

THE DIAPASON

MARCH, 1986



Stonehill College, North Easton, MA
Specification on page 18

1986 Summer Institutes, Workshops and Conferences

Music for the Church

May 4-6. St. Thomas Church, New York City.

A conference for choirmasters and organists features Sir David Willcocks and James Litton. Open rehearsals, daily services, lectures. Organ recital by Judith Hancock. Conference under the direction of Gerre Hancock, organist and master of the choristers of St. Thomas.

Contact: St. Thomas Church, 1 W. 53rd Street, New York, NY 10019; 212/757-7013, ext. 16.

Boxhill Music Festival

June 6-8. Cleveland Lodge, England.

Concerts for Halley's Comet—1531, 1607, 1682, 1758. Concerts of keyboard, vocal, and chamber music. Under the direction of Lady Susi Jeans.

Contact: The Secretary, Cleveland Lodge, Dorking RH5 6BT, Surrey, England.

The European Seminar. Yale Institute of Sacred Music.

June 7-22. Trier, Germany.

Four travel seminars will be held in Trier, Germany, sponsored by the Yale Institute of Sacred Music. Organ Seminar, Charles Krigbaum; Vocal Music of Dietrich Buxtehude, Marguerite Brooks; History of Liturgy in Trier; Sacred Art in a Christian Context, John W. Cook.

Contact: Yale Institute of Sacred Music, Trier Seminar, 409 Prospect Street, New Haven, CT 06510; 203/436-2931.

4th Dublin International Organ Festival

June 22-29. Christ Church Cathedral, Dublin, Ireland.

Festival and Organ Playing Competition, RTE Symphony Orchestra, the choirs of Dublin's three Cathedrals, the RTE Philharmonic Choir, and recitals by jury members Gillian Weir, Niels Henrik Nielsen, Ben van Oosten, and Gerard Gillen.

Contact: Peter Sweeney, Dublin International Organ Festival, the Chapter House, Christ Church Cathedral, Dublin 8, Ireland.

9th Annual Summer Liturgical Music Workshop

June 30-July 2. St. John's University, Collegeville, MN.

Applied sessions of beginning and advanced liturgical planning, choral techniques, cantors, organ, guitar, wedding music, children's choirs. Gabe Huck, David Haas, Sr. Doris Murphy, Sr. Delores Dufner, Fr. Peter Brandenhoff.

Contact: Lizette Larson or James Dorn, Music Department, St. John's University, Collegeville, MN 56321.

Royal School of Church Music. Residential Summer Course.

June 30-August 10. Addington Palace, Croydon, England.

A course of intensive study in all aspects of church music. Stephen Cleobury, Michael Nicholas, Stephen Darlington, Colin Walsh, Martin How, William Mathias, David Johnston, Richard Cook, Peter Hurford.

Contact: The Royal School of Church Music, Addington Palace, Croydon, CR9 5AD England.

International Summer Academy for Organists

July 4-20. Haarlem, The Netherlands.

Each course features 24 hours of instruction on the Christian Müller organ, St. Bavo Church: Bach (Piet Kee and Ewald Kooiman); Liszt (Martin Haselböck) and French romanticism (Daniel Roth); Sweelinck (Ton Koopman) and North German literature (Harald Vogel); Improvisation (Hans Haselböck).

International Organ Improvisation Contest, July 2-5. Competition held on the Müller organ. Application via tape recording of two recent improvisations.

Contact: Stichting Internationaal Orgelconcours, Staduis (Townhall), Haarlem, The Netherlands.

Romainmôtier Interpretation Course

July 6-20. Romainmôtier, Switzerland.

Lectures, private lessons, recitals, and excursions. Faculty: Guy Bovet (French music and improvisation); Lionel Rogg (private teaching); Harald Vogel (Buxtehude); Martin Haselböck (Liszt).

Contact: Cours d'Interpretation de Romainmôtier, Mademoiselle Marisa Aubert, 1349 Romainmôtier, Switzerland.

Workshop on Worship and Music

July 7-11. Rollins College, Winter Park, FL.

Sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music, and Other Arts. Clinicians: Andre Thomas, choral; Alexander Anderson, organ; Allen Pote, youth choral; John Horman, middle school choral; additional classes in handbells, Orff, dance.

Contact: Daniel F. Francabandiero, 819 Park Street, Jacksonville, FL 32204; 904/355-5491.

Music in Parish Worship Seminars. University of Wisconsin-Madison.

July 9. Faith Lutheran Church, Janesville.

July 10. First Baptist Church, Waukesha.

July 14. Union Congregational Church, Green Bay.

July 15. United Methodist Church, Barron.

July 16. Immanuel Trinity Lutheran Church, Fond du Lac.

Five in-depth seminars planned for organists, choir directors, clergy, and worship committee members. Faculty: Arthur Cohrs, Arlyn Fuerst, and Edward Hugdahl.

Contact: UW-Madison Continuing Education in Music, 610 Langdon Street, Madison, WI 53703; 608/263-6822.

32nd Annual Church Music Workshop

July 14-17. Michigan State University.

Clinicians include Wilma Jensen, organ repertoire and service playing; Charles Smith, choral; John Horman, children's choirs; Shirley Harden, handbells; Albert Bolitho, workshop director.

Contact: Marc Van Wormer, Conference Consultant, Lifelong Education Programs, Kellogg Center, Michigan State University, East Lansing, MI 48824.

THE DIAPASON

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

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Dutch Organs and Congregational Singing

July 20-23. Grote of St.-Bavokerk, The Netherlands.

Klaas Bolt offers practical instruction on accompaniment forms and chorale improvisation; Dutch organbuilding history; organs played by participants: Grote of St.-Bavokerk; Nieuwe Kerk; visits to Beverwijk, Medemblik, and Tzum.

Contact: Klaas Bolt, L. van Dalelaan 29, 2015 ER Haarlem, The Netherlands.

Conference on Music in Parish Worship

July 22-24. University of Wisconsin-Madison.

32nd annual conference on music in parish worship, liturgical and non-liturgical traditions. Faculty: Leo Nestor, Wolfgang Rübsam, Murray Somerville, John Folkeno, Gertrude Stillman, Sr. Lorna Zemke, Lawrence G. Kelliher.

Contact: UW-Madison Continuing Education in Music, 610 Langdon Street, Madison, WI 53703; 608/263-6822.

23rd International Fortnight of Music

July 26-August 9. Brugge, Belgium.

The Harpsichord and Fortepiano Week takes place July 26-August 2, and includes the 8th International Harpsichord Competition and the 2nd Mozart Fortepiano Competition. Interpretation classes and lectures, demonstrations, recitals, exhibition. Kenneth Gilbert, Johan Huys, Gustav Leonhardt, Simon Preston, Herbert Tachezi, and Jos Van Immerseel.

Contact: Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

Summer School for Organists

August 4-9. Cleveland Lodge, England.

Masterclasses, lectures, recitals. Gillian Weir, Davitt Moroney, Alexa Fitzclarence, Christopher Kent, Petronella Dittmer, Betty Matthews, Guy Oldham, Timothy Rishton, Robert Judd, and Ernst Ludwig Leitner. Under the direction of Lady Susi Jeans.

Contact: The Secretary, Cleveland Lodge, Dorking RH5 6BT, Surrey, England.

8th International Course in Interpretation of Spanish Organ Music

August 7-18. University of Salamanca, Spain.

Classes on Iberian music of the 16th, 17th and 18th centuries take place on the historic instruments of Catedral Nueva and the University of Salamanca. Montserrat Torrent, Guy Bovet.

Contact: Cours d'Interpretation de Romainmôtier, CH-1349, Romainmôtier, Switzerland.

Here & There

Illinois College and MacMurray College will co-sponsor an Organ-Choral Workshop April 11-12. Gerre Hancock will present an organ recital and will lead a workshop on organ improvisation. Russell Saunders will conduct an organ masterclass. Daniel Moe will lead a choral workshop and conduct the MacMurray College Concert Choir in a performance of his *Cantata of Peace*. For further information, contact: Dr. Richard Hanson, Department of Music (Choral), MacMurray College, Jacksonville, IL 62650; 217/245-6151; or Dr. Rudolf Zuiderveld, Department of Music (Organ), Illinois College, Jacksonville, IL 62650; 217/245-7126.



Merlin Lehman, Leon Nelson, Kirstin Synnestsvedt, Christine Kraemer, Michael Krentz, and William Aylesworth.

The Incorporated Association of Organists will hold its Annual Organ Week August 16-23 at the Polytechnic, Queensgate, Huddersfield. Included in the week will be recitals, concerts, tours, lectures, choir rehearsals, choral Evening and masterclasses. Featured among the guest artists will be Simon Lindley, Philip Wood, Nicolas Kynaston, Ian Tracey, Jane Parker-Smith, John Scott, Barry Rose, and Gillian Weir. A music shop will be provided on the campus by Wood's of Huddersfield; an exhibition of actions and pipework is being arranged by Philip Wood; and the facilities of the music department including its 4 organs and library will be available to members.

For further information, contact: Philip Brereton, 18 Duffins Close, Rochdale, Lancs OL12 6XA.

Betty Louise Lumby, professor of music, University of Montevallo, AL, played the Alabama premiere of the *Yale Collection* Bach chorales this past February. The first recital took place February 22 at the University of Montevallo. The first Birmingham performance is scheduled for March 16 at Southside Baptist Church. Other concerts include March 23, St. Bernard Abbey, Cullman; May 12, First Baptist Church, Huntsville; and June 29, the National Shrine of the Immaculate Conception, Washington, DC.

The Atlanta Bach Choir, conducted by Porter Remington, will present its fifth annual Bach Around the Clock continuous concert, celebrating Johann Sebastian Bach's 301st birthday, on Saturday, March 22, from 11 a.m. to 11 p.m. at the Druid Hills Presbyterian Church, Atlanta, GA. In addition to performances by the choir and chamber orchestra, there will be organ music, chamber recitals and performances by solo vocalists and instrumentalists.

A special part of Bach Around the Clock is the evening candlelight concert that re-creates the atmosphere of old Leipzig during a performance of chamber music.

For information, contact The Atlanta Bach Choir, Box 15543, Atlanta, GA 30333.

The November 19, 1985, meeting of the Queens Chapter of the AGO consisted of a recital by Christopher Herick of London, England, on the 1968 three-manual Austin organ at the Community Church of Douglaston. The program included Bach's *Trio Sonata No. 6 in G Major, Toccata and Fugue in D Minor*; the 1855 version of Liszt's *Prelude and Fugue on BACH*; the *Morceau de Concert* of Guilment; and the *Marche Heroïque* by Herbert Brewer. The encore was Lefebvre-Wely's *Bolero de Concert*.

The First Presbyterian Church of Deerfield, IL, sponsored a J. S. Bach Organ Festival November 22. A capacity crowd was present to hear organists Kirstin Synnestsvedt, Michael Krentz, Christine Kraemer, Merlin Lehman, and William Aylesworth perform works of Bach. Leon Nelson is organist and director of music of the church.

To celebrate the Bach Tercentenary, the Ottawa Centre of the Royal

Canadian College of Organists presented a musical service based on the order for Sunday Vespers in use in Leipzig in Bach's time. The event took place November 10, 1985, in Knox Presbyterian Church in the heart of Canada's capital. Frances Macdonnell directed the Cathedral Singers of Ottawa in the composer's Cantata No. 80, *Ein feste Burg*, and the capacity congregation joined in the chorales, which were printed in English and German. The organists participating were Denise Hawkins, Anthony King, Gordon Johnston, Dianne Ferguson and Mark Toews. The service was followed by a German dinner in the nearby National Arts Centre.



James Kibbie

The Detroit AGO Chapter inaugurated its 1985-1986 Diamond Jubilee Year on the grounds of the Eleanor and Edsel Ford House in Grosse Pointe Shores last September. The Cotswold Mansion, once the home of auto pioneer Henry Ford's son, provided an elegant ambiance for the guild meeting. Following the evening meal, State Dean, Huw Lewis, installed the 1985-1986 board members. Added entertainment included the final appearance of Detroit's "MAD—REGALS."

James Kibbie is performing a series of concerts in Czechoslovakia this month, and is making a recording for Czech National Radio on the Rieger-Kloss organ (IV/63) in Dvorák Hall, Prague. Included on the record are works of Buxtehude, Bach, Tournemire, Albright, Sowerby, and a newly-commissioned Toccata and Fugue by the Czech composer Jiri Ropek.

Appointments



Roger C. Dowdy

Roger C. Dowdy has been appointed director of music ministries and organist at Heritage United Methodist Church in Lynchburg, VA.

Dowdy has served as organist/choirmaster at Fort Hill United Methodist Church since 1970. He was dean of the Lynchburg AGO Chapter and Virginia State Chairman for AGO and the Fellowship of United Methodists in Worship and Arts. He is currently a regional representative for Choristers Guild and is a diaconal minister of the Virginia conference.

As director of music ministries, Dowdy will assist in design plans for a new organ for the facility (worship and education) soon to be under construction.

J. William Greene has been appointed lecturer in organ and harpsichord at Nazareth College of Rochester, NY. He retains his post as organist-choirmaster at St. James Episcopal Church in Batavia, NY. A recipient of the Doctor of Musical Arts degree from the Eastman School of Music, he holds the Eastman Performer's Certificate, having studied organ with Russell Saunders. Dr. Greene also received a masters degree in harpsichord from Eastman, the first such degree to be awarded there. He holds additional degrees from Appalachian State University and Northwestern University. Greene has



J. William Greene

been awarded several grants, including an ITT International Fellowship for harpsichord study in the Netherlands with Gustav Leonhardt, the fifty-first Kate Neal Kinley Fellowship of the University of Illinois, and the first Jerald C. Graue Memorial Fellowship of the Eastman School of Music for outstanding research in music history.

David M. McCain has been named organist/choirmaster of Conway Presbyterian Church, Orlando, FL. His duties include the direction of adult and children's choirs and an instrumental ensemble. Mr. McCain's previous church position was at St. Ignatius Episcopal Church, Antioch, IL, and he is a past editor of THE DIAPASON.



Samuel John Swartz

Samuel John Swartz has been appointed adjunct professor of organ and harpsichord at the University of Redlands, Redlands, CA. He continues as organist at Immanuel Presbyterian Church in Los Angeles, and instructor at California State University Northridge.

Two compact discs that Swartz recorded in February, 1984, have just been released (Perpetua Records, Box 9591, Marina del Rey, CA 90295) in the United States, Europe, and Japan. One is of romantic repertoire (Liszt, Franck, Tournemire, Wagner, etc.) on the 70-rank E. M. Skinner of Immanuel Presbyterian Church, and the second is all Bach on Immanuel's Hradetzky tracker instrument and on the Skinner.

Nunc Dimittis

The Reverend Father Robert Vincent Ryan died this past January in Detroit, MI. He had served as chaplain of the Detroit AGO from 1966-1968.

Shortly after his ordination in 1943, Father Ryan pursued graduate studies at Pius X School of Liturgical Music in New York City. While serving his first parochial assignment in Detroit at St. Raymond's parish, he founded what

became one of the finest men and boys choirs in the archdiocese. Also in 1943, Father Ryan served as Director of Studies at the Palestrina Institute for the training of organists in the archdiocese. In 1961, he was appointed the Institute's director. Concurrent with his pastoral work at St. Aloysius Church, Detroit, Archbishop John Dearden appointed Father Ryan Director of the Archdiocesan Music Commission.



12th ACADEMY OF ITALIAN ORGAN MUSIC

Pistoia, Italy, 10-23 July 1985

Directed by

Luigi Ferdinando Tagliavini

Course. Interpretation of the Italian organ music: the MSS of Castell'Arquato (Veggio, M.A. Cavazzoni, Jaches, Fogliano, Segni and Anonyms), Frescobaldi, P. Davide da Bergamo, Petrali, Provesi and Paer (faculties: Luigi Ferdinando Tagliavini, Stefano Innocenti).

Seminars. "The MSS of Castell'Arquato" (Oscar Mischiati); "The organ building in the Po Valley" (Oscar Mischiati); "Performance and repertoire for two organs" (Liuwe Tamminga); General introduction to the Italian organ and the use of the 'da concerto' stops of the Pistoiese organs" (Umberto Pineschi).

Guided visits to historical organs. Bologna (Da Prato 1475 and Malamini 1596, San Petronio), Siena (Piffaro 1517, Santa Maria della Scala); Colorno (Serassi 1792, San Liborio), Piacenza (Serassi 1825, Santa Maria di Campagna), Treppio (Agati 1794, San Michele), ecc.

Fees. Active participants Lit. 240,000; auditors Lit. 140,000. The number of the participants will be limited and the participants will be accepted in order of application.

For further information, write to: **Accademia di Musica Italiana per Organo, casella postale 346, 51100 Pistoia, Italy.**

Carillon News

by Margo Halsted



San Juan Capistrano swinging bells in the foundry

Mission Bells

Mission San Juan Capistrano in California (of swallows fame) is the setting for a new set of large swinging bells.

During a ceremony on 24 March, 1985, the Roman Catholic Bishop of Orange blessed and dedicated a set of eight bells (C, 4730 lbs.; D#, 2750 lbs.; F, 1990 lbs.;

G#, 1188 lbs.; A#, 836 lbs.; C, 583 lbs.; D#, 341 lbs.; and F, 253 lbs.). Richard Watson of the I.T. Verdin Co. designed the selection of pitches and the electric swinging mechanism. The bells were cast by Petit & Fritsen of The Netherlands. During the dedication ceremony a mariachi band and two choirs provided music; two of the bells had been set up on the ground to be swung at an appropriate time. During the following week, the bells were hoisted into the tower of the Catholic Church of San Juan Capistrano, a new church on the mission grounds. The bells are now rung before services and the specially-designed mechanism allows many different combinations of bells to be sounded together.

