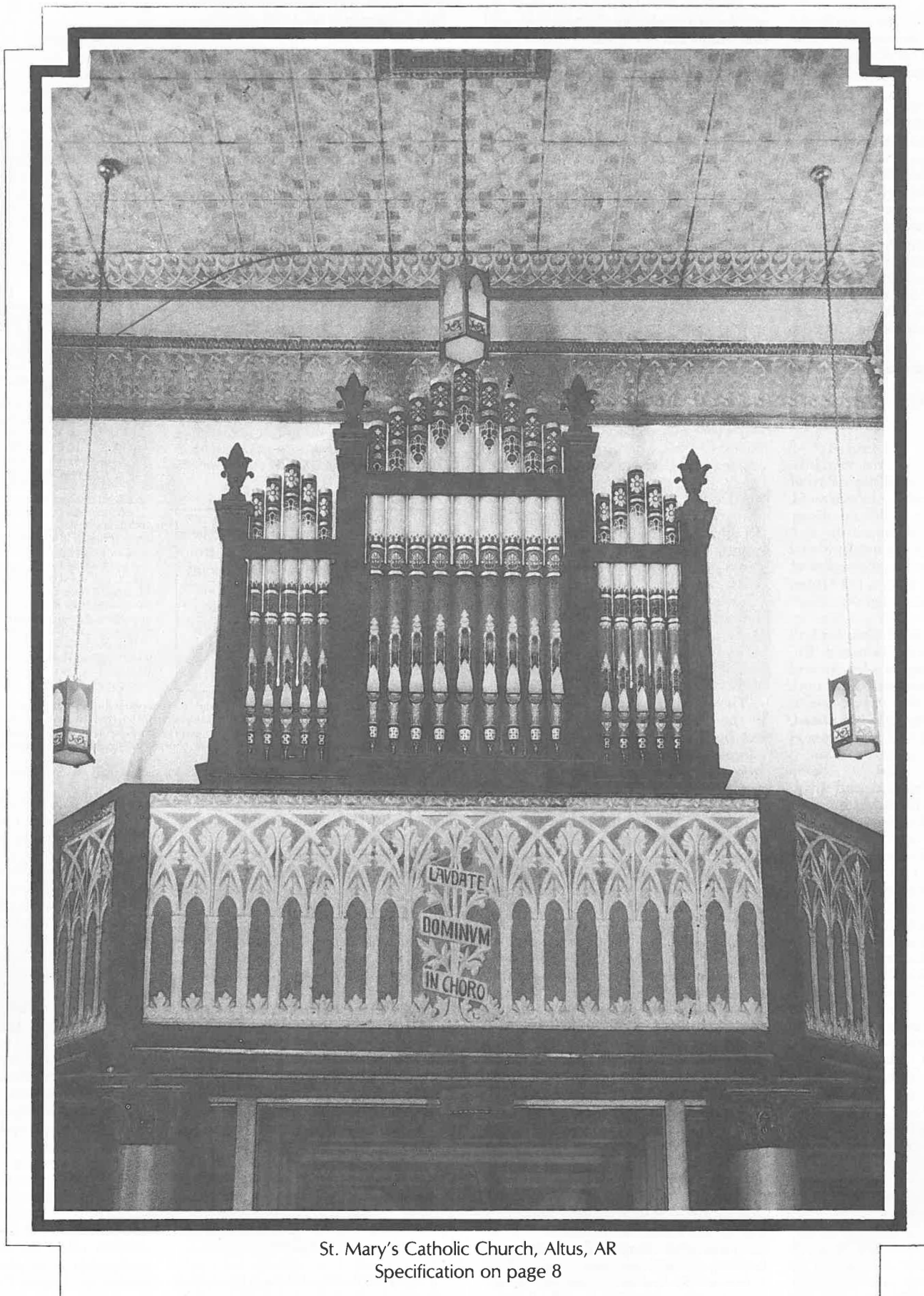


THE DIAPASON

MAY, 1988



St. Mary's Catholic Church, Altus, AR
Specification on page 8

Letters to the Editor

Widor Society

This is an announcement of the formation of the Widor Society. It is, as far as I know, the first that has ever been established in the world. Its purpose is to help in promoting performances of Widor's music—especially the lesser known works. Its base will be at Yale University (P.O. Box 2104A Yale Station, New Haven, CT 06520-7440) and we expect to be able to operate after January 1 of 1989. Dr. John Near is the president; Charles Krigbaum is the executive officer; Kurt Lueders is the European representative; and Larry Schipull is the Asian/Pacific representative.

After January of 1989 we expect to have the major portion of Widor's works catalogued on computer. References will be made according to opus numbers wherever possible. Those works that can still be obtained through music dealers will be indicated; works that can be obtained through us as Xeroxed materials without any copyright problem will be so indicated; works that will need permission to photo copy from the original publisher or the present holder of that publisher's copyright will be so indicated. What we hope to do is to

make it easy to obtain and to perform Widor's music.

Widor was a prolific composer in all media. He wrote five orchestral symphonies, concertos for piano, cello, etc., opera, ballet, pantomime, song cycles, chamber music, etc. He was a universal composer, not just a composer for organ. His works have essentially been forgotten. They are extraordinary in their workmanship and in their Romantic perspective. We believe that they are worthy of re-entering the repertory and that they will be greatly enjoyed by audiences.

For these reasons we have formed the society. Anyone who is interested in assisting is welcome to write to the above address. However, we do not expect to have the computer set up and in good order until January of 1989.

Charles Krigbaum
Organist, Yale University

The Illusion of Legato

George Bozeman's article "The Illusion of Legato" (February and March, 1988 issues) has just become required reading for all of my students. Bravo!

Sandra Soderlund
San Francisco, CA

Here & There

The annual concert by the **San Jose Symphony** and the **Choir of Bethel Church of San Jose** takes place May 21 and 22. The concert is under the direction of Laurey Berteig, music director of Bethel Church, and features Siegfried Drinkman in the fourth movement of the *Symphony in G Minor* for Organ and Orchestra by Marcel Dupré.

The **River Valley AGO Chapter** will present "Church Music Bonanza III" June 11. The one-day workshop will offer a variety of sessions dealing with music in the church, and will be held at Trinity Lutheran Church, Moorhead, MN. For information, call John Close at 218/233-3035.

The **Bach Aria Festival and Institute** will celebrate its eighth season June 13-27 with a series of concerts, lectures, and other activities at the Fine Arts Center of the State University of New York at Stony Brook. This year the Bach Aria Festival will present a fully-staged production of Bach's *dramma per musica* "The Contest Between Phoebus and Pan," with a new English libretto by Sheldon Harnick and directed by Janet Bookspan. Eleven concerts will be given. The Festival lectures will include: "On Bach's Universality" by Robert Marshall, "Understanding Bach's Newly Discovered Neumeister Chorales" by Russell Stinson and "Bach's Musical Theater: The Story Behind 'Phoebus and Pan'" by Teri Towe.

For ticket information and schedules contact the Bach Aria Festival and Institute, P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

Oberlin College will sponsor its 17th Baroque Performance Institute June 19-July 10 under the direction of August Wenzinger. The institute offers an opportunity for players of Baroque instruments to study with prominent performers and teachers. The concerts and lectures will feature German music this summer. Harpsichord faculty includes Lisa Goode Crawford, Penelope Crawford, and Webb Wiggins. For further information, contact: Professor James Caldwell, Conservatory of Music, Oberlin College, Oberlin, OH 44074; 216/775-8268 or 775-8200.

The **National Association of Pastoral Musicians** will present its Second Annual Choir Director Institute at four

regional sites, along with a Children's Choir Director Institute: June 20-24, Hartford, CT; June 27-July 1, Baton Rouge, LA; July 18-22, Lakewood, NJ (Children's Choir Director Institute); August 1-5, Kansas City, KS; and August 8-12, Milwaukee, WI. The Institute will focus on conducting, ministry, liturgy, repertoire, and Scripture. For further information, contact: NPM Choir Director Institute, 225 Sheridan Street, NW, Washington, DC 20011; 202/723-5800.

The music of **Juan Cabanilles** will be the subject of a four-day masterclass led by **Guy Bovet** at the Monastery Church (Stiftskirche) in Zwettl, Austria from June 30-July 3. Located 50 miles northeast of Linz, the organ at the Stiftskirche was built by Johann Egedacher in 1731. For more information: Abbot Bertrand Baumann, A-3910, Stift Zwettl, Austria.

The seventh annual **André Marchal Academy** takes place July 4-8 in Biarritz. It will be conducted by Susan Landale, who teaches organ at the National Regional Conservatoire in Rueil-Malmaison, and is assistant organist at the Church of Saint-Louis des Invalides, Paris. The following works will be studied: Bach, *Passacaglia and Fugue in C Minor*, S. 582; Messiaen, *La Nativité du Seigneur*. Performing students must prepare a minimum of two pieces in the set repertoire and a piece of their choice.

For further information, contact: Académie André Marchal, 22, avenue Victor-Hugo, 64200 Biarritz.

Eastman School of Music will present its Sixth Annual Choral Workshop July 4-15, under the direction of Donald Neuen. Mornings will include choral techniques and methods, while afternoons will be devoted to choral conducting. Faculty will include Alfred Mann (Stylistic Approaches to *Messiah*), Seth McCoy (The Conductor's Relationship to Soloists), and Ellen Rathjen (String Techniques for the Choral Conductor). For further information, contact: Summer Choral Workshop, Dept. A3, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14606.

The **University of Siena**, American Universities and Colleges, will host its 16th annual Summer Institute, "Music-

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Performance," July 14-August 18, in Siena, Italy. The seminars and performances will feature organs at Chiesa Ospedale, Fonte Giusta, Contrada Chiocciola Chiesa, and Chiesa di Ravacciano. Faculty includes Giordano Giustarini and Raymond H. Ocock. For information and application, contact: Sessione Senese per la Musica e l'Arte, U.S. U.N. Office, 595 Prospect Rd., Waterbury, CT 06706; 203/754-5741.

The **University of Michigan** will present three workshops in harpsichord performance this summer taught by Edward Parmentier: 1) Harpsichord Performance of the *Goldberg Variations* of J. S. Bach, July 18-22; 2) Basso Continuo Accompaniment Technique, July 25-29; and 3) Harpsichord Technique, Style and Pedagogy: The Music of Scarlatti and Froberger, August 1-5. For further information, contact: Bonnie Mills-Martin, 602 Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48109-1270; or call Professor Parmentier 313/764-2506.

The **Ric-Charles Choral Ensemble** presents its First Regional Music Con-

ference July 20-23 at Seton Hall University, South Orange, NJ. The conference will include workshops and a seminar on: Evolution of Black Music; Choral Literature and Obscure Works; Rehearsal/Performance Techniques in Gospel and Inspirational Music; Choral Music Administration; and The Preservation of Afro-American Musical Heritage. For further information, call: 201/561-8928 or 201/753-1332.

The **25th Early Music Festival Bruges-Belgium** takes place July 29-August 14. The Festival celebrates its 25th anniversary with two special productions: *Le Nozze di Pantalone* and a Venetian *Banchetto Musicale*. Also included are the Organ Competition J. S.-C. P. E. Bach and the Improvisation Contest Bruges "25"; interpretation classes and a series of sacred music concerts evoking the Occidental and Slavonian liturgies; an excursion to historical organs in Flanders; and recitals by four members of the jury. Musica Britannica offers an anthology of British composers from the 16th to the 18th centuries. Musica Pretiosa will feature

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Here & There

12 lunchtime concerts covering a variety of styles and periods.

For further information, contact: Tourist Office, Markt 7, B-8000 Bruges/Belgium; telephone (0) (50) 33 07 11.

The Princeton Singers, founded and conducted by John Bertalot, director of music of Trinity Church, Princeton, NJ, will sing daily services and give concerts in Liverpool and Chichester Cathedrals and also St. George's Chapel, Windsor, in August. They will also sing in Blackburn Cathedral where John Bertalot was organist for 18 years before taking up his current appointment. The Singers are made up of 30 musicians from three states—New York, New Jersey and Pennsylvania—and are modelled on the Blackburn Bach Choir, also founded by John Bertalot, which won, for two years in succession, the national rounds of the BBC's international competition, Let the Peoples Sing. The group will sing at this summer's conference of the Association of Anglican Musicians at Yale University.



Bruce Brown

Bruce Brown, organist/harpichordist who now resides in Sydney, Australia, played a recital at First United Methodist Church of La Mesa, CA, while on a brief U.S. tour in January. He concertizes in the United States under the management of Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative. His next tour is planned during October/November, 1988.



