of mechanical action for pipe organs in the United States. A memorial service was held Feb. 11 at Redeemer Lutheran Church in Lawrence.

Luther College
Decorah, Iowa

Organ by Robert L. Sipe, Inc.
Dallas, Texas, 1978

College organist: William B. Kuhlman
Dedication recitalist: Cherry Rhodes

The three manual and pedal organ (58/32) installed in the Faith and Life Center has 42 stops, 62 ranks, and 3142 pipes, with mechanical key action and electric stop action. The attached console has solid-state combination action. The instrument is contained in a contemporary oak case, free-standing in its own gallery at the right front side of the auditorium, which has excellent acoustics. Windpressures are 2-1/2 and 2-3/4 inches. The organ was a gift of Mrs. J. P. Rost.

GREAT	SWELL
Bourdon 16'	Viola de Gamba 8'
Principal 8'	Viola Celeste (FF) 8'
Gedeckt 8'	Rohrflöte 8'
Octave 4'	Principal 4'
Spillflöte 4'	Flûte Ouverte 4'
Super Octave 2'	Nazard 2-2/3'
Kornett II	Blockflöte 2'
Mixture IV-V	Tierce 1-3/5'
Cymbel III	Fourniture IV-V
Trompeta 16'	Basson 16'
Trompeta 8'	Hautbois 8'
Clairon 4'	Vox Humana 8'
Tremulant	Tremulant
Sw/Gt — Pos/Gt	

PEDAL	POSITIV
Principal 16'	Flûte Conique 8'
Octave 8'	Holzgedeckt 8'
Choralbass 4'	Principal 4'
Hohlflöte 2'	Rohrflöte 4'
Mixture V	Octave 2'
Kontra Fagott 32'	Larigot 1-1/3'
Posaune 16'	Sesquialtera II
Trompeta 8'	Scharf IV-V
Sw/Ped — Gt/Ped — Pos/Ped	Cromorne 8'
	Trompette en Chamade 8'
	(electric action, 5-1/2")
	Tremulant
	Sw/Pos

Zion Lutheran Church
Indiana, Pennsylvania

Organ by Gabriel Kney
London, Ontario, 1978

Organist: Kay Kanz

The two-manual and pedal organ of 18 stops has mechanical action and AGO standard keyboards. Manual keys are rosewood and ebony, while the casework and carved pipeshades are natural Pennsylvania oak. Windpressures are 54 and 60 mm, the wind supply is steady, and the tuning is of equal temperament.

HAUPTWERK	BRUSTWERK (expressive)
Prinzipal 8'	Gedeckt 8'
Rohrflöte 8'	Salicional 8'
Oktav 4'	Offenflöte 4'
Nasat 2-2/3'	Prinzipal 2'
Blockflöte 2'	Quint 1-1/3'
Terz 1-3/5'	Schalmey 8'
Mixtur IV 1-1/3'	Tremulant
Trompeta 8'	

PEDAL
Subbass 16'
Prinzipal 8' (HW)
Choralbass 4'
Mixtur IV 2-2/3'
Posaune 16'
Trompeta 8' (HW)

Willard E. Retallick of Riverside, RI, died in early April after a 15-month illness. He was 75.

Mr. Retallick studied organ with Richard Law, T. Frederick H. Candler, and Lynnwood Farnum, and was a graduate of Albany State Teachers College and Brown University. He had been a charter member of the Eastern New York AGO chapter and taught at St. Dunstons College of Sacred Music and at Brown. He had served as organist-choirmaster of All Saints Cathedral, Albany, NY; Temple Beth El, Providence, RI; and the Cathedral of St. John, Providence. His wife and three sisters survive.

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Music for Voices & Organ

by James McCray

Choral Music with Handbells

In recent years the use of handbells with both church and school choirs has shown a dramatic increase. The interest in this area has therefore resulted in numerous new works which employ the handbells in three ways: (1) as a solo handbell choir; (2) as a specific additional instrument for both choral and/or instrumental works; (3) as a substitute or alternate obbligato instrument when specified melody instruments are not available.

Handbells provide an interesting addendum to any performance because they generally can be played with less musical training or background than most instruments such as flute, violin, etc., yet, even the novice performer can create a beautiful tone. With limited practice an ensemble can be formed which will produce "heavenly" sounds and enchant listeners with a rewarding musical experience. Although the initial expense of purchase for these instruments is great, there is little maintenance cost and no tuning or overhaul expense as with an organ or other instruments.

The reviews this month are of works which employ handbells in one of the three categories listed above. In addition to detailed comments about some of the works, there is also a list of other recent works. Space did not permit commentary on them, but they are recommended to the reader for investigation and use.

Anything Happens. David Wehr, SATB, organ and handbells, Hope Publishing Company, CE 4332, 45¢ (M).

Only 7 handbells are used yet this contemporary setting will challenge the choir and players. Some of the handbell music is random playing for a specified number of seconds. The choir is divided into four equal groups and they have chanting areas. There

is a brief solo for tenor or soprano and some independent areas for the singers where they each sing at a random pace, and then in a four-part choral chant. This is very effective writing and highly recommended.

In Thy Light. Robert J. Powell, SAB, junior choir, organ and handbells, Augsburg Publishing House, 11-1880, 50¢ (M—).

A full complement of handbells is needed but the junior choir music can be sung by a soloist if desired. The organ music is easy and doubles the SAB choral parts with some additional notes. The words eventually develop into the "arise shine" text. Handbells play in both a linear and choral fashion and are an integral part of the work. The middle area changes to the relative minor and has a modal quality to it. The piece is attractive and within the capability of any small church choir.

Don't Let Us Be Strangers, Lord. Donald Allured, SATB and handbells, Broadman Press, 4562-04, 50¢ (M+).

This anthem calls for a full complement of 37 bells with a three octave range, and they provide the total accompaniment. Even though the harmony follows traditional progressions, the rhythms used will require considerable practice in this 14 page work. There are numerous solo areas for the handbells and some brief passages of unaccompanied singing. The choral parts are easy and notated on two staves with some unison areas. The work builds to a loud climax and then ends with a gentle "Amen."

Company at the Creche. Daniel Pinkham, SSA, handbells and piano or organ, E. C. Schirmer, 2838A (M+).

There are seven brief movements in this setting of Norma Farber poems. The texts concern various animals (Stork, Caterpillar, Lion, etc.) and relate to the birth of Christ. The texts and the music are simple yet touchingly beautiful. The handbells are used in every movement and may be performed by a handbell choir or suspended on a horizontal pole and played by one performer with soft mallets. They are melodic in design. Most of the choral music is in unison or two parts; only one movement has a three-part texture. The keyboard part is sophisticated but not difficult. This is a wonderful collection of sensitive settings and highly recommended for either a church choir or school performance.

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Ubi Caritas Et Amor (Where True Love and Charity Are Found). Richard Proulx, SATB and 6 handbells, G.I.A. Publications, G-1983, 50¢ (M—).

The handbells add color to the chorus which has a more significant role; the bell music is very easy. The chorus has both a Latin and English version for performance and has various arrangements of the same thematic material. Each verse is somewhat altered, but the melody remains the same throughout. It closes with a quiet "Amen." The basic character of this anthem is chant-like, and this would be appropriate for a church performance.

Ring and Sing Alleluia! Carlton R. Young, two part mixed and handbells, Agape (Hope Publishing), RS 7700, 35¢ (E).

This happy anthem has three verses which are all similar. The recurring unison alleluia is interjected throughout each verse. The handbell music is chordal and will need a large range of bells, but it is not difficult. This simple piece would be especially good for a youth choir and the ranges fit the junior high age with the choral parts on two staves.

Psalm 133. Alec Wyton, SSA, organ and optional handbells, Alexander Broude Inc., GP-303, 50¢ (E).

The optional handbells play a melody which is notated on the right hand of the organ part. The keyboard music is easy and except for a moderately busy section, almost all is sustained chords and melody. The choral lines are easy with ranges suitable for a high school chorus. There are mild dissonances which add a haunting character and make this a very attractive psalm setting where each chorus section sings alone as a solo.

I Have A Secret. Norma S. Anderson, unison, piano and handbells, Augsburg Publishing House, 11-1883, 40¢ (E).

This price of 40¢ includes another two-part anthem titled "There Once Was A Man" which is on the other side of the music, but it does not use handbells. "I Have A Secret" is two pages long and suitable for a children's chorus. There are two verses and a refrain with the handbells playing an upper obbligato part. The anthem is easy and has repetitive material.

Bless the Lord, O My Soul. Modest Mussorgsky (1839-1881), arr. by Robert S. Hines, unison or two parts, keyboard or handbells, Elkan-Vogel, Inc., 30¢ (E).

There are only two pages to this simple anthem. 23 handbells are required and their music expands to three staves. The two parts occur in the middle of three verses, but the harmony part could be eliminated if necessary. This easy piece could be sung by a children's group, but an adult handbell choir would be needed to perform the accompaniment which is more difficult than the vocal lines.

Rejoice! Nancy E. Hill, unison or two parts, piano and handbells, Broadman Press, 4560-59, 40¢ (E).