New Bells

The I.T. Verdin Co. has announced that it will install a 48-bell carillon on the grounds of the Chicago Botanic Gardens located in Glencoe, IL. The bells will be housed in a new free-standing tower. The target date for the completion of the project is the spring of 1986. The instrument will be playable manually and will sound Westminster Quarters automatically.

Here & There

Results of the **Third Swiss Organ Competition** have been announced. No first prize was awarded; second prize went to Jaana Ikonen (Finland); two third prizes went to Magda Czajka (Poland), and Renate Sperger (Austria).

On August 21, 1985, at one of the regular summer concerts, the **Methuen Memorial Music Hall** dedicated its newly constructed Archives Room to the memory of **Edward W. Flint**. A trustee of the Music Hall for many years, Flint was chairman of the program committee that plans the concerts. Archival materials have been accumulating for

well over a century inasmuch as some of the original correspondence pertaining to the construction of the organ in 1857-63 for the Boston Music Hall has come to the present trustees. Newspaper clippings and other documents concerned with the life and activities of the organ during all the intervening years are included.

Some of the contents of the archives are: over 500 programs of concerts on the organ spanning the entire time period of its existence; tape recordings of hundreds of concerts (plus suitable listening equipment); photographs of the organ, the Music Hall, and artists who have performed on it; scrapbooks kept by various persons who saved musical

memorabilia; extensive files of music and organ magazines. The new facilities can provide suitable lodgings for other musical materials, even if not directly related to the Music Hall, and the trustees welcome additional contributions. Address: Archivist, Methuen Memorial Music Hall, Inc., P.O. Box 463, Methuen, MA 01844-0463.

Pupils, choristers, friends, and colleagues of Norman Coke-Jephcott are being sought to make a permanent memorial to the late Dr. Coke-Jephcott. For information, contact David Pizzaro, 29 Pearl Street, Mount Vernon, NY 10550-2707.

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• F. Liszt, *Prelude (Fantasia) and Fugue on B-A-C-H*

• M. Dupré, *Cortège et Litanie*, Op. 19

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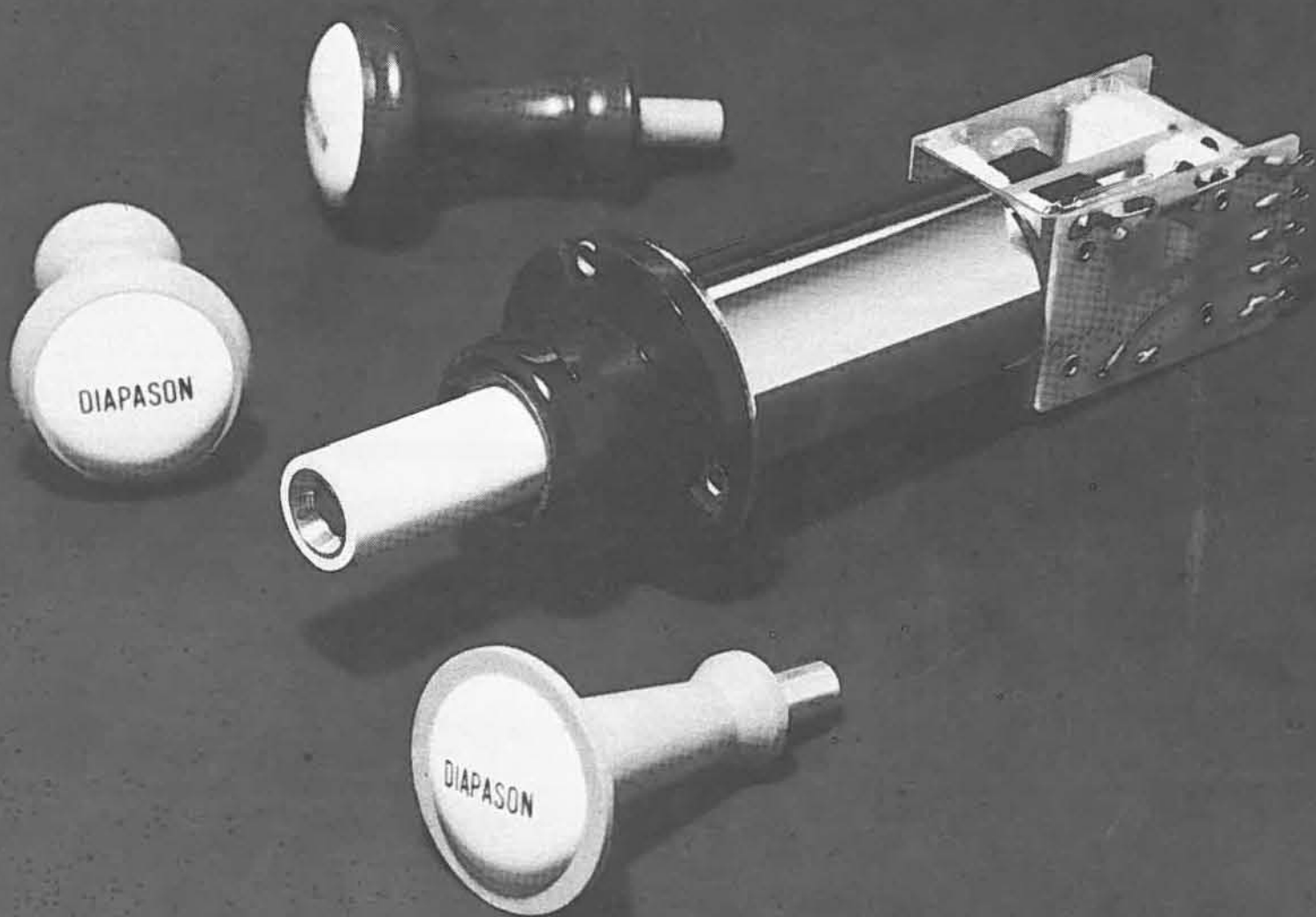
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Kimberly Marshall St. Albans Winner 1985

For the second time in the history of the contest, an American woman has won first prize in the St. Albans International Organ Competition. Lynne Davis was the winner in 1975; this year's prize went to Kimberly Marshall, a 26-year-old doctoral candidate at University College, Oxford.

Kimberly Marshall personifies the new breed of American organist, a confident performer who possesses the scholarly skills necessary to research the music she plays. Indeed, one is at a loss to say whether she is primarily a musicologist or an organist: "I think it's very difficult to separate one from the other. There is a level of performance that cannot be attained without a thorough knowledge of musical history, analysis, and performance practice. Similarly, a musicologist depends on musical performance for a practical application of his ideas."

A native of Winston-Salem, NC, Kimberly Marshall began her organ studies at the age of 15 with Dr. John Mueller. She attended the North Carolina School of the Arts, a state-supported high school and college for students specializing in the arts. The curriculum required four hours of daily practice and courses in music history and theory in addition to normal high school subjects, weekly master classes and frequent recitals with all performances from memory.



Kimberly Marshall

With such a strong foundation in things musical, Ms. Marshall became the first graduate of NCSA to obtain the

prestigious Morehead Scholarship, a full tuition and living stipend (with generous summer programs and travel allowances) to attend the University of North Carolina at Chapel Hill. She also enrolled in music courses at nearby Duke University.

The combination of performance and academic study was reinforced by Fenner Douglass, who taught Kimberly at intervals between 1977 and 1982. In the meantime she managed to spend 2½ years in France, for organ study at the Lyon and Toulouse conservatories and for academic work at the University of Montpellier.

"I was tempted to enroll in Duke's graduate program in musicology, but I was also eager to learn more about European organs. A British doctoral program seemed a good compromise, with easier access to Continental source material and instruments. . . ." During her last semester at Chapel Hill, Kimberly was awarded a Marshall Scholarship to attend University College, Oxford. Only about 30 such awards are given annually to American students; they are based solely on the individual's academic achievement and research proposal.

Ms. Marshall has been working on her thesis, "The Late Medieval Organ: An Iconographical Study," for the past three years. The research has taken her

to libraries in Paris, Brussels, Florence, Rome, and New York, not to mention the Bodleian Library in Oxford and the British Library in London which, as she says, "one starts to take for granted."

But how does all the "academia" fit into the lifestyle of a concert organist? "I try to coordinate my research with performances. Often I am able to organize a recital in the vicinity of a library with relevant source material. My trips to the Bibliothèque Nationale have coincided with recitals at Saint-Gervais and Notre-Dame. And although my D.Phil. thesis is of necessity quite specialized, I have also written more practical articles such as the relevance of early dance to keyboard music based on dance forms and, more recently, an account of the Yale Bach discovery (*Organists' Review*, November, 1985).

The combination certainly seems to have paid off. Ms. Marshall's prizewinner's recital, given less than 48 hours after the competition finals, met with an impressive ovation and a rave review in *The Musical Times*. No trace of an "over-scholarly" approach there!

Winning the St. Albans competition paves the way for an international performing and broadcasting career. With her enthusiasm and expertise, Kimberly Marshall is sure to reap the most of her prize.

—Laurence Jenkins

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For information contact:
Richard Morgan, Organist
St. Peter's Church
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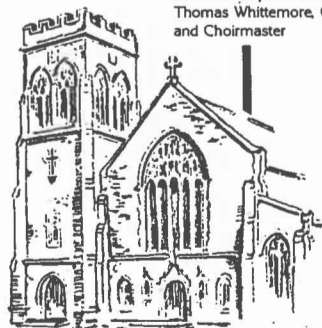
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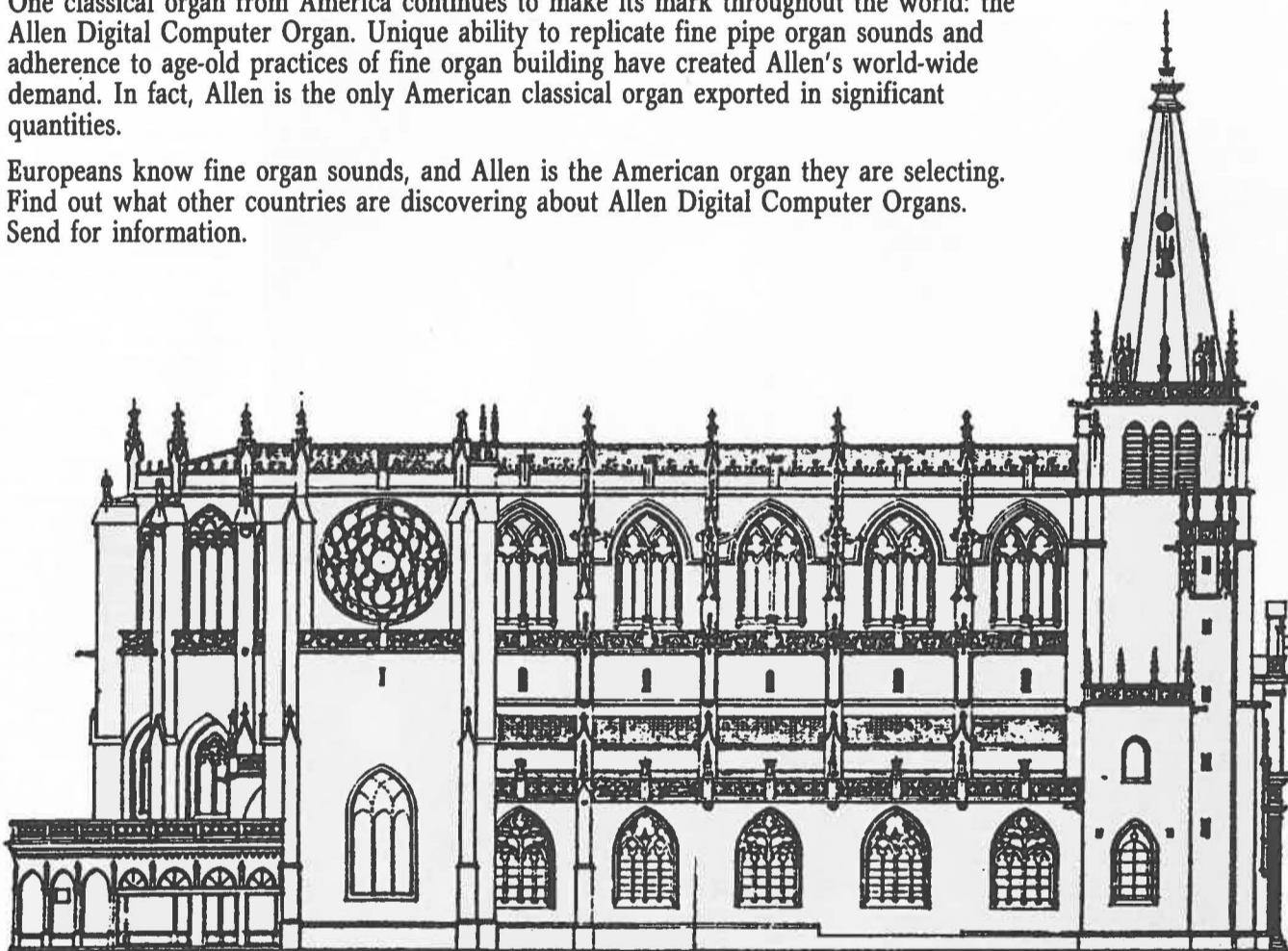
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Music for Voices and Organ

by James McCray

Some Newer Composers

As conductors we should feel some sense of responsibility to the encouragement of newer composers. Generally, when seeking a work, we select a composition by someone with whom we are familiar. This is safe, easy, but all too confining. I believe we have an obligation to perform and purchase good music by less familiar composers. By doing this we are helping to provide repertoire for the future.

There is a wonderful project that comes from Frank Pooler at California State University in Long Beach. There, they solicit new scores composed after 1980, which are "creative extensions of the choral art and represent innovative composers who do not enjoy a national forum or who are not necessarily published." They integrate the scores into their regular repertoire for performance, and also maintain an extensive library of materials. When a composer's work is performed, a tape is made and sent as a thank you to the composer for providing the music. This sense of car-

ing and nurturing new music and composers should become a part of all of us interested in our future. We enjoy a rich heritage and legacy of music from the past. In reality, we did nothing to deserve it, but we would be lost without it. Also, we owe a great debt to those scholars who have found and edited music from the past so that it could be used by today's choirs.

Therefore, in addition to the various organizations such as ACDA and other types of institutions that encourage music through commissions, festivals, etc., individual conductors can also contribute. If every choral conductor reading this article would just find, purchase, and perform one or two works each year by a less recognized composer, there would be a noticeable development. We would be helping these new composers not just in a monetary way, because after all, the composer makes so little profit. Most contractual arrangements give the composer/arranger a 10-15% royalty. This means that if a choral work costs \$.60, the composer earns \$.06 per

score; one has to sell an enormous amount of music in order to have significant gains from that, which explains why so few composers earn their living entirely from composition.

Those composers who publish all have the same anxiety. Finding a publisher who has interest in the music is only part of the problem. When a composer's music sells, even moderately, a publisher is more willing to produce and make available other works by that same composer. It is simple economics in most cases. In this time of easy multiple-duplication machines, the economic factor is even more acute. We must all do what we can to discourage the unlawful piracy of the music.

It is hoped that readers will begin to make their contributions to the future by using some music of less established composers. It is a small contribution, but one which I suggest is, in fact, an obligation. The conductor also benefits and grows by becoming aware of new music and composers. This process is certain to network into other educational and mu-

sical gains for the choir and audience as well. While I tend to agree with the composer Elie Siegmeister that, "The value of a man's work resides in the music itself, and not in how frequently it is played, how many honors its composer has won, or how much critical acclaim he has received," I still feel it worthy for us to encourage and support these composers.

In order to help you begin your search, the reviews this month feature music by less familiar composers who write in a style that will be appealing and not overly challenging. The music deserves your consideration and will be useful. Perhaps you can even make a late 1986 resolution such as: this year I will earnestly seek and perform some music by less established composers, and will begin to make my contribution to the future. Who knows? You may get so excited with this project that you will even commission a new work for your own choir. This is the next step in the evolution, and one to be discussed in a future article.

Sing a New Song, Michael Mendoza. SSAA unaccompanied, The New Music Company, NMA 154, \$.55, (M).

As a former high school teacher, Mendoza is well acquainted with teen-age vocal abilities. He usually writes works which will challenge yet not overly tax young singers. This setting was written for his own choir and features constantly changing meters. The ranges are fine with brief moments that expand to the outer areas, always carefully arranged so that the line moves comfortably toward the extremes rather than through wide skips. There are some unison passages which help solidify the choir throughout. The music is jubilant and exciting with some mild dissonances. This is a good contest work for a group, or could be used by the women of a church choir.

Anthem, Thomas L. Durham. SSAATTBB unaccompanied, Deseret Music Publishers, no price given (M+).