Jess Casey

Jess Casey, dean of the Winthrop College School of Music, will retire as dean effective June 30. He will remain at the college as a full-time music professor, teaching piano, operatic literature and other courses. Dr. Casey came to Winthrop College as dean in 1958, following teacher appointments at Eastern Kentucky State College, the Eastman School of Music, UNC-Greensboro, and Washburn University of Topeka. He earned two bachelor's degrees from Louisiana College (Hammond, LA) in 1948, his master's in 1951 and doctorate in 1957 from the Eastman School of Music. He is a charter member of the South Carolina Arts Commission, and was national president of the Association of College and University Concert Managers from 1966-68. He was a member of the music advisory panel of the National Endowment for the Arts 1974-78, and was on the board of directors of the National Association of Schools of Music 1981-84.



Janette Fishell, John Rommel

Organist Janette Fishell and trumpeter John Rommel recently completed a successful tour which included concerts at Northwestern University, Scarritt Graduate School, and the Universities of Louisville, Illinois and Kentucky. The duo's recitals featured rarely-performed compositions for trumpet and organ by Bertold Hummel (*Invocations*) and Petr Eben (*Okna*). Janette Fishell is Assistant Professor of Church Music at Scarritt Graduate School and Organist at Westminster Presbyterian Church, Nashville, TN.



Barbara Owen, Eileen Hunt, Mrs. E. Power Biggs (photo Jean Morris)

Eileen Hunt performed a concert at the Busch-Reisinger Museum, Cambridge, MA, in memory of the tenth anniversary of the death of E. Power Biggs. All works included on the concert were pieces that Biggs had presented on his radio broadcasts on the Flentrop organ there.



Campbell Johnson

Campbell Johnson, Associate Professor of Music and University Organist at the University of Arkansas in Fayetteville, recently made two concert tours to England and Scotland as an "unofficial cultural ambassador" for the University of Arkansas. Johnson, who is also organist-choirmaster at St. Paul's Episcopal Church in Fayetteville, performed 19 recitals in the two countries. Included on the itinerary were lecture-recitals on organ music by U.S. composers. Recitals took place at St. Paul's Cathedral, London; The Royal Academy of Music, London; the University of Glasgow, Scotland; St. Mary's Episcopal Cathedral, Edinburgh; Paisley Abbey; and other locations.

The Charlotte (NC) Symphony Orchestra has recently received a commission to premiere an original work by composer Dan Locklair. The commission is jointly funded by a grant from the North Carolina Arts Council and the National Endowment for the Arts.

Creation's Seeing Order by Locklair is the second piece that he has been commissioned to compose for the Charlotte Symphony Orchestra. The first piece, *Prism of Life*, was premiered in 1982. The Charlotte Symphony Orchestra will premiere the new work on April 13, 1988 at Ovens Auditorium.

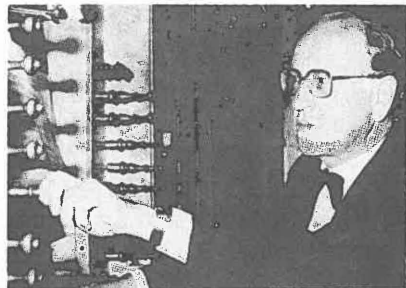
Other premieres of works by Locklair include *Changing Perceptions* (a five-movement choral cycle for SATB and piano) and *Eptaph* (for SATB and pia-

no) commissioned and premiered by the Choral Art Society, Portland, ME, October 25, Dr. Robert Russell, conductor; and *Missa Brevis* ("The Brass Mass") (for SATB choir and brass quintet), commissioned and premiered by the Catskill Choral Society and the Catskill Brass Quintet, Oneonta, NY, November 14, Dr. Thurston Dox, conductor.

The 14th Annual Organ Competition for high school seniors took place March 5 at Bowling Green State University. The winner was Mark Kellogg from Ashtabula, OH, a senior at Ashtabula High School and former organist at First Congregational Church. He has been an organ student of Lyn Savarise and will receive a \$1200 scholarship to the College of Musical Arts.

Cathy and Carol Rodland were featured in the annual Alumni Concert of the Patron Concert Series at West Side Presbyterian Church December 27. Cathy Rodland, organist, and Carol Rodland, violist, are daughters of John R. and Joanne Harris Rodland, ministers of music at the West Side Church. They performed works by Howells, Couperin, Bach, and Vierne.

The Hartford Symphony Orchestra opened its current classical season with a concert featuring the Poulenc Concerto with John Rose as soloist under the direction of Michael Lankester. The concert was also broadcast by Connecticut Public Radio.



Arno Schoenstedt

The United States spring concert tour for Arno Schoenstedt—German organist, recording artist and organ consultant—has been cancelled due to illness. Dr. Schoenstedt completed a 12-concert tour in Japan/Korea during the fall of 1987.

Across the Desert, an anthem for SATB choir, flute, organ, and percussion by Harold Stover, was given its premiere performance at Second Presbyterian Church, New York City, on January 3, 1988. The work was commissioned by the Elders of the church in honor of Mr. Stover's 20th year as organist and choirmaster of the church.

For the 21st year in a row, the Standard Awards Panel of ASCAP (American Society of Composers, Authors and Publishers) has granted a Composer Award to Robert P. Wetzler. With nearly 250 published musical compositions with a dozen major U.S. publishers, Wetzler has also written numerous articles for journals, and co-authored the paperback, *Seasons and Symbols: a Handbook on the Church Year* (Augsburg Publishing House). His paper, "Entertain, Entertain, Entertain," a commentary on present-day worship music, has been widely disseminated. A 1954 graduate of Thiel College, Greenville, PA, Wetzler went on to earn his M.Div. degree from Luther-Northwestern Seminary in 1957.

St. Luke's Parish Choir of Men and Boys (Evanston, IL) presented a benefit concert April 17 to help fund the choir's tour of Britain this summer. The choir will sing services and concerts at Winchester, Durham, Norwich, and Southwark Cathedrals in England, as well as

the Scottish Cathedrals of Dundee and Edinburgh. Richard Webster is organist and choirmaster of St. Luke's Church, where he has served since 1974.

The Hymn Society of America has announced the winner of its Marian Hymn Contest. Sister Mary Frances Fleischaker, O.P., of Adrian, MI, supplied the winning text for the contest co-sponsored by the Huron Valley Chapter of the HSA and the Liturgical Commission of the Diocese of Lansing. Almost 60 entries were submitted from the U.S. and England. No music prize was awarded, however, and a second contest is under way for a new tune for Sister Mary Frances' new lyric. The deadline is August 1. For information, contact: Marian Tune Contest, Huron Valley Chapter, HSA, 108 North Huron, Ypsilanti, MI 48197; 313/481-1332.

Holy Trinity Lutheran Church, New York City, presented a unique tribute to J. S. Bach on February 7. On that evening, jazz pianist George Shearing and bassist Lynn Seaton joined forces with the Holy Trinity Choir and orchestra in a gala "Jazz Evening with Johann S." The celebration honored the 20th anniversary of the Holy Trinity's series of Vespers with Bach cantatas, and featured selections from Bach's popular compositions plus jazz improvisations.

Whitehaven United Methodist Church of Memphis, TN, and the Rivé Pipe Organ Company of Metairie, LA, have entered into a contract to enlarge and rebuild the church's Aeolian-Skinner pipe organ. Plans include completely refurbishing the present instrument, which was installed in the old sanctuary in 1950, and the addition of sufficient ranks of pipes to fulfill the needs of the present sanctuary built in 1960.

The present instrument of 13 ranks will be enlarged to 32 on two manuals with provisions being made for a five-rank antiphonal on the third manual. The console will be completely solid state and will contain a four-level memory for the combination pistons. Included in the pipework will be a full-length 16' pedal reed and a full-length 16' principal.

Dr. John David Peterson of Memphis State University is the consultant for this project, which is expected to require 12 to 18 months to complete.

Monk Music of Knoxville, TN has released *Introduction to Organ Playing in 17th and 18th Century Style* by John Brock, Professor of Organ at the University of Tennessee, Knoxville. Brock's *Introduction* offers a systematic approach to the teaching and learning of baroque performance techniques on the organ. It contains a selection of easier organ pieces for use in learning this style of playing. For further information, contact: Monk Music, P.O. Box 12069, Knoxville, TN 37912.



Diane Bish at the organ of the Hofkirche, Lucerne, Switzerland, in a Joy of Music television taping.

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Organs by Roosevelt, Hook and Hastings, Johnson, E. M. Skinner, Kimball, and Van Dinter.

Tuition is \$175 (\$95 for full-time students), not including housing, meals, and bus transportation. For a brochure and complete information, write to William A. Bottom, 9228 Oak Park Ave., Morton Grove, IL 60053; 312/965-3387.

Robert Woodworth and Leon Nelson, co-general chairmen; Wayne Leupold, founder and program chairman.

Appointments

James Paul Buonemani has been appointed Organist and Director of Music for the Church of the Epiphany, Washington, D.C. He holds the BM degree from Eastman School of Music where he was awarded the Performer's Certificate as an organ student of David Craighead. The MM degree was conferred by the Westminster Choir College where he was a conducting student of Joseph Flummerfelt. His other teachers have included Harald Vogel, Eugene Roan and Jerry Paul Brainard, organ; Robert DeCormier, James G. Smith, Roger Wilhelm, conducting; William Ferris, Alexander Sidorovicz, composition. He has also studied at the Royal School of Church Music, England. A first-prize winner in the National Competition for Composers, Baylor University, Mr. Buonemani was formerly Organist-Choirmaster for the Church of the Good Shepherd, Corpus Christi, TX where he also served as organist for the Corpus Christi Symphony and Director of Music for Temple Beth-El, where he introduced the Kurzweil 250 Synthesizer, one of the first congregations in the country to employ a synthesizer as its main musical instrument. In June of 1987, he led his Good Shepherd Choir on a NYC tour with performances at St. Bartholomew's Church, the Cathedral of St. John the Divine and the Church of St. Paul the Apostle. Among his previous positions are the Cathedrals of the Sacred Heart in both Rochester, NY and Newark, NJ and the Church of St. Andrew and Holy Communion, South Orange, NJ.

George Gilliam has joined J. W. Walker Ltd. of North America and will oversee sales, service and installations in the U.S. and Canada. Formerly with the Schudi Organ Company of Dallas, TX, Gilliam studied organ and piano at SMU



George Gilliam

with Robert Anderson and Alfred Mouldous. He served as organist at University Park United Methodist Church, Dallas, and in 1970 joined the Schudi Organ Company. He is a member of the American Institute of Organbuilders, and will continue to be based in Dallas.

The corporate headquarters of the U.S. company will remain at 29 Chestnut Street, Worcester, MA, where Attorney Thomas A. Rosiello continues as a member of the board of directors, legal counsel and secretary/clerk of the corporation.



James Hejduk

James Hejduk has been appointed Associate Professor of Music and Director of Choral Activities at the University of Nebraska-Lincoln effective with the 1988-89 school year. He has held this position on a visiting basis while on leave from Milton Academy and the Congregational Church of Needham, both in suburban Boston. He holds degrees from Westminster Choir College and Indiana University, having studied at both schools with Julius Herford. His other choral mentors have included Robert Fountain, Fiora Contino, and Paul Boepple. His organ studies have been with Joan Lippincott, Alec Wyton, and George Stauffer. As a holder of past Rockefeller grants, he spent five summers at the Aspen Music School and two at Oberlin. He has also studied at the Royal School of Church Music and the Cambridge Choral Studies Seminar. During the 1981-82 school year, he was the holder of a Joseph Klingenstein Fellowship at Columbia University. He is a past dean of the Boston AGO Chapter. In Lincoln, he conducts the University Singers and Oratorio Chorus and has been writing reviews for the Lincoln Organ Showcase series.

Larry Long has been appointed Minister of Music at Irving Park Lutheran Church (ELCA), Chicago, IL. His duties include directing the adult and youth choirs, playing organ, and supervising the director of the childrens' choirs, as well as planning and preparing choral and instrumental concerts. He is a graduate of both Southern Methodist University and Valparaiso University, where he studied with Robert Anderson and Philip Gehring, respectively. He is active as a supporter and perform-

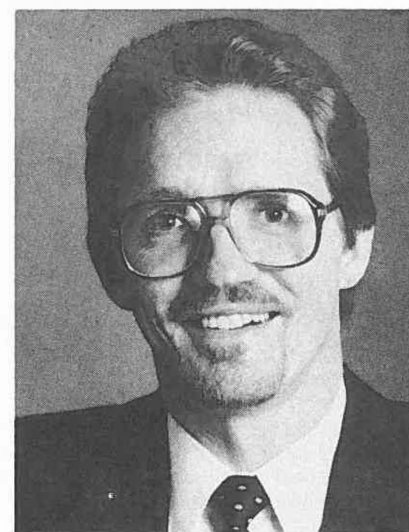
er of music following historic performance practice, both chorally and instrumentally, in the Chicago area. Mr. Long is also editor of the *Console Crier*, the Chicago Chapter AGO newsletter—a position he has held for the past three years.



