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American Organ Music before 1830

A Critical and Descriptive Survey

by J. Bunker Clark

The subject of early American organ music is a small one, not because there weren't fine organists but because only rarely did they write their organ compositions down. Modern recordings of older American organ music, unfortunately, include much music that may not even have been played on the organ at the time. The pioneering recording by E. Power Biggs, *The Organ in America*,¹ for example, includes only one work written definitely for the organ—Selby's "Fuge or Voluntary" in D. The rest were for harpsichord or pianoforte. Admittedly, some of this early music, such as the several marches, Billings' "Chester," and Oliver Shaw's "Trip to Pawtucket," is just as successful on a chamber organ in a secular setting, but others—J. C. Moller's Sonata in D, Hewitt's *Battle of Trenton*, and William Brown's Rondo in G—specify harpsichord or pianoforte on their original title pages. The greater value of the recording is in the opportunity to hear the historic American organs and the valuable essay on these organs by Barbara Owen.

Similarly, Janice Beck's *Anthology of American Organ Music, Volume I: The Eighteenth Century*² has only one real organ composition: Selby's Voluntary VIII in A—but this work was composed and published in England before Selby came to the U.S. In the notes by Charles B. Beck, one finds the rationale "It is clear, nevertheless, that most keyboard music was intended to be played on any keyboard instrument." In that case, why do not organists play Mozart, Haydn, and Beethoven piano sonatas? A good argument can be made to play James Bremner's "Trumpet Air" on the organ, but it is certainly far-fetched to play the famous songs by Francis Hopkinson or the choral works of Billings.

Some anthologies also bend the criterion of organ music, such as Jon Spong's *Early American Compositions for Organ (of the 18th and 19th Centuries)*,³ but in this case the lack of citations of the sources, or even original titles or media of performance, make it hopeless for those seeking genuine organ music from early America. Another such collection is Samuel Walter's *Organ Americana: Compositions by Early American Composers*,⁴ which has no genuine organ music from before 1830.

Much more faithful are two organ anthologies recently edited by Barbara Owen: *A Century of American Organ Music, 1776-1876*, and a sequel with the same title, volume 2.⁵ Ms. Owen had written a valuable survey, "American Organ Music and Playing from 1700," in 1963.⁶

There were a number of accomplished organists in 18th-century America, the first being Charles Theodore Pachelbel (1690-1750), the son of the



Ex. 1. Benjamin Carr, "Adagio" from *Masses, Vespers, Litanies* [1805].

famous Johann Pachelbel of Nuremberg. Unfortunately, Charles left little of his own music; even an often-cited Magnificat in C for two choirs and organ was composed before he came to the New World. None of Pachelbel's organ music survives. James Bremner (d.1780), organist at Christ Church, Philadelphia, contributed one piece which is equally suitable for harpsichord or organ—his "Trumpet Air" in D major.⁷ It is in the tradition of the English trumpet air or voluntary written nearly a century earlier, such as the famous "Purcell's Trumpet Voluntary" by Jeremiah Clarke.⁸ The closest genre is the march, with its relatively stately tempo (Andante), and predominance of dotted rhythms. Certainly the "horn fifths" are closely allied to band writing of the 18th century, and are readily found in other march compositions of the time. Organists can certainly advance the cause for American music by substituting Bremner's piece for one of the now-ubiquitous Clarke airs.

William Selby (1738-98) immigrated from his native England in 1774, and in 1776 or 1777 became organist at the important King's Chapel in Boston, a position he retained (except during the war) until his death. Selby's Voluntary in A major was published about 1770 before he came, in a collection *Ten Voluntaries for the Organ or Harpsichord*.⁹ The form and style is that of a French overture, as developed in the orchestral music of Handel. The initial Andante is characterized by dotted rhythms and short 32nd-note scales leading to the strong beats. (All of the short notes should be performed even shorter than

notated.) Toward the end of the section are cadences to the related keys of E major, B major, and finally C-sharp minor. The key of A major returns for the beginning of the "Fuge." This is not a strict contrapuntal work in the tradition of Bach. After the exposition for three voices, the subject returns only three times. In between is free material, including Alberti bass for the right hand as well as for the left, scales and other patterns in sequences, and several cadences prepared by pedal points. These pedal points, up to three measures long, would tend to indicate the primary intended instrument was the organ, except that similar held notes were normally repeated by 18th-century harpsichordists when the sound died. A better indication is the title "Voluntary," the label commonly used for free organ works used in church.

Selby's second surviving voluntary, "A Fuge or Voluntary" in D major, was printed about 1800.¹⁰ The subject is more prominent in this voluntary because of its length—eight measures, versus three measures for the A-major voluntary. Although there are again only three voices (sometimes later on reduced to two), the exposition has four entrances, alternating tonic and dominant. After a short free section, the subject returns twice more, in tonic. Contrapuntal texture is then abandoned for further episodic material: one section accompanied with the Murky bass figure (alternating octaves), the next with the Alberti pattern in the right hand, and another with the Alberti in the left. The final statement of the fuge subject is given in octaves by both hands.

In the same printed collection of ca. 1800 is a three-movement work entitled "A Lesson." Although an edition for organ was prepared by E. Power Biggs, and one movement is included in Barbara Owen's anthology, there is no particular reason to suspect that the work was intended for the organ.¹¹ "Lesson" is instead the English terminology for the harpsichord suite. Even though it can well be played on a chamber organ—as can much harpsichord music—use on a church organ may not be appropriate, especially the "Jig." The Allegro and final "Jig" are in rounded binary form—the initial key and material returning before the end of the second half. The middle Andante movement is a five-part rondo, the second digression in minor. The general style is that of early Classical music from the third quarter of the 18th century.

Francis Linley (1771-1800), blind from birth, was chosen organist of St. James Chapel, Pentonville, London, and married a wealthy blind lady. But because "his affairs becoming embarrassed,"¹² he came to the U.S. in 1796. In that same year was issued his *A New Assistant for the Piano-Forte or Harpsichord*, published by the Carrs in Baltimore, Philadelphia, and New York. It contains some teaching pieces by Linley, and six sonatas attributed to Benjamin Carr. A new edition, without the sonatas, was issued the same year, and again in 1814-15.¹³ Linley returned to his birthplace, Doncaster, in 1799 and died the following year, before the age of thirty.

(Continued, page 3)

The fifth annual **Holtkamp Organ Composition Contest** for composers who will not have reached their 30th birthday before Aug. 1, 1982, will be held in connection with the 1982 International Contemporary Keyboard Music Festival, sponsored by the University of Hartford's Hartt School of Music, July 19-23. The judging will be by a panel of three internationally recognized composers chosen from the U.S. The contest will offer a cash prize of \$400 from Walter Holtkamp, publication of the winning composition by Hinshaw Music, free tuition to the 1982 festival, and performance at one of the festival concerts.

Entries must be submitted by Feb. 15, 1982. Complete rules and application forms are available from Prof. Stephen Gryc, Hartt School of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.

The seventh **National Organ-Playing Competition** sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund has been announced for April 24, 1982. The event is open to organists under the age of 30 on the date of the competition and will offer a first prize award of \$1000, with second and third prizes of \$300 and \$200 respectively. The deadline for receiving tapes and applications is March 1; applicants must submit performances of one of the six trio sonatas of Bach (all movements), a solo work from any period, and a solo work written after Jan. 1, 1962. The final competition will take place on the large Aeolian-Skinner organ at the Pasadena Presbyterian Church in Pasadena, CA. Application forms and further information may be obtained from Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, CA 91104.

The annual **Cours d'interpretation de Romainmotier** taught by Guy Bovet and Lionel Rogg will be held in Romainmotier, Switzerland from July 18 to Aug. 1. Composers whose works will be studied include Bach, Böhm, Duruflé, Frescobaldi, Marchand, Reger, Vivaldi, Titelouze, and Widor. For information, write to Madame Ivor Cecco, La Maison de Prieur, 1349 Romainmotier, Switzerland.

The **Course of Spanish Organ Music** taught by Guy Bovet and Montserrat Torrent at the University of Salamanca, Spain, will be held from Aug. 5 to 16. Information is available from Curso internacional de interpretacion de la musica española para organo Catedra Salinas, Universidad de Salamanca, Patio de las Escuelas, Salamanca, Spain.

The **Choral Settings of Sir David Willcocks** is a new 20-page brochure listing the works of the noted British choral arranger, composer, and conductor. Copies of the brochure are available without charge from the Music Dept., Oxford University Press, 200 Madison Ave., New York, NY 10016.

The Chicago Chapter of the A.G.O. will conduct its **Annual Organ-Playing Competition** on March 13, 1982, at St. Chrysostom's Episcopal Church in Chicago. Organists under 25 years of age at the date of the contest from any locality are eligible to enter. The winner will receive a cash prize of \$250 and will be sponsored in a public recital. Contestants must submit a tape of a major Bach work no later than Feb. 27. Six organists will be invited to play any published work or substantial self-contained movement for solo organ written between 1750 and 1920; and any published work or substantial self-contained movement for solo organ written after 1920 for the competition. Additional information and entry forms may be obtained from Ms. Amelia Slitting, Contest Chairman, 3619 N. Ruby St., Franklin Park, IL 60131.

The **Eastman-Hanson Prize** has been announced by the Eastman School of Music in connection with a competition for composers to be held in memory of the late Howard Hanson, long-time director of the school. The competition will be open to any American composer between the ages of 18 and 24 for chamber orchestra works which have not yet been performed.

Theodore Presser Company has been named the sole U.S. distributor for Novello publications. The firm will also be the distributor for Canada and Mexico on a non-exclusive basis, and will handle the Novello rental catalog. Leonard Handler of the former Novello office in upstate New York has joined the Presser staff as the Novello representative. All orders and inquiries should now be addressed to Novello and Co., Theodore Presser Co., Bryn Mawr, PA 19010.

An **Organ Scholarship Competition** for the Strader prizes for \$2000, \$1500, and \$1000 plus full graduate tuition, and \$500 plus full undergraduate tuition have been announced by the College-Conservatory of Music at the University of Cincinnati. The application deadline is March 1, 1982, and the final competition will be held in Cincinnati on March 20. Further information is available from W. Harold Laster, Assistant Dean, University of Cincinnati, College-Conservatory of Music, Cincinnati, OH 45221.

Virginia Intermont College in Bristol, VA, has announced the following dates for its annual music scholarship auditions: Nov. 14, Feb. 20 (1982), and Apr. 24. Students interested in a piano, organ, or voice major may write for information to Stephen Hamilton, Chairman, Performing Arts Division, Virginia Intermont College, Bristol, VA 24201.

The 1982 **Conclave of the Southeastern Historical Keyboard Society** will be held Feb. 11-13 at the University of North Carolina in Chapel Hill, N.C. The events of the three days will include papers, round-table discussions, exhibits, demonstrations, and concerts. Further information is available from Prof. Rudolph Kremer, Dept. of Music, Hill Hall 020A, University of North Carolina, Chapel Hill, NC 27514.

The formation of **G. Henle/USA** has been announced by G. Henle Verlag of Munich and Magnamus-Baton of St. Louis. The new firm will serve as the sole U.S. distributor of all Henle publications, which include an extensive library of keyboard music in urtext editions. Inquiries may be addressed to the firm at 10370 Page Industrial Blvd., St. Louis, MO 63132 (314/427-5725).

A **Catalog of the Musical Works of Philip James (1890-1975)**, a 62-page book published in both hard and soft-bound editions, has been made available without charge to interested parties by the composer's widow, who compiled the work with the assistance of several associates. Of particular interest to the readers of these pages are the listings of choral works and organ solos. Subject to availability, copies of the catalog may be requested from Helga James, P.O. Box 605, Southampton, NY 11968.

Cathedral, Court, and Countryside is a 13-part series of broadcasts currently airing on National Public Radio. The programs explore the vocal and instrumental music of Europe before 1700, and include the commentary of critic Nicholas Kenyon. Transmission times have been scheduled for Mondays at 8 and 11 pm EST, but listeners should check with their nearest NPR station for exact broadcast times in the area.

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A **Festival of Music for Solo Keyboard** is being held during the 1981-82 year at Presbyterian College in Clinton, S.C., with the support of a grant from the National Endowment for the Arts. The series began with harpsichordist Margaret Irwin-Brandon on Sept. 22 and continues with pianist Jacob Lateiner, Nov. 17; piano Joseph Banowetz, Jan. 19; organist Thomas Murray, Feb. 2; pianist Francis Whang, Mar. 2; organist Margaret Mueller, April 6; and pianist James Swisher, April 13. Each artist will present a recital and a masterclass or lecture, each of which is open to the public. Programs by resident faculty round out the presentations. Further information is available from Prof. Stephen Schaeffer, Music Dept., Presbyterian College, Clinton, S.C. 29325.

Lyndon Music Ltd. has been formed by Don G. Fontana, former minister of music at the Crystal Cathedral, for the production of church music seminars, recording and consulting services, as well as music and literary publishing. Information about the firm's services may be obtained from P.O. Box 6189, Orange, CA 92667.

Pro Coro Society-Edmonton has announced its first season as Canada's fourth professional chamber choir. Under the direction of Michel Gervais, the group is presenting six concerts during the year, with repertoire ranging from the medieval period to the present. Further information is available from Pro Coro Canada, 10025 - 105 St., Edmonton, Alberta, Canada T5J 1C8.



Pianist **Thomas Richner** and organist **John Rose** have combined their talents to appear as the Richner/Rose piano/organ duo during the 1982-83 concert season, under the representation of Philip Truckenbrod. The two artists have also recorded an album of organ/piano works by Franck and Dupré, scheduled for release soon on the Towerhill label.

A **Quaker Festival** is the title of a week-long symposium being held at Whittier College in California from Nov. 29 to Dec. 6. Guest artists will include Catharine Crozier, Ned Rorem, Jessamyn West, and Peter Mark Richman. Among the presentations will be Mr. Rorem's *A Quaker Reader*.

American Organ Music

(continued from p. 1)

Three organ voluntaries by Linley are available in modern editions. Two of them are from one of the first organ tutors published in England, his *A Practical Introduction to the Organ in Five Parts, viz. A Description of the Organ, Preludes, Voluntaries, Fugues, & Full Pieces, and a Selection of all the Psalms in General Use with Interludes*,¹⁴ the 12th (!) edition of which is dated about 1810. The C-major voluntary is a modest work, largely comprising suspensions and sequential patterns. His G-major voluntary comes from *Organ Study* of 1836 by the Philadelphian Thomas Loud (to be discussed below); Loud's source is unknown.

Linley's best work is the A-major voluntary from the London publication, specified for the trumpet stop in the same manner as Bremner's. Linley exploited the contrast between the solo stop on the Great division and the contrasting softer Swell, in both cadential echoes and in dialogues between the manuals. At almost exactly the halfway point, the beginning material returns but in the dominant key.¹⁵ The final ten measures call for full organ; the ending cadence, borrowing a trait of Handel, is marked "Adagio."