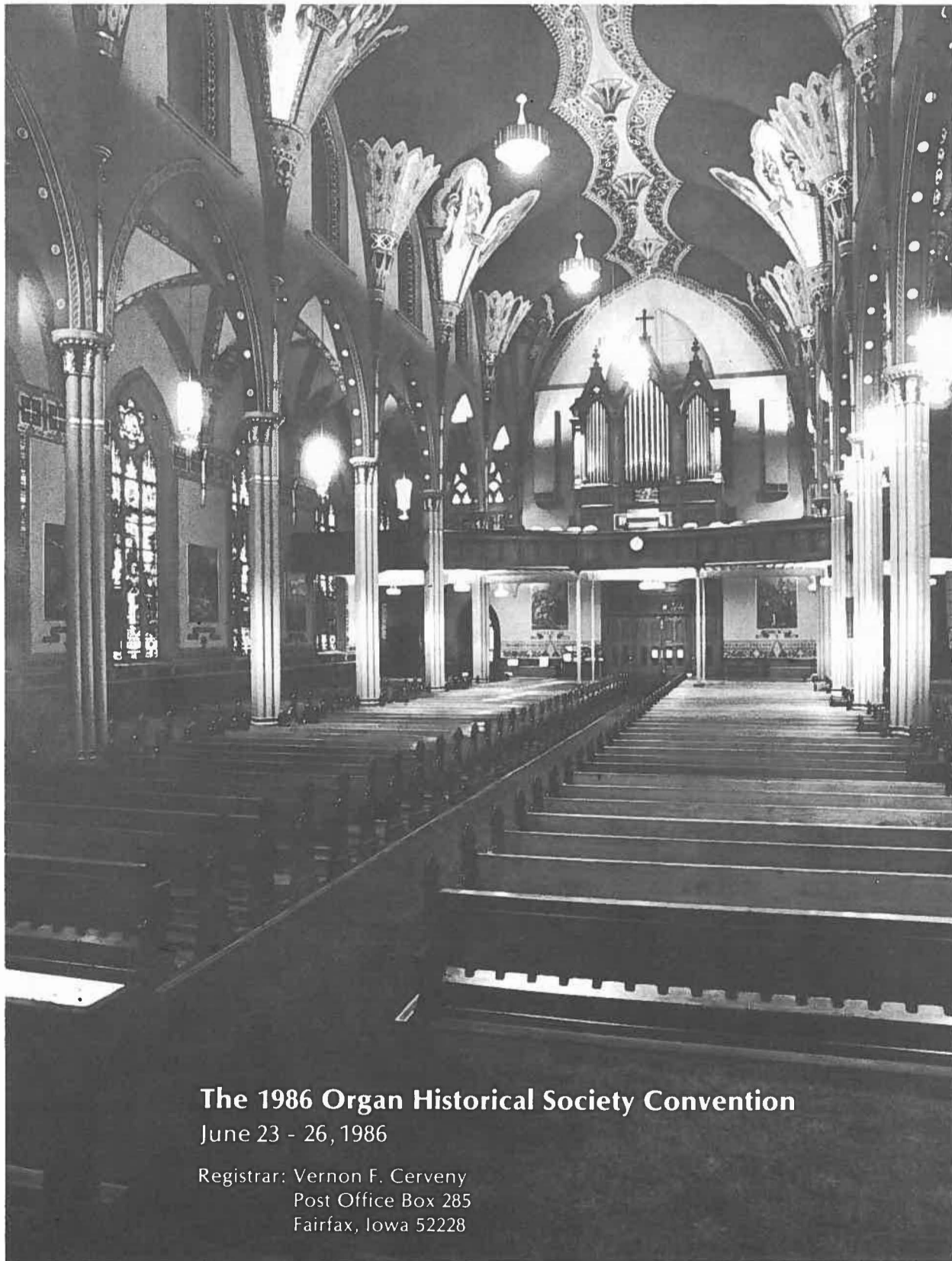
Durham, a professor in Utah, also wrote the text based on the words, "O Lord increase my faith." The music has fine craft and carefully blends an austere style with moments of harmonic drama. The first half is in four parts with the divisi dominating the last half. A good men's section will be needed and full vocal ranges are used in all sections. This is designed for an adult choir with mature voices. The music is sensitive and effective.

A Festival Flourish, Randall Egan. SATB, organ, trumpet(s) with soprano descant, The Kenwood Press Ltd., \$.75 (E).

This setting is one that should have use for most church choirs. It has three areas, the last a homophonic four-part setting of the hymn "Let the Whole Creation Cry." The opening features a bravura unaccompanied choir with a fanfare trumpet; the middle area is a brief organ interlude. The composer's note says, "This little flourish is best used in conjunction with a Festival Procession: banners, choir, children, balloons, clergy. Haul out every pot and kettle you have . . ." The music is easy and will give a festive spirit to any worship service.

In Paradisum, Allen Brings. SATB with organ or unaccompanied, The Unicorn Music Company, 1.0072.2, \$.65 (E).

Both Latin and English texts are provided for performance. The keyboard essentially doubles the choir with some limited omissions. The music flows with delicate harmonic lines that sensitively



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present the text. This is only three pages in length and has comfortable ranges for all voices.

How Beautiful Are The Feet of Them, Z. Randall Stroope. SATB and piano, Roger Dean Publishing Company, HRD 118, \$.75 (M).

Organ could be used instead of piano for this lovely setting. There is a quiet expressiveness that pervades the main theme which is used in three verses and contrasted by a more rhythmic section. The ranges are fine, and there is a brief soprano solo. Alleluias are interspersed throughout. Useful for school and church choirs.

Psalm 100, Stephen Tappe. Unison and organ, Concordia Publishing House, 98-2702, \$.70 (E).

The organ is on two staves and tends to double the melody line. There are two brief verses and a longer refrain. The range is very limited so this could be sung as an easy solo or by almost any choir. The harmony is simple with almost no chromatic alterations.

An Upper Room, Arnold B. Sherman. Unison or two part and keyboard, A.M.S.I. #505, \$.60 (E).

This has three verses with the first two in unison. The text is by Fred Pratt Green and set to a simple melody; the accompaniment varies for each verse. The tessitura for the top voice in the two-part area tends to stay high, but not excessively. This would be useful during the Lenten season or for general use. Very easy.

Psalm 100: Make a Joyful Noise, Steven Curtis Lance. SATB with optional keyboard, Carl Fischer, Inc., CM 8209, \$.70 (M).

This anthem has many short sections with only very brief moments of counterpoint and some divisi. The mood is generally jubilant and there is one short soprano solo that is without any background. The work grows to a loud festive ending. Useful for most average church choirs.

Sing We Here, Warren Peter Gooch. SATB unaccompanied, Harold Flammer of Shawnee Press, A-6206, \$.65 (E).

This is, I think, Gooch's only published work and is included here even though it is for Christmas, because I believe we will see more of his music in the future. There are three verses and a five part (SSATB) Fa, la, la refrain. The music is fast with rapidly changing meters to accommodate the text. This is a simple yet attractive setting that would be particularly effective with a chamber group. The ranges are fine for a youth choir.

Bless The Lord, O My Soul, David Ferreira. SATB unaccompanied, Walton Music Corporation, WW1012, \$.55 (M+).

There is a wonderful dramatic quality to this Psalm setting. Each textual phrase has its separate material which is explored in that area. The music is very sophisticated, although written for a high school choir—it will be best performed by those choirs seeking good, challenging music. There is some divisi with the majority in the men's section. The work closes with a long sensitive "Amen." There is fine craft and high quality in this setting and it is highly recommended.

Libera Nos, Arthur Hunkins. SATB and organ, Boosey & Hawkes, 5704, (M+).

This work is much older and was the winner of the 1968 Brown University Choral Competition; it has been in my files for a long time and is the only music work I have found by Hunkins. The text is only in Latin; the music has changing meters, dissonance and much divisi. It is an exciting work that will require an advanced choir. The organ functions primarily as a support for the voices rather than as a solo instrument.



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An interview with Harald Vogel

Douglas Reed

Harald Vogel, director of the North German Organ Academy, has emerged in recent years as a highly respected performer and scholar who specializes in early music. On Sunday afternoon, June 23, 1985, we met at the Steinhaus, his home and teaching studio near Bunderhee, West Germany. We talked about a broad range of topics—from organ playing to organ building to the music of the future. Here is a transcript of the interview.

Douglas Reed: We're now concluding the third Dollard Festival (see review in the November, 1985, issue of THE DIAPASON). Would you please give a bit of the history of the Festival? I'm particularly interested in the cooperative nature of the event.

Harald Vogel: It was about five years ago that I had the idea to set up a program of organ recitals and other concerts using the antique organs here, both in the province of Groningen (Holland) and in Ostfriesland (Germany) in a series combined in the Dollard Festival. The term, Dollard, comes from this bay that is dividing the province of Groningen in the Netherlands and Ostfriesland in West Germany. And since this is a term that can be used on both sides—it belongs to both sides—I proposed this as the name for this festival. We formed an association both on the Dutch side and on the Ostfriesian side, and this is organized now jointly. This is very important that we do this across the border, because we have this wonderful organ culture going back to the late Middle Ages—we even have instruments from the late Middle Ages here. There is no other region like this where everything developed somehow parallel through many centuries, and today we just have this border that divides this country in a sort of unnatural way. We somehow continue this cultural tradition of centuries ago especially in terms of the organ culture. The organ builders and organists went back and forth. The Dollard Festival has been very successful because people liked this idea very much, and so every year the Festival grew. For the first time this year, we included an Organ Competition.

DR: Yes, I've enjoyed hearing the students perform in the competition very much. It's a very high level of performance. What are some of the pedagogical values and goals that you saw in offering



Harald Vogel

such a competition on several different types of antique instruments?

HV: Yes, I think it has been the first competition that has been held on the large antique North German instruments. There is a competition held in Innsbruck for instance where also some antique organs are used, but here during the competition, the participants played large instruments, different instruments—at Norden an instrument with almost 50 stops, and Groningen Martini 50-something stops, and in Weener it was 27—so they're really sizeable instruments of completely different characters. I think that the participants had to adjust to this, and this is very demanding. Every instrument has its own character, and they had also to find out what the character of the instrument was according to the music they played.

So, it's a *step* away from standardization, from the trend of standardization that's typical of the 20th century. You see, in the 20th century there has been constant discussion about standardization of keyboards, and position of the keyboards in relation to the player, and so on and so on. You have an AGO standard in the United States and we have BDO—sounds very similar—standard in Germany. This German standard has been set up by organ builders, and it is quite clear that you need for a certain type of instrument something that you might call a standardization. But you cannot expect that all instruments are built just according to this standard because one standard can only cover one style.

DR: And there are many different styles.

HV: Yes, so many different styles, as in playing.

And there is the same thing in playing. There has been the attempt of setting up a standard of playing by, for instance, in Europe, the Leipzig school in the first half of the 20th century, or the Paris school of the first half of the 20th century, and they have been very influential throughout the world. We discover now that for certain repertoire, these standards are very good. That means for the music of this time, the first half of the 20th century, it's excellent. But it's a problem with earlier music. So in order to do *justice* to earlier repertoire, we have to develop other standards.

Anyway, I think there was a wonderful experience for the students here, that they learn that the *ideal* is that *every instrument* has its own character and is an individual, so to say, like people. It would be terrible if people would be just the same, would react the same, would think the same, would feel the same, and would say the same. This is the ideal of totalitarian governments, you see. We are living in a system where the individuality of people is really supported, and so I think it is against the trend of our system we are living in when we expect that musical instruments should be standardized. It is the end of any artistic quality, and I'm very glad that there is now a new generation—even two—of organ builders and organ players who rebelled against this trend of standard-

ization. This somehow in the long run would have paralyzed the artistic imagination. The artistic imagination has no limits; standardization is limitation.

DR: Many of the events of the Dollard Festival and the Bach Congress have taken place on the recently restored organs at Norden and Groningen. Could you explain why these restorations are important, and how they are different from previous restorations?

HV: The idea of restoring the historical instruments back to their original condition is a 20th-century idea. Nobody thought of doing this in the earlier times, so no organ builder in the 18th century would have restored an organ of the 16th or 15th century. It was unthinkable. And no organ builder of the 19th century would have restored an instrument of the 17th century back to its original condition. So this is a 20th-century idea, to do this. And we have the privilege to have very capable organ builders in our region, among them Jürgen Ahrend, who restored the three Schnitger organs we used for the organ competition. Jürgen Ahrend has been the pioneer, in the first years together with Gerhard Brunzema, who is now working in Canada. So already 30 years ago, for instance, the organ in Westerhusen has been restored back to its original condition of the first half of the 17th century, including the meantone tuning and so on. That's the first time they've ever heard a meantone organ, almost 30 years ago in Westerhusen. This was unusual back then and has served as the model for the restoration practice for other parts of Germany and Holland. And, finally, I think the ideas of *faithful* restoration have been used all over Europe and also the United States, and it all started here 30 years ago.

DR: Why is this so important for performers and teachers?

HV: It is the unique possibility to hear the music with the sound that the composer had at his disposal 200, 300, or 400 years ago. For instance, when we go to the organ in Uttum, this instrument in Uttum dates back to the late Renaissance and it is an ideal organ for Jan Pieterszoon Sweelinck. So the ideal way to learn something about the aesthetic of the music of Jan Pieterszoon Sweelinck is to play this organ in Uttum. And, I think that it is very important for

Douglas Reed is Associate Professor of Music and University Organist at the University of Evansville.

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teachers and students, that at least once in their life they have an experience like this, or to play the late Gothic organ in Rysum and to play on it music by Schlick and Conrad Paumann and so on. There's no other organ in the world where you can play this with real 15th-century sounds.

DR: On the Dollard Festival organ tour to Rysum, Uttum, and Marienhäfe, you spoke at Uttum about the singing tradition there. Would you review what the relationship is between that singing tradition and choice of tempi in our performances these days of old music?

HV: Yes, in terms of congregational singing. There is a tradition going back to the 17th century when the organ was combined with congregational singing. So in the first century after the Reformation, the organ did *not* play with congregational singing. But then in the 1630s and 1640s, this was introduced in North Germany and Holland. This tradition that had been developed back then basically went on until the first half of the 20th century. It's very interesting that this tradition has been abandoned the last 50 years, so to say. It is the *very slow* singing. It is the tempo we find in the chorale preludes and the chorale variations of the 17th and 18th centuries. So, when you, for instance, have a chorale prelude of the *Orgelbüchlein* by Bach, the melody is much slower than we sing it. So it is always very funny when you play a chorale prelude by Bach or by Johann Gottfried Walther or by somebody in the service, you can never get it at the tempo of congregational singing *today* because we sing much faster. But it was this way in the old days. So when I played in the program on Friday in the Martini, Groningen, the *Orgelbüchlein* chorales, I played some of the simple settings by Bach, and I used the same tempo as the chorale prelude. So it was rather slow. Nobody would sing it so slow anymore, but this was the case in the earlier days, and so we still have in some congregations—more in Holland actually than here in Ostfriesland—this tradition.

DR: I would like to turn now to the specific subject of organ pedagogy. Could you share with us some of the more general attitudes or values of musicianship that you try to foster in your students? Are there any basic musical values which relate to all of the music, no matter what period or style?

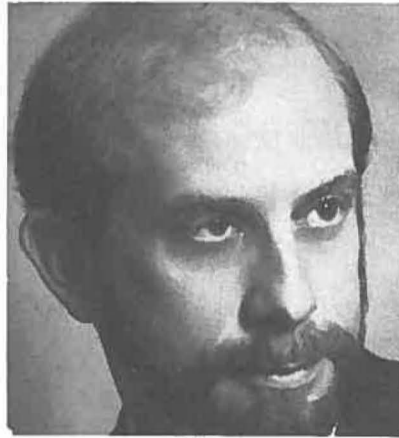
HV: Yes. First, it is the vocal quality, as I say it, in the organ aesthetic. The organ aesthetic in the late 19th century and early 20th century developed away from what I call the vocal quality, a quality that is very closely related to the human voice. So what the organ tried to accomplish in the 19th century and in the early 20th century was to imitate instrumental sounds, especially to imitate sounds of the orchestra. This was a very legitimate idea because this had been done already in the late Renaissance. When you read through the *Organographia* by Michael Praetorius published in 1619, then you learn that one of the most attractive ideas back then in the early 17th century was that the organ was able to imitate all the instrumental sounds. So we have still the names *Dulzian* and *Blockflöte* and *Posaune* and *Krummhorn* and all this. And this is *of course* an imitation of instrumental sounds. So there was a very

strong trend, and the same thing is true of Johann Sebastian Bach when he transcribed the Vivaldi concerti; that's quite clearly the imitation of an orchestral sound. *However*, this trend towards an orchestral sound was much more radical in the late 19th and early 20th century than it used to be in Praetorius' or Bach's time, because the idea of the vocal quality, as I call it, has been almost completely abandoned. So what does it mean?

The *vocal quality* means that every pipe—especially the Principal pipe at 8' pitch—that they represent, as in language and in singing, an independent consonant and vowel, so that when you listen to a Principal 8' alone, you hear clear vowels in a differentiation that also can be manipulated by the player. Therefore, tracker action is absolutely crucial, because through tracker action you can manipulate the consonant quality of every pipe *more or less*. Then every pipe has a *very clearly defined* vowel that can be a different one, or a slightly different one, or a different one from pipe to pipe, or *not*. What happened in the late 19th and the early 20th centuries was that a type of voicing was used where through a rank of pipes, every pipe should represent as much as possible *one* vowel. This was basically the idea of the scaling of the time; it was different from the more *irregular* scaling of the Renaissance and Baroque time. It was a very rational way of determining the scale of organ pipes in this time. So the result was that there was quite a unity throughout the whole compass in terms of the vowel quality. The whole Principal chorus was basically corresponding to one vowel, and *par* for the flute chorus too. But also the speech of the pipes was absolutely equalized. So the consonant quality was more or less reduced to a bare minimum. This was done through nicking—how this was called—the little dents you have in the languid of the pipe, so the result was a sound that was *far removed* from the effect of the human voice singing a hymn, for instance. And it was *extremely* instrumental. Also, what has been introduced was the dynamic possibilities through the swell and other things.

Of course, this was absolutely legitimate, like the things done at Michael Praetorius' time and Johann Sebastian Bach's time. But, as I said, it was more *extreme* than in the early 17th and early 18th century because the vocal concept of organ sound, especially of the Principals, has been quite radically abandoned. And this now is the discovery of the last 15 years. We discovered again the vocal quality of the organ sound in terms of consonants and vowels and all the *colors*. The 19th century was more interested in *dynamics*; they were more interested in getting a unified sound at different dynamic levels. This was different from the Baroque concept, where they tried to get a sound with a maximum of differentiation—not with a maximum of dynamics, but with a maximum of differentiation in terms of tone color and speech. And still with this vocal quality. This, of course, is the heritage of the late Gothic and early Renaissance organ, what we can hear at Rysum, for instance.

