

THE DIAPASON

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

Seventieth Anniversary Year

Seventieth Year, No. 11, Whole No. 839

A Scranton Gillette Publication

ISSN 0012-2378

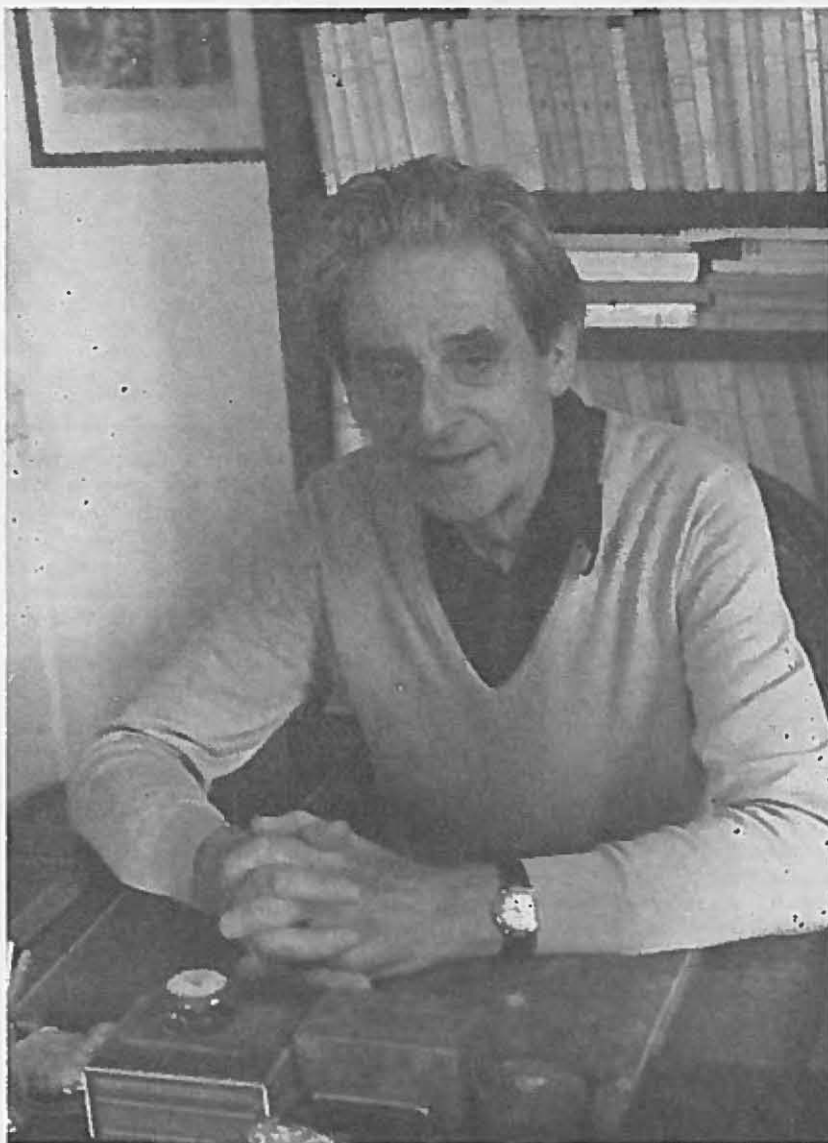
OCTOBER, 1979

HOMMAGE A DUFOURCQ

by Bruce Gustafson

This fall Norbert Dufourcq celebrated his 75th birthday. During the course of those three-quarters of a century he became both a dominant influence in the French organ world and the most prolific music historian France has ever seen. He has written 20 volumes, edited 30 scores, founded and edited a musicological journal as well as the French equivalent of *The Diapason*, written more articles than anyone would care to count, and been mentor to 720 students (whom he *does* care to both count and name). All of this activity in the academic side of music notwithstanding, his first love was and remains the organ. Early in his career he attained a lifetime appointment as organist at an important Parisian parish, St. Merry, where Lebègue was one of his predecessors and which is located next to the new Beaubourg center, a focal point for the arts in Paris. He took a leading role in the fight to revitalize interest in the French classic organ and its literature, and travelled incessantly with young artists who were beginning their performing careers under the auspices of the *Jeunesses musicales*. Semi-retired, he now has a little more time to tend his beloved roses at his 15th-century home where we recently spent a day talking about his career and his viewpoint on the French organ scene.

The train ride from Paris to Le Mans takes an hour and a half, and from there it is a pleasant 18-mile drive at the border of the Maine and Anjou regions to reach Luché Pringé, the site of his estate. M. Dufourcq drove us through the rolling wheat fields and wooded countryside, and explained with just a touch of bemused self-deprecation that when he and his wife found the mansion 25 years ago, he knew it would be both a passion and a folly: a 15th-century building (expanded and changed in the 17th century) with its own chapel added in 1503 and large separated tower room which now functions as his studio-office; the entirety is surrounded by a moat and gardens that are, in turn, enclosed by the bend of a river. He has followed a tradition which goes back to medieval times, dictating that the only way for a successful Frenchman to live is by having a career in Paris at its frantic pace, escaping to a gracious home in the country whenever two or more days can be salvaged.



Norbert Dufourcq in his study

Dufourcq was born on September 21, 1904, at St. Jean-de-Baye in the Loire region, the son of a medieval history teacher. By nine he was studying piano in Bordeaux and came into contact with a blind organist who astounded him with his improvisations. He went to Paris to study humanities (rhetoric, Latin, Greek, and history, specializing in the age of Henri IV). He completed this early education with certificates in medieval and modern history, geography and paleography. At this point (1920-23), he intended to give free reign to his love of nature and pursue a career in agriculture; however, three weeks of working the fields south of Toulouse convinced him that he was meant for other pursuits. He returned to Paris where he had been a protégé of organist-musicologist Amédée Gastoué since 1917

(when Dufourcq was 13). It was Gastoué who interested the young musician in old music, bringing him copies of pieces by Marchand, Charpentier, and others, which he had unearthed in the National Library. From the beginning, their lessons were a mixture of keyboard, theory, and history, and they set the tone of Dufourcq's career. After the misadventure with crop-picking in southern France, it was Gastoué who gave him the final push to choose musicology, with organ rather than the middle ages for the focal point, as his official profession. In 1924, he went to the *École d'Échat* for intensive training in history and Latin (he remembers with fresh horror his final examination: a translation of a sermon by the 17th-century theologian Bossuet — without benefit of dictionary!).

On his 22nd birthday Norbert Dufourcq married a classmate, beginning a family life which is central to him these 53 years later. Mme Dufourcq is one of those wonderfully charming, ageless women who inspire immediate affection and respect from everyone. She is also a cook worthy of her national heritage, presenting us a "simple country lunch" featuring a delicious roast of pork among its five courses — having just returned from vacation the night before. The Dufourcqs had a family of 6 which has now engendered 15 grandchildren. M. Dufourcq's pride and pleasure in his family is strong, and he readily recites the accomplishments of his offspring, including one son-in-law who is a professional musician. A great tragedy came late, when a daughter and her husband were killed in an airplane crash, leaving two children for the grandparents to raise. The possessor of an irrepressible *joie-de-vivre*, Dufourcq turned inward only when he spoke of this agony, and of his war-time experiences from 1939-1941, when he was first in the support-service in Rochefort and then in occupied Paris (as a young father of 5 children at that point, he was not sent to the front).

During all of his academic training in Paris, Dufourcq was not only associated with the great minds of the Sorbonne (François Alévy, André Pirro, and Paul-Marie Masson among them), but he pursued his passion for the organ. All of his musicological studies were oriented one way or another towards the instrument of his choice, and he studied the instrument privately with Gustav Noël (for whom he substituted in Orléans from the age of 15) and his great mentor, André Marchal. One day in 1922 he was taking a lesson from Marchal at St. Germain-des-Près when they were interrupted by a telephone call from a poor parish across town; St. Merry was desperate to find an organist. Thus it was that 18-year-old Norbert Dufourcq became the organist at one of the most venerable churches in Paris. The parish was indeed poor at the time, however, and the scholar-organist continued his academic career, becoming the librarian at the famous Ste. Geneviève Library, and then an art and music history editor for the distinguished Larousse encyclopedia firm, working on the *Larousse XXe*

(Continued, page 8)

Announcements

The 21st annual National Organ Playing Competition sponsored by the 1st Presbyterian Church of Ft. Wayne, IN, has been announced for March 15, 1980. All organists who have not reached their 35th birthday by that date are eligible to compete. Applicants must submit a tape recording by Jan. 30 for the preliminary judging; required compositions for the tape are a major work by a baroque or pre-baroque composer, a work by a composer born between 1750 and 1900, and a work by a composer born in the 20th century. Up to eight finalists will be chosen to attend the competition. The winner will receive a cash prize of \$500 and will appear on the church recital series April 29. The first runner-up will receive a cash award of \$300, and remaining finalists will receive travel subsidation up to \$100 each.

The competition, which has achieved international recognition during its two decades, takes place on the church's 88-rank Aeolian-Skinner of 1957. Further details and entry blank may be received by writing to National Organ Playing Competition, 1st Presbyterian Church, 300 W. Wayne St., Ft. Wayne, IN 46802.

A Village Bach Festival has been announced for Nov. 23-25, in the Thumb area of Michigan. Performances will take place at the Presbyterian Church, which houses an 1865 Henry Erben organ. Among performers will be instrumentalists, harpsichordists, organists, and a festival orchestra. Further information regarding the festival, which is supported in part by a grant from the Michigan Council for the Arts, is available from Mrs. Lambert Althaver, P.O. Box 27, Cass City, MI 48726 (517/872-3465).

Organa Europae 1980 is the new calendar announced by the French firm which has produced large calendars with exquisite color photographs of historic organ cases for the past decade. Included in the calendar for next year are 13 organs of various periods from France, Germany, Italy, and Scandinavia; for each, the stoplist and a brief description in English, German, and French is given. The calendar is available from Organa Europae, B.P. 16, F-88105 Saint-Die, France (\$13 by air, or \$11.75 by surface).

A regional Young Organist Competition will be held on Nov. 7 at Colorado State University, Ft. Collins, and will be judged by Gillian Weir. Miss Weir will play a concert at the university that evening, performing Bach on the organ and Couperin on the harpsichord; the contest winner will also play a work on the recital. Further information is available from Prof. Robert Cavarra, Dept. of Music, Colorado State University, Ft. Collins, CO 80524 (303/491-5528).

Beginning this month, Bruce Gustafson will join the list of contributing editors, taking responsibility for materials related to musicology. A frequent contributor for several years, he will not substantially change his role, but will hold the title that reflects his activities for THE DIAPASON. Dr. Gustafson is a member of the music faculty at Saint Mary's College, Notre Dame, IN.

Resuming her former role as a foreign correspondent in France for THE DIAPASON is Susan Ferré. A recitalist who concertizes under the Murtagh-McFarlane management, Miss Ferré divides her time between the United States and Europe and has written frequently on topics of current interest on both continents.

A competition for a major organ composition has been announced by the Ruth and Clarence Mader Memorial Scholarship Fund. \$1,000 will be awarded for the winning work, which will receive its premiere performance on April 27 by internationally-acclaimed organist Cherry Rhodes, when a concert and the dedication of the Clarence Mader Archive takes place at Royce Hall on the campus of the University of California at Los Angeles at 4 pm. Three additional recognition awards of \$100 each are also offered. Three judges of international stature will evaluate the entries, which should be sent to Prof. Robert L. Tusler, Music Department, UCLA, 405 Hilgard Ave., Los Angeles, CA 90024 by the Jan. 31, 1980 deadline. The competition is open to composers who are American citizens and are under the age of 30 on the date of the performance. Works submitted may be in any form, but must be for organ solo (single performer without tape or accompaniment) with duration not less than 12 minutes. The composer's name should not appear on the work but should be on a separate cover. Further information is available from the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, CA 91104.

The eighth annual Organ Competition held at the First United Presbyterian Church of Ottumwa, IA has been announced for April 20, 1980. The contest is open to undergraduate students currently enrolled in a college or university; tapes with the performance of a baroque, a romantic, and a contemporary piece are to be received by March 20. The judge will be James Moeser, University of Kansas, who will also play a recital and hold a masterclass. The competition is part of an organ weekend sponsored by the church and the Ottumwa AGO chapter.

The 1980 Erwin Bodky Competition for young singers and instrumentalists under the age of 30 will take place April 21 - 22, 1980 at the Longy School of Music in Cambridge, MA. Candidates are required to perform on instruments appropriate to the period, and all repertoire must have been composed prior to 1791. Applications and tapes will be received until Jan. 15. For further information, write Betty Burroughs, Bodky Award Committee, 9 Park Ave., Belmont, MA 02178.

St. Bartholomew's Church in New York City has announced another season of oratorio concerts on Sunday afternoons at 4 pm, beginning Oct. 28. Under the direction of organist-choirmaster Jack H. Ossewaarde, major works from the baroque period to the early 20th-century will be presented; among them are the initial work, Handel's "Israel in Egypt," the Britten "War Requiem" (Nov. 11), Bach's "Christmas Oratorio" (Dec. 30 and Jan. 6), and the 45th annual performance of the Verdi "Requiem" (Mar. 23).

The oratorio presentations will be preceded by a Festival of Organ Music on the first three Sundays of October, at the same hour. Organists will be Dennis Keene, newly-appointed assistant at the church, Paul Lindsley Thomas of Dallas, and Mr. Ossewaarde.

Kimber-Allen, Inc., manufacturers of components for organ building, formerly located in Tonawanda, New York, have recently relocated to another part of the country. The firm's new address is Box 4058, C.R.S., Johnson City, TN 37601 (phone 615/282-4473).

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

OCTOBER, 1979

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Prices:
1 yr.—\$7.50
2 yrs.—\$13.00
Single Copy—\$1.00

THE DIAPASON
Published Monthly by
Scranton Gillette Communications, Inc.
380 Northwest Highway
Des Plaines, IL 60016
Phone (312) 298-6622

Controlled circulation postage
pending at Rochelle, IL.
Publication no. 156480.

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

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

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

Management



Wayne Leupold, recitalist-lecturer and musicologist, has joined the roster of organists represented by Artist Recitals talent agency of Los Angeles. Executive director Ruth Plummer has announced that Mr. Leupold will be available for workshops during the forthcoming season and for recital-workshop engagements in 1980-82 and subsequent seasons.

Wayne Leupold has done extensive research into the performance practices of 19th and early 20th-century organ literature; he specializes in the performance of works from this period. Recently he was co-chairman of the International Romantic Organ Music Symposium at Cornell University, which was the subject of a report

in the September issue of this journal.

Mr. Leupold is a graduate of Valparaiso University and Syracuse University. His organ teachers have included Philip Gehring, Arthur Poister, Russell Saunders, David Johnson, Will O. Headlee, William Eifrig, and Robert Glasgow. He won the competition sponsored by the Chicago chapter AGO in 1966 and was a finalist in the 1968 Fort Wayne competition. He is general editor of the "Romantic Organ Literature Series" and of the "Organist's Companion," both of which are published by McAfee Music Corp.

The establishment of Buchanan Artists Ltd., a new performer management agency, has been announced. According to director Lynn Edwards, the bureau will emphasize organists primarily although not exclusively oriented toward performance on tracker instruments, as well as harpsichordists, clavichordists, fortepianists, and early music ensembles. Among the keyboard players represented are Mark Brombaugh, Lynn Edwards, Yuko Hayashi, Margaret Irwin-Brandon, Edward Pepe, William Porter, and Christa Rakich. Ensembles represented include Musick for the General Peace, with harpsichordist Robert Hill; Michael Lynn, flute and recorder, with Edward Parmentier, harpsichord; the Musicians of Swanee Alley; Paul O'dette, lute; and Musikalische Compagny. Buchanan Artists is located in Chester, MA 01011 (413/354-7701).

Godless Organists Rebutted

This is in response to the letter in the June issue by Mr. Stephen F. Meador from Greensboro, NC. Mr. Meador took advantage of the "Letter to the Editor" column to express his own personal prejudices against churches with electronic organs.

I am definitely not an advocate of the electronic "substitute," and I think that all churches, large or small, would benefit from a pipe organ. However, whether or not a church has an electronic organ is no criteria upon which to judge either the organist or the congregation.

There are churches which are unable to afford a pipe organ and in which a piano is simply insufficient. In these churches the electronic organ is the preferred instrument. Insofar as his quoting of the Scriptures is concerned, the simple truth is that the Bible does not contain, in Psalm 150 or any place else, any passage devoted to God's preference of one type of organ over another, and I doubt that Mr. Meador has received any personal revelation from the Lord on this subject.

The symbolism Mr. Meador uses of the dead being made sinless by pipe organs is just too much!

Sincerely,

Raymond L. McDaniel, Jr.
Shreveport, Louisiana

I feel that *The Diapason* was irresponsible in publishing the letter by Stephen F. Meador in its June, 1979 issue. While I agree with Mr. Meador's preference for pipe organs, and even have no problem at all with quoting scripture to support that preference, it ceases to be the discussion of a professional preference and becomes a matter of wholesale assault on the personal spirituality of individuals when he suggests that all who play an electronic organ are godless.

God's Word also states that we are to "Love one another . . ." and that we are to "Judge not, lest we be judged." The letter in question seems to ignore both precepts in condemning so many individuals as godless on such a mere technicality, and I think it would have been well for this professional journal to not have printed it.

Sincerely,

Robert J. Batastini
Chicago, Illinois

Lacking the Crown Jewels

I am amused and fascinated by Ruth Clark's letter (June issue), because I have seen so much of that of which she speaks. Not only in churches — even in music schools; how many conservatories allow students to pound away on expensive Steinway pianos, but carefully restrict the practice organs to a favored few?