Although no solo keyboard music by American Moravian musicians has survived, nine short preludes by an English Moravian represent the kind of music heard in many American churches. Christian I. Latrobe (1758-1836) nevertheless had an American connection—his brother Benjamin Latrobe, who was the third architect for the U.S. Capitol building, and designed the Bank of Pennsylvania in Philadelphia, the State Capitol of Virginia, and the Catholic Cathedral in Baltimore. Nine preludes by Christian Latrobe were included in an appendix to L. B. Seeley's *Devotional Harmony* (London, 1806), and they were recently published in an edition by Karl Kroeger.¹⁶ This is the only surviving Moravian organ music from either side of the Atlantic. For their limited frame, they are formally logical, occasionally adventuresome in harmony, and useful for today's organist with limited technical ability.

Suffering in comparison is the 17-measure Largo in E-flat major by the Scotch immigrant J. George Schetky (1776-1831). Schetky played cello on a concert in Philadelphia as early as 1787 (age 11!), and was a collaborator with Benjamin Carr in music publishing during the first decade of the new century. This work is one of seven organ pieces included in Benjamin Carr's *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets, composed, selected, and arranged for the use of the Catholic Churches in the United States of America* (Philadelphia: Carr & Schetky, [1805]).¹⁷ The section of organ pieces is headed:

As it is necessary in the performance of Mass or Vespers, occasionally to play some appropriate strain on the Organ as at the beginning of each, previous to Tantum ergo &c likewise on those mornings when Solemn Mass is not sung, the following few

Select Pieces
either as Preludes Interludes or Voluntaries may in some instances not be unacceptable.

The works (pp.32-36) are:
Jomelli, [untitled]
Dr Arne, Largo
Pleyel, Adagio
B.Carr, Adagio
R.Taylor, The Subject from "Adeste Fideles"
Schetky, Largo
B.Carr, Variations on the Sicilian Hymn

All of the American pieces are available in modern editions,¹⁸ except for Carr's "Adagio," which is short enough to provide here (Ex.1).

Carr's variations on the "Sicilian Hymn" (the tune is now most associated with the title "Sicilian Mariners" and the hymn-text beginning "Savior, like a shepherd lead us") is straightforward in

the treatment given in the three variations.¹⁹ 16th-note counterpoint in the left hand accompanies the melody in variation 1; the same motion decorates in the right hand for variation 2, with occasional outbursts of 32nd-note scales. The last variation, marked *f*, is more stately.

"Adeste fideles" by Rayner Taylor²⁰ is the most adventuresome of all his keyboard variation sets, including those for pianoforte.²¹ The set omits a simple presentation of the theme, instead beginning with the first variation (Taylor did not mark the variations with numbers). Only the last variation retains the 8 + 12 measure structure. In variation 1, instead of returning to the tonic C major in the ninth measure, Taylor stayed in the dominant and compensated by restating (in a new treatment) the last eight measures in the tonic—thereby extending the variation from 18 to 28 measures. Variation 2 is characterized by tonal excursions. In the first part the key is A minor; instead of the expected E-major dominant chord in the eighth measure, it is E minor. In the following four measures, A minor returns, suddenly succeeded by C minor for what would normally be the final eight measures. Again in compensation, the last eight measures are provided again, but in E-flat major—ending with a cadence in C minor. Such freedom in key is untypical for the early 19th century, and is probably not encountered again in organ music until Ives's variations on "America" at the end of the century. Taylor's last variation features brilliant 16th-note triplets. A subdued treatment of the theme's last eight measures serves as a short coda.

The most extensive and important organ piece written around the turn of the century is Benjamin Carr's manuscript *Voluntary*, "composed for the opening of the New organ at St. Augustine church Philadelphia, respectfully presented by the Author to his Friend A Reinagle Esq."²² This is a large-scale voluntary, in five movements, in the manner of a number of voluntaries by late 18th-century English composers. At this point, it might be enlightening to quote the description of the organ voluntary in John Rowe Parker's *A Musical Biography*,²³ published in Boston in 1825:

A voluntary is generally understood to signify an unwritten or extemporary piece of music as distinguished from the execution of a copy. This is a species of performance for which the organ is peculiarly adapted, and which is susceptible of more of the impress of genuine feeling than any other description of music. The imagination, unchecked by the fetters which the act of writing necessarily imposes, gives life and vigour and maturity to its creations, even in the moment of their conception. Emotions of the soul which cannot be embodied in language, become by the medium of melodious sounds, transfused into the breasts of the hearers, communicating a sensation not to be expressed, and imparting a tranquil pleasure but rarely otherwise experienced. . . . But laziness has crept in here as elsewhere, and it is now as customary for a voluntary to be played from a copy, as it is for a sermon to be read from a book. . . . Diapason pieces and andante movements seem best to suit the commencement and middle of the service, and fugues of sober character, whither *ex tempore* or otherwise, are admirably adapted to the close. There are no organ passages more deservedly popular than those performed on the swell; when judiciously employed they have a wonderfully captivating effect; but they are liable to a very serious objection, viz. that as the organ is at present constituted, they necessarily abstract one foot from the service of the pedals.

The first movement of Carr's voluntary, "Largo ad lib," is a mixture of different musical ideas, organized merely by the gradual addition of stops, in this order: stopped diapason, open diapason, principal 4, stopped diapason, flute, violoncello, fifteenth, tierce, twelfth, and trumpet (full organ). The basic key is C major, but at a tempo change to Adagio there is an abrupt move from an A-minor chord, mildly smoothed with a trill on *a*' which then serves as a leading tone to B-flat major. Following a short

Andante in C minor (resembling the style of a Bach trio sonata—the only such instance in Carr's works) is an even more striking modulation to B minor. The B then serves as a leading tone back to C major. The remainder of the movement includes flourishes of 32nd-note scales, a short dialogue of Choir and Great, a brief return of material heard earlier, and strings of suspensions over a walking bass in the manner of a Corelli trio sonata.

An Aria for the violoncello stop in E-flat major is in repeated binary form, and concludes with another unusual passage modulating to its tritone, A major. The third movement, Allegretto in A major for the flute stop, is likewise in a repeated binary structure, generously endowed with 16th-note figuration, often with the Alberti pattern and often in sequence. The contrasting Andante, for the "Choir organ or Diapason," is the weakest movement. One idea is succeeded by another, and none of them returns. One "German" augmented sixth chord doesn't save it.

The fifth movement, a fugue in C major, is a vivid contrast with the strict Germanic fugue style as represented by Charles Zeuner (to be discussed below). Carr's is instead in the free-voiced style of the Italian baroque, as represented by Handel. Not only is the subject a long one—including a scale fragment given in sequence no fewer than five times—but is introduced by both hands in octaves. After the exposition (three entrances, but only two voices), is a lengthy episode with sequential passages (up to twelve repetitions), none related to the fugue subject. Almost at the center of the movement, the subject returns, the first two measures in octaves for both hands! Carr then provided another exposition, again with three entrances. The countersubjects are new, and the chordal outbursts which accompany the third entrance (in C minor instead of major) are even bizarre. The next episode is devoid of counterpoint, especially considering the inclusion of an Alberti bass. The final measures, with wide-ranging scales and arpeggios, are exuberant.

This voluntary is unique in early American organ music. In spite of its idiosyncrasies, it nevertheless deserves inclusion in today's organ recitals and church services.

The Organ Study, a book intended for Episcopal services, was published in 1836.²⁴ The compiler was Thomas Loud, Jr. (d.1834). It is possible that the 1836 edition is a reissue of an earlier edition, and that all the contents predate 1830. Loud emigrated from England to Philadelphia in 1812; he began making pianos in 1816, and with three brothers established the important piano-making firm of Loud Brothers which was active from 1822 to 1837.²⁵ Loud's two voluntaries in E-flat major are both slow and chordal, and musically bland. In both, initial material later returns, with specified changes of manual and registration. They are the first in this survey to call for an independent pedal part.

Likewise bland for the church-goer is the Voluntary in C major by Benjamin Cross (1796-1857). Cross, born in Philadelphia, was a student of both Rayner Taylor and Benjamin Carr, graduated from the University of Pennsylvania, was one of the founders of the Musical Fund Society and its most important member after Carr and Schetky both died in 1831. Carr and Cross must have been close, for Cross was a witness to Carr's will, written in 1830, and one of the beneficiaries was Cross's son—named Benjamin Carr Cross.²⁶

The Voluntary in F major of Hommann is probably by Charles Hommann, Jr., who with his father, Charles, Sr., were other founding members of the Musical Fund Society. Hommann was the violin teacher of another son of Benjamin Cross, Michael H. Cross (b.1833).²⁷ Hommann's voluntary is also short, but the chromatic harmonies foreshadow a style which became more common with Victorian church composers later in the century.

For the most part, the United States

remained a musical colony of England for its first fifty years. A beginning of influence from Germany was in 1800, when the 18-year-old Charles Meineke (1782-1850) arrived to take the position as organist at St. Paul's Church, Baltimore. He was born Karl Meineke, of a father with the same name. Although much of his piano music was published, none for organ has yet been found.

The most important organ composer in America before mid-century was another German immigrant, Charles Zeuner, who was born Heinrich Christopher Zeuner in Eisleben, Saxony, in 1795. Among his teachers was Johann Nepomuk Hummel. Although some sources state that he came to the U.S. in 1824, the first definite evidence of his presence was a concert in Boston in early 1830, in which he displayed his talents as composer, organist, pianist, and vocalist. Later that year he became organist for the Handel and Haydn Society, due to the influence of Lowell Mason, and to the dismay of James Hewitt's daughter Sophia Hewitt Ostinelli who had been organist since 1820. Zeuner also became organist of King's Chapel, Boston, for an unspecified time. He eventually also became president of the Society for 1838-39, but was asked to resign because of habitual absences at meetings. Another point of contention was Zeuner's criticism of Mason for borrowing secular music and rearranging it for church use. Soon he moved to Philadelphia, where he continued his activity as organist until his death by suicide in 1857.²⁸

To Zeuner goes the honor of publishing the first collection of organ music in the United States. In 1830 appeared his *Voluntaries for the Organ*, "composed and dedicated to the Handel and Haydn Society, Boston by Ch. Zeuner."²⁹ The six pieces would have been useful to the church organist of the day, but are not of sufficient musical interest to revive now. Three, entitled *Fantasia*, are marked "After Service." They are the longest of the set, 2 or 2-1/2 pages long in the original publication, and are with moderate to fast tempos. All of them have recapitulations of initial material, in what might be considered a miniature sonata-allegro plan. The three voluntaries, with slow tempo markings, are for "Before Service," and are somewhat shorter: the maximum is 1-1/2 pages. Two of them have the same formal structure; the other, less than a page long, is too short for a return.

The Voluntary in G³⁰ is taken from Zeuner's second organ publication, *Organ Voluntaries*,³¹ which dates from 1840 and therefore lies beyond the time-limits of this study. Nevertheless, in style and form it is similar to the voluntaries of the 1830 collection.

Zeuner's best keyboard works are the twenty fantasies and fugues in his hand at the Library of Congress. They are all marked "für die Orgel" except for two pieces (nos.4 and 6) which are evidently for piano. The biggest problem for the researcher is trying to determine if they were composed in Germany then brought to the U.S., or composed after he came. Thus far, I am inclined to believe they are American. The 5th is "dedicated *[sic]* to Mr. Bigham" (Brigham?)—a name more likely to be encountered in Boston than in Germany. The 10th piece, in D major, had the original title "Fuga a 2 voce et Introduction" crossed out, in favor of "Introduction." After the Service, by C. Zeuner." It calls for manual notes down to AA, which is more typical of English-style organs in Boston with a small pedal division and compensating extension on the keyboard below C, than German organs. The direction in English "without Pedal" is used for the beginning of the Introduction, and also for the "Fuga a 2 voce," marked "Full Organ (without Pedal)."

This same D-major fugue, without its introduction, is in Barbara Owen's edition with the title "Fuga IV."³² It is a lively jig-type which displays some of the contrapuntal intricacies of Bach. The subject is inverted several times,

(Continued, page 7)

Music for Voices and Organ

by James McCray

Handbell Music

It has been over two years since this column was devoted to handbell music. The folder assigned to organizing that new repertoire is quite large; there have been many releases of music for handbells since that first article appeared in May 1979, and its time has come once again.

The interest in this area continues to grow. Our university, Colorado State, hosted a workshop last year and, because of the overwhelming response, another workshop was scheduled last summer. The summer workshop extended three full days and it, too, was enormously successful. The number of churches and schools using handbells is increasing. That is somewhat surprising, because the initial cost of the instruments is more than most budgets can afford. But, it is difficult to find anyone who dislikes the sound of a handbell choir, so the investment is destined to be worthwhile.

Handbells function well as both solo or small ensemble instruments used to enhance choral music, or as an autonomous choir that performs without voices. As with any instrumental ensemble, it is necessary that the performers be able to read music; this differs from many vocal choirs where only some of the members have more than the most basic of reading skills. There is, of course, safety in numbers in choral singing, but with handbells each person has a specific task and, therefore, more singular responsibility is required.

The reviews below concern music for both types, with and without choral singing. There seems to be an increasing amount of music which indicates "optional handbells." In most instances, these optional bells are indicated on a separate line within the score in both melodic and/or harmonic settings. Also included is an examination of a new manual for handbell ringing which is a valuable tool for all church conductors.

A Manual of Handbell Ringing in Church. Ellen Jane Lorenz; Lorenz Publishing Co., \$3.95.

This 30-page manual should be owned and read by everyone who is involved in handbell performance. Even though the title suggests that its use is only for church groups, it is recommended for all types of handbell organizations.

The explanations include information on how to play, what to play, when to play, as well as background on handbell history and equipment. There are helpful hints on warmups, how to arrange music not otherwise available, and exercises to improve solo and ensemble ringing. This manual is a wonderful compilation of ideas and materials and is well worth the price. Most

highly recommended to handbell directors in church and in school.

Handbell Music with Voices

Omnes Gentes Plaudite. Judith Otten; SATB with optional handbells and finger cymbals; Alexander Broude, Inc., AB 908, \$60 (E).

The theme is a medieval tune which is used three times; each appearance has a different "choral" orchestration, but the emphasis is always on a unison TB vocal line. Both Latin and English settings are included for performance. The handbells provide a type of drone background, and only two bells are used. This easy setting could be for both church and school.

Acclamations! Hal Hopson; SATB and handbells; The Sacred Music Press, no. S-273, \$95 (E).

There are sixteen short acclamations in this collection. They are grouped into one of three categories: opening sentences, responses to prayer, or responses to the benediction. They cover various times in the church year, including Advent, Christmas, and Lent. Some are for unison voices, and Hopson suggests that many are suitable for use with children's voices. The music is tonally attractive and is easy enough for any choir. For those directors wanting to involve the bells in more phases of the service, this is a lovely addition of repertoire.

Shout Together, Shout for Joy! Jack Grove; SATB with brass quartet, organ, and 31 handbells; H.W. Gray (Belwin-Mills), GCMR 3433, \$60 (M+).

This very festive anthem places an equal importance on all the divergent performers. The brass calls for two trumpets and two trombones. The handbell music is in the score, with a separate part at the end. It is very busy at times, and a good proficiency will be needed from the ringers. The choral music is on two staves in homophonic style, and the least amount of material is for the organ, although it is a special part that must be included. This is exciting and has a through-composed quality that drives toward a joyful, celebrative ending.