So, I think this is very important, and I must say that one of the most impor-



Larry Smith



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tant pioneers in trying to change the organ aesthetic in voicing and scaling and so on, and who succeeded as one of the first in re-introducing the vocal quality in organ building—this was John Brombaugh, the American organ builder who started in the 1960s to build instruments and has studied here also the antique instruments. And he started in the United States at least the use of hammered lead pipes as you find in the very antique organs like Uttum or Rysum—using all these principles including unequal temperament and so on.

So, it is very interesting that one of the most important pioneers in this re-discovery of the vocal quality—which is so important for churches because the organists still play for congregational singing—that he is coming from the United States.

DR: So you see this thinking about vocal matters—thinking vocally—as being a very important concept for students, in addition to the vocal quality of the instruments. In other words, they both work together.

HV: Yes. It's the same thing in organ playing. You see, all of this differentiation in the articulation you get through early fingering and so on is basically a *tool* to produce the language quality in the articulation of every syllable, every single note. And we're just now in the beginning of re-introducing this. It's just very parallel to the development of the sound of the organs. The modern technique, as being developed in the 19th century, is providing the player with a completely smooth and regular articulation that has its own very important value. So, nothing can be said against that! It is a very valuable concept that relates to a certain repertoire that is very important and dear to the hearts of all the organists. And all this repertoire is played throughout the world. But we have to learn that there is more than one possibility in terms of the aesthetic of organ playing. We learn now that there

are different ways of producing the best sound on an organ. And the modern technique will remain one of them. So there should be no fear that another aesthetic will somehow wipe out the existing aesthetic that has been developed in the 19th and 20th centuries. Of course not! So, we are just learning something in addition to what we already know. I think this is a phenomenon of the late 20th century, and audiences just like this very much and respond to this very, very strongly.

DR: This vocal articulation probably explains why a particular instrument—even a particular stop on an instrument—may sound so different from player to player. It's because of the way that player is manipulating the articulation of the sound and the wind. It's very obvious.

HV: And this is so important, that the instrument reflects the individual character of the player. This is basically a deficit of the organ building style of the late 19th and early 20th centuries. That means that it made not so much a difference *who* depressed the keys on an instrument like that as long as the player hit the right notes. But there's more to it on these instruments—not only the antiques, but also the new instruments built in the style. It is not a question that the player hits the right notes, but a question of *how* he is hitting the right notes, and this is making a real difference in the musical effect.

DR: You mentioned the work of John Brombaugh as being pioneering. I wonder what other important contributions you see coming from America these days in terms of the organ.

HV: Now, there are some other people who have done pioneer work also by the European standards. I want to mention the Wellesley College organ built by Charles Fisk. That was the last organ that he voiced himself. I was also involved in the planning of this instrument, the first instrument since more

than 350 years that has been built without compromise according to the early 17th-century North German style including the sub-semi-tones; that means that the keyboards have fourteen notes per octave, the double sharps have D-sharp/E-flat and G-sharp/A-flat. I think it is the closest that has been built in the 20th century to an early 17th-century antique instrument. So with the recording we just had released of this, you can fool even the experts! In asking them what kind of organ, they would immediately say this is a North German organ of the early 17th century. Anyway, it is an interesting step to come close to the *sound* of an antique instrument that is older than 300 years. And I think this was real pioneer work that Charles Fisk did, and this is even more radical, what he did, than any European organ builder did in this respect.

Charles Fisk was, I would say, a very universal organ builder. One organ could sound like an English organ of the 19th century, let's say, or *part* of an English organ of the 19th century. An organ could sound partly like a Cavaille-Coll organ or like a Clicquot organ or a Silbermann organ—Andreas Silbermann organ—when he built them. Sometimes it sounded like the North Germans or the Italians.

So, the idea of the eclectic organ, where you have everything together, is a very legitimate idea of the 20th century. The first attempt in this direction in the mid-20th century, let's say, by G. Donald Harrison in the United States, is a very important contribution to 20th-century organ building. So there's no way to say that this was a bad idea! I think eclecticism is one of the most important contributions to the organ aesthetic that the 20th century does, because no other century has been so eclectic as the 20th century. We have to accept eclecticism as a very *positive* contribution, and I think the Americans are very good at this because they have no specific traditions; they can basically assemble everything in a sort of unproblematic way. In Europe it's much more problematic because everybody is caught in a certain tradition: here, the North German tradition; in Italy, the Italian tradition; in England, the English tradition; in France, the French.

Anyway, it is very interesting that we are now moving to a completely different concept in terms of eclecticism, and the leading figure has been Charles Fisk. So that means that here is no limitation in terms of the aesthetic even in one instrument. On the other hand, we learned that a successful eclecticism *cannot* dismiss the characteristics of the organ building style of certain centuries. So that means that you cannot come up with a successful eclecticism including the 16th, 17th, 18th, and 19th centuries with consistent use of 20th-century technology.

DR: In other words, electricity, electric action.

HV: Right. So, if you want to include 17th-century or 18th-century, let's

say—Bach's tradition—you have to use tracker action; you have to use slider chests; and you have to use unequal temperament and flexible winding and all this. So that means all these elements being considered as very radically historical, they are, in my point of view, at the same time elements of eclecticism. The radical historical instrument of today will be considered tomorrow as an eclectic organ. The only instrument—I mentioned this already—that has been built *really* without compromise in one style, is the Wellesley organ, and the interesting thing is that after that, when Charles Fisk had built that, he has included elements of this organ in other instruments. So, for instance, the organ at Stanford—that is a very interesting attempt at eclecticism, combining many styles—makes use of many experiences the Fisk people had building the Wellesley organ.

So, the attempts of creating instruments in a pure style are at the same time experiments to be incorporated later in eclectic instruments. It is a very interesting influence, an interaction today between stylistically pure instruments, so to say, and eclectic instruments. I believe strongly that the normal instrument in the 20th century will remain eclectic, and I think that this is absolutely legitimate that this happens, but the important impulses to expand this eclecticism will come from the stylistically pure instruments. And so, it is not the one or the other. It's not a black and white picture, you see; it is a wonderful interaction between these. And I hope that people will learn to see it this way, that the one concept is basically supporting the other.

DR: What do you see as the place of contemporary music or music of the future with regard to these antique instruments? Does the only value of the antique instruments lie in recreating music of the past, or is there a future music that might exploit the sounds of these instruments?

HV: You see, we cannot reconstruct the music of the past. It is a complete illusion to think that even when we use the best antiques and the best replicas, we even are close to what Sweelinck did and what Buxtehude did and what Couperin did and what Bach did. Nobody knows how it sounded when they played, and I am very glad that there are no recordings of the 18th century. This would be absolutely terrible, if we would have a recording by Bach or by Couperin! The first statement that I want to make is that we have not the *faintest* idea of how it sounded in the 18th century; we only know what it sounds like when we are using the *tools* of the 18th century. So, the result might be completely different, but we have the same *tools*, I mean, in terms of the antique instruments or the replicas.

I also strongly believe that *nobody* except musicologists is interested in how it sounded back in the 18th century. Most people are interested in how it sounds *right now*. And the reaction of

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What happens in the scene using early instruments, building replicas, using early techniques, and so on, is *contemporary*, because this is done for contemporary ears, and the *motivation* for many people is that they are interested in how it sounded back in the 18th and 17th centuries. But this is only a motivation to do such strenuous work, to do so many studies, and so on—just to make it so difficult. Anyway, audiences are only interested in what comes to their ears *right now*, and they're only interested in what they like or what they dislike. So, apparently they like these tools, and they like the results. All the attempts using early instruments and early techniques in this repertoire, I consider as "contemporary." This is what we are doing today, and I am even convinced that this is very different from what the people did 300 years ago. But I don't care, because I'm not interested, *really*, in how it sounded like 300 years ago. I'm interested in how it sounds *right now*.

DR: What about the work of a living composer?

HV: Yes. And now about the future. You see, one of the major problems of the 20th-century aesthetic—and this is true not only for music, it's true also for the visual arts and so on—is that there has been one—no, let's say it in a different way. It is a very peculiar way of aesthetic freedom; it is the freedom that

an artist is allowed to do whatever he wants *except* what has been done before. And with this, you exclude 95%, because everything what you can express in a human way has been expressed in the one or the other way, and when you come up with something new, you discover afterwards that someone else did it already maybe 500 years ago. So that means that when you *exclude* what has been done before, in this concept of aesthetic freedom, you exclude 95% of what can be done, basically. So you restrict yourself in an *extreme* way, and this apparently is paralyzing the imagination. This is my personal observation, that among composers, the imagination is absolutely paralyzed, so they have to come up with absolutely *weird* things, and audiences are not very interested. That is an observation we can just do from statistics. When you have an avant-garde concert, there are not so many people going to it. I mean, they maybe go once, but they don't come back very often, because they don't like it. The situation is unhealthy because most of the music that is played is music of the past, but I believe the reason is because this taboo in the modern aesthetic—that it is not considered as being very original when people do something that has been done before—that this taboo is very *destructive*. So, what is the future?

Of course, it is quite clear that this concept of *excluding* the things that have been done before is not the future. The future is *including* the things that have been done before—very simple. And so when you *include* things that have been done before, then, it is not unthinkable that somebody starts to compose in the style of J. S. Bach, and maybe is adding twenty compositions when he is very good in the style of Bach to the existing ones. But this is also not the solution. I mean, we have enough music that has been written before. The proof is the present situation. The present situation is that we

only play maybe 5% of the existing music that is in the archives, and still we could go on and on and on. So we have enough compositions, we don't *need* more compositions; but, on the other hand, it's unhealthy when the composers are not producing something that is more widely accepted.

DR: Is it possible that some composers might be able to reconcile the contemporary sounds with the past, so that some music might evolve which might be something original yet not a complete break with tradition?

HV: I really don't know what the future style is. Maybe we face a situation where no new style will evolve. You see, in the past there has always been a current style at a certain time, so people could identify the music as being contemporary or not by this overall accepted style. But we don't have a contemporary style, and so we cannot identify the music by its style as being contemporary or not. So that means that—and this is already the situation right now—that *any* style can be considered as being contemporary. So that means that the music of Bach can be as close to our hearts and to our understanding as the music of any 20th-century composer, and it is. In this respect, Bach is a contemporary composer, or we discover him as a contemporary composer. But this is also not an answer for the future; this is only a description of what we are having. So, maybe a little word about what I think could be a solution.

What we have to learn is to *free* our imagination again. So, that means that there is no limitation to our musical imagination—even in terms of styles of the past. What I believe is that one of the directions that we can use and free the imagination is *improvisation*.

Improvisation has been the root of composition in the past. So we know that Bach was a *spectacular* improviser, and we know that Beethoven was a *spectacular* improviser, and we know that Mendelssohn was a *spectacular* im-

proviser, and Sweelinck was a *spectacular* improviser, and so on and so on. So they were first improvisers and then composers. And this disappeared. You see, I don't see this any more that composers are spectacular improvisers. And I think this is a lost tool, a lost skill. The composers should not be confronted with an empty paper in front of them, but they should be confronted with what they are improvising. They should develop what they want to say by *playing* it, not by writing it down. They should first play it and not first write it down before they play it. What I believe, what we have to develop again, is this skill of improvisation—and this should really be very important for composers—before we somehow find a solution to this *serious* problem. So, again I want to say, I don't know what the future really is . . .

DR: I guess no one does . . .

HV: No one does (laughter), but one of the future ways is through improvisation. We can free our minds, we can train and focus our musical minds through improvisation. And this focus of the musical mind is somehow lost. My impression is that most of the music that is produced today is *very un-focused*, and audiences are sensing this. Audiences are *very sensitive* to anything that is unfocused. And therefore, audiences are right, basically—audiences are very right in refusing this. And so my pedagogical stress in the future will move from performance practice, what I have done in the last 15 years very much, to improvisation. Because this is including the *possibility* of composition. I, myself, don't know what a contemporary composition that has a relation to audiences—large audiences, as Bach has—how it might sound. I don't know, but I'm very interested in this, and I think the way how to come to this is through improvisation. That's what I would like to develop more and do focus more upon.

DR: Thank you very much. ■



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Choosing a Harpsichord

Paul Y. Irvin

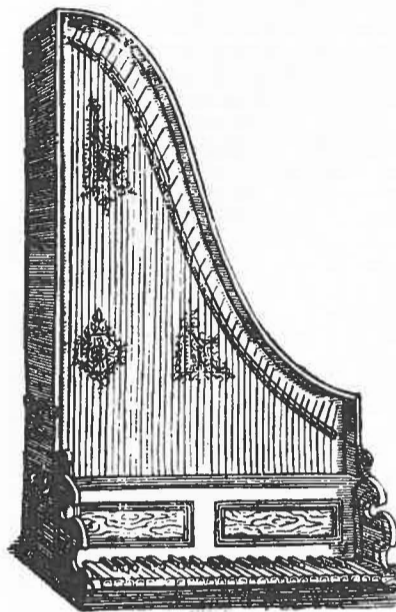
We tend to view the piano as standardized, but that viewpoint is both from a relatively short time period in its history, and from a specific location (North America). Because of the harpsichord's longer history and the more culturally diverse contributions to its literature and design, there never was, nor can be, a standard harpsichord. For the person wishing to obtain a harpsichord, whether for a specific performance or for purchase, there can arise many questions as to what is needed: which configuration of the instrument, how many sets of strings, what kind of tone, how many notes, how many keyboards, etc? Simply getting an instrument that has "everything" is not always the answer, since it will ultimately need more attention to keep it in top playing condition, will be quite expensive, and will be rather cumbersome to move if it is to be used in different locations.

The early 20th century saw a rediscovery of the harpsichord, with modern piano technology making contributions to the construction of new instruments. As the renewed interest in early keyboard instruments increased (along with research in musicology, interpretation, and performance practice) it became apparent that the 20th-century-derived impressions of harpsichords did not meet the requirements of the pre-Classical music itself. The clear, resonant voice and the light, quick touch the music needs necessitated a return to the closed bottom, lightweight, resonant principles of construction used in the original instruments. The 200- to 500-year old harpsichords still in existence in museums and collections (many of them in playing condition) now serve as models for present day builders.

Configurations

The *virginal* (itself with several variations in sound and keyboard ranges) appears to be the earliest form of the "compact" harpsichord. Its strings run from side to side of a rectangular or polygonal case, in a long side of which is a keyboard. There is almost always only one set of strings which makes it very easy to maintain, but limits it to one tonal color. (Incidentally, the early English used the term *virginal*, as in *Fitzwilliam Virginal Book*, to generically refer to all the different forms of the harpsichord.)

The *virginal* was, later, largely replaced by the *bentside spinet*, which has a somewhat triangular or wing-shaped case with one curved side and the strings running at an oblique angle away from the keyboard end. This form offers a more attractive and space-efficient shape than the *virginal* and has more equal-length keys and, hence, a more even action. "Bentside" is usually

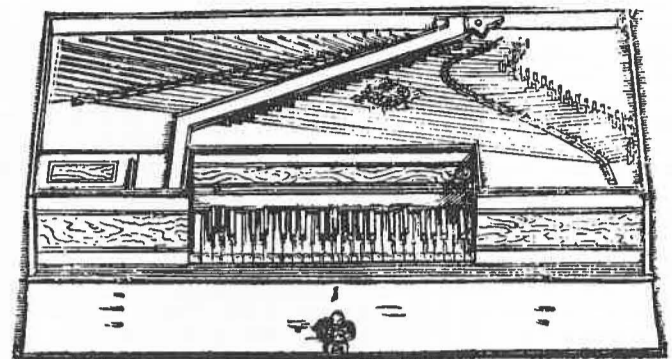


Clavicytherium

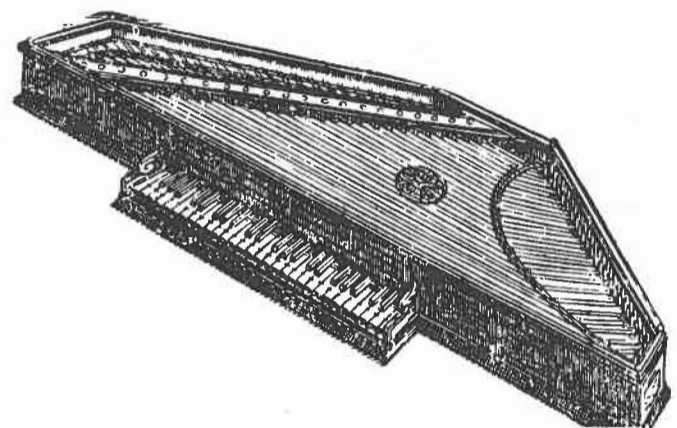
kept as part of the term since in the various language forms, the word *spinet* was often used to refer to any small form of the harpsichord, including the form now called *virginal*.

The *clavicytherium* was another design which was efficient with its use of space. It is essentially an upright "grand" harpsichord with the "grand's" possibility of multiple sets of strings for tonal variety. Its more complicated mechanism would have caused it to be more expensive than a grand of similar specifications and it never enjoyed wide popularity historically.