Most of this anthem is in unison and the keyboard part is very simple. The 24 bells have both chordal and melodic material for them. The chorus has some whispering areas and four separate speakers are used; they speak over a piano accompaniment but their material is not rhythmically notated. This anthem would be suitable for a church choir wanting easy material that is different in style. The music

is tonal and traditional, but the extra events add a freshness to the work.

Today Is Salvation Come. Raymond H. Haan, SATB and 4 handbells, G.I.A. Publications, G-2115, 35¢ (E).

Most of the three pages of music are for a two-part mixed chorus with the true SATB texture at the end on an "Alleluia" text. The two parts are antiphonal and then later canonic. The handbells play a consistent melodic ostinato pattern with a chord on the final measure. This is easy music that could be sung by any small church choir.

A Christmas Handbell Suite. Eugene Butler, Full set of handbells, Agape (Hope Publishing), No. 765, \$1.50 (M).

The suite consists of an introduction and five movements with each having a title reflecting some aspect of Christmas such as Angels, Wise Men, etc. Although intended as a single work, movements could be extracted for separate performance. The parts are written on two staves and it looks similar to a keyboard score. The harmony is very traditional yet quite tasteful. A large handbell choir will be needed with some chords having 10-11 notes in them. This is attractive music that will be enjoyed by the performers and the congregation during the Christmas season.

Additional Handbell Works Not Reviewed But Recommended.

Allen, Lanny. *Immortal Love, Forever Full*. SATB, trumpet and handbells. Broadman Press, 4562-03, 50¢ (M).

Beck, Theodore. *A Christmas Processional*. Equal voices, keyboard and handbells, Concordia Publishing House, 97-5385, \$3.25 full score (M+).

Biggs, John (editor). *Mass Of Tour-nai*. SAB, instruments and handbells, Mark Foster Music Co., GP-11 \$2.00 (M+).

Burroughs, Bob. *Ye Are the Salt*. SATB and handbells. Broadman Press, 4562-52, 40¢ (M).

Mary E. Caldwell (arranger). *Carol of the Midnight Bell*. SATB, organ and handbells, Belwin-Mills Publishing Co., GCMR-3386, 50¢ (M—).

Hopson, Hal. *A Christmas Antiphonal*. SATB and handbells, Agape, HH 3900, 30¢ (E).

Horman, John. *The Sounds of Christmas*. SATB, keyboard and handbells. Hinshaw Music Inc., HMC-357, 50¢ (M+).

Johnson, David N. *Come, Be Joyful, Raise a Shout!* SAB, handbells and optional percussion. Augsburg Publishing House 11-1838, 50¢ (E).

King, Larry. *Introit for a Feast Day (Salve Festa Dies)*. SATB, organ, handbells and congregation ad libitum. G.I.A. Publications, G-2125, 45¢ (E).

McCray, James. *Four Introits*. Unison and handbells. Alexander Broude Inc., AB 843, 60¢ (E).

Powell, Robert J. *Psalm 146*. SB voices and 5 handbells. G.I.A. Publications, G-2089, 45¢ (M).

Shellenberger, Thomas. *Hodie Christus Natus Est*. SATB and handbells. Hope Publishing Co., CD 1603, 45¢ (M).

Wehr, David. *Lord of All Being, Throned Afar*. SATB with youth choir or solo and handbells. Belwin-Mills Publishing, GHCS 21, 30¢ (M).

Wyton, Alec. *For All The People*. SATB, 2 trumpets, 2 trombones, timpani, organ, unison congregation and handbells. Alexander Broude Inc., GP-412, \$2.50 (M+).

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**Honors and
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Nils Vigeland was the winner of the
organ composition prize in this year's
AGO-New York City chapter national
composition contest. Mr. Vigeland's
work, "The Mendelssohn Sonata," was
given its premiere by Leonard Raver
Feb. 5 at Saint Peter's Church, City-
corp Center, as part of the chapter's
winter convocation. In addition to a
cash prize and performance, the award
also provides for publication of the
work by Hinshaw Music.



Larry Schipull, a senior organ and
piano major at Drake University, Des
Moines, Iowa, was recently named the
winner of the national collegiate organ
auditions sponsored by the Music
Teachers' National Association, at the
M.T.N.A. convention in Seattle. Mr.
Schipull is a student of Carl Staplin
at Drake and also tied for first place
in the national organ playing competi-
tion sponsored by the First Presbyter-
ian Church of Ottumwa, Iowa. He
plans to study with Mme. Marie-
Claire Alain in the spring of 1980.
Judges for the Seattle contest were
John Ellis (University of Montana),
Edward Hansen (organist and choir-
master, Plymouth Congregational
Church, Seattle, site of the competi-
tion), and Robert Griffith (Ohio Wes-
leyan University).



Jackson Hill, music faculty member
at Bucknell University, has been
named winner of the \$5000 McCollin
prize, awarded by the Musical Fund
Society of Philadelphia, for his "Fan-
fare and Alleluia" for organ and
brass quartet. Dr. Hill was also the
winner of the choral and organ com-
position awards of the New York City
AGO chapter last year.

Robert Poovey, a 1979 high-school
graduate from Greensboro, NC, has
won first place in the Strader organ
competition at the College-Conserva-
tory of Music, at University of Cincin-
nati. He receives a full tuition scholar-
ship from the university and will be-
gin his organ studies there in Septem-
ber. Catharine Crozier, Harold Gleas-
on, and David McVey were judges for
the national competition.

Noel Mander, organbuilder in Lon-
don, England, has been awarded an
M.B.E. in the Queen's New Years
Honours List, becoming the first build-
er to be so honored. Mr. Mander is
also a Fellow of the Society of Anti-
quaries, an award he shares among
organbuilders only with Arthur Hill,
who received the fellowship a century
ago.

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The Methuen Memorial Music Hall in Methuen, MA, has been added to the list of significant American buildings on the roster of the National Register of Historic Places. The building, erected by Edward F. Searles at the beginning of this century, houses the 4-manual organ of 84 stops and 115 ranks originally installed by the Walcker Company in Boston's Music Hall in 1863. The instrument was equipped with new windchests, action, and console by the Methuen Organ Company in 1909, underwent a substantial tonal reconstruction and console modernization by G. Donald Harrison of the Aeolian-Skinner firm in 1947, and most recently had new chorus reeds installed in the Great division in 1979-71 by the Andover Organ Co. The organ is heard regularly in a Wednesday evening recital series during the summer.

Fernand Létourneau has announced the establishment of his organbuilding company, Orgues Létourneau Limitée in Sainte-Rosalie, Québec. A native of Saint-Hyacinthe, Mr. Létourneau previously worked for the Casavant firm.

Here & There

Gillian Weir recorded the complete works for organ by Olivier Messiaen during the winter on the large Möller instrument at the National Shrine of the Immaculate Conception in Washington, D.C. The performances are being broadcast this year by the British Broadcasting Commission as the organ segment of its tribute to the composer's 70th birthday.

"The Art of the Organ" is a series of programs featuring organists and organs in and around the Chicago area being broadcast by the College of Du Page radio station WDCB-FM (90.9) on Sunday evenings at 7. The programs were recorded from live recitals and produced for the station by Gerald G. Le Compte.

Cantus Press is a new music publishing division announced by Triune Music of Nashville/New York. This division will continue the church music catalog already established by the parent firm and will issue editions from all major periods of music history, as well as contemporary works.

Divisions, a quarterly journal "for the Art and Practice of Early Musick," has been established in Ohio. Not directed toward any specific performing medium, the first issue contains William Hullfish's article on improvising divisions as directed in the treatises of Christopher Simpson and Pauline E. Durichen's translation of the flute method by Antoine Mahaut, as well as reviews and other material. Further information is available from Divisions, P.O. Box 18647, Cleveland Heights, OH 44118.

Marilyn Mason, chairman of the organ department at the University of Michigan was a featured speaker at the institution's 56th annual honors convocation in Ann Arbor on April 6. Prof. Mason emphasized the importance of being prepared when an opportunity presents itself and spoke of three rules for artistic success she learned from Nadia Boulanger: "Develop on stone and provide a firm foundation in constant practice; freedom is mastery over technique — only constant practice provides such mastery; and one becomes a musician by doing at least a little bit every day."

David Britton, west coast organist and teacher, has resigned his position as organ department head at California State University, Northridge, and moved to San Francisco, where he has established his own studio and installed a 13-rank organ built by Rudolph Janke of Germany. Dr. Britton continues in his position as a faculty member at the California Institute of Technology Humanities Department in Pasadena and is preparing additional recording and concert engagements.

Ronald Wyatt, director of music at Trinity Church, Galveston, has been appointed to the Diocese of Texas' Commission on Church Music. He has been director of the diocesan junior choir festival for the past four years and has been organist-choirmaster for the diocesan council.



Robert Glasgow, Helen Kemp, David Wacker, Michael Elvestrom, and Leonard Van Camp were guest artists at the University of Evansville's Annual Church Music Festival, March 2-4. Pictured above are (left to right) Mr. Glasgow, Douglas Reed, Mrs. Kemp, and Robert Rapp.