My Singing is a Prayer. Raymond Herbek; unison with descant, piano, and 11 handbells; Schmitt Publications, no. 7755 (E).

The modal melody is heard several times, and the descant is used only on the final verse. The handbell part is primarily melodic, always as a comple-

ment to the vocal line. The keyboard part is simple and provides the harmonic background for the singing.

When in Our Music God is Glorified. Don McAfee; unison and 4 octave handbells; McAfee Music Corp. (Belwin-Mills), DMC 8083, \$45 (M-).

This is designed for a church choir, and the handbells serve as the harmonic background for the voices, which are always in unison. The vocal line is diatonic, based on rising/falling scale patterns that can be read at sight. The handbell music is more complex, with countermelodies, rapidly changing chords, and some mild dissonances. The work grows from a pretty, flowing opening into a loud and triumphant alleluia closing. A sure winner with everyone.

We Come, O Lord, This Day. Michael Bedford; two parts, organ, and optional handbells; Choristers Guild, A-254, \$65 (E).

This easy anthem is for children's choir, and most of the eight pages are in unison. One verse moves to parallel minor, and the handbells play the same basic motive at various points in the anthem. It is a simple yet useful tune which could be sung easily by children's voices.

The Star and the Stable (A Christmas Musical). John Carter; unison choir, SAB choir, handbell choir, soloists, and keyboard; Beckenhorst Press, Inc., C3, \$3.75 (singer's edition, \$.85) (M).

Eighteen handbells are used in this 25-minute cantata with nine movements. Important characters, such as the narrator, angels, etc. have some dialogue. Each movement has brief stage directions for scene and movement; however, the emphasis is clearly on the singing. The star chorus is comprised of children who should be in costume with flashlights, and the story tells of finding the perfect star to be above the stable. It is a delightful setting that has simple yet charming music. The handbells are used throughout and they, too, have a separate part (\$1.50). This is a work that will be of great interest to small church choirs wanting to involve all phases of the musical activities of the church in one special composition. It is certain to be a hit with the performers and the congregation and is highly recommended.

A Prayer. Marguerite Cromie; unison, two- or three-part voices, organ or guitar, with optional handbells; Theodore Presser Co., 312-41309, \$45 (E).

There are seven verses which employ both Biblical and non-Biblical texts, but

it is not necessary (nor recommended) that all be used in the same performance. The chords are mildly dissonant, with some curious harmonies that sustain interest levels. The second part is listed as optional vocal harmony and occurs in both the refrain and all of the verses. The handbells are used for color and are primarily long held notes which sound above the voices.

Earth, Wind, and Sky. Douglas Wagner; three-part canons and handbells or Orff instruments; McAfee Music (Belwin-Mills), DMC 8128, \$40 (E).

Each of the three canons is very brief and is on a text that concerns one of the title words. The bell parts are very simple ostinato patterns. The vocal ranges will fit any age, including younger voices, and these pieces could be used in school or church.

Bells of Christmas. Jack North; SATB, keyboard and handbells; Alfred Music Corp., 6950, \$60 (M).

The handbell part calls for 12 bells, has a solo section, and is also included as a separate part. The keyboard part is very easy and consists of chords on two staves. The choral writing is in block chords, with harmonic and melodic patterns in a modified "pop" style.

Nunc Dimittis. Roger Sherman; two voices and eight handbells; G.I.A. Publications, G-2195, \$35 (E).

In this chant setting, the chorus is primarily in unison; only note heads are indicated, to emphasize the chant quality. The handbells are sounded at the ends of the phrases in tone clusters. This one-page version is appropriate for use as a special part of the service.

Come, Let Us Eat. Arr. Craig Carnahan; SATB, organ, handbells, and percussion; A.M.S.I., no. 385, \$.70 (M).

The percussion instruments needed are finger cymbals, wind chimes, and four sets of brass and glass; the latter serve as a constant drone throughout most of the piece. Only four handbells are used. The choral writing is generally SA/TB, although one brief four-part unaccompanied section is used in the middle. The setting is somewhat unusual, appropriate for communion services.

Psalms 100. Donald Allured; SATB, organ, and 47 or 55 handbells; Agape, RS 711, \$.80 (M+).

This anthem is part of the *Ring and Sing Choral Series*, which is devoted to choral music with handbells. In this 16-page work, there are extensive soloistic areas for the handbells, and a large

(Continued, page 13)

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Linda Smith, doctoral candidate at the Eastman School of Music in Rochester, NY, has been awarded a French government grant for graduate study in France during the 1981-82 academic year. A student of Russell Saunders at Eastman, she will study with Marie-Claire Alain during her foreign sojourn.

Chris Teewsen, of St. Catharine, Ontario, has been awarded an Aid to Artists grant for 1981-82 by the Canada Arts Council for advanced studies in organ and church music. He is a graduate student at the University of Iowa, where he

studies organ with Delores Bruch. His undergraduate study was with Joan Ringwold at Dordt College.



After three decades of concertizing under the Murtagh-McFarlane management, **Robert Baker** is ending his general availability as a concert organist. He will continue to serve as professor of organ at Yale University and as director of music at the First Presbyterian Church of New York City, and he will have limited availability for recitals under his present management.

Dr. Baker was formerly organist-choirmaster at St. James Episcopal Church and Fifth Avenue Presbyterian Church, and also was at Temple Emanu-El for sixteen years. For the twelve years prior to its closing, he served as dean of Union Theological Seminary's School of Sacred Music, becoming then director of the Yale Institute of Sacred Music in New Haven.

Robert Baker was invited to join the Colbert-LaBerge Concert Management in May, 1951, beginning the association which later continued with Lilian Murtagh and Karen McFarlane. Shortly before Mrs. Murtagh's death in 1976, he helped guide the formation of the continuing management.



John D. Herr is being honored during the current year for the 20th anniversary of his music ministry at Plymouth Church of Shaker Heights, Ohio. Several special programs have been held, and a new anthem, "Hezekiah," was commissioned from the pen of Daniel Pinkham. A graduate of the Eastman School of Music, where he studied with David Craighead and Russell Saunders, Mr. Herr also studied with Flor Peeters in Belgium. He has been active in many musical affairs since coming to Cleveland in 1961, including the playing of recitals and the presentation of lectures. He served as the program chairman and competition chairman for the 1974 national A.G.O. convention held in Cleveland.

Gunther Schuller, composer of two large-scale works for organ and former president of the New England Conservatory of Music, was formally admitted to the American Academy and Institute of Arts and Letters in New York City this past spring. The honor is limited to 50, who are chosen for special distinction as creative artists in America.

Here and There



Walker Cunningham, a resident of San Francisco who is the author of a forthcoming study of John Bull's keyboard music and is co-editor of the canzonas of Claudio Merulo, is a recent winner of the Paul Hofhaimer prize in the organ competition at Innsbruck, Austria. Along with Theode Jellema of The Netherlands, he was awarded the prize established in 1969 in commemoration of the 450th anniversary of the death of Maximilian I. The competition is devoted to the interpretation of classic organ literature and involves the playing of four organs, three of which are historic. The judges were Gustav Leonhardt, Luigi Ferdinando Tagliavini, Jean-Claude Zehnder, Michael Radulescu, and Herbert Tachezi.



David Hurd, who performed in July at the Haarlem International Orgelfestival in the Netherlands and received the diploma in improvisation of the Stichting Internationaal Orgelconcours, has completed a large composition for organ solo. Commissioned by Larry King, "Te Deum laudamus" comprises four movements and has been previewed by Mr. King at Trinity Church in New York City and in England at Norwich Cathedral and St. Paul's Cathedral, London.

Appointments



Gordon Atkinson has accepted the position as organist and choir director of the Cathedral of St. Catherine, St. Catharines, Ontario. The appointment entails the directing of the two parish choirs, responsibility for parish school celebrations, and, as a downtown church, the organizing of a program of music aimed for the business community.

A native of Melbourne, Australia, where he attended Wesley College and the University of Melbourne, Mr. Atkinson came to Canada in 1958 after studies and a position in London, England. He holds the Associateship of the Royal College of Music in both organ performance and piano, and the Fellowship of Trinity College, London, in organ performance. Active in the work of the Royal Canadian College of Organists, he rose to the national presidency of that organization in 1976, holding the post for two years. Mr. Atkinson leaves a position as organist and choirmaster at St. Michael's Catholic Church in London, Ontario; previously, he had held a similar position at Knox Presbyterian Church, St. Thomas.

Frank Brownstead has been appointed minister of music at St. Philip the Apostle's Church in Pasadena, CA, beginning Sept. 1. He will be responsible for the formation of adult, bell, and children's choirs, providing organ mu-

sic, and planning liturgies. He leaves a position of twelve years' standing as organist-choirmaster of Blessed Sacrament Church in Hollywood.

Mr. Brownstead is a graduate of Wooster College, Union Theological Seminary, and the University of Southern California. He is an active recitalist, a past dean of the Los Angeles A.G.O. chapter, and a member of the music faculty at Mt. St. Mary's College.



William Charles Beck has assumed duties as organist-choirmaster at St. Cyril of Jerusalem Church in Encino, CA, on Sept. 1st. A native of Santa Monica, CA, he holds the B.A. degree from Immaculate Heart College, Los Angeles. His organ teachers have included Marcel Dupré, Clarence Mader, and Ladd Thomas.

Mr. Beck was the winner of the 1969 A.G.O. Far Western Regional Convention competition, and he won three consecutive Young Artist Competitions sponsored by the Los Angeles A.G.O. chapter. In addition to playing solo recitals, he specializes in transcribing oratorio accompaniments. Mr. Beck concertizes under the management of Artist Recitals.

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American Organ Music
(continued from p. 3)

and, except for two free passages, the episodes are tightly organized on material from the main subject. In spite of the two voices, the exposition has four entries.

"Fuga III" in D major³³ includes a passage near the middle in which the opening upward scale of the subject, in the left hand, alternates with its inversion in the right. Just before a fermata, the three-measure subject appears in the right hand, but the first two measures are likewise inverted. Zeuner managed to present the opening scale in the three voices every measure in several places, most notably in the drive to the final cadence. "Fuga a 3 voce" in C major³⁴ is based on a subject which reminds one of early Bach or Buxtehude. Although the returns of the subject, after the exposition, are often shortened, all of the episodes are based on material from the subject. Over a dominant pedal point near the end, the upper two voices are written in strict canon for several measures.

The organ music of Zeuner is a highlight of this survey. The fantasies and fugues represent proof that the "back to Bach" movement was not a monopoly of the 20th century. They are masterfully crafted and, with the Voluntary by Carr, deserve resurrection today in church services and recitals. Later 19th-century organ music by Americans, by such composers as Dudley Buck and John Knowles Paine, represents a complete assimilation of Germanic styles. Yet quality is already to be found in works from the first thirty years of the century, and we, as Americans, should be proud to present some of this music to our musical public.

NOTES

1(Columbia MS 6161, ca.1960).
2(Musical Heritage OR A-262).
3(Nashville: Abingdon, 1968).
4(Nashville: Abingdon, 1976), complete with

Hammond organ registration.
5(Dayton: McAfee, 1975 and 1976).
6Organ Institute Quarterly 10, no. 3 (autumn 1963): 7-13. Ms. Owen's tour-de-force is The Organ in New England (Raleigh: Sunbury, 1979).
7Owen, Century, pp. 8-9; Spong, pp. 1-2; John Tasker Howard, ed., A Century of Early American Piano Music (New York: J. Fischer, 1931), p. 19. The source for this work is a manuscript collection of "Lessons" in the Francis Hopkinson collection at the University of Pennsylvania.
8"Trumpet Voluntary" and probably also the "Trumpet Tune" are by Clarke. See Charles Cudworth and Franklin B. Zimmerman, "The Trumpet Voluntary," Music: the A.C.O./R.C.C.O. Magazine 3, no. 9 (Sept. 1969): 28-30; or Franklin B. Zimmerman, Henry Purcell, 1659-1695: An Analytical Catalogue of His Music (London: Macmillan, 1963), nos. S-124-25.
9(London: C. and S. Thompson). Edited in Owen, Century, vol. 2, pp. 8-11; Thomas Marocco and Harold Gleason, eds., Music in America (New York: Norton, 1964), no. 72, pp. 186-88; and William Selby: Two Voluntaries for Organ, ed. Daniel Pinkham (Boston: E. C. Schirmer, 1972).
10Oscar G. Sonneck and William Treat Upton, A Bibliography of Early Secular American Music (18th Century) (Washington: Library of Congress, 1945; reprint, New York: Da Capo, 1964), pp. 77, 151. See also John McKay, "William Selby, Musical Emigré in Colonial Boston," Musical Quarterly 57, no. 4 (Oct. 1971): 609-27.
11William Selby (1738-1798): A Lesson for the Organ, ed. E. Power Biggs (New York: Associated, 1955). The last movement, "Jig," is in Owen, Century, vol. 2, p. 7.
12Grove's, 5th ed.
13Sonneck-Upton, pp. 289-60; Richard J. Wolfe, Secular Music in America, 1801-1825, 3 vols. (New York: Public Library, 1964), no. 5393.
14"Humbly Inscribed by Permission to Dr. Arnold Organist & Composer to his Majesty, by F. Linley. Op. 6. Twelfth Edition Corrected and Enlarged. London: Wheatstone & Co., 20 Conduit Street Regent Street." This publication, a copy of which is in the British Library, is 120 pages long. The voluntaries are in the third part, "Eight Voluntaries for the Organ, Composed for the Use of Young Practitioners, are expressly calculated to shew the proper Method of Mixing the Stops. These Voluntaries are intended for performance after the Psalms." The voluntaries in C and A are in Owen, Century, pp. 14-15 and 16-19. In the original publication, the title to the one in C is "Voluntary 2" (not Owen's "Introductory Voluntary"), the tempo is Larghetto (not Adagio), and the only registration is "Flute & Stop Diapason" (not "Diapasons or Dulciana and Flute" plus later stop changes). There are also a number of musical discrepancies (Ms. Owen used a copy in the New York Public Library, perhaps another edition), the most important of which is that the original concludes with a cadence to the dominant, then continues with another movement,

Allegro, for the flute stop. The "Trumpet Voluntary" in A major in Owen's edition is the 3rd movement of "Voluntary 7" in A minor; the only important addition to the edition is "Tru[m]pet" to the last note of measure 52 and "Sw[ell]" at the end of measure 64. The original publication has additional AA's in measures 54-58 and the last measure, available on the typical late 18th-century English organ, and on American organs based on English designs.
15I wonder if the first b in measure 44 (Owen's edition, p. 17, last system, 1st measure) was a mistake by the original printer for f.
16Christian I. Latrobe, Nine Preludes for Organ, ed. Karl Kroeger (Charlotte, N.C.: Brodt Music Co., 1978).
17The last three pages, renumbered 70-72, were also issued with the last two editions of Select Harmony; see Wolfe, nos. 7722B-C.
18Owen, Century, pp. 22-25 and 30-33 for Taylor's "Adeste Fideles" variations and Carr's "Sicilian Hymn" variations; Owen, Century, vol. 2, p. 17, for Schetky's "Largo." A facsimile of the entire Masses, Vespers, Litanies is included in Charles A. Sprengle, "The Life and Works of Benjamin Carr (1768-1831)" (D.M.A. dissertation, Peabody Conservatory, 1970), 2: 79-212.
19In comparison with Owen's edition, the original has repeats for each 8-measure segment throughout; there is a flat on the first a and a natural on the following A in the 7th measure of variation 1; in variation 2 the two c' notes in measures 4-5 are tied and there should be a natural on b' in measure 7; throughout the piece the trills are given as "tr."
20Taylor's first name is spelled "Raynor" in modern literature, but I have found only "Rayner" during his lifetime, as in the list of subscribers and preface of Masses . . . and in the biographical survey in John Rowe Parker's A Musical Biography (Boston: Stone & Fovell, 1825; reprint with introduction by Frederick Freedman, Detroit: Information Coordinators, 1975), pp. 179-82. Other American organists given biographical surveys are George K. Jackson and Sophia Hewitt Ostinelli, and there are articles on church music, chanting, on the organ, and the voluntary.
21Owen's edition omits the repeats for the first eight measures of all three variations and the last twelve measures for variation 3; the 8-measure coda is marked "Largo Andante"; and triplet 16ths are indicated with the signature 12/16 (even as the other hand retains 2/4) in variation 3.
22Available in my Anthology of Early American Keyboard Music, 1787-1830. Recent Researches in American Music, vols. 1-2 (Madison, Wisconsin: A-R Editions, 1977), 1: 49-64. The third movement is in Owen, Century, pp. 26-29. Charles Wilhite, in "An Early American Organist; Benjamin Carr," Clavier 12, no. 2 (Feb. 1973): 24-31, includes an edition of the 2nd and 3rd movements.
23See note 20. The quote is from pp. 223-25.
24This is the source for voluntaries by Loud, Cross, and Hommann in Owen, Century, pp. 34.