The *grand harpsichord* (or, more usually, just referred to as "harpsichord") can have anywhere from one to



Virginal



Bentside Spinet

five sets of strings at various pitch levels. These sets can be played singly or in various combinations so that different tonal colors can be used to contrast various pieces, or sections within pieces. Historically, these changes were almost always effected by hand lever, only rarely by pedals or knee levers. Nowadays, pedal changes, through their convenience, seem too easily to tempt the player to make more frequent registration changes than is good for the coherence of the musical line (something like changing singers every few measures throughout a song). Hand stops, because of their simple, direct action, are easier to adjust and maintain, and offer no more restraints to music making than were found acceptable by the original performers and composers.

While the term *pedal harpsichord* is sometimes used to refer to a harpsichord which changes registration by means of pedal levers similar to a piano (as discussed above), it is best used to refer to a separate, complete harpsichord lying on

the floor played with the feet on a pedalboard like that of an organ. Although there are historic references to this form of harpsichord, no examples seem to have survived. With a one- or two-manual harpsichord above it, the pedal harpsichord is useful for playing organ music. (At least two historic examples of pedal clavichords do still exist, also most likely used by organists as practice instruments.)

Choirs

How many sets of strings—choirs—are needed can only be determined by a consideration of how much variety the music you like to play really needs, balanced against how much you are willing to tune and care for the instrument. One set of 8' (standard pitch) strings is sufficient to play the vast majority of the literature. When another set of strings is desired it can either be as an additional 8' choir (which will have a different sound than the other because of its dif-

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ferent plucking position and string tension), or as a 4' choir, which sounds an octave higher in pitch. A 2 x 8' harpsichord has at least three different sounds: the 8' plucked in the back playing alone, the front 8' alone, or both played together. Since the 4' is rarely played by itself, a 1 x 8', 1 x 4' harpsichord has two basic sounds (the 8' alone, and the 8' with the 4') and the added inconvenience of more tuning of the less stable 4' choir.

The only way in which a 16' choir (an octave lower) can sound good in a harpsichord is when it has its own separate bridge and soundboard. Historically, choirs of 16' strings were apparently only found in the multiple-keyboard instruments of one major German builder and these strings always had their own separate bridge and soundboard. Modern attempts to put a 16' on top of the 8' bridge have only resulted in a muddy 16' sound while virtually destroying the basic 8' sound of the harpsichord. The 16' idea is based more in organ tradition than harpsichord.

Compass

With the range of repertoire that the modern player contemplating owning just one instrument has at his disposal, a range of C-d³ (two octaves below middle c to two octaves and a second above middle c) would be a probable minimum requirement, and more than sufficient for most continuo work. Extending the bass range to GG would permit all the works of Bach, Handel, . . . up to about F. Couperin, and all but the very last works of Rameau, to be played. Some of the earlier Italian works ascend to f³ as do some of the late 18th-century compositions (which also occasionally descend to FF). Four of Scarlatti's 550+ sonatas contain a top g³ although it is quite rare to find a historical harpsichord that extended this far. There is some argument over just how much an instrument's design suffers by being stretched from FF-g³ in order to contain even the infrequently used notes of the literature.

Sixteenth-century music did not have much need for the very lowest accidentals, so those keys would often be tuned to sound as lower diatonic notes, an arrangement known as *short octave* tuning. As music writing changed and those accidentals were needed to actually serve as accidentals, they were often split into separate front and rear halves to serve their dual functions, an arrangement known as a *broken octave*. While instruments like these may seem quite foreign, they really don't take very long to learn, although they are probably best left to players specializing in a particular period of the literature or to those who can afford to own more than one instrument.

The 16th and 17th centuries often used a form of tuning which afforded more purity than our present system does, but less flexibility in the number

of key signatures which could be played: a G-sharp was fine as a G-sharp, but could not be used as an A-flat. To get around this restriction sometimes a keyboard of *split sharps* (front and back portions) would be built, usually splitting the D-sharp/E-flat and the G-sharp/A-flat keys. Occasionally this idea would be extended further to the point that at least one instrument survives with thirty-one notes per octave! Needless to say . . .

lute stop, not to be confused with lute register—this, at least, can sound similar to a lute).

Manuals

The vast majority of the harpsichord literature (including all continuo, ensemble and accompaniment) can be played on a harpsichord with a *single-manual*, i.e. one keyboard. A *double-manual* (two keyboard) harpsichord is



Single-manual harpsichord in a 17th-century French style

Registers

A *register* is one set of jacks. Each choir of strings has at least one set of jacks plucking it. A different tonal color can be achieved by plucking the same set of strings at a different place along their length. This can be arranged as two registers positioned in the usual place in the harpsichord, or by placing one register through the tuning pin block to get the jacks to pluck much closer to the end of the strings, imparting a rather nasal quality—known as a *nazard* (and sometimes misleadingly as a lute register—it sounds nothing like a lute). Another method of getting a different sound from the same choir is by using a different plucking material, such as the soft leather used in the late 18th-century French *peau de buffle* register. Often these various registers are also referred to as stops.

Stops

Tonal variety can also be achieved by moving a thin wooden batten lying next to one end of the strings so that the strings are lightly touched either by small metal hooks as in the *arpichordum stop* (usually found only in a few Flemish virginals), or by felt or leather pads as in the *buff stop* (sometimes called a

needed for only two types of music: that where the left and right hands are frequently crossing (such as Couperin's *pièces croisées* and some of Bach's *Goldberg Variations*) and that music where the two hands must simultaneously play at different dynamic levels (such as Bach's *Italian Concerto*, *French Overture*, *Fantasy in C minor*, etc.). If these types of music are a significant portion of one's repertoire then it will be necessary to forego the significantly less expensive and easier to maintain single-manual harpsichord for the advantages of the second keyboard.

Transposing

Until recent times, performing pitch varied from town to town (even from player to player) and from decade to decade. Any modern player anticipating playing with instruments at various old and modern pitches (a = 440, 415, 409, 392 Hz, etc.) should consider getting a harpsichord with a *transposing keyboard* which can be shifted a semitone or two to the right or left to change the apparent pitch of the instrument. This permits the strings to remain at the tension for which the instrument was designed, thereby preventing the major cause of broken strings and eliminating

the usual two or three retunings needed to stabilize a new pitch level.

Styles

Harpsichords are, for convenience, often categorized into five national styles: Italian, Flemish, French, English and German. This identification is intended to refer to a particular type of sound, keyboard response, and approximate scheme of decoration. This convenient system of labeling, however, can carry with it a great deal of misinformation by implication: 1) that these were the only areas of building, ignoring contributions of the Scandinavians, Irish, Spanish, etc; 2) that there was, for instance, an Italian or German culture when, in fact, there was no Italy or Germany, but only broad areas containing separate cultures which sometimes shared a common language, but where sometimes even the languages were mutually incomprehensible; 3) that 16th-century culture was the same as the 18th-century version, and so had the same expectations and purposes. One glance at the music would dispel this notion, but does not necessarily make obvious the corollary that these different artistic conditions were also expressed by—and derived from—different tonal resources.

There is as much difference in sound between south German and north German harpsichords as between early English and late English harpsichords, as there is between Italian and Flemish harpsichords of the 18th century. Each culture, and each period of a culture's existence, has its ideas about tone, feel and appearance. The tonal resources of an instrument determine how a composer writes for it and, in turn, the expectations of what an instrument is supposed to be able to do affects how the instrument maker develops his designs. The counterpoint of J. S. Bach is better delineated by a tone different from that which best complements the lush, harmonic writing of F. Couperin.

The variety available and choices which sometimes need to be made concerning harpsichords may seem to be too complex or too demanding at times. This diversity, though, gives richness to the legacy of the instrument, its music, and its performance. It is a richness that can excite and motivate by offering fresh insights into new ways of listening, interpreting and playing. ■

Further reading:

- Three Centuries of Harpsichord Making*, Frank Hubbard, Harvard University Press, Cambridge, MA, 1967.
- The Harpsichord and Clavichord*, Raymond Russell, Second Edition, Faber and Faber, London & Boston, 1973.
- Keyboard Instruments, Studies in Keyboard Organology 1500-1800*, Edwin M. Ripin, ed., Dover Publications, Inc., NY, 1977.



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— Oscar Wilde

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30th International Schuetz Festival

University of Illinois

Wesley Vos

Heinrich Schuetz's 400th birthday anniversary seems to have been largely ignored amid the 1985 commemorations of Bach, Handel, and Scarlatti. In his "Whatever Happened to Heinrich Schuetz?" (*Opus*, Oct., 1985) and "Towards A New Image of Henrich [sic] Schuetz" (*The Musical Times*, Nov., Dec., 1985), Joshua Rifkin examines some fundamental misconceptions about Schuetz and his music. Rifkin, author of the Schuetz entry in *The New Grove*, persuasively outlines some of the socio-economic factors underlying this state of affairs.

One of Rifkin's conclusions is that for a variety of reasons Schuetz has become a subject limited mainly to specialists, that Schuetz occupies a minor role in the current public attention to "early music." Further, Rifkin believes that re-evaluation of Schuetz and his music is long overdue. Too little original research and analysis have been done, and performances are too frequently based on false assumptions.

Rifkin's conclusions appeared in large measure to be justified by the 30th International Heinrich Schuetz Festival and Conference held from Oct. 17-20 at the University of Illinois, Champaign-Urbana. This was an event of unusual intensity, with seven full-scale performances and more than 20 scholarly papers presented in two and one-half days. It seemed at times as if there was an almost compulsive attempt to compensate for the otherwise general lack of attention to Schuetz in the 1985 anniversary year.

Organized in cooperation with the International Heinrich Schuetz Society, the Festival celebrated the 400th anniversary of Schuetz's birth and marked only the third time this event has been held in the U.S. Taking into account the difference in time zones and a late 17th-century adjustment in the Saxon calendar, it was pointed out midway through the Festival that Schuetz's actual birthdate anniversary was on Friday, Oct. 18 at 1:00 PM, CDT.

The elegant facilities at the University of Illinois were more than adequate for the meetings and performances. Nearly 400 individuals were officially registered.

It was interesting that two of the more informative conference papers had virtually nothing to do specifically with music or with musical analysis. Theodore Raab, professor of history at Princeton University, gave the keynote address on Oct. 17. His express aim was "to show the outlook of the ordinary city-dwellers who were Schuetz's neighbors." He described in detail the social status of various early 17th-century German trades and occupations, showing that precision and hard work were uniformly praised. Neither music composition, nor the quality of such activity, was evidently a matter of public concern. One is left with the conclusion that these value judgements resided in the realm of aristocratic patronage and musical discrimination.

Thomas Munck from the University of Glasgow expanded on this idea in his paper on cultural patronage and economic conditions in Dresden during the Thirty Years' War. By investigating payroll records and charting the price of staples such as wheat, Munck showed that an economic lowpoint was reached around 1642. Yet petitions and other documents indicate an even lower state of morale later, in spite of slightly improved economic conditions. Munck

attributes this to Schuetz's realization that since the Elector's political and military strategy had failed, music was no longer an integral part of Court life and had become extraneous.

Other conference papers dealt with one or more of the following topics: (1) *Style Determinants*. What are those technical and stylistic features which create the unique "image" of Schuetz? (2) *Performance-Acceptance*. What is "authentic" performance practice for Schuetz? Is the attempt to make Schuetz more attractive to a wider public a viable objective? (3) *Research*. What is the present state of Schuetz research? What are some priorities and goals for the future?

Style Determinants

There is now a general consensus that Schuetz's musical rhetoric is essentially Italian, rather than German, in origin. This point was made most clearly on Oct. 19 in Silke Leopold's paper concerning recitational practice in the *Auferstehungshistorie* (*Easter Oratorio*). Citing Italian secular prototypes for unmeasured recitation, Ms. Leopold also pointed out that this work was intended for performance at Court rather than in a liturgical setting.

The performance of the *Auferstehungshistorie* that evening in Foellinger Great Hall probably came as close as is reasonably possible to recreating an "authentic" Schuetz style. Performers such as the Pomerium Musices vocal ensemble, Les Filles de St.-Colombe viol quartet, and especially tenor evangelist Paul Elliott projected technical ease and emotional vibrancy.

The performance was also notable in demonstrating several other significant stylistic considerations. While Bach, for example, is in some respects indestructible, Schuetz is not. Schuetz's music must have first-rate performers and early Baroque expressivity. Because text is the fundamental premise in Schuetz, text and tone are welded together. Performance must be done in German (or Latin); no translation is possible. Schuetz's music is essentially vocal. Though some alternative options for orchestra are mentioned from time to time by Schuetz himself, there remains a rather narrow range of possibilities. A viol ensemble, for example, is ideal as an accompaniment and adds immeasurably to the total effect.

Finally, several papers explored the sectional ("multi-partite") design of Schuetz's music. It was shown that while a given piece may be ostensibly modal, tonal (tonic-dominant) relationships are often found at sectional junctures, as are changes in meter and (by implication) in tempo. There is a consensus that the modal-tonal question and the whole matter of tactus, tempo and proportion

need further extensive research and analysis.

Performance-Acceptance

There are many problems in this area, not the least of which is the lack of reliable editions. Unexamined manuscript sources, meter and tempo relationships, continuo realization, and the use of *musica ficta* are only a few of the factors which directly affect editorial procedures. Re-examination of past solutions is necessary in many cases.

Emergence of the collegium musicum phenomenon has been a mixed blessing. Based on the pioneering efforts of Noah Greenberg and the New York Pro Musica, the U.S. concert-going public has come to realize that strings can be played without vibrato, that a counter-tenor is not a creature from another planet, and that there exists a previously unsuspected array of early instruments. But krumphorns, kortholts, and exotic percussion have little or no applicability to Schuetz's rather austere, essentially vocal, style.

Neither the glitter of early instrument sonority, nor the regularized harmonic rhythm of the later Baroque is to be found in Schuetz. The question left unanswered, then, is whether the music of Schuetz will remain in the realm of specialists and academicians or assume currency among a wider public.

Festival performances were uniformly of a very high standard. Performing forces ranged from solo voice and continuo to the monumental *Veni Sancte Spiritus* with its four antiphonal choirs of mixed voices and instruments.

October 17, Music Building Auditorium. U of I Chorale, Chester Alwes, conductor; Kammerchor der Musikhochschule Hannovers, Heinz Hennig, conductor; U of I Instrumental Ensemble. Nun danket alle Gott, SWV 418; In te Domine speravi, SWV 259; Da pacem, Domine/Vivat Moguntinus, SWV 465; Psalm 119: 4. Dsain und Chet, Gedenke deinem Knechte, SWV 485; Herr, auf dich traue ich, SWV 377; Singet dem Herren ein neues Lied, SWV 35.

October 18, Levis Faculty Center. Pomerium Musices, Alexander Blachly, director; Les Filles de St.-Colombe; Mitzi Meyerson, organ. Herr, wenn ich nur dich habe (Matthias Weckmann); O bone, o dulcis, o benigne Jesu, SWV 53; Psalm 136: Danket dem Herren (Scheidt); All Ehr und Lob, SWV 421; Psalms 29, 4, 84, 117 (Becker Psalter, 1661); Ride la primavera, SWV 7; Fuggi, fuggi, SWV 8.

October 18, Smith Music Hall. Mark Brombaugh, pedal harpsichord. Toccata Ottava, Frescobaldi; Canzona in a, Capriccio, Froberger; Variations on "Also gehts, also stehts," Scheidt; Fantasia in d, Toccata in e, Weckmann; Canzona in C, Canzona in e, Praeludium in a, Buxtehude.

October 18, Foellinger Great Hall. Pomerium Musices, Alexander Blachly, director; Les Filles de St.-Colombe; Paul Elliott, tenor; Mitzi Meyerson, organ. Responsorium: Alles was Odem hat, SWV 256; Verbum caro factum est, SWV 314; O Jesu, nomen dulce, SWV 308; Verleih uns Frieden, SWV 372; Gib unsern Fürsten, SWV 373; Der Herr ist meine Starke, SWV 345; In lectulo per noctes/Invenerunt me, SWV 272-273; Quemadmodum desiderat, SWV 336; O süßer, o freundlicher, SWV 285; Das ist mir lieb, dass der Herr, SWV 51; Erbarm dich mein, o Herre Gott, SWV 447; Suite for Viols

(Scheidt); Die Seele Christi heilige mich, SWV 325; Jubilate Deo, SWV 332; Sei gegrüßet, Maria, SWV 333; Responsorium, SWV 256.

October 19, Levis Faculty Center. Les Filles de St.-Colombe; Paul Elliott, tenor; Mitzi Meyerson, harpsichord. Vater unser (Christian Geist); Three Symphonies à 3 (Scheidt); Mein Herz ist bereit, SWV 341; Pièce à Trois Viola da Gamba (Teodor Schwarzkopf); Eile, mich, Gott, zu erretten, SWV 282; Singet dem Herren ein neues Lied, SWV 342.

October 19, Foellinger Great Hall. Pomerium Musices; Les Filles de St.-Colombe; Paul Elliott, tenor; Mitzi Meyerson, organ; U of I Chorale, Ralph Woodward, conductor; U of I Concert Choir, Chester Alwes, conductor; Kammerchor der Musikhochschule Hannovers, Heinz Hennig, conductor. Assisting U of I instrumentalists. Historia der Auferstehung Jesu Christi, SWV 50 (Roger Norrington, conductor); Die Himmel erzählen die Ehre Gottes, SWV 386; Das ist je gewisslich wahr, SWV 338; Lobe den Herren meine Seele, SWV 39; Vater unser, SWV 411; Jauchzet dem Herren alle Welt, SWV 493; Veni Sancte Spiritus, SWV 475.

October 20, Krannert Center Lobby. U of I Concert Choir, Chester Alwes, conductor; Kammerchor der Musikhochschule Hannovers, Heinz Hennig, conductor. Tischgesänge, SWV 88-93; Psalm 119: 8. Samed und Ain, Ich hasse die Flattergeister, SWV 489; So fahr ich hin zu Jesu Christ, SWV 379; Deutsches Magnificat: Meine Seele erhebt den Herren, SWV 494.