Paul Lee

Paul Lee has been appointed Minister of Music at St. Paul's Lutheran Church in Santa Monica, CA, effective February 1. He continues as Organist/Director of Temple Ner-Maarav, Encino, and concertizes under the management of Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative.

Jean Anne Shafferman of Easton, PA has joined the staff of Fred Waring Enterprises, Delaware Water Gap, PA as Editor of Harold Flammer, Inc., one of the firm's sacred music divisions. Prior to her appointment, Ms. Shafferman served as the Director of Choral Activities and Instructor of Music at Lafayette College in Easton, PA. An active singer, Ms. Shafferman performs with the Bach Choir of Bethlehem and has appeared in concert with the Western Wind Vocal Ensemble. A Kentucky native, she holds Bachelor's and Master's degrees in music education and music theory from the University of Kentucky in Lexington.



John Stansell

John Stansell has been appointed Organist of The First Congregational Church in Old Greenwich, CT. In addition to playing for services and accompanying rehearsals under Director of Music Richard Vogt, he will direct the Palmer Handbell Choir, and assist in administrative tasks in the music department. Dr. Stansell continues as Organist-in-Residence at Moravian College, Bethlehem, PA.

In addition, Stansell has joined the roster of Blackburn and Associates, 120 West 105th St., Ste.4G, NYC 10025, (212)663-7490. Blackburn represents a marimbist, a pianist, and unusual ensembles such as flute and harp, in addition to his first organist.

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Anytime Anthems

"Anytime" anthems are general anthems that may be used on a variety of occasions. They usually have a generic text that will fit many purposes. This type of anthem has long been the anchor of the church choir, and it is these compositions that are most often performed by the Sunday volunteers. Composers and arrangers usually keep them under four minutes which fits the amount of time for the service, the attention level of the congregation, the rehearsal preparation, and the budget for the basic cost of the music.

Music for special occasions is limited because it can only be used during a particular season such as Christmas or Easter; therefore, those settings usually are heard only once a year at most. "Anytime" anthems can resurface on almost any Sunday. A solid stock of them should be maintained at all times so that several remain in the choir folders. If the director chooses anthems having definite appeal to the choir, then they will enjoy singing them through from time to time at rehearsals. By doing this, a choir's repertoire is immediately expanded and a director has options for those Sundays when key singers are missing, the organist is ill, etc.

If an anthem is used one week, it seems quite appropriate to use it again in a few weeks as an offertory. By adding it to another "new" anthem, the choir is given the opportunity to sing twice without extra preparation. This blending of old and new also is helpful to the singers and the congregation. While it is not necessary to have a set rotation, it is recommended that some of those works that are favorites of choir members be used with greater frequency than once a year. Sections of these anthems often work as intros or for responses to prayers and benedictions. This also increases their potential and ultimately saves on rehearsal time.

The reviews this month feature a wide selection of "anytime" anthems. Some are new, and few old "chestnuts" have been included.

Sing to the Lord a Joyful Song, Robert Below. SATB and organ, Augsburg Publishing House, 11-2380, \$.85 (M-).

This setting is based on *Gonfalon Royal* and the theme is kept as the basis for each of the verses. There are brief solos for soprano and baritone and the soprano section. The choir sings in unison, three parts, and unaccompanied. The organ is accompanimental, on two staves, and is quite simple. The music is tuneful, celebrative and easy enough for most choirs. This arrangement is useful and attractive.

Rejoice! Sing Praise! Zollene Reissner.

Two-part (mixed) and keyboard, *Cornet of Theodore Presser Co.*, 392-41472, \$.85 (E).

This happy setting moves in 3/8 and has a memorable tune that the choir will be whistling on the way from the rehearsal. The keyboard adds to the lilt character; it is on two staves. Only brief areas are in two parts and they are treated as a canon and in parallel thirds. An easy anthem that would be delightful for a small summer choir.

The Mighty God, Benedetto Marcello (1686-1739). SAB and keyboard, *Concordia Publishing House*, 98-2314 (E).

The editor, Robert Hines, has kept the music easy to sing. The keyboard often provides the chordal basis for the singers, and in one spot the editor has added a keyboard line to support the voices in an unaccompanied area. The text is based on Psalm 50. There are some unusual harmonic shifts due to cross relations, but this short anthem could be performed by most small church choirs seeking SAB literature.

Come, Let Us Sing, James Chepponis. SATB and organ, G. I. A. Publications, G-2995 (M).

This anthem is in ABA form with the outer areas almost identical. There is a slower unaccompanied section in the middle. Most of the writing is homophonic although the tenor and soprano sections are exposed. The text is based on Psalm 95. Suitable for any church choir.

None Other Lamb, Craig Courtney. SATB and keyboard, *Beckenhorst Press, Inc.*, BP 1301, \$.85 (M).

The keyboard chords tend to dominate the character, setting a somewhat sentimental mood, although the music is quite effective. The choral writing is easy, often with repeated, pulsating chords accompanying the melody. The gentle spirit is maintained throughout.

Swing Low, Sweet Chariot, arr. Nina Gilbert. SATB unaccompanied, *National Music Publishers*, WHC-161 (E).

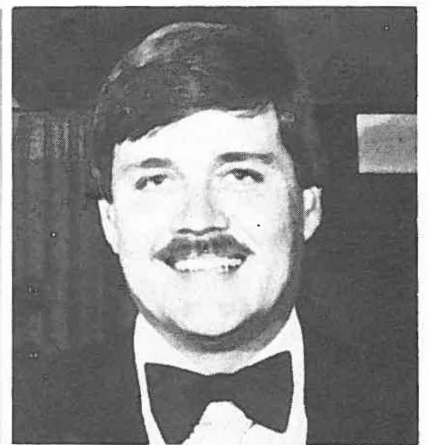
Although there are a few harmonic surprises, most of the chords follow traditional patterns for this popular spiritual. There are two verses with solos above the choral background. The chorus generally has block chords with repeated notes. This is easy enough for junior high school singers; the ranges are limited although young basses would need to omit some of the optional lower notes.

How Firm A Foundation, arr. John Rutter. SATB and organ, *Hinshaw Music, Inc.*, HMC-667, \$.80 (M-).

Rutter's melody is from an early



Robert Anderson



David Bowman

The Choirs

The Choir of Christ Church, Oxford (1989)
The Choir of New College, Oxford (1990)
The Choir of York Minster, England (1991)
The Choir of Wells Cathedral, England (1992)
The Choir of St. Paul's Cathedral, London (1993)

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American hymn. There are five verses with the congregation joining in unison on three of them. The other two have the choir singing unaccompanied in SATB. The organ writing is limited and on two staves. There is a rugged character in this anthem that Rutter modifies so that it is warmer. The music is quite easy and useful for most groups.

A Voice from the Temple, Eugene Butler. SATB and keyboard, Sacred Music Press, S-351, \$.95 (M).

The text is from Isaiah and is very effective. Butler's style characteristics—pulsating, repeated piano chords for a background to the choir, the unaccompanied middle section, the keyboard motive that recurs, and the loud, climactic ending—are all used to good effect. The choral writing uses some dissonances and the choir is often in two parts. Very dramatic music that would be especially useful for a high school choir, but of interest to church groups as well.

New Organ Music

Harrison Oxley, A Clarinet Tune. Novello (Presser) No. 01-0203, \$5.25.

Oxley's whimsical and tuneful piece calls for the now infrequently found clarinet stop. Its lilting folk-like melody, supported by the typical "three-one" punctuation chords of triple meter, unwinds in a light-hearted "Allegretto" tempo in regular phrase lengths of four and eight measures. The form is ternary (the middle section being slower and more serious), and the harmonies are very traditional, predictable, and liberally sprinkled with secondary dominant chords.

This piece is very lightweight, and perhaps even a bit trite, but there is something about it that can make you

smile, and if you happen to hear it at just the right moment in a recital, or as an encore selection, it might do just that.

Felix Mendelssohn Bartholdy, Complete Organ Works, volume II, The Berlin-Kraków Manuscripts: I. Novello (agent: Theodore Presser Co.) No. 01 0216, \$26.75.

An *urtext* edition of Mendelssohn's organ works has long been needed, and publisher, Novello, and editor, Wm. A. Little, have begun to satisfy that need with an exemplary five-volume collection which, when complete, promises to set the standards for all future performer-directed *urtext* editions. The five volumes contain:

- I. Three Preludes and Fugues *Opus 37*, Duets, and other Preludes and Fugues
- II. The Berlin-Kraków Manuscripts: I
- III. The Berlin-Kraków Manuscripts: II
- IV. Six Sonatas *Opus 65*
- V. Supplement: Selected Juvenalia

The first available volume, *The Berlin-Kraków Manuscripts: I*, contains thirteen pieces, two of which are being published here for the first time: a lyrical three-voiced *Andante* in F major, and a mature and ample *Allegro* [Chorale and Fugue] in d minor/major. Seven of the thirteen are earlier versions of movements that Mendelssohn eventually included in the *opus 65* Sonatas. However, they are not merely rough drafts or sketches, but, according to Little, "can be legitimately regarded as separate and distinct musical entities in their own right, some bear close resemblance to the final printed versions in the Sonatas, but others differ radically." In an informative *Introduction*, Little traces Mendelssohn's development and place in history as a composer of organ music, beginning with the teachers who influenced him, and ending with a description of the manuscripts that he so

carefully preserved in bound volumes with green covers. This is followed by a brief *Preface* describing the contents of the volume, and a detailed *Critical Commentary* in which the composer's many revisions are listed; when these are so extensive as to obscure the original versions, the earlier versions are printed in full. This approach is undoubtedly the surest one for discerning Mendelssohn's final intentions regarding these pieces.

The musical text is clear and easy to read, the measures are numbered, and the temptation to include subjective editorial performance suggestions, or visual interferences of any kind that would obscure the original notation has been wisely avoided. In fact Mendelssohn is better served by this single edition of his organ music than is J. S. Bach by all of the editions of his, for not one of the *urtext* editions that is designed for the scholar/performer can compare in comprehensive quality with Novello's excellent new edition. There is only one thing to criticize about this new edition, and that is the English-only *Preface, Introduction, and Critical Commentary*. Come on, Novello! Don't you think what you have to say is worth translating?

Vincent Persichetti, Chorale Prelude: Give Peace, O God. Elkan-Vogel, Inc., No. 463-41002, \$6.00.

In this twelve-minute setting of the composer's own hymn tune, *Give Peace, O God*, elements of twelve-tone writing are skillfully mixed with more traditional tonal and modal triadic structures and progressions. Portions of the hymn tune appear in the first section in the upper voices, separated and accompanied by the rhapsodic and pointillistic counterpoints of a highly independent and technically demanding pedal part. Little by little, as the volume increases to *fff*, the manual parts become more activated and brilliant until two twelve-note staccato chords suddenly bring the section to an abrupt stop, and at the same time announce the concluding second section. Here the hymn tune appears serenely and simply, as if purified, supported by modal-inspired harmonies. A gradual decrescendo leads to a *ppp* ending with the voices dropping out one by one from top to bottom.

This moderately difficult work is structurally and organistically well written, and sure to appeal to many performers of twentieth-century American music.

Felix Mendelssohn, Sonata II, edited by Rudolf Walter. Edition Schott (agent: European American Music) No. EDO9737, \$3.95.

This easy-to-read printing of *Sonata II* is similar in appearance to the older edition published by Peters, except that in Schott's edition the measures are numbered, and all editorial fingerings and pedal markings have been omitted. The too brief German/English *Preface* deals very generally with the origin of the *Six Sonatas*, and broadly sketches the form of *Sonata II*; however, it fails to mention the source or sources for the present edition or why the slur signs differ from those found in the edition by Breikopf (based on the first German edition) and those of the Peters edition. There is also neither critical commentary nor footnote to explain why the steady eighth notes of the pedal part in

the *Adagio* movement are printed as dotted eighths in measures 22 and 23.

William Mathias, Berceuse. Oxford University Press, \$7.95.

A *Berceuse* is defined as a lullaby, often in 6/8 meter, accompanied by rocking figures suggestive of the motion of a cradle. To evoke this dreamy atmosphere Mathias uses wispy whole-tone chords, and a quantum of quartal effects quasi Hindemith set to a calm rhythmic pattern of eighth-quarter-eighth-quarter. The piece begins with a dynamic mark of *pp* and increases in volume to *fff*, though no registration indications are included in the score, then subsides to a quiet section of pungent polychords in chorale style before the final return of the opening material.

As is usual with compositions by Mathias, there is a lot of repetition, both exact and transposed. To a degree, this can be called padding and judged a weakness; at the same time, one cannot deny the creative originality of this composer, or the thoroughly organic quality of his music.