36, 39, and Century, vol. 2, p. 14.
25For further information, see Daniel Spillane, History of the American Pianoforte (New York: author, 1890; reprint with introduction by Rita Benton; New York: Da Capo, 1969), pp. 112-18.
26The will is quoted in Sprengle, 1: 293-95.
27Robert A. Gerson, Music in Philadelphia (Philadelphia: Presser, 1940; reprint, Westport, Conn.: Greenwood, 1972), p. 141. It is difficult to separate the Hommanns. Louis C. Madeira, Annals of Music in Philadelphia and History of the Musical Fund Society (Philadelphia: J. B. Lippincott, 1896; reprint, New York: Da Capo, 1973), p. 76, lists for a 1821 Musical Fund Society concert Mr. [J.C.] Hommann, Sr., cello; [J.] C. Hommann, tenor (=viola); J. Hommann, double bass.
28This biographical information comes from William George Bigger, "The Choral Music of Charles Zeuner (1795-1857), German-American Composer, With a Performing Edition of Representative Works" (Ph.D. dissertation, University of Iowa, 1976), chapter 2.
29Boston, published by C. Bradlee, 164 Washington St., copyright 4 August 1830. Title page + pp. 3-13. Copy at Newberry Library.
30Owen, Century, pp. 40-41.
31(Boston: Parker and Ditson).
32Owen, Century, vol. 2, pp. 18-19. There are some discrepancies with the manuscript which can be corrected with the following. Add "Allegro molto" and "sempre forte" to the beginning. The last beat of the following measures should have an 8th rest and 16th note instead of the 8th note and 16th rest: 6, 13-15, 20, 23, 40. The upper 8va pattern of these measures is instead repeated lower 8va notes: 7, 16-17, 34-37. The right-hand part of measure is: A# F# G# A# B G-natural F# E. The right-hand c' of measure 24 is natural, as is the left-hand c' of measure 38. The fugue ends with two additional measures, the first an 8th-note chord G B d g / d' g' b' d', and appropriate rests, the second a full-measure (half-note!) D F# A d / d' f# a' d', both measures marked "fz."
33Owen, Century, vol. 2, pp. 15-17.
34Owen, Century, pp. 42-45. These two pieces are apparently from another Zeuner manuscript at the Library of Congress. I am working on a complete edition of Zeuner's fantasies and fugues, perhaps to be published in one of the A-R Editions series in Madison, Wisconsin.
J. Bunker Clark, professor of music history at the University of Kansas, Lawrence, is editor, with his wife Marilyn S. Clark, of the series Bibliographies in American Music, published by Information Coordinators, Detroit, for the College Music Society. This article is a portion of a larger study on early American keyboard music. A similar one on the sonata will appear in the new Sonneck Society journal American Music, to be published by the University of Illinois Press beginning in 1982.



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Table with 4 columns: Great Organ, Swell Organ, Choir/Positiv Organ, Pedal Organ. It lists various organ stops and their ranks, such as Bourdon, Principal, Rohrflöte, Octave, Spillflöte, Nazard, Octave, Tierce, Mixture, Cymbel, Fagotta, Trompeta Real, Viola Da Gamba, Viola Celeste, Fugara, Flute Octavante, Flageolot, Siffloite, Plein Jeu, Mounted Cornet, Basson, Hautbois, Voix Humaine, Clarion, Tremolo, Octave Graves, Gedectflöte, Unda Maris II, Principal, Rohrflöte, Nazard, Octave, Tierce, Larigot, Scharf, Clarinet, Tremolo, Principal Bass, Subbass, Octave Bass, Gedect Bass, Octave, Nachthorn, Mixture, Posaune, Trompet Bass, Trompet, Clarion, Cornet.

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Swell to Great Graves Swell to Great Swell to Choir
Swell to Pedal Choir to Great Choir to Pedal Great to Pedal

The instrument has 45 sets of pipes, 65 ranks and 3,146 pipes, 49 stops and 8 couplers.

A Moussorgskian Delight at Methuen

by Barbara Owen

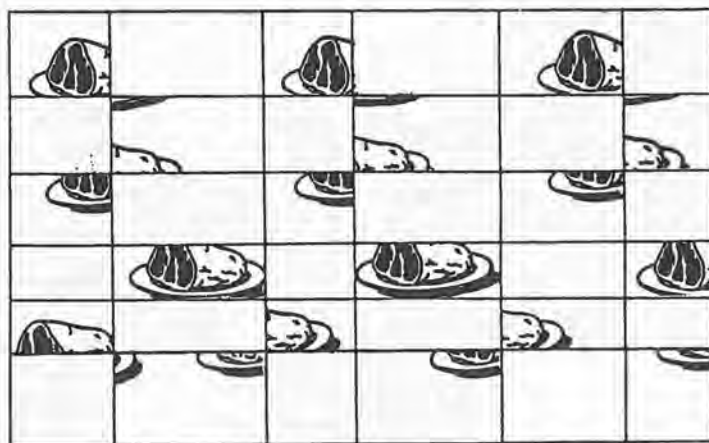
The summer Wednesday-night recitals at the Music Hall in Methuen, Massachusetts, just north of Boston, traditionally consist of two sections, with a lengthy and sociable intermission. George Bozeman's program on August 19 had the usual two sections, but, unlike other programs, each was devoted to a single work, and each, in its way, had to do with pictures and their literary and musical interpretation. And, viewed in a considerably less literal light, it consisted of Sunday fare on a Wednesday evening—first church, then dinner.

"Church," in this instance, was excerpts from Marcel Dupré's *Chemin de la Croix*. Bozeman has played this work before, in its entirety—once with translations of the Claudel poems which inspired Dupré, and once with the poems and projected slides of the bas-relief Stations of the Cross in Boston's Immaculate Conception Church. He has lived with this music a while, and that is evident in his playing of it.

The Dupré movements chosen for the first half of the program were the First (Jesus is condemned to death), the Fourth (Jesus meets his mother), the Ninth (Jesus fall a third time), the Thirteenth (Jesus is taken from the cross and laid in Mary's bosom), and the Fourteenth (Jesus is laid in the tomb). Excerpting from such a tightly-organized and through-composed set of pieces is not easy, but Bozeman's choices were successful in both their variety and their sense of continuity. Indeed, they seemed to emphasize what is inherent in the complete set—the mounting of tension and despair which leads to the ultimate acceptance and repose. The tension is generated in the First Station, becomes subdued yet more intense in the Fourth, and explodes into violence in the Ninth. A trace still remains in the Thirteenth, but it is a mere echo, and the Marian *leit-motif* of the Fourth Station recurs in a more peaceful context. The Fourteenth Station begins as a classic "dead march," but in it the resolution of the tension is final and absolute.

There is no question that this music, which often seems so rambling and improvisatory at first hearing, is highly emotionally-charged stuff. Pedantry can kill it, but there was no hint of that in Bozeman's polished performance. The emotionalism was reserved and, in a way, extra-personal. But it was unquestionably there, like heat-lightening on a still August night, and was communicated to the unusually quiet and attentive audience.

The intermission—a real necessity in this program—provided the psychic hiatus (coffee hour?) between "church" and "dinner." For the second half of the program was devoted to a largely-improvised work by Bozeman himself,



PERMUTATIONS OF POTROAST

the title of which had kept everyone guessing for weeks. "Permutations of Pot Roast"—what could it possibly mean? What it meant was a kind of bow to Moussorgsky's *Pictures at an Exhibition*, although the pictures were of a very different sort.

Some of the mystery was dispelled at the outset by a small program booklet sold at the door (to the annoyance of some of the Music Hall trustees). But the notes were necessary, printing them cost money, and there were no complaints from the audience, which purchased a

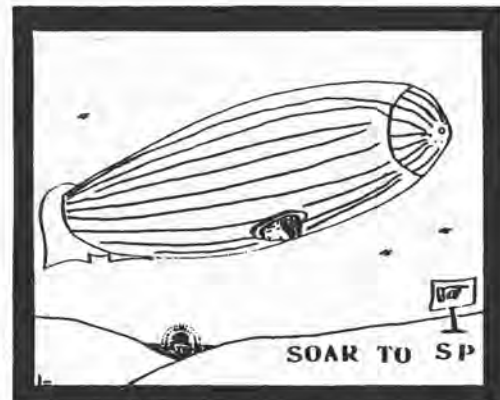
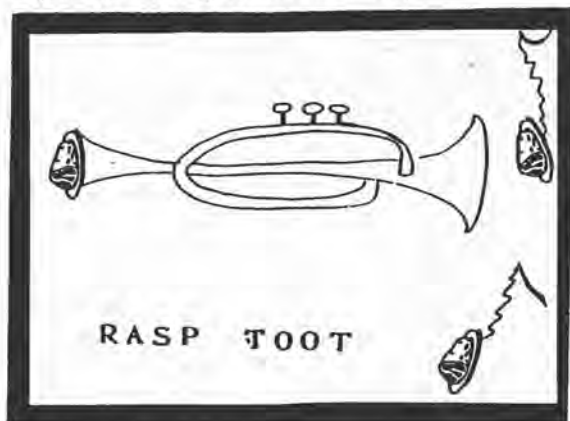
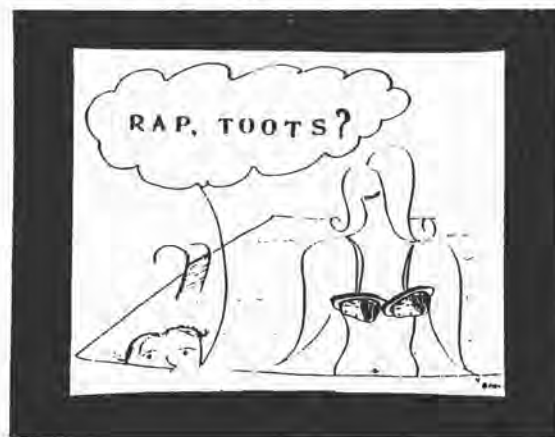
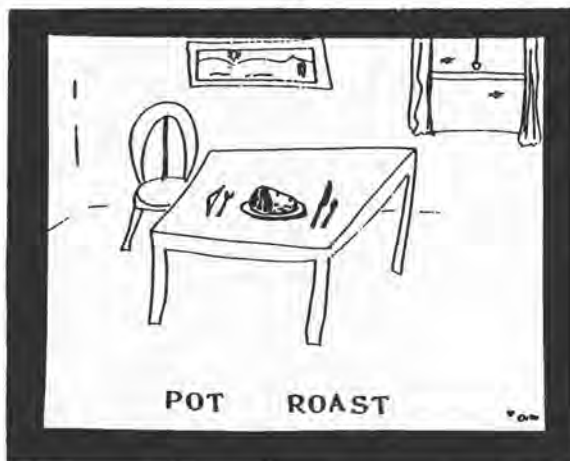
considerable number of them.

The original Pot Roast was a rubber stamp, of the sort one can find in art stores or mail-order catalogs. The owner of the stamp is Lee Haskell, a free-lance artist who, like Bozeman, resides in Deerfield, N.H. Now a rubber stamp can be a terrible temptation to even non-artists. It can inspire doodles; it can stimulate the imagination in interesting ways. Thus this particular Pot Roast stamp became the star of a still-growing series of cartoons drawn by Haskell, sometimes at the suggestion of friends.

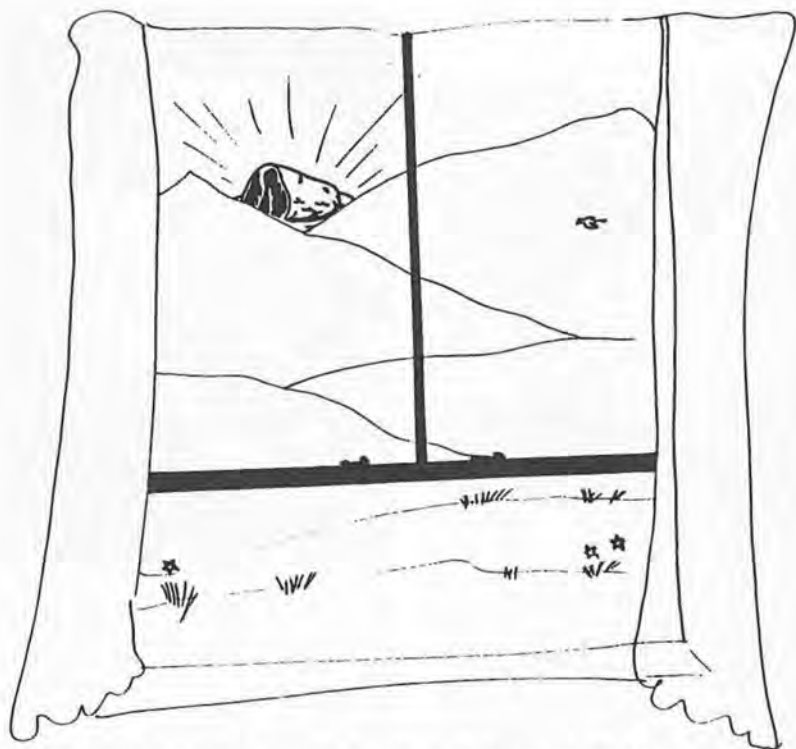
At a fairly early stage of this, Haskell's husband, Jim Bartram, discovered the versatility of the letters in the words "pot roast" as anagrammatic material, inspiring many new ideas and drawings. To Bozeman the anagrams in turn suggested their conversion into note patterns according to the system devised by Duruflé—the final (thus far!) permutation of the Pot Roast theme.

