

THE DIAPASON

APRIL, 1984



Charles Brenton Fisk
An Affectionate Remembrance
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1984 Summer Institutes, Workshops and Conferences

Boxhill Music Festival 1984

June 15-17. Cleveland Lodge, Dorking, England.

Concerts for organ, harpsichord, virginal and other early instruments, under the direction of Susi Jeans.

Contact: Secretary, Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey RH5 6BT England.

Buxtehude and His Contemporaries, Wellesley College, Easthampton, MA.

June 17-21. See listing in March, 1984, issue.

The 15th Moravian Music Festival and Seminar

June 17-24. Salem College, Winston-Salem, NC.

Seminars, devotionals, lectures, workshops, ensembles, concerts on aspects of Moravian music and church music in general. Thomas Dunn, James Boeringer, W. Thomas Smith, others.

Contact: 15th Moravian Music Festival, 20 Cascade Avenue, Winston-Salem, NC 27107.

Bach Aria Festival and Institute

June 18-July 1. State University of New York at Stony Brook.

Concerts, masterclasses, inaugural concert of the new Bach-Silbermann organ at SUNY Stony Brook. Joan Lippincott, Phyllis Bryn-Julson, George Bozeman, others.

Contact: Bach Aria Festival and Institute, P.O. Box 997, Stony Brook, NY 11790.

Music for Worship in the Small Church, University of Minnesota, Duluth.

June 18-29, various locations. See listing in March, 1984, issue.

Kretzmann Memorial Conference on Church Music, Concordia College, Bronxville, NY.

June 21-23. See listing in March, 1984, issue.

Royal School of Church Music, Addington Palace, Croydon, England.

July 2-August 12. See listing in March, 1984, issue.

Academy of Italian Organ Music, Pistoia, Italy.

July 8-20. See listing in March, 1984, issue.

Church Music Workshop, Fellowship of United Methodists.

July 8-12. Ludlow, PA.

Sponsored by the Western Pennsylvania Conference Chapter, Fellowship of United Methodists in Worship, Music and Other Arts. Classes in organ; choral techniques and conducting; repertoire for adults, youth and children; hymnody; handbells; visual arts; and Orff instruments.

Contact: Olmsted Manor, Box 8, Ludlow, PA 16333.

Romainmôtier Interpretation Course, Romainmôtier, Switzerland.

July 8-22. See listing in March, 1984, issue.

New York School of Liturgical Music, Seminar '84, New York, NY.

July 9-12. See listing in March, 1984, issue.

Summer Session Masterclass

July 9-13. Peabody Conservatory, Baltimore, MD.

Fortepiano masterclass. Malcolm Bilson.

Contact: Patricia A. Allen, Summer Session Office, Peabody Conservatory of Music, John Hopkins University, Baltimore, MD 21202.

Harpsichord Workshop, Butler University, Indianapolis, IN.

July 13-15. See listing in March, 1984, issue.

30th International Summer Academy, Haarlem, The Netherlands.

July 16-29. See listing in March, 1984, issue.

21st Early Music Festival Bruges, Bruges, Belgium.

July 28-August 12. See listing in March, 1984, issue.

Church Music Workshop, University of Alabama.

July 30-August 1. See listing in March, 1984, issue.

17th International Masterclass for Organ Flor Peeters

July 30-August 10. St. Rombaut Cathedral, Mechelen, Belgium.

Course takes place each day, 3:00-6:00 p.m. at the Cathedral. Flor Peeters.

Contact: Ministry of Culture, Commissariat-General for International Cultural Cooperation, Trierstraat 100/104, 1040 Brussels, Belgium.

A Workshop in Harpsichord Performance

July 30-August 3. University of Michigan, Ann Arbor.

Workshop on the Keyboard Suites of J. S. Bach. Edward Parmentier.

Contact: Judith Delzell, 2221 Moore, The University of Michigan, Ann Arbor, MI 48109.

Summer School of Organ Music

August 6-11. Cleveland Lodge, Dorking, England.

Lectures, recitals, masterclasses. Gillian Weir, Susi Jeans, Henry Willis IV, Christopher Kent, others.

Contact: Cleveland Lodge Summer School, Dorking, Surrey RH5 6BT England.

Church Music Workshop, Fellowship of United Methodists.

August 12-17. Williamsport, PA.

Convocation of the Northeast Jurisdiction, Fellowship of United Methodists in Worship, Music and Other Arts.

Contact: Rev. George E. Tutwiler, Eastminster Church, 250 N. Highland Mall, Pittsburgh, PA 15206.

2nd International Romantic Organ Music Symposium, Milwaukee, WI.

August 12-17. See listing in March, 1984, issue.

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Letters to the Editor

Stoplist clarification

For 22 years, the undersigned has been Assistant Organist at The First Congregational Church of Los Angeles, CA, and also a longtime subscriber to THE DIAPASON. Unfortunately, I must request that you publish a correction with respect to an item that appeared on page 12 of your January, 1984, issue.

On that page, you published a picture of the organ in Shatto Chapel of First Church, recently rebuilt by the firm of Abbott & Sieker; the article refers to the instrument as "The Organ" at First Church, and implies that it is located in the sanctuary. That is not the case. The instrument in question is located in Shatto Chapel of First Church; this chapel seats about 300 people, and the instrument is used mainly for weddings, funerals, and school services.

Although we are proud of the work of Abbott & Sieker in connection with the organ in Shatto Chapel, we are also extremely proud of the monumental and massive Skinner/Schlicker Organ of 214 ranks located in the main sanctuary of First Church. (Specifications for that instrument and its duplicate consoles will be found in the June, 1965, issue of THE DIAPASON.) As one of the largest organs ever built, it is perhaps the finest concert instrument in the country today, and is utilized for public recitals at least twice weekly.

I would appreciate it if you would identify the rebuilt instrument as the organ in Shatto Chapel.

Thomas Hunter Russell
Hollywood, CA

Temperament

Timothy J. Tikker, in his article in THE DIAPASON, January, 1984, appraising an organ by McNeil and Campbell, states that "... (Kirnberger) temperament enjoys absolutely pure C major and G major triads, and another pure third, D-F#..."

Martin B. Tittle, in "A Performer's Guide through Historical Keyboard Tunings," THE DIAPASON, May, 1979, does not substantiate this statement. His tuning chart for Kirnberger temperament shows the third of C-E to be pure, but the fifths of C-G and G-D, and the thirds of D-F# and G-B are all tempered in various ways.

Quarter-comma meantone temperament, with its pure major thirds and strict lack of enharmonicity, does convey a unique tonal quality to the music written for it. The "well temperaments," in contrast, seem to many a musical ear to be merely ill temperaments which sound only like a botched job of equal-tempered tuning. Those who have suspicions about the aesthetic validity of these compromise tunings and the motives of their advocates will derive aid and comfort from mistakes such as those Mr. Tikker makes.

Kenneth Wolf
Newton Centre, MA

Mr. Tikker replies:

Dr. Wolf doesn't seem to realize that there is more than one Kirnberger temperament. I specifically referred to

An organ symposium is scheduled for April 27-28 at the Conservatory of Music of the University of Missouri-Kansas City. The event, in preparation for the celebration of the 300th anniversary of the birth of J. S. Bach, will offer an opportunity to examine new editions of the *Orgelbüchlein* and the *Eighteen Chorale Preludes*. Quentin Faulkner of the University of Nebraska will lead a session on Bach's keyboard technique. Robert Clark, professor of organ at Arizona State University, and editor of the new Concordia edition of the *Orgelbüchlein*, will perform a recital on the Gabriel Kney organ at Grace and Holy Trinity Cathedral in Kansas City. Clark Kelly will lead a session on the Eighteen Chorales, the new Concordia edition of which he served as editor. John Obetz will perform a recital at the Auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, MO. For further information, contact John Ditto, UMKC Conservatory, 4949 Cherry, Kansas City, MO 64110.

The Los Angeles Bach Festival (in its 50th year) will take place April 27-May 6 at the First Congregational Church of Los Angeles, CA. Under the direction of Thomas Somerville the events will include: April 27, 8:00 p.m., an all-Bach recital by Heinz Wunderlich; April 28, 2:00 p.m., Southern California Junior Bach Festival; May 2, 8:00 p.m., concert

by the Los Angeles Chamber Orchestra and the Bach Festival Chorus under the direction of Thomas Somerville; May 4, 8:00 p.m., Baroque chamber works by the Musical Offering ensemble; May 6, 7:00 p.m., *The Passion According to St. Matthew* by the LA Chamber Orchestra and Festival Chorus; as well as half-hour noonday concerts April 30-May 4. For further information, call (213) 385-1341.

Bach Week in Evanston has announced its 11th annual festival to be held May 13-20. The concerts, performed in St. Luke's Church, Evanston, IL, will feature the music of Johann Sebastian Bach and his contemporaries. Bach Week was originated by Karel Paukert, then professor of organ at Northwestern University and organist-choirmaster at St. Luke's. Richard Webster, his successor at St. Luke's, has been music director of Bach Week since 1975. The musicians of Bach Week are members of the Chicago Symphony Orchestra, Lyric Opera Orchestra, Northwestern University School of Music faculty, and the St. Luke's Choir. For further information, write to Bach Week, P.O. Box 6133, Evanston, IL 60202.

The 52nd annual Bach Festival at Baldwin-Wallace College, Berea, OH, will begin May 18 with an outdoor concert of Bach chorales performed by the

Baldwin-Wallace Brass Choir. The first concert on Friday afternoon will feature the Ohio Chamber Orchestra in a program of music by the sons of J. S. Bach. Highlights of the other three concerts are the *Magnificat in D*, the *Brandenburg Concerto in B-flat*, and the *St. John Passion*.

Music director for the festival is Dwight Oltman. Choral director is Stuart Raleigh.

The University of Iowa, Iowa City, IA, presented its 1984 Organ Workshop March 27-28. The workshop featured W. Thomas Smith, Executive Director of the Hymn Society of America, and David Craighead of the Eastman School of Music. Delores Bruch and Delbert Disselhorst are UI faculty members. The event was sponsored by the School of Music in cooperation with the Division of Continuing Education and the UI student chapter of the AGO.