There are exceptions; a friend of mine is an Episcopal priest, and during his tenure at a small church about 60 miles from here, he allowed any music student in town to use the organ (a lovely little Voteler & Hetschke tracker) at any time; the key hung on a string next

to the console and the church doors were never locked.

But that must be an exception; right here in town, there is a church with a middle-sized two-manual organ presided over by a teacher from the nearby high school; she locks the console as soon as services are over and takes the key with her. What is this jewel of great price that she protects so vigilantly? It was built about 1910 as a tubular-pneumatic, later rebuilt to electric action, and more recently had a couple of new stops and a new console. As it stands now, there is not a single stop on the Swell that is fit to listen to, and there is not a single stop in the entire instrument that has all 61 notes working. In the chamber, there are pieces of plaster on the floor, and by conjecture, in some of the pipes, too, judging from the condition of the ceiling.

Maybe it is better that junk piles like this are kept locked up.

Sincerely,

John S. Carroll
Emlenton, PA

Pleasures of the Renaissance

I have just had the pleasure of being a participant in a viola da gamba and harpsichord workshop that took place in Wagner college on Staten Island. It was run by Dr. Ronald Cross and taught by the New York Consort of Viols: Lucy Bardo, Judith Davidoff, Grace Feldman, Alison Fowle, Wendy Gillespie, and Edward Smith, harpsichordist. In six days these extraordinary people managed to present masterclasses, repertoire classes, private lessons, two concerts of their own, a student recital, ensemble classes, classes in continuo playing and accompanying, a lecture on the history of viols, a lecture on Christopher Tye, an astronomy show, a Renaissance dance class, and to give those fortunate enough to attend, the benefit and pleasure of their not inconsiderable presences. This was all achieved at a minimal financial amount.

It was an experience I highly recommend and an adventure into the expressive, exquisite world of Renaissance music.

Barbara Kupferberg
Nassau Community College
Garden City, New York

Coquille a Clement

Your excellent article about Falla and Poulenc's concerti [is] extremely interesting to me — I had forgotten the details of the Falla's creation. As for Wanda's opinion, I can tell you that she didn't like to play it because, she said that it was written *against* the harpsichord, also — mostly — because it was excruciating for her hands!

There is a cute "coquille" in the text of my article. Speaking of Ada Clement, I had written: "an attentive and faithful auditor." *The Diapason* writes: "an attractive and faithful. . ."

Attractive she was not, having rather "un visage ingrat," but she certainly was awfully nice!

Momo Aldrich
Honolulu, Hawaii

Young Organist Honored



Janette Fishell of Rushville, IN, has been honored with the "Young Organist of the Year" award for 1979, by Keyboard Arts Inc. of Lawrence, MA. She is a senior at Indiana University, Bloomington, where she is a student of Wilma Jensen. The award includes a \$200 prize and a recital at the U.S. Military Academy at West Point.



Lee Hastings Bristol Jr. died Aug. 11 in the Upstate Medical Center in Syracuse, NY. He was 56 years old.

A former president of Westminster Choir College (1962-69), retired Bristol-Myers executive, and member of the Episcopal Church Joint Commission on Church Music (1969-73), Dr. Bristol had spent recent years composing, writing, and preaching for the Episcopal Church. He helped organize material for the Hymnal Supplement and was a trustee of the Episcopal Radio-TV Foundation. He was also a prolific composer of choral and organ compositions; he was the author of five books and editor or collaborator for several hymnals.

A 1947 graduate of Hamilton College in Clinton, NY, he earned a Licentiate in organ from Trinity College of Music in London. He was awarded a doctor of humanities degree from the Los Angeles Conservatory of Music and Arts in 1955; additionally, he held ten other honorary doctorates from various American colleges and universities. Dr. Bristol was a Fellow of the Royal School of Church Music, England, and of the Hymn Society of America. He had been active as a member of the AGO, having been a member of the Editorial Advisory Committee, the National Council, and the Member Interests Committee, as well as Dean and Sub-dean of the Princeton, NJ chapter, where he resided. He had served as organist of All Saints' Church, Bay Head, NJ, 1947-68.

Dr. Bristol is survived by his wife, Louise Baber Wells, and by four children. A memorial service was held Aug. 16 in Princeton.

Otto T. Hirschler, organist and member of the Los Angeles AGO chapter, died Sept. 8. He had studied with Wilhelm Middelschulte at the American Conservatory in Chicago, where he received the B.Mus. degree and the Gold Medal for organ playing in 1916.

Mr. Hirschler had been an organ instructor at Albion College, Coe College, Los Angeles Bible Institute, Chapman College, and Pepperdine College, from which he retired in 1959. He also held music positions at First Methodist Church, Albion, MI; First Presbyterian Church, Cedar Rapids, IA; First Methodist Church, all of Long Beach, CA; and the Church of the Open Door, Wilshire Christian Church, West Adams Presbyterian Church, and First Methodist Church, all of Los Angeles.

Richard E. Klausli died in Lansing, MI, Sept. 23, at the age of 68. A native of Sandusky, OH, where he was organist-choirmaster of Zion Lutheran Church 1928-34, he held a M.Mus. degree from the New England Conservatory and an honorary doctorate from Piedmont College. He had lived in Lansing since 1948, when he became minister of music at Plymouth Congregational Church and a member of the Michigan State University faculty, where he taught music history and church music. He is survived by his wife and two daughters.

Music for Voices and Organ

by James McCray

Anthems of Praise

Perhaps the most useful and frequently performed type of anthem is one which sings praise to the Lord. This anthem fits most occasions and is the backbone of church choirs. Go back and review the literature which you programmed during the past 12 months, and undoubtedly you will find that the largest single category of repertoire could come under the classification anthems of praise. Works discussed this month fall into this category.

This article represents the 28th in a continuing series. There have been 234 individual compositions reviewed in these articles and it would seem an appropriate time to reflect on the types of areas which have received attention. Listed below are the headings in chronological order. Please let me know which topics have been most useful to you and what additional types of areas you would like to see included in the coming months.

- 20th-Century British Magnificats
- Organ Solos
- Shield of Faith, A New Cantata
- Miscellaneous Anthems (I)
- Miscellaneous Anthems (II)
- Music With Brass and Percussion
- A Mixed Bag
- Music for Christmas
- Choral Music for Special Situations
- Choral Music in Three Parts with Organ
- Anthems for General Use
- Anthems for Lent and Easter
- Choral Music for the Jewish Faith
- Choral Music for Young Voices
- 19th-Century Choral Music
- Choral Works for Summer Choirs
- Choral Works for the Christmas Season
- Anthems for General Use
- Choral Music for the Season of Lent and Passiontide

- Choral Music for Easter
- Choral Music Featuring a Vocal Soloist
- Choral Music Using a Prepared Electronic Tape
- Choral Music from the Baroque Period
- Choral Music with Handbells
- Music with Brass Instruments
- Christmas Music for Unison and SSA Voices
- Christmas Music for Mixed Chorus
- Anthems of Praise

Send any comments, questions or complaints to: Dr. James McCray, Department of Music, Colorado State University, Fort Collins, Co. 80523. My mailbox is lonely . . .

Praise the Lord. Emma Lou Diemer, SATB with brass quintet, organ, and timpani; Carl Fischer & Co., CM 7946, 50¢ (M+).

The full score and parts are available separately; the choral score may be performed by keyboard alone. The work is fast and of the bravura type, with several repeated sections. There are many types of articulation used in both the vocal and instrumental parts. There are some unison and unaccompanied areas. This would be an exciting piece for a large choir and especially effective with a high school festival.

Sing Ye Praises To Our King. Aaron Copland, SATB unaccompanied; Boosey and Hawkes, 6021, 55¢ (M+).

This is the last in a new set of *Four Motets* which were composed by Copland in 1921, but unpublished until now. Any new choral music by a composer such as Copland is always an event, and reference copies are available from the publisher. There is a brief SATB solo in the middle. The ranges are comfortable for all voices

and, except for a few melismas, the text is syllabic and set in a chordal fashion. The articulation is carefully marked. This work is within the capability of a good high school or church choir; however, a chorus of at least 35 is recommended.

Stand Up and Bless the Lord. Austin Lovelace, SA/TB and organ; National Music Publishers, CH-8, 40¢ (E).

The organ writing is sparse and on two staves with chords built by adding notes over a period of time, resulting in vertical sonorities achieved linearly. The vocal ranges are fine, with the men's tessitura in the upper level. The harmony is traditional and in minor. This is an attractive setting that could be used by almost any type choir.

Alleluia. Michael Haydn (1737-1806), SATB and keyboard; Augsburg Publishing House, 11-1921, 50¢ (M).

Edited by Walter Ehret, only the word "Alleluia" occurs in this excerpt from the younger Haydn's *Timete Dominum*. The tempo is fast and setting contrapuntal. Most of the accompaniment is linear in two or three parts with occasional chords. There are long melismatic lines.

Psalm 27. T. Charles Lee, SATB, medium voice solo, 34 handbells, and organ; Belwin-Mills, GCMR 3414, 45¢ (M).

The chorus is used in only about half of the work, but there is some divisi for them. The handbells are used throughout, often with consecutive chords, which will require a good handbell choir. The vocal solo would probably work best with a soprano because of the range. The harmony is very traditional.

I Will Greatly Rejoice. Harold Darke, SATB and organ; Theodore Presser Co., 0243477-35709, 50¢ (M).

The music of the organ is independent from the voices and the organ's role is more of equality than merely an accompaniment. There are flourishes and solo areas with mild dissonances. Darke employs a mixture of homophonic textures with frequent tempo and key changes. The music is attractive and shows solid technique throughout.

Three Motets. Daniel Pinkham, SSA and organ; C. F. Peters, No. 66709, \$1.75 (M).

The three motets are in Latin and include *Laetentur Caeli* (Let the heavens rejoice), *Non Nobis, Domine* (Not to us, O Lord), and *Celebrabo te, Domine* (I Will Praise Thee, O Lord). These motets were originally written in 1947, but have been revised by Pinkham and just released. They are chordal in design with some divisi in the second soprano. The vocal parts are doubled by the organ. Mild dissonances occur, especially between the voices and the organ pedal, which gives spice. The movements could be performed separately. These settings are effective, yet not overly complicated, and would be especially suitable for a high school or college women's chorus.

Psalm 8. Robert H. Young, SATB, brass, and timpani; Broadman Press, 4565-86, 50¢ (M).

The brass choir calls for 3 trombones and tuba, and their parts are included with the choral score. The emphasis is on the chorus, which often has divisi areas for both men and women; and, there is some unaccompanied singing. The middle area contains a four-part version of the doxology that retains the traditional melody. There is also one brief solo section for a soprano.

Song of Thanks. John Carter, SATB and keyboard; Jenson Publications, 405-19074, 60¢ (M—).

Carter's anthem is based on the chorale *Nun Danket* which is used in English after an opening of original material. The keyboard part could be played by piano or organ and is written on two staves. There are several verses, each slightly different, and the congregation is asked to join in a unison finale which reaches a majestic ending with soprano/tenor obligato. This is suitable for most church choirs.


Kiddush. Kurt Weill, SATB, baritone solo and organ; European-American Corp., EA 399, 60¢ (M+).

Only a Hebrew text is used but the translation, "Blessed art thou, Lord," is given on the inside cover. The cantor's solo is written in treble clef and is quite high for a baritone. There is some divisi and at times the choral parts are challenging with various rhythms. The organ music tends to double the voices in the more difficult areas and the baritone solo is used throughout, both with and without the chorus.

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New Organ Records



Recital. James Welch at All Saints' Episcopal Church, Palo Alto, CA. Flentrop organ, 1966. Koetsier: Partita, Op. 41, no. 1 (with Robert Hubbard, English horn); Bach: Nun komm' der Heiden Heiland, BWV 659; Herzlich tut mich verlangen, BWV 727; Fugue in G Minor, BWV 578; Bach-Ernst: Concerto in G, BWV 592; Pepping: Three Chorale Preludes from Kleines Orgelbuch; Carvalho: Sonata in D. Stereo KM 2853 (available from Wilson Audio Specialties, 147 San Felipe Way, Novato, CA 94947; \$9.00).

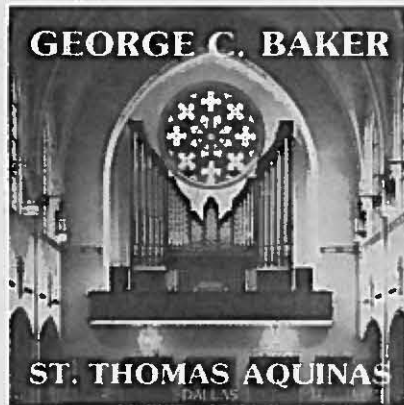
This well-engineered disc features first-rate playing of interesting music on an organ having a clean and pleasing sound. James Welch, organist at the University of California, Santa Barbara, exhibits performances that are both elegant and accurate, and the 3/22 tracker serves the music well. The Koetsier partita, which incorporates the chorale melody "Wie schön leuchtet" in its last movement, is a gracious work, heard here in an especially felicitous performance — the combination of the bright organ sounds and the rich English horn is alone worth having this record for. But, the organ solos are equally good and all fit the instrument well. The famous Bach chorale prelude receives one of the most rhapsodic renditions I can recall hearing, and the florid ornamentation is perfectly integrated into the musical whole. Among the other works, the Bach-Ernst concerto sparkles, and the little-known Carvalho sonata is a completely charming work in the Scarlatti-Soler tradition.

The record is an equally-good demonstration of the organ, the music, and the performer. It is highly recommended.

"The Organs at the Divine Word Chapel." Leon Nelson, organist. Campra: Rigaudon; Lenel: O Christ, Thou Lamb of God; Zipoli: Pastorale; Penick: The Cross, Our True and Only Hope; Buxtehude: Prelude, Fugue, and Chaconne; Roberts: Litany; Karlson: Two Chorales; Walton: Three Pieces; Lemmens: Fanfare. (Available from Leon Nelson, Box 243, Deerfield, IL 60015; \$6.50 postpaid.)

Except for its interest to devotees of either the organ or the organist, the reason for the existence of this record is not clear. It is distinguished by the fine engineering of Gerald G. Le Compte, who has captured the heavy sound of the instrument and its resonant surrounding well. The jacket, which is largely filled with testimonials to Mr. Nelson's ability, describes the organ only vaguely (no specification is given), but it appears to have 4 manuals and 50 ranks, derived from various sources and assembled over a period of time.

As might be expected, the music which fares the best is that which is the most romantic: the Penick fairly shimmers in its celestes. Conversely, contrapuntal music is obscured by the sound, and the Buxtehude, a poor choice for this organ, is downright tubby.



George C. Baker at St. Thomas Aquinas, Dallas, Texas. Schudi organ, 1978. Tournemire: Improvisation sur le "Te Deum"; Grigny: Veni Creator; Langlais: Hymne d'Actions de grâces "Te Deum"; Franck: Prelude, Fugue, and Variation; Vierne: Impromptu, Op. 54, No. 2; Coulter: Two Concentric Preludes. Schudi stereo 001 (available from Schudi Organ Co., 4426 Action St., Garland, TX 75042; \$7.98 postpaid).

For my money, this is one of the more spectacular records to come along in some while. It can't be faulted on any account: fine music is played by an excellent organist on an outstanding instrument in a resonant room. The engineering and pressing is first-class, resulting in life-like sound with quiet disc surfaces.

Winner of AGO national, Chartres, and Lyons competitions, George Baker scarcely needs an introduction; those who have heard him in person know how well he plays, especially the French literature.

The works played on this mostly-French recital are also well-known. The back-to-back lead off of two 20th-century French settings of the *Te Deum* makes an interesting comparison, and each receives an arresting reading here. Quieter in nature, both the Franck and Vierne works are delicately played, each with its melodic web finely spun-out. Of an earlier period, the Grigny suite is equally convincing, at least in part because of the rhapsodic ornamentation which is so naturally executed. Of a different but related style are the two brief preludes by Fred Coulter (b. 1934), commissioned by the organ builder for this particular artist and based on fragments of the *Veni Creator* tune, which make use of colorful registrations.

Least familiar perhaps will be the organ itself and its builders. Built in a modified French style with slider chests but electric action (to accommodate a moveable console, later deemed unnecessary!), the organ sits encased high in the rear gallery of a resonant church which in its 30-year life has never before had a real organ. The sound is French, *a la américain*, and it is impressive. (The organ was pictured and described in this journal, March 1979, p. 17.)

Packaging of the record includes the organ specification and Scott Cantrell's intelligent program notes. The only thing missing is an explanation of how the Cornet V, which is borrowed from its half-compass Récit to the Great, operates. Small matter.

— Arthur Lawrence

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(Germany) "Valid and responsible though markedly individual... a refreshingly non-mechanical quality."—*Music AGO/RCCO*

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(USA) Winner of 1978 A.G.O. National Open Organ Performance Competition at the Seattle Convention.

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The annual Arp Schnitger Organ Festival was held at St. Jacobi Hauptkirche, Hamburg, West Germany, from June 24th to July 24th. The festival, established originally to commemorate the birth of the famous Baroque organ-builder on July 2, 1648, continues to attract widespread attention because of the high esteem in which Schnitger is held and because the 60-rank organ at St. Jacobi is considered to be his masterpiece. The organ is not a disappointment, for the plenum is outstanding, crowned with brilliant, transparent mixtures, and it has a wide variety of solo registers. These qualities make it especially suitable for the performance of polyphonic music. The compositions chosen by the recitalists for this year's festival were mostly of high quality and fully displayed the fine qualities of both the Schnitger and Kemper organs for the large audiences in attendance.