Edmund Shay, DMA
Columbia College
Columbia, SC

New Recordings

The 1987 Allegro Handbell Choir of The Union Church, Hinsdale, IL, In Concert (Vol. V), Michael Surratt, Director. Side 1: Christmas Concert; Side 2: Coming Home Concert. Cassette recording, normal bias, Dolby B, \$9.00 (includes shipping), The Union Church of Hinsdale, 137 S. Garfield Street, Hinsdale, IL 60521.

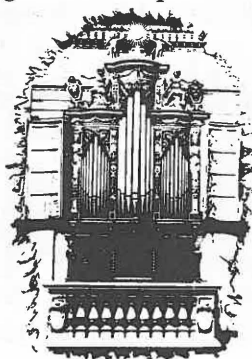
The Allegro Handbell Choir *In Concert* tape is filled with enjoyable music under the direction of Michael Surratt. This group of fourteen high school age ringers has a wonderful "ensemble" sound; their interpretation of the music and their ringing techniques all contribute to the enjoyment. One particular asset of this group is their ability to bring out the melody while maintaining a clear and crisp "counter-melody," usually in the treble or bass bells. I particularly enjoyed the Christmas Concert which was recorded on Side 1. The selections ranged from traditionally Christmas ("Gloria," "O Tannenbaum," "Stille Nacht," "Silver Bells," "White Christmas," etc.) to "Prisms," a most unusual number written by William A. Payn. Michael Surratt's arrangement of "Here Comes Santa Claus" was especially entertaining. One very distracting feature on Side 1 is the coughing and other noise from the audience since this was recorded at a live concert.

Side 2 was recorded at the Coming Home Concert following their summer tour in 1987. The selections performed here are very difficult and, once again, very well done. The repertoire varies from the simplicity and purity of Pachelbel's "Canon" to "Tombeau" (Elegy), which is very dramatic, and ends with the popular "Stars and Stripes Forever." The Widor "Toccata" (Symphony V) features some very talented treble ringers while "The Can Can" and "Parade of the Wooden Soldiers" provide great fun.

The Allegro Handbell Choir performs with five octaves of Schulmerich bells and has toured extensively in the United States, Europe and Canada. The tape is available from the church for \$9.00.

Sandra Bowen
Park Ridge Community Church
Park Ridge, IL

Pistoia 1988 ACADEMY OF ITALIAN ORGAN MUSIC 14th Interpretation course directed by Luigi Ferdinando Tagliavini August 29 - September 7



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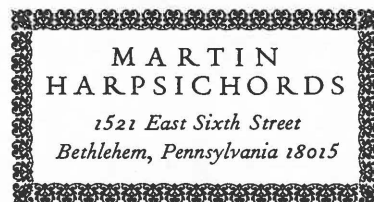
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3. Concerts: Luigi Ferdinando Tagliavini and Liuwe Tamminga (demonstration of the two famous San Petronio organs), Stefano Innocenti (Serassi organ, 1792-96), Francesco Saverio Colamarino (Cacioli-Tronci organ, 1745), Lorenzo Ghielmi and Doron Sherwin (organ and cornetto), Motoko Nabeshima (harpsichord).

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Book Reviews

The Harpsichord Owner's Guide: A Manual for Buyers and Owners, by Edward L. Kottick. Chapel Hill: The University of North Carolina Press, 1987. 180 pages. \$29.95.

Since the revival of interest in harpsichords in the 1950s, a few harpsichord manuals have been published privately by harpsichord builders for buyers of their own instruments or other specialized clientele. This elegantly designed, profusely illustrated, and technically comprehensive manual is the first of its kind to provide the average harpsichord owner or potential buyer with the necessary information to maintain, repair, and tune a harpsichord, as well as to make intelligent choices for first or subsequent purchases.

Part One of the book contains a description of how the harpsichord works, along with a short history of the instrument in Italy, Flanders, France, England, and Germany. A brief discussion of the harpsichord in the twentieth century sets the stage for the focus of the remainder of the manual on modern instruments, built on classical lines, to the exclusion of antiques or revival harpsichords built in the first half of this century. The prospective (and perhaps apprehensive) owner is led confidently through a maze of perplexing questions relating to the kind of instrument to choose from among the cornucopia of national or regional styles, new or used instruments, kits versus custom designs, famous makers or local builders, and the critical auditioning of instruments, all within the context of the illusive issue of quality. The serious harpsichordist is recommended to opt for a two manual instrument with the classical 2x8', 1x4' disposition.

In Part Two, the reader is instructed in the proper maintenance techniques for changing strings, servicing jacks, regulating the keyboard action, and adjusting the touch. A parallel discussion in Part Three aids the owner in troubleshooting strange sounds coming from the strings, problems plaguing the jacks (the most trouble-prone parts of the harpsichord) and other nasty things that can go wrong in the action.

The harpsichordist's idea of heaven surely must include the notion of a good tuning that lasts forever. However, the earthly harpsichord is notorious for its fickleness and instability in this respect. Concert goers are familiar with the sight of the technician, head first into the instrument, adjusting the pitches of recalcitrant strings during intermission. Owners suffer the burden of frequent tuning adjustments, depending on how often they play and changing climatic conditions. The chore can become a joy, however, when the challenge becomes one of setting a temperament appropriate to the music to be played.

Part Four, devoted to the care of the harpsichord, contains instructions in tuning techniques and an account of the historical background and appropriate uses of Pythagorean tuning, quarter-comma meantone, modified meantone, and equal temperaments. While the procedure for setting quarter-comma meantone is clear enough, the consequences of inaccuracies in tempering the fifths in this deceptively simple temperament are not particularly emphasized. A recognition of these risks prompted Jean Denis, the seventeenth-century author of the *Treatise* reviewed below, to explain why "many accomplished harpsichordists and organists . . . would not venture to attempt the tuning of a harpsichord." Nevertheless, owners are urged to train themselves to tune the unfamiliar temperaments, not only for historical recreation, but for pedagogical and aesthetic reasons as well. From setting the reference pitch to completing the unison tuning, the instructions are logical, lucid, and foolproof.

The concluding chapter, containing useful hints on the care, cleaning, and moving of the instrument, is followed

by a ten-point epilogue on the well-regulated harpsichord. The Notes section of this highly recommended book contains many useful references for further consultation on both scholarly and practical topics.

Treatise on Harpsichord Tuning by Jean Denis, translated and edited by Vincent J. Panetta. Cambridge University Press, 1987. 128 pages. \$29.95 hard cover, \$19.95 paper.

The first French treatise devoted exclusively to keyboard performance practice, by Jean Denis (ca. 1600-72), harpsichord maker and organist, seems to have been intended more for amateur harpsichordists than speculative theorists. Thus, what may have been a "vanity publication" of a skilled and proud practitioner, written in a self-assured, lively, and often opinionated style, still has considerable appeal for modern readers after a period of about 340 years.

The *Treatise* is a collection of practical instructions on tuning the harpsichord ("the most beautiful and perfect instrument in the world"), advice to choirmasters and organists, a discussion of the eight *tons* of the church as

devices for the proper coordination of pitches between choir and organ in Catholic liturgy, a section on fugues and their realization, and a short inventory of bad habits of performers. These serious discourses are enlivened by occasional cheerful anecdotes about singing parrots, peacocks as vengeful music critics and the therapeutic power of music in banishing melancholy.

In his translator's introduction, Panetta concentrates primarily on Denis's account of meantone temperament as one of the first detailed descriptions of functional keyboard temperament written by a practitioner rather than a theorist. Denis is reported to have defended meantone against the encroachments of equal temperament which he described as "quite wretched and very harsh to the ear," comparing the latter to a banquet of bad-tasting meat and vinegar! Starting from a description of the various meantone temperaments prevalent in the sixteenth and seventeenth centuries which narrowed the fifths by one-sixth, one-fifth, one-quarter, two-sevenths, and one-third of the syntonic comma, Panetta proceeds by a process of elimination, referring to other historical sources (chiefly Zarlino, Mersenne,

and Praetorius), to the conclusion that Denis was advocating quarter-comma meantone as the temperament of his choice, in spite of his lack of specificity on this question. The remainder of the commentary reflects on the reasons for the popularity and longevity of this system, its potentialities for coloristic subtlety and melodic expressiveness, along with an account of its disadvantages in transposition and the practice—not prevalent in France, however,—of adding extra keys (and corresponding strings or pipes) to instruments to compensate for the absence of D[#] and A^b pitches. An Appendix includes a transcription of the "Prelude" for determining whether the tuning is good throughout."

Panetta has transformed what appears to have been a rather messy treatise (Denis was not a man of letters, it seems) into a highly readable document, preceded by a thorough scholarly introduction. Harpsichordists and organists will find much historical enlightenment here, and musicologists will appreciate the extensive bibliography of sources covering five centuries.

—James B. Hartman
The University of Manitoba
Winnipeg MB, Canada

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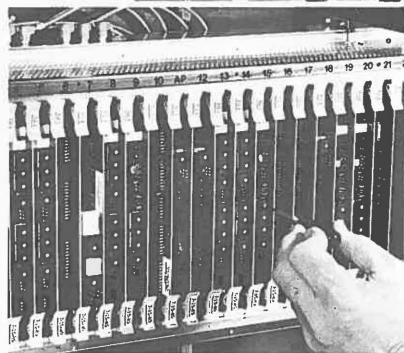
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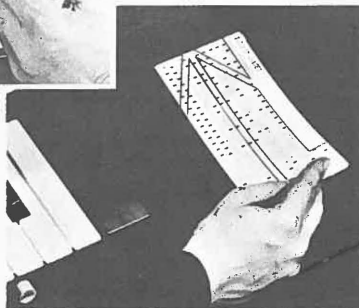
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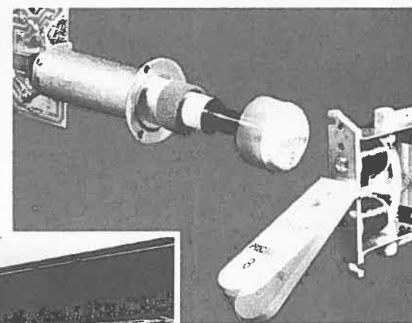
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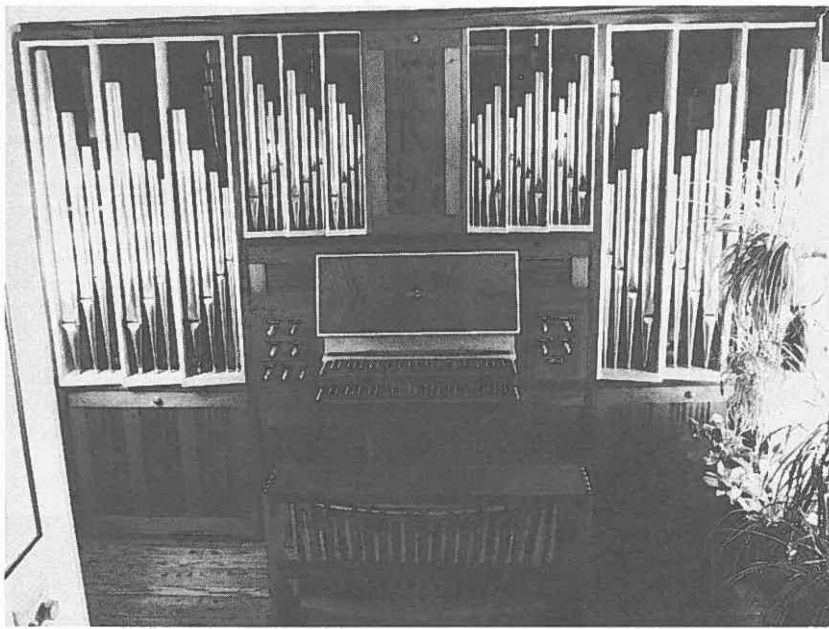
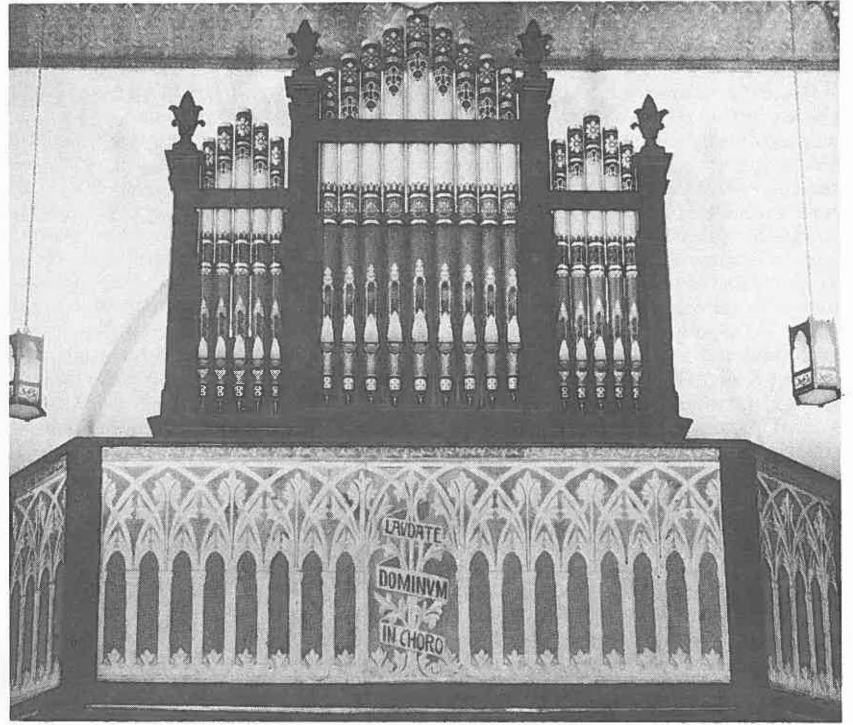
New Organs

COVER

Redman Organ Company, Fort Worth, TX, has restored an organ for St. Mary's Catholic Church, Altus, AR. It was originally built for St. Francis de Sales Church, St. Louis, MO, by J. G. Pfeffer & Son in 1897 (Opus 49), and was installed in St. Mary's in 1925. The organ is housed in a case 12' square by 18' high, made of poplar wood and stained a dark mahogany. Front pipes from the 8' Principal are elaborately

decorated in four shades of green with accents of gold, silver, red, yellow, and black. The original colors and design were completely restored by Sharon Redman. The organ presently has 15 stops and 20 ranks, including a new mixture of four ranks and a new cornet of three ranks, based on considerable research into Pfeffer's usual additional stops. Compass: 58/27; mechanical key and stop action; detached and reversed console.