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A Performer's Guide Through Historical Keyboard Tunings

by Martin B. Tittle

Tuning, for most of us, is at best uninteresting, and at worst, boring. We have all seen articles and books on this subject before, and have yawned or staggered through their complex mathematics and voluminous historical references without any of it having much effect on our performances.

The question most of these tomes neglect to answer first is, "Why should we care about historical tunings at all?" The reason is that tuning is rightfully a part of performance practice, and so should be just as historically accurate as any other part of our interpretive style. Tuning in keyboard instruments is entirely responsible for the size, and therefore the sound, of all the available intervals, and anyone who has ever heard a pure major third and a Pythagorean one side by side can testify that, while they look the same on the printed page, they are definitely not created equal. Before we ever start playing, the sound of the music we will create has already been predetermined by the tuning, and that's why we should care about it.

The next logical question might be, "Why were these historical tunings ever forgotten if they are really so important to the music?" The truth is, they weren't forgotten at all; they were discarded! The 19th century, with its marvelous technical advances, came to feel that it was somehow the culmination of the past, that the past in most if not all respects had been only an effort toward its own greatness. From this basis, it was obvious that the past must be modernized and its feeble efforts made perfect, so the old instruments, performance practices, and tunings were discarded over a period of years in favor of the piano, Romantic interpretation, and equal temperament. Since then, the pendulum has swung back the other way with the revivals of historically correct instruments, historically accurate interpretation, and finally historical tunings.

Having dispensed with these preliminary considerations, let's outline our approach to this subject. We as performers need to know just enough history to be able to

see how different genres of tuning relate to each other and to music, so we'll cover that first. Then we'll deal with general considerations about tuning any temperament, and finally get down to specific tuning recipes for representative examples of the principal types of tunings.

HISTORY

1450 is a good year to begin a history of tuning for stringed keyboard instruments because it antedates the oldest surviving stringed keyboard by some 30 years and lies in a period when there was little innovation in tuning. The tuning in use around 1450 is today called medieval Pythagorean, and is simply a construction of eleven consecutive pure fifths, usually beginning on G \sharp and ending on E \flat .

There are two main features of Pythagorean tuning we need to remember. First, it contains one "wolf," or musically unusable interval, the diminished sixth G \sharp -E \flat . Second, it contains two different kinds of major thirds. One is very wide and, consequently, rather harsh-sounding to our ears; the other is, for practical purposes, pure. There are eight of the wide thirds lying in the common keys near C, and four of the near-pure

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ones in the distant keys of B, F#, C#, and "G#". Of these four, the one on G# can't be used because it's trapped in the G#-Eb wolf. The other three, however, form triads that are almost completely pure.

From this information, it's easy to see that medieval Pythagorean had two main attributes: purity, in the form of the pure thirds, in the distant keys, and utility in the form of 22 usable triads out of the 24 possible in a twelve-note octave. The entire history of Western keyboard tuning from 1450 on is basically the story of various attempts to amplify one of these mutually exclusive attributes at the expense of the other.

In 1482, a Spaniard named Ramis transposed medieval Pythagorean around so that the pure thirds lie in the more commonly used keys of F, C, G, and Bb, and this signals that the quest for purity is on. Musicians of this time were fascinated and attracted by the sound of the pure third, and even though some wanted to expand Pythagorean's utility by moving away from this purity, they were evidently outnumbered.

The obvious next step in the search for purity, acoustically, was to try to tune exclusively by pure thirds and pure fifths, a tuning form we call just intonation. Unfortunately, on a keyboard with only twelve notes per octave, just intonation was too limiting to ever get much use. It had only twelve good triads, so composers could only use 50% of the octave's harmonic resources compared to the 90% available in Pythagorean. Since the emphasis in the search for purity was on pure major thirds, a collective decision was made in

the early 1500's to temper, or intentionally damage the purity of the fifths, in favor of getting more useful triads.

This type of tuning, with the narrow fifths and relatively pure thirds, is called meantone, and for a tuning system based on the pure major third, it is the ultimate. If we insist on both pure thirds and

pure octaves, only two of the three consecutive major thirds that comprise each octave can ever be pure at any one time. The remaining third will really be a diminished fourth, which sounds badly out of tune and is almost worthless as a musical interval. Thus, meantone allows use of two-thirds of the octave harmonic resources, or 16 of

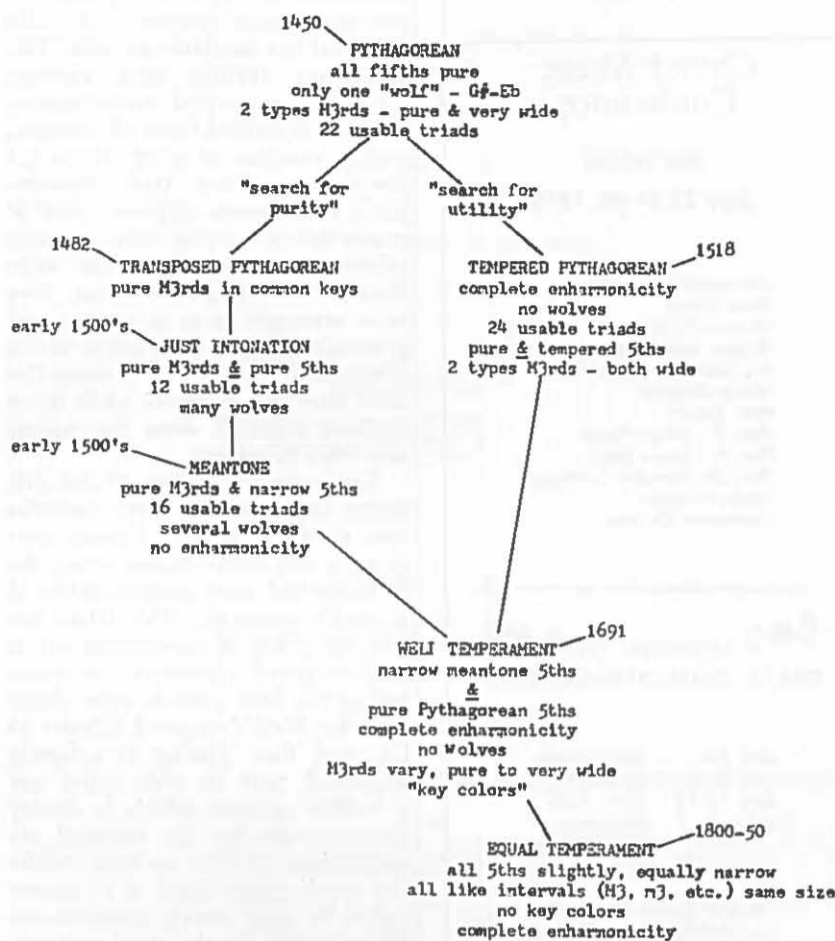
the 24 possible triads, and while this may sound like a rather puny addition to just intonation's resources, it was significant, as evidenced by the large body of 16th- and 17th-century works written for meantone.

In addition to the limitation on harmonic resources, meantone imposed another restriction on composers: it allowed no enharmonicity. Today, with our heritage of 125 years of equal temperament, we almost take enharmonicity for granted, but meantone allows no such familiarity. If the raised key between G and A is tuned pure to E, then it is a G# and nothing else. Play it with C, and we'll have just what the printed page says: a diminished fourth, which sounds literally awful. So where Pythagorean had only one "wolf", the unusable G#-Eb, meantone has several.

Although meantone continued in use through the mid-19th century, the mainstream of music had taken several different turns by then. Around the end of the 17th century, composers began to need and want enharmonicity, a problem they had been rather ingeniously avoiding in meantone for some time. There had been previous interest in enharmonicity at the turn of the 16th century, when meantone was adopted, but it stayed largely on the fringe of musical thought, limiting its influence for the most part to Elizabethan England.

In 1691, the German theoretician Werckmeister described a type of tuning called *wohltemperiert* which used both the narrow fifths of meantone and the pure fifths of Pythagorean. This "well temperament" provided complete enharmonicity, (Continued overleaf)

Figure 1
HISTORY OF KEYBOARD TUNING, 1450 - 1850



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Performer's Guide

(continued from p. 9)

eliminated all the wolves present in previous tuning systems, and made all tonalities available for use. The important feature that distinguished it from equal temperament, which also offered these advantages, was its creation of color effects for the different keys. Well temperament had several different sizes of major thirds, varying from the pure thirds of Meantone to the wide thirds of Pythagorean, and they were arranged so as to change size gradually around the circle of fifths. Those thirds closest to C were the most pure and tranquil, while those furthest from C were the widest and most dissonant.

This coloristic effect of the different keys had two uses: modulatory contrast, so the listener was given a real aural change when the tonic shifted, and augmentation of a work's character. This latter use can be easily demonstrated on a well-tempered instrument by transposing the first prelude from Book I of the *Well-Tempered Clavier* to C#, and then playing it properly in C. C#, with its wide third, has a bubbly vivacity which is clearly inappropriate for the tranquil arpeggiations of this prelude, while the much purer third of C accentuates its calm stately progressions. C# is perfect for the third prelude, with its lively oscillating 16th notes, and when this prelude is transposed to C, it sounds dull and muted. Thus, well temperament not only provided needed enharmonicities, it added a coloristic dimension to music which gave the doctrine of the affections a real vehicle for expression.