The Independent Presbyterian Church, Birmingham, AL, held a Religious Arts Festival February 3-12. The week's events included concerts, lectures, a banquet, and a display of visual arts. The performances featured *Abraham and Isaac* by Benjamin Britten; a harpsichord recital by Kenneth Cooper; and a concert of organ and brass music by the Annapolis Brass Quintet and Joseph Schreiber, organist of the church.

Lectures were presented on "The History of Chartres," "Twelfth Century Stained Glass," and "Thirteenth Century Stained Glass." In addition, there was the drama, *The Lark*, by Jean Anouilh, on the life of Joan of Arc.

Minnesota Public Radio has announced the program listings for the spring quarter of *Pipedreams*. Most of the material comes from the 1982 AGO national convention. The programs include, in addition to the concert performances, conversations with performers, organ builders, and composers. *Pipedreams* is produced by Michael Barone for MPR and is distributed via satellite free to member stations of the American Public Radio Network. The program is presently heard on 80 stations. Interested listeners should inquire of their local non-commercial radio stations concerning local broadcasts. The April schedule includes:

- 4/2: Going on Record—sampling of recent organ recordings.
- 4/9: AGO 1982. Festival service with Frederick Swann, organist.
- 4/16: AGO 1982. Sowerby's *Forsaken of Man* sung by the Cathedral Choral Society, Washington Cathedral.
- 4/23: AGO 1982. Ladd Thomas in recital at National City Christian Church.
- 4/30: AGO 1982. John Obetz in recital at All Souls' Unitarian Church.

"half-syntonic-comma Kirnberger," which is quite different from the system that Martin Tittle describes. Jacobus Kloppers (Harpsichord Tuning: Course Outline, *Werkplaats voor Clavecimbelbouw*, Garderen, 1974, pp. 22-23) calls the half-comma method "Kirnberger II," and also describes a quarter-comma "Kirnberger III." Richard Rensch ("The Kirnberger Temperament and Its Effects in Organ Sound," ISO Information no. 13, April, 1974, pp. 831-840), however, calls the half-comma method "Kirnberger I," and describes an intermediary (which he calls "II") between it and the quarter-comma method (which he still calls "III"). His II has slightly tempered fifths C-G and G-D, which are instead narrowed a quarter-comma as in III, as are D-A and A-E. Mr. Tittle has described the quarter-comma method. In any case, the discrepancy in numberings led me to refer to the first temperament simply as "half-comma," rather than by a number.

While I applaud Dr. Wolf's appreciation of meantone, I challenge his glib dismissal of the entire genre of well-temperaments that stems from his apparent need to compare them all to equal temperament, a need that wasn't there when these temperaments were first developed and used. Would J. S. Bach have written "The Well-Tempered Clavier" (two volumes, yet) if

such things were really so aesthetically questionable?

Timothy J. Tikker
Eugene, OR

Corrections

Timothy Tikker has supplied THE DIAPASON with the following corrections to his article, "On a Successful Organ in a Dry Acoustic," published in the January, 1984, issue:

p. 7, column 1, second paragraph, line 6: "the narrow scale and its placement" should read "its narrow scale and placement"

fig. 5, Great Mixture: correct top two octaves to read:

g#2-c3	8'	4'	4'	2'	2' (sic!)
c#3-g3	8'	8'	4'	2-2/3'	
g#3-c4	8'	8'	4'		

rebuilt specification: "N" for Gt. Mixture (new pipes)

p. 8, column 2, first line: "reminds" should read "reminding"

Mr. Tikker further informs us that the unpublished manuscript by Michael McNeil, "A Theory of Voicing and Scaling," will be published in the ISO Information no. 23.

trompeten-regal) to best possible advantage for the music, reserving the brighter, more colorful stops for the secular side II.

The Renaissance dances and canzonas are a nosegay from the period. Lynn keeps the registrations simple, highlighting both stops and styles; the trompeten-regal is a charmer, not so raucous as some, and the Gedeckt is reminiscent of wood-doves. However, the memorable work on this side is the magnificent, brief *Tiento* of de Cabezon.

The jacket notes on the music are short but helpful. The registration information for the organ and for the performance of the music is a model for organ records, quickly understandable by even a lay person. There is also a useful biography of Renaissance scholar and organist Lynn. Sound reproduction is very good, surface noise almost nil.

—William and Philippa Kiraly

Lift High the Cross. Music from the Cathedral of the Incarnation, Garden City, NY. Todd Wilson, Organist and Master of the Choirs; Anne Wilson, Associate Organist. Gardiner: *Evening Hymn*; Batten: *O sing joyfully*; Nicholson: *Lift high the cross*; Duruflé: *Prelude on the Introit for the Epiphany*; Fugue on the theme of the carillon at the Cathedral of Soissons; Harris: *Behold, the tabernacle of God*; Ireland: *Ex ore innocentium*; Vaughan Williams: *The Call*; T. Wilson: *Gloria in excelsis*; Bairstow: *The Lamentation*; A. Wilson: *The Song of the Redeemed*; American folk hymn: *Jesus walked this lonesome valley*; Wesley: "Alle-gro" (from *Duet for Organ*). Available from The Cathedral of the Incarnation, 50 Cathedral Avenue, Garden City, NY 11530.

This recording makes use of the Cathedral's three choirs: men and boys; the girls' choir; and the Cathedral Chamber Singers. The opening work, Gardiner's *Evening Hymn*—sung in Latin by the combined choirs—is both thrilling and grand sounding, with excellent blending of voices, good dynamics, articulate diction, and an organ accompaniment that is bold and supportive, but never overshadows the voices. The Batten piece sung by the Chamber Singers (a quartet), is clean and well phrased—but with too much stressed consonants, giving the effect of an organ stop with too much chuff! Todd Wilson's "Gloria," from

Missa Incarnationis, is delightfully fresh and lively. The choir sings with energy and enthusiasm, and there are four short solos, one for each voice, which add to the charm of this piece.

I particularly liked the sound of the girls' choir, which is clear and strong, with a roundness to the sound that makes it "boyish" in quality. There are one or two places where the tuning of the treble voices (both boys and girls) is not quite true, but the overall sound is fine indeed. The organ accompaniments are played well, and with a variety of registration.

Both the Wilsons provide fine organ solo playing in the two Duruflé pieces; their combined talent in the organ duet of Wesley displays impeccable technique, strong rhythmic drive, and clarity of line. For those who like English Cathedral Music, this recording will be a good addition for any library. The record surface is quiet and free of distortion, and the jacket provides brief notes about the music, the choirs and the organs used in making this recording.

Romantic Music of Yesteryear. The organ of Huddersfield Town Hall, Jonathan Bielby, organist. Lefebure-Wely: *Sortie in B flat and E flat*; Guil-mant: *Cantilene Pastorale*; Boëllmann: *Carillon*; Canzona; Lemmens: *Fanfare*; Cocker: *Tuba Tune*; Smart: *Andante in A*; Nevin: *Will O' the Wisp*; Hollins: *Spring Song*; *Triumphal March*. Priority Records (Pr 123, stereo). Available from Ben Johnston Record Imports, 53 Page Rd., Litchfield, NH 03051. \$9.95 each.

Here is a fun recording and one which theater organ buffs will find interesting. The organ is a fine example of those warm "fat" romantic sounds of another era. Jonathan Bielby gives a splendid performance with crisp technique, solid rhythm and varied registrations. He obviously enjoys this music and knows how to bring it off with a flare! The two pieces of Lefebure-Wely are reminiscent of those wonderful theater organ recitals that preceded the movie in so many English cinemas of some 20 years ago. The sound is clean and free of distortion. The record jacket gives copious notes on the history and specification of the organ, plus a short biography of each composer.

—Foster Diehl

New Recordings

The Organ and the Renaissance. Robert Lynn, organist, on the Visser-Rowland Organ of St. Pius V Church, Pasadena, TX. Side 1. *Vexilla Regis* (2 settings), *Tablature of Berendt Petri*; *Beata Viscera Mariae*, Antonio de Cabezon; *Da Pacem* (2 settings), Arnold Schlick; *Veni Redemptor* (2 settings), Thomas Tallis; *Introitus: Mihi autem nimis*, *Versus: Domine probasti me*, Hans Leo Hassler. Side II. 2 Canzonas, Vincenzo Pellegrini; *Renaissance Dances*, *Tablatures of Jacob Paix*, Bernard Schmid the Elder, Elias Nikolaus Ammerbach, Johannes Kotter and August Nörmiger; *Tiento del Primer Tono*, Antonio de Cabezon. Telarc.

\$8.00 + \$1.00 shipping and handling, from Visser-Rowland Associates, Inc., 2033 Johanna, Suite B, Houston, TX 77055.

This is a delightful sampler of 16th and early 17th century liturgical and secular organ music, performed by Robert Lynn with thorough understanding of the period. Little of it is familiar. The beautiful Petri settings of a strong hymn, the majestic 2nd setting of Schlick's *Da Pacem*, and the brilliant Hassler Introit stand out on the first side, though Lynn is less successful with the introspective Tallis. Lynn uses the stops on this attractive, small, tracker organ (including both a trompete and a

Charles Brenton Fisk February 7, 1925–December 16, 1983

An Affectionate Remembrance

Robert Schuneman

An era of contemporary North American organ building was brought to full cadence last December with the passing of Charles Fisk, president and eminent tonal designer of the C. B. Fisk Company of Gloucester, MA. But Charles's death, though final, is not his ultimate cadence. His life and work were but a movement in a larger work. His motives and themes in that movement, developed with curiosity, courage, certitude, and an insatiable search for more expressive results—these themes will continue to reappear, recognizable in the succeeding movements of life's music. We grieve that his gentle presence has been taken from us. But, at least for those who knew him and his work, "Charlie" (as he was known to many) was a strong presence that is now and will be felt among us for a long time to come. We remember Charlie with great gratitude in our hearts.

Charles Brenton Fisk was born on February 7, 1925, in Washington, DC, son of attorney Brenton Fisk and Amelia Worthington Fisk, a social worker and early suffragette. The Fisk family moved to Cambridge, MA, early in the 1930s. It was a fertile place in which to grow, especially musically. Charles sang in the choir of Christ Church where E. Power Biggs was choirmaster and organist. Biggs provided him with his first exposure to organ music. Across the street in Harvard Yard, Archibald T. Davison and G. Wallace Woodworth were conducting choirs and playing organ music at Harvard's Memorial Church. The choral and organ music of the church stuck deep in Charles's affections for the rest of his life, and they were the stuff of a keenly developing musical ear. Charles graduated from the Cambridge School in Weston in 1942, just in time to be drafted into the Army at the height of World War II. He was assigned to the government laboratories at Los Alamos as an electronics technician in the Bomb Physics Division.