GREAT	SWELL	PEDAL
8' Principal	8' Geigen Principal	16' Subbass
8' Gamba	8' Gedackt	8' Violoncello
8' Melodia	8' Salicional	
4' Octave	8' Dolce (celeste)	
2 2/3' Twelfth	4' Rohr Flute	
2' Octave	2 2/3' Cornet III	
1 1/2' Mixture IV		



Chapline Organs, Newbury, NH, has built a new organ for the residence of Gregory and Suzanne Rettew, West Chester, PA. The organ is in what was the dining room of the house and occupies about one-third of the floor area. Scaling and voicing have been carefully planned for the small volume of space. Wind pressure is 1 1/8". The case is maple and Amazon mahogany. The bottom 24 pipes of the 4' Principal are in the side flats, with the lowest 24 pipes of the 2' Principal in the center flats. Chest arrangement follows that of the case. The keyboard has rosewood naturals and satinwood sharps with pearwood arcades. Compass 56/30.

HAUPTWERK
8' Rohrflöte
4' Principal
2' Gemshorn
1 1/2' Mixture II-III
OBERWERK
8' Holzgedeckt
4' Koppelflöte
2' Principal
Sesquialtera II (TC)
PEDAL
16' Subbass (wood)
8' Gedeckt (metal)
4' Choralbass



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Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has built a new organ for Bethlehem Lutheran Church, Ossian, IN. The firm's Opus 38 is placed in the rear gallery of the church. The main case houses Manual I (Hauptwerk) located in the front and Manual II (Hinterwerk) located behind Manual I. The two divisions are divided by expression shades. The Pedal is placed in a separate case behind the main case. Stop and key action are mechanical. Voicing is generally gentle but full. Equal temperament is used; winding is stable. Compass 56/30.

HAUPTWERK
8' Prinzipal (70% tin)
8' Rohrflöte (40%)
4' Oktave (40%)
2' Floete (40%)
IV Mixtur (70%)
8' Trompete (50%)

HINTERWERK
8' Holzgedackt (oak)
4' Koppelfloete (40%)
2' Prinzipal (70%)
1 3/4' Terz (TC) (40%)
1 1/2' Quinte (40%)
Tremulant

PEDAL
16' Subbass (oak)
8' Gembass (1-12 oak; 13-30 50%)
4' Choralbass (50%)
16' Fagott (50%)

The Renovation and Restoration of the Historical Organ in Nová Rise

Petr Koukal

One of the best known organs in Czechoslovakia is in Nová Rise, southwestern Moravia. The instrument was built in 1764-65 by Bedrich Frederic Semrád.

In 1977 a serious attack of woodworm was discovered. The organ was not in its original state, having undergone some unstylish, romanticizing changes in the last century, and especially in 1940 by J. Melzer; six stops were not original. That is why the recommendation promoting the return to the original specification appeared and was accepted. The detailed examination of the instrument—made by the organ-builder V. Slajch, the organist M. Novák, and the author of this article—made it possible to determine and verify the original specification to which the organ was returned:



GREAT (CDEFGA—c''')

- 8' Principal (facade)
- 8' Flauta (wood)
- 8' Salicional
- 4' Octava
- 4' Fugara (conical)
- 2 2/3' Quinta major (new pipes)
- 2' Superoctava
- 1 1/2' Quinta minor
- 1' Sedecima
- 1' Mixtura major IV
- 1/2' Mixtura minor II (new pipes)

RUCK POSITIV (CDEFGA—c''')

- 8' Copula major (wood, stopped)
- 4' Principal (facade)
- 4' Copula minor (wood, stopped)
- 2 2/3' Quinta major (new pipes)
- 2' Octava
- 1 1/3' Quinta minor
- 1' Superoctava (new pipes)
- 3/8' Mixtura III (new pipes)

PEDAL (CDEFGA—a)

- 16' Subbass (wood)
- 8' Principalbass (wood)
- 5 1/2' Quintbass (wood)
- 4' Octava (metal)

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Mixtura major (Great)

C	1	2/3	1/2	1/3
c''	2	1 1/3	1	2/3
c'''	4	2 2/3	2	1 1/3
f''	4	2 2/3	2	2

Mixtura minor (Great)

C	1/2	1/3
c''	1	2/3
c'''	2	1 1/3

Mixtura (Positiv)

C	2/3	1/2	1/3
f	1	2/3	1/2
c'	1 1/3	1	2/3
c''	2	1 1/3	1
f''	2 2/3	2	1 1/3

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8' Diapason	8' Violoncello	8' Harmonic Flute	16' Gemshorn
8' Hohlfloete	8' Fauto Traverso	8' Dulciana	16' Dolce
8' Gedecktommer	8' Salicional	8' Unda Maris TC	16' Lieblichbourdon
8' Gemshorn	4' Octave	4' Suabe Flute	10 1/2' Quint
4' Octave	4' Blockflöte	4' Dulcet	8' Octave
4' Rohr Flute	2 2/3' Nazard	2 2/3' Quint	8' Harmonic Flute
2 2/3' Quint	2' Spitzfloete	2' Claribal Flute	8' Cello
2' Fifteenth	1' Waldflute	13/5' Tierce	8' Gedecktommer
III Grave Mixture	IV Scharf	1' Fife	8' Dulciana
III Acute Mixture	16' Contra Fagotto	8' French Horn	5 1/2' Quint
V Mixture	8' Cornopean	8' Clarinet	4' Super Octave
8' Trumpet	8' Oboe		4' Blockflöte
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Performing the Keyboard Fantasies of C. P. E. Bach, Part 2

Sandra Soderlund

Part 1 of this article appeared on pp. 12-14 of the April issue of THE DIAPASON.

Mood and Affect

Since all of the other aspects of performance are influenced by the affect of the piece, it is appropriate to take up this important topic here. Bach was thoroughly familiar with and convinced of the baroque concept that emotions can be directly expressed in music and can be aroused by music. He only parted ways with his father by deliberately expressing more than one affect in a piece or movement and by moving abruptly from one affect to another. It is characteristic of the "empfindsamer Stil" that the emotional content of the music was far more important than any other aspect. The performer's task, then, was to determine the various affects intended by the composer and to express them with every means at his disposal. Performance therefore entailed emotional involvement by the performer. Bach himself wrote:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener . . . And so, constantly varying the passions he will barely quiet one before he rouses another. Above all, he must discharge this office in a piece which is highly expressive by nature, whether it be by him or someone else. In the latter case he must make certain that he assumes the emotion which the composer intended in writing it. It is principally in improvisations or fantasies that the keyboardist can best master the feelings of his audience.²²

Determining the precise affect intended by the composer of an eighteenth century piece is somewhat difficult for a twentieth century performer. Fortunately, the theorists of the day wrote extensively on the subject. Frederick Wessel, in his dissertation, *The Affektenlehre in the Eighteenth Century*,²³ has catalogued these writings very carefully. His tables are especially helpful. According to Wessel, every aspect of the music can be examined for clues to the affect intended by the composer. The tempo marking, for instance, might be Allegro - cheerful, Allegretto - playful and charming, Adagio - tender and sorrowful, to give a few examples. The key of the piece was also probably chosen for its affective connotations. C major is sprightly and F minor despairing, for instance. Slurs marked in the score imply the tenderness of legato playing. Certain harmonies were considered pathetic, particularly the diminished seventh chord. Fast arpeggios and runs could imply joy, anger or even terror, depending on their harmonic structure. It is important for the twentieth century performer to realize that these concepts were taken very seriously by eighteenth century composers, and that playing expressively is essential to the spirit of this music.

Rhythm and Tempo

In spite of the fact that many of the fantasies are unbarred, they are really quite straightforward in rhythmic notation. As Bach wrote in the *Versuch*, "It is usually assumed that such fantasies are in a four-four meter, and the tempo is indicated by the words which are placed above the beginning." Why did he not write them in 4/4 then? His answer is:

Unbarred free fantasies seem especially adept at the expression of affects, for each meter carries a kind of compulsion within itself. At least it can be seen in accompanied recitatives that tempo and meter must be frequently changed in order to rouse and still the rapidly alternating affects. Hence, the metric signature is in many such cases more a convention of notation than a binding factor in performance. It is a distinct merit of the fantasia that, unhampered by such trappings, it can accomplish the aims of the recitative at the keyboard with complete, unmeasured freedom.²⁴

It is obvious from this that he intended the unbarred sections of fantasies to be free in rhythm in contrast to the barred sections. In another place he wrote, "certain purposeful violations of the beat are often exceptionally beautiful."²⁵ The reference to recitatives is very helpful, because it causes the keyboard player to think of the music as being sung, of there being a declamation rather than just a musical line. Bach mentioned this in several places:

Above all, lose no opportunity to hear artistic singing. In so doing, the keyboardist will learn to think in terms of song. Indeed, it is a good practice to sing instrumental melodies in order to reach an understanding of their correct performance.²⁶

Regarding the general tempo of the music, we have the Italian markings, of

course, and a few remarks which indicate something of how Bach thought of them:

In certain other countries there is a marked tendency to play adagios too fast and allegros too slow.²⁷

The pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an allegro from being rushed and an adagio from being dragged.²⁸

There are a few interesting comments which may apply only to his own music:

In general the retard fits slow or more moderate tempos better than very fast ones.²⁹ Passages in a piece in the major mode which are repeated in the minor may be broadened somewhat on their repetition in order to heighten the affect. On entering a "fermata" expressive of languidness, tenderness or sadness, it is customary to broaden slightly.³⁰

Ornamentation

No one disputes the need for embellishments. This is evident from the great numbers of them everywhere to be found. They are, in fact, indispensable. Consider their many uses: They connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them; let a piece be sad, joyful, or otherwise, and they will lend a fitting assistance. Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions. Without them the best melody is empty and ineffective, the clearest content clouded.³¹

The fantasies are full of various ornaments, which may cause some problems for modern performers. Fortunately we have the *Versuch* for reference, which includes an extensive chapter on them. Most of Bach's ornaments are the usual trills, turns and mordents common in eighteenth century music. There is one, however, which occurs quite often and is not found in the music of other composers. It is what Bach called the "prallende Doppelschlag" (Example #1).³²

Example 1



Notice that the first note of the ornament is on the beat. Bach was very clear about this matter and applied it to all ornaments—they should never take time from the previous note. As for the performance of ornaments in general, he wrote, "The volume and time value of ornaments must be determined by the affect."³³

Bach was writing at a time when composers were indicating ornamentation more and more, rather than leaving it to the performer. He wrote:

Nevertheless, those who are adept at it may combine the more elaborate embellishments with ours. However, care must be taken to use them sparingly, at the correct places, and without disturbing the affect of a piece.³⁴

Arpeggios

Probably the most demanding problem for a modern keyboardist in performing the fantasies of C. P. E. Bach is the realization of the sections or pieces marked "arpeggio." In these, the harmonies are always indicated, either in notes or with a figured bass, but the exact rhythm, tempo and configuration are left to the performer. Here are some comments from the *Versuch* on the subject:

The word "arpeggio" written over a long note calls for a chord broken upward and downward several times.³⁵

All chords may be broken in many ways and expressed in rapid or slow figuration. Broken chords in which principal as well as certain neighboring tones are repeated are especially attractive, for they are more varied than a simple arpeggio where the tones are played successively just as they lie under the hands. In the interests of elegance the major or minor second may be struck and quitted below each tone of a broken triad or a relationship based on a triad. This is called "breaking with acciaccature." In runs, the normal tones of chords are filled in. These runs may pursue a direct course through one or more octaves