On Sunday morning, June 24th, the choir of St. Jacobi under the direction of Heinz Wunderlich began the festival by singing Bach's *Mass in G Major*, accompanied by the Tabor Varga Kammerorchester from Detmold. While this work does not rank among Bach's great choral masterpieces, it was interesting and worthy of being heard. The choir performed it well and passages from the Kyrie and Gloria were especially beautiful.

The stamina and excellent training of this large choir were clearly in evidence on Monday evening when in concert they sang the *Mass in E Minor* by Bruckner, Stravinsky's *Symphony of Psalms*, and *Requiem* by Duruflé. Had we heard the long and heavy Bruckner mass at a different time, this evening would have been a memorable musical experience. The performance of the *Symphony of Psalms* commanded attention from start to finish, but it was the Duruflé which was completely overwhelming. Again, the choir was accompanied by the Varga Kammerorchester augmented by the brasses and percussion from the N.D.R. Orchestra.

The Arp Schnitger Organ Festival

by Helen Bell Jones

Gainesville, Florida

In preparation for the Duruflé, Wunderlich had consulted numerous French resources on matters of style and interpretation. Even the Varga orchestra used some of their players from France so that the *Requiem* could be presented in an authoritative and stylistically correct manner. This was an outstanding performance of an exquisite, beautiful work.

Tuesday evening the Varga orchestra was heard in concert. Their program was chosen from the works of Bach, including the F and B-flat Major *Brandenburg Concertos*. Precision, polish, correct style, and sensitive musicianship have won for this orchestra the reputation of being one of the outstanding musical organizations in Germany. The enthusiastic response of the large audience that night gave evidence that all of these qualities were present in this program.

On Wednesday, June 27, Heinz Wunderlich, organist of St. Jacobi, gave the first organ recital of the series. His program, including a wide range of forms and musical periods, was chosen from the works of Scheidt, Pachelbel, Bach, Mozart, Franck, Widor, Vierne, and an original composition by the recitalist. The Baroque works were played on the Schnitger, of course, while the other compositions, except for the Mozart, were performed on the Kemper. This organ of over 100 ranks was installed in 1960 and is especially good for romantic and contemporary literature. For Mozart's *Andante in F Major*, Mr. Wunderlich chose the fairly new one-manual Klaus Becker organ. Wunderlich maintains a

high standard of performance and this program was no exception. While a technically superior and musically sound player, perhaps Wunderlich's greatest asset is his ability to project the music in such a manner that its real meaning becomes readily available to the listener. This makes an exciting musical experience; for his efforts in this concert he received resounding applause.

The festival was continued on July 3 by the American organist, Peggy Haas. Her program was chosen from the works of Buxtehude, Sweelinck, Bach, Alain, and Dupré, in which she displayed excellent technical facility and great verve and enthusiasm for the music. The *Trio Sonata in G Major* by Bach was marred by unfortunate registrations and a cipher on the key tone which lasted throughout the final movement, but congratulations should go to the performer for not letting these things interfere with what was some of her best playing. Alain's *Three Dances* succeeded in putting the audience in a somnolent frame of mind from which the Dupré *Prelude and Fugue in B Major* could not revive them.

German organ concertgoers do not applaud indiscriminately but reserve their applause for only those players and programs which are of outstanding merit. It was a compliment to Frederick Swann of New York that he received applause at the conclusion of his program on July 10th. It was well deserved, for he played superbly. For a visiting organist to gain mastery of two such instruments in a short period

of time is a difficult thing, yet Mr. Swann succeeded in producing registrations which were beautiful, interesting, and suitable for the music he had chosen. His program was selected from the works of Karg-Elert, Duruflé, Buxtehude, Kellner, Bach, and Sowerby. Mr. Swann might be faulted for including too much "throw-away" music, but otherwise he gave a noteworthy recital, and it was a pleasure to hear this outstanding, exciting performer.

Konrad Philipp Schuba of Konstanz presented his program on July 17th. Regretably Mr. Schuba, a player of refinement, charm, and great musical sensitivity, asked us to listen to too many composers whose main contribution to music was to hasten the demise of the Baroque period. It was not until the very end of a rather long program, that, with the playing of the Bach partita on "*Ach, was soll ich Sunden machen*" and the *Prelude and Fugue in C Major*, BWV 547, we heard any music of real substance and the pedal division of the Schnitger for the first time. The program included the works of Buchner, Scherer, Kerel, Murschhauser, Pachelbel, Haydn, Mozart, and Bach.

Ruth Dominik, assistant organist of St. Jacobi, brought the 1979 festival to a close with her recital on July 24th. Her well-programmed concert included works of Buxtehude, Bruhns, Bach, Franck, and Duruflé. Miss Dominik was especially convincing in the pre-Bach pieces and demonstrated good style and technique in the Bach. She played the Liszt *Prelude and Fugue on B-A-C-H* extremely well, which made an exciting close to a memorable festival.

Through these concerts the church and many interested persons are hoping to set up the Arp Schnitger Organ Competition in the near future. Perhaps this will compensate somewhat for the mistake made in awarding the position of organist at St. Jacobi to a competitor, Joachim Heitmann, rather than to J. S. Bach. Heinz Wunderlich is to be congratulated for his heroic effort.

The School of Music at Northwestern University in Evanston, Illinois, held its annual summer organ workshop the week of July 16. Titled "*Organ Playing — Art or Craft?*", the five days were spent in consideration of the principles and aesthetics concerning the performance of organ music from the major historical periods. The faculty consisted of four distinguished guests: Mildred Andrews Boggess (University of Oklahoma, emeritus), Heinrich Fleischer (University of Minnesota), Marilyn Mason (University of Michigan), and William Porter (Oberlin Conservatory).

Two classes were conducted the first day by William Porter. In the morning, he dealt with "Early Fingering Practices," while the afternoon was devoted to "Articulation in Baroque Literature." Lecturing informally, Mr. Porter surveyed north German, Italian, and English sources of fingerings from the 15th through early 17th centuries at the first session. Lacking time to include the corresponding Spanish material, he concentrated on Buchner, Diruta, Amerbach, the Helmstedt MS., and J. S. Bach. In each case, Mr. Porter distributed copies of representative pieces which contained original fingerings, and he discussed both technical problems and musical implications. Without adhering rigidly to the concepts of any particular "school," he advocated that the student study each and make application accordingly. His own musical intuitions were revealed in the playing of examples on both organ and harpsichord, for the expressiveness or rhythmic activity which might be implied by fingering patterns. Mr. Porter laid to rest the

myth that the thumb was "never" used, but showed instead *how* it was occasionally employed. Equally telling was the concept that fingering substitution seems not to have occurred, at least not with any regularity, until a later time.

The suggestion that early playing styles tended to be crisp and active led to the afternoon's discussion of articulation. Here, Mr. Porter applied the implications of fingering and other technical ideas, such as hand position and pedal technique, to performance. Given the variety of instruments on which one might today have the opportunity to play earlier music, it was his thought that early techniques should be studied and attempted, not for a willy-nilly "authentic" performance (which doesn't exist and probably never did), but for such suggestions for musical expressiveness as they might suggest for today's performance purposes. He also advocated diversity of style in playing and building. Throughout, Mr. Porter demonstrated his extensive knowledge of early sources and instruments, and he evidenced a willingness to field and discuss many questions. To the general question of how to articulate Bach organ works, he advocated a study of the cantatas, particularly with regard to text underlay and string bowings, for the performance implications thereof.

Northwestern University Workshop

by Arthur Lawrence

Mildred Andrews Boggess, the renowned teacher from Oklahoma, presented three inspiring sessions which she filled with practical and musical observations culled from her considerable experience. Although each class had its own name — "Building Technique," "Overcoming Technical Problems," and "Interpretation of 20th-Century French Literature" — each was concerned with essentially the same thing: how to help the student acquire the best possible technique for the given situation. A student herself of four distinguished teachers, Mrs. Boggess has refined her technique in 40 years of teaching some of today's most distinguished performers and has continued to develop along the way. Now in official "retirement," she still has a great deal of value to offer those who will listen and heed. She often calls her system of teaching "old-fashioned," but I would prefer simply to call it *thorough*.

Mrs. Boggess prefaced her observations with some general remarks on her background and experience, and with her opinions on teaching materials. Then she worked with selected students on the problems found in specific pieces, preferring to base what she had to say on the music itself, rather than on abstract theory. Some excellent student playing was heard in major works by Bach, Widor, Dupré, and Messiaen. In each instance,

Mrs. Boggess gently put the student at ease, isolated the technical problem, and provided a remedy. The problems tended to group themselves around the areas she herself maintains usually need the most work: fingering, pedaling, rhythm, and endurance.

The central points that Mildred Andrews Boggess makes are ones which should be taken seriously by all performers and teachers concerned with good playing. Her attention to technical detail, to practical analysis, to musical common-sense, and to music making could be advantageously emulated by all. Her insistence on *thorough* piano background, on systematic pedal technique, on well-calculated fingering, and on *regular* practice could insure success for any who heed. Her observation that organ playing in America today, although good, is less good than it was a decade ago bespeaks a lack of thoroughness on the part of teachers. As she put it, there are too many coaches and not enough teachers. Her parting reflection was that since organists play the way they practice, they should practice well.

Heinrich Fleischer devoted two sessions to two rather different topics: "Problems in the Interpretation of Bach's Organ Works" and "Reger Interpretation and the School of Carl Straube." I regretted not being able to attend the first and thus not being able to report on it here, but I found the second to be full of interesting information, since this one-time student of Straube had much to say on the subject of Reger. His well-prepared lecture was premised on two opinions he regards as fact. These are: (1.) to

(Continued, page 17)

INSTALLATIONS FOR 1979 — 1980

St. Stanislas Kostka Roman Catholic Church	Adams, Massachusetts	2 manuals	22 ranks	
University of Adelaide	Adelaide, South Australia	3 "	54 "	-M-
First United Methodist Church	Ames, Iowa	2 "	26 "	
Second Presbyterian Church	Baltimore, Maryland	3 "	43 "	
St. John's Roman Catholic Church	Bartlesville, Oklahoma	3 "	39 "	
Lutheran Church of the Redemption	Bloomington, Minnesota	2 "	13 "	-M-
First Church of Christ, Scientist	Bloomington, Illinois	2 "	13 "	
First Presbyterian Church	Boulder, Colorado	3 "	44 "	-M-
Bowling Green State University	Bowling Green, Ohio	2 "	7 "	-M-
Hanson Place Seventh Day Adventist Church	Brooklyn, New York	3 "	38 "	
Central Steele Creek Presbyterian Church	Charlotte, North Carolina	2 "	22 "	-M-
First Church of Christ, Scientist	Chattanooga, Tennessee	2 "	13 "	
Graves Memorial Presbyterian Church	Clinton, North Carolina	2 "	13 "	
First Presbyterian Church	Columbia, South Carolina	3 "	62 "	
Columbia College	Columbia, South Carolina	3 "	29 "	-M-
First United Methodist Church	Crystal Lake, Illinois	2 "	21 "	-M-
Episcopal Church of the Good Shepherd	Dallas, Texas	2 "	17 "	
First Presbyterian Church	Davenport, Iowa	3 "	43 "	
Trinity Evangelical Divinity School	Deerfield, Illinois	2 "	27 "	
Wellshire Presbyterian Church	Denver, Colorado	3 "	40 "	
St. Andrew's Episcopal Church	Downer's Grove, Illinois	2 "	20 "	
Residence of Karl-Heinrich Rose	Edmonton, Alberta	2 "	7 "	-M-
Cathedral of the Immaculate Conception	Edmundston, New Brunswick	1 "	9 "	-M-
Elon College Community Church	Elon College, North Carolina	2 "	23 "	
Church of St. Mary the Virgin, Episcopal	Falmouth, Maine	2 "	26 "	-M-
Holy Spirit Roman Catholic Church	Gifu City, Japan	2 "	13 "	-M-
Glencoe Union Church	Glencoe, Illinois	2 "	27 "	
Faith United Methodist Church	Grand Rapids, Michigan	2 "	17 "	
St. Peter's Lutheran Church	Hemlock, Michigan	2 "	23 "	
St. Francis de Sales Roman Catholic Church	Houston, Texas	2 "	17 "	
Emmanuel United Church of Christ	Jackson, Missouri	2 "	23 "	
Zion Lutheran Church	Kalamazoo, Michigan	3 "	47 "	-M-
St. John Vianney Roman Catholic Church	Kenmore, Washington	1 "	8 "	-M-
Doshisha Women's College	Kyoto, Japan	3 "	51 "	-M-
St. Nicholas Roman Catholic Church	Los Altos, California	1 "	9 "	-M-
Second Presbyterian Church	Louisville, Kentucky	3 "	48 "	
First Presbyterian Church	McKinney, Texas	2 "	21 "	
Victorian Arts Centre	Melbourne, Australia	4 "	84 "	-M-
Our Savior's Lutheran Church	Menomonie, Wisconsin	2 "	21 "	-M-
St. John's Lutheran Church	Milwaukee, Wisconsin	2 "	28 "	
Kinjo Gakuin University	Nagoya, Japan	2 "	25 "	-M-
First Church of Christ, Scientist	Newton, Massachusetts	2 "	38 "	
Church of St. Luke-in-the-Fields	New York, New York	2 "	34 "	-M-
Christ Church Episcopal	North Conway, New Hampshire	2 "	15 "	-M-
First Presbyterian Church	Odessa, Texas	3 "	31 "	
Christian Reformed Church	Ontario, California	2 "	29 "	
Kwansei Gakuin	Osaka, Japan	2 "	11 "	-M-
Pool College	Osaka, Japan	2 "	10 "	-M-
First Presbyterian Church	Oxford, Mississippi	2 "	30 "	
First United Methodist Church	Panama City, Florida	2 "	37 "	
United Church of Christ	Pennsburg, Pennsylvania	2 "	13 "	
Residence of Miss Susan Grainger	Princeton, New Jersey	2 "	7 "	-M-
First United Methodist Church	Rapid City, South Dakota	2 "	24 "	
Our Savior's Lutheran Church	Rockford, Illinois	1 "	4 "	-M-
Immanuel Lutheran Church	St. Clair, Michigan	2 "	14 "	
Church of Jesus Christ, L.D.S.	Salt Lake City, Utah	2 "	7 "	-M-
St. Peter's Roman Catholic Cathedral	Scranton, Pennsylvania	3 "	52 "	-M-
Trinity Anglican Church	Simcoe, Ontario	2 "	17 "	
Dordt College	Sioux Center, Iowa	3 "	57 "	-M-
Grace United Methodist Church	Sioux City, Iowa	3 "	40 "	
Covenant Lutheran Church	Stoughton, Wisconsin	2 "	13 "	-M-
Park Presbyterian Church	Streator, Illinois	2 "	29 "	
Trinity Episcopal Church	Swarthmore, Pennsylvania	2 "	17 "	
St. Clement's Episcopal Church	Tampa, Florida	2 "	16 "	
Holy Ecclesia of Jesus (Sofia) Church	Tokyo, Japan	2 "	13 "	-M-
Carmelite Monastery	Traverse City, Michigan	2 "	8 "	
Conservatoire de Musique	Trois-Rivières, Québec	2 "	7 "	-M-
Grace Lutheran Church	Wayne, Nebraska	3 "	39 "	-M-
First Congregational Church	Western Springs, Illinois	3 "	40 "	
St. Joseph's Roman Catholic Church	Wyoming, Pennsylvania	2 "	14 "	-M-

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Dufourcq demonstrates the Gonzalez organ in the 1503 chapel attached to his home.



The Dufourcq country home in Luché. The separated tower at the right serves as a study; the chapel is behind the trees at the left.



The 15th- and 17th-century elements of the architecture are here reflected in the moat.

Dufourcq

(Continued from p. 1)

Siècle. To satisfy his superiors in this post, he pursued the *doctorat d'état* degree,¹ writing his first monumental study in 1935, *Sketch of a History of the Organ in France from the 13th to the 18th Centuries* (*Esquisse d'une histoire de l'orgue en France du XIIIe au XVIIIe siècle*). From then on, he pursued a varied and active career in Paris, teaching music history and organ, playing many concerts, and fulfilling his duties at St. Merry. In 1941 the final phase of his career began when he was appointed professor of music history at the Paris Conservatory, with Olivier Messiaen and Alfred Cortot among his colleagues. He added to these duties a position at the Sorbonne in 1969, where he directed the seminars in musicology, and in 1974 he became the director of the Conservatory of the Sixth District of Paris. In 1975 he retired from the Paris Conservatory, where Yves Gérard is now professor of music history; Marcelle Benoit, Dufourcq's assistant of 30 years and the editor of *Recherches* (the journal he founded), continues there.² The following year was Dufourcq's last at the Sorbonne, and he plans to retire from the Sixth District Conservatory this year. He retains the title of *organiste titulaire* at St. Merry and remains the editor of *l'Orgue*, the French counterpart to *The Diapason*. He also gives guest lectures at such events as the Summer University at Versailles.