Selecting five of Lee Haskell's drawings, Bozeman translated their anagrams into musical themes and, like Dupré, proceeded to construct improvisations on the themes and their related pictures. While Dupré's improvisations (for that is what the "Stations" originally were) had a serious religious focus, Bozeman's were frankly secular and light-hearted in nature. This is not to say that they were empty or frivolous, for indeed they were not. They were, in fact, well thought-out and ingeniously constructed, if occasionally a bit rambling; whimsical and tongue-in-cheek a good part of the time, yet not without their serious moments. As in the Dupré, Bozeman's handling of the organ, particularly with regard to registrations, was sure and convincing.

The first movement was a bright and straightforward Fantasia on the words *Pot Roast*; the second, "Yearning, a song on *Rap, Toots?*" introduced the first anagram with a slightly honky-tonk flavor and a few fleeting accompanimental jazz riffs. The third, "Running around on *Rasp Toot*" contained occasional bizarre reed effects and the graphic use of the raspy Septième stop. The fact that in the Duruflé notation R-A-S-P is identical to the familiar B-A-C-H was not lost on Bozeman, who did not resist the temptation occasionally to suggest some of the other contexts



Illustrations and themes from program brochure, reproduced by permission; ©1981 Lee Haskell and George Bozeman, Jr.

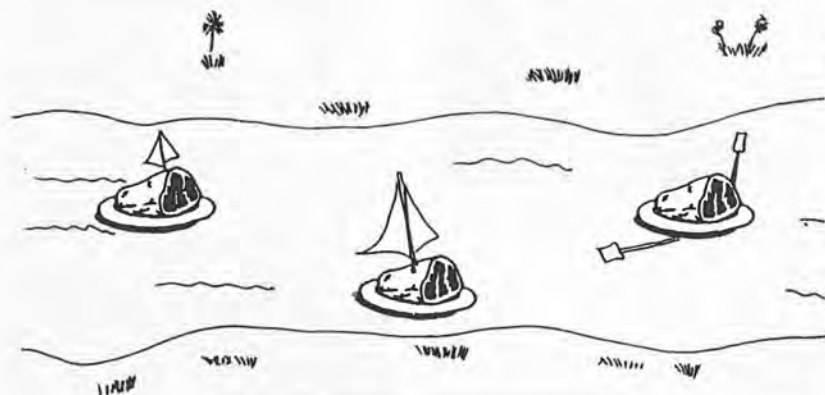


in which those notes have appeared. "O Top Star, a carol" was the fourth movement, quietly and flutily exploring some Christmas clichés with charm and cleverness.

The final movement, "Odyssey, Soar to Space," stretches the anagram idea a bit, but also stretches Bozeman's imagination. It is in seven brief movements, beginning with "Space: the Universe . . ."—soft, space-y, stringy sounds against a background of weighted-down notes on the organ's softest string stop, which latter remains on to the close of the work. "Blast off" is noisy "elbow music" à la Ligeti, and is followed by a whimsical "In space," in which the anagrammatic theme occurs as eerie telegraphic bleeps, "Ship to Earth, Earth to Ship." A

new anagram on Mars appears next, inspiring a serious and well-constructed movement. More "Telecommunication" is followed by an attractive movement on "The Wonders of Saturn" (another new anagram). Finally, we have "Telecommunication, into Infinity . . ." in which the bleeped theme and the strings follow the Odyssey as it disappears into outer space with the final removal of the key weights, one by one.

A rousing round of applause, during which Bozeman introduced artist Lee Haskell, confirmed that this reviewer was by no means alone in the enjoyment of a tasty helping of Pot Roast, and in admiration of the extent of Bozeman's fertile imagination.



Recital Programs

MARIE-CLAIRE ALAIN, Colorado State University Concert Hall and St. Luke's Episcopal Church, Ft. Collins, CO, Aug. 9: *Concerto in A Minor, Schmücke dich, Passacaglia and Fugue in C Minor*, Bach; *Suite du 1^{er} Ton*, Nivers; *Choral in A Minor*, Franck; *Choral Dorian, Choral Phrygien, Litanies*, Alain (Casavant and Phelps organs).

GERALD ASHEIM, Christ Methodist Church, Rochester, MN, July 7: *Toccata in F Major*, Bach; *Ave Maris Stella*, Willan; *Jesus calls us, All Hail the Power, Diemer*; *Final* (Sonata 1), Guilman (Sipe organ).

LARRY ARCHBOLD, St. Joseph of Arimathea Chapel, Berkeley, CA, July 31: *Praeludium in E Minor, Ein feste Burg, Ciacona in C Minor*, Buxtehude; *Wenn wir in höchsten Nöten sein, Prelude and Fugue in E Minor*, Bach (Ahrend organ).

CONRAD BERNIER, National Shrine of the Immaculate Conception, Washington, DC, July 19: *Offerte "Vive le Roy," Raison; Sarabande, Couperin; Diferencias sobre la Gallarda Milanesa, Cabezon; Passacaglia and Fugue in C Minor*, Bach; *Prière, Jongen; Introduction et Allegro Moderato, Ropartz; Choral in E Major, Franck* (Möller organ).

DAVID BRITTON, St. John's Lutheran Church, Sacramento, CA, June 24 (for Far Western AGO Regional Convention): *Toccata in F*, Buxtehude; *Suite of Dances, Phalèse; Passacaglia and Fugue in C Minor*, Bach;

Cantiones Gregorianae, Ahrens; Poèmes Evangéliques, Langlais.

JOHN BROCK, Church of the Epiphany, Danville, VA, July 12: *Mass for Parish Use* (selections), Couperin; *I call to Thee*, Bach; *Buxtehude, Walcha; Prelude and Fugue in E Minor*, Bach; *Sonata, Distler; Final* (Symphony 6), Vierne.

JAY BROOKS, "Silfran," Spencer, WV, July 6: *Psalm XIX, Marcello; In dir ist Freude, Prelude and Fugue in G Major*, Bach.

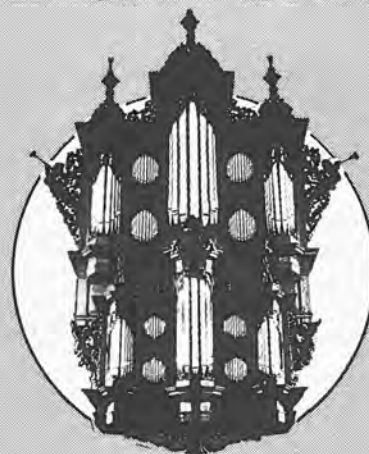
WAYNE BURCHAM, Christ Methodist Church, Rochester, MN, June 2: *Choral in B Minor, Franck; Angels Unawares, Suite for Organ after Baroque Masters*, Burcham (Sipe organ).

SUSAN DARROW, Church of the Epiphany, Danville, VA, July 26: *Suite du premier ton, Clérambault; Allein Gott, Toccata and Fugue in F Major, Bach; Sonata II in C Minor, Mendelssohn; Serene Alleluias, Messiaen; Prelude et Fugue sur le nom d'Alain, Duruflé.*

MERRILL N. DAVIS III, Christ Methodist Church, Rochester, MN, June 9: *Noël Grand Jeu et Duo, Daquin; Why art Thou so troubled?, Scheidt; Adagio for Organ and Saxophone, Vantoura* (with Michael Kapinos); *Moto Ostinato, Eben* (Sipe organ).

(Continued, page 12)

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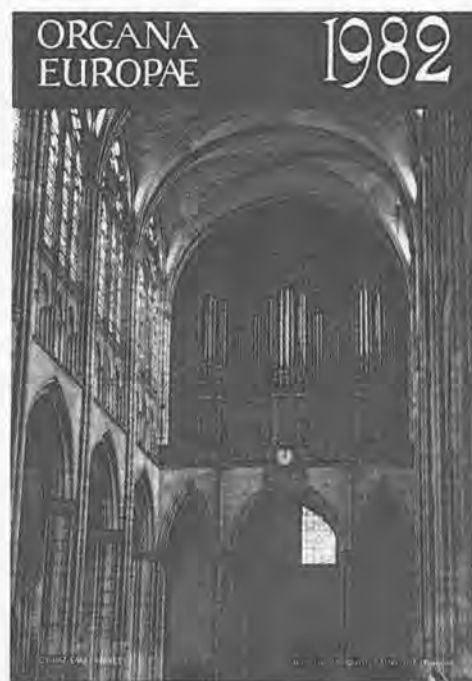
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Appointments



Kenneth Gilbert, internationally-known harpsichordist, has been appointed professor of harpsichord at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, West Germany, beginning Oct. 1st. Noted for his many recordings and editions of harpsichord and organ music, Mr. Gilbert has recently signed an exclusive recording contract with Archiv Produktion, the early-music division of DGG.

This past June, Mr. Gilbert was awarded the Doctor of Music degree, *honoris causa*, by McGill University at its spring convocation, when he was cited for his quadruple vocation as performer, recording artist, editor, and teacher, as well as for his contribution to the classic organ movement in Canada during the 1960s.



Rick L. Erickson has been appointed organist and choirmaster at Christ Episcopal Church, Winnetka, IL, a post he has held on an interim basis for the past year, succeeding Marlan D. Allen. Mr. Erickson is responsible for directing an RSCM-affiliated choir of men and boys, a girls choir, and musical programs at the church. He studied at the Lawrence University Conservatory and at Milton College, and received the M.Mus. degree from Northwestern University, where he was a student of Richard Enright. He holds the M.Th.S. degree from Garrett and Seabury-Western Theological Seminaries and has taught at Illinois College.



Thomas Barker and Mary Ellen Barker have been appointed ministers of music for the Community Presbyterian Church of Palm Desert, CA, where

their responsibilities will include the development of a graded choir program, work with handbells, and a musical series. Mr. Barker, who is an ordained minister, will also have pastoral duties. He received the M. Mus. degree at Arizona State University, where he studied with Charles S. Brown. Mrs. Barker, a graduate of Westminster Choir College, studied with Mary Krimmel. The Barkers leave positions as ministers of music at the First Presbyterian Church of Ottumwa, IA.



Thomas C. Strickland has been appointed assistant organist and choirmaster at St. Bartholomew's Church in New York City, where he will assist music director Jack H. Ossewaarde in the Sunday morning services and in the weekly concert series. Mr. Strickland holds a master's degree in sacred music from Yale University and a bachelor's degree (*magna cum laude*) from Indiana University. His organ teachers have been Gerre Hancock, Neil Larson, and Clyde Holloway, all former assistants at St. Bartholomew's. He has served on the staff of the First Congregational Church in West Haven, CT; University Lutheran Church in Bloomington, IN; St. Matthew's Episcopal Church in Indianapolis, IN; and, most recently, at First Congregational Church in Old Greenwich, CT.

Other previous assistants at the New York fane have been Frederick Swann, Henry Lowe, and Dennis Keene.



Richard Webb has been appointed professor and chairman of the music department at San Francisco State University, leaving a similar position at East Tennessee State University. He holds the B.F.A. and M.F.A. degrees from Ohio University and the Ph.D. in musicology from the College-Conservatory of Music at the University of Cincinnati. His organ study has been with Wilbur Royer, Jerald Hamilton, Eugene Wickstrom, and Gerre Hancock.



Joanne Vollendorf has accepted a position on the faculty of St. Olaf College, Northfield, MN, for the 1981-82 year. In addition to her duties as an organ and harpsichord instructor, she will serve as chapel organist and instructor in theory. Ms. Vollendorf is a doctoral student at the University of Michigan, where she studies with Robert Glasgow. She has also studied organ with E. Lyle Hagert and Robert Thompson, and harpsichord with Edward Parmentier.



John Siderius has been appointed organist-choirmaster of St. Peter's Church in Brockville, Ontario, where he will direct the choir of men and boys, a chamber choir, and the Brockville Choral Society. A graduate of the University of Toronto and Owen's University, where he studied with John Sidgewick and Douglas Bodle, he has served as organist-choirmaster of Trinity Church, Cornwall, for the past four years. Mr. Siderius has performed as soloist and accompanist in Canada, the eastern U.S., and England.



Carlene Neihart has been appointed organist and music director for New Reform Temple, Kansas City, MO, where she plans to perform four oratorios per year in addition to regular and special services. She continues as organist-music director at Central Presbyterian Church, Kansas City, and as artist-in-residence at Mid-America Nazarene College, Olathe, KS. She has performed for several A.G.O. conventions and serves as Missouri state chairman for the guild.



Thomas Murray has joined the faculty of the Institute of Sacred Music and the School of Music at Yale University, where he serves as assistant professor of organ and choral conducting. A graduate of Occidental College, where he was a student of Clarence Mader in organ and of Howard Swan in choral music, he was until recently the organist and master of choristers at St. Paul's Episcopal Cathedral in Boston.

Mr. Murray, a past winner of the A.G.O. national competition, is well-known for his work in the field of 19th-century organ music. He has recorded and performed widely on American organs from earlier periods. In addition to teaching organ, he will teach courses in choral conducting and choral literature at the Institute, and he will play for services and conduct the Marquand Chapel choir at Yale Divinity School.



James D. Jones has been appointed lecturer in harpsichord at Westminster Choir College, Princeton, NJ, and artist-in-residence at Monmouth College, West Long Branch, NJ. Dr. Jones, a 1980 graduate of the Eastman School of Music, will continue as director of the New Jersey Keyboard Institute, which he co-founded in 1980.

At Monmouth College, he will perform on his Hill pedal harpsichord, accompany an early string ensemble, and produce a series of lecture-recitals on harpsichord playing and early performance practice. He will also train a chorus and soloists in early vocal technique.

James McCray, professor and chairman of the music department at Colorado State University, has been appointed editor of *The Choral Journal*, the official publication of the American Choral Directors Association. A graduate of Illinois Wesleyan University, Southern Illinois University, and the University of Iowa, Dr. McCray has written extensively in the periodical literature on choral music and is the composer of more than forty choral works and arrangements currently in print. Readers of *The Diapason* will recognize his name as the author of the monthly choral reviews, "Music for Voices and Organ," a column he will continue to write for these pages.

Textbooks on Medieval Music

Caldwell, John. *Medieval Music*. Bloomington and London: Indiana University Press, 1978. 304 pp.; \$18.95.

Hoppin, Richard H. *Medieval Music*. New York: W. W. Norton & Co., Inc., 1978. xxiii + 566 pp.; \$9.95. To accompany the text: *Anthology of Medieval Music*, Richard H. Hoppin, ed. New York: W. W. Norton & Co., Inc., 1978. xiii + 177 pp.; \$12.95 (paperback, \$5.95).

The teaching of medieval music in colleges is beset by a number of problems peculiar to the period. Not only must the introductory undergraduate deal with the complexities of liturgical practice and an endless new terminology, but with music that is aurally unfamiliar. Instructors have had to track down esoteric recordings, to find a good text among a dearth of choices, and, perhaps most challenging, bring alive a period alien to most students. Thus, the appearance in a single year of two texts designed to remedy some of these difficulties should be, in itself, a cause for jubilation. A comparison of the two books, however, awards the prize to Hoppin on every count.