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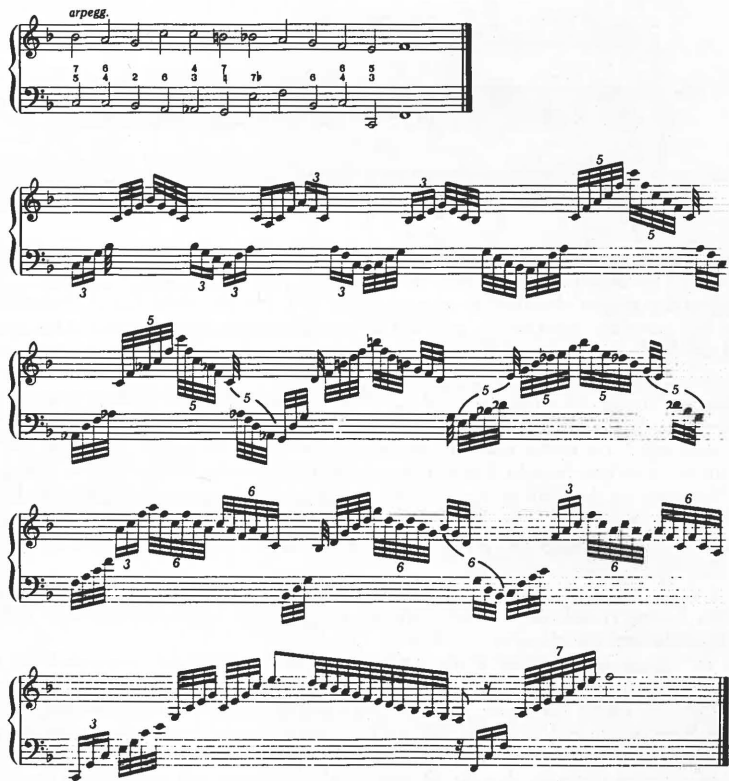
upward and downward. But an agreeable variety arises out of repetitions and the insertion of foreign tones.³⁶

It is significant that Bach considered runs to be as much elaborations of harmony as arpeggios are.

Further light is shed on the subject of arpeggios by an extant realization of the "Fantasia allegretto" by J. C. F. Rellstab, an admirer and follower of Bach.³⁷ It is, admittedly, a rather flamboyant realization, but gives an idea of the sort of thing that was done in the eighteenth century. The original fantasy consists of eighteen half-note chords, a written out cadenza in thirty-second notes with a harmonic change on each eighth, and five half-note chords to close the piece. Rellstab's realization uses upward arpeggios in sixteenths and sometimes in thirty-seconds for the first ten chords, except that the eighth chord (a pedal 6/4) is missing. In this first part the notes of the chords are as written, except for a few extra doublings in the right hand. Beginning with the eleventh chord of the piece, however, much freer arpeggiation is introduced which causes the harmony to change on every whole note. The figuration stays within the range of the written chords except for the fourteenth chord which is realized as a cadenza of four octaves. The eighteenth chord is also realized as an arpeggio covering an octave more than the notation indicates. Following the written out cadenza, Rellstab's realization is even more exuberant. All but one of the final five chords are realized as cadenzas which exploit the full range of the keyboard. Two of them begin as arpeggios but turn into scales. Rellstab even added one harmonic change (a pedal 6/4) between the third and fourth chords of this last section.

In arpeggio passages the performer must join the composer in creating the musical work, using all of this information as a guide, but fitting the figuration to the affect and dramatic function of the particular piece or section. Example #2 is a realization of the arpeggio section at the end of the F Major Fantasia (*für Kenner und Liebhaber*, Volume V).

Example 2




Dynamics

Because Bach's primary instrument was the clavichord, he was very sensitive to dynamic shading in music. His own works are full of dynamic markings from pianissimo to fortissimo, sometimes coming in close succession. To a modern pianist these markings make the music look like it has extreme dynamic contrasts. One only has to play a clavichord, however, to realize that this could not be so. The range of dynamics available on the stringed keyboard instruments of Bach's time was narrower than on a modern piano. The harpsichord was probably the loudest, but could not play nearly as softly as a clavichord or even a fortepiano. These last could achieve an extremely soft sound, but could not begin to compete with a modern piano on the loud end of the spectrum. Therefore, one should be careful of playing the fortes too loudly, especially on a modern instrument. In passages where forte and piano occur right together, it is helpful to consider the forte as a stress or accent.

The markings and terminology for dynamic shading were just coming into use during Bach's time. Therefore, in some instances where a forte is followed by a piano, a diminuendo is probably meant; similarly a piano followed by a forte in a short time probably indicates a crescendo. Here are some comments from the *Versuch* on dynamics:

In order to control all shades from pianissimo to fortissimo the keys must be gripped firmly and with strength.³⁸



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... in general it can be said that dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.³⁹

Keyboardists are often found whose ready fingers serve them well in loud runs, but desert them for lack of control in the soft ones.⁴⁰

If the Lessons are played on a harpsichord with two manuals, only one manual should be used to play detailed changes of forte and piano. It is only when entire passages are differentiated by contrasting shades that a transfer may be made.⁴¹

Pedalling and Other Special Effects

The instruments of Bach's time each had special effects available on them. The clavichord could play with "Bebung" or vibrato, an effect much prized by Bach. The harpsichord had different registers and two manuals. The fortepiano, even at an early time, had a device which could raise all the dampers to allow the sound to ring. This was either a manual lever or a knee lever on Bach's piano, which is why the term "pedal" was not used by him. He might also have had a device for moving the keyboard so as to strike only one string at a time—the "una corda." Unfortunately for modern performers there are no markings in the music itself for these effects, except for the "Bebung," and he wrote very little about them in the *Versuch*. Here are the few remarks on special effects:

The undamped register of the pianoforte is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation.⁴²

Especial care must be exercised in improvising at the harpsichord and the organ; at the former, in order to avoid playing in a single color; at the latter in order to sustain constantly and hold chromatic progressions in check.⁴³

A long, affettuoso tone is performed with a vibrato.⁴⁴

These brief comments simply indicate that Bach was well aware of the various special effects available on each instrument, and expected the performer to use them to advantage. As with every other aspect of the performance of the fantasies, it is the affect which determines what is appropriate.

It is obvious from the writings of C. P. E. Bach and his colleagues that they considered expression to be the most important aspect of performance. All of the technical details and creative elements which make up the "subject matter of performance" were to enable the performer to "rouse and still" the emotions of the audience. The modern performer who wishes to play these fantasies in an authentic manner must get emotionally involved in the music. Bach himself stated it best: "Play from the soul, not like a trained bird!"⁴⁵

Notes

22. Bach, C. P. E. *Essay on the True Art of Playing Keyboard Instruments*, tr. William Mitchell, New York: W. W. Norton & Company, Inc., 1949, p. 152.

23. Indiana University, 1955.

24. Bach., op. cit., p. 153.

25. Ibid., p. 150.

26. Ibid., p. 151.

27. Ibid., p. 148.

28. Ibid., p. 151.

29. Ibid., p. 160.

30. Ibid., p. 161.

31. Ibid., p. 79.

32. Ibid., p. 121.

33. Ibid., p. 150.

34. Ibid., p. 80.

35. Ibid., p. 159.

36. Ibid., p. 439.

37. Found in Schleuning, op. cit., pp. 112-113.

38. Bach., op. cit., p. 162.

39. Ibid., p. 163.

40. Ibid., p. 149.

41. Ibid., p. 164.

42. Ibid., p. 431.

43. Ibid., p. 430.

44. Ibid., p. 156.

45. Ibid., p. 150.

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A lost Handel organ concerto?

Cecil Hill

During the 1760s there was some re-copying of Handel's conducting score of his *Acis and Galatea* (HWV 49b). This score had been built up for the performances given from 1732 to 1741. What survives of it is now divided between two British Library manuscripts, R.M.19.f.7 and Egerton 2953.

The aria 'Verso già l'alma' (Nr.28a) occupies f.58r-59r of R.M.19.f.7. Its first 18 bars are on f.58r-v, and the last three bars are on f.59r. Perhaps because the original f.59 became lost or damaged at some stage, sometime during the early 1760s the copyist known as BM3, who appears only once in this manuscript but frequently in Egerton 2953, re-copied the concluding three bars on the recto of the present f.59, which perhaps had been discarded when BM3 needed just that much paper. What is of present interest is not what is on f.59r, but what is on its verso. That is a memorandum in the hand of J. C. Smith Snr., which instructs someone to copy certain of Handel's organ concertos.

The first four staves are braced and in the margin is written "Score & Parts." Staves 6-8 are also braced and headed "Parts." The staves contain incipits laid out as in the example. The order in which Handel's organ concertos appear in the various Smith scriptorium copies varies somewhat, much as his cantatas do in their collections. Where a manuscript has item numbering or early pagination, it might be that Handel or Smith intended the given order. Where not, it could be argued that the copying of each item or work on a separate section of paper resulted in their subsequent binding and pagination in random order. An interesting piece of evidence is Smith's deliberate numbering of HWV 296, 295 and 306 as No. 1, No. 2 and No. 3 respectively in some volumes of the Newman Flower Collection, now in the Henry Watson Music Library, Manchester. This suggests the possibility of a new set of organ concertos being compiled, though whether before or after the publication of the *Second Set* in 1740 is not yet clear.

There is no evidence as to whether Smith intended to compile a new collection with the concertos in this list; nor why he wanted these particular parts copied. The somewhat shakey character of Smith's hand here does suggest that this memorandum was written not long before his death in 1763. Whether Smith's order was ever carried out remains unknown, though there is the possibility that the Smith Jr. copy of the first two movements of the *Organ Concerto in B-flat major*, op. 7, no. 3 in the Fitzwilliam Manuscripts¹ is the start of it and is all that was completed.

There is one surprise in Smith's memorandum; namely, an incipit on the third staff which suggests that Handel composed a hitherto unknown organ concerto in F major. This incipit can be traced to the aria 'Thetis bids me hither fly', presumably written for one of the inner acts of Tobias Smollet's *Alceste* (HWV 45) in January 1750 and re-arranged the following summer for the words 'Go, assert thy heav'nly race' in *The Choice of Hercules* (HWV 69). Both arias are also in F major.

The autograph of the former can be found on f.13r-15r of the British Library Add. Ms. 30310. Save for three measures crossed out between m.11 and m.12 and the revision of the violin part of m.56-58, probably at an early stage, the composition of it was very straightforward. The word 'fly' was crossed out in m.16, 18, 23, 54, and 62 (but not m.60) and replaced with 'rise', probably by Smith Snr. Smollet's text of *Alceste* is lost, and so the authentic text cannot be reported. Since this aria does not appear in the conducting score², it is almost certainly a rejected number.

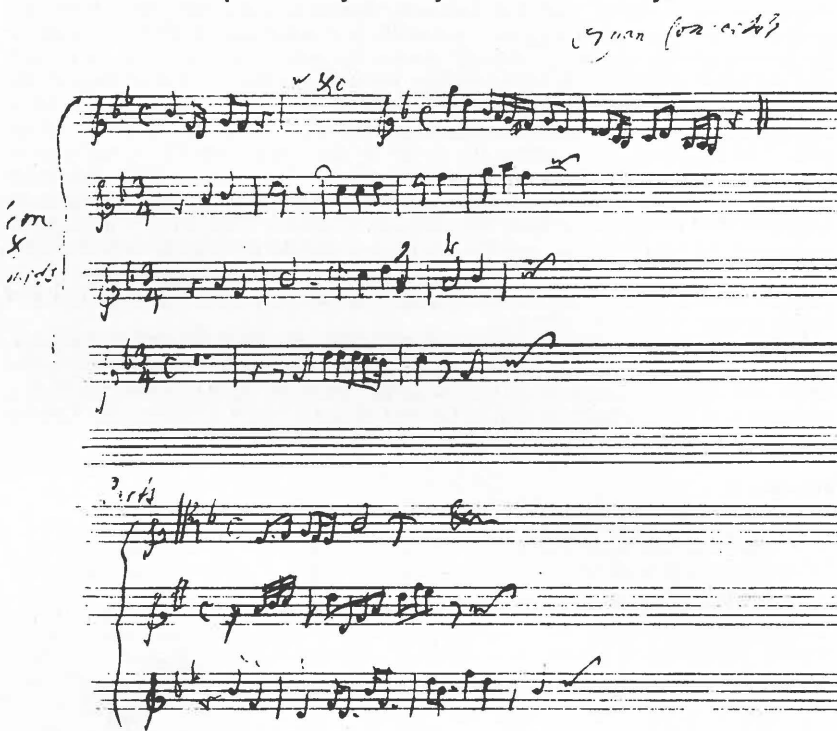
In *The Choice of Hercules* 'Go, assert' occupies f.14v-17r of the autograph³. Apart from the correction to the underlay of the words in m.43-45 and a few minor pen slips, it is a fairly neat copy.