M. Dufourcq is never reticent to give his opinions, nor to try to win over his adversaries. His rhetorical skill and verbosity do not seem studied or inappropriate when they are coupled with the dynamism of his personality and the sincerity of his enthusiasm. One day this summer I watched the distinguished 75-year-old explaining the term "polyphony" to a Versailles housewife, revealing it to be an event in sound that was awesome, wonderful and even magical. I made a mental note never to feel superior to any of my own teaching duties! His tastes in music were formed long ago, of

course, and he is the first to point this out. "When I was young it was the music of Debussy and Ravel that was modern. I was present at the first performances of Ravel's *Bolero* and the Piano Trio, for example — how can I possibly accept the music of Cage? The modern music that I understand is that which in some way continues a tradition, as that of Marius Constant does." Dufourcq allows himself to exercise the intellectual prerogatives of the elder citizen, and frequently articulates his thoughts on broad issues of music and musicians. "There is a difference between genius and intelligence. Many musicians have a real gift, but very few are intelligent. Bonnet was like that; he played very well, but really wasn't very intelligent. The combination is exceedingly rare — it occurs perhaps only once in a century, but then you really have an extraordinary musician like Ravel." Within the realm of organ music, he also has a strong view of what is transcendent. "The greatest composer for the organ today is surely Jean Langlais; he, not Olivier Messiaen, is the successor to Jehan Alain." Dufourcq knows both Messiaen and his music, but he does not share the widespread admiration for his later works. "At Ste-Clotilde one mass ended at 10:50 and the next began at 11:10. For those precious 20 minutes, Tourne-mire used to improvise on the Gregorian chants of the day, and we were all there beneath the organ loft: Dupré, Langlais, Grunenwald — everyone except Messiaen. And you know, Messiaen never really learned to improvise well."

An avowed conservative in matters of performance practice, Dufourcq has little sympathy for current trends in playing baroque music, especially the "Amsterdam school" of playing. This controversy extends right into his own living room, in that one of his sons-in-law is a baroque violinist who was trained in Amsterdam and plays in The Hague. "There is, after all, no direct link to the music of the 17th and early 18th centuries. No one really knows how it was played.

Even with Beethoven, you can trace direct lines through students of students of students, but not for Bach. I think Mr. Leonhardt plays Froberger and the North Germans very well, but when he plays French music . . . Oh no! I think he is completely mistaken. He reduces everything to rules, and when you do that, you don't have music."

If M. Dufourcq finds himself a minority when it comes to performance trends, he is virtually embattled in the realm of organ design and restoration. One of the originators in 1933³ of the movement to recognize and rebuild France's historic organs, his views on modernization are no longer popular. "The organ, I think, is the only instrument which adapts itself to each generation. The organ world here in France is really completely cut in two on this issue." The younger generation on the current Historic Monuments Commission⁴ is more interested (as in America) in restoring organs to their original state than adapting them to a neo-classic model which includes elements of both the classic and romantic organ. His own house organ was built by his favored builder, Gonzalez. Dating from 1946/7, it has 20 stops on 3 manuals, with electric action. Formerly in his Paris apartment, it now is majestic in an 18th-century case which he purchased in Lorraine and moved to the chapel in his country home.

Dufourcq has never visited the United States (aside from a one-day stop in New York), but he has been the close friend of many French-speaking Americans, including one organist whom he mentions fondly and frequently, the late Seth Bingham. He recalls a visit to Canada with relish. "I remember well arriving in Montréal in the evening. My hosts asked me if I would like to see the new organ by Beckerath at St. Joseph's Oratory. I said, 'Certainly.' It was 11:00 o'clock at night. What a marvelous experience it turned out to be! Never have I seen such a wonderful synthesis of German and French styles. Another time, later, I visited Mr. Beckerath in Hamburg, and I told him about

how impressed I was. He said, 'You want to see a really French organ? Come with me!' He took me to a very small church where he had built a little organ completely in French style. It was simply wonderful!" The future of the organ in France, with or without foreign influences, is increasingly beyond his control, but Dufourcq continues to voice strong opinions. "Now there's the question of the European Community. Some people want to make everything the same — but to bring a German organ to France (and their reeds, which are really pretty awful)? I'm not in favor of it at all."

Norbert Dufourcq, through his writings, students, and political activity on the Historic Monument Committee, has had more influence on the worlds of musicology and the organ than any other contemporary Frenchman. That the pendulum has swung against some of his opinions is clear, but his contributions cannot be overestimated. Without him and his students, thousands of pages of indispensable research would not exist yet, a score of classic composers would remain only names in the history books, and dozens of historic organs would have vanished completely. Few have a right to be as proud of a career as Norbert Dufourcq.

(Quotations are freely translated by the author from notes taken during the interview.)

NOTES

¹There is no equivalent in the American educational system. Very few *doctorats d'état* are awarded in France, and they are generally attained by scholars in mid-life after writing at least one book. The degree is required for professors at a university, but not at a conservatory. The *doctorat d'état* is distinguished from the *doctorat 3e cycle*, a degree which is more comparable to an American Ph.D.

²Since 1968, the Conservatory (a state institution) has functioned under temporary statutes that have left the election and tenure of faculty in a state of limbo. It is therefore not possible to speak precisely of Norbert Dufourcq's "successor." It appears that the situation will finally be resolved with new statutes this year.

³Along with Widor, Pirro, Vierne, Tourne-mire, Bonnet, Cellier, and Marchal.

⁴At time of this writing, the committee included Maurice Duruflé, André Fleury, André Marchal, Norbert Dufourcq, Michel Chapuis, Xavier Darasse, André Isoir, Louis Robilliard, Marie-Claire Alain, Pierre Cochereau, and Jean-Jacques Grunenwald.

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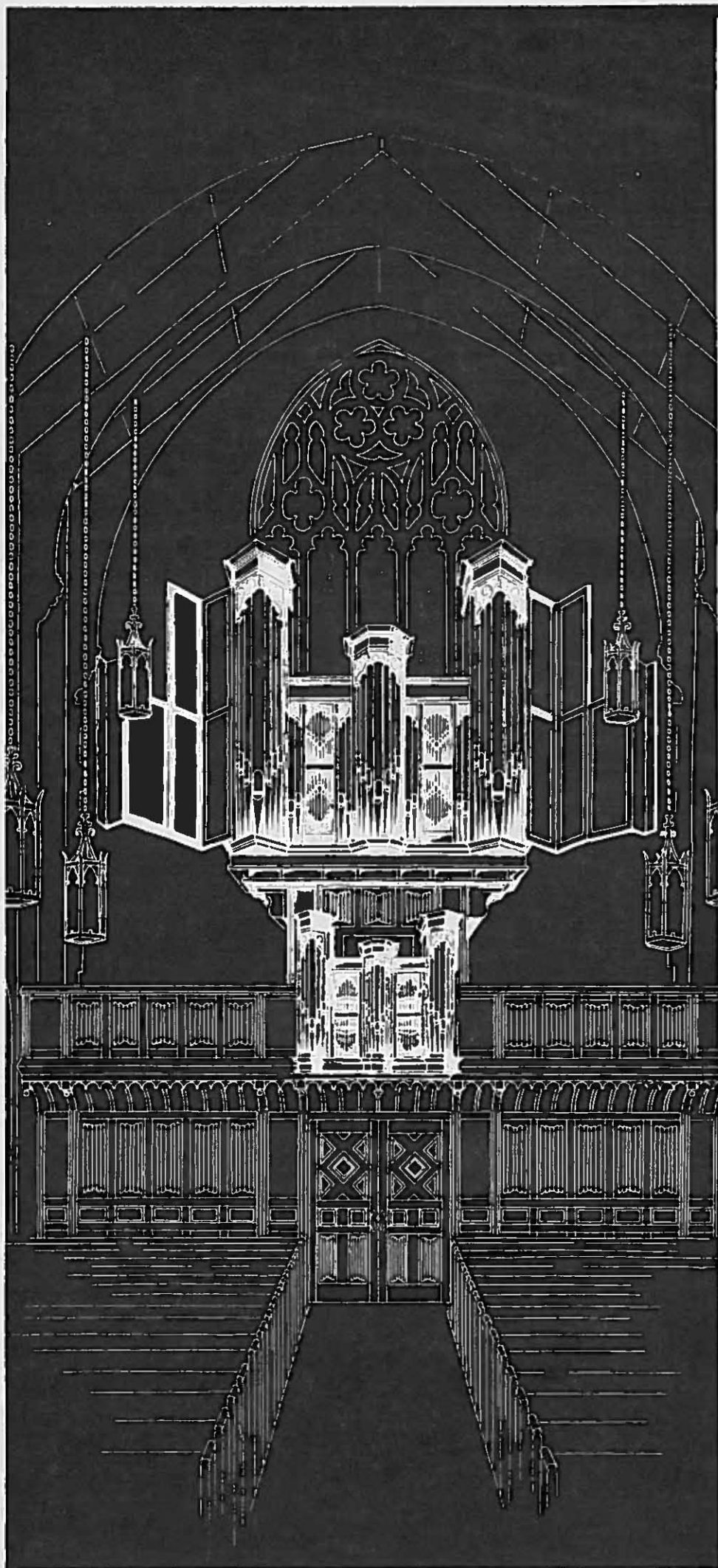
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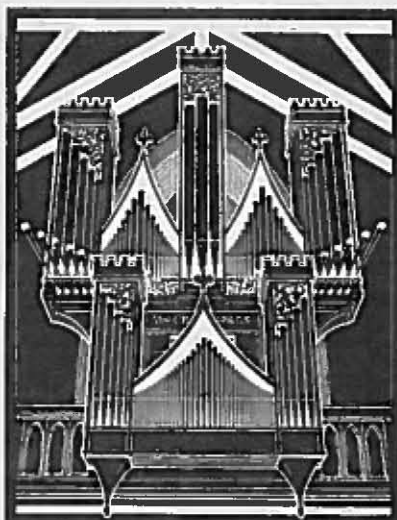
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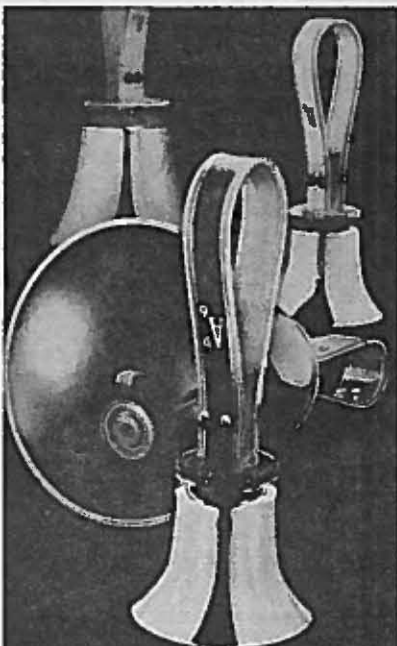
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Harpichord

Dr. Willard Palmer gave the spring 1979 lecture for the Riemenschneider Bach Institute at Baldwin-Wallace College, Berea, Ohio, on March 31st. Dr. Palmer's topic was "Contexts and Functions of the Baroque Trill and Mordent."

Lucille Gruber played this concert at Towson State University (Maryland) on April 26: Sonata in F (Hob. XVI/23), Haydn; Suite 3, Boismorrier; "Italian" Concerto, Partita 4, J. S. Bach; Rondeau, Duphy; Les Tourbillons, Rameau; Sonatas, K. 105, 119, 517, D. Scarlatti. The instrument: William Dowd, 1976. Ms. Gruber played this same program at Carnegie Recital Hall on April 28.

Bruce Gustafson and Arthur Lawrence played a recital of harpichord and organ music at All Saints' Chapel, Howe, Indiana, on April 8. The program: Concerto in G Major (organ and harpichord), Krebs; Ordre in A Major (one and two harpichords), F. Couperin; Ut re mi fa sol la (harpichord and organ), Byrd; Concerto in C Major, BWV 1061 (two harpichords), Bach. Instruments: William Dowd, 1970; Zuckermann constructed by Dr. Gustafson, 1971; Noehren organ, 1961.

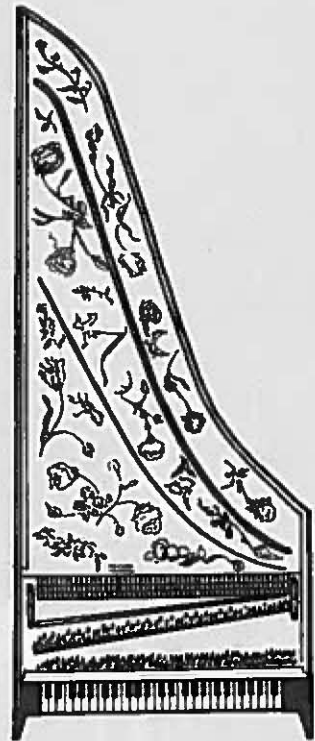
Richard Birney-Smith played three programs for the Art Gallery of Hamilton (Ontario) last season. The third on May 3, included: Sonatas, K. 391, 3, D. Scarlatti; Prelude 7, Ordre 6, Francois Couperin; "Italian" Concerto, Bach; Sonatina, op. 36 no 1, Clementi; Two Pieces, Rameau. The harpichord: William Post Ross, 1969.

Boyd M. Jones II played this recital at First Lutheran Church, Louisville, Kentucky on June 3: Clio (Musicalischer Parnassus), J. C. F. Fischer; Toccata Prima, Partite 11 sopra l'Aria de Monicha, Frescobaldi; Partita in A minor, Bach; Ordre 11, Francois Couperin. The harpichord: William Dowd, opus 396.

Maggie Cole played this recital at Wigmore Hall, London, on June 5: Preludes and Fugues in B-flat Major, G Major, F-sharp minor, B Major (WTC, II), "English" Suite in A minor, Bach; Toccata 8, Cento Partite sopra Passacagli (Book I), Frescobaldi; Sonatas, K. 513, 215, 216, 18, D. Scarlatti.

Linda Skernick played this program at Emmanuel Episcopal Church, Killingworth, Conn. on June 16: Prelude, Fugue, and Allegro in E-flat, Partita in D Major, Bach; Sonatas K. 420, 421, 215, 216, 544, 545, 83, 535, D. Scarlatti; Variations on "Ah, vous dirai-je Maman," Mozart. The harpichord; Yves Albert Feder, 1978.

Arthur Lawrence, Saint Mary's College, Notre Dame, Indiana, played this faculty recital on April 22: Fantasia No. 11, Telemann; Biblical Sonata No. 4, Kuhnau; Aria Sebaldina, Pachelbel; Two Preludes and Fugues, WTC II, BWV 881, 874, Bach; Suite No. 5 in E Major, Händel. Harpichord: by William Dowd, 1970.



Virginia Pleasants played three concerts for the Longy School For-tepiano Series on June 18, 20, and 22. Michael Steinberg was guest lecturer for the first program, which included: Sonata in B-flat, op. 17 no. 6, J. C. Bach; Variations on Les Folies d'Espagne, Rondo in B-flat, C. P. E. Bach; a group of Etudes, J. B. Cramer; Sonata in A Major, op. 33 no. 1, Clementi. Roman Totenberg violin, was assisting artist for the second program: Sonatas in F, K. 376 and B-flat, K. 454, Mozart; Sonata in A, op. 30 no. 1, Beethoven. For the third program Ms. Pleasants was joined by the Longy Woodwind Quartet for Quintet in E-flat Major, K. 452, Mozart, and Quintet in E-flat Major, op. 16, Beethoven. The instruments were copies of a 1790 Koenicke and on 1810 Conrad Graf fortepiano by Robert E. Smith, Boston.

Victor Hill played the following program for the joint Region I and Region II convention of the A.G.O. in June: Toccata 2, Suite 20, Froberger; Prelude, Fugue and Postlude, Bohm; Prelude and Fugue in E (Ariadne Musica), Fischer; Prelude and Fugue in E, S. 878, Bach. The recital, given at the Clark Art Institute in Williamstown, MA, was presented twice in order to allow free time for viewing the galleries. The instrument was Dr. Hill's 1968 Dulcken copy by Rainer Schuetze.

In July Dr. Hill presented the following program at the Clark: the same Froberger; Suite in G, Jacquet de la Guerre; Sonata del primer tono, Lidon; Partita in B-flat, S. 825, Bach; Sonatas K.414, 447-448, 484, 208-209, Scarlatti.

In August he inaugurated a French double by Leon Chipkin at the Spencertown NY Academy with the same Jacquet, Lidon, and Scarlatti; Sonata in D, Op.5/2, J. C. Bach; La de Villeneuve, La Forqueray, Chaconne, Duphy; Ciacona in F minor, Pachelbel; and the Fischer and Bach preludes and fugues.



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News

Carole Wysocki played this recital at the University of Illinois at Urbana-Champaign on June 26: Concerto No. 1 in C Major, Soler; Le Coucou, Daquin; Le Rossignol-en-amour, F. Couperin; Le Concert des Oiseaux, Dandrieu; Le Rappel des Oiseaux, Gavotte with Variations in A Minor, Rameau; Concerto in C Major, S 1061, J.S. Bach. The instrument: Richard A. Cox, 1978, after Taskin (1770).

Ms. Wysocki performed the solo portion of this program on July 25, 1979 at St. John's Church, Lafayette Square, Washington, D.C. The instrument: Mark Adler, 1975.

North Texas State University sponsored a summer workshop, The Baroque Keyboard, at University Park Methodist Church, Dallas, July 9-13; three evening concerts featured Bernard Lagacé (Bach's The Art of Fugue played on the new Alfred Kern organ); Charles S. Brown (harpsichord selections, played on a Richard Kingston harpsichord: Partita 4 in D Major from Componimenti musicali, Gottlieb Muffat; Suite in C minor, Clérambault; Preludes and Fugues in C, S. 870, and F-sharp minor, S. 859, J. S. Bach); and Dale Peters (harpsichord selections: Toccata 2, Bk. 2, Frescobaldi; Pavana and Galiarda in A re, Byrd; Suite 7 in E minor, Froberger; Carman's Whistle, Byrd; Partita sopra l'Aria de Folia, Frescobaldi; Fantasia Chromatica, Sweelinck. The harpsichord: by Richard Kingston). Lectures, by Susan Ferré (Neapolitan Links between Cabezón and Frescobaldi) and Larry Palmer (A Centenary Tribute to Wanda Landowska) were also featured at the workshop.