Following the close of World War II, Charles attended Harvard College as a physics major. He also continued his interest in music, singing in the Memorial Church choir. From an organist's point of view, it was an incredibly fertile time to be at Harvard and in Boston. G. Donald Harrison was in his zenith and E. Power Biggs was gaining a wide reputation as a concert organist and recording artist. Harrison had built the small "baroque" experimental organ at the Busch-Reisinger Museum on which Biggs played a weekly Sunday morning broadcast. Melville Smith, champion of contemporary composers and scholar on early French music was at neighboring Longy School, and he also became friend and champion of the vast number of pre-20th century organs extant in Boston. Even as a physics major, none of this musical activity was lost on Charles. After graduating from Harvard in 1949, he worked on cosmic ray research at the Brookhaven National Laboratory for a short time.

Then, in 1950, he travelled to California to do graduate work in physics at Stanford University. It was at Stanford that the moral questions about the nuclear enterprise and the whole field of nuclear physics came to a head for him. He made the decision to change the course of his life, to devote himself to music. At Stanford he studied organ with Herbert Nanney, and he came to know the Bach scholar and musicologist, Putnam Aldrich. He also got to know the keeper of the university organs, John Swinford, organ builder and former Aeolian-Skinner installer of Redwood City. John Swinford's extraordinary ear and skill as a voicer was shared openly with his new student and employee, Charles Fisk, and Swinford's propensity to spend endless hours "tinkering" (as he himself described it) with pipes to get the very best sound from them total-

ly rubbed off on Charlie. So did Swinford's habit of saving every stitch of older organs for future use somewhere—his shop was loaded with old organ parts and pipes waiting for a time and place to be used, just as Charles's shop was to become later. "Good old things" just weren't to be thrown away until it was sure they were of no use whatsoever. And it was at this time that Swinford was commissioned to build an organ for Trinity Episcopal Church in Menlo Park where Charlie's friend, Robert Keine, had already founded an extraordinary parish choral program in a new church. Charles was assigned to build most of the organ from pipes and chests of an older tracker organ, and he was able to see the workings of slider chests and tone channels for the first time and to assist John Swinford in the voicing. In spite of the fact that it was a Swinford organ, this was undoubtedly Charlie's Opus #1. And up in the garage behind the "Knoll," Stanford's Music Department, John Swinford had installed a small, older tracker organ, caseless, but still mechanically sound for practice purposes. This instrument became the "great experiment," even to the point at one time of being tuned in mean-tone temperament. These experiences with John Swinford, Bob Keine, Herbert Nanney, Putnam Aldrich and numerous others were rich and formative for Charles. He soaked it all up, forming a life-long bond with his mentor Swinford and, finally, at John's urging, deciding to do an apprenticeship with Walter Holtkamp in Cleveland. With Holtkamp he learned shop craft and organization, design, and organ building theory from a leader of the organ reform movement. And here a contact with historical building was furthered, for Walter Holtkamp was well-read and knowledgeable on the subject. Holtkamp's

extensive knowledge and experience with acoustics was also not lost on the apprentice. Charles returned to New England (and his beloved sea) in 1955, determined to build mechanical action instruments. He became partner and co-founder of the Andover Organ Company in Methuen, MA, and then full owner of the company in 1958. In 1960 he severed his relationship with Andover

The C. B. Fisk opus list effectively tells the story of Charles's work, and the instruments are living testimony to his creativeness and unique qualities. An adequate assessment of that work must await a larger article or book at a later time. But the perception of Charlie's instruments as "living things" befits most meaningfully his own personality. Charlie constantly perceived inanimate objects as living, animate things. He



Charles Fisk at the shop, Gloucester, MA, 1977.

and formed his own company, C. B. Fisk, Inc., in an old recycled factory in Gloucester. For many years, the old shop in Gloucester was identified by a sign outside the door which said "Estey Organs"—a sign which had been affectionately salvaged when the Brattleboro firm closed down. In Gloucester, Charles devoted himself solely to building high-quality tracker instruments, and the company's work under his direction is now well-established history. The first modern American-made 3-manual and pedal tracker instrument went to historic King's Chapel in Boston in 1964. In 1967 he completed the large 4-manual and pedal instrument for Memorial Church at Harvard, thus bringing his work back to his beloved first *alma mater*. In 1970 the 3-manual and pedal instrument inspired by Silbermann's work at Marmoutier was installed in Old West Church, utilizing casework from an early Appleton organ since Appleton's 18th-century shop was located almost across the street from Old West. All three instruments comprised landmarks in the contemporary world of organ building. Expanding business and fear of fire led to the construction of a new shop in Gloucester, where the firm is still located. Charles's fame grew to international importance as the large 4-manual organ was installed in House of Hope Presbyterian Church in St. Paul, MN, in 1979, and even further as the historical recreation of an early baroque organ tuned in mean-tone temperament was installed in Houghton Chapel of Wellesley College in 1980-81. The cycle of connections to Charlie's roots was almost complete when he died: a 4-manual organ was being installed in Stanford's Memorial Church, and this instrument, when finished in 1984, will be his last personal testament along with eleven other organs still on the drawing boards. There is no doubt that Charlie would have loved to go tinker with the pipes at his beloved second *alma mater*, but that was not to be so.

hardly ever spoke of wood, metal, structures, organs, indeed even music in analytical or technical terms, but he rather referred to "what they wanted to do" or "how they wanted to be," as if they had animate, living, breathing, rhythmic personalities of their own. Charles's search was for the character and essence of these "personalities," for he was convinced that herein lay the expressive qualities of things. As he quietly and gently respected and cared for the expressive personalities of human beings, so he cared for and respected wood, metal, nature (especially the sea), music, literature (especially poetry) and ideas. The result of his search was an extraordinary grasp of the expressive qualities of all life on this earth.

How often Charlie would grin and say, "I basically don't know what I am doing!" Some would view this as weakness. Charlie viewed this uncertainty as his *only* certainty. Those who knew him well will testify to the extraordinary strength of his admission, for it was a confession of receptivity to questions rather than answers. He searched for questions that would unlock expressive qualities. This willingness to deal with questions rather than *a priori* answers involved taking great risks, putting himself in the hands of uncertainty. Charlie took lots of risks. He was not afraid of failure nor the admission of it, and he was wise and patient enough to risk failure to reach ever better expressive qualities. His work is studded with bold experiments of the kind that weaker persons have avoided (but from which they have since profited). Some things were indeed failures, rarely bad ones, thanks to his immense skill and craft. But none will dispute that others led to stunning results, to good things.

This respect for good things—things that live expressively—embodied Charles's attitude and philosophy. He held that good things teach people, and he considered himself a learner rather than a teacher. And so this "non-teacher" affected so many people by his atti-

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tude: his shop co-workers and apprentices (some of whom own their own firms now, such as John Brombaugh, Fritz Noack, Helmut Wolff, and A. David Moore), organists who played his instruments, organ scholars throughout the world, architects and acoustical consultants, clergy, and finally countless church parishioners.

Some things stand out in Charles's work. Foremost was his dedication to mechanical action as the most responsive (and therefore the most expressive) way to accommodate fingers and feet in playing an organ. Another was his search for a "living," flexible, breathing winding system, wonderfully articulated in his article "The Organ's Breath of Life" published in this journal in 1969. Another was his study and emulation of historical European organs. He heard wonderfully expressive sounds on early recordings by Biggs and Melville Smith, and later travelled to study these and other instruments. The marks of this study are evident in virtually all his instruments. And one cannot forget his high regard for early New England organs in the same way. But, perhaps no other characteristic marked his work more than the search for a vocal, singing sound. His skill as a voicer was motivated at center by his love for the human voice. Charlie always sang—pri-

vately, in choirs, with his shop co-workers, and in congregations. The human voice was his ultimate model, and his voicing tells of it. He had enormous skill as a voicer, and he lavished time on it. Perhaps this was because Charles was first and foremost a musician. He could play (although he would frequently deny it); he knew the concert literature for organ and also for voices and other instruments very well; he loved a wide range of music; he was thoroughly familiar with music history; and he possessed a wonderfully rich musical imagination. As with all things, he searched music for "what it was about," to grasp its most salient expressive qualities. His search was a completely compulsive driving force in his work. And Charlie was deeply moved by music, and he sought to make music as moving an experience as possible for others.

And so Charlie's company, his workshop, was formed by these unique qualities. Rather than a set of answers upon which a product is based, C. B. Fisk, Inc. always operated in a manner to "find the right questions" first. Searching for the right questions set a manner of going about things that left conclusions open to immense uncertainty. Charlie's way of evidencing this uncertainty was to build a model, a procedure

followed on every major organ. Lavishing attention on the model—its visual, architectural and spatial elements—was a sign of uncertainty, but this was precisely the best reason for doing it. It invariably affected the final result by getting most of the questions on board before the instrument was built. This attitude has given the C. B. Fisk firm its unique corporate personality. And Charlie's personal strength became the model by which the members of the firm have developed their own skills. Thus, Charles developed in others strong attitudes, definite skills, and encouraged independence of work and thought in his firm. Although he dominated the firm, he taught independence, and this will stand the firm well in his absence.

Thus Charlie Fisk—that wonderfully gentle, kind, soft-spoken, gracious, determined friend and loyal colleague—has left his mark vividly and strongly on all of us. We glory in his life and in what he left for us to enjoy; we wish for his gentle and still voice in our own search, and we crave still his extraordinary musical quality and imagination. Well Charlie, you may not have known what you were doing, but we are left with the fabulous results of your tinkering mind and hands! We don't know for sure what we are doing either, but we do know that you have inspired us in searching for our own expressive ways, and that your life and work did help and will continue to enrich us immeasurably in our pilgrimage. That's what you were doing!

Mr. Fisk leaves his son, Josiah of Boston, and daughter, Miranda of Putney, VT, who are children of his first marriage to Ann Warren Lindenmuth; and his wife, Virginia Lee (Crist) Fisk of Gloucester; a sister, Josephine Singer of Boston; two stepdaughters, a stepson, three nieces, and a nephew.