With clarity and immediacy, Hoppin's opening chapter provides a broad (from the early A.D. years to 1000) political and social setting that is indispensable to the reader. In the musically oriented chapters that follow, he maintains this direct style, incorporating numerous sub-titles within each chapter and translating with welcome consistency the Latin incipits. Although his study officially closes the medieval period shortly after 1400, he includes a chapter on "Transition to the Renaissance" with reference to Dufay and Binchois and ends with a brief section on Leonel and Dunstable. Good suggestions for further reading and the location of facsimiles and modern editions appear in non-obstructionist fashion at the back of the book.

Of particular value is the accompanying anthology of 71 works. Although Hoppin omits mass movements of the 14th and early 15th centuries (he prefers to include only complete works), the anthology contains useful examples not consistently found in similar collections: for example, the plainchant mass for Easter Day, a section from a liturgical drama, an example of English discant, and a portion of the *Sederunt* by Perotin (the only incomplete piece in the anthology).

In comparison, Caldwell in his *Medieval Music* admits from the start that he will not deal with sociological or biographical topics, and these are major shortcomings of the book. Guillaume de Machaut remains a bloodless creature in the two sentences accorded his person by Caldwell. In contrast, Hoppin's four pages on Machaut transmit a remarkably live view of his extensive talents and of the unique combination of secular and sacred demands that were characteristic of the age. Caldwell's musical discussion does not, unfortunately, compensate for the lack of rounded coverage he provides. Unnecessary confusion occurs when Caldwell avoids standard terminology and refers to the modes as Dorius instead of Dorian, Hypophrygius instead of Hypophrygian. The reader is distinctly unsettled to learn that Machaut's *Mass of Notre Dame* has three movements in the tonality of D minor and three in F major—this at a time when music can only be viewed in a modal context. The mechanics of this edition are also less satisfactory. Caldwell's sub-headings tend to be general rather than specific, and many of the examples are only present in part. The division of Caldwell's index into persons, places, works, and subjects subtracts rather than adds to its handiness.

Hoppin's book is an impressive achievement of readability and scholarship that anyone teaching medieval music will want to consider. It responds admirably to the problems noted above with only one exception: the day of the

Book Reviews

medieval textbook with discography is yet to come, and unfortunately no recordings are planned to accompany Hoppin's anthology.

Courtney Adams
Franklin and Marshall College

A Baroque Tradition

Harris, Ellen. *Handel and the Pastoral Tradition*. London: Oxford University Press, 1980. xii + 292 pp.; \$42.00.

Although this book does not relate directly to organ, harpsichord, or even choral literature, it is a study that all of us who want better to understand Baroque music should be aware of. The importance of Prof. Harris's contribution is twofold, for the book gives a thorough picture of pastoral conventions in the Baroque (about half the book), and then goes on to illuminate Handel's use of the pastoral tradition. There is, of course, much more to the pastoral than simply "nymphs and shepherds frolicking in a field" (which is admittedly about all I ever tell undergraduates). Harris's explanation is bound to become the standard reference. As a real "bonus," during the process of tracing how the pastoral tradition took root in England, she comes up with a new interpretation of Purcell's *Dido and Aeneas* which demonstrates that the apparently corrupt sources for this opera do in fact represent Purcell's original conception of the work, and that this version is dramatically consistent within the English pastoral convention.

Harris's investigation of Handel considerably modifies our picture of the composer and his style. Recent scholarship, reacting to the heavy-handed nationalism of German musicology, has tended to paint a picture of Handel as an Italian composer who settled in England and only coincidentally was born in Germany. Harris points out that Handel's use of the pastoral idiom often follows the German tradition he knew from Hamburg. What she emphasizes is that explanations of Handel's style within the context of late Baroque music cannot be over-simplified—Handel's style may be described as Italianate only in so far as Germanic style of the time shares a number of universal musical idioms with Italian music. Unraveling the sources of musical style late in a "period" of music is treacherous at best, and Harris points the way towards a new, more balanced interpretation of Handel. Others may have succeeded in

de-Germanizing Handel; Harris puts a bit of appropriate wurst and potatoes back into the portrait.

Combined with this new estimate of Handel as a German/Italian/English composer, Harris offers a new explanation of the so-called "difficult" decade of the 1730s during which Handel seemed to vacillate between opera, oratorio, and ode before finally abandoning Italian opera for English oratorio. In fact, this seems to be a decade in which the pastoral idiom ruled Handel's musical thoughts. Harris even makes sense of such apparent jumbles as the bilingual version of *Acis and Galatea*, showing that it was not just a stopgap for a time when he had both Italian and English singers but that it was a carefully calculated pastoral in the German-based tradition which allowed for the use of two languages.

It is rare that such a young scholar makes a major contribution towards the understanding of an entire era and one of its most important figures, much less in a study which was the author's doctoral dissertation, and her book is bound to be required reading for graduate students in Baroque courses and a frequent citation in bibliographies. The above notice has just skimmed some of the more important points of this book; as a whole, it is very engagingly written and it shows especial care in covering the relevant primary and secondary literature on the subject.

William D. Gudger
The College of Charleston

Performance Practice

MacClintock, Carol. *Readings in the History of Music in Performance*. Bloomington: Indiana University Press, 1979. xii + 432 pp.; \$19.50.

This book is a must for anyone who plays music from earlier centuries. It is a fascinating compendium of intelligently selected writings on modern music—when it was still modern. The extracts extend from the middle ages to the early 19th century and relate to all media, including organ and harpsichord. The entries have been felicitously translated by Prof. MacClintock into modern English that reads easily and colorfully. To be sure, the specialist will not be content with the translation of original terminology into modern terms, but the book is not intended for the researcher delving into the shades of connotation of a specific term. Rather, it is for the perform-

er or student who is interested in gaining a general understanding of the attitude of musicians of a specific era to their performance—how to bring the written page to life.

Specifically dealing with keyboard music are excerpts by Diruta in the 16th century; Banchieri, Agazzari, Frescobaldi (good translations of the three prefaces best known to us in rather unfortunate English in the most familiar edition), and Purcell in the 17th; Saint-Lambert, François Couperin, Rameau (these three all dealing with the harpsichord, which really is the correct translation for "clavecin," a term needlessly left in French), C.P.E. Bach, Türk, Hawkins, and Mozart in the 18th; and Forkel (on J.S. Bach), Czerny, and Schindler (both on Beethoven) in the 19th. The greatest value to us will not be the specific information on ornaments, fingerings, etc. found in those sections, since specialized performers will want more than excerpts when dealing with the details of playing their primary instruments. Rather, it is the broad panorama that all of the readings provide, in digestible doses, of how "they" made music, what it sounded like to "them," and, therefore, perhaps of what constitutes that most elusive commodity, good taste.

Bruce Gustafson

Organ Terms

Lindow, Ch.-W. *A Little Organ Lexicon*, trans. H.D. Blanchard. Delaware, Ohio: The Praestant Press, 1981. iv + 40 pp.; \$7.00.

This little book is just what the title implies: a guide to organ terminology, in French, German, and English. The organization is by the French, from *abrégé* (roller board and related action) to *vergette* (tracker). Each term is followed by the German equivalent, with an English definition. Cross references and separate indexes in each language make it easy to locate any word. Gender, number, and verb state are included. There does not seem to be any particular historical bias, but the aim has obviously been to translate the terminology of historic organs of France and Germany. As the preface states, "It is intended to provide a handy help in conversations in organ lofts." It will also be useful in understanding stop lists.

Although this pocket companion is not lengthy and does not pretend to be complete (for instance, no proper names are included), it contains a great deal of information in ready-to-use form.

Arthur Lawrence



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Karl Wilhelm and Associates of Mont Ste. Hilaire, Québec, have completed a 3-manual and pedal organ of 38 stops and 54 ranks at the First Presbyterian Church of Wooster, OH. The gallery installation replaces a 1929 Möller and incorporates suspended key action and mechanical stop action, as well as principal pipes of 75% polished tin. The casework is of solid white oak, stained, and the hand-carved pipeshades are of butternut. John M. Russell is the music director, and the dedication recital was played by Haskell Thomson.

HAUPTWERK (56 notes)

Bourdon 16'
Prinzipal 8'
Hohlfloße 8'
Oktave 4'
Spitzfloße 4'
Quinte 2-2/3'
Superoktave 2'
Cornet V (TF, mounted) 8'
Mixture III-IV 1-1/3'
Zimbel II-III 1'
Trompete 8'

RÜCKPOSITIV (56 notes)

Gedackt 8'
Prinzipal 4'
Rohrfloße 4'
Nazard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Larigot 1-1/3'
Scharf III 1'
Cromorne 8'
Tremolo

SWELL (56 notes)

Dolkan 8'
Rohrfloße 8'
Celeste (TC) 8'
Prinzipal 4'
Hohlfloße 4'
Waldfloße 2'
Mixture IV 2'
Dulzian 16'
Oboe 8'
Tremolo

PEDAL (30 notes)

Prinzipal 16'
Subbass 16'
Oktavbass 8'
Subbass 8' (ext.)
Oktave 4'
Rauschpfeife IV 2-2/3'
Posaune 16'
Trompete 8'
Claron 4'

COUPLERS

Swell to Hauptwerk
Rückpositiv to Hauptwerk
Hauptwerk to Pedal
Rückpositiv to Pedal
Swell to Pedal

New Organs



Visser-Rowland Associates' of Houston, TX have completed a 3-manual and pedal organ of 51 ranks for St. Anne's Catholic Church in Houston. Space and weight restrictions in the gallery necessitated an unusual design for the instrument, which has mechanical key action and electronic touch control stop action. The Pedal cases are located at either side of the gallery and overhang the rail, to provide height for the Prinzipal 16'. The detached console is located immediately behind the Rückpositiv. The tonal design is adapted from Dutch organs of the mid-18th century. Manual divisions have flexible wind from a single bellows; each Pedal chest is winded separately. The tuning is in equal temperament. The design was by Pieter A. Visser, with construction supervision by Jan Rowland, and voicing by Thomas Turner. David Daniel is the music director for the parish, and Robert Jones played the dedication recital.

'Pieter A. Visser, Jan Rowland, Thomas Turner, members, American Institute of Organbuilders.

HAUPTWERK (61 notes)

Quintaton 16'
Prinzipal 8'
Rohrfloße 8'
Oktav 4'
Koppelfloße 4'
Waldfloße 2'
Cornet V
Mixture V
Trompete 8'
Tremulant

BRUSTWERK (61 notes)

Gemshorn 8'
Celeste 8'
Prinzipal 4'
Nachthorn 4'
Sesquialtera II
Oktav 2'
Scharf V
Rankett 16'
Trompete 8'
Tremulant

RÜCKPOSITIV (61 notes)

Kleingedackt 8'
Prestant 4'
Blockfloße 4'
Nasat 2-2/3'
Prinzipal 2'
Larigot 1-1/3'
Kleinmixture III
Krummhorn 8'
Tremulant

PEDAL (32 notes)

Prinzipal 16'
Oktav 8'
Gedackt 8'
Choralbass 4'
Mixture IV
Posaune 16'
Schalmei 4'

Zimbelstern (programmable)

Six normal couplers

Nunc Dimittis

Edward B. Gammons, former music director of the Groton School and noted organ architect, died in Massachusetts General Hospital, Boston, on Sept. 7 after a three-month illness. He was 73.

Born July 2, 1908, in Cohasset, MA, Mr. Gammons was educated at Derby Academy and at Harvard University, where he studied choral music with Archibald Davison and G. Wallace Woodworth. His organ study was with Frederick Johnson at the Church of the Advent, Boston. He served as organist, choirmaster, and carillonneur of St. Stephen's Church in Cohasset from 1924-1937, leaving to become organist-choirmaster of Christ Church Cathedral in Houston, TX. He returned to New

England in 1941 to spend 33 years as music director for Groton School, a position from which he retired in 1974. Since that time, he had been organist-choirmaster of St. Paul's Church, North Andover, where his funeral mass was said Sept. 14.

In addition to being a musician and educator, Edward B. Gammons wrote on the organ and was active in organ design. He collaborated with the late G. Donald Harrison on the design of a number of Aeolian-Skinner instruments, perhaps the best-known of which is the Groton one, and he was quoted earlier this year in the Fiftieth Anniversary

Report of Harvard University as saying "My long interest in organ building, in its deepest detail, kept me busy all the years, as my long-suffering wife will attest; but it is a pleasure to know that in nearly three hundred churches, cathedrals and schools, I have helped create organs and musical programs to lift voices in praise, adoration and joy." His wife, Betty (Allen), preceded him in death July 26.

Marieke Peeters, wife of Belgian organist and composer Flor Peeters, died in Louvain, Belgium, of cancer on Sept. 22. She had encouraged her hus-

Recital Programs

(continued from p. 9)

LYNN A. DEAN, National Shrine of the Immaculate Conception, Washington, DC, Aug. 9: *Fanfare*, Arnatt; *Carillon*, Sowerby; *Ave maris stella*, Dupré; *Duo*, Basse de Trompette, Clérambault; *Passacaglia in D Minor*, Buxtehude; *Trio Sonata I*, *Fantasia and Fugue in C Minor*, Bach; *Choral in B Minor*, Franck (Möller organ).

LAWRENCE DEWITT Washington, DC, June 7: *Toccata and Fugue in D Minor*, Regner; *What God wills is well done*, Pachelbel; *Fantasia and Fugue in G Minor*, Bach; *Fantasia in A*, Franck; *Scherzo*, Leighton; *Chorale-Improvisation on "Victimae paschali,"* Tournemire (Möller organ).

MELVIN DICKINSON, University of Louisville, Louisville, KY, June 2: *Clavierübung III* (large settings), Bach (Steiner organ).

STEPHEN DISTAD, Christ Methodist Church, Rochester, MN, Aug. 18: *Toccata*, *Adagio*, and *Fugue in C Major*, Bach; *Elegie*, Peeters; *Fête*, Langlais (Sipe organ).

JAMES DORN, Christ Methodist Church, Rochester, MN, July 14: *Komm Heiliger Geist*, Bach; *What God Ordains is always Right*, Pachelbel; *Cantilena Romantica*, Dunnhill; *Choral in A Minor*, Franck (Sipe organ).

JOHN DREW, Christ Methodist Church, Rochester, MN, June 30: *Prelude and Fugue in C Major*, Bach; *"Middlebury,"* Wood; *Improvisations* (Sipe organ).

MICHAEL R. DULAC, Church of St. Paul the Apostle, Springfield, MA, June 21: *Chaconne in C*, L. Couperin; *Prélude in B-flat*, Litaize; *Prelude and Fugue in G Minor*, Dupré; *Adagio* (Symphony III), Vienne; *Répons pour le temps de Pâques*, Demessieux; *Sonata I*, Hindemith; *Sonata III in G*, Rheinberger.

STEVEN EGLER, Michigan State University, East Lansing, MI, July 13: *Veni Creator*, De Grigny; *O Mensch bewein*, *Toccata and Fugue in F Major*, Bach; *Suite*, *Postlude pour l'Office de Complies*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

MARY FENWICK, Cathedral of SS. Peter and Paul, Washington, DC, July 26: *Choral in B Minor*, Franck; *Prelude and Fugue in G Major*, Bach; *Scherzo*, Duruflé; *Fantasy on "Wie schön leuchtet,"* Reger (Aeolian-Skinner organ).