Gustav Leonhardt played this recital for the University Musical Society of the University of Michigan on July 23: La de Caze, La d'Hericourt, La Berville, La Lugeac, Balbastre; Sonatas, K. 3, 424, 425, 52, 185, 184, 192, 193, D. Scarlatti; Suite in D Major, after the Cello Suite 6, Bach (arr. Leonhardt). The instrument: by Keith Hill. Mr. Leonhardt led twenty hours of master classes for harpsichordists in the week following this recital.

Donald R. Jenkins played this recital for the Sitka Center for Art and Ecology, Neskowin Valley School, Oregon on July 27: "French" Suite in G, Bach; Sonatas, K. 46, 96, 175, 238, 239, D. Scarlatti; Suite in A minor, Rameau; La Volta, Pavana "The Earle of Salisbury," Galiardo, Wolsey's Wilde, Byrd. The harpsichord: by Richard Jones, Los Angeles.

Douglas Butler gave a program with tenor Austin Gray at the Maryhill Museum, Goldendale, Washington, on August 18: works by William Lawes, Thomas Morley, Alfonso Ferrabosco, Thomas Greaves, Robert Jones, Thomas Campian, John Dowland, William Byrd, and Henry Purcell were featured.

Isolde Ahlgrim, Meadows Distinguished Visiting Professor of Harpsichord at Southern Methodist University, Dallas, for the first half of the fall semester, opened the Division of Music's Connoisseur Series of concerts on September 10 with this all-Bach recital: "English" Suite in A minor, S. 807, Toccata in D Major, S. 912, "English" Suite in D minor, S. 811, "Italian" Concerto, S. 971. The instrument: by Richard Kingston.

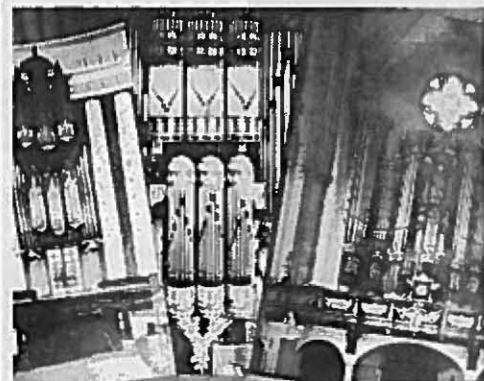
Bach, the quarterly journal of the Riemenschneider Bach Institute, featured Natalie Jenne's "On the Performance of Keyboard Allemandes" in the April 1979 issue; in the July issue there is a fine article "On Preparing a Performing Edition of Handel's Cantata Mi Palpita il Cor" by Doris Ornstein together with the performing edition. Both issues continue the Bach Tercentenary facsimile publication project of the Institute now bringing the Clavier Partitas to the conclusion of Partita 5.

Early Music for July 1979 includes these articles: The Earliest English Keyboard (Christopher Page); Restoration Stage Fiddlers and their Music (Curtis A. Price); Charpentier and the early French Ensemble Sonata (Julie Sadie); part two of John O'Donnell's "The French Style and the Overtures of Bach;" plus discussions of the chalumeau, baroque oboe, theorbod guitar, and other interesting items. Two special keyboard issues are announced for October 1979 and April 1980.

Rosalyn Tureck was invested with the Officer's Cross of the Order of Merit of the Federal Republic of Germany in recognition of her service to the music of Germany's Johann Sebastian Bach. The ceremony took place on April 24 in New York City.

Richard Kingston has moved his harpsichord shop to Marshall, North Carolina 28753 from Dallas, Texas. His address: P. O. Box 385; telephone: (704) 649-3916.

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



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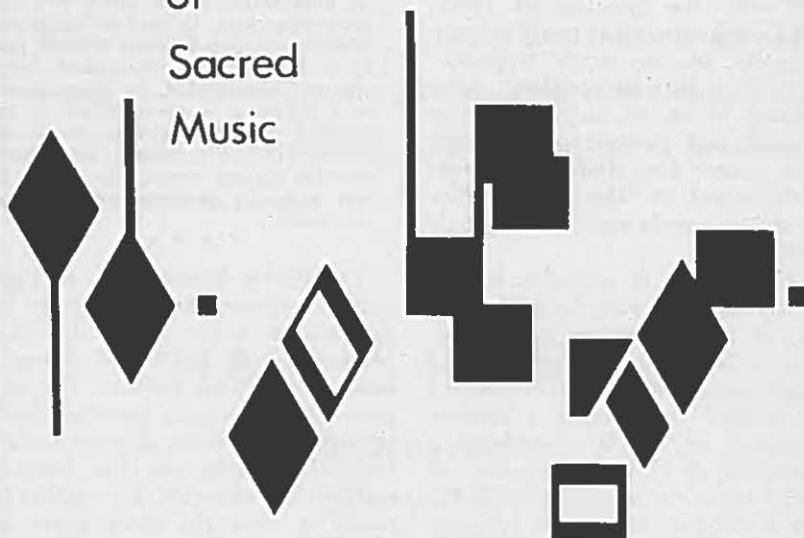
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Vincent Persichetti's *Auden Variations*

an analysis

by Rudy Shackelford

Persichetti's most recent, and most extended, work for organ solo is *Auden Variations*, Op. 136 (1977). The première was given on 14 July 1978 by Leonard Raver, as part of the 8th Annual International Contemporary Organ Music Festival at Hartt College. Persichetti himself was the featured composer of the festival, which commissioned the piece.

Like the *Chorale Prelude "Drop, Drop Slow Tears,"* Op. 104 (1966), *Auden Variations* is based upon an original hymn from Persichetti's *Hymns and Responses for the Church Year*, Op. 68 (1955). The title refers, of course, to the poet W. H. Auden (1907 — 1973). The first hymn in the collection has as its text the following self-contained segment from Auden's *For the Time Being (A Christmas Oratorio, 1942)*:¹

CHORALE

Our Father, whose creative Will
Asked Being for us all,
Confirm it that Thy Primal Love
May weave in us the freedom of
The actually deficient on
The justly actual.

Though written by Thy children with
A smudged and crooked line,
Thy Word is ever legible,
Thy Meaning unequivocal,
And for Thy Goodness even sin
Is valid as a sign.

Inflict Thy promises with each
Occasion of distress,
That from our incoherence we
May learn to put our trust in Thee,
And brutal fact persuade us to
Adventure, Art, and Peace.

In my "Notes on the Recent Organ Music of Vincent Persichetti,"² I remarked about *Do Not Go Gentle*, Op. 132 (1974; also first performed by Raver): "In returning to the medium of his first organ work — pedals alone — Persichetti appears to be closing a cycle of compositions begun thirty-five years ago with the *Sonatine* of 1940." This observation was qualified, fortunately, by the word "appears." For just as the late pedal-solo piece seemed to revive and extend the technic and rhetoric of the early one, so now does *Auden Variations* with respect to "*Drop, Drop Slow Tears*" — works separated by only a decade.³

This process of extension is eminently logical, from both the historical and compositional standpoints. If a chorale prelude is a single variation without statement of theme,⁴ then might a chorale variation set not be considered a congeries of chorale preludes, all based upon the same melody? *Auden Variations* belongs to two distinct traditions of the variation. On one hand, to that group with original themes: *i. e.*, the "Goldberg" and "Trout" of Bach and Schubert; on the other, to the lineage of organ (or cembalo) variations

on liturgical subjects. Indeed, within the latter tradition the *Auden* may well be the unique set of variations on an original chorale! "To some extent the *Hymns and Responses* have for me," Persichetti writes,⁵ "the function that traditional chorale tunes have had for other composers."

Auden Variations, moreover, with definite cadential pauses between movements, is somewhat atypical of major variation works for organ composed in the 19th and 20th centuries. Composers such as Liszt (*Weinen, Klagen*; 1862), Reger (*Variationen und Fuge über ein Originalthema*, Op. 73; 1903), and Schoenberg (*Variations on a Recitative*, Op. 40; 1941) aspired to symphonic breadth and cohesiveness, and tended to eschew — or at least tried to minimize — the sectional quality of the discontinuous variation form.⁶ Persichetti looks back, in this regard, to the earlier chorale variation, beginning with Sweelinck and culminating in Bach.⁷ But he draws upon the full spectrum of Baroque chorale variation forms and technics, not merely the narrow genre of *partita*, as I hope this analytical essay will make clear when compared with the following definition:⁸

In the 17th century *partita* always means variation, so that the two types derive from the same idea — to present a chorale several times in the form of a cycle. But they differ essentially in their methods. In chorale variations the melody is treated in many different ways: as a motet, *bicinium*, *cantus planus* with figural counterpoints, free fantasy, etc.; in the chorale *partita*, on the other hand, it is handled like a secular song, usually employing only various kinds of figuration. The former are dominated by contrapuntal texture; the latter employs counterpoint only to enliven the homophony. In the former the harmonic and structural features of the theme, such as the length of the individual phrases, have no importance; in the latter they are retained strictly. In chorale variations the melody is often freely treated, put in a lower voice, diminished, augmented, ornamented, or fragmented; in a *partita* it is always heard in its original form and almost always in the soprano. The former are meant for the church organ; the latter is just as easily executed on a house instrument.

* * * *

The Auden hymn, No. 1 of Persichetti's *Hymns and Responses*, is reproduced in Ex. 1. For the sake of analytic clarity, several changes were made in its format. The soprano and bass have been assigned separate staves from alto and tenor, notated together on the middle staff, in the alto clef. This makes it easier to view the inner parts as "filler," while the outer voices appear significantly motivic. Phrasing has been superimposed upon the soprano; slurs and brackets, indicating intervallic relationships of fourths and fifths, were added to

all voices. The phrasing respects the structure of Auden's stanza: six lines, with eight syllables in the first, third, fourth, and fifth, and six syllables in the second and sixth lines.

The harmonic treatment Persichetti terms "modal fluctuation." While the hymntune in the soprano adheres resolutely to Dorian mode (the transposition on *A*, except for a brief modulatory excursion to *F#* in mm. 8 — 10), the harmony restlessly changes tonal centres and modality in almost every measure. "When chromatic triads wander harmonically and make vague phrase-shapes a diatonic melody may bring the chromaticism into clear focus."⁹

An astonishingly focussed harmonic effect is produced, at the word "Primal," by a Mixolydian VII chord. Another instance of text emphasis, but one dependent more upon melodic contour than harmonic surprise, occurs at "Confirm": here the melody attains its highpoint. In his fascinating essay on the *Hymns and Responses*,¹⁰ the composer isolates many examples of pictorialism, some more subtle than others: "... a chromatically altered chord is generated by the word 'sinful'; "... magical parallel harmony on the word 'miracle';" and "... a ninth chord on 'Stains.'"

Another important aspect of the hymns, one too easily overlooked, is the Amen cadence. "Amens at the ends of the hymns," Persichetti reminds us, "are integral parts of the music and are not to be sung as afterthoughts; the hymn is usually incomplete harmonically until the amen has been sounded. Often, the last measure of the hymn rests on a temporary tonic that drops, by way of the amen, to its final tonal center."¹¹ Ironically, in the *Auden Variations* Persichetti, as we shall see, has developed the Amen cadence as a separate element.

A motivic analysis of the hymntune and its bass is presented in Ex. 2. The prime intervals are the perfect fourth and fifth, and major second. The headmotif is often found minus its initial ascending fourth: the resulting splinter motif is labelled *a*. Motif *b*, also prevalent, consists of a second followed by a third. Naturally, both motifs are inverted and retrograded, expanded and contracted. The Amen figure, in fact, is the retrograde-inversion of motif *a*, its fourth intervallically expanded to a fifth. More striking, if much less pervasive, than either of these is motif *c*. Its three appearances in the bass form the base of a pyramid whose apex is the soprano's high *D*.

The overall contour of the bass is tripartite (see arrows): a gentle ascent and descent, with an inter-

vening plateau. The soprano, by contrast, is more volatile, particularly in the third and fourth phrases — a precipitous drop to *C#* (cushioned by the bass' plateau!). The concurrence of the general profiles of both soprano and bass is reflected, microcosmically, in the harmonic parallelism of both the hymn and much of the part-writing in the *Variations*. "But extended similar motion tires quickly even though complex chords are employed."¹² Ex. 2 (lower brace) illustrates the artful way Persichetti circumvents this trap in a texture he is evidently quite fond of.

* * * *

CHORALE

Bipartite: *A* (mm. 1-8), *A'* (8-16).

Auden Variations begins, like Bach's chorale *partitas*,¹³ with a statement of the hymn. Or rather, a double statement — the bipartite (not binary!) design, symbolized *A : A'*, encountered in some of the variations — first with an austere attenuated accompaniment (Ex. 2, lower brace), then a harmonized setting almost identical to the hymn itself. The foursquareness of the hymn is relieved, however, by *freistimmig* suggestions of independent part movement, mm. 5-8 and 12-15. The note values of the hymn are halved (quarter becomes eighth); a metronome marking is added. "No tempi are indicated [in *Hymns and Responses*], as the music admits varied approaches. More than with most music, it is necessary that the users of church music feel that it is theirs."¹⁴

Persichetti phrases the hymn theme in five groups rather than six, against the divisions of the poem stanza between lines 4/5 and 5/6. The Amen cadence, which would be expected in m. 8, again in m. 15, is omitted both times. The harmony is less chromatically contradictory of the melody's modality than in the hymn, partly because of the relaxed texture, partly the avoidance, until the penultimate measure, of a *C#* tonic triad. The triadic stability is then undermined by the third-inversion placement of a seventh in the bass (this tone, *B*, will have important harmonic consequences at the end of *Auden Variations*). The hymn itself has no seventh or ninth chords, except those fleetingly adumbrated by passing and neighboring tones in mm. 8, 10, and 12.

VARIATION I

Bipartite: *A* (mm. 1-8), *A'* (8-15).

The opening dialogue between pedals and manuals (Ex. 3) alludes, possibly, to the first variations of Bach's *partitas O Gott, du frommer Gott* and *Sei gegrüßet, Jesu gütig*. The allusion is corroborated by the *B-A-C-H* motif concealed

in the first consequent phrase, transposed a major second higher. The dialogue strategy is abandoned after m. 3. The texture maintains four parts throughout, manuals taking up the pedal line dropped in m. 11.

Nor is the structure of the hymn melody retained in Var. I. This departure, characteristic of *Auden Variations* as a whole, invites the classification "free variation," as Nelson defines it:¹⁵

By the beginning of the contemporary period, therefore, in the early twentieth century, there were in existence two diametrically opposed ways of constructing variations: the age-old structural plan, wherein the basic relationships of parts, sections, and phrases present in the theme were preserved in the variations, and the comparatively recent free plan, in which these theme relationships were generally disregarded.

... the bond between variations and theme is now frequently a theme motive rather than the theme in its entirety.

Motivic transformation is present from the very first notes of Var. I: the headmotive is subjected to octave displacement and intervention (Ex. 3).¹⁶ The harmonic character of the variation, with the *fauxbourdon* fluidity of parallel first-inversions enhanced by whole-tone scales, is akin to that of the Chorale.¹⁷

VARIATION II

Rondo: A (mm. 1-12), B (12-19), A' (19-27), B' (27-32), A'' (32-40); Codetta (40-43).

Development of the Amen cadence, through transposition and addition of a consequent phrase (Ex. 4).

(Continued overleaf)

EX.1

With breadth phrase I (a-dorian) II III "Con-fira" "Primal" IV
 SOPRANO
 ALTO
 TENOR
 BASS
 c# I IV6 I VII VI VI I V II V6 II III G: III VI V I *VII I VI VI (aeolian) B: IV
 (aeolian) D: V IV I (dorian) D: III VI (*mixolydian) B: VI V I (aeolian)
 (to f#-dorian) v VI (to a-dorian) AMEN
 B: V III E: I I III A: I6 VI IV II III6 pt. I III IV6 V I (aeolian)

[Musical excerpts used by permission of Elkan-Vogel, Inc.]

EX.2

headmotive
 meas. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 (plateau)
 CHORALE Simplex (♩ = ca. 80)
 Sw. sp. Ch. p. Gt. pf. (altered)
 (concealed parallel harmony)

EX.3

VARIATION I
 A bene placido (♩ = ca. 76)
 Sw. (B) A: C (H) Gt. pf.
 headmotive (*whole-tone scales)
 (Intervention, 8vo displacement) (third phrase transposed ↑ 5th)
 (Intervention)



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Persichetti Variations

(Continued from p. 13)

The principal rondo material, *A*, comprises this Amen plus two other elements, alternated and transposed: a trichord *Vorimitation* passage, based on a motif derived by linking the end of the fourth hymn phrase with the beginning of the fifth; and the neighboring-chord idea of the sixth hymn phrase (m. 12).

The episodes, *B*, restate the first two phrases of the hymn in standard texture, with harmonic elision in m. 13 (a technic featured in Var. VII). Observe how smoothly *A* and *B* are dovetailed (m. 12), how the anticipated pickup to the first hymn phrase is mockingly inverted in the pedal.

This variation is more clearly than any other, perhaps, the result of Persichetti's "process of selecting materials, discarding most of them, comparing possibilities of transformations, refining and giving meaning to inner lines, testing the projectional capacities of sections and segments . . ."¹⁸

On a broader scale, the Amen cadence is developed as a separate element in the fifth movement of Persichetti's *Symphony No. 7 (Liturgical)*, Op. 80 (1958), a work fashioned entirely from *Hymns and Responses* materials.¹⁹

VARIATION III

Ternary: *A* (mm. 1-21), *B* (20-37), *A'* (37-56); Codetta (56-61).

Formally and texturally, one of the less complex variations.