Funeral service was held at St. John's Episcopal Church, Gloucester, MA, on December 20, 1983. A memorial service was held at Harvard University's Memorial Church on January 21. The service was conducted by the Rev. Peter Gomes, Minister in the Memorial Church, and music was provided by John Ferris, University Organist and Choirmaster; Nancy Granert, Assistant Organist and Choirmaster, and the University Choir; and guest organists, Yuko Hayashi and Frank Taylor, both of the New England Conservatory of Music faculty. Barbara Owen read selections of poetry beloved by Charles Fisk; Robert Cornell of the Fisk firm and the Rev. Calvin Didier, Minister of the House of Hope Presbyterian Church, St. Paul, MN, gave remarks in the form of eulogy. The exceedingly beautiful choral music at the service included works by Maurice Greene, Johannes Brahms, Heinrich Schuetz, and poignantly ended with a setting of the *Nunc Dimittis* written by Charles Fisk when he was a student at Stanford and associated with Trinity Church, Menlo Park—the Anglican chant-style tune named by Mr. Fisk *Menlo Park*.

Other memorial programs on the same weekend as the memorial service were the following:

A program played by Yuko Hayashi and Paulus Tegels with a string orchestra that included concertos for organ and strings by Haydn, Brxi and Handel, and organ works by Muffat and de Grigny at Old West Church, Boston, January 21.

At King's Chapel on Sunday, January 22, in the morning service, the first performance of *A Proclamation*, a solo work for organ in memory of Charles Fisk written by Daniel Pinkham and played by Leonard Raver.

A recital of solo organ music by Buxtehude, Sweelinck, van Noordt, Speuy, and Tunder played by Harald Vogel at Houghton Memorial Chapel, Wellesley College, January 22.

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- 1969 59 N.C. School of the Arts, Winston-Salem, NC, II/P, 7v.
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- 1972 61 First United Baptist, Lowell, MA (rebuild of 1854 Hook)
- 1973 62 Ascension Memorial Episcopal, Ipswich, MA, II/P, 22v.
- 1973 64 University of Minnesota, Minneapolis, MN, I, 4v.
- 1973 65 Parish of the Epiphany, Winchester, MA, II/P, 14v.
- 1974 66 Yale School of Music, New Haven, CT, I, 5½v.
- 1974 66a New England Conservatory, Boston, MA, I, 5½v.
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- 1975 69 St. Michael's Episcopal, Marblehead, MA, II/P, 21v.
- 1976 70 First Presbyterian, Cazenovia, NY, II/P, 26v.
- 1977 71 First Congregational, Westfield, MA, II/P, 16v.
- 1981 72 Wellesley College, Wellesley, MA, III/P, 25v.
- 1977 74 St. Andrew & St. Peter Episcopal, Providence, RI, I/P, 9v.
- 1977 75 N.C. School of the Arts, Winston-Salem, NC, III/P, 30v.
- 1978 76 Duke University, Durham, NC, II/P, 11v.
- 1978 76a Westminster Choir College, Princeton, NJ, II/P, 11v.
- 1978 77 Duke University, Durham, NC, II/P, 7v.
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- 1981 81 Congregational Church, Storrs, CT, III/P, 28v.
- 1982 82 Christ United Methodist, Greensboro, NC, III/P, 35v.
- 1983 83 Downtown United Presbyterian, Rochester, NY, III/P, 30v.
- 1984 84 Mt. Holyoke College, S. Hadley, MA, II/P, 23v.
- 1984 85 Stanford University, Palo Alto, CA, IV/P, 45v.

v. = voices

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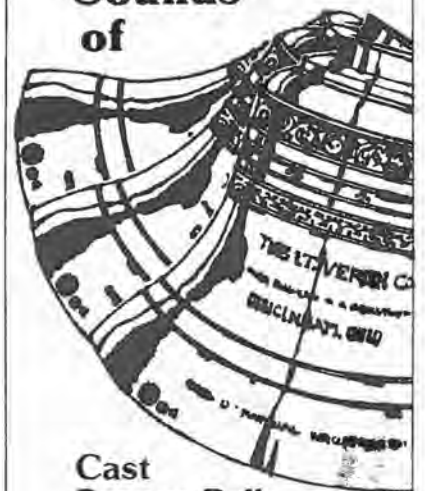
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Food References in the Short Chorales of Clavierübung III

Gale Kramer

So much has been written on symbolism in the organ works of J.S. Bach that I hesitate to add a few more crusts of wisdom to an overflowing table. I am, however, driven by a distaste for the disproportionate emphasis on purely numerical symbolism in current scholarship, and hold to the unshakable conviction that no research into the works of Bach, no matter how seemingly unfruitful, should be withheld from the consumer.

No blinding originality will illuminate the thesis I am about to unfold. I have only appropriated the best arguments and persuasions from the writings of other scholars and focused them perseveringly on an exceptionally fine matter. The only reward I shall take is the satisfaction of showing how the leaven of scholarship can raise the most trivial facts to undreamed-of stature.

The tendency of others to see food in Bach's works is at least as old as Robert Schumann, who considered the Well-Tempered Clavier to be the student's daily bread. Moreover, we should not overlook Schumann's herbal, if not strictly edible, interpretation of the chorale-prelude *Schmücke dich, o liebe Seele*.¹

But even more compelling than the tastes of his admirers is Bach's own well-documented love of food. A line of text from the Coffee Cantata, that appeared recently on a cocktail napkin, will serve as an example of what I have designated a primary food reference (PFR).

"Ah, how sweet coffee tastes - lovelier than a thousand kisses, sweeter far than muscatel wine!"²

One will have no trouble locating PFR's, particularly in the cantatas and chorales.

Slightly more recondite, but still accessible to the average scholar is the secondary food reference (SFR), which comprises those cases where a text is not actually present, but is clearly implied. The classic SFR, and one which portends significantly for this essay, is the folksong "Kraut und Ruben," which appears in the alto voice of the quodlibet that ends the Goldberg Variations. The text, naturally, does not appear in the variation, but was well known to Bach's audience.

"Kraut und Ruben haben mich vertrieben.
Hält mein Mutter Fleisch gekocht so wär ich länger geblieben."
"Cabbages and turnips drove me away.
If my mother had cooked meat, I would have stayed longer."³

Since a composer of Bach's ability could have set whatever text he pleased in a quodlibet, we are forced to assume that this petty, almost humorous, tirade against mother and vegetables may well express a profound conflict between Bach's healthy vegetarian aspirations and a dark, imperious lusting after flesh. A proper interpretation of Bach's works must address this tension beneath an otherwise unyielding and monolithic persona.

From the secondary food reference to the next class is a large leap backward into the arcane conjurism of which Bach was so fond. The tertiary food reference (TFR) consists of words encoded into the music by the use of various pitches to represent letters of the alphabet. In theory, this practice can be as simple as the substitution in English of the pitches:



for the word C-A-B-B-A-G-E.⁴ In actual practice, however, this theory is much more subtly engaged, especially in the late works of Bach. Of course, the overriding question in deciphering the Bach code is how to assign the letters after G. The issue is further exacerbated by the habitual use in German of the letter H to represent B-natural. One must obviously decide whether to include H as a pitch, to eschew it altogether, or to allow it somehow to stand for the same pitch as B, which is the option I have retained.

(I should note) parenthetically (that the practice of encoding words with pitches did not originate with Bach. The famous example of the *soggetto cavato* [carved subject] in Josquin's Mass *Hercules dux Ferrariae*⁵ was very likely originally carved in a zucchini squash or possibly an aubergine pinched from the ducal garden at Ferrara by Josquin himself, who, though a country boy from the Netherlands [des Prés], was indecently charmed by the "exceedingly strange and wonderful Italian fruits.")⁶

The Encoding of Tertiary Food References

In approaching the small chorale-preludes of Clavierübung III, I have derived the following chart to indicate the way Bach encoded food words into the musical texture:

CHART NO. 1
FOOD CODE FOR C-U III

A	B	C	D	E	F	G
#	H	I	J	K	L	M
N	O	P	Q	R	S	T
U	V	W	X	Y	Z	#

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The pitches at the top of each column will stand for any letter in that column; thus, the word *manual* would be encoded GAAAAF. Aside from the felicitous solution of the B/H problem, this code has the additional virtue of possessing both binary and retrograde symmetry. These, and similar properties, have been only too thoroughly described elsewhere in the literature. I shall only digress momentarily to say that a fourth, and much smaller, class of food references (QFR) would have to include those foods implicit in the musical form itself (Satie's pears excepted⁷), such as the symbol of a crab in a retrograde canon, and certainly Bach's clever double puns in the French Suites on *courante*, a small Italian raisin, and the sweet Spanish grape, the *sarabanda*.⁸

Now, anyone can set texts about food to music, and anyone can carve up a theme out of someone else's name, but it was left to the great J.S. Bach to wed the significance of the external text to a single internal food symbol. Anyone who has read Schweitzer's comments on the Little Organ Book knows how Bach practiced for years using small motifs, such as joy, faith, majestic rhythm, and beatific peace, to represent the spiritual character of a piece. The small settings of Clavierübung III, as I shall presently explain, illustrate the apotheosis of this technique, there being in each setting a single, unmistakable symbol for the food suggested by the text of each catechism chorale. I would not be too bold to speculate that the answer to the perennial question of why Bach wrote a larger and smaller setting for these chorales lies not in some calculated ploy to reach an unpedalled audience, but rather in Bach's devout belief in the dual nature of our existence. Clearly the larger chorales represent the spiritual side of mankind, and the smaller chorales represent our animal side.

Plotting the Archetypal Food Motifs

Bach's fondness for the four-letter word is a matter of record. After all, there were four letters in his last name. Not surprisingly, then, he employs four-letter words almost exclusively to illumine the essential foods in the chorales. His predilection for them was such that he used the Latin equivalents for *egg* and *water* to avoid a longer or shorter German word. On the other hand, he was not so rigid as to reject an infrequent word of three or five letters if it suited his purpose.

The following chart identifies the food motif in each chorale-prelude in German or Latin, and in English. In the far right column the food motif has been transcribed into code using the Food Code Chart for Clavierübung III just mentioned. After a brief explanation of Bach's general use of the code, and some remarks on the significance of the order of the chorales, I shall examine the chorales one by one.