JANETTE FISHELL, Cathedral of SS. Peter and Paul, Washington, DC, July 12: *Méditations VI, IX*, Messiaen; *Chorale-Improvisation "Victimae paschali,"* Tournemire; *Etoile du soir*, *Scherzo* (Symphony VI), Vienne; *Toccata*, Guillou (Aeolian-Skinner organ).

SUE FORTNEY-WALBY, Christ Methodist Church, Rochester, MN, Aug. 25: *Toccata*, Near; *Ceremonial Music for the Trumpet Stop*, Hampton; *Wake awake*, *Hail to the Brightness*, Diemer; *That Man a Godly life might live*, *Toccata in F*, Bach (Sipe organ).

JANE GAMBLE, National Shrine of the Immaculate Conception, Washington, DC, Aug. 30: *Prelude and Trumpetings*, Roberts; *Variations on "Weinen, Klagen,"* Liszt; *Deux Danses à Agni Yavishta*, Alain; *Sonata Eroica*, Jongen (Möller organ).

JAMES WEST GOOD, Pullen Memorial Baptist Church, Raleigh, NC, June 7 (dedication of Austin organ): *All' Offertorio*, Zipoli; *Concerto del Sigr. Meck*, Walthers; *Voluntary in D Major*, Stanley; *Schmücke dich*, *Prelude and Fugue in C Major*, BWV 547, Bach; *Cortège et Litanie*, Dupré; *Serene Alleluia*, *Outburst of joy*, Messiaen; *How fitly shall I meet Thee*, *Rejoice today*, Pepping; *Carillon de Westminster*, Vienne.

(Continued, page 16)

band to play his annual recital for the Festival of Flanders which took place in the Mechlin Cathedral only four days prior to her death. Mr. Peeters dedicated his recital of works by Bach and Messiaen to her, and she had earlier received the dedication of his *Sinfonia per organo* (*Fantasia*) in 1940.

Catharine Bryant Barnes, wife of the late William H. Barnes, died in Evanston Hospital, IL, on Oct. 29. She was 72. Before marrying Mr. Barnes, who was active both as a printer and as an organ designer, she had been the widow of Stanley Martin, a Chicago-area organist.

Music for Voices and Organ (continued from p. 4)

ensemble of performers will be needed. The organ is also treated as a solo instrument, and that part is on three staves with various types of flourishes interjected among and with the choral parts. This celebrative anthem will take several rehearsals of preparation for most choirs; full vocal ranges are used. It is a happy work that will add a jubilant dimension on those festive Sundays when something special is needed.

Handbell Choir without Voices

Prelude and Fugue in D Minor. Vaclav Nelhybel; three octaves of handbells; Agape, no. 792, \$1.95 (M).

Each of the two movements is three pages in duration. The harmonic and musical styles are more similar to the baroque than to the 20th century. There are several special effects, and the fugue theme is marked with accents in those places where the theme is less obvious.

Pedalpoint and Passacaglia. Hal Hopson; three octaves of handbells; Agape, no. 138, \$1.95 (M-).

In *Pedalpoint*, a recurring G is played throughout most of the movement below traditional chords. The *Passacaglia* follows typical formal schemes with various handbell effects, such as thumb damp, long rings, and poly-block chords. The music is not difficult but will require a well-rehearsed group for performance.

Festive Peal. Isabel Carley; two octaves of handbells; Augsburg Publishing House, 11-9230, \$1.00 (M-).

One basic idea dominates this piece. The major second off-beats may be heard in almost every measure and tend to get a bit tedious. This setting may be played by a younger group and builds to a climactic finish.

Handbells for Weddings. Ellen Jane Lorenz; up to five octaves of handbells; Lorenz Publishing Co., \$2.95 (M).

There are twenty works in this collection, which includes many traditional wedding compositions such as Mendelssohn's *Wedding March* and Purcell's *Trumpet Fanfare* and *Trumpet Tune*, and Barnby's *O Perfect Love*. Other less traditional pieces are Bizet's *The Carillon* and Bach's *Arioso*. Each piece has been arranged into one or two pages and has a chart explaining the handbells needed for that work.

Affirmation and Litany. Eugene Butler; three octaves of handbells; Agape, 1039, \$1.00 (M).

The *Affirmation* is somewhat complex, with many tempo and key changes, and Butler uses a variety of handbell effects. The *Litany* is shorter, with many repeated chords and fewer harmonic ideas. A useful work for church handbell ringers.

Additional Handbell Works

Baker, Philip. *Morning Carillon.* Eighteen handbells; Agape, 794, \$1.95 (M-).

Batastini, Robert (arr). *A Child is Born in Bethlehem.* SATB and eight handbells; G.I.A. G-2309, \$.40 (E).

Bridges, David (arr). *We Gather Together.* Two-part, keyboard, and seventeen handbells; Agape, RS 7707, \$.50 (M).

Burroughs, Bob (arr). *The Lord's my Shepherd.* SAB and three octaves of handbells; Agape, RS 7704, \$.45 (M-).

Carter, John. *Ring, Christmas Bells.* Two-part and two octaves of handbells; Jensen Publications, 405-18012, \$.60 (E).

Dobrinski, Cynthia. *Fanfare.* Two octaves of handbells; Agape, 82, \$1.00 (M).

Erickson, John. *Veni Creator.* Unison and fourteen handbells; G.I.A. G-2209, \$.40 (E).

Hopson, Hal. *Ring out Your Joy to the Lord.* SAB, keyboard, and six optional handbells; Agape, RS 7708, \$.50 (M-).

Horman, John. *Hosanna in the Highest.* Unison, keyboard, and eight optional handbells; Choristers Guild, A-239, \$.50 (E).

Hunnicut, Judy. *Psalms for Bells* (four separate compositions). Two octaves of handbells; Agape, 133, \$1.95 (M-).

Kearns, Jacques. *Sanctuary Bells* (eight hymn arrangements). 30-45 handbells; Lorenz, \$2.50 (M).

Lokensgard, Diane. *Sounds of Joy.* Unison, optional trumpet, percussion, and eighteen handbells; Beckenhurst Press, BP 1116, \$.60 (E).

Lorenz, Ellen Jane (arr). *As We Break the Bread.* SATB and eleven handbells; Agape, RS 7712, \$.40 (E).

McCray, James. *Jubilate Deo.* SATB and nineteen handbells; Alexander Broude, AB 953, \$.60 (M+).

Owens, Sam Batt. *Hark! The Glad Sound.* Unison, organ, and seven handbells; G.I.A. G-2320, \$.50 (E).

Owens, Sam Batt. *Spring Bursts Today.* SSA, organ, and twelve handbells; G.I.A. G-2319, \$.60 (M).

Proulx, Richard. *Processional Psalm for a Festival.* Two-part, cantor, congregation, percussion and fourteen handbells; G.I.A. G-2287, \$.50 (E).

Sherman, Roger. *Psalm 27:10-18.* Two mixed voices and ten handbells; G.I.A. G-2198, \$.40 (E).

Sherman, Roger. *Psalm 126.* SAB and ten handbells; G.I.A. G-2196, \$.40 (E).

Wagner, Douglas. *I Love Thee.* Four octaves of handbells; Beckenhurst, HB6, \$1.00 (M).

Wagner, Douglas. *Song of the Shepherd Boy.* Unison, organ, and nine handbells; G.I.A. G-2396, \$.50 (E).

Wilson, John. *Festival of Bells.* SATB and four octaves of handbells; Hope, 1045, \$1.95 (M+).

Young, Carlton (arr). *Lully, Lulla.* SAB and 25 handbells; Agape, RS 7705, \$.65 (M).

Young, Carlton. *Holy Harmony.* SATB and 26 handbells; Agape, RS 7706, \$.40 (M).

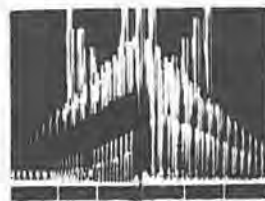
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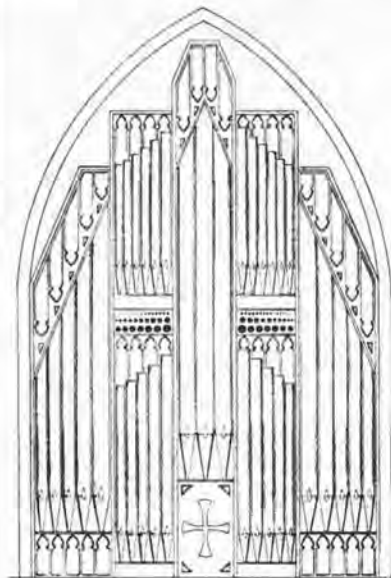


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II Sesquialtera TC	8' Viole d'Gambe	4' Bombarde
IV Fourniture	8' Viole Celeste TC	4' Rohr Schalmel
Carillon	4' Octave	
Swell	4' Nachthorn	
16' Rohr Flute	2' Blockflute	
8' Viola Pomposa	IV Mixture	
8' Viola Celeste	8' Petite Trompette	
8' Rohr Flute	Tremulant	
8' Flute Dolce	8' Trompette en Chamade	
8' Flute Celeste TC	4' Trompette en Chamade	
4' Geigen Principal	Pedal	
4' Flute Harmonique	32' Resultant	
2 2/3' Nazard	16' Principal	
2' Octavin	16' Bourdon	
III IV Plein Jeu	16' Rohr Flute	
16' Basson-Hautbois	16' Spitz Flute	
8' Trompette	16' Gedeckt	
8' Hautbois	16' Contra Viole	
4' Clairon	10 2/3' Gross Quint	
Tremulant	8' Octave	
Pediv	8' Bourdon	
8' Rohr Gedeckt	8' Viole	
4' Principal	8' Rohr Flute	
4' Koppel Flute	8' Spitz Flute	

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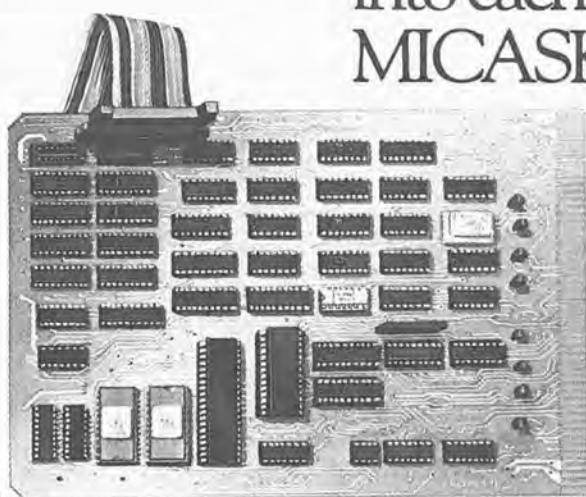
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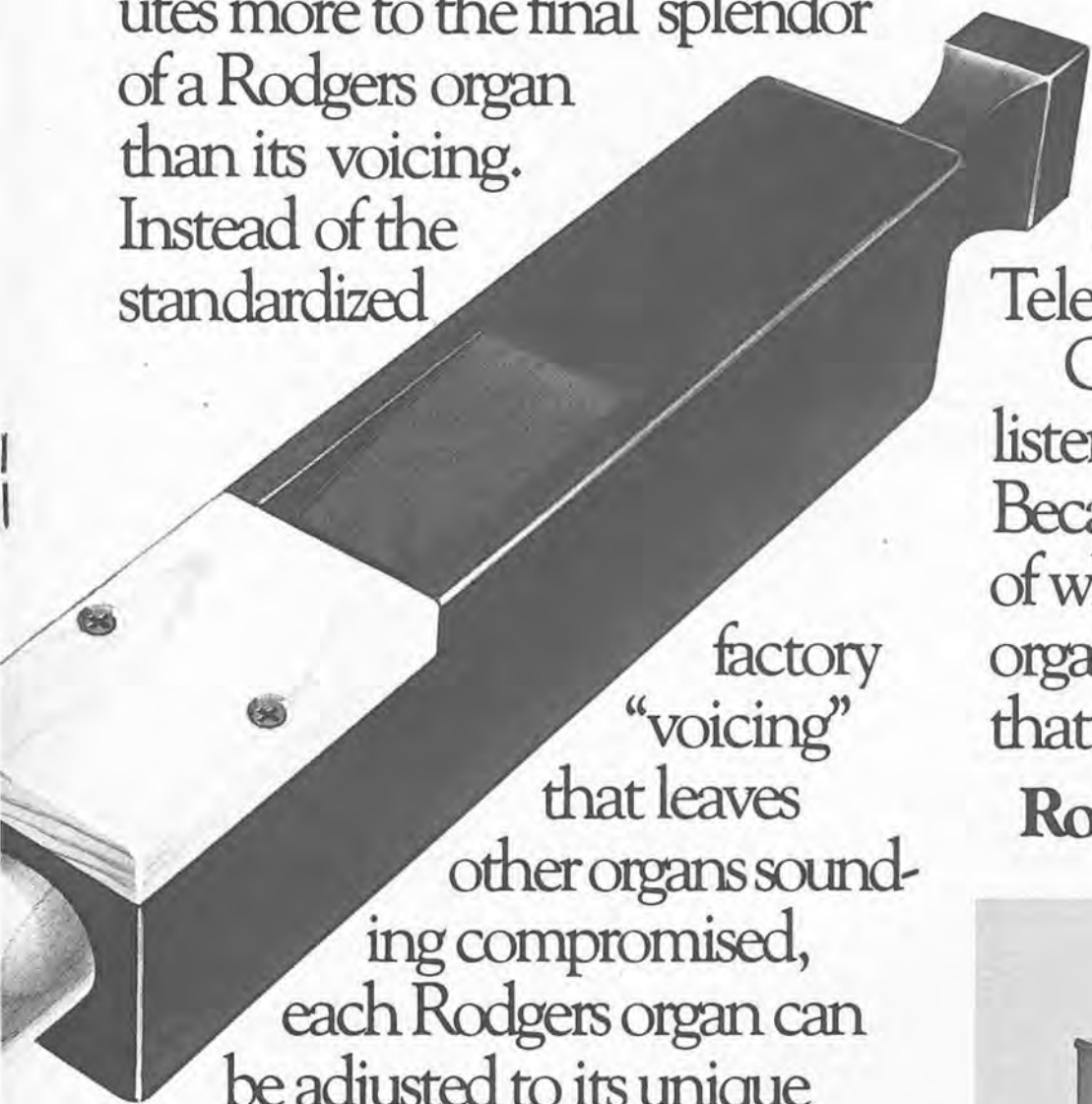
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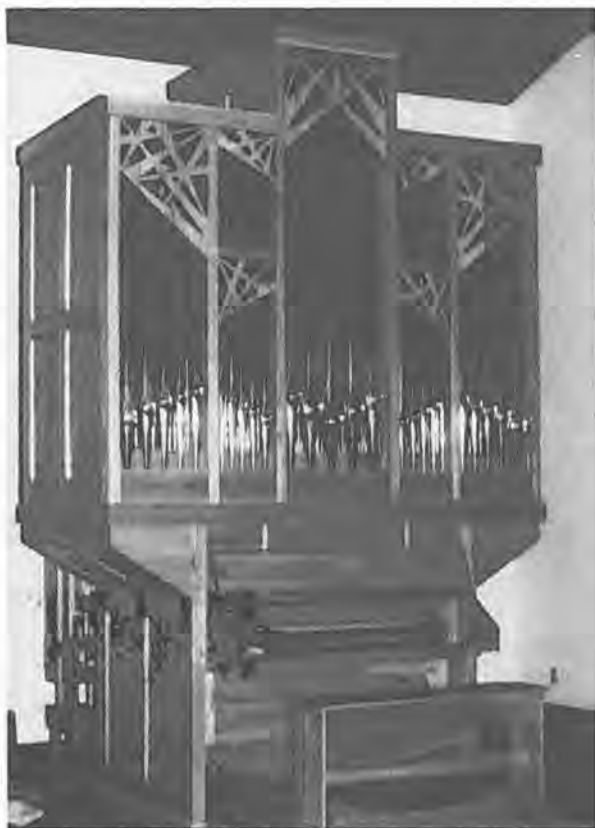


New Organs



Holtkamp Organ Co., Cleveland, OH has built a 2-manual and pedal organ of 24 stops and 34 ranks for Lakeside United Methodist Church, Pine Bluff, AR. The instrument has mechanical key action, with fiberglass rods and aluminum roller bars, and electric stop action. The pipes stand in a white case at the front of the church, with Pedal pipes on either side of the Great, which stands in front of the Swell. The console is of plain sliced American walnut, with natural plum and rosewood manual keys, and cherry stop tabs. William Buckholtz is the organist and choir director; J. Warren Hutton served as consultant and played the dedication recital.