Melody-accompaniment in the principal sections; identical *da capo*, except for added pedal comments in mm. 38-41 and 48-51. The

"narrative" quality of the melody (Ex. 5, upper brace) is produced by the gentle propulsion of *Fortspinnung*, another legacy of the Baroque.²⁰

The intimations of imitation in the middle voice blossom into strict canon in the *B* episode (Ex. 5, lower brace), supported by a quasi-cantus-firmus pedal. The *Dux / Comes* relationship of the two manual parts is wittily displaced by a metrical shift in mm. 28-29, causing a deceptive canonic response.

VARIATION IV

Bipartite: *A* (mm. 1-31), *A'* (31-55); Codetta (55-61).

The first variation to change radically the character of the theme. In Baroque chorale partitas, "the cantus firmus (the chorale melody) is often treated differently several times in succession, in accordance with the different stanzas of the chorale text, so that the character of the music is altered according to the mood content of the single stanzas."²¹ Any such correspondence of the thirteen *Auden Variations* to the three stanzas of the poem seems unlikely.

Two kinds of texture are alternated and juxtaposed: a *scherzo* idea in staccato parallel thirds (Ex. 6, upper brace), and a legato hymn statement (lower brace). The self-parody is particularly pointed in m. 24. But in the overlapping of manuals, m. 22, a more subtle humor grows directly out of the resources of the organ.

Here, as in Var. II, the formal pattern is complicated by the selective transposition of repeated passages. For example: mm. 1-9 of *A* reappear as mm. 31-39 of *A'* on the same tonal level (with pedal added

from m. 33), leading one to expect a literal reprise. This comforting assumption is dispelled suddenly in m. 40 by the transposition up a minor third of the measures corresponding to mm. 10-24 of *A*. "A vital thematic passage," advises Persichetti, "should be tested on various tonal levels for brilliance. Transposition sheds varying light upon thematic material; the slightest shift in register can change the meaning of a musical idea."²²

VARIATION V

Tripartite (not ternary): *A* (mm. 1-13), *A'* (12-20), *A''* (20-25).

Reestablishes the sober character of Var. I through III.

The only variations articulated formally by an internal tempo change are V and XIII. There are no metre changes within any of the variations.

The textural design recalls Var. I, both for beginning in a lower register and ending higher, and for preserving the continuity of four-part writing by having manuals take over the pedal line dropped in m. 9.

Again, as in Var. III, the technic of motivic development may be described as *Fortspinnung*, though with a vastly different atmospheric effect. For the first time in *Auden Variations*, the hymn bass appears together with the melody (Ex. 7, mm. 3-5; also in mm. 13-14, not shown). Notice how the "alto" in m. 6 summarizes the vector motion of the second and third phrases of the hymn (cf. Ex. 2, upper brace).

VARIATION VI

Tripartite: *A* (mm. 1-11), *A'* (11-21), *A''* (21-32).

First of three fully canonic variations. The others are IX and X. Var. III, as we have seen, and XI make incidental use of determined response; brief points-of-imitation throughout *Auden Variations* are too numerous to mention.

Except for motivic flourishes at the opening and close of Var. VI, Ex. 8, the pedal functions as a sort of moveable drone, hovering around the midpoint of its compass.

The canon is transposed up a major second, the *Dux / Comes* reversed, in *A'*. The *A''* begins as a literal *da capo* but is raised a minor third midway, from m. 26.

VARIATION VII

Bipartite: $\left\{ \begin{array}{l} A \text{ (mm. 1-19) } [x \text{ (1-6), } x' \text{ (7-12), } y \text{ (12-15), } z \text{ (15-19)}]; \\ A' \text{ (19-34) } [x'' \text{ (19-24), } y' \text{ (24-27), } z' \text{ (27-34)}]. \end{array} \right.$

The central variation of the series and, apart from the complete chorale statements at the beginning and end (Var. XIII), the only immediately recognizable presentation of the theme with all its phrases in original sequence.

The technic of transformation is *elision*, rhythmic and harmonic. Rhythmically, the 52 quarter-notes of the original hymn are compressed to an equivalent of 37. Some note values are halved, others not; an extra quarter is inserted in m. 1. The metre throughout this variation is compound 7/4, always subdivided 3/4 + 4/4. Harmonic elision is even more dramatic, since it "brings about new relationships. Chordal relationships new to the piece may appear by omitting a

EX. 4

EX. 5

EX. 6

EX. 7

EX. 8

chord that is expected because of previously established passages or strong sequential or traditional successions.²³ The suppressed chords and beats are shown in Ex. 9 for the opening measures of the variation, section *x*; *x'* and *x''* are similarly constructed.

The contrasting material is quartal. In a largely tertian context, the effect of "naked" fourths (and fifths) is clean and fresh, and recalls the flavor of Distler's organ partitas.²⁴ This is especially pronounced in the *y* and *y'* episodes, a canon 3-in-1 at the major ninth,²⁵ based on a motif introduced in Var. III (see Ex. 5, m. 1, left-hand part). A fanfare motif dominates the *z* sections, to undergo further development in Var. XIII.

VARIATION VIII

Tripartite: *A* (mm. 1 [-14-] 21), *A'* (21 [-28-] 35), *A''* (35 [-47-] 52).

If Var. VII was central architecturally, Var. VIII constitutes the expressive core of *Auden Variations*. It deserves to be compared with Brahms' *Es ist ein Ros' entsprungen*, not only for its lyrical beauty but also for an affinity in treating the basic melody. Instead of being conventionally embellished, the tones of the cantus are embedded, by Persichetti and Brahms, in a melodic curve of greater sweep (Ex. 10). Harmony is obtained by verticalizing melodic motifs, specifically motif *b*.

VARIATION IX

Tripartite: *A* (mm. 1-10), *A'* (10-19), *A''* (19-28); Codetta (28-32).

Canon 3-in-1 at the fourth, rhythmically free.²⁶

While all chorale phrases occur in proper order, recognition is masked by octave displacements and elisions of repeated tones. The

canon is transposed up a minor third in the middle section; the *da capo* is unusually literal for *Auden Variations*.

VARIATION X

Bipartite: *A* (mm. 1-15), *A'* (15 [-21-] 30); Codetta (30-33).

Canon 4-in-2 at the minor seventh, rhythmically strict. The most "cerebral" of the variations. Really a canon of two-part chords, or "Gemini" canon.

Reprise in two stages: literal, mm. 15-21; transposed up a fifth, mm. 21-30. The pedal is purely harmonic underpinning, canonically uninvolved, but ventures an independent comment derived from the third phrase of the hymn in the Codetta.

The mixture of canonic and "free" movements in *Auden Variations* suggests the influence of Bach's procedure in the "Goldberg" Variations — possibly also the influence of the analogous plan in the *Quaderno musicale di Annalibera* by Luigi Dallapiccola,²⁷ premiered in 1952 by pianist Vincent Persichetti.

VARIATION XI

Tripartite: Introduction (mm. 1-2); *A* (3-12), *A'* (12-20), *A''* (20-28); Codetta (29-30).

Like Var. IV, this is a "character variation" (interestingly enough, the staccato parallel-thirds *scherzo* idea [see Ex. 6] is recalled here momentarily, mm. 7 and 16, as a *Nebensstimme*). Like Var. III, it uses canon only casually, but with great bravado.

The arresting pedal cadenza at the beginning (Ex. 13) and end of Var. XI raises the question of how *sequence*, as a syntactical norm, may appropriately be employed in a contemporary style of composition. Persichetti, in his essay on

(Continued overleaf)

EX. 9

VAR. VII
Ben proclama (♩ = ca. 152)

EX. 10

VAR. VIII
Cantilena (♩ = ca. 76) (*lyric tune notes)

EX. 11

VAR. IX
Tranquillo (♩ = ca. 84) (*elision of repeated tones)

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Persichetti Variations

(Continued from p. 15)

Hymns and Responses, points to the second half of the Auden hymn as "a study in sequential alteration in which the passage is freed from the bonds of this precarious device."²⁸ If *Auden Variations* has not sidestepped every pitfall of sequence, this precarious device is vindicated at least in Var. XI by virtue of the splendid momentum it generates.

VARIATION XII

Tripartite: A (mm. 1-33), A' (33-72), A (72-93); Codetta (93-114).

Remarkably similar in many respects to the first movement of Persichetti's *Sonata for Organ*, Op. 86 (1960).²⁹

EX. 12

EX. 13

EX. 14

EX. 15

[* *Hymns and Responses*, IV 36]

Of all the *Auden Variations*, No. XII is perhaps the one most tenuously related to the chorale. Only the beginning of its third phrase, stated in the pedal (Ex. 14, upper brace), bears an immediately perceptible thematic identity, although a closer examination reveals that the texture is, in reality, shot through by tiny motivic cells.

The arpeggio-cluster device is commonplace in organ (and harpsichord) writing of diverse style-periods — it may be no more than an *acciaccatura* that happened to jell in precise notation. But its reverse, equally effective, is much less frequently found. Here the conceit resembles a Keaton silent film run backwards, rung as it is upon the only non-invertible tertian harmonic structure, a thirteenth chord!³⁰

VARIATION XIII (FINALE)

Compound tripartite: A (mm. 1 [-33-] 38), A'B (38-54), B' (54-67); Codetta (68-72).

The conclusion of *Auden Variations* is prepared in three stages, like monumental stairs approaching a great cathedral.

The first stage, mm. 1-38, contains the most soberly vigorous motivic development in the entire work. The following could scarcely be surpassed as a description of this kind of *motivische Arbeit*:³¹

... each separate line [phrase of the chorale melody] is not worked out polyphonically, but is thematically exhausted by the disseverance of its principal melodic ideas, and by their repetition, dissection, modification, and various recombination . . . Nor was he bound as in variations strictly speaking, by the harmonic and rhythmic conditions of the theme, but could create new proportions and phrases, building up a composition all his own, and finding in it opportunities for contrapuntal elaboration. He must have been the first composer who availed himself in instrumental music of that development of the melodic constituents of a subject — using them as independent themes and motives to form the component elements of a tone structure on a larger scale — which played a principal part in the musical art of Beethoven's time.

That, incidentally, was written about Georg Böhm, chief of Bach's predecessors in advancing the craft of chorale variations in the Baroque. Sequence is again used to build momentum and propel the atomistic motifs. The energy thus generated spills over in a pedal cadenza, mm. 33-38 (Ex. 15, topmost staff), that also serves as a bridge to the second stage of the variation, A'B.

Here, against the pedal's continuing motivic development thrusting right into the upper reaches of its compass, the chorale in four-part harmonization and straightforward quarter-note motion is counterpointed in the manuals. The tonal level is A_b Dorian in the melodic plane, C Aeolian in the harmonic: a semitone lower than the hymn. The final chord of the second hymn phrase is sustained for one additional full measure and the melody note not articulated as a pickup to the third phrase (cf. Ex. 4, m. 12). The fourth phrase is compressed and transposed up a minor sixth, and forms with the beginning of the fifth phrase a descending three-note scalewise figure treated in ascending sequence until it arrives once more on A_b in the sixth phrase.

The third stage of Var. XIII (B') is negotiated by the enharmonic respelling of this A_b as G_#; the headmotif's initial ascending fourth is contracted to the semitone G_#-A. The gait slows to a stately *Pesante*, and the texture of the final complete statement of the chorale expands in the manuals to massive four-to-six-part chords. (These added voices are simply octave doublings of chord tones, not superimposed sixths or sevenths or ninths.)

Still another *ritard. molto*, and we reach the "cathedral" itself. The Codetta (Ex. 15, middle brace) is an expanded Amen cadence, in a five-to-nine-part texture on full organ (*fff*). Like the "developed Amen" of Var. II, this is a balanced period, but the final chord of the consequent phrase is delayed a full measure. The tonal centre

(Continued, page 18)

Northwestern

(Continued from p. 6)

play Reger, one must have affinity with the romantic organ and style; and (2.) that Reger wrote organ works too fast, without refining marks of interpretation, so some modifications, technical and musical, must be made. He also discussed the German organ of 1900, pointing out that Reger was the last of great composers who thought without regard to history and thus preferred the large instruments of his own day to ones left from earlier times. Mr. Fleischer emphasized the fact that the Reger works do not fit Baroque or neo-Baroque organs, which are too bright and direct in their sound, and judging from much of the ill-conceived Reger playing that we hear today, I would hope that recitalists would consider this aspect of the music more often. Mr. Fleischer further demonstrated the differences between examples of the music as written by Reger, who was not a professional organist and did not play his own big works, and as revised by Straube to fit the organ. He concluded with his own fine performance of the *Toccata in D Minor, Opus 59*, played from the Straube edition but with a copy of the Reger original for comparison.

Marilyn Mason's two classes were devoted to "The Commissioning of Organ Music" and "Contemporary Music: Analysis, Notation, and Interpretation." At the first she discussed some of the 34 pieces she has personally commissioned, a distinguished and continuing series which started in 1947. She also considered the various aspects of working with the composer, emphasizing the importance and the problems of registration. She performed several of the pieces for the class and her facile playing did much to demonstrate musical qualities.

For her second session, the organist from the University of Michigan discussed the problems of performing contemporary music, dealing primarily with technical problems and with notation. She distributed several useful charts of notational devices and comprehensive bibliographies of 20th-century organ music. Again, she effectively demonstrated examples of the music to the class in her own performances. Although Miss Mason is renowned as a player and teacher of organ literature from all periods, surely her most important contribution to the 20th-

century organ world has been her championing of new music, especially the works she has commissioned over a 30-year period.

The closing event of the week was the Friday evening recital by Marilyn Mason and it was a fitting climax to the workshop. She seemed very much at ease with the large Aeolian-Skinner organ, projecting the various musical styles with equal effectiveness. Each work received an excellent rendition, although the variations of Persichetti, that composer's most recent work for the organ, constituted a high point. The program, which contained the finest playing I have heard from his organist, was as follows: *Magnificat du Troisième Ton*, Guilain; *Audén Variations*, Op. 136 (1978 — first Evanston performance), Persichetti; *Canonic Variations on "Vom Himmel hoch,"* J. S. Bach; *Pastorale*, Roger-Ducasse; and *Pageant*, Sowerby.

Northwestern's organ department has a faculty comprised of Richard Enright, chairman, Grigg Fountain, and Wolfgang Rübsam. Working together they teach and guide a significant number of students in various degree programs, under-graduate and graduate. Through special summer programs they reach a larger audience, and the workshops this year offered aspects of the organ art often not covered in the more usual situations. Although the question — "Organ playing, art or craft?" — was not answered, the important thing is that it was raised. In this way, by the presentation of diverse and differing viewpoints on several aspects of organ playing and teaching, many thought-provoking issues were raised and the participants were thus enriched in their knowledge and outlook.

Here & Here

NOYE'S FLUDDE, the church opera by Benjamin Britten, was presented at St. John's Cathedral in Denver, Sept. 14-15. The performances were conducted by cathedral organist David S. Harris.

WALTER HILSE played a recital of works by Bach, Buxtehude, Couperin, Liszt, Scarlatti, and Schumann at Alice Tully Hall on Sept. 17. Also included on the program, Mr. Hilse's third at the New York City hall, was the New York premier of Miriam Gideon's *Three Biblical Masks*.

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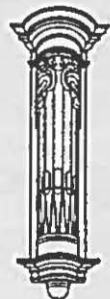
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Persichetti Variations
 (Continued from p. 16)

of the hymntune is at last confirmed by the *doppipedale* on A-E. The concluding harmony is not tertian; it is based on fourths and fifths, the prime ("Primal") intervals of the chorale theme. Thus, the doubled B which caps it does not function as a ninth but rather as the second overtone of E, in turn the second overtone of A. "The fifth (partial 3) is a lower partial than the third (partial 5) and consequently is more powerful . . . Resonant harmony is not formed by seeking higher and higher overtones but by using overtones of overtones."³²

In variation form generally, but especially in a major set of discontinuous construction such as Vincent Persichetti's *Auden Variations*, the goal of a convincing total shape is most elusive. Schoenberg addressed this problem more cogently than many a textbook writer on "form":³³

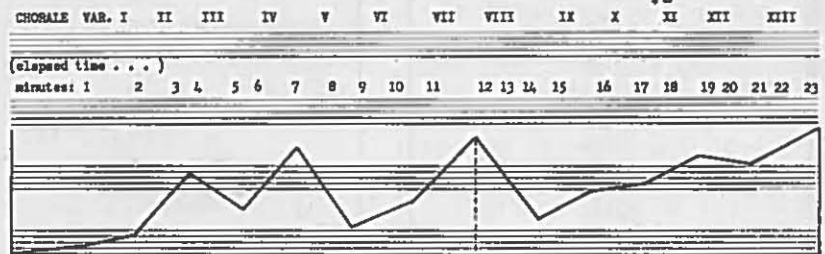
. . . however intimately the individual variations may be connected, they are still merely placed one after another, juxtaposed. Whereas symphonic thought is different: the musical images, the themes, shapes, melodies, episodes follow one another like turns of fate in a life-story — diverse but still logical, and always linked: one grows out of another. They are not merely juxtaposed. Perhaps a comparison will make this difference clear. Variations are like an album with views of some place or landscape, showing you particular aspects of it. A symphony, on the other hand, is like a panorama in which one certainly views the pictures separately; but in reality they are closely linked and merge into each other.

In Exs. 16 and 17 I have tried to demonstrate the truly "symphonic" continuity of *Auden Variations* . . . and atone, perhaps, for the superficiality of my isolated comments on the parts at the expense of the whole. The tonal configurations (vertical and horizontal) that open and close each of the fourteen movements are set out on four staves, left to right (Ex. 16, upper brace). By reading diagonally from the end of one variation to the beginning of the next, it is possible to track the immediate presence (or absence) of tonal continuity. Enharmonic connexions are traced by dotted lines.