CHART NO. 2

TERTIARY FOOD REFERENCES DESCRIBED AND TRANSCRIBED				
CHORALE	IN C-U III	GERMAN/ LATIN	ENGLISH	CODE
KYRIE, GOTT VATER		ovum	egg	BBAG
CHRISTE, ALLER WEIT TROST		Krem	cream	EEEG
KYRIE, GOTT HEILIGER GEIST		Huhn	hen	BABA
ALLEIN GOTT (F Major)		Lamm	lamb	FAGG
ALLEIN GOTT (A Major)		Salz	salt	FAFF (up a 3rd)
DIES SIND DIE H'GEN ZEHN GBT.		gold. Kalb	golden calf	GBFD EAPB
WIR GLAUBEN ALL'		Kuh	cow	EAB
VATER UNSER		panis	bread	AAPAD
CHRIST UNSER HERR		aqua	water	ADAA
JESUS CHRISTUS, UNSER HLD.		Blut Wein	blood wine	BFAG CECA
AUS TIEFER NOT		Fisch	fish	FCFCE

Bach appears to have scrambled the code letters of a selected food motif, and from the resulting jumble, to have molded only three letters into the opening phrase of the chorale, discarding all the rest. (True, an occasional case for four significant letters occurs, but Bach seems to have contrived deliberately to use only three letters, regardless of the length of the original word.) In about half of the cases, the encoded words are expressed in the first note of each entering voice, and in the remaining examples they are boldly stated in the first notes of one voice. Now, I have had to explain this procedure as if it were deliberate and conscious, but in a genius of Bach's temperament, the entire process may have occurred subconsciously, perhaps at a gut level.

His grand design almost leaps from the plate, as it were. The chorales divide themselves neatly into three sections. At the top of the chart, birds and air signs dominate, while way at the bottom of the chart, water and sea symbols reign. In between, neither fish nor fowl, we find beasts of the earth and earth signs themselves predominate.

The symbol for the Creator is, of course, the egg, sign of creation, of beginning, and to the student of numerology, of nothing. Bach uses the Latin form *ovum*, but we should not overlook the palindromic recurrence of the German word for egg, *Ei*, in the Greek invocation, *Kyrie Eleison*.

Kyrie, Gott Vater in Ewigkeit.



The significance of *Krem* for the *Christe* may stem as much from Bach's preference for a four-letter word (instead of *Milch*) as from the alliterative resemblance of the two words.

Christe, aller Welt Trost.



On a subconscious level, Bach probably equated the chicken with the dove as a sign of the Spirit. With no intent to offend the theologians, I would hazard a guess from the present evidence, and from the internal evidence of the St. Anne fugue (which is, after all, another trinitarian statement in *Clavierübung III*), that Bach believed that the Spirit proceeded from the Father, but not necessarily from the Son.⁹ At any rate, for him there is no question but that the egg came before the chicken.

Kyrie, Gott heiliger Geist.



The symbol of the lamb for *Allein Gott in der Höh' sei Ehr'* is not at all far-fetched when one recalls the extensive use of this chorale in the shepherd cantatas, No. 112—*The Lord Is My Faithful Shepherd*, and No. 102—*Hear, O Shepherd of Israel*.

Allein Gott in der Höh' sei Ehr'.



I was tempted not to include the second setting of *Allein Gott in der Höh' sei Ehr'*, since the reference to salt in the hymn text is so obscure, but I felt obliged to point out the only time Bach used double coding by transposing the coded letters to another key. Typically, in this hymn to the Trinity, he raised them a third. Schweitzer would have named the outpouring of gentle staccato notes that always identify the theme of this tender fughetta as the "sprinkle of salt" motif.

Fughetta super: Allein Gott in der Höh' sei Ehr'.



One day I was pondering the correct interpretation of the strange gigue setting of *Diess sind die heiligen zehn Gebot'*, when one of my students casually explained that when Moses returned from Mt. Sinai with the Ten Commandments, the children of Israel promptly molded a golden calf and danced around it.¹⁰ Bach's playful humor leads him to display GOLD in the first measures, but the calf symbol is reserved for the proverbial twenty-first measure,

Fughetta super: Diess sind die heil'gen zehn Gebot'.



which is always an extremely likely hiding place in any late Bach work.¹¹

The placid cow with feet planted firmly to the soil represents the rock-like Creed. Its centrality to the faith is suggested by the relationship of the cow symbol to the preceding symbol, the calf, and to the earlier sign, the cream.

Fughetta super: Wir glauben all' an einen Gott.



The reference to daily bread in the *Vater unser* needs no further comment. It might be fruitful to point out here that bread, wine, water, and salt are the only non-animal elements in this dietary catechism. It should be said in Bach's defense, that, although this diet is extremely deficient in vegetables and grains, the reason flows probably not as much from Bach's acknowledged 'Kraut und Ruben' complex (see footnote 3) as from a very real cultural bias.¹² Ponder for a moment how frequently the German people name their towns and provinces after meats, such as Hamburger, Frankfurter, Wiener, Thüringer, Braunschweiger, Westphalie, etc.,¹³ whereas the French love to call their cities and provinces by the names of cheeses, wines, and tasty sauces, such as Limbourger, Camembert, Bordeaux, Cognac, Champagne, Burgundy, Bearnaise, Mayonnaise, Lyonnaise, Nicoise, etc. It is simply a matter of differing national emphasis.¹⁴

Vater unser im Himmelreich.



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No great imagination is required to find the suggestion of water in the baptism chorale.

Christ unser Herr zum Jordan kam.



One looks in vain for the wine symbol in the communion chorale until one remembers the duality of the wine-blood symbol in Christian theology. Here Bach blends with artless simplicity the first half of each word to produce the code word BFCE. The duality of human nature, expressed at a higher level by the paired settings of the chorales, *manualiter* and *pedaliter*, finds expression again in this, the most spiritual of the corporeal chorales. Perhaps this is the reason it was once placed at the end of the cycle, where, Schweitzer points out, it was actually misplaced, according to orthodox theology.¹⁵

Fuga super: Jesus Christus unser Heiland.



Next after the River Jordan, which proved to be wholly water, the most logical place to find fish is in the depths, which is exactly where Bach places them. On penitential days, when abstention from meat is urged, fish has been the food of choice for centuries. With panache worthy of the finale of the Canonic Variations, Bach unleashes all the code letters in the first three notes of all four voices:

Aus tiefer Noth schrei' ich zu dir.



I doubt that it will be possible to digest all of this material at one sitting, but I can only urge that one return to it over and over again. Most of what I have said is so obviously and immediately applicable to performance that I feel constrained to urge the performer not to apply these truths hastily and dogmatically, but rather, reflectively and even with a grain of salt. I shall state categorically, however, that no one should attempt these pieces on a full stomach. And finally, no amount of learning or experience in this matter can replace the ultimate arbiter, innate good taste.

NOTES

1. Albert Schweitzer, *J.S. Bach*, trans. by Ernest Newman (2 vols.; London: A & C Black Ltd., 1923), v. I, p. 245. "Round the cantus firmus hung golden garlands of leaves."
2. J.S. Bach, *Schweigt stille, plaudert nicht* (Coffee Cantata), trans. by Cost Plus Discount Store: San Francisco, 1980.
3. Schweitzer, *op. cit.*, v. I, p. 324. The Goldberg Variations comprise the last part of the Clavierübung.
4. cf. John W. Schaum, *Notespeller*.
5. Donald Jay Grout, *A History of Western Music*, (New York: W.W. Norton & Co., 1960), p. 175.
6. H(ans) J(osef) Heinz, *Il Pomodoro in the Cinquecento: Aphrodisiac or Absinthe?* (Selected Recipes from the Kitchen of Catherine de Medici), (Pittsburgh: Variety House, 1957), pp. 104-147.
7. Erik Satie (1866-1925), *Three Pieces in the Form of a Pear*.
8. Some would include the *allemande* as a nut reference, which has perfect merit as far as it goes, but a careful scrutiny of the suites will reveal that Bach's treatment of the nut form is distinctly inferior to his handling of the more supple grape forms.
9. The matter is beside the point of this article and, to be sure, is much more suitably demonstrated at the keyboard.

10. Exodus:32. Moses was so infuriated that he smashed the tablets to bits and was obliged to go back up on Mt. Sinai for a second copy.
11. In the Orgelbüchlein years one finds hidden references in almost every measure; indeed, one wonders whether Bach himself remembered where everything was. By the Leipzig years, the so-called mature master-period, in an apparent effort to offset advancing senility, Bach was inclined to use the twenty-first measure exclusively as a hiding place, since March 21st was his birthday. This is the same practice seen today in the use of one's birthdate to remember a secret identification number at 24-hour banking stations.
12. Fr. Pomme de Terre, *The Roots of the Potato in Protestant Saxony: A Radical Approach* (limited edition published simultaneously in Brussels and Lima: 1868; also published cereally in *Reader's Digest*: 1971).
13. Martin Luther, to be sure, in a celebrated case once actually resisted a Diet of Worms, but the fact that he caused such a scandal (he was eventually rebuked by the Pope) is proof that his behavior was the exception, not the rule.
14. The standard criticism leveled by the German school at the French school has always been, too much sauce and not enough meat.
15. Schweitzer, *op. cit.*, v. I, p. 290.

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Carillon News

By Margo Halsted



A new bell of the Leuven Carillon. William Gorham Rice, an author, was one of the most influential figures in the history of the carillon in America.

Leuven Carillon Dedicated

Friday, October 7, was a day of celebration for the Catholic University of Leuven (Louvain), Belgium, in particular and for the carillon art in general. The university, located just east of Brussels, rededicated the newly restored carillon in the tower of its stately library in memory of the engineers of the U.S.A. who died in all wars. Originally dedicated in 1928 by various American engineering societies and individuals, the carillon had fallen into disrepair and was virtually forgotten until four years ago. With the University's permission and the Belgian American Educational Foundation's cooperation, the Leuven Carillon Committee was organized to solicit funds to have the carillon restored.

The dedication ceremony was held at 3:00 p.m. in the library's splendid main reading room. In his address, University President Pieter De Somer called the event a "Flemish-American Happening," and Margo Halsted gave a short history of Belgian-American carillon relations. The historical character of the event was enhanced by the official signing of the North European Standard for Carillon Keyboards which had been agreed upon last April. After explaining that the Leuven keyboard was the first to be built to this new standard, Todd Fair, Chairman of the World Carillon Federation Keyboard Subcommittee, summoned Belgian Guild Vice-President Frans Vos and Dutch Guild Vice-President Bernard Winsemius, who set their signatures on the document.