Werner Breig, University of Wuppertal, effectively summarized the present state of Schuetz research on Oct. 19. He also outlined some research priorities and goals.

Previously unknown compositions are still being discovered and published. As an example, Professor Breig described Schuetz's setting of Psalm 119, the so-called "Schwanengesang." Although two of the eight partbooks are missing, this major work was published in a 1984 reconstructed edition.

There are still gaps in the Schuetz biography. The Dresden Royal Chapel archives hold many documents which have not been utilized. The "famous" Schuetz portrait (white lace collar, white mustache and goatee) has been proven a complete forgery, dating from around 1935. But an authentic, elaborately engraved portrait from around 1627-28 has recently been discovered. Ironically, the "famous" portrait graced the cover of the Festival brochure!

Werner Breig believes that in the past an inordinate amount of attention has been given to matters such as Affekt, symbolism, and theological implications in the music of Schuetz. He maintains that the priority for research and analysis is now on specifically musical aspects, such as modality-tonality, meter and tempo, etc. Future tasks should include study of historical context and interdisciplinary relationships.

The Festival ended on Oct. 20 with a noon luncheon-concert in the lobby of Krannert Center. A feeling of exhilaration after two and one-half days of non-stop activity was a tribute to the extraordinary range of style and emotion in Schuetz's music. How appropriate that part of the inscription on Schuetz's recently discovered portrait reads "... Schuetz . . . whom the present age admires and later ages will revere for the outstanding and illustrious gifts of his art . . ."

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Robert H. Elmore

An Appreciation by David Spicer



Robert Elmore at the Allen organ at Tenth Presbyterian Church.

On Sunday, September 22, 1985, organist Robert Elmore died.

Recitalist/composer/teacher, Elmore was born of missionary parents in Ramaputnam, India, on January 2, 1913, and showed a remarkable keyboard talent at an early age. Robert's father received a call to be pastor at the First Baptist Church in Lincoln, Nebraska, in 1918. The organ at the First Baptist Church was known as one of the finest in the midwest, and it was to this instrument that the famous Italian virtuoso organist Pietro Yon came to play a recital. The young Elmore was in attendance and was later given a chance to play for this renowned musician. At a later time, Robert would study with Yon.

The Rev. Wilber T. Elmore was subsequently called to teach at Eastern Baptist Theological Seminary in Philadelphia. A member of the Lincoln congregation recalls that an additional reason to move was so that young Robert could study with Pietro Yon.

The Elmore seminary professors, son Robert and daughter Rachel arrived at their new Philadelphia post in 1925. The family resided in nearby Wayne, Pennsylvania. At this time Robert, who was age 13, played the organ at the Central Baptist Church in Wayne and commuted, alone, to New York City twice a week to study with Pietro Yon. The family would eagerly await each safe arrival home, with anticipation that only parents can understand. This schedule continued from 1926 until 1933. Yon was organist at St. Patrick's Cathedral in New York City, and lessons took place at Yon's studio at Carnegie Hall. Yon instructed young Elmore in organ, piano, theory and counterpoint (using the Cherubini counterpoint book) and did much to mold his more mature output in all of these areas. Yon called Elmore "the son of my soul."

In 1933, Robert entered England's Royal Academy of Music in London. He received degrees of Licentiate in Organ, Concert Piano, and in Pianoforte accompaniment from the RAM, an achievement that was unprecedented at that time. Elmore also was made an Associate of the Royal College of Organists. His degree, Bachelor of Music, was obtained from the University of Pennsylvania in 1937. For three successive years, he was awarded the Nitsche First Prize from the university and was the first recipient of the Thornton Oakley Medal for Achievement in Creative

Art. At a later date, Elmore received two honorary doctorates for his contributions to church music.

Robert Elmore the composer may be remembered as "prolific." His numerous anthems, many works for organ, as well as works for organ and instruments, together with several symphonic works testify to his tremendous output.

In 1937, Leopold Stokowski and the Philadelphia Orchestra performed Elmore's *Tone Poem—Valley Forge, 1777*. Elmore was then only 21. He would later return to the stage of Philadelphia's Academy of Music as organist with Eugene Ormandy and the Philadelphia Orchestra in the *Jongen Symphonie Concertante*. His *Three Sonnets*, written for a cappella chorus, won the Mendelssohn Club Award in a national competition. His opera, *It Began at Breakfast*, is the first American opera to have been televised. His cantatas *The Incarnate Word*, the *Psalm of Redemption*, and *The Cross* have been favorites of the many choirs which have performed them.

Elmore returned to his alma mater, the University of Pennsylvania, as instructor and later as administrator. In addition to conducting the University Choir, he was a frequent recitalist on the 161-rank Austin organ in that school's Irvine Auditorium. Elmore later became vice-chairman of the University's Department of Music during Dr. Harl McDonald's reign as chairman of the department.

As mentioned earlier, Robert was organist at the Central Baptist Church in Wayne, Pennsylvania. Other church positions (all in Philadelphia) included: Arch Street Methodist-Episcopal, and from 1938-1955 Holy Trinity Episcopal Church on Rittenhouse Square, where Elmore succeeded his earlier teacher, Ralph Kinder. He also followed Kinder at Philadelphia's Conservatory of Music, later called the Philadelphia Musical Academy (now Philadelphia College of the Arts).

Two stories from his association at this historic church tell something of his wit, and yet share something of his raison d'être. While practicing one day, Elmore was confronted by a listener who blurted out, "You're not practicing hymns, for Christ's sake?" In response, Elmore showed his purpose in music by answering, "If not for Christ's sake, then for whose sake should I be practicing?"

As most of have experienced at some time or another, clergy and other church officers sometimes feel compelled to try to control the tempi of the hymns. After some prolonged discussions, one church official is supposed to have pointed out to Robert, "This hymn says 'with spirit!'" Elmore is said to have answered, "We've got plenty of spirit! Do you want it faster or slower?"

From 1955 to 1968, Elmore held another historic position at the Central Moravian Church in Bethlehem, Pennsylvania. He commuted the 60 or so miles weekly. This church housed the noted three-manual Möller, designed by Ernest White. Robert added several stops including the "Liturgical Trumpet." It was here that he was exposed to the Moravian hymns. Elmore showed his love for these hymns by using them in chorale preludes and cantatas. One of his last compositions was the *Fantasia on Moravian Chorales* for piano and organ. This was commissioned by the Delta Omicron International Music Fra-

ternity and was performed in Cincinnati, Ohio at the 75th Anniversary Conference in August of 1984. His *Meditations on Moravian Hymns* has become a staple in the libraries of many organists.

Upon completion of his duties at the Bethlehem post in 1968, it was not Robert's intention to search for another church position. He enjoyed teaching in his private studio, composing music and playing organ recitals. In the period of about six months, without a church obligation, he composed the cantata *Wonderous Child Divine*.

When word was out that Elmore was available on Sundays, the historic Tenth Presbyterian Church of Philadelphia sought him out and he remained there from March 1969 until his death in September of 1985. This historic church was known as the "Barnhouse Church" because of its dynamic minister Donald Grey Barnhouse. The "Bible Study Hour," which was a national broadcast, featured Dr. Barnhouse with Robert Elmore as the organist. The theme he composed for this broadcast was later expanded into an organ solo, the *Alle Marcia* (Harold Flammer, Inc.). The broadcast still continues under its present minister, Dr. James Montgomery Boice.

The Tenth Church wanted to provide a pipe organ worthy of an organist of Elmore's renown, but space allotted in the balcony would have meant a rebuilding project of tremendous cost. Robert suggested that an electronic organ be procured. Allen Organ Company built "The Elmore Organ," which was a pre-computer model and one of the largest to that date.

Robert Elmore the recitalist was nothing short of a virtuoso. His memorized recitals often included oral program notes, especially for his original compositions. The standard Elmore recital would include a healthy representation of Bach and could include works such as the Reubke *Sonata*, Liszt's *Fantasy and Fugue on BACH*, the Duruflé *Toccata*, Messiaen's *Outbursts of Joy*, and some of his own works, like his *Fantasy on Nursery Tunes* (Harold Flammer, Inc.), written for Clarence Snyder, with one of the themes devised from the telephone number of Mr. Snyder's church!

Readers may recall that Elmore was recorded on the huge Atlantic City Convention Hall organ on an album called *Bach on the Biggest* (Mercury SR 90127). Another album, *Boardwalk Pipes*, was recorded on the theater organ of the ballroom of the Convention Hall. Elmore was recorded on the Möller at Washington Memorial Chapel when it was installed at Valley Forge, Pennsylvania.

Robert Elmore the man loved animals, and they in turn loved him. Anyone who visited the Elmore residence will remember the multiplicity of feline residents. He told me that the cats seem to sense who is sympathetic to them and pass the word on to other cats. Any stray would be welcome.

Elmore was also quite fond of the ocean. He owned a home in Longport, New Jersey, and would spend as much time there as was possible. This was one place away from his demanding schedule where he could relax and gather renewed strength.

On Sunday morning, September 22, 1985, Robert Hall Elmore was to play his final service. After his postlude, he drove to suburban Ardmore to pick up



The young Robert Elmore at the Yon Studio Organ.

his assistant for the Sunday evening service. There at the St. Mary's Episcopal Church in Ardmore he suffered a massive heart attack.

The organ world suffered a great loss on that Sunday in September. Those of us who knew him, loved him, and studied with him feel the loss even more. Death, however, must not have been a fearful thing to Robert Elmore for he, like Bach, faced it as a man who was as great a Christian as he was a musician. Daily devotions and Bible study were a routine part of his life. The writer knows from his associations with Elmore that he would always rise early on Sunday mornings to observe this practice before he went to church. It is interesting to speculate what that morning's Bible readings might have been. I would like to think that they were songs of praise, for that is an appropriate way to remember Robert Elmore. He, like his parents, was a missionary. His mission field was the choir loft!

I would like to close with a text that is familiar to us all and one that is certainly appropriate to the life of our dear Robert: "Blessed are the dead which die in the Lord from henceforth; Yea, saith the Spirit, that they may rest from their labours; and that their works do follow them" (Revelation 14:13). ■

The author is indebted to Rachel Elmore, Robert's sister and sole surviving relative, for granting an interview, and to Thomas E. Halpin for his valuable assistance with this article. Mr. Halpin is helping to compile the musical matters of Robert Elmore's estate. Appreciation is also due Dr. Benjamin Epstein, the M. P. Möller Organ Company, the Allen Organ Company, Helene Woltemath, Church Historian of the First Baptist Church of Lincoln, Nebraska, and Donald Wetzel.

Two recent Elmore works being published by Flammer will soon be available: *Thanksgiving Praise* (for Organ, Brass and optional Percussion), and *An Easter Alleluia* (for Organ, Brass and Percussion).

David Spicer is Director of Music at the First Presbyterian Church in Lincoln, Nebraska, and Visiting Instructor in Church Music at Nebraska Wesleyan University. Previously, he was organist at Wayne Presbyterian Church, Wayne, PA, where he coached with Robert Elmore, and where Elmore appeared as soloist on the church's concert series. Mr. Spicer is on the Executive Board of the Lincoln AGO Chapter, and was featured by the Guild in a pre-convention recital when Area VI met for its convention in Lincoln last year.



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New Organs

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A. David Moore, Inc., North Pomfret, VT, has installed a new organ in the Chapel of Mary, Mother of Church at Stonehill College, North Easton, MA. Of two manuals and nine stops, the organ utilizes suspended mechanical key action and mechanical stop action. The Positive chest is located in the upper section of the case; space is left on both the Great and Positive chests for the addition of four stops. Casework is of butternut, keydesk is in red oak. All metal pipes contain high lead content. Manual/Pedal compass is 56/30. The dedication recital was played by James David Christie.

GREAT	
8'	Principal
8'	Bourdon
4'	Octave
2 1/2'	Twelfth
2'	Fifteenth
1 1/2'	Larigot
POSITIVE	
8'	Chimney Flute
4'	Spire Flute
PEDAL	
16'	Bourdon



John M. Crum Pipe Organs, Cobleskill, NY, has rebuilt the organ at St. Christopher's Episcopal Church of Cobleskill. Originally built in 1874 by Steer & Turner for the Universalist Society of Cedarville, NY, the organ was removed by the Crum firm and installed in St. Christopher's in 1969 and its mechanical action renewed. It was tonally revised in 1984-85. Windpressure 2 1/8"; pitch a=440; temperament equal.

MANUAL	
8'	Prästant (new, 75% tin)
8'	Holzgedeckt (R. Midmer, revoiced)
4'	Octave
4'	Rohr Flute (new, hammered lead)
2 1/2'	Principal Quinte (new)
2'	Super Octave (new, 75% tin)
8'	Schalmei-Oboe (new)
PEDAL	
16'	Subbass

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On June 23, 1985, a new organ was dedicated at the First Congregational Church of Milford, with a recital by Gerald F. McGee, cathedral musician at the Cathedral Church of St. Luke, Portland, ME, and municipal organist for the City of Portland.

The first building of this church was, in typical New England fashion, town hall as well as church. In 1833, to separate church and town, a new church building was constructed. The original structure still stands having been used for various secular purposes in the years since 1833.

No mention appears in the church records of an organ until 1867. At this time, the church bought an 1834 Appleton organ from the Boston Music Hall where it was presumably used in a smaller concert hall in the same building that contained the famous Walcker organ now in Methuen. Existing photographs seem to indicate 25 stop knobs but no stop list has been preserved.

In 1920, the Appleton organ was replaced by Hook & Hastings opus 2441. This organ was supposedly new but contained pipes of the Appleton. In actuality, it was a rebuild of Hutchings opus 242, 1891, which was being replaced at that time by Hook & Hastings in St. Paul's Episcopal Church (now the Cathedral) in Boston. The Hutchings was originally three manuals. Some portions of it were said to be retained at St. Paul's but the Great and Swell chests went to Milford, having 11 sliders each. In Milford, they had 8 and 9 stops respectively for a total of 20 speaking stops and 1137 pipes. The Appleton case was retained by Hook and Hastings but expanded upward by extending the case pipes above the case and sideways by adding flats of pipes.

In 1947, following a fire, the church was changed substantially and the organ case replaced by a screen. In 1952, a 7-rank Wurlitzer theatre organ was added by Donald Huckabee. In 1958, the church was again remodelled; the Wurlitzer was discarded and a wall constructed in front of the Hutchings.

Chests and structure still remain behind the wall although all pipes have disappeared. Since 1958, an Allen electronic has been in use.

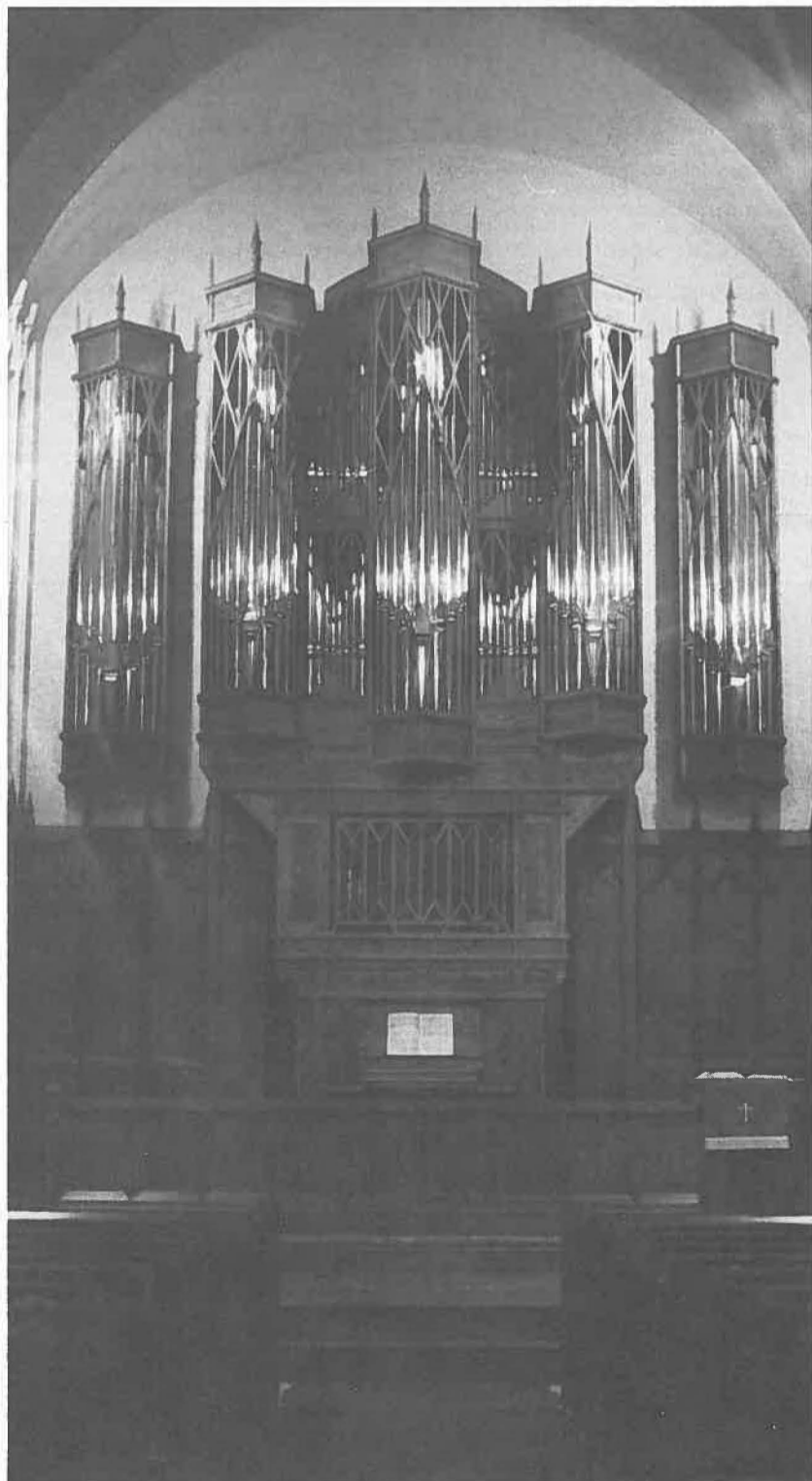
The new organ was built by the Andover Organ Company of Lawrence, MA, with mechanical action. Visual design was by Donald H. Olson, mechanical design by Benjamin G. Mague, and tonal design by Robert J. Reich. Others who were involved in this instrument include Susan Rockwell of the church who was chairman of the organ committee, and the following members of the Andover Organ Company: Pascal M. Boissonnet, pipe maker; Judith Adams, keyboards, windchests, wind system; Paul Byron, windchests, pipe racking; Frand Catania, casework, console, structure; William Finch, key action, console; Gerhardt Horne, key action, console; John Morrissette, tonal finishing; Clark Rice, pipe making; Gary Wright, structure, casework, stop action.