"Spires" cap those architectural parts of the cathedral where the theme is most recognizably embodied: the Chorale itself, Var. VII and Var. XIII. A kind of larger ternary design thus emerges. "When, in addition to the *da capo* effect at the close, the theme recurs prominently during the course, the series is likely to simulate the rondo form."³⁴ A Classical instance of such quasi-rondo in variations is the last movement of Mozart's *Clarinet Quintet*, K. 581. Of course, the more significant reprise in *Auden Variations* is the result of that symmetrical balance between the two double statements of the chorale theme: at the beginning of the work, in halved note values and attenuated harmonic wrapping; and a fully "orchestrated" *da capo* in the finale. The effect is not unlike that, on a much smaller scale, of the *Andante con moto* variations in Beethoven's Piano Sonata, Op. 57: "The most extraordinary part of the achievement," observes Charles Rosen, "is the feeling of re-

EX. 16

(TOTAL DURATION: CA. 23 MINS.)



EX. 17

(elapsed time...)

minutes: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

lease that comes with the return of the theme in its original form, and the resolving force of this 'recapitulation.' Through this, the variation form loses its additive character, and conforms to the dramatic and almost spatially conceived figures of sonata style."³⁵

Auden Variations is "spatially conceived" in the graph of Ex. 16. This is purely a subjective, non-"scientific" attempt to interpret in one sweeping gesture the manifold factors that interact to impart a unified profile. Harmonic and rhythmic tensions, dynamics, phrase structure, melodic surge and ebb, chronometric duration — all were taken into semiconscious consideration.

Tempo relationships are separately illustrated in Ex. 17. All metronome markings have been converted to the eighth note. The prevailing motion in each variation is shown by the one or two typical note values occurring in it, from semiquavers to minims. Transitory modifications of tempo (*ritard.*, *accel.*), however, are not charted.

* * * *

Like all the previous organ works of Persichetti, *Auden Variations* is "scored" for an American eclectic organ with four divisions: Pedal, Great, Swell, and Choir. Antiphonal stops, played from the Choir manual, are also specified in Var. IX. The organist is guided in his choice of timbres by dynamic markings and generalized registration suggestions (*i. e.*, "Light foundations," "Ample flute tone," "Heavy stops & couplers," "Melodic stops"), which can readily be adapted to a variety of instruments. Persichetti's vision — a little unrealistic in the wake of the *Orgelbewegung!*

Indeed, with its many affinities for and allusions to Baroque chorale treatment, *Auden Variations* seems to me better served by the larger *werkprinzip* organ having one enclosed division than by the Romantic or compromise organ. Perhaps the "organ of the future" which Schoenberg envisioned³⁶ will someday provide the ultimate medium!

* * * *

NOTES

- ¹ W. H. Auden, *Collected Longer Poems*; New York: Random House, 1969, p. 164. This poem was first set to music in 1944 by Benjamin Britten, for a BBC programme "Poet's Christmas."
- ² *The Diapason*; November, 1976, p. 5.
- ³ Rudy Shackelford, "Vincent Persichetti's Hymn and Chorale Prelude 'Drop, Drop Slow Tears' — an Analysis," *The Diapason*; September, 1973, pp. 3-6.
- ⁴ Robert U. Nelson, *The Technique of Variation (A Study of the Instrumental Variation from Antonio de Cabezón to Max Reger)*; Berkeley: University of California Press, 1962, p. 2 and p. 166, note 18.
- ⁵ Vincent Persichetti, "Hymns and Responses for the Church Year," in *The Composer's Point of View (Essays on Twentieth-Century Choral Music by Those Who Wrote It)*, ed. Robert Stephan Hines; Norman: University of Oklahoma Press, 1963, p. 43.
- ⁶ The possibility that Schoenberg modelled his Op. 40 variations on Reger's Op. 73 deserves serious consideration. See *Arnold Schoenberg Letters* (St. Martin's Press), p. 80.
- ⁷ Willi Apel, *The History of Keyboard Music to 1700*, translated and revised by Hans Tischler; Bloomington: Indiana University Press, 1972, p. 333.
- ⁸ *Ibid.*, p. 632.
- ⁹ Vincent Persichetti, *Twentieth-Century Harmony (Creative Aspects and Practices)*; New York: W. W. Norton & Co., 1961, pp. 71-72.
- ¹⁰ See note 5; pp. 49-53.
- ¹¹ *Ibid.*, p. 44.
- ¹² See note 9; p. 199.
- ¹³ Except, of course, the *Canonic Variations "Vom Himmel hoch, da komm' ich her,"* which begins with variation 1. Compare this writer's composition of the same title (Belwin-Mills, 1975).
- ¹⁴ See note 5; p. 44.
- ¹⁵ Nelson, *The Technique of Variation*; p. 9, p. 6.

¹⁴ "This term was first introduced by Rudolph Reti in his book, *The Thematic Process in Music* [New York, 1951], to describe interchanges of notes within a melodic entity. For example: let us number the notes of a melodic idea 123456; a possible inversion might be 123645, or perhaps 124356, or any of the other permutations which are possible in a six-note sequence." Alan Walker, *A Study in Musical Analysis*; New York: Macmillan Company, 1962, p. 73. Note, however, that the permutation numbered 654321 should be termed the "retrograde" rather than the "inversion."

¹⁵ "The true value of the whole-tone scale lies in the contrast it provides when it is used in combination with other scales and techniques." Persichetti, *Twentieth-Century Harmony*, p. 57.

¹⁶ Vincent Persichetti, Chapter IX in *The Organist's Point of View*, ed. Robert Stephan Hines; Norman: University of Oklahoma Press, 1970, p. 180.

¹⁷ *Ibid.*, pp. 176-179. Several other hymns from *Hymns and Responses* have been used by Persichetti in works for band (*Symphony No. 6*, Op. 69 [1956]; *Chorale Prelude "So Pure the Star,"* Op. 91 [1962]; *Chorale Prelude "Turn Not Thy Face,"* Op. 105 [1966]) and by Rudy Shackelford in *Nine Aphorisms* for organ (Hinshaw Music, Inc.).

¹⁸ Defined in the revised *Harvard Dictionary of Music* (1969): "In melodic construction, the process of continuation, development, or working out of material, as opposed to repetition in a symmetrical arrangement" (p. 329). Thus *Fortspinnung* is the opposite of *sequence*.

¹⁹ Nelson, *The Technique of Variation*; p. 14.

²⁰ Persichetti, *Twentieth-Century Harmony*; p. 186.

²¹ *Ibid.*, p. 188.

²² Landmarks in the history of the chorale variation form. See Chapter 2 of *Hugo Distler and his Church Music* by Larry Palmer; Saint Louis: Concordia Publishing House, 1967.

²³ "A two-part canon . . . is described as a 'Canon 2 in 1' — that is to say, having two voices and one subject; similarly . . . canons '3 in 1,' '4 in 1,' and so on, according to the number of voices. If there be more than one subject, the first of the two figures shows the number of voices taking part in the canon, and the second shows the number of subjects. Thus a double canon, with four parts and two subjects, would be spoken of as a canon '4 in 2,' and similarly in other cases." Ebenezer Prout, *Double Counterpoint and Canon*; London: Augener Ltd., 1891, p. 217.

²⁴ The Auden hymn was not composed by Persichetti with the possibility of its working in canon, phrase by phrase; hence the necessity here of rhythmic freedom. A number of German chorale melodies do fortuitously work in canon, as Bach demonstrated in the *Orgelbüchlein*, Nos. 2, 10, 20, 21, 22, 26 31 and 35.

²⁵ Version for organ by Rudy Shackelford (Milan: Edizioni Suvini Zerboni; U. S. A.: MCA Music). See also this writer's article "Dallapiccola and the Organ," *Tempo*; No. 111, Winter 1974, pp. 15-22.

²⁶ See note 5; p. 45.

²⁷ Rudy Shackelford, "Vincent Persichetti's *Sonata for Organ and Sonatine for Organ, Pedals Alone* — an Analysis," *The Diapason*; May, 1974, pp. 4-7 and June, 1974, pp. 4-7.

²⁸ Persichetti, *Twentieth-Century Harmony*; p. 82.

²⁹ Philipp Spitta, *Johann Sebastian Bach*, translated by Clara Bell and J. A. Fuller-Maitland; New York: Dover Publications, Inc., 1951, Vol. I, p. 206.

³⁰ Persichetti, *Twentieth-Century Harmony*; p. 24.

³¹ Arnold Schoenberg, "The Orchestral Variations, Op. 31 (A Radio Talk)," *The Score*; No. 27, July, 1960, p. 39.

³² Nelson, *The Technique of Variation*; p. 81.

³³ Charles Rosen, *The Classical Style (Haydn, Mozart, Beethoven)*; New York: W. W. Norton & Co., 1972, pp. 438-439.

³⁴ Josef Rufer, *The Works of Arnold Schoenberg (A Catalogue of his Compositions, Writings and Paintings)*, translated by Dika Newlin; London: Faber and Faber, 1962, p. 68. See also Robert U. Nelson, "Schoenberg's Variation Seminar," *The Musical Quarterly*; Vol. 1, No. 2 (April, 1964), pp. 141-163.



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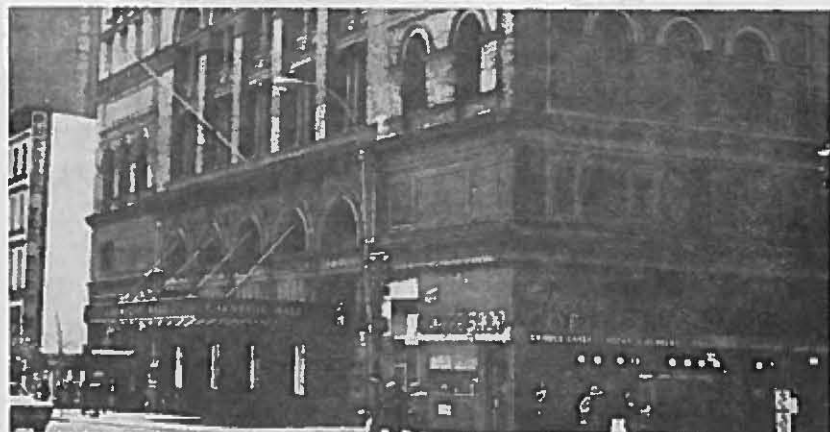
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Appointments



Dennis Keene has been appointed assistant organist and choirmaster of St. Bartholomew's Church in New York City, where he succeeds Harry Huff. In addition to his participation in morning services, Mr. Keene will assist regularly in the weekly oratorio concerts at the church. A graduate of the Juilliard School, where he was a recipient of the Gaston Dethier Prize for excellence in organ performance, he is currently completing requirements there for the D.M.A. degree as a student of Vernon de Tar. His other teachers have included Owen Brady, Marie-Madeleine Duruflé-Chevalier, André Marchal, and André Isoir. For the past seven years he has been organist-choirmaster of St. John's Episcopal Church in Elizabeth, NJ; prior to that he was assistant organist at the Church of the Ascension in New York City, and at All Saints' Church, Beverly Hills, CA.

Lois W. Regestein has become organist at the First Baptist Church, Jamaica Plain, MA, where she plays a 3-man. E. & G. G. Hook of 1859 (Op. 253). An active recitalist, she leaves a position as organist at St. Peter's R.C. Church in Dorchester. Mrs. Regestein was the author of the convention reviews of the Organ Historical Society in these pages for 1976 and 1978.



Lynn Edwards and Edward Pepe have been appointed directors of music at the First Congregational Church of Westfield, MA, which contains a 1976 Fisk organ. Ms. Edwards received her M.Mus. degree in organ performance from Westminster Choir College in 1975, where she was a student of Joan Lippincott. Mr. Pepe, a student of Yuko Hayashi, graduated in 1979 from the New England Conservatory with the M.Mus. degree in organ performance. Both Ms. Edwards and Mr. Pepe studied at the North Germany Organ Academy with Harald Vogel. Together with George Cohen, they are currently founding the Westfield Center for Early Keyboard Studies.



Robert L. Simpson has been appointed organist-choirmaster of the Cathedral of St. Philip in Atlanta, GA, where he succeeds J. Marcus Ritchie. For the past five years, Mr. Simpson has held a similar position at the Cathedral Church of St. Luke, Orlando, FL. He is a graduate of Brown University and the Union Theological Seminary School of Sacred Music. His teachers have included Robert Baker, Barclay Wood, and David Lowry. For two years, Mr. Simpson studied organ with Michael Schneider and harpsichord with Hugo Ruf, at the Hochschule für Musik in Cologne, Germany.

Ray W. Urwin has been appointed director of music for the Cathedral Church of St. John, Wilmington, Delaware. A 1972 graduate of Oberlin College, he recently received the M.M.A. degree from Yale University. His organ study has been with Fenner Douglass, Arthur Poister, Robert Hobbs, and Charles Krigbaum. Mr. Urwin also has a M.Mus. degree in orchestral conducting from SUNY at Stony Brook. He has served as assistant to Robert Hobbs at Trinity Episcopal Church in Toledo, and has been director of music at Immanuel Lutheran Church, Meriden, CT. He has also served as assistant conductor of the Yale Concert Choir and the New Haven Chorale, and has done extensive continuo playing and contemporary music performance. He played premieres of Messiaen's works in Toledo, Indianapolis, and Milwaukee.



Calendar

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

UNITED STATES East of the Mississippi

7 OCTOBER
Gamez de Edeta & Elizondo; Old West Church, Boston, MA 3 pm
Gillian Weir; Riverside Church, New York, NY 2:30 pm
Harold Stover w/instruments; St Michaels Church, New York, NY 4 pm
Dennis Keene; St Bartholomews Church, New York, NY 4 pm
Andre D Lash; St Thomas Church, New York, NY 5:15 pm
Donald George; St Mary the Virgin, New York, NY 5:30 pm
Marilyn Mason; Cadet Chapel, West Point, NY 3:30 pm
Nicholas Kynaston; Grace Episcopal, Elmira, NY 5 pm
"A Drama of Prayer"; 1st Presbyterian, Red Bank, NJ 4:30 pm
W William Wagner, all-Franck; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm
Dvorak Mass in D, Te Deum; Church of the Epiphany, Washington, DC 4 pm
Gerd Zacher; Art Museum, Cleveland, OH 8:30 pm
James Bain; Bushnell Congregational, Detroit, MI 4 pm
Dale F Voelker w/baritone; 1st Methodist, Murfreesboro, TN 3:30 pm

9 OCTOBER
Nicolas Kynaston; St Pauls Cathedral, Syracuse, NY 8 pm
Charles Callahan; Church of the Epiphany, Washington, DC 12:10 pm
*Douglas L Butler; Northside Drive Baptist, Atlanta, GA 8 pm
Chamber music; Christ Church, Cincinnati, OH 12 noon

10 OCTOBER
Music of Howells; St Thomas Church, New York, NY 12:10 pm
Kenneth Lowenburg; St Johns Church, Washington, DC 12:10 pm

11 OCTOBER
Susan Nicholson; Columbia Univ, New York, NY 12 noon
Terry Charles; Kirk of Dunedin, FL 8:15 pm

12 OCTOBER
Salem Interfaith Choir; Music Hall, Methuen, MA 8:30 pm
Gillian Weir; Trinity Episcopal, Hartford, CT 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Bach St Matthew Passion; 1st Presbyterian, Nashville, TN 8 pm
Marilyn Keiser; Illinois Wesleyan Univ, Bloomington, IL 8 pm

13 OCTOBER
Nicolas Kynaston; Hammond Museum, Gloucester, MA 8:30 pm
*Robert Edward Smith, harpsichord; 1st Congregational, Farmington, CT 12 noon
Gerre Hancock, workshop; Girard College, Philadelphia, PA 2 pm
*George Baker; Girard College, Philadelphia, PA 8 pm
Baltimore Bach Soc; Mt Vernon Place Methodist, Baltimore, MD 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Lynne Davis, masterclass; Valparaiso University, IN 1 pm

14 OCTOBER
George Faxon; Trinity Church, Newport, RI 4 pm
Larry Allen w/brass; Immanuel Congregational, Hartford, CT 4 pm
Paul Lindsley Thomas; St Bartholomews Church, New York, NY 4 pm
George Murphy; St Thomas Church, New York, NY 5:15 pm
George Novak; St Mary the Virgin, New York, NY 5:30 pm

Gillian Weir; Westminster Presbyterian, Buffalo, NY 2:30 pm
Choral evensong; Trinity Church, Princeton, NJ 4:30 pm
Bryan Dyker, flute; Good Shepherd Lutheran, Lancaster, PA 8 pm
Harold Stover; E Liberty Presbyterian, Pittsburgh, PA 4 pm
Virginia Reinecke, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Schubert Mass in B-Flat; Covenant Presbyterian, Charlotte, NC 7:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Roberta Gary; Trinity Cathedral, Cleveland, OH 5 pm
Lorry Smith; 7th-Day Adventist, Kettering, OH 8 pm
Huw Lewis; St Luke Lutheran; Mt Clemens, MI 7:30 pm
Lynne Davis; Valparaiso Univ, IN 4 pm
Boyd M Jones II; Walnut St Baptist, Louisville, KY 4 pm
Bach St Matthew Passion; 1st Presbyterian, Nashville, TN 4 pm
Frederick Swann; Union Ave Baptist, Memphis, TN 4:30 pm
Byron L Blackmore; Our Saviors Lutheran, La Crosse, WI 4 pm
Harriette Slack Richardson; Univ of Wisconsin, Madison, WI 4 pm

15 OCTOBER
Irene Feddern; Wesleyan College, Macon, GA 8 pm
Paul Jenkins; Mayflower Congregational, Grand Rapids, MI 8 pm

16 OCTOBER
Nicolas Kynaston, masterclass; Trinity College, Hartford, CT 7:30 pm
Alvin Lunde; Church of Epiphany, Washington, DC 12:10 pm
*Delbert Disselhorst; Cannon chapel, U of Richmond, VA 8 pm