American Ambassador Charles H. Price II read the following message from President Ronald Reagan after explaining that the message had been especially written to be read in the presence of their majesties King Boudewijn and Queen Fabiola, who could not be present because of the death of King Leopold III.

It is both an honor and a pleasure to be able to convey to their majesties and those of you gathered here today in Leuven my congratulations on the resounding success of the carillon restoration project.

I can think of no more fitting tribute to the historically close and staunch relationships between our two peoples than this towering monument. It symbolizes not only the durability of Belgo-American ties, but

the supreme sacrifice paid for the preservation of those ties in a free world.

May its bells ring out in peace for decades to come.

At the conclusion of the ceremony, the several hundred guests were ushered to chairs in the square in front of the library where they not only heard but watched, via large television monitors, carillonneurs Jo Haazen, Janet Tebbel and Renaat Vansteenwegen present the re-inaugural recital. Tebbel is an American graduate of the Belgian Carillon School, a former Belgian American Educational Foundation Fellow, and the carillonneur of First Methodist Church, Germantown, PA. After the recital, the guests returned to the library for a champagne reception. In the evening, Janet Tebbel and Geert D'hollander, City Carillonneur of Sint-Niklaas, presented recitals of carillon music by Belgian and American composers. On October 8, another 15 carillonneurs from Belgium and the United States played additional dedicatory recitals.

The 1928 Gillett and Johnston carillon of 48 bells has been rebuilt into a Gillett and Johnston/Eijsbouts carillon of 63 bells.

Leuven Carillon Book

The *Leuven Carillon Book*, published to celebrate the rededication of the carillon at the University of Leuven, Belgium, is now available. To be found in the collection are 15 compositions by Belgian and American composers, including a new duet, "Emanations," by Gary White; newly commissioned works by three leading composers in Belgium; a previously unpublished work by Staf Nees; and pieces by these Americans: Arthur Bigelow, Theophil Rusterholz, W. Lawrence Curry, Emma Lou Diemer, James B. Angell, and Henry Wesson.

The book costs \$15 plus \$2 postage and handling in the USA or Canada, and may be ordered from the publisher: Margo Halsted, Music Department, University of California, Riverside, CA 92521

The editor of this column welcomes carillon news from all over the world.

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JAMES WELCH • St. Francis of Assisi Church • San Francisco
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This historic church is in the colorful North Beach/Telegraph Hill district near Chinatown. A light supper will be served after the recital at a nominal charge and in time for attendance at the Grace Cathedral evening concert.

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the Convention Headquarters Hotel and a shuttle bus will be provided between 9 a.m. and 1 p.m. on Wednesday, June 27th and Friday, June 29th.

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Several of our instruments will be available for inspection. Please call the factory or see the registration packet and daily Convention newsletter for details.

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Appointments



Martin Neary, Organist and Master of the Choir of Winchester Cathedral, England, has been appointed Artist-in-Residence at the University of California at Davis for the fall semester, 1984. Mr. Neary will give masterclasses, teach privately and give public lectures in addition to recitals in the area. During his time in the U.S., Neary will also be available for organ recitals and choral workshops under the auspices of Murtagh/McFarlane Artists.

Heidi V. Baker has been appointed a Fellow in Church Music at Washington Cathedral from January through May, 1984. Miss Baker, a native of Chicago, IL, where she studied piano and organ with Mark S. Hallett, received the

B.Mus. from Indiana University in 1982, studying with Robert Rayfield. She is currently a student of Douglas Major, associate organist-choirmaster of the Cathedral.

Christa Rakich has been appointed organist and choir director at St. Thomas Aquinas Church, Storrs, CT, where a Steere and Turner organ from 1868 was recently installed. She continues to teach at the University of Connecticut, Storrs, and at New England Conservatory, Boston. Rakich holds degrees from Oberlin and New England Conservatories, and studied as a Fulbright Scholar under Anton Heiller. She was a prize-winner in the Bruges 1976 competition, and has recorded Bach's *Clavierübung III* for Titanic Records.



Dudley Oakes has been appointed organist-choirmaster for St. James Episcopal Church, Grosse Ile, MI. He is a 1979 graduate of the University of Richmond, and received the M.Mus. from the University of Michigan as a student of Marilyn Mason. He is currently completing the requirements for the D.M.A., studying with Robert Glasgow.



Kurt Lueders



Thomas Murray

Romantic Symposium

The Second International Romantic Organ Music Symposium will take place August 12-17 in Milwaukee, WI. Sponsored by the Milwaukee Chapter of the AGO, in cooperation with Marquette University, the event will consist of a detailed investigation of the conservative circle of composers within the French Romantic Organ School: Lemmens, Widor, Guilmant, Loret, Niedermeyer, Saint-Saëns, and Gigout. The Symposium will also provide information on the instruments which the composers had at their disposal, performance practices, and the way in which the organ and its literature fit into the musical life of that era in France.

In the course of the week, many of the significant organ works of this group of composers will be heard in recital. Lectures, master classes and lecture-recitals will also be offered, in addition to a choral reading session and concerts for voice, piano-harmonium duet, piano duet and strings. The final event will be a choral and organ concert featuring the Wisconsin Conservatory Chamber Singers conducted by Marg-

aret Hawkins, with organists Lee Erikson and John Weissrock.

The faculty includes such notables as: William Aylesworth, J.L. Coignet, Karin Edwards, Mark Edwards, Jesse Eschbach III, Robert Glasgow, Marlys Greinke, Calvin Hampton, Will Headlee, Brian Jones, Lowell Lacey, Wayne Leupold, Kurt Lueders, Thomas Murray, John Near, and Jeffry Peterson. A limited number of registrants will have the opportunity to study privately with any member of the faculty.

Ten organs will be used including a number of period instruments by Schuelke, Kimball and Kilgen, some of which are located in elegant period rooms. James Burmeister is general chairman, and Wayne Leupold is the founder and program chairman. The Symposium will immediately precede the National Convention of the OHS, August 20-23, in Chicago, IL.

College credit is available from Marquette University. For further information contact: Mrs. Earl Wagner, 5235 South 44th Street, Milwaukee, WI 53220; phone (414) 421-0091.



Robert Glasgow



Margaret Hawkins



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New Organs



Gene R. Bedient Co., installed its Opus 14 organ for Trinity Lutheran Church, Papillion, NE. The design was intended to produce a small organ with a great deal of fundamental sound and a well-developed principal chorus to support hymn singing in this small, but acoustically alive church. A special device allows the organist to select the dividing point on the keyboard for the Bass-Treble stops.

MANUAL	
8'	Rohrflöte
4'	Praestant
2'	Octave
II	Sesquialtera (from middle C)
III-V	Mixture
PEDAL	
16'	Subbass
	Manual to Pedal
	Tremulant



Brian M. Fowler Pipe Organs, Lansing, MI, has installed a new 19-rank organ in St. John's Episcopal Church, Westland, MI. The organ is the result of several years' planning by the congregation, including a complete redesign of the building's former "English chancel." The action is electro-mechanical. White painted poplar was used for the majority of the colonial style case and

grill work, with Honduras Mahogany pipe shades and trim. Firm partner Richard Swanson directed the tonal finishing in conjunction with Brian Fowler.* The dedication recital was played by Anthony Gains, doctoral candidate at the University of Michigan and former organist of St. John's.

*Member, American Institute of Organbuilders



W. Zimmer & Sons, Charlotte, NC, recently installed its Op. 313 in St. John Ev. Lutheran Church, Northbrook, IL. The church has been served by a number of instruments over its 100-year history: in 1905 the Hinners Organ Co. of Pekin, IL, installed a six-rank tracker; after it was destroyed by fire in 1915 a reed organ was used; in 1922, a nine-rank Tellers-Kent organ was installed and served until the early 1960s at which time an electronic instrument replaced it. The new two-manual, eight-rank organ is located above and behind the altar, along the central axis of the church, and utilizes electric action. The dedication recital was played by Jeff S. Schleff, director of music of the parish. Inauguration recitals continue monthly through June, 1984.

GREAT
8' Principal
8' Gedackt
4' Octave
2' Hohlflöte
III Mixture 1 1/2'

PEDAL
16' Subbass
8' Principal
8' Gedackt
4' Octave

SWELL
8' Gedackt
8' Gemshorn
4' Hohlflöte
2' Principal
1 1/2' Nasat
II Sesquialtera (TC)
Tremolo

COUPLERS
Swell to Great
Swell to Pedal
Great to Pedal

GREAT
8' Principal
8' Rohrflute
4' Octave
4' Rohrflute
2' Nachthorn
1 1/2' Mixture III-IV
8' Krummhorn (prep)
Tremulant

SWELL
8' Holz Gedeckt
8' Viole de Gamba
8' Viole Celeste (TC)
4' Spitzflute
2 1/2' Nazard
2' Principal
1 1/2' Tierce
1 1/2' Quintflute
8' Trompete
4' Octave Trompete
Tremulant

PEDAL
16' Subbass
16' Gedecktbas
8' Octave
8' Gedeckt
4' Choralbass
4' Gedeckt
2 1/2' Rauschquinte III
16' Posaune (1/2-L)
8' Trompete
4' Krummhorn (prep)

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

15 APRIL

Karen Morgan; St Paul's Cathedral, Buffalo, NY 4:30 pm

John Rose; The Alliance Church, Poughkeepsie, NY 3:30 pm

Music of Rose, Stanford, Baumgartner; St Thomas Church, New York, NY 4 pm

Campbell Johnson; St Thomas Church, New York, NY 5:15 pm

Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm

Bach, *St John Passion*; St Bartholomew's, New York, NY 4 pm

Palm Sunday Concert; United Methodist Church, Red Bank, NJ 7 pm

Handel, *Messiah*; Trinity Church, Newport, RI 4 pm

Beethoven, *Christ On The Mount of Olives*; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm

Janette Carrigan; Cathedral of St Philip, Atlanta, GA 5 pm

Haydn, *Seven Last Words*; First Congregational, Columbus, OH 8 pm

16 APRIL

Handel, *Messiah* with orchestra; First Presbyterian, Naples, FL 7:30 pm

17 APRIL

David Bowman; St Mary's Episcopal, Kinston, NC 8 pm

18 APRIL

Plainsong, Music of Excetre, Olyver; St Thomas Church, New York, NY 12:10 pm

Bach, *St Matthew Passion*; Avery Fisher Hall, New York, NY 7:30 pm

Latrobe, *Psalms 51*; Bland St. United Methodist, Bluefield, WV 8 pm

19 APRIL

John Hirten; St Paul's Chapel, New York, NY 12 noon

Tallis, *Ferrabosco*; St Thomas Church, New York, NY 12:10 pm

Burgon, *Durufle*, Vaughan Williams; St Thomas Church, New York, NY 5:30 pm

20 APRIL

Bach, *St John Passion*; North Yonkers Community Church, Hastings-on-Hudson, NY 8 pm

Bach, *St John Passion*; St John the Divine, New York, NY 7:30 pm

Music of Victoria, John IV of Portugal, Lassus; St Thomas Church, New York, NY 5:30 pm

Bach, *St John Passion*; Trinity Cathedral, Cleveland, OH 8 pm

21 APRIL

Music of Hancock, Stanford, Bairstow; St Thomas Church, New York, NY 5:30 pm

22 APRIL

Nancianne Parella; Holy Trinity Lutheran, New York, NY 5 pm

Judith Hancock; St Thomas Church, New York, NY 2:30 pm

Music of Ayleward, Purcell; St Thomas Church, New York, NY 3 pm

23 APRIL

Marjlm Thoenne, harpsichord; Univ of Michigan, Ann Arbor, MI 6:30 pm

24 APRIL

Joan Lippincott; Bethlehem Lutheran, Richmond, Va 8 pm

25 APRIL

Joan Lippincott, masterclass; Bethlehem Lutheran, Richmond, VA 9:30-11:30 am

26 APRIL

Randolph Waller; St Paul's Chapel, New York, NY 12 noon

Todd Wilson; First Presbyterian, Columbus, GA 8 pm

27 APRIL

Harry Wilkinson; Trinity Church, Boston, MA 12:15 pm

Lynne Davis; Trinity College, Hartford, CT 8:15 pm

Robert Parris; Mercer Univ, Macon, GA 8 pm

Marilyn Mason; Metropolitan United Methodist, Detroit, MI 8 pm

28 APRIL

Robert Noehren; Busch-Reisinger Museum, Cambridge, MA

Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

+ Robert Parris; Mercer Univ, Macon, GA 11 am

29 APRIL

Daniel Beckwith; St Bartholomew's, New York, NY 4 pm

Music of Murchie, Howells, Hadley; St Thomas Church, New York, NY 4 pm

Ronald Arnatt; St Thomas Church, New York, NY 5:15 pm

Cj Sambach; Trinity United Methodist, Rahway, NJ 7 pm

Lynne Davis; St Stephen's Episcopal Church, Millburn, NJ 3 pm

Bach Society of Baltimore; Corpus Christi Church, Bolton Hills, MD 4 pm

Haig Mardirosian, with violin; Cathedral of St Thomas More, Arlington VA 7:30 pm

Vernon de Tar; First Presbyterian, Lancaster, PA 7 pm

Marianne Webb; St Matthew's Episcopal, Wheeling, WV 4 pm

Children's Choir Concert; Second Presbyterian, Indianapolis, IN 5 pm

Karel Paukert; Jehovah Lutheran Church, St Paul, MN 4 pm

1 MAY

Music of Murchie, Sowerby; St Thomas Church, New York, NY 5:30 pm

Robert Parris; Mercer Univ, Macon, GA 8 pm

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

2 MAY

Scott Trexler; St Bartholomew's, New York, NY 12:10 pm

Music of Victoria; St Thomas Church, New York, NY 12:10 pm

4 MAY

Fred MacArthur; Trinity Church, Boston, MA 12:15 pm

Gillian Weir; War Memorial Auditorium, Worcester, MA 8 pm

Tony Burke; St Paul's Cathedral, Buffalo, NY 12:30 pm

John Rose; Sacred Heart Church, South Plainfield, NJ 7:30 pm

Robert Parris; Mercer Univ, Macon, GA 8 pm

McNeil Robinson, with orchestra; St Paul's Episcopal, Jacksonville, FL 8 pm

5 MAY

Dayton Bach Society; Victory Theater, Dayton, OH 8 pm

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6 MAY

Marilyn Mason: Perpetual Help Church, Springfield, MA

Robert Baker: Yale Univ, New Haven, CT 8 pm
Regensburg Cathedral Choir; St Bartholomew's, New York, NY 4 pm

Music of Rubbra, Dyson, David Friedell; St Thomas Church, New York, NY 4 pm

Judith Hancock: St Thomas Church, New York, NY 5:15 pm

Huw Lewis: All Saints Cathedral, Albany, NY 3 pm

Wesley Parrott: Trinity Cathedral, Trenton, NJ 3:30 pm

Marek Kudlicki: United Methodist, Red Bank, NJ 4 pm

John Weaver: St Francis Cathedral, Metuchen, NJ 4 pm

Cj Sambach: Westover Baptist, Arlington, VA 4 pm

Handbell Festival; First Presbyterian, Naples, FL 4 pm

Craig J. Cramer: First Congregational Church, Columbus, OH 8 pm

Harvey van Buren: Cathedral of St Philip, Atlanta, GA 5 pm

*Sinfonia Concertante, with organ; St Paul's Episcopal, Milwaukee, WI 8 pm

Choral Concert with brass; St Paul & the Redeemer, Chicago, IL 4 pm

7 MAY

Gillian Weir: The Breck School, Minneapolis, MN 8 pm

8 MAY

Music of William Smith, Byrd, Robert Parsons; St Thomas Church, New York, NY 5:30 pm

John Obetz: Cathedral of St Philip, Atlanta, GA 8:15 pm

Terry Charles: Kirk of Dunedin, Dunedin, FL 8:15 pm (also May 9, 10)

9 MAY

Music of Albright; St Thomas Church, New York, NY 12:10 pm

Johnnye Egnot: St John's Church, Washington, DC 12:10 pm

11 MAY

John Skelton: Trinity Church, Boston, MA 12:15 pm

Lenora McCroskey: Memorial Church, Harvard Univ, Cambridge, MA 8 pm

Henry Lowe: with brass; Christ Church, Cincinnati, OH 8 pm

12 MAY

Britten Festival Concert; Cathedral of the Incarnation, Garden City, NY 8 pm

13 MAY

Ron Anderson: Yale Univ, New Haven, CT 8 pm

Music of Ayleward, Naylor, Boyle; St Thomas Church, New York, NY 4 pm

Richard E. Fritsch: St Thomas Church, New York, NY 5:15 pm

Keith Reas: St Paul's Cathedral, Buffalo, NY 5 pm

Royal Dwight Jennings: Trinity Church, Elmira, NY 4 pm

David C. Stills: Cathedral of St Philip, Atlanta, GA 5 pm

Choral Festival; Zion Lutheran, Ann Arbor, MI 11 am

Robert Shepher: Second Presbyterian, Indianapolis, IN 8 pm

Lee Erickson: St Anthony's Catholic Church, Milwaukee, WI 3 pm

Karel Paukert: Jehovah Lutheran, St Paul, MN 4 pm

14 MAY

Music of Tomkins, Farrant, Weelkes; St Thomas Church, New York, NY 5:30 pm

15 MAY

John Rose: Cathedral of St Joseph, Hartford, CT 8 pm

Music of Radcliffe, Howells, Stanford; St Thomas Church, New York, NY 5:30 pm

16 MAY

Music of Howells; St Thomas Church, New York, NY 12:10 pm

Ben van Oosten: St John's Church, Washington, DC 12:10 pm

20 MAY

John Weaver: with orchestra; Harrisburg Symphony, Harrisburg, PA

Marilyn Mason: Cleveland Museum, Cleveland, OH 8:30 pm

18 MAY

Susan Armstrong: Trinity Church, Boston, MA 12:15 pm

Haydn, *The Creation*; St Bartholomew's, New York, NY 4 pm

Lee Tepley: St Paul's Cathedral, Buffalo, NY 12:30 pm

Karen Reger: harpsichord; Wisconsin Conservatory, Milwaukee, WI 3 pm

Ferris Chorale, with brass; St James' Cathedral, Chicago, IL 8 pm

20 MAY

Cj Sambach: Cathedral of St Patrick, Norwich, CT 4 pm

Telemann, Bach, St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Liszt, Verdi; St John the Divine, New York, NY 4 pm

Music of Byrd, Bach; St Thomas Church, New York, NY 4 pm

John Ayer: St Thomas Church, New York, NY 5:15 pm

Alastair Cassels-Brown: Grace Church, Ulica, NY 5 pm

Michael Corzine: First Presbyterian, Buffalo, NY 4 pm

Britten choral concert; St Paul's Cathedral, Buffalo, NY 7:30 pm

Mendelssohn, *Elijah*; Christ Church, Alexandria, VA 5 pm

Handel Choir of Baltimore; First English Lutheran, Baltimore, MD 7 pm

Reginald Lunt: with piano; First Presbyterian, Lancaster, PA 4 pm

Mendelssohn, *Elijah*; Mulberry St United Methodist, Macon, GA 3 pm

Brian Aranowski: Second Presbyterian, Indianapolis, IN 8 pm

Karen Reger: harpsichord; Immanuel Reformed Church, Milwaukee, WI 2 pm

Elizabeth Smith: St John Ev. Lutheran, Northbrook, IL 4 pm

Bach, *Singet dem Herrn, Cantata 40*; Grace Episcopal, Oak Park, IL 8 pm

David Craighead: House of Hope, St Paul, MN 4 pm

22 MAY

Music of Byrd, Mathias, Howells; St Thomas Church, New York, NY 5:30 pm

Henry Lowe: Christ Church, Cincinnati, OH 12:10 pm

Bach, *Singet dem Herrn, Cantata 40*; Church of the Ascension, Chicago, IL 8 pm

23 MAY

Music of Burgon; St Thomas Church, New York, NY 12:10 pm

Michael Parrish: St John's Church, Washington, DC 12:10 pm

24 MAY

John & Marianne Weaver: duo recital; Grace Episcopal, Charleston, SC

25 MAY

Joseph Polcell: Trinity Church, Boston, MA 12:15 pm

David Fuller: St Paul's Cathedral, Buffalo, NY 12:30 pm

27 MAY

Music of Rose, Wood, Wesley; St Thomas Church, New York, NY 4 pm

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

Poulenc, *Gloria*; St John's Church, Washington, DC 11 am

Samuel Porter: Cathedral of St Philip, Atlanta, GA 5 pm

Music in the New World, His Majesty's Clerkes; Church of the Ascension, Chicago, IL 3 pm