As is well known, a number of Handel's organ concerto movements are transcriptions of movements from other instrumental works; none is a transcription of a vocal work. Only in the *Organ Concerto in B-flat op. 7, no. 3* does Handel rely on material from vocal music; namely, the figure of m.2-3 of the first movement and the first dozen measures of the second movement, which are 'borrowed' from *Mass V* and *Mass III* respectively of Franz Wenzel Habermann. This makes the occurrence of the incipit of this putative organ concerto even more of a curiosity.

At the head of the now separate manuscript of 'Thetis bids me' Handel wrote 'A Song for Miss Young'. Considering the heading on other surviving numbers for *Alceste*, it was not necessary to do more than write 'Miss Young'. The singers Handel planned to use for the performance were: Mrs. Cecilia Young-Arne, a Miss Faulkner, Thomas Lowe and Gustavus Waltz, along with a Miss Young, whose name appears over the alto part of the chorus 'Triumph Hymen in the pair', and who therefore can be identified as Esther Young. The aria 'Thetis bids me' is for a soprano; however, its range and highest note d" probably do not put it beyond

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f.59v of R.M.19.f.7 reproduced by courtesy of The British Library



Esther Young, who was required to sing in a similar range up to c" in 'Triumph Hymen'. The explicitness of Handel's heading may have been to confirm Esther Young as the singer, despite the soprano (C1) clef. On the other hand, this is the one surviving number, supposedly part of *Alceste*, that does not appear in the conducting score; and as there is no other part for a soprano Miss Young, it is worth looking further for an explanation.

Isabella Young was the niece of Cecilia Young-Arne and Esther Young, and a pupil of Gustavus Waltz. She first appeared in public on the 18th of March 1751, and succeeded Caterina Galli in Handel's company in 1755⁴. She had the good fortune to have two benefit concerts arranged for her: one on the 2nd of March 1752 and the other on the 30th of April 1753. As well as singing, no doubt to introduce her in that role to the public, in the first concert she also performed "one of Mr. Handel's Organ Concertos" and in the second "(and by particular Desire) several of Mr. Handel's Organ Concertos."

It is probable that Handel put the heading on 'Thetis bids me' to confirm that Isabella Young could use it in her concert, since Handel now had no other use for it, and that she did so.

So far there is no other evidence to suggest that Handel composed an organ concerto based on this incipit; or, if he did, what its sequence of movements was (though very likely they would have been the customary Andante-Allegro-Largo-Allegro); or whether it was actually written (or arranged from other existing movements) for Isabella Young; or whether she did perform it.

It seems most unlikely that Smith Snr. of all people would have made the mistake of notating an incipit in this memorandum that did not represent a genuine organ concerto. Smith's knowledge of Handel's music was far too extensive for that, and his systems of managing Handel's affairs were very likely thorough. And why would it be the incipit of an aria that as 'Thetis bids me' would almost certainly have been dormant among Handel's autograph manuscripts for a decade or more? As 'Go assert' it might have lain dormant for about seven years, unless it was that Smith undertook the copying of *The Choice of Hercules* about the same time that he wrote the memorandum, and became confused.

On the other hand, the possibility cannot be ignored, as Prof. Bernd Baselt of Halle University has kindly pointed out in a letter, that Smith merely made a mistake in his old age. There is one small piece of evidence that might contradict that. Smith wrote the g' of bar 3 as a', and in correcting it wrote g above the note. If the incipit were a mistake in the first place, such a conscious act of correction would surely have alerted Smith to the error and he would have crossed the incipit out. Unless some other specific evidence turns up, there is little alternative to contemplating a pleasant mystery.

Notes

1. GB-Cfm, 30.H.15, pp. 83-89.
2. D-brd.Hs, M A/997.

3. GB-Lbl, R.M.20.e.6.
4. Winton Dean, *Handel's Dramatic Oratorios and Masques*, London, O.U.P. (1959) 660.

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Calendar

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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 MAY
Thomas Richner; Old South Church, Boston, MA 4 pm
Carl Gravander; St Thomas, New York, NY 5:15 pm
Thomas Brown; St Joseph's, Bristol, CT 3 pm
Choral Concert; Trinity Church, Newport, RI 4 pm
Robert Anderson, masterclass; Foundry UMC, Washington, DC 4 pm
Margaret Mueller; Highland Presbyterian, Fayetteville, NC 4 pm
Douglas Butler; First Baptist, Americus, GA 3 pm
Vaughan Williams Festival; First Congregational, Columbus, OH 4 pm
Robert Shepfer; Second Presbyterian, Indianapolis, IN 8 pm
David Hurd; North Shore Presbyterian, Milwaukee, WI 3:30 pm
Handel, *Chandos Anthem No. 6*; Park Ridge Community Church, Park Ridge, IL 10:25 am
Devon Hollingsworth; Trinity Divinity School, Deerfield, IL 3 pm
- 16 MAY
Rafael Ferreyra; St John the Evangelist, New York, NY 8 pm
- 17 MAY
Ronald Stolk; Church of the Epiphany, Washington, DC 12:10 pm
Choral concert; First Presbyterian, Wilmington, NC 8 pm
- 18 MAY
Sondra Proctor; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 20 MAY
James Welch; Trinity Church, Boston, MA 12:15 pm
David Craighead; St Stephen's Episcopal, Wilkes-Barre, PA 7:30 pm
- 22 MAY
Clark Rice, Carl McAliley; Holy Trinity Lutheran, North Easton, MA 4 pm
Reginald Lunt; St Thomas, New York, NY 5:15 pm

Choral Concert; St James the Less, Scarsdale, NY 10 am

John Weaver; Christ Church, Middletown, NJ 4 pm

Russian Choral Concert; Washington Cathedral, Washington, DC

Handbell concert; Highland Presbyterian, Fayetteville, NC 4 pm

The Bach Consort; Second Presbyterian, Indianapolis, IN 8 pm

Leon Nelson; Trinity Divinity School, Deerfield, IL 3 pm

Handel Concert, with orchestra; Independent Presbyterian, Birmingham, AL 4 pm

Choral Concert; Cathedral Church of the Advent, Birmingham, AL 5 pm

23 MAY
Lionel Rogg; St John the Evangelist, New York, NY 8 pm

Simon Preston; Cathedral of Mary Our Queen, Baltimore, MD 8 pm

24 MAY
Handbell Festival; Old South Church, Boston, MA 8 pm

Marvin Mills; Church of the Epiphany, Washington, DC 12:10 pm

25 MAY
Robert Moncrief; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH noon

26 MAY
Wayne Earnest; Circular Congregational, Charleston, SC 10 am

27 MAY
Cyril Baker; Trinity Church, Boston, MA 12:15 pm

29 MAY
Adrienne Pavur; St Thomas, New York, NY 5:15 pm

Charlotte Klein, Charles Woodward, organ duo; First Presbyterian, Wilmington, NC 5 pm

David Ouzts; Trinity Episcopal, Huntington, WV 5 pm

30 MAY
Kei Koito; St John the Evangelist, New York, NY 8 pm

James Brown; St Philip's, Charleston, SC 10 am

31 MAY
William Trafka; Church of the Epiphany, Washington, DC 12:10 pm

1 JUNE
James Biery; Center Church, Hartford, CT 12:15 pm

3 JUNE
Thomas Richner; Trinity Church, Boston, MA 12:15 pm

5 JUNE
Ronald Cross, harpsichord; Veterans' Mem. Hall, Staten Island, NY 3 pm

Anne & Todd Wilson, duo recital; National City Christian, Washington, DC

Douglas Butler; Covenant Presbyterian, Albany, GA 3 pm

Mark Brombaugh; House of Hope, St Paul, MN 4 pm

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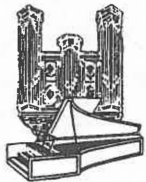
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6 JUNE
Guy Bovet; St John the Evangelist, New York, NY
8 pm

7 JUNE
Thomas Matthews; Church of the Epiphany,
Washington, DC 12:10 pm

8 JUNE
Marilyn Biery; Center Church, Hartford, CT
12:15 pm
Richard Coffey; St John's Church, Washington,
DC 12:10 pm

10 JUNE
Douglas Butler; Trinity Church, Boston, MA
12:15 pm
Raymond & Elizabeth Chenault, duo organ;
Cathedral of Christ the King, Atlanta, GA 8 pm

12 JUNE
Organ Conference, **Harald Vogel**; Westfield
Center, Easthampton, MA (through 16 June)
Organ Marathon; St James Cathedral, Chicago, IL
12:30-6:30 pm

13 JUNE
Donald Joyce, Albert Ahlstrom, organ duo; St
John the Evangelist, New York, NY 8 pm

14 JUNE
Francine Maté; Church of the Epiphany, Wash-
ington, DC 12:10 pm

15 JUNE
Douglas Butler; Methuen Recital Hall, Andover,
MA
Marilyn Biery, with cello; Center Church, Hart-
ford, CT 12:15 pm
Bach, *Cantata 78*; SUNY, Stony Brook, NY 8:30
pm

Ed Godshall; St John's Church, Washington, DC
12:10 pm

16 JUNE
Leighton Concert; House of Hope, St Paul, MN 8
pm

19 JUNE
Handel Concert; SUNY, Stony Brook, NY 3 pm

20 JUNE
Thomas Trotter; Woolsey Hall, New Haven, CT
8 pm
Sylvain Barrette; St John the Evangelist, New
York, NY 8 pm

21 JUNE
Michael Parrish; Church of the Epiphany, Wash-
ington, DC 12:10 pm
Marjim Thoene; Church of the Second Spirit,
Fowlerville, MI 7:30 pm

22 JUNE
Bryan Luckner; St John's Church, Washington,
DC 12:10 pm

27 JUNE
Nicolas Kynaston; St John the Evangelist, New
York, NY 8 pm

28 JUNE
Dale Krider; Church of the Epiphany, Washing-
ton, DC 12:10 pm

29 JUNE
Ronald Stolk; St John's Church, Washington, DC
12:10 pm
Eva Gräbner-Weser; Cleveland Museum,
Cleveland, OH 8 pm

UNITED STATES
West of the Mississippi

20 MAY
Marialice Parish; St Stephen Presbyterian, Ft
Worth, TX 7:30 pm

21 MAY
Choral-Orchestra Concert; Bethel Church, San
Jose, CA 7:30 pm (also 22 May, 3 pm)

22 MAY
Brahms, *Requiem*; Manchester UMC, Manchester,
MO 8 pm
Choral Concert; Crystal Cathedral, Garden Grove,
CA 6 pm

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29 MAY
Mendelssohn, *Elijah*; St Cross Episcopal, Hermosa
Beach, CA 7 pm

3 JUNE
John Tuttle; Crystal Cathedral, Garden Grove,
CA 8:15 pm

5 JUNE
Cathedral Choir; Grace Cathedral, San Francisco,
CA 3:30 pm
John Walker; St Michael & All Angels, Corona
del Mar, CA
Eileen Coggin; St Leander, San Leandro, CA
7:30 pm
Samuel Swartz; Calvary Presbyterian, South
Pasadena, CA 8 pm

22 JUNE
Baroque Chamber Music; UCLA, Los Angeles, CA
8 pm

23 JUNE
David Higgs; St John Episcopal, San Francisco,
CA 9 am
Yuko Hayashi; UCLA, Los Angeles, CA noon

26 JUNE
Olivier Latry; Trinity UMC, Denver, CO 2:30 pm
Baroque Oratorios; UCLA, Los Angeles, CA 3
pm

INTERNATIONAL

15 MAY
Gillian Weir; Brisbane Concert Hall, Brisbane,
Australia 8 pm (also 16, 17, 18, 19 May)

17 MAY
Simon Preston; Centenary Queens Square, St
John's, New Brunswick

18 MAY
John Rose; Morelia Cathedral, Morelia, Mexico 8
pm

19 MAY
Robin King; St Paul's, Toronto, Ontario 12:10
pm

21 MAY
Gillian Weir; Sydney Opera House, Sydney, Aus-
tralia 8 pm

25 MAY
Gillian Weir; St John's Cathedral, Launceston,
Tasmania

26 MAY
Gillian Weir; Town Hall, Hobart, Tasmania
Eric Robertson; St Paul's, Toronto, Ontario
12:10 pm

29 MAY
Gillian Weir; Sydney Univ, Sydney, Australia
(also 30, 31 May, 1 June)

2 JUNE
Lawrence DeWitt; St Paul's, Toronto, Ontario
12:10 pm

3 JUNE
Gillian Weir; Festival Theatre, Adelaide, South
Australia 8 pm (also 4 June)

5 JUNE
Sue Wallace, with trumpet; Westminster Abbey,
London 5:30 pm
John Stansell; Paul Gerhardt Church, West Ber-
lin, Germany 8 pm

7 JUNE
Kurt-Ludwig Forg; St James United, Montreal
12:30 pm

9 JUNE
John Mayo; St Paul's, Toronto, Ontario 12:10
pm

10 JUNE
Gillian Weir; Concert Hall, Perth, Western Austra-
lia (also 11 June)

16 JUNE
Elaine Pudwell; St Paul's, Toronto, Ontario
12:10 pm

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18 JUNE
Lynne Davis; St Albans Abbey, England 6 pm
Gillian Weir; St Francis Xavier, Geraldton, West Australia 8 pm

21 JUNE
Lynne Davis; Westminster Cathedral, London 8 pm
Ian Sadler; St James United, Montreal 12:30 pm

23 JUNE
David Low; St Paul's, Toronto, Ontario 12:10 pm

28 JUNE
Gillian Weir; Town Hall, Melbourne, Australia
Sylvie Poirier; St James United, Montreal 12:30 pm

30 JUNE
John Tuttle; St Paul's, Toronto, Ontario 12:10 pm

Organ Recitals

DEAN BILLMEYER, University of Minnesota, December 6: *Prelude and Fugue in G Major*, S. 541; *Trio Sonata IV in E Minor*, S. 528; *Concerto in D Minor*, S. 596; *Partita: O Gott, du frommer Gott*, S. 767; *Prelude and Fugue in E-flat Major*, S. 552, Bach.