GREAT	
16'	Bourdon
8'	Principal
8'	Stopped Diapason
4'	Octave
2'	Fifteenth
IV	Mixture
8'	Trumpet
SWELL	
8'	Violin Diapason
8'	Celeste
8'	Gedeckt
4'	Spire Flute
2 1/2'	Nazard
2'	Principal
II	Sesquialtera
III	Sharp
8'	Hautbois

PEDAL	
16'	Subbass
16'	Bourdon
8'	Octave Bass
4'	Chorale
16'	Trombone
8'	Trumpet

The Redman Organ Company, Fort Worth, TX, has installed its Opus 43 in St. Anne's Episcopal Church of Fort Worth. The organ features mechanical key and stop action, and mechanically operated swell shades. Key coverings are of ebony and gonzalo alves. 1035 pipes, 16 stops, 14 voices, 17 ranks.

- GREAT**
 8' Rohrflöte
 4' Principal
 2 2/3' Sesquialtera II
 2' Flachflöte
 1 1/3' Mixtur IV
 8' Trompete
- SWELL**
 8' Holzgedackt
 4' Spillflöte
 2' Principal
 1 1/3' Quint
 8' Krummhorn
- PEDAL**
 16' Subbass
 8' Principal
 8' Gedacktbas
 4' Principal
 16' Fagott



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Consisting of 19 stops, this 2-manual and pedal organ enjoys a commanding chancel location. The side towers, not connected to the main case, contain most of the pedal division; its wind is tubed off the main chest. Three combination pedals are provided. Mechanical key and stop action; 28 ranks.

- | | | |
|------------------|--------------------|------------------|
| HAUPTWERK | BRUSTWERK | PEDAL |
| 8' Prästant | 8' Singend Gedacht | 16' Gedacht Bass |
| 8' Rohrbourdon | 4' Prinzipal | 8' Prästant |
| 4' Octav | 4' Rohrflöte | 8' Gedacht |
| 4' Waldflöte | Zimbel III | 4' Choral Bass |
| 2' Hohlflöte | 16' Holzranket | Hintersatz III |
| Cornet III | Tremulant | 16' Trompete |
| Mixture IV | | |
| 8' Trompete | | |

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ROBERT ANDERSON, Calvary Episcopal Church, Pittsburgh, PA, October 20: *Sinfonia to Cantata 146* (arr. Dupré); *Schmücke dich, o liebe Seele*, S. 654; *Musikalisches Opfer*, S. 1079; *Pièce d'Orgue*, S. 572; Partite diverse sopra *Sei gegrüßet, Jesu gütig*, S. 768; *Passacaglia in C Minor*, S. 582, Bach.

MARILYN & JAMES BIERY, Trinity Church, Copley Square, Boston, MA, November 15: *Introduction and Fugue in D Minor*, Lachner; *Impromptu*, Vierne; *Clair de lune*, Karg-Elert; *Martyrs: Dialogues on a Scottish Psalm-Tune*, Leighton.

THOMAS BROWN, First Presbyterian Church, Caro, MI, November 26: *Prelude, Fugue and Ciaccona in C Major*, BuxWV 137, Buxtehude; *An Wasserflüssen Babylon*, S. 653; *Allein Gott in der Höh' sei Ehr'*, S. 662, 663, 664; *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Choral No. 3 in A Minor*, Franck; *Choral Dorian*, Alain; *Carillon de Westminster*, Vierne; *Improvisation*.

DAVID CRAIGHEAD, First Baptist Church, Ann Arbor, MI, November 10: *Concert Variations upon Old Hundred*, Paine; *Variants for Organ*, Cooper; *Trumpet Air*, Bremner; *Voluntary Before Service*, Zeuner; *Presto*, Moller; *Adagio, Flute Voluntary*, Carr; *Trip to Pawtucket*, Shaw; *Sonata for Organ*, Persichetti; *Pastoral Drone*, Crumb; *The Last Rose of Summer*, Buck; *Organbook III*, Albright.

RODNEY ALAN GILES, First Baptist Church, Kansas City, MO, December 2: *Processional*, Mathias; *Partita on "St. Anne,"* Manz; *Voluntary V in D Major*, Op. V, Stanley; *Prelude and Fugue in C Major*, S. 547, Bach; Hymn preludes: *Softly and tenderly; We're*

JAMES W. GOOD, First Baptist Church, Sanford, NC, November 10: *Processional*, Mathias; *Partita on "St. Anne,"* Manz; *Voluntary V in D Major*, Op. V, Stanley; *Prelude and Fugue in C Major*, S. 547, Bach; Hymn preludes: *Softly and tenderly; We're*

marching to Zion, Held; *Cortège et Litanie*, Op. 19, Dupré; Hymn prelude, *New Britain*, Wood; *Final (Symphonie I)*, Vierne.

DONNA HACKLER, St. Basil's Episcopal Church, Tahlequah, OK, September 20: *Prelude and Fugue in C Major*, Böhm; *Onder een linde groen*, Sweelinck; *Canzona in D Minor*, S. 588, Bach; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Prelude and Fugue in G Major*, S. 541, Bach; *Allegro*, Arne; *Cornet Voluntary*, Walond; *Den die Hirten lobten sehre*, Walcha; *Zu Bethlehem geboren*, Schroeder; *Vom Himmel hoch, da komm ich her*, Pepping; *Sonata III: Con moto maestoso*, Mendelssohn.

JAN HORA, Museum of Art, Cleveland, OH, November 20: *Prelude and Fugue in B Minor*, S. 544; *Schmücke dich, o liebe Seele*, S. 654; *Passacaglia in C Minor*, S. 582, Bach; *The Alchemists*, Teml; *Two chorale fantasias*, Eben.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, October 31: *Toccata and Fugue in D Minor*, S. 565, Bach; *Prélude*, Duruflé; *Toccata*, Boëllmann; Three pumpkin carols; *Nova*, Roberts; *Naiades*, Vierne; Three more pumpkin carols; *Danse Macabre*, Saint-Saëns; *Carillon de Westminster*, Vierne.

DAVID JENKINS, Second Presbyterian Church, Indianapolis, IN, November 17: *Tonstucke*, Op. 22, No. 1, Gade; *Gammal Fäbodpsalm från Dalarna*, Lindberg; *Jesus Christus, unser Heiland*, S. 665, *Vor deinen Thron*, S. 668, *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Romance (Symphony IV)*, Vierne; *Dieu parmi nous (La Nativité)*, Messiaen.

CALVERT JOHNSON, St. Luke's Parish, Tulsa, OK, October 22: *Laudation*, Dello Joio; *Wachet auf, ruft uns die Stimme*, S. 645; *Wo soll ich fliehen hin*, S. 646; *Prelude and Fugue in B Minor*, S. 544; *Concerto in D Minor*, S. 596, Bach; *Sonata IV in Bb Major*, Mendelssohn.

ARTHUR LAWRENCE, St. Joseph Catholic Church, Lancaster, PA, September 23: *Prelude and Fugue in C Major*, S. 545; *Trio in C Minor*, S. 585; *Allabreve in D Major*, S. 589; *Fugue in C Minor*, S. 574; Partita on *O Gott, du frommer, Gott*, S. 767; *Fantasy and Fugue in G Minor*, S. 542, Bach.

ROBERT LIND, St. Charles Episcopal Church, St. Charles, IL, November 24: *Prelude and Fugue in E Major*, Lübeck; Two settings of *If God the Lord is not with us*, Scheidemann; Chorale and four variations on *Salvation unto us has come*, Lind; *Chorale in B Minor*, Franck; *Concerto after Joseph Meck*, Walther; *Triumphal March*, Brewer; Choralpartita on *Now praise we God on His high throne*, Hovland; *Fugue II from A Tryptych of Fugues*, Near; *Prelude in E-flat*, Kittle; *Fugue in E-flat*, S. 552, Bach.

JOHN LONGHURST, Dordt College, Sioux Center, IA, October 16: Variations on *Noel des Ausels*, Daquin; *Toccata, Adagio and Fugue in C Major*, S. 546, Bach; *Rhosymedre*, Vaughan Williams; *Wondrous Love*, Longhurst; *Lasst uns erfreuen*, Schack; *Prelude and Fugue in G Major*, Op. 37, No. 2, Mendelssohn; *Sonatina*, Cundick; *Claire de lune*, Op. 53, No. 5; *Impromptu*, Op. 54, No. 2, Vierne; *Toccata*, Mushel.

VIKTOR LUKAS, Trinity Evangelical Lutheran Church, Cleveland, OH, October 7: *Toccata, Adagio and Fugue in C Major*, S. 564; *Allein Gott in der Höh' sei Ehr'*, S. 662; *Trio Sonata VI in G Major*, S. 530; *Fantasia on Komm, heiliger Geist, Herre Gott*, S. 651; *Prelude and Fugue in B Minor*, S. 544, Bach.

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

15 MARCH
Calvert Johnson, workshop; Colgate University, Hamilton, NY 9 am

16 MARCH
Duruflé, *Requiem*; Cathedral of the Incarnation, Garden City, NY 4 pm
Hunter Tillman; Temple Emanuel, New York, NY 2:30 pm
Bach Cantatas; Fifth Ave. Presbyterian, New York, NY 4 pm
Delores Bruch; St Stephen's, Millburn, NJ 4 pm
John Weaver; Westminster Presbyterian, Wilmington, DE 7 pm
Ninth Annual Bach Marathon; Chevy Chase Presbyterian, Washington, DC 1-8:30 pm
CJ Sambach; St Michael Lutheran, Perry Hall, MD 7 pm
Verdi, *Requiem*; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Frank Bartlett; Royal Poinciana Chapel, Palm Beach, FL 4 pm
Honegger, *King David*; First Presbyterian, Germantown (Philadelphia), PA 4:30 pm
Haydn, *Seven Words of Christ*; First Presbyterian, Lancaster, PA 7 pm
Don Megahan; St Paul's Monastery, Pittsburgh, PA 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Carole Terry; Seventh-Day Adventist, Kettering, OH 8 pm
Robert Smith, harpsichord; Lakewood Methodist, Lakewood, OH 4 pm
G. Donald Kaye; St Paul's Episcopal, Flint, MI 4 pm
Dubois, *Seven Last Words*; Community Church, Park Ridge, IL 10:25 am
Duruflé, *Requiem*; House of Hope Presbyterian, St Paul, MN 9:15, 11:00 am

18 MARCH
Bach Birthday Concert; Cathedral of the Incarnation, Garden City, NY 8 pm
Robert Smith, harpsichord; Mercyhurst College, Erie, PA 8 pm
Donald Williams; Eastern Michigan Univ, Ypsilanti, MI 8 pm
Mark Scholtz; Euclid Ave. Congregational, Cleveland, OH 12:15 pm

19 MARCH
Bach, Reger Cantatas; Park Central Presbyterian, Syracuse, NY 7:30 pm
Robert Smith, harpsichord; Trinity United Methodist, Auburn, NY 8 pm
Winfred Johnson; Trinity Church, Newport, RI 12:15 pm

20 MARCH
Phyllis Zoon; St Paul's Chapel, New York, NY noon
Randy Mullin; National City Christian, Washington, DC 12:15 pm

21 MARCH
Susquehanna Univ Choir; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

23 MARCH
Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Brahms, *Requiem*; Fifth Ave. Presbyterian, New York, NY 4 pm
Handel, *Messiah*; Trinity Church, Newport, RI
Handel, *Messiah*; United Methodist, Red Bank, NJ 7:30 pm
Dubois, *Seven Last Words*; First United Methodist, Elizabeth City, NC 4 pm
Choral & Brass Concert; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Abendmusik; Beverly Heights U.P. Church, Pittsburgh, PA 7:30 pm
Bill Gudge; Cathedral of St Philip, Atlanta, GA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Robert Glasgow; Trinity United Methodist, Grand Rapids, MI 8 pm
Bruckner, *Mass in E Minor*; Independent Presbyterian, Birmingham, AL 4 pm

24 MARCH
William Bates; St Helena Episcopal, Beaufort, SC 8 pm

25 MARCH
Timothy Robson, with tenor; Euclid Ave. Congregational, Cleveland, OH 12:15 pm

27 MARCH
Mary Monroe; St Paul's Chapel, New York, NY noon
Galuppi, *Mass in C Major*; Armenian Evangelical, New York, NY 7:30 pm
Charles Callahan; National City Christian, Washington, DC 12:15 pm

REGINALD LUNT, First Presbyterian Church, Lancaster, PA, November 10: *Fugue in E-flat*, S. 552; *Schmücke dich, o liebe Seele*, S. 654; *Prelude and Fugue in A Minor*, S. 543; *Passacaglia in C Minor*, S. 582; *Pastorale in F Major*, S. 590; *Toccata in F Major*, S. 540, Bach.

H. WINTHROP MARTIN, St. Paul's Cathedral, Syracuse, NY, October 29: *All glory be to God on high*, Bach; *Overture in D (Royal Fireworks Music)*, Handel; *Suite in F*, Corelli; *Bishop's Promenade*, Coke-Jephcott; *Solitude (Arcadian Idyll)*, Lemare; *Song of the Basket Weaver (St. Lawrence Sketches)*, Russell; *Prelude for a Joyful Occasion*, Lang; *Prelude on Dennis*, Dickey; *Prelude (Suite in E)*, Titcomb; *Elegy*, Whitford; *Now thank we all our God*, Bach-Fox.

KAREL PAUKERT, with Pamela Woods, oboe, and St. Paul's Episcopal Church Choir, Museum of Art, Cleveland, OH, October 27 (In memoriam Walter Blodgett): *Toccata and Fugue*, Wiedermann; *Partita for English horn and organ*, Koetsier; *Messe des Pauvres*, Satie; *Aria for oboe and organ*, Rivier; *Postludium (Glagolitic Mass)*, Janáček.

MARY PRESTON, St. Andrew's Presbyterian Church, Newport Beach, CA, October 18: *Passacaglia in C Minor*, S. 582, Bach; *Concerto in G Major*, Walther; *Canon in B Minor*, *Canon in B Major*, Schumann; *Partita, Doppelbauer*; *Outburst of Joy (L'Ascension)*, Messiaen; *Scherzo*, Op. 2, Duruflé; *Evocation Poème Symphonique*, Op. 37, Dupré.

KEITH S. REAS, First United Methodist Church, Phoenix, AZ, October 13: *Praeludium in F-sharp Minor*, BuxWV 146, Buxtehude; *Komm, heiliger Geist, Herre Gott*, Tunder; *Sonata in C Major*, K. 255, Scarlatti; *Concerto in B-flat Major*, Op. 4, No. 2, Handel/Dupré; *Fantasia in G Major*, S. 572; *Sonata V in C Major*, S. 529; *Schmücke dich, o liebe Seele*, S. 654; *Prelude and Fugue in F Minor*, S. 534, Bach.

DOUGLAS REED, University of Evansville, Evansville, IN, November 8: *Prelude and Fugue in C Minor*, S. 549; Partita, *Sei gegrüßet, Jesu gütig*, S. 768; *Toccata in D Minor (Dorian)*, S. 538; *Trio Sonata No. 5 in C Major*, S. 529; *An Wasserflüssen Babylon*, S. 653b; *Toccata and Fugue in D Minor*, S. 565, Bach.