Around the turn of the 19th century, however, music became more densely textured and much more harmonically complex, to the extent that these key colors began to get in the way, and this led to the rise of equal temperament, the tuning we use today. Equal temperament had complete enharmonicities, but differed from well temperament

in having only one size fifth and one size major third. This allowed all triads and tonalities to have the same color, so composers could modulate from one to another without a jangle of colors to interrupt their transition.

And that is all we as performers need to know about the history of keyboard tuning. If we can visualize in one mental picture the progression through four centuries from medieval Pythagorean to the purity of Meantone, on to the partial purity and increased utility of well temperaments, and finally on to the total impurity and increased versatility of equal temperament, then we understand the performing aspects of this subject. For the curious who want more detailed information, J. Murray Barbour's classic *Tuning and Temperament* will be required reading.

TUNING: GENERAL CONSIDERATIONS

In tuning harpsichords and clavichords, we have to tune both tempered and pure intervals. To tune the former, we need an understanding of the phenomenon of "beats" and how to use them in common tempered intervals. To tune pure intervals we need to know the checks that prove and insure their absolute purity. Before discussing either of these matters, however, it might be best to get a few fundamentals out of the way.

First of all, when we decide to tune a certain note, it's best to start by dropping the pitch slightly regardless of where we eventually want to move it. That way, if we're not on the right pin, we'll find out without the danger of breaking a string.

Next, we should continually remind ourselves not to succumb to the temptation to bend the tuning pins when the pitch is almost correct and needs only a small adjustment. Tuning pins should be turned, and bending just distorts the pin, crushes the pinblock, and creates an unstable tuning in the process.



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Third, if we are going to temper an interval, we should remember to tune it pure first and then make it wide or narrow as the tuning directions instruct. Trying to shoot straight for the end result without this intermediate step many times gives us an interval which beats correctly but is entirely wrong because it's tempered on the incorrect side of pure.

Fourth, we should never try to do a really nice tuning if the pitch of the instrument has to be changed any appreciable amount. Better to go through all the registers two or even three times than to struggle for the impossible goal of stability and accuracy while the soundboard is heaving under the stress of large tensile changes.

Finally, if we think we have a false string, we should check to make sure it is firmly seated on the nut and bridge. A string which has climbed its pin at either of these locations will sound false even if the wire itself is perfect.

Now let's talk about beats. Why? Because they're the basis for and major tool of aural tuning. For the performing musician, beats might be best described as a "wah-wah" sound caused by the partials or overtones of two notes being out of tune with each other. With an out-of-tune unison, which we've all heard, all the partials of the two strings are out of tune with each other. With most tempered intervals, however, only two partials, one from each of the two strings, lie close enough to the same frequency to beat. So the key, or secret in hearing the beats in tempered intervals is knowing the frequency at which the beating is taking place. If we then focus our attention on that frequency, the beat, which may have been inaudible before, usually becomes clear as day. There is a complicated way for figuring out this beating frequency for any intervals, but it's probably simpler if we just state how to find it for the common intervals we have to temper in most tunings. The chart in figure 2 pro-

FIGURE 2
BEAT LOCATIONS FOR COMMON TEMPERED INTERVALS

If the interval is at:	major third, minor third, perfect fifth, perfect fourth, major sixth,	then the beating takes place:	two octaves above the upper note, two octaves and a fifth above the lower note, one octave above the upper note, two octaves above the lower note, one octave and a fifth above the upper note.
------------------------	---	-------------------------------	---

For example, with the interval: c1-e1, c1-e^b1, c1-g1, c1-f1, c1-a1, we should listen for the beat at: e3, g3, g2, e3, e3.

FIGURE 3 - CHECKS FOR PURE INTERVALS

A. FOURTHS

Pure Fourth M3 - M6 Check

B. FIFTHS

Pure Fifth m3 - M3 Check

C. OCTAVES

Pure Octave M3 - M10 Check m3 - M6 Check P4 - P5 Check

vides this information in a tabular format that is easier to understand and use than the equivalent prose would be.

Now let's get down the checks for pure intervals. We will probably be tuning only three types of pure intervals: octaves, fourths and fifths, and major thirds, and for the last of these, there isn't any easy way to prove you have the third absolutely pure. There are such checks for the other three, though, which are especially useful since we commonly have to tune them in series, where the ultimate purity of each succeeding interval depends on the correctness of all those that came before it.

To prove that a fourth is really pure, use the note a major third

below its lower note and a major sixth below its upper note (see figure 3a). This configuration can be viewed as the first inversion of a minor triad if it helps us visualize it better. The major third and the major sixth should beat the same, regardless of what that beat is and regardless of whether the note we've interpolated below the fourth has been tuned yet or not. In our example, the fourth is c-a, so we interpolate c below it and check to make sure the major third c-e beats the same as the major sixth c-a. (The diamond-shaped notes on the small treble staff above the example just show the position of the beating partials, to remind us where to listen.)

(Continued, page 14)

Is Cabezon the only thing you can play on the Cortez Model?



Photo: Gil Amegga, NYC

The Cortez Model in Saint Luke's Lutheran Church Farmingdale, Long Island

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Tierce 1 1/2'	Larigot 1 1/2'
Mixture II-III 1 1/2'	Cremona 8'
Pedal 30 notes	
Bourdon 16'	Great to Pedal
Bourdon 8'	Swell to Pedal
Choralbass 4'	Swell to Great
Shawn 8'	Tremulant

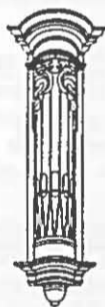


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Chimes	8' Krummhorn
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2' Flautino	8' Octave
1 3/5' Terz TC	8' Bourdon
IV Plein Jeu	4' Choralbass
8' Trompette	4' Flute
En Chamade	IV Mixture
Tremolo	32' Bombard
Swell II	16' Bombard
8' Viole	16' Contra Fagotto
d'Gambe	8' Bombard
8' Viole	4' Clarion
Celeste	4' Krummhorn
16' Contra Fagotto	8' Trompette
8' Trompette	En Chamade

AGO Regional Conventions Noted

Region I — II, Albany, NY, June 25 — 28:

Recitals and concerts include Robert Glasgow (Vierne Symphony V on 1956 Aeolian-Skinner at Cathedral of All Saints), Peter Hurford (Baroque music on 1965 Casavant at St. Paul's Episcopal), Joan Lippincott (20th-century music on 1933/76 Moller at Trinity Methodist), Choir of St. John's, Cambridge, England (George Guest, conductor), Ronald Stallford (Sowerby on 1921 Austin at St. Paul's Episcopal, Troy), Gerre and Judith Hancock (music for two organs on 1976 Schlickers at St. Peter's Episcopal), and Thomas Murray (19th-century music on 1979 Carey at St. Joseph's R.C., Troy). Will Carter will give the keynote address, and workshops will be given by Peter Hurford, George Kent, Maureen Morgan, and Robert Glasgow. One day will be spent in Massachusetts. For further information, contact Genevieve B. Murphy, registrar, 10 123rd St., Troy, NY 12182.

Region III, Baltimore, MD, June 17 — 20:

Recitals and workshops include Miereille Lagace (Music of Buxtehude, French Performance Practices), Frederick Swann (accompanying), and student competition winner. Samuel Gordon will conduct a choral concert and workshop (Tonal Production in Choral Work), Lowell Riley will present slides and tapes of European organs, and Maureen Morgan will report on the Professional Status Committee. For further information, write John W. Heizer, Zion Lutheran Church, City Hall Plaza, Baltimore, MD 21202.

Region V, Evanston, IL, June 18 — 20:

Recitals, concerts, and lectures will include Grigg Fountain (Hymn Festival), Linda and Peter Crisafulli (flute and harpsichord), Richard Webster (Music of the English Tradition), Wolfgang Rubsam (Bach recital), Hermann Berlinski (his own music), Clyde Holloway, Jose Enrique Ayarra-Jarne (Spanish music), William Ferris Chorale, competition winner, and a festival service. Workshops will be given by Richard Enright, Paul Boumann, Corliss Arnold, Wolfgang Rubsam, and Harriet Ziegenhals. For further information, contact Lee Nelson, dean, 3856 South Parkway Drive, Northbrook, IL 60062 (312/827-6082).

Region VI, Kansas City, MO, June 11 — 13:

Recitalists will include Delores Bruch, John Ditto, Richard Heschke, Marilyn Keiser, John Obetz, George Ritchie, Mary Ellen Sutton, Kathleen Thomerson, Don Vollstedt, and the competition winner. Workshops will be given by Gordon and Helen Betenbaugh, Millicent Daugherty and Ted Stewart, Bev Henson, Marilyn Keiser, Charles McManis, and James Moeser; special events will include Haydn's "Creation" and "Nelson Mass" and a new work by Gerald Kemner. For further information, write Sally Livengood, convention chairman, 5801 Peachtree Lane, Kansas City, MO 64119.