17 OCTOBER
Fauré Messe Basse; St Thomas Church, New York, NY 12:10 pm
Jean-Louis Gil; Longwood Gardens, Kenneth Square, PA 8 pm
Albert Wagner; St Johns Church, Washington, DC 12:10 pm
Lynne Davis; Plymouth Congregational, Lansing, MI 8:30 pm
Scott Wilson; 1st Presbyterian, Kalamazoo, MI 12:20 pm

18 OCTOBER
Eric Milnes; Columbia Univ, New York, NY 12 noon
McNeil Robinson; Presbyterian Church, Covington, VA 8 pm

19 OCTOBER
Kenneth Wilson; Music Hall, Methuen, MA 8:30 pm
Vivaldi concerti; National Shrine, Washington, DC 8:30 pm
Henry Lowe w/arch; Christ Church, Cincinnati, OH 8 pm
Oliver Dauberly; St Lukes Episcopal, Birmingham, AL 8 pm

20 OCTOBER
Gillian Weir, masterclass, Presbyterian Church, Bryn Mawr, PA 10 am
James A Dale w/arch; Chapel, US Naval Academy, Annapolis, MD 8 pm
Robert Glasgow; Grace Episcopal, Mt Clemens, MI 7:30 pm

21 OCTOBER
South Church Choral Society; S Congregational/1st Baptist, New Britain, CT 7:30 pm
Jack H Ossewaarde; St Bartholomews Church, New York, NY 4 pm
Carolyn Benson; St Thomas Church, New York, NY 5:15 pm
McNeil Robinson; St Mary the Virgin, New York, NY 5:30 pm
Benjamin Van Wye; St Pauls Episcopal, Salem, NY 4 pm
Samuel J Swartz; United Methodist, Red Bank, NJ 4 pm
Gillian Weir; Presbyterian Church, Bryn Mawr, PA 4 pm
Chamber orchestra concert; Calvary UCC, Reading, PA 4 pm
David Craighead; St Lukes Church, Lebanon, PA 7:30 pm
Works of Ives, Wesley, Mendelssohn; 1st Presbyterian, Wilkes-Barre, PA 8 pm
Evensong; Cathedral of Mary Our Queen, Baltimore, MD 4 pm

(Continued overleaf)

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Calendar*(continued from p. 21)*

Vaughan Williams Mass; Cathedral, Washington, DC 4 pm
Ron Freeman Chorale; St Thomas More Cathedral, Arlington, VA 7:30 pm
James Dwight Johnson; St Peters Episcopal, Fernandina Beach, FL 4 pm
Lynne Davis; Art Museum, Cleveland, OH 2 pm
Ernst-Erich Stender; 1st Congregational, Columbus, OH 8 pm
Robert Ferris; Bushnell Congregational, Detroit, MI 4 pm
William Albright; U of Michigan, Ann Arbor, MI 8:30 pm
Music of Britten; St Lukes Episcopal, Birmingham, AL 4:30 pm
Jerome Butera with mezzo; Park Ridge Community Church, Park Ridge, IL 3:30 pm
Gerre Hancock; 1st Federal Church, Peoria, IL 3:30 pm

22 OCTOBER

Jean-Louis Gil; St Joseph College, W Hartford, CT 8 pm
Robert Clark, Bach Clavierübung III; 1st Baptist, Ann Arbor, MI 8:30 pm

23 OCTOBER

Keith Jenkins; Church of the Epiphany, Washington, DC 12:10 pm
Renaissance/Jazz happening; Chevy Chase Presbyterian, Washington, DC 8 pm
Gillian Weir; Methodist Church, Lakewood, OH 8 pm
Tom Laskey, guitar; Christ Church, Cincinnati, OH 12 noon
Edward Parmentier, harpsichord; St Andrews Episcopal, Ann Arbor, MI 3 pm
Guy Bovet; U of Michigan, Ann Arbor, MI 8:30 pm

24 OCTOBER

Music of Walton; St Thomas Church, New York, NY 12:10 pm
William Partridge; St Johns Church, Washington, DC 12:10 pm
Michele Johns; U of Michigan, Ann Arbor, MI 4 pm
Joseph Galema Jr with choir; U of Michigan, Ann Arbor, MI 8:30 pm

25 OCTOBER

Norman McNaughton; Columbia Univ, New York, NY 12 noon

26 OCTOBER

Guy Bovet; Vermont College, Montpelier, VT 8 pm
Jean-Louis Gil; St Paul Episcopal, Riverside, CT 8 pm
*John Rose; Trinity Cathedral, Miami, FL 8 pm
Cantata Academy; Metropolitan Methodist, Detroit, MI 8 pm

28 OCTOBER

Handel Israel in Egypt; St Bartholomews Church, New York, NY 4 pm
Susan Woodson; St Thomas Church, New York, NY 5:15 pm
Timothy Harrall; St Mary the Virgin, New York, NY 5:30 pm
John Weaver; 1st Presbyterian, Corning, NY 7 pm
Richard S Hartman, all-Bach; 1st Presbyterian, South Orange, NJ 4:30 pm
Jean-Louis Gil; Market Square Presbyterian, Harrisburg, PA 4 pm
John Grzybowski, guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

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John Rose, dedication; 1st Methodist, Bainesville, FL 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Bach Cantata 71; Trinity Cathedral, Cleveland, OH 5 pm
Handel Israel in Egypt; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Reformation festival; Grace Lutheran, Glen Ellyn, IL 7:30 pm

29 OCTOBER

Paul Manz, hymn festival; 1st Presbyterian, Muncie, IN 7:30 pm

30 OCTOBER

Peter Patente; Church of the Epiphany, Washington, DC 12:10 pm
Jean-Louis Gil; Church of the Saviour, Syracuse, NY 8 pm

31 OCTOBER

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

2 NOVEMBER

Jean-Louis Gil; St Johns Episcopal, Detroit, MI 8 pm
Henry Fusner, all-French; 1st Presbyterian, Nashville, TN 8 pm

3 NOVEMBER

Norman Luboff Choir; Coral Ridge Presbyterian, Ft. Lauderdale, FL 8 pm

4 NOVEMBER

Music of Gabrieli; Fogg Museum, Harvard Univ, Cambridge, MA 4 pm
Rosalind Mohsen; St Anns Church, Wyland, MA 8 pm
Robert Sutherland Lord, Tournemire Seven Last Words; Riverside Church, New York, NY 2:30 pm

Bizet Te Deum St Bartholomews Church, New York, NY 4 pm

John Obetz; St Michaels Episcopal, New York, NY 4 pm

David McConkey; St Thomas Church, New York, NY 5:15 pm

Schütz Requiem, Psalm 84; Church of the Ascension, New York, NY 8 pm

David A Weadon; 1st Presbyterian, Red Bank, NJ 4 pm

Lee Dettra with brass; 1st & Central Presbyterian, Wilmington, DE 4 pm

Lynne Davis; Grace Methodist, Carlisle, PA 4 pm

Guy Bovet; Derry Presbyterian, Hershey, PA 8 pm

Haydn Creation; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm

Robert Twynham; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Fauré Requiem; Church of the Epiphany, Washington, DC 4 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Carol Murphy Wunderle; Christ Presbyterian, Canton OH 3 pm

George Pro; 7th-day Adventist, Kettering, OH 8 pm

Elizabeth G Farr; Mayflower Congregational, Grand Rapids, MI 8 pm

Bach series; Friedens UCC, Indianapolis, IN 7:30 pm

Gillian Weir; Independent Presbyterian, Birmingham, AL 8 pm

Jean-Louis Gil; Church of the Holy Spirit, Lake Forest, IL 3 pm

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5 NOVEMBER
Irene Feddern; Tift College, Forsyth, GA
8 pm

6 NOVEMBER
Schubert Mass in A-Flat; St Thomas Church, New York, NY 7:30 pm
Lynne Davis; Christ Lutheran, York, PA 8 pm
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon
William Watkins; Church of the Epiphany, Washington DC 12:10 pm
Music for Trumpet & Organ; Christ Church, Cincinnati, OH 12 noon
Bach series; 2nd Presbyterian, Indianapolis, IN 8 pm

7 NOVEMBER
Music of Purcell; St Thomas Church, New York, NY 12:10 pm
Donald Sutherland; Vassar College, Poughkeepsie, NY 8:30 pm
Robert Grogan; St Johns Church, Washington, DC 12:10 pm
Guy Bovet; Art Museum, Cleveland, OH 8:30 pm

9 NOVEMBER
Larry Smith; Trinity College, Hartford, CT 8:15 pm
Roberta Gary; Davidson College, Davidson, NC 8:15 pm

10 NOVEMBER
Roberta Gary, masterclass; Davidson College, Davidson, NC 10 am

11 NOVEMBER
Frederick Swann; St Johns Lutheran, Meriden, CT 4 pm
Britten War Requiem; St Bartholomews Church, New York, NY 4 pm
Eugenia Hamisevich; St. Thomas Church New York, NY 5:15 pm
*Larry Smith; Downtown Presbyterian, Rochester, NY 4 pm
David Craighead; St James Church, Buffalo, NY 4 pm
Walter F. Lee, oboe; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lynne Davis; Covenant Presbyterian, Charlotte, NC 7:30 pm
Marilyn Kelsner; Christ Church, Pensacola, FL 4 pm
Henry Fusner; Art Museum, Cleveland, OH 2 pm
Venetian concerted music; Trinity Cathedral, Cleveland, OH 5 pm
Marilyn Mason; 1st Methodist, Birmingham, MI 7 pm
Joan Lippincott; East Congregational, Grand Rapids, MI 8 pm
Richard Heschke; Independent Presbyterian, Birmingham, AL 8 pm
*Delbert Disselhorst; Wheaton College, Wheaton, IL 3:30 pm

12 NOVEMBER
Robert Glasgow; State College, West Liberty, WV 8 pm
*Joan Lippincott, workshop; East Congregational, Grand Rapids, MI 8 pm

13 NOVEMBER
Jonathan Rennert; Trinity Church, New York, NY 12:45 pm
Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Michael Lindstrom; Church of the Epiphany, Washington, DC 12:10 pm
Boyd M Jones II; Mars Hill College, Mars Hill, NC 8 pm

14 NOVEMBER
Music of Baintow; St Thomas Church, New York, NY 12:10 pm
Peggy Kelley Reinburg with mezzo; St Johns Church, Washington, DC 12:10 pm

16 NOVEMBER
Judith & Gerre Hancock; Hope College, Holland, MI 8 pm

17 NOVEMBER
Richard Heschke; Hammond Castle, Gloucester, MA 8 pm

18 NOVEMBER
Warren R Johnson; Church of St Mary the Virgin, Falmouth, ME 4 pm
Anthem concert; Fogg Museum, Harvard Univ, Cambridge, MA 4 pm
St Cecelias Day Celebration; Trinity Church, Newport, RI 4 pm
Stephen Rapp; St Pauls Church, Norwalk, CT 4 pm
Badinage; Park Ave Christian, New York, NY 2 pm
Clarence Watters; Church of the Heavenly Rest, New York, NY 3 pm
Debussy Prodigal Son; St Bartholomews Church, New York, NY 4 pm
*David Hurd; St Gabriels Episcopal, Halls, Queens, New York, NY 4 pm
David Messineo; St Thomas Church, New York, NY 5:15 pm
English Cathedral music; Presbyterian Church, Bryn Mawr, PA 4 pm
National Symphony Brass Quintet; Bradley Hills Presbyterian, Bethesda, MD 4 pm
John Heizer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
John Christian; United Methodist, Lakewood, OH 4 pm
Larry Smith; 1st Congregational, Columbus, OH 8 pm
Choral concert; Christ Church, Cincinnati, OH 4 pm
Carlo Curley; Metropolitan Methodist, Detroit, MI 3 pm
Schubert Mass in A-Flat; Zion Lutheran, Ann Arbor, MI 4 pm
McNeil Robinson; Independent Presbyterian, Birmingham, AL 8 pm
Jerome Butera; Community Church, Park Ridge, IL 3:30 pm
Roy Kehl, Robert Lodine, James Riihmaki; St Chrysostoms Episcopal, Chicago, IL 7 pm
John W. Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

19 NOVEMBER
Musica Sacra, Mozart C-Minor Mass; Lincoln Center, New York, NY 7:30 pm
*McNeil Robinson, masterclass; McElhaney Baptist, Birmingham, AL 8 pm
Music of Barber; Millsaps College, Jackson, MS 8:15 pm
John W. Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

20 NOVEMBER
Robert Benjamin Dobey; Church of the Epiphany, Washington, DC 12:10 pm
Boyd M Jones II; Stetson Univ, Deland, FL 8 pm
Claudia Jensen, flute; Christ Church, Cincinnati, OH 12 noon
John W Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

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Calendar

(Continued from p. 23)

UNITED STATES West of the Mississippi

7 OCTOBER
 Carl Staplin, all-Bach; Drake Univ, Des Moines, IA 4 pm
 Richard Forrest Woods; Trinity Episcopal, Galveston, TX 4 pm
 Ginostera Psalm 150; Asbury Methodist, El Paso, TX 4 & 8 pm
 Ladd Thomas; Trinity Lutheran, Reseda, CA 4 pm
 Gordon & Grady Wilson; 1st Presbyterian, San Diego, CA 7 pm

11 OCTOBER
 Ray Ferguson; Oklahoma Baptist Univ, Shawnee, OK 8 pm

12 OCTOBER
 *Jean-Louis Gil, Plymouth Congregational, Seattle, WA 8 pm

14 OCTOBER
 Bach Clavierübung III; Drake Univ, Des Moines, IA 4 pm
 Michael Cedric Smith, guitar; Christ Church Cathedral, New Orleans, LA 4 pm
 Rebecca H Nelson; Annunciation Cathedral, Stockton, CA 3 pm
 Ray Ferguson; Grace Cathedral, San Francisco, CA 4 pm

16 OCTOBER
 Phillip Brunelle with brass; Pilgrim Congregational, Duluth, MN 8 pm

20 OCTOBER
 John Obetz, workshop; 1st Methodist, Perry, IA 9-12; recital, 3 pm
 Nicolas Kynaston; RLDS Auditorium, Independence, MO 8 pm

22 OCTOBER
 *Nicolas Kynaston; Southwestern College, Winfield, KS 8 pm

25 OCTOBER
 *Gillian Weir; St Thomas Aquinas RC, Dallas, TX 8:15 pm

26 OCTOBER
 Lynne Davis; Holy Spirit Church, Sacramento, CA 8 pm

27 OCTOBER
 Marilyn Mason, workshop; 1st Presbyterian, Portland, OR 10-12

28 OCTOBER
 English music; Christ Church Cathedral, New Orleans, LA 4 pm
 Gillian Weir; 1st Methodist, Albuquerque, NM 4 pm
 Marilyn Mason; 1st Presbyterian, Portland, OR 4 pm
 Lynne Davis; Grace Cathedral, San Francisco, CA 5 pm
 Kimo Smith; Presbyterian Church, La Crescenta, CA 4 pm
 LA Master Chorale, all-American; Chandler Pavilion, Los Angeles, CA 7:30 pm
 Irvine Master Chorale, Poulenc Gloria; High School aud, Santa Ana, CA 8 pm

29 OCTOBER
 Gillian Weir, masterclass; Univ of New Mexico, Albuquerque, NM 7:30 pm

30 OCTOBER
 Guy Bovet; Bethany Lutheran College, Mankato, MN 8 pm

31 OCTOBER
 Guy Bovet, workshop; Bethany Lutheran College, Mankato, MN 10:30-2:00

2 NOVEMBER
 Guy Bovet; St Johns Univ, Collegeville, MN 8 pm
 Gillian Weir; 1st Congregational, Los Angeles, CA 8 pm

4 NOVEMBER
 Bach motets; Highland Presbyterian, El Paso, TX 3 pm
 Bach motets; Western Hills Methodist, El Paso, TX 8 pm

7 NOVEMBER
 Raymond Chenault; St. Michael & St George Church, St Louis, MO 8 pm

9 NOVEMBER
 Jonathan Rennert; Texas Christian Univ, Ft. Worth, TX 8:15 pm

11 NOVEMBER
 Jonathan Rennert; 1st Presbyterian, San Antonio, TX 8 pm
 Raymond Chenault; Grace Cathedral, San Francisco, CA 5 pm

13 NOVEMBER
 *Mary Lou Robinson; 1st Congregational, Fresno, CA 8 pm
 Raymond Chenault; Holy Spirit Church, Sacramento, CA 8 pm

16 NOVEMBER
 Raymond Chenault; St. Marks Episcopal, Shreveport, LA 8 pm

18 NOVEMBER
 Raymond Chenault; Christ Church Cathedral, New Orleans, LA 4 pm

20 NOVEMBER
 Raymond Chenault; St Michael & All Angels Episcopal, Shawnee Mission, KS 8 pm

INTERNATIONAL

14 OCTOBER
 Jean-Louis Gil; Robertson Wesley Church, Edmonton, Alberta 4 pm

19 OCTOBER
 Delbert Disselhorst; Jakobikirche, Lübeck, Germany pm

26 OCTOBER
 Nicolas Kynaston; Redeemer Cathedral, Calgary, Alberta 8 pm


27 OCTOBER
 Nicolas Kynaston, masterclass; Redeemer Cathedral, Calgary, Alberta 9:30 am

1 NOVEMBER
 John Rose; Church of the Dominicans, Brussels, Belgium 8:30 pm


18 NOVEMBER
 Alvin Lunde; Royal Conservatory, Brussels, Belgium 8 pm
 Lynne Davis; Christ Church Cathedral, Ottawa, Ontario 8:30 pm

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