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28 MARCH

Dubois, *Seven Last Words*; Fifth Ave. Presbyterian, New York, NY 12 noon
Harry Huff, with actors and dancers; Calvary Church, New York, NY 11 pm

30 MARCH

Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Handel, *Messiah*; Fifth Ave. Presbyterian, New York, NY 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

2 APRIL

Jennifer Bate; Fifth Ave. Presbyterian, New York, NY 7 pm

3 APRIL

John Wonner; St Paul's Chapel, New York, NY noon
Nancy J. Cooper; National City Christian, Washington, DC 12:15 pm

4 APRIL

Robert Clark; Assumption College, Worcester, MA 8 pm
Winchester Cathedral Choir; Mercer Univ, Macon, GA 8 pm
St George Boychoir; Cathedral of St Philip, Atlanta, GA
Jean Gullou; Emory University, Atlanta, GA 8:15 pm
Paul Manz, Hymn Festival; St Luke's Lutheran, Chicago, IL 8 pm

5 APRIL

Robert Clark, workshop; Assumption College, Worcester, MA 10 am

6 APRIL

Motet Concert; Church of Notre Dame, New York, NY 2:30 pm
Todd Wilson; St Bartholomew's, New York, NY 4 pm
Cj Sambach; First United Methodist, Matawan, NJ 3 pm
Mozart, *Requiem*; First United Methodist, Elizabeth City, NC 4 pm
Louis Robillard; First United Methodist, Brevard, NC 3 pm
Brian McElwain; St Paul's Monastery, Pittsburgh, PA 4:30 pm
Jo Ewing-Anderson, with flute; All SS Church, Atlanta, GA 3 pm
Bill Callaway; Cathedral of St Philip, Atlanta, GA
Barbara Owen; Cleveland Museum, Cleveland, OH 2 pm
Nicholas Kynaston; First Congregational, Columbus, OH 8 pm
Lee Kohlenberg, with choir & brass; St James Cathedral, Chicago, IL 4 pm

John Ayer; St Charles Episcopal, St Charles, IL 4 pm

Charles Ore; Jehovah Lutheran, St Paul, MN 3 pm

Kathryn Schenk, harpsichord; Allan Mahnke, organ; Christ Church Cathedral, New Orleans, LA

7 APRIL

St Olaf Kantorei; St Luke's Lutheran, Chicago, IL 8 pm

8 APRIL

Joseph Burgio; St Paul's Cathedral, Syracuse, NY 12:10 pm
Louis Robillard; Calvary Baptist, Roanoke, VA
Guy Bovet; St Paul's Cathedral, Pittsburgh, PA 8:30 pm
Gerre Hancock; First Presbyterian, Columbus, GA 8 pm

9 APRIL

Robert Parkins, harpsichord; Duke University, Durham, NC 12:30 pm
Cherry Rhodes; Performing Arts Center, Milwaukee, WI 8 pm

10 APRIL

Janette Carrigan; St Paul's Chapel, New York, NY noon
Sondra Proctor; National City Christian, Washington, DC 12:15 pm
Louis Robillard; Tift College, Forsyth, GA 8 pm

11 APRIL

Anne & Todd Wilson; Westwood Presbyterian, Cincinnati, OH 8 pm
Gerre Hancock; Illinois College, Jacksonville, IL 8 pm

Daniel Moe, choral workshop; MacMurray College, Jacksonville, IL (concert 12 APRIL 7:30 pm)
David Higgs; Southern Illinois Univ, Carbondale, IL 8 pm

12 APRIL

Robert Glasgow; Busch-Reisinger Museum, Cambridge, MA 4 pm
Gillian Weir, masterclass; Trinity Lutheran, Akron, OH 10 am
Gerre Hancock, workshop; Illinois College, Jacksonville, IL 8:30 am
Russell Saunders, masterclass; Illinois College, Jacksonville, IL

13 APRIL

Simon Preston; Old South Church, Boston, MA
Robert Smith, harpsichord; Bethany Congregational, Foxborough, MA 3 pm
Catharine Crozier; Park Avenue Christian, New York, NY 3 pm
New England Chamber Players; Trinity Church, Newport, RI 4 pm
Cj Sambach; St Philip the Apostle, Saddlebrook, NJ 4 pm

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Choral Concert; West Side Presbyterian, Ridge-wood, NJ 4 pm

Robert Grogan, with soprano; Cathedral of St Thomas More, Arlington, VA 7:30 pm

Verdi, *Requiem*; Wayne Presbyterian, Wayne, PA 7:30 pm

Stanley Cox; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Guy Bovet; Seventh-Day Adventist, Kettering, OH 8 pm

Gillian Weir; Holy Trinity Lutheran, Akron, OH 3 pm

Anne & Todd Wilson; Central Presbyterian, Massillon, OH 4 pm

Stephen Hamilton; Second Presbyterian, Indianapolis, IN 4:30 pm

Oriana Singers; Episcopal Church of the Mediator, Chicago, IL 3 pm

Sheffield Winds; Redeemer Lutheran, Elmhurst, IL 4 pm

Jean Boehler; Concordia College, St Paul, MN 3:30 pm

14 APRIL

Robert Glasgow, masterclass; Harvard Univ, Cambridge, MA 4 pm

Robert Parrie; Mercer Univ, Macon, GA 8 pm

15 APRIL

Lee Johnston; St Paul's Cathedral, Syracuse, NY 12:10 pm

Michael Corzine; Quinlan Art Center, Gainesville, GA 8 pm

National Organ Competition Winner's Recital; First Presbyterian, Ft Wayne, IN 8 pm

Simon Preston; St Paul's Episcopal, Indianapolis, IN 8 pm

16 APRIL

Carol Teti, with trumpet; Trinity Cathedral, Cleveland, OH 12:15 pm

17 APRIL

Kathryne Burdette; St Paul's Chapel, New York, NY noon

Eileen Hunt; National City Christian, Washington, DC 12:15 pm

18 APRIL

Gillian Weir; Miami Shores Presbyterian, Miami Shores, FL 8 pm

Simon Preston; First Baptist, Memphis, TN

Huw Lewis; Glassboro State College, Glassboro, NJ 8 pm

Children's Choir Festival; Emmanuel Episcopal, Orlando, FL

20 APRIL

Louis Robillard; Church of the Advent, Boston, MA

James Christie; First Church of Christ, Wethersfield, CT 4 pm

Anne Wilson; Christ Church, Manhasset, NY 4 pm

Cj Sambach; First Presbyterian, Olean, NY 4 pm

Herbert Burtis, with trumpet; United Methodist, Red Bank, NJ 4 pm

Philip Crozier; Trinity Church, Princeton, NJ 8 pm

Leander Clafin; Trinity Cathedral, Trenton, NJ 3:30 pm

Simon Preston; St John's Cathedral, Jacksonville, FL

Thomas R. Thomas; Royal Poinciana Chapel, Palm Beach, FL 4 pm

John Weaver; First Presbyterian, Washington, PA 4 pm

Carol Teti, with trumpet; Holmesburg Baptist, Philadelphia, PA 2 pm

Carl Schroeder; Good Shepherd Lutheran, Lancaster, PA 8 pm

Helga Schauerte; St Paul's Monastery, Pittsburgh, PA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Larry Smith; Shaker Heights Plymouth, Cleveland, OH 4 pm

Guy Bovet; Ashland Ave. Baptist, Toledo, OH 4 pm

Brahms, *Requiem*; Zion Lutheran, Ann Arbor, MI 4 pm

Dudley Oakes; St Paul's Episcopal, Flint, MI 4 pm

Fauré, *Messe Basse*; Second Presbyterian, Indianapolis, IN 9:30, 11 am

Jerome Butera; St. Peter's United Church of Christ, Skokie, IL 4 pm

Arthur Willis; Christ Church Cathedral, New Orleans, LA 4 pm

22 APRIL

David Enos; St Paul's Cathedral, Syracuse, NY 12:10 pm

Philip Crozier; Grace Church, Elmira, NY 8 pm

23 APRIL

Leonard Raver; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

24 APRIL

Aaron Comins; St Paul's Chapel, New York, NY noon

James Walton; National City Christian, Washington, DC 12:15 pm

Peter Planyavsky; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

25 APRIL

Diane Belcher; Park Central Presbyterian, Syracuse, NY 7:30 pm

David Higgs; Colgate University, Hamilton, NY 8:30 pm

Donald Sutherland; Ginter Park Presbyterian, Richmond, VA 8 pm

Anne & Todd Wilson; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 8 pm

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

Harald Vogel; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

26 APRIL

His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

Dedication service; Southern College Chapel, Collegedale, TN 11 am

Harald Vogel; Southern College of Seventh-Day Adventists (auditorium), Collegedale, TN 2 pm

Klaas Bolt; Southern College Chapel, Collegedale, TN 4 pm

Michael Radulescu; Southern College of Seventh-Day Adventists, Collegedale, TN 8 pm

27 APRIL

George Decker; St Paul's Cathedral, Syracuse, NY 12:10 pm

Cj Sambach; St Luke's Lutheran, Dix Hills, NY 4 pm

Stephen Rumpf; Church of Notre Dame, New York, NY 2:30 pm

Mozart, *Requiem*; Trinity Lutheran, Lancaster, PA 4 pm

John Weaver; Calvary Episcopal, Pittsburgh, PA 8 pm

Michael Grant; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Szczecin Univ Choir; First Presbyterian, Ft Wayne, IN 8 pm

Haydn, *Creation*, with orchestra; Belle Meade Church, Nashville, TN

William Porter; Southern College of Seventh-Day Adventists (auditorium), Collegedale, TN 10 am

Harald Vogel; Wood Hall of Southern College, Collegedale, TN 2 pm

His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

Lutheran School of Theology Choir; St Luke's Lutheran, Chicago, IL 4 pm

Bach Society Concert; O'Shaughnessy Auditorium, St Paul, MN 3 pm

John Eggert; Concordia College, St Paul, MN 3:30 pm

Jean Guillou; House of Hope Presbyterian, St Paul, MN 4 pm

28 APRIL

John Weaver, workshop; Calvary Episcopal, Pittsburgh, PA 8 pm

UNITED STATES

West of the Mississippi

15 MARCH

Irmtraud Krüger, Edward Tarr, organ-trumpet; The Auditorium, Independence, MO 8 pm

Los Angeles Master Chorale; Dorothy Chandler Pavilion, Los Angeles, CA 8 pm

DAVID SPICER

First Presbyterian Church
Lincoln, Nebraska



Nebraska Wesleyan University

16 MARCH
Philip Brunelle; Plymouth Congregational, Minneapolis, MN 7 pm
Marilyn Keiser; Univ of Texas, Austin, TX

20 MARCH
Herman D. Taylor; Prairie View A & M Univ, Prairie View, TX 8 pm

21 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

26 MARCH
Fauré, Requiem; First Plymouth-Congregational, Lincoln, NE 8 pm

29 MARCH
Nicolas Kynaston; Bethany College, Lindsborg, KS 8 pm
 Texas Baroque Ensemble; SMU, Dallas, TX 8:15 pm

3 APRIL
Stephen Krahn; SMU, Dallas, TX 8:15 PM

4 APRIL
Frederick Swann; First Lutheran, Fargo, ND 8 pm

5 APRIL
Marianne Webb, hymn-playing workshop; Christ United Methodist, Rochester, MN 9:30 am

6 APRIL
Marianne Webb; Christ United Methodist, Rochester, MN 7:30 pm
Robert Anderson; Univ of Iowa, Iowa City, IA 7:30 pm
Ty Woodward; Hollywood Presbyterian, Hollywood, CA 7:30 pm

7 APRIL
Robert Anderson, masterclass; Univ of Iowa, Iowa City, IA 10 am
Simon Preston; Davies Hall, San Francisco, CA 8:30 pm

9 APRIL
 St George's Chapel Choir; St John's Cathedral, Denver, CO 8 pm

10 APRIL
William Albright; Augustana College, Sioux Falls, SD 8 pm

11 APRIL
 Winchester Cathedral Choir; St John's Cathedral, Denver, CO 8 pm
Simon Preston; Trinity Univ, San Antonio, TX 8 pm
Beth Zucchino; First Presbyterian, San Anselmo, CA 8 pm

12 APRIL
Ty Woodward; California Theatre, San Diego, CA 7:30 pm

13 APRIL
John Weaver; Cathedral of the Risen Christ, Lincoln, NE 8 pm
Dale Rogers; First Christian, Bartlesville, OK 3 pm
Robert Anderson; Church of the Transfiguration, Dallas, TX 7:30 pm

15 APRIL
 Larsen premiere & Choral Concert; Ordway Theatre, Minneapolis, MN 8 pm

17 APRIL
Kenton Kravig; SMU, Dallas, TX 3:30 pm

18 APRIL
Catharine Crozier; Plymouth Congregational, Minneapolis, MN 8 pm
William Teague; First United Methodist, Lake Charles, LA 8 pm
James Garvey; St John's Cathedral, Denver, CO
Fenner Douglass; University Park United Methodist, Dallas, TX 8:15 pm
William Porter; St Mark's Cathedral, Seattle, WA 8 pm
Carlo Curley; First Congregational, Los Angeles, CA 8 pm

19 APRIL
Fenner Douglass, masterclass; University Park United Methodist, Dallas, TX 9:30 am
 Texas Baroque Ensemble; SMU, Dallas, TX 8:15 pm
 Beethoven, *Missa Solemnis*; Los Angeles Master Chorale, Dorothy Chandler Pavilion, Los Angeles, CA 8 pm

20 APRIL
 Boy Choir Bach Concert; Abbey Basilica, Conception, MO 3:30 pm
Gillian Weir; First Christian, Norman, OK 4 pm

21 APRIL
Gillian Weir, masterclass; Univ of Oklahoma, Norman, OK 10 am

23 APRIL
Gerre Hancock; St Michael & All Angels, Dallas, TX

25 APRIL
Beth Zucchino; Mormon Tabernacle, Salt Lake City, UT 7:30 pm
Jürgen Selk; SMU, Dallas, TX 8:15 pm

27 APRIL
Jane Schmidt; SMU, Dallas, TX 4 pm
William Vaughan; SMU, Dallas, TX 8:15 pm
Gillian Weir; Stanford Univ, Palo Alto, CA 8 pm

INTERNATIONAL

15 MARCH
Gillian Weir, with orchestra; Town Hall, Wellington, NZ 8 pm

18 MARCH
Guy Bovet, masterclass; Altstadt Nikolaikirche, Bielefeld, Germany

19 MARCH
Gillian Weir; Town Hall, Wellington, NZ 5:30 pm

20 MARCH
Ruta Azis; St Paul's, Toronto, Ontario 12:10 pm

21 MARCH
Jean-Louis Gil; Grace Presbyterian, Calgary, Alberta 8 pm
Gillian Weir; Parish Church, Te Aroha, NZ 7:30 pm

23 MARCH
Jean-Louis Gil; Roberts Wesleyan United Church, Edmonton, Alberta 3 pm
Guy Bovet; Altstadt Nikolaikirche, Bielefeld, Germany

24 MARCH
Gillian Weir, harpsichord; Victoria University, Wellington, NZ 1 pm

26 MARCH
Gillian Weir; Napier Cathedral, New Zealand

27 MARCH
Matthew Larkin; St Paul's, Toronto, Ontario 12:10 pm

3 APRIL
Giles Bryant; St Paul's, Toronto, Ontario 12:10 pm

8 APRIL
Gillian Weir; Town Hall, Leeds, England 1:05 pm

10 APRIL
Eric Robertson; St Paul's, Toronto, Ontario 12:10 pm

17 APRIL
Gerald Webster; St Paul's, Toronto, Ontario 12:10 pm

18 APRIL
Beth Zucchino; First Church of Christ, Scientist, Victoria, British Columbia 8 pm

24 APRIL
Robert Phillips; St Paul's, Toronto, Ontario 12:10 pm

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NYC maintenance firm seeks qualified techni-cian experienced in repair and tuning of all types of pipe organs. References required. Reply: John L. Randolph, 10 Stuyvesant Oval #8C, New York City, NY 10009. 212/564-4722.

Organbuilding positions are available with a small shop making mechanical action organs. Experience is preferred, but will consider all applications. Send resume to: Greg Harrold Organbuilders, 2205 Federal Ave., Los Angeles, CA 90064

PIPE ORGANS WANTED

Wanted small used tracker organ or pipes and parts. ADDRESS MR-1, THE DIAPASON.

MISCELLANEOUS

The Hymnal 1982: A Course on the contents and liturgical use of The Hymnal 1982 designed for clergy and church musicians in conjunction with the Doctor of Ministry program at The School of Theology, June 30-July 11, 1986. Leaders—the Reverend Dr. Marion Hatchett, Professor of Liturgics and Music and Chairman of the Text Committee of The Hymnal 1982, and Mr. James H. Litton, Organist and Choir Director, St. Bartholomew's Church, New York City, and Chairman of the Service Music for The Hymnal 1982. Three hours academic credit. Tuition: \$390. Double occupancy dorm room, \$89; single occupancy dorm room, \$129. For more information call or write Connie Judge, The School of Theology, Sewanee, TN 37375. 615/598-0130.

To Whom It May Concern: It has come to the attention of our company that a firm has begun operations under the name of The Gratian Organ Builders. We would like to make all former customers of Mr. Warren B. Gratian aware that on Dec. 24, 1979, The Gratian Organ Builders was sold to Schneider Workshop & Services, Inc., of Kenney, IL, and that as of this date, the former Gratian company ceased doing business with the takeover of the new firm. Mr. Gratian died the following June, and the heirs have indicated to our company that it is their wish that the Gratian name no longer be associated with organbuilding. This notice is being placed so as to avoid confusion to former customers of Mr. Warren B. Gratian.

MISCELLANEOUS

For Sale: Nationally established pipe or-gan builder, operating profitably. Modern facilities for tracker or electric action. Owner retiring but will assist transition. **REPLY BOX MR-862, THE DIAPASON.**

The Midwestern Historical Keyboard Society, second annual meeting, will be held March 20-22 at the Abbey Inn, Coralville (Iowa City), Iowa. Concerts: Penelope Crawford, harpsichord and fortepiano; George Lucktenberg, harpsichord; Max and Beth Yount and Linda Clifford, harpsichords. Workshops: Penelope Crawford, harpsichord and fortepiano; special lecture-performance by London musicologist Jane Clark on Scarlatti; "No-Fear" workshops on tuning and maintenance for instrument owners; Papers on harpsichord and fortepiano topics (we invite you to submit one); a large harpsichord and fortepiano exhibition; the usual merry socializing. \$50 includes banquet. Contact Edward Kottick, School of Music, University of Iowa, Iowa City, IA 52240, 319/353-4953, or Margaret Hood, 580 West Cedar St., Platteville, WI 53818, 608/348-6410.

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Old E. Power Biggs 78 RPM recordings. Send list and price wanted to: P.O. Box 384, Burlington, IL 60109.

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The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "T" listing 581 books, 1989 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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The Stopt Diapason, a bi-monthly publication features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930s on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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