Region VII, Tulsa, OK, June 18 — 20:

Recitals will be given by Robert Glasgow, Gerre Hancock, and the competition winner. Arthur Paister will give masterclasses, and Gerre Hancock will conduct workshops on Service Playing and Improvisation. Other events include an opening service, a concerto concert, and a choral concert. For further information, contact Fred Elder, chairman, 1301 S. Boston Ave., Tulsa, OK 74119.

Region VIII, Eugene, OR, July 4 — 7:

Recitals and concerts will be given by Mark Brombaugh, Joan Lippincott, James Moeser, and Helmuth Rilling; choral works heard will include Mozart C-Minor Mass, Bach Magnificat, and Cantatas 46, 105. Organbuilders John Brombaugh and Ken Coulter will be visited. Workshops will be given on improvisation, service playing, keyboard temperaments, children's choirs, and choral topics. For further information, write Organ Convention, School of Music, University of Oregon, Eugene, OR 97403.

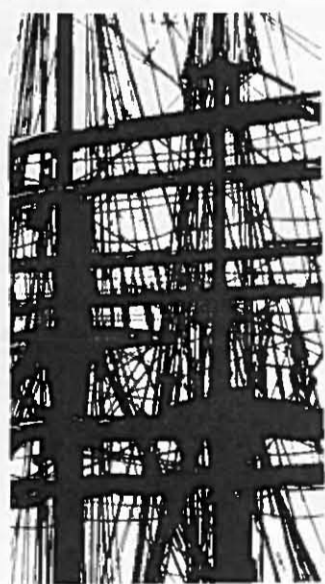
Region IX, Honolulu, HI, June 22 — 27:

Concert and recitals will be given by Gerre Hancock, Joyce Jones, McNeil Robinson, Lynn Zeigler-Dickson, John McCreary, Michael Schneider, and Peter Hallock. Workshops, lectures, and demonstrations will also be included. For further information, contact Katherine Au Crosier, general chairman, P.O. Box 1698, Honolulu, HI 96806.



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Organ Historical Society

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June 26-27

Visits with organs built by unfamiliar nineteenth-century organbuilders will be featured at the 24th annual national convention of the Organ Historical Society when it meets in St. Louis, Missouri, on June 26, 27, and 28. The convention will also include a tour of the Wicks Organ Company factory, where the casting of pipe metal, making of pipes, and construction of instruments will be seen.

Demonstrations will be performed on more than a dozen large and small nineteenth-century tracker-action instruments in and around St. Louis. Represented for the first time at an OHS convention will be instruments by the exceptional organbuilder J. G. Pfeffer, who came to St. Louis from Germany in the mid-nineteenth century. At least four of his organs built between 1862 and 1890 will be heard. Two of them are large, two-manual instruments of more than 30 stops each. Another St. Louis builder, William Metz, will be represented by his opus one, dated 1846.

Also scheduled are visits to St. Louis Cathedral, The Arch, and dinner on a riverboat. For those who arrive on Monday evening, June 25, a pre-convention recital will be given on the 1967 Hradetsky organ at the St. Louis Priory by John Chappell Stowe, winner of the 1978 AGO National Organ Playing Competition. The organ is the first brought to the United States by this Austrian firm.

Other builders to be represented with tracker action at the convention are Kilgen & Son, Hinners Organ Company, Koehnken & Company, W. W. Kimball, and an unknown artisan who built in a Germanic style. The 1872 Koehnken & Company organ will be familiar to those who attended the tenth annual convention in 1965 when the instrument was located in Cincinnati. It found a new home this year.

Recitalists for the convention include Elizabeth Towne Schmitt, John Ditto, Michael Quimby, John Walsh, Ruth Tweeten, Earl L. Miller, David Porkola, Richard Hass, Joseph O'Connor, Stephen McKersie, and Nancy Swan.

Registration information is available from Earl Naylor, OHS convention chairman, 7722 Dale, St. Louis, Missouri 63117. The registration fee of \$27.00 includes transportation to all convention events on air conditioned coaches. Six meals will be provided for an additional \$25.00.

Guild of Carillonneurs in North America

to meet in Lake Wales

June 18-21

The 1979 congress of the Guild of Carillonneurs in North America will be held in Lakes Wales, Florida, June 18-21. Pre-congress events, including a visit to the new carillon at the University of Florida, will take place on June 17, and an excursion to Gainesville and Disney World is planned as a post-congress event on June 22.

The congress itself will center around the well-known Bok Singing Tower at Lake Wales, which houses a 53-bell Taylor instrument built in 1928 and revised in 1966. Recitalists to be heard there include Gordon Slater, Ronald Barnes, Janet Dundore, Ann Jefferson, Jacques Lannoy, Frank Della Penna, Sam Hammond, Beverly Buchanan, William De Turk, and host carillonneur Milford Myhre. Mr. Myhre and Gert Oldenbeuving will also perform on the 49-bell Eysbouts instrument installed this year at the University of Florida, Gainesville. In addition, six student advancement recitals are scheduled.

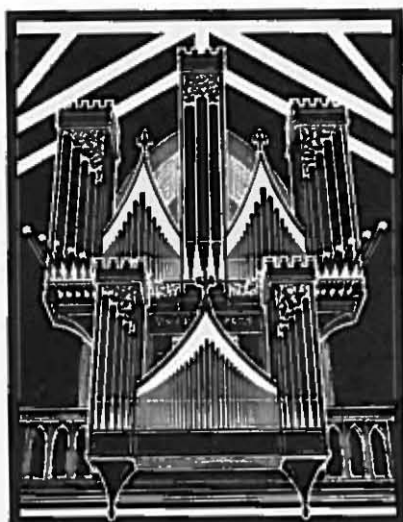
Other events will include business meetings, an organ recital, masterclasses, and a forum. Papers will be given on the Bok Singing Tower, Carillons of the British Isles, the Anton Brees Carillon Library, Belgian Carillon Art Today, and Carillon Abuse and Neglect. A session will be devoted to the 1978 world congress, and free time will be available to play the carillons.

Registration information is available from Mountain Lake Sanctuary-Congress, P.O. Box 268, Lake Wales, FL 33853. A fee of \$25 covers registration for the entire congress or any part of it. Housing will be at area motels.



Above: 1874 J. G. Pfeffer + Son, 2-33, with detached, reversed console, in St. Vincent de Paul R. C. Church, St. Louis; below: 1890 J. G. Pfeffer + Son, 2-34, in St. Joseph's Shrine, St. Louis, as viewed from first gallery.

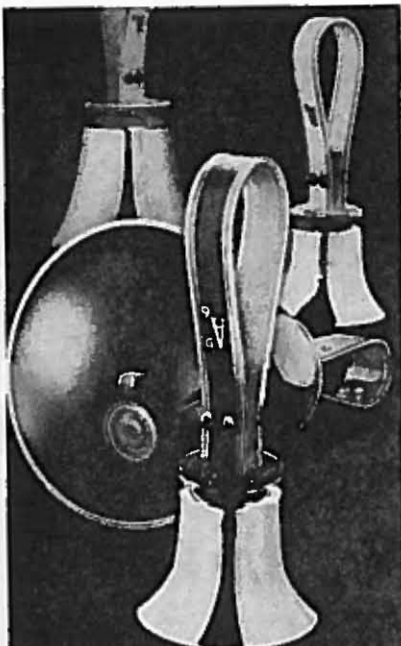




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Performer's Guide

(continued from p. 11)

To prove that a fifth is pure, we make it into a minor triad in root position by adding the appropriate note in the middle, and then check to see that the two thirds in the minor triad beat the same. In the example, our fifth is e-b, so we add g in the middle and insure that e-g beats the same as g-b. Again, it doesn't matter whether g has been tuned yet or not, as long as it's definitely some sort of g and not an f#.

There are three checks for pure octaves, so we can choose whichever is easiest, or use different ones in different areas of the keyboard. As figure 3c shows, the first check just adds a major third below the octave and requires the resulting major third and major tenth to beat the same. With the octave e-e¹, we'd add c and see if c-e beats equally with c-e¹. This check can even be expanded for checking double octaves, in which case the major seventeenth formed by c and e² would still beat the same as the other two check intervals.

The other two octave checks operate by dividing the octave rather than adding a note outside it. One divides the octave into a lower minor third and an upper major sixth, saying, again, that both intervals beat the same when the octave is pure. Example: e-e¹ is pure when e-g beats the same as g-e¹. The other check divides the octave into a lower fourth and an upper fifth which beat equally. Example: e-e¹ is pure when e-a beats the same as a-e¹.

In closing the general comments on tuning, let's not forget the relative importance of the various areas of tuning. The most important tuning we do in preparing our instruments is tuning the two 8' registers in unison, because unison errors are the easiest to hear and are perhaps the most offensive. Next in importance will be the octaves, both within each register and between the 4' and 8' strings, since errors here will again protrude mercilessly in our performance. Least in im-


portance, contrary to popular thought, is the temperament, so if we can't temper perfectly, we shouldn't think all is lost. Rather, we should just do the best we can and then get those unisons and octaves perfect. Unless our tempering error is really bad, this will get us by while we improve tempering through practice. Similarly, if we have only a short time to tune, we should adopt a "get-it-right-but-get-it-quick" attitude toward the temperament and spend the majority of time on the octaves and unisons.