30 MAY

Gerald Frank: St John's Church, Washington, DC 12:10 pm

31 MAY

Music of Byrd; St Thomas Church, New York, NY 5:30 pm

Evensong; Christ Church, Cincinnati, OH 5:15 pm

Antone Godding

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John Obetz; First Presbyterian, Bartlesville, OK 3 pm
Bach, *St Matthew Passion*; St Thomas Aquinas,
Dallas, TX 8:15 pm

20 APRIL
Mozart, *Requiem*; Grace Cathedral, San Francisco, CA 8 pm
Paul J. Siffer; St Thomas Church, Hollywood, CA

21 APRIL
Larry Smith; Bethany College, Lindsborg, KS 10 am, 8 pm

22 APRIL
Easter Choral Concert with orchestra; First-Plymouth Congregational, Lincoln, NE 8 pm

24 APRIL
Gerre Hancock; All Souls Episcopal, Oklahoma City, OK 8:15 pm
John Rose; Community Lutheran, Phoenix, AZ 8 pm

25 APRIL
Texas Boys Choir; St Michael & All Angels, Dallas, TX 8 pm

26 APRIL
Gerre Hancock; First United Methodist, Midland, TX 8 pm

27 APRIL
John Fenstermaker; St Brigid's, San Francisco, CA 8 pm
David Britton; Pomona College, Claremont, CA 8:15 pm
Heinz Wunderlich; First Congregational, Los Angeles, CA 8 pm

29 APRIL
John Weaver; Presbyterian Church of the Cross, Omaha, NE 4 pm
Joseph Galema; St John's Cathedral, Denver, CO 4 pm
Mozart, *Requiem*; Highland Park Presbyterian, Dallas, TX 7 pm

Orpha Ochse; Our Lady of Mercy, Daly City, CA 3:30 pm

30 APRIL
Gillian Weir; Davies Hall, San Francisco, CA 8 pm

4 MAY
Michael Lindner; SMU, Dallas, TX 8:15 pm

6 MAY
Robert Glasgow; Highland Park United Methodist, Dallas, TX 8:15 pm

7 MAY
Robert Glasgow, masterclass; Highland Park Methodist, Dallas, TX 7 pm

11 MAY
Brad Norris, Donald Pearson, with brass; St John's Cathedral, Denver, CO 8 pm

13 MAY
Choral Concert; St John's Cathedral, Denver, CO 4 pm
Spring choral concert; Grace Cathedral, San Francisco, CA 3:30 pm
Simon Preston; Davies Hall, San Francisco, CA

14 MAY
Brett Wolgast; Pomona College, Pasadena, CA 8:15 pm

18 MAY
Gala Choral Concert; St John's Cathedral, Denver, CO 8 pm
James Johnson; St Mark's Cathedral, Seattle, WA 8 pm
McNeil Robinson; St Brigid's, San Francisco, CA 8 pm

20 MAY
Bruckner, *Te Deum*; First Presbyterian, Lincoln, NE 4 pm
Honegger, *King David*; La Jolla Presbyterian, La Jolla, CA 7:30 pm

25 MAY
McNeil Robinson, First Congregational, Los Angeles, CA 8 pm

27 MAY
Richard Unfried; St Joseph's Basilica, Alameda, CA 2:30 pm

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3 MAY

James Wells; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

Lynne Davis, masterclass; Cathedral Church of the Redeemer, Calgary, Alberta, Canada 7 pm

4 MAY

Lynne Davis; Cathedral Church of the Redeemer, Calgary, Alberta, Canada 8 pm

6 MAY

Jeremy Spurgeon; All SS Cathedral, Edmonton, Alberta, Canada 3 pm

10 MAY

Brian Emery; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

17 MAY

David MacDonald; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

20 MAY

Paul J. Sifler; Ljubljana, Yugoslavia

24 MAY

Gerald Webster; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

31 MAY

Heather Spry; St Paul's Church, Toronto, Ontario, Canada 12:10 pm

Here & There

Ludwig Altman played his annual New Year's Eve recital at Temple Emanu-El, San Francisco, CA. The program included works of Bach, Beethoven, Sessions, Stockhausen, and the American premiere of a recently discovered piece by Mozart. The *Thema con Variazioni del Signor Mozart* was found in the repertoire of a mechanical "Flute clock" in a museum of musical instruments near Basel, Switzerland. Altman had gotten permission from the museum's curator to tape record the music, and it was that recording which was heard as part of the recital.

Jane Schatkin Hettrick has been awarded a Fellowship by the National Endowment for the Humanities for the academic year 1983-84 to begin a critical edition of the sacred music of Antonio Salieri. Dr. Hettrick is the author of more than 70 articles, reviews, books, and critical editions of music, including first editions of Salieri's symphonies (published in *The Symphony: 1720-1840*, Garland) and his organ concerto (Doblinger Musikverlag, Vienna). An organ student of Marilyn Mason and Anton Heiller, she maintains an active concert schedule. Dr. Hettrick is Associate Professor of Music at Rider College, Lawrenceville, NJ.

Beginning with the last Sunday of January, John E. Williams, organist of the Laurinburg Presbyterian Church, Laurinburg, NC, played works heard in the early years of the church in preparation for the church's 125th anniversary which took place on March 4. Among the preludes and postludes programmed for the worship services were transcrip-

tions of works by Dvorak, Wagner, Mendelssohn, Verdi, Bach, Thome, Gluck, Mascagni, Meyerbeer, Sullivan, Saint-Saëns, Schumann, Godard, and Humperdinck. Williams also played organ works by Batiste, Scotson Clark, Rheinberger, and Lemmens.

Dan Locklair's new overture *Phoenix and Again* received its premiere on January 29 by the Winston-Salem Symphony Orchestra, Peter Perret conducting. Commissioned by Wake Forest University, Winston-Salem, NC, in honor of the university's sesquicentennial, the work was performed in a special concert launching the sesquicentennial year. Dr. Locklair is Assistant Professor of Music at Wake Forest.

Dr. Larry Palmer was the guest artist for the January meeting of the Cleveland AGO chapter. Palmer played a harpsichord recital at the Cleveland Art Museum and then lectured on the life and works of Hugo Distler at St. Paul's Episcopal Church, Cleveland, OH.

Telarc Records announces the release of a new recording by organist Michael Murray. The all-Bach program, which includes the *Tocatta and Fugue in D-Minor*, was recorded last May while Murray was making his Los Angeles concert debut as part of that city's annual Bach Festival. The recording is available in LP and compact disc formats. The record company will also feature releases by the Atlanta Symphony Orchestra and Chorus, directed by Robert Shaw: Brahms' *Requiem* in May and Handel's *Messiah* in the fall of 1984.

New Organ Music

By Leon Nelson

Tocatta on "Christ the Lord Is Risen Today," arranged by Diane Bish, Fred Bock Music Company, B-GO634, \$2.95. (M+)

If you have an aggressive solo reed (many of us dream of this addition to our organ), here is a setting of the familiar "Easter Hymn" that will shake the rafters and inspire the listener.

The toccata figuration can be managed with some practice (mostly alternate thirds), with the middle section reducing its forces to include the choral "O Sacred Head Now Wounded," the toccata theme interspersed at the end of each phrase. The opening toccata section is then repeated to the final triumphant end—"Christ the Lord Is Risen Today." Highly recommended.

Christ Is Arisen, Peter A. Skaalen, Augsburg Publishing House, 11-5490, \$3.75. (D)

Here is a new piece of 13 pages written in a splendid contemporary style depicting the victorious Easter message. This music also incorporates the tune "Christ ist erstanden," by J. Klug

(1533). There is also the need, if possible, for a solo reed. It will take some time to learn the piece but it should certainly be worth the effort. It ranges from the ethereal to the exciting; an original gem of great substance.

10 Preludes on Hymn Tunes for the Organ, Leo Sowerby, H.W. Gray Publications, GB 651, \$7.50. (M-D)

One of America's foremost composers of organ and liturgical music, Leo Sowerby, has written a wealth of organ music. This collection provides a rich variety of hymn tune settings in the composer's own distinct idiom. These preludes were most likely written in Chicago with the 1920/1961 Austin organ at the historic St. James Cathedral in mind. Sowerby served St. James from 1927-1962. Included in this collection are "Ad Perennis Vitae Fontem," "Cappel," "Charterhouse," "Deus Tuorum Militum," "Land of Rest," "St. Dunstan's," "St. Patrick," "Sine Nomine," "Song 46," and "Were You There?" This is a collector's item of great music well worth the investment.

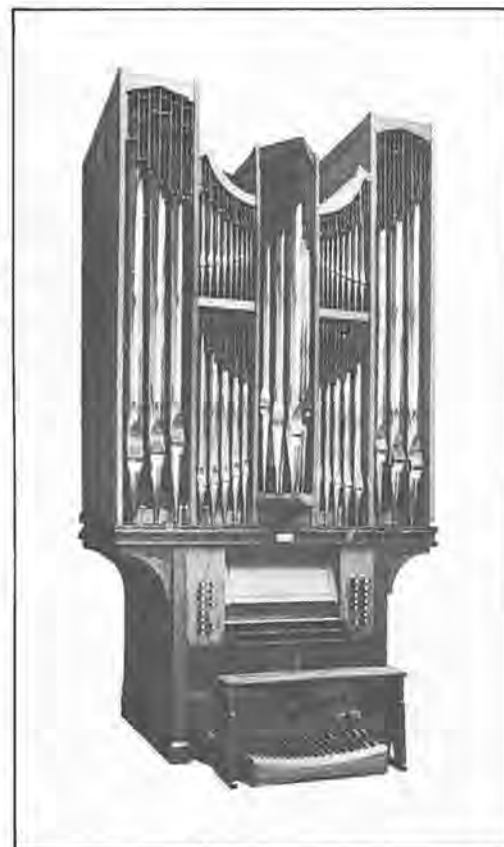
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