GUY BOVET, St. Paul's Cathedral, Pittsburgh, PA, December 8 (with members of Pittsburgh Symphony): *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Concerto in F Major*, Op. 4, No. 4, Handel; *Litanies; Le Jardin Suspendu*, Alain; *Concerto in G Minor*, Poulenc; *Trois Preludes Hambourgeois*, Bovet; Improvisation.

FREDERICK BURGOMASTER, Church of the Holy Spirit, Gambier, OH, January 29: *Choralfantasie über 'O heiligste Dreifaltigkeit'*, Schroeder; *Christ unser Herr zum Jordan kam*, Buxtehude; *O Gott du frommer Gott*, Brähms; *Wachet auf! ruft uns die Stimme; Prelude and Fugue in A Minor*, S. 543, Bach; *Paeon*, Leighton; *Prelude, Musette (Ten Pieces)*, Langlais; *Psalm-Prelude, Set I, No. 2*, Howells; *Sonate II*, Genzmer.

JAMES GOOD, with Timothy Stewart, trumpet, St. Michael's Episcopal Church, Raleigh, NC, November 1: *Sinfonia in D Major*, Torelli; *Toccata in C Major*, S. 564, Bach; *Herr Gott, dich loben alle wir*, Kauffmann; *Liebster Jesu, wir sind hier; Wachet auf, ruft uns die Stimme*, Ludwig; *Prelude and Fugue in E-flat*, Op. 99, No. 3, Saint Saëns; *Canzona on 'Christ ist erstanden'*, Ludwig; *Partita on 'Hyfrydol'*, Callahan; *Sonata in D Major*, Purcell.

JENNIFER GUBA, Bowling Green State University, Bowling Green, OH, December 13: *Prelude in E-flat Major*, S. 552; *Sonata No. 1 in E-flat Major*, S. 525, Bach; *Prélude, Improvisation (Suite Médiévale)*, Langlais; *Lied, Carillon, Berceuse (24 Pièces en Style Libre)*, Vierne; *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn.

EUGENE HANCOCK, Dartmouth College, Hanover, NH, November 14: *Go down Moses; Yoruba Lament; Joshua fit de Battle ob Jericho; Obangiji; Via Dolorosa; Bury me eas' or wes'; K'A Mo Rokoso; Jubilate*, Fela Sowande.

CHRISTOPHER HERRICK, Museum of Art, Cleveland, OH, October 25: *Pomp and Circumstance March No. 1*, Elgar; *Symphony in G Minor*, Op. 35, Lemare; *Elfes*, Op. 7, *Variations de Concert*, Op. 1, Bonnet.

DAVID HIGGS, Trinity Church, New York City, November 17: *Concerto*, Vivaldi/Bach; *Choral No. 2 in B Minor*, Franck; *Variations sur un Noël*, Op. 20, Dupré; *Sonata for Organ*, Persichetti; *Suite*, Op. 5, Duruflé.

PETER HURFORD, Bridgewater College, Bridgewater, VA, November 11: *Prelude and Fugue in G*, S. 541, Bach; *Voluntary in C*, Stanley; *Sonata III*, Hindemith; *Sonata III in A*, Mendelssohn; *Choral No. 1 in E*, Franck; *Sonata V in C*, S. 529, *Fantasia and Fugue in G Minor*, S. 542, Bach.

EILEEN HUNT, Monroe Congregational Church, Monroe, CT, October 19: *Praeludium in G Minor*, Buxtehude; *Onder een linde groen*, Sweelinck; *Jesu, meine Freude; Als Jesus Christus in der Nacht; Du Friederich, Herr Jesu Christ, Prelude and Fugue in G Major*, S. 541, Bach; *Two Preludes on Irish Church Melodies*, Stanford; *Prelude, Fugue et Variation*, Op. 18, Franck; *Oculi mei, Kosen; Sonata II in C Minor*, Op. 65, Mendelssohn.

GUNNAR IDENSTAM, United Methodist Church, Red Bank, NJ, November 22: *Sinfonia in D Major; Sonata in E-flat Major; Bourree (English Suite #2); Fantasia and Fugue in G Minor*, Bach; *Three Etudes*, Schumann; *Three Swedish Folksongs*, transc. Idenstam; Improvisation on submitted themes.

CALVERT JOHNSON, Lutheran Seminary Chapel, Columbia, SC, October 23: *Ricercada*, Cavazzoni; *Canzone detta 'La Spiritata'*, Gabrieli; *Toccata del XI et XII Tuono*, Diruta; *Messa della Domenica*, Frescobaldi; *Sonata per Organo*, Pergolesi; *Pastorale*, Anonymous 18th century; *Sonata per organo*, Gherardeschi; *Diferencias sobre el 'Canto del Cavallero'*, Cabezón; *Obra de 8º tono alto: Ensalada*, de Heredia; *Tiento de*

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NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Pastorale, L'ébure-Wély; Noël*, Op. 60, Guilman; *Andantino, Maestro, Maestro (Vieux Noël)*, Franck; *The Shepherds at the Manger*, Liszt; *Marche religieuse on 'Lift up your heads, O ye gates'*, Guilman; *Pastorale, Monza; Wachet auf, ruft uns die Stimme*, S. 645, Bach; *Prelude on 'Christmas Day'*, Holst; *Silent Night, Holy Night*, Diemer; *Fantasy on 'In dulci júbilo'*, S. 729, Bach; *In dulci júbilo*, Dupré.

EARL MILLER, First Congregational Church, Milford, NH, November 15: *Tuba Tune, Lang; Concerto No. 3 in G, Hasse; Adagio in G Minor, Albinoni*; Pieces for organ, Marchand; *Variations on a Dutch Folk Song, Kee; Introduction and Fugue, Spark*; Chorale preludes, Dienel; *The Bee and the Cuckoo, Lemare; Bolero de Concert, L'ébure-Wély*.

KARL E. MOYER, Church of the Brethren, Elizabethtown, PA, November 8: *Toccata and Fugue in F, BuxWV 157, Magnificat noni toni, BuxWV 205, Prelude in A Minor, BuxWV 153, Jesus Christus, unser Heiland, BuxWV 198, Ein feste Burg ist unser Gott, BuxWV 184, In dulci júbilo, BuxWV 197, Ciacona in E Minor, BuxWV 160, Buxtehude; Praise and Prayer, Wie schoen leuchtet der Morgenstern, Simple Gifts, Barr; Chorale prelude on *Martyrdom*, Parry; Chorale fantasia on *Hallelujah! Gott zu loben*, Regner.*

CHRIS NEMEC, Lindenwood Christian Church, Memphis, TN, October 31: *North*

Wind, Rowley; Toccata and Fugue in D Minor, Bach; Claire de Lune, Op. 72, No. 2, Karg-Elert; Danse Macabre, Saint-Saëns; The Old Castle, Moussorgsky; Stride la Vampa, Verdi; Prelude in G Minor, Rachmaninov; Litany for the Feast of All Saints, Schubert; When the Saints go marchin' in, arr. Bish.

JAN OVERDUIN, Museum of Art, Cleveland, OH, November 15: *Voluntary Sainte Marie-Madeleine; 8 Preludes pour orgue (1984); Choral #4; Premiere Symphonie, Langlais.*

MARY PRESTON, Southern Illinois University, Carbondale, IL, October 9: *Fantasy in F Minor, K. 608, Mozart; Concerto in G, Walther; Partita, Doppelbauer; Nañades, Vierne; Sonata on the Ninety-Fourth Psalm, Reubke.*

STEPHEN RAPP, Christ's Church, Rye, NY, October 18: *Ein feste Burg ist unser Gott, BuxWV 184, Canzonetta in G Major, BuxWV 171, Buxtehude; Ein Orgel Stück für eine Uhr, K. 608, Mozart; St. François d'Assise, La Prédication aux oiseaux (Deux Légendes), Liszt/Saint-Saëns; Passacaglia in F# Minor, Op. 80, Merikanto; Allegro vivace, Andante, Allegro vivace (Symphonie 1), Vierne.*

ALBERTO SINIGAGLIA, First Presbyterian Church, Kalamazoo, MI, October 7: *Pange lingua gloriosi, Cavazzoni; Toccata 8 a, Merulo; Canzon detta 'La Guamina', Guami; Ricerar cromatico (post il Credo), Toccata V, Frescobaldi; Capriccio cromatico, Merula; All'Elevazione, Zipoli; Sonata in RE, Galuppi; Sonatina (per offertorio e post-communio), Bergamo; Vater unser im Himmelreich; Wachet auf, ruft uns die Stimme, Sinigaglia.*

RICHARD SLATER, St. Peter's Episcopal Church, Honolulu, HI, October 18: *Prelude,*

Fugue and Ciacona in C, Wie schoen leuchtet der Morgenstern, Buxtehude; Sonata No. 2 in C Minor, Op. 65, Mendelssohn; Toccata on 'Christ ist erstanden', Three chorale preludes from The Messiah Communion Book, Slater; Andante, Final (Symphony No. 1), Vierne.

LARRY SMITH, Pennsylvania State University, State College, PA, October 16: *Tanz-Toccata, Heiller; Concerto in B-flat Major, Op. 4, No. 2, Handel; Sonata No. 6, Op. 65, Mendelssohn; Three Preludes and Fugues, Op. 36, Dupré.*

PHILIP ALLEN SMITH, Alhambra Seventh-day Adventist Church, Alhambra, CA, October 24: *Prelude and Fugue in C Minor, S. 549, Herr Jesu Christ, dich zu uns wend, S. 655, Ein feste Burg ist unser Gott, S. 720, Passacaglia and Fugue in C Minor, S. 582, Bach; III. Shabouth (The Three Festivals), Berlinski; Carillon, Sowerby; Carillon de Westminster, Vierne.*

MICHAEL SURRATT, First United Methodist Church, Lexington, NC, August 30: *Choral No. 2 in B Minor, Franck; Prelude and Fugue in E Major, Lubeck; The Celestial Banquet, Messiaen; Now thank we all our God, S. 657, Bach, Karg-Elert; Prelude and Fugue in A Major, S. 536, Bach; Variations on Ach du feiner Reiter, Scheidt; Chaconne in E Minor, Buxtehude; Allegro (Symphony No. 6), Widor.*

CHRISTINA SWALLOW, Church of the Ascension, Chicago, IL, November 1: *Passacaglia in D Minor, BuxWV 161, Buxtehude; Sonata I in E-flat, Bach; Echo ad manuale duplex forte & lene, Scheidt; The Abbey of Saint Michel, Swallow; Force et Agilité des Corps Glorieux, Le Banquet Céleste, Joie et Clarté des Corps Glorieux, Messiaen; Andante sostenuto (Symphonie Gothique), Widor; Carillon-Sortie, Mulet.*

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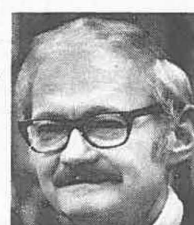
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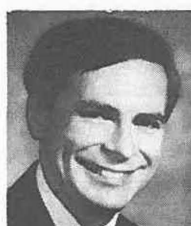
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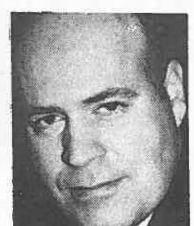
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St. Thomas Church, New York, September 1989
St. John's College, Cambridge, September 1990
King's College, Cambridge, September 1991

+ = available 88-89

* = available 89-90