For those with difficulty hearing or counting beats, there is a commercial electronic instrument called a Beat Rate Meter (available from Meflek, 562 Eldora Rd., Pasadena, CA 91104). When set for a certain frequency, it amplifies any beating at that frequency in headphones and gives a digital readout of the beat speed.

TUNING: SPECIFIC TEMPERAMENTS


For schematic diagrams of four of the five tuning recipes we will discuss, see figure 4. In these diagrams, the white notes are the ones being tuned in each interval, and the black notes, the ones that have already been tuned. Bar lines just divide the procedures at appropriate points and serve no other purpose. Above each interval are two numbers. The lowest is the beat speed of the interval in beats per second, the common way of stating how tempered an interval is to be. The number on top is a metronome marking identical to this beats-per-second figure, in case this is more helpful in feeling how fast the beats will be. In some cases, the corresponding metronome marking is above the metronome scale, so we have to do some logical interpolation. For instance, if the metronome marking given is 436, that could easily be 16th notes at 109 or triplets at 145. In all cases shown here, fifths and minor thirds are to be tempered narrower than pure, and fourths and major thirds, wider than pure.

There is no schematic diagram for medieval Pythagorean, because


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FIGURE 4 - TUNING RECIPES

♩ = NOTE BEING TUNED ♩ = NOTE ALREADY TUNED

A. TEMPERED PYTHAGOREAN



B. MEANTONE



C. WELL TEMPERMENT



D. MARPURG I



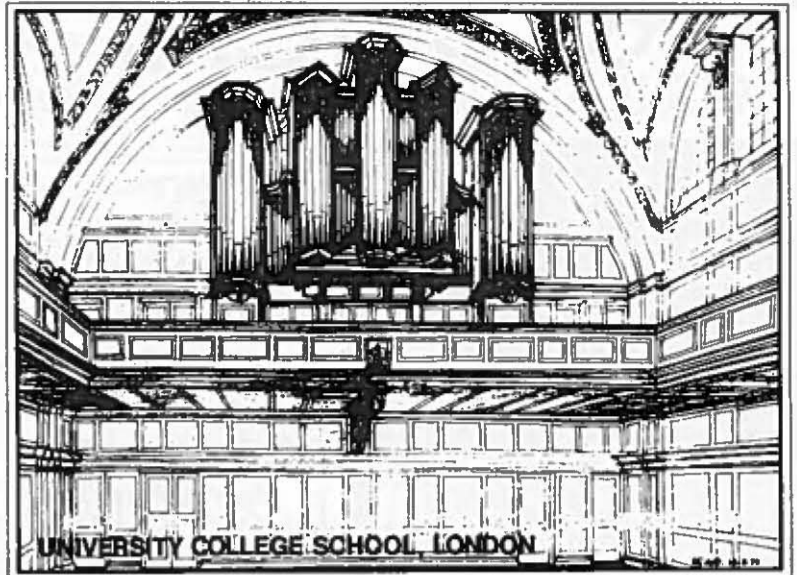
it's too simple to require one and we rarely if ever need it for performance. If we wish to tune it, just begin with middle C, tune through the flats to E_b by pure fifths and fourths, and then go back to C and tune through the sharps to G_# the same way, checking the purity of each fifth and fourth along the way. The major thirds above B, F_#, C_# and G_# will come out almost pure if our line of fifths and fourths is accurate, and the other thirds will have that shrill, uncountable beat speed characteristic of the widest major thirds in musical history.

We might want to try out tempered Pythagorean for Elizabethan music, so this tuning is diagrammed in the first schematic (figure 4a). We begin with C, tune it to our tuning fork, tune the fifth F-C pure, and then promptly forget about the F until the end of the tuning. We turn immediately to the sharps and tune by pure fifths and fourths from C to B, as shown. We then

tune F_# so that the major third D-F_# and the fourth F_#-B beat the same at about 4½ beats per second, or M.M. 276 (8th notes at 138). Once this is accomplished, we pretend the F_# is now a G_b, since the notes in this tuning are enharmonic, and finish up by tuning from our G_b to B_b by pure fifth and fourths. This should leave the fourth F-B_b beating slightly over 5 beats per second, or M.M. 312. The major thirds above C, G, F, and F_# should sound rather harsh and shrill, and the others should be pretty much like the equal-tempered thirds we're used to.

Next is the schematic for the most common variety of meantone tuning. Notice that even though every fifth in this tuning is tempered, this tuning recipe only requires us to directly temper three; the others all turn out correctly tempered when we lay in the pure major thirds. First, after tuning middle C pure to our tuning fork, (Continued overleaf)

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- 6. Piccolo.....1ft
- 7. Mixture...IV.....2ft
- 8. Cromona.....8ft

i. Swell to Great

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- 14. Principal.....2ft
- 15. Tierce.....1½ft
- 16. Sharp Mixture...III.....1ft
- 17. Cor Anglais.....16ft
- 18. Trumpet.....8ft

ii. Tremulant

Pedal Organ

- 19. Bourdon.....16ft
- 20. Principal.....8ft
- 21. Gedackt.....8ft
- 22. Wide Octave.....4ft
- 23. Trombone.....16ft

iii. Great to Pedal

iv. Swell to Pedal

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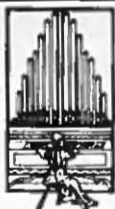
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Performer's Guide

(continued from p. 15)

we tune the fifth F-C so it beats slightly more than 1½ beats per second (M.M. 96). Then the fourth F-B \flat is set wide at a fast 2 beats per second (M.M. 132). Next, E \flat -B \flat is narrowed to exactly 1½ beats per second (M.M. 90), and compared with the F-C to make sure it's slightly slower. From there on, we add all the other notes by tuning them as pure thirds from these four. From C, tune pure up to E, and then pure up to G \sharp from E. From F, get A and C \sharp . From B \flat , get D and F \sharp . Finally, from E \flat , derive G and B. If our music calls for accidentals other than these (F \sharp , C \sharp , B \flat , E \flat , G \sharp), we go back and retune the appropriate raised keys. For G \flat , tune a pure third with B \flat ; for D \flat , a pure third with F. A \sharp is a pure third above F \sharp , D \sharp a pure third above B, and A \flat a pure third below C.

As we tune the octaves above this temperament, we should listen carefully to the pure major thirds. Since we had no check for them as we set the temperament, it's possible we left a very slow beat in one which will show up as a faster beat an octave or two higher. Naturally, if we hear a beat in one of these treble thirds, our first suspicion should be an impure octave. Only after doing thorough octave checks should we decide that a correction in the temperament is in order.

For well temperament there are two representative samples that differ only in the tuning of the last two notes, so we'll state them both. Begin with C in both cases and tune pure fifths and fourths through the flats to G \flat . Then tune D so B \flat -D beats the same as D-F \sharp , almost 7½ beats per second, or M.M. 438. Then, using this newly tempered D, tune G so the fourth G-C beats equally with G-D at around 2 beats per second (M.M. 126). Next tune A so F-A beats the same as A-D, at almost 3 beats per second (M.M. 168). Now comes the decision: if we want the temperament commonly attributed to Kirnberger, we tune E as a pure third above C, and tune the key we usually call B as C \flat , a pure fifth down from G \flat . If we want the equally common Werckmeister III, we tune E as a pure fifth above A, and then B a pure fourth below E.

The triads of C and G are better in Kirnberger than in Werckmeister III, which improves the Kirnberger triads of E and B at the expense of making the C and G a bit worse. The far keys are equally harsh in both tunings. This just means Kirnberger is probably better for pieces in the keys very near C with few accidentals, while Werckmeister is better for pieces with many sharps and flats.

Finally, it would seem logical to arrive at equal temperament, but instead, on our schematic diagrams, we see something called "Marpurg I" (that's the letter "I", not a Roman numeral). The Marpurg I was a "rival" of equal temperament around the turn of the 19th century because the major thirds of both tunings are exactly the same. At the same time, the Marpurg is much easier to tune, requiring only two tempering steps instead of equal temperament's eleven, so for our purposes, it's a perfect substitute. Had musicians continued to tune their own instruments, some tuning of this kind would have undoubtedly prevailed.

Begin as usual by tuning C to the fork, and then tune F-C as a pure fifth. Now tune F-B \flat a little over 3 beats per second wide (M.M. 192), and then continue from B \flat to D \flat using pure fifths and fourths as shown. Go back to C and start through the sharps by tuning C-G and D-G pure. Then tune A-D as another wide fourth, this time at exactly 4 beats per second (M.M. 240). Compare it with the F-B \flat fourth to make sure it's slightly but noticeably faster. Then continue on from A to F \sharp by pure fifths and fourths as shown. This should leave us with a tempered fourth between C \sharp and F \sharp which beats exactly 5 beats per second (M.M. 300). Compare this fourth with the other two to make sure there is an orderly progression of beat speeds from F-B \flat to A-D to C \sharp -F \sharp . Now go through and play a chromatic scale in major thirds, listening to the beats produced by each one. They should get gradually faster from one to the next, so if there's a jump between two adjacent thirds, or two that beat the same, that error will have to be cleaned up before we expand the temperament to the rest of the instrument.

ACKNOWLEDGMENTS

I wish to express appreciation to Owen Jorgensen, author of *Tuning the Historical Temperaments by Ear*, for my initiation into this subject and for several of the tuning recipes above. Helpful suggestions and critical comments from Bernhard Billeter, A. C. N. Mackenzie of Ord, and Maurice Cochrane are also warmly acknowledged.

Mr. Tittle holds a Bachelor of Music degree in piano performance from the University of Michigan, and has given guest lectures on historical tunings both there and at National Music Camp, Interlochen, Michigan. He has authored "A Brief History of Keyboard Tuning" for the Piano Technicians Journal, and writes a continuing series of technical articles for The Piano Quarterly.

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Calendar

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

UNITED STATES East of the Mississippi

- 5 MAY**
*David Hurd, masterclass; 1st Baptist, Pittsfield, MA 10 am
Paul A Jacobson; Zion Lutheran, Carlinville, IL 7 pm
- 6 MAY**
Warren R Johnson; St Dominics, Portland, ME 4 pm
Music of Gabrieli; 1st Church Congregational, Cambridge, MA 5 pm
*David Hurd; 1st Baptist, Pittsfield, MA 4 pm
Concert in Dance; Trinity Church, Newport, RI 4 pm
Virgil Fox; Riverside Church, New York, NY 3 pm
Paul-Martin Maki with strings; St Michaels Church, New York, NY 4 pm
Quentin Faulkner; St Thomas Church, New York, NY 5:15 pm
Stephen Smith & Mary Sherman Caskey; Grace Episcopal, Middletown, NY 7 pm
Choral concert; Trinity Church, Princeton, NJ 4:30 pm
David A Weadon; Westminster Choir College, Princeton, NJ 8 pm
Edwin A Ohi, organ-harpsichord with orch; Emmanuel Lutheran, Philadelphia PA 4 pm
Franklin & Marshall Choir; Trinity Lutheran, Lancaster, PA 5 pm
Myron Leet; 1st Presbyterian, Wilkes-Barre, PA 8 pm
Audley Green, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Roger Farabee; Davidson College Presbyterian Church, NC 8:15 pm
Richard Anderson; St Philips Cathedral, Atlanta, GA 5 pm
Jr Choir Festival; 1st Methodist, Jacksonville, FL 4 pm
Schubert Mass in G; Park Lake Presbyterian, Orlando, FL 4 pm
Robert Troeger; Art Museum, Cleveland, OH 2:30 pm
Todd Wilson; 1st Congregational, Columbus, OH 4 pm
Bach Cantatas 4, 56; 7th-day Adventist, Kettering, OH 8 pm
Kit Stout; Roberts Park United Methodist, Indianapolis, IN 4 pm
Vaughan Williams Dona Nobis Pacem; Valparaiso Univ, IN 8 pm
Handbell concert; 1st Presbyterian, Deerfield, IL 7:30 pm
Student recital; Grace Episcopal, Lake Park, IL 3 pm
Charles F Roden, piano; St Marks Lutheran, Madison, WI 2 pm
*Marianne Webb; St Marys Cathedral, Peoria, IL 3:30 pm
- 7 MAY**
Frederick Swann; Old Stone Church, Cleveland, OH 8 pm
- 8 MAY**
Quentin Faulkner; 1st Presbyterian, Binghamton, NY 8:15 pm
- 9 MAY**
Music of Byrd; St Thomas Church, New York, NY 12:10 pm
George Baker; Alice Tully Hall, New York, NY 5:30 pm
Jon Gillock with harp; Church of the Ascension, New York, NY 8 pm
Eileen Guenther; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Clarence Semmes, baritone; Central Presbyterian, Lafayette, IN 12:05 pm
- 10 MAY**
David A Weadon; Busch-Reisinger Museum, Harvard C, Cambridge, MA 12 noon
Clyde Holloway; 1st Presbyterian, Columbus, GA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

- 11 MAY**
Carlton T Russell; Wheaton College, Norton, MA 8:30 pm
Thomas Richner; 1st Christian Scientist, Red Bank, NJ 8 pm
Choral festival; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
20th-century hymnody; MacMurray College, Jacksonville, IL 8 pm
- 12 MAY**
Choir concert; Grace Church, Brooklyn, NY 7:30 pm
Quentin Faulkner; Abyssinian Baptist, Harlem, NY 8 pm
Childrens voice festival; St James Cathedral, Chicago, IL 3 pm
Choral festival; Univ of Chicago, IL 8 pm
- 13 MAY**
Louie L White memorial Concert; Church of the Ascension, New York, NY 4 pm
Odile Pierre; St Jean Baptiste, New York, NY 4 pm
Ronald Berresford; St Thomas Church, New York, NY 5:15 pm
John A Davis Jr; Cadet Chapel, West Point, NY 3:30 pm
Collegium Musicum; Trinity Church, Princeton, NJ 8 pm
Choral festival; Cathedral of Mary Our Queen, Baltimore, MD 4 pm
Fred Bahr; Washington Cathedral, DC 5 pm
Handbells concert; 1st Presbyterian, Wilmington, NC 5 pm
Florence Hines; St Philips Cathedral, Atlanta, GA 5 pm
Gale Kramer; United Methodist, Lakewood, OH 4 pm
Ray Ferguson; Bushnell Congregational, Detroit, MI 7:30 pm
Donald Renz; Epiphany Lutheran, Detroit, MI 7:30 pm
Choir festival; Zion Lutheran, Ann Arbor, MI 11 am
- 15 MAY**
McNeil Robinson; St Peters Lutheran, New York, NY 8 pm
Odile Pierre; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Todd Wilson; St James Episcopal, Richmond, VA 8 pm
*John Rose; Independent Presbyterian, Birmingham, AL 8:15 pm
- 16 MAY**
Music of Britten; St Thomas Church, New York, NY 12:10
Emily Gibson; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Harriet Coppoc, flute; Central Presbyterian, Lafayette, IN 12:05 pm
- 18 MAY**
Joyce Jones; Music Hall, Methuen, MA 8:30 pm
Britten Noyes Fludde; Trinity Episcopal, Hartford, CT 7:30 pm
Robert Parris; Westminster Presbyterian, Utica, NY 7:30 pm
Virgil Fox; Old Christ Church, Philadelphia, PA 8 pm
John Rose; Christ Episcopal, Bradenton, FL 8:15 pm
- 19 MAY**
Britten Noyes Fludde; Trinity Episcopal, Hartford, CT 2 pm
Baltimore Bach Soc; Howard HS aud, Ellicott City, MD 8:30 pm
David Herman; 1st Lutheran, Springfield, OH 7:30 pm
Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm
- 20 MAY**
Festival concert; Christ Episcopal, S Hamilton, MA 5 pm
Britten Noyes Fludde; Trinity Episcopal, Hartford, CT 2 pm
Eastern Brass Quintet; Immanuel Congregational, Hartford, CT 4 pm
Haydn Nelson Mass; Madison Ave Presbyterian, New York, NY 4 pm
Richard Taylor; St Thomas Church, New York, NY 5:15 pm
Ridgewood Chamber Orchestra; 2nd Reformed Church, Hackensack, NJ 4 pm
Quentin Faulkner; Memorial Presbyterian, Dover, NJ 4 pm
Joyce Jones; Calvary Episcopal, Pittsburgh, PA 8 pm
Handel Choir; St Davids Church, Baltimore, MD 4 pm
Margaret Moul Carli, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
(Continued overleaf)

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(continued from p. 17)

La Montaine Service of Whittier Hymns;
Washington Cathedral, DC 4 pm
Fauré Requiem; St Thomas More Cathed-
ral, Arlington, VA 7:30 pm*Allen G Brown; Flagler Mem Presbyter-
ian, St Augustine, FL 4:30 pm
Lawrence Bond, baritone; Park Lake Pres-
byterian, Orlando, FL 4 pm
Rodney Alan Giles; 1st Presbyterian, Nap-
les, FL 5 pmOrchestra concert; St Joseph Cathedral,
Columbus, OH 7:30 pm
Gale Kramer; All Saints Episcopal, Pontiac,
MI 4 pmArthur Lawrence, Steer & Turner rededica-
tion; St Pauls Episcopal, La Porte, IN 4 pmOrgan & brass concert; Univ of Chicago,
IL 3 pmJoyce Schemanske; St James Cathedral,
Chicago, IL 4:15 pmHaydn Organ Mass in E-Flat; 4th Presby-
terian, Chicago, IL 6:30 pmChicago Chamber Choir; St Pauls Church,
Chicago, IL 7 pmEvensong, Richard Webster, organist; Em-
manuel Episcopal, La Grange, IL 6 pmJohn Rose; Trinity Episcopal, Natchez,
MS 4 pm**21 MAY**Bach Cantata 11, Haydn Nelson Mass;
Grace Church, Brooklyn Heights, NY 8:30 pm**22 MAY**McNeil Robinson; Most Blessed Sacrament,
Washington, DC 8 pm**23 MAY**Music of Britten; St Thomas Church, New
York, NY 12:10 pmGeorge Novak; St Mary the Virgin, New
York, NY 8 pmVirgil Fox; Brown Mem Presbyterian, Bal-
timore, MD 8 pmPaul Callaway; St Johns Church, Wash-
ington, DC 12:10 pmKarel Paukert; Art Museum, Cleveland,
OH 12 noonRuth Ann Ostergren; Central Presbyterian,
Lafayette, IN 12:05 pm**24 MAY**Thomas Murray; Central Congregational,
Galesburg, IL 8 pm**27 MAY**Gerald McGee; St Thomas Church, New
York, NY 5:15 pmRobert Parris with trumpet; Ascension
Episcopal, Rochester, NY 4 pmViolin, voice & organ; Trinity Lutheran,
Lancaster, PA 5 pmHarold Stover; Washington Cathedral, DC
5 pmInstrumental concert; Park Lake Presby-
terian, Orlando, FL 4 pmCharles Woodward; St Alphonsus Church,
Chicago, IL 7:30 pm**29 MAY**Choral concert; St Lukes Cathedral, Or-
lando, FL 8 pm**30 MAY**Robert Edward Smith, harpsichord; Christ
Lutheran, York, PA 8 pmAlbert Russell; St Johns Church, Washing-
ton, DC 12:10 pmKarel Paukert; Art Museum, Cleveland,
OH 12 noonTom Saxon, piano; Central Presbyterian,
Lafayette, IN 12:05 pm**1 JUNE**Robert Edward Smith, harpsichord; Christ
Episcopal, Shaker Heights, OH 8 pm**2 JUNE**Bach Cantata 50; Bishop Cummins MRE
Church, Catonsville, MD 8 pm**3 JUNE**Music of Brahms; 1st Church Congrega-
tional, Cambridge, MA 5 pmGerald Morton; St Philips Episcopal, New
York, NY 3 pmDavid Furniss; St Joseph Cathedral, Co-
lumbus, OH 7:30 pm**4 JUNE**Robert Edward Smith, harpsichord; St
Johns Episcopal, Detroit, MI 8 pm**5 JUNE***Todd Wilson with instruments; Calvary
Episcopal, Cincinnati, OH 8:30 pmGillian Weir; St Johns Episcopal, Detroit,
MI 7:30 pm**6 JUNE**Mary Gay Craig, Marshall Madrigals; St
Johns Church, Washington, DC 12:10 pmKarel Paukert; Art Museum, Cleveland,
OH 12 noon**8 JUNE**Martin Requiem, Stravinsky Canticum Sac-
rum; St Pauls Church, Cambridge, MA**LYNNE DAVIS**International
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10 JUNE
 Steven Massoud, piano; Trinity Church, Newport, RI 4 pm
 Samuel Carabetta; St Joseph Cathedral, Hartford, CT 3 pm
 Music for brass, choir, organ, timpani; St Philips Episcopal, New York, NY 3 pm
 J Melvin Butler with harp; Old 1st Presbyterian, Rochester, NY 3:30 pm

13 JUNE
 McNeil Robinson; St Mary the Virgin, New York, NY 8 pm
 Vocal recital; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Art Museum, Cleveland, OH 12 noon

15 JUNE
 Lisa Crawford, harpsichord, with bass-baritone; Art Museum, Cleveland, OH 8:30 pm

**UNITED STATES
 West of the Mississippi**

5 MAY
 Irvine Master Chorale; HS aud, Santa Ana, CA 8:30 pm

6 MAY
 Hymn festival; 1st Plymouth Church, Lincoln, NE 7:30 pm
 Handbell concert; 1st Methodist, Perry, IA 7:30 pm
 Jack Ossewaarde; Christ Church Cathedral, New Orleans, LA 4 pm
 Denton Bach Soc; Transfiguration Episcopal, Dallas, TX 7:30 pm
 Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 8 pm
 Mozart Requiem; St Christophers Episcopal, El Paso, TX 4 & 8 pm
 *Jared Jacobsen; Balboa Park, San Diego, CA 2 pm
 Carole Terry; Grace Cathedral, San Francisco, CA 5 pm
 Choral Festival; Presbyterian Church, La Jolla, CA 9 & 10:30 am
 John Weaver; The Chapel, China Lake, CA 4 pm

7 MAY
 *Competition winner; E Dallas Christian, Dallas, TX 6:30 pm
 John Weaver; St Johns Episcopal, Los Angeles, CA 8 pm

11 MAY
 *Roberta Gary; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

13 MAY
 Catharine Crozier; St James by the Sea Church, La Jolla, CA 4 pm
 Choral concert, George Klump, organ; Loyola Marymount Univ, Los Angeles, CA 8 pm

15 MAY
 Heiller memorial concert; 1st Presbyterian, Dallas, TX 7:30 pm

18 MAY
 Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 8 pm

20 MAY
 Handbell concert; Westminster Presbyterian, Lincoln, NE 4 pm
 Choral concert; Green Lake 7th-day Adventist, Seattle, WA 8 pm
 Spring concert; Grace Cathedral, San Francisco, CA 3:30 pm
 David Christensen, carillon; Univ of California, Riverside, CA 4 pm

25 MAY
 John Kuzma; Garden Grove Community Church, CA 8 pm

27 MAY
 Jody Lindh; University Park Methodist, Dallas, TX 8 pm
 Choral service; 1st Presbyterian, Kilgore, TX 11 am

3 JUNE
 Margo Halsted, carillon; Univ of California, Riverside, CA 4 pm

4 JUNE
 *Scholarship winners; Christ Lutheran, Pacific Beach, CA 8 pm

7 JUNE
 Ronald Wyatt, Bach festival; 1st Presbyterian, Victoria, TX 8:15 pm

8 JUNE
 Bach festival; Clapp Hall, Iowa City, IA 8 pm
 Ronald Wyatt, Bach festival; 1st Presbyterian, Victoria, TX 8 pm

9 JUNE
 Bach festival; Clapp Hall, Iowa City, IA 8 pm
 Ronald Wyatt, Bach festival; 1st Presbyterian, Victoria, TX 8:15 pm

10 JUNE
 William Teague; Presbyterian Church, La Jolla, CA 4 pm

11 JUNE
 Marilyn Keiser; St Michaels & All Angels, Kansas City, MO 8:30 pm

(Continued overleaf)

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Calendar

(continued from p. 19)

12 JUNE

*George Ritchie; All Saints Lutheran, Kansas City, KS 8:30 pm

13 JUNE

*John Obetz; RLDS Auditorium, Independence, MO 3 pm

INTERNATIONAL

5 MAY

Organ concert; St Pauls Church, Toronto, Ontario 8 pm

7 MAY

El Paso Pro-Musica; Cathedral, Ciudad Juarez, Mexico 8 pm

10 MAY

Organ recital; St Pauls Church, Toronto, Ontario 12:10 pm

11 MAY

Gillian Weir, harpsichord; St Peters, Eastern Hill, Melbourne, Australia 2 pm

13 MAY

Lynne Davis; Parish Church, St-Germain-en-Laye, France 5 pm

14 MAY

Gillian Weir, organ workshop; St Patricks Cathedral, Melbourne, Australia 10 am

15 MAY

Gillian Weir; St Patricks Cathedral, Melbourne, Australia 8:30 pm

16 MAY

Lynne Davis; Queens College, Oxford, England 1:05 pm

Gillian Weir, harpsichord workshop; St Peters, Eastern Hill, Melbourne, Australia 10 am

17 MAY

Don Thompson; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

18 MAY

Marjorie Bruce; St Pauls Cathedral, London, England 12:30 pm

21 MAY

Gillian Weir, harpsichord; University Church, Oxford, England 1:20 pm

Lynne Davis; St Bartholomews Church, Armley, England 7:30 pm

22 MAY

Lynne Davis; Town Hall, Leeds, England 1 pm

24 MAY

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

25 MAY

Gillian Weir; St Mary, Redcliffe, Bristol, England 7:30 pm
Lynne Davis; St Pauls Cathedral, London, England 1 pm

28 MAY

Lynne Davis; Cathedral, Coventry, England 1 pm

30 MAY

Lynne Davis; Corn Exchange, Ipswich, England 7:30 pm

31 MAY

Lynne Davis; Parish church, Thorpe-le-Soken, England 7:30 pm

Marilou Kratzenstein; Amerika Haus, Freiburg, Germany pm

Organ recital; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

1 JUNE

Gillian Weir, dedication; St Leonards Church, Streatham, London, England 8 pm

2 JUNE

Marilou Kratzenstein; St Dionys Stadtkirche, Esslingen, Germany 7:30 pm

3 JUNE

Marilou Kratzenstein; St Thomas d'Aquin, Paris, France 5:45 pm

Whitsuntide Festival; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

6 JUNE

Marilou Kratzenstein; Hilden, Germany pm

7 JUNE

Organ recital; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

8 JUNE

Marilou Kratzenstein; St Johanniskirche, Düsseldorf, Germany pm

10 JUNE

Marilou Kratzenstein; Kiel, Germany pm

11 JUNE

Marilou Kratzenstein; Marienkirche, Bielefeld-Neustadt, Germany pm

14 JUNE

Organ recital; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

15 JUNE

Marilou Kratzenstein; St Michaels Church, Brussels, Belgium 12:30 pm

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