*Walter Holtkamp, member, American Institute of Organ-builders.



Richard Bond of Portland, OR has completed installation of a 2-manual and pedal organ of 12 ranks at St. Theresa's Roman Catholic Church in Federal Way, WA. The mechanical-action instrument has provision for five additional stops and stands encased in an alcove to the right of the altar in the octagonal building, which seats 800. The Great Principal, of 75% tin, forms the façade. Positiv and Great chests are at the same level, with the Pedal (and future additions) in the rear. A single reservoir supplies wind at just under 2-3/4 inches. Tonal finishing was by Richard Bond and Rene Marceau. The dedication recital was played by David DiFiore; Mary Fierke is the church organist, and Mavis Stears directs the choir.

GREAT
(56 notes)

Principal 8'
Rohrflöte 8'
Octave 4'
Blockflöte 2' (prepared)
Mixture IV 1-1/3'
Trompette 8' (prepared)
Positiv to Great

POSITIV
(56 notes)

Gedackt 8'
Koppelflöte 4'
Principal 2'
Quinte 1-1/3'
Tremulant

PEDAL
(32 notes)

Subbass 16'
Gedacktbass 8' (prepared)
Choralbass 4' (prepared)
Fagott 16' (prepared)
Great to Pedal
Positiv to Pedal

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Rohrgedackt 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Cornet III (TC) 147 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes
Swell to Great

SWELL

Gemshorn 8' 61 pipes
Voix Celeste 8' (TF) 56 pipes
Bourdon 8' 61 pipes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Scharf III 183 pipes
Cromorne 8' 61 pipes
Tremolo

PEDAL

Principal 16' 32 pipes
Pommer 16' (GT)
Octave 8' 32 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Rauschbass IV 128 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes
Great to Pedal
Swell to Pedal

Recital Programs

(continued from p. 12)

EUGENE W. HANCOCK, St. Philip's Church, New York, NY, June 7: *Passacaglia in D Minor*, Buxtehude; *Trio Sonata VI*, Bach; *Gavotte*, Wesley; *Adagio and Allegro*, K.594, Mozart; *Roll, Jordan, roll*, Simpson; *Cantabile*, Franck; *Fantasy on "A Mighty Fortress"*, Reger (Aeolian-Skinner organ).

CHARLES HUDDLESTON HEATON, First Christian Church, Centralia, IL, June 29 (honoring the memory of Vera Joy Perrine, 1901-1981): *Herzlich tut mich verlangen*, *Meine Seele erhebt den Herren*, *Prelude and Fugue in G Major*, Bach; *Rhapsodie II*, Saint-Saëns; *Canon in B Minor*, Schumann; *Concert-Overture in C Minor*, Hollins; *Alleluys*, Preston; *Elegy*, Ireland; *Dialogue sur les Grands Jeux*, de Grigny; *Andantino in D-flat*, Lemare; *Carillon de Westminster*, Vienne.

WALTER HILSE, St. Philip's Church, New York, NY, June 28: *Prelude and Fugue in G Minor*, Buxtehude; *"To God on High be Glory"* (two settings), Bach; *Fugues 2 and 5 on B-A-C-H*, *Canon in A-flat Major*, Schumann; *Chili lo - An East African Lament*, DaCosta; *Prelude*, Childs; *In Memoriam Duke Ellington*, *Variations on "Flos Carmeli"*, Hilse (Aeolian-Skinner organ).

JAMES D. INGERSON, United Lutheran Church, Grand Forks, ND, July 13: *Toccata in A Minor*, Sweelinck; *Fantasia in G Major*, Bach; *Sonata IV in A Minor*, Rheinberger; *Prelude and Fugue on "O Traurigkeit, O Herzeleid"*, Brahms; *Concert Variations on "The Star-Spangled Banner"*, Buck; *Preludes and Interludes*, Schröder; *Carillon*, Vienne (Casavant organ).

JARED JACOBSEN, St. Cross Episcopal Church, Hermosa Beach, CA, June 21: *Prelude and Fugue in G Major*, *Passacaglia in C Minor*, Bach; *Deuxième fantaisie*, Alain; *The Despair and Agony of Dachau*, Sifler; *Chant de paix*, Langlais; *Variations on an American Air*, Flagler; *Sonata on the 94th Psalm*, Reubke (Wicks organ).

BAXTER JENNINGS, Church of the Epiphany, Danville, VA, June 21: *Prelude and Fugue in D Major*, Buxtehude; *Hark a voice, From Heaven High*, *Prelude and Fugue in C Major*, Bach; *Two fugues in c*, Rembt; *Blessed are they*, Brahms; *Toccata (Symphony V)*, Widor; *In Quiet Joy*, Dupré; *A Prelude*, Dubois; *Fanfare*, Lemmens.

ROY KEHL, St. Margaret's of Scotland Church, Chicago, IL, June 7: *Sketch in D-flat Major*, Schumann; *Andante in F Major*, Mozart; *Aria*, Handel; *Pastorale*, Zipoli; *Flute Tune*, Arne; *Cradle Song*, Vienne; *Scherzo*, Beethoven; *Adagio*, Fiocco; *Andantino in D Major*, Amen, Franck.

DAVID MICHAEL LASKY, Cathedral of SS. Peter and Paul, Washington, DC, Aug. 16: *Risoluta*, Parker; *Folk tune*, Whitlock; *Sonata VII in F Minor*, Rheinberger; *Fantasia in C Major*, Bach; *Three Tone-Pieces*, Gade; *Pastorale*, Lasky; *Dieu parmi nous*, Messiaen (Aeolian-Skinner organ).

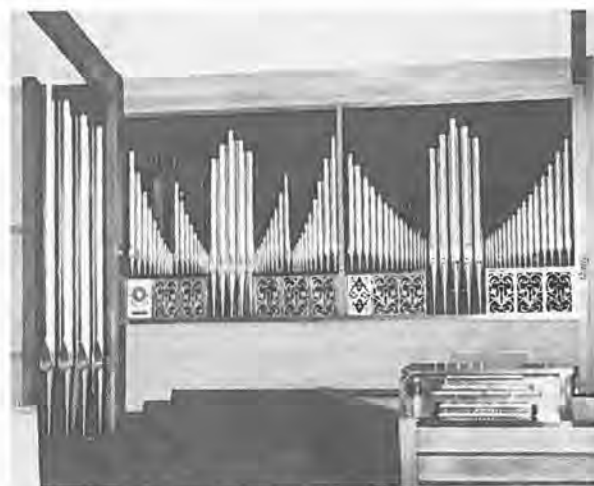
ELISABETH MARANCA, National Shrine of the Immaculate Conception, Washington, DC, Aug. 16: *Incantation pour un jour Saint*, Langlais; *Symphonie III*, Vienne; *Prelude and Fugue in C Minor*, Bach; *Ave maris stella*, Dupré; *Prelude on "Deus tuorum militum"*, Sowerby (Möller organ).

KENDRICK S. MERVINE, Kirkpatrick Chapel, Rutgers University, NJ, July 19: *Fanfare for organ*, Proulx; *Naiades*, Vienne; *Three Devotional Songs*, Berlinski; *Pastorale*, Roger-Ducasse; *Variations on "America"*, Ives; *Sweet Sixteenths*, *The King of Instruments*, Albright (Skinner organ).

EARL L. MILLER, Church of the Epiphany, Danville, VA, July 5: *Voluntary*, *Fugue*, and *Gigue*, Selby; *Variations on "Yankee Doodle"*, Hewitt; *Rondo*, Brown; *Festival Postlude in G*, Thayer; *Scherzo* (Grand Sonata in E-flat), Buck; *Fugue on "America"*, Thayer; *Concert Variations on "The Star Spangled Banner"*, Paine.

RICHARD H. NAUTA, JR., National Shrine of the Immaculate Conception, Washington, DC, Aug. 2: *Grand Dialogue*, Marchand; *Concerto I*, Vivaldi/Bach; *Sehr langsam*, *Phantasie* (Sonata I), Hindemith; *Pièce héroïque*, Franck; *Pasticcio*, Langlais; *Sicilienne*, Duruflé; *Final* (Sonata I), Guilmant (Möller organ).

JOHN RICHARD NEAR, Methuen Memorial Music Hall, Methuen, MA, July 15: *Sonata VI in D Minor*, Mendelssohn; *Fugue in A-flat Minor*, *Prelude and Fugue in G Minor*, Brahms; *Symphony IX in C Minor* ("Gothique"), Widor (Walcker/Aeolian-Skinner organ).



Berkshire Organ Co. of West Springfield, MA has completed a 3-manual and pedal organ of 21 stops and 27 ranks for the Church of St. Mary, Our Mother, R.C., in Horseheads, NY. Significant portions of the electric-actioned instrument, redesigned and rebuilt for this location, were incorporated from a larger Tellers organ at the University of Notre Dame, IN, which, in turn, had been rebuilt in the early 1960s from a Derrick & Felgemaker tracker of 1875. The new organ is of two-manual design with a third manual employed for solo uses having a borrowed stop; slider chests from a 1909 Hook & Hastings instrument were used for the main manual divisions, supplemented by electro-pneumatic chests. The low ceiling of the organ chamber prompted the design of a contemporary German-style case which includes carved grilles and needlepoint panels. The dedication recital was played June 1 by Fr. David E. Fedor, associate pastor.

*David Cogswell, member, American Institute of Organ-builders.

GREAT

Brumm bass 16' (Ped) 2 pipes
Prinzipal 8' (facade) 56 pipes
Rohrgedackt 8' 56 pipes
Dulciane 8' 56 pipes
Octav 4' 56 pipes
Flachflöte 2' 56 pipes
Mixture IV 1-1/3' 224 pipes
Sesquialter II (TC) 88 pipes
Trompette 8' 56 pipes

SWELL-POSITIV

Singendgedackt 8' 56 pipes
Viol 8' 56 pipes
Viol Schwebung 8' (TC) 44 pipes
Prestant 4' 56 pipes
Nachthorn 4' 56 pipes
Prinzipal 2' 56 pipes
Quintflöte 1-1/3' 56 pipes
Scharf III 2/3' 168 pipes
Fagott 16' 56 pipes
Schalmel 8' 56 pipes
Tremolo

MANUAL III

Fagott 16' (SW) 56 notes
Fagott 8' 12 pipes
Fagott 4' 12 pipes

PEDAL

Resultantbass 32' 30 notes
Prinzipal 16' (facade) 30 pipes
Subbass 16' 30 pipes
Prinzipal 8' (facade) 12 pipes
Gedacktbass 8' 12 pipes
Quintbass 5-1/3' 30 notes
Choralbass 4' (facade) 12 pipes
Flöte 4' 12 pipes
Octav 2' 12 pipes
Posaune 16' 30 pipes
Fagott 16' (SW) 30 notes
Trompette 8' 12 pipes
Klarine 4' 12 pipes
Hautbois 4' (SW) 30 notes

ROBERT W. NELSON, National Shrine of the Immaculate Conception, Washington, DC, July 12: *Prelude and Trumpetings*, Roberts; *Fantasia*, K. 608, Mozart; *Allein Gott, Fantasia and Fugue in G Minor*, Bach; *Sonata in F Minor*, Mendelssohn; *Sicilienne*, Vienne; *Toccata*, Duruflé (Möller organ).

MARK EDWARD NELSON, Holy Rosary Roman Catholic Church, Detroit Lakes, MN, Aug. 19: *Praeambulum in D Minor*, Scheide-mann; *Osanna*, Rhys; *Herzliebster Jesu*, Brahms; *God of the Expanding Universe*, Felciano; *Dialogue*, Marchand; *Praeludium in C Major*, Nun komm, Lobt Gott, Wenn wir in höchsten Nöten sein, *Fugue in C Major*, Bach; *Schnelle, Schnelle, Ruhige, Massige rasche*, Distler; *Prélude, Fugue, and Variation*, Franck; *Toccata in D Minor*, Reger (Wicks organ).

DUDLEY OAKES, St. Stephen's Episcopal Church, Richmond, VA, July 1: *Toccata and Fugue in D Minor*, Lübeck; *Jesu, meine Freude*, Walther; *Fantasia and Fugue in G Minor*, Bach; *Prelude and Fugue on B-A-C-H*, Liszt; *Premier Fantaisie*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

JOSEPH O'DONNELL, National Shrine of the Immaculate Conception, Washington, DC, June 14: *Prelude and Fugue in B Major*, Dupré; *L'Orgue Mystique*, 26, Tournemire; *O lux beata Trinitas*, Praetorius; *Méditation V*, Messiaen; *Vater unser, Wir danken dir, Nun bitten wir, Buxtehude*; *Prelude and Fugue in E-flat Major*, Bach (Möller organ).

THEONE ORRIS, Bowling Green State University, Bowling Green, OH, July 12: *Wie schön leuchtet*, Buxtehude; *Wenn wir in höchsten Nöten sein*, *Prelude in E Minor*, Bach; *Mass for the Convents* (selections), Couperin; *Sonata VI in D Minor*, Mendelssohn; *Chorale and Fugue*, Sowerby.

ANN PETERSON, Christ Methodist Church, Rochester, MN, Aug. 11: *Ciacona in E Minor*, Buxtehude; *Prelude and Fugue in G Major*, Bach; *Prelude, Fugue, and Variation*, Franck; *Poco vivace*, Schröder (Sipe organ).

ROBERT POOVEY, Church of the Epiphany, Danville, VA, July 19: *Livre d'Orgue* (selections), Du Mage; *Herr Jesu Christ, Fantasy and Fugue in G Minor*, Bach; *Choral II in B Minor*, Franck; *Introduction and Passacaglia in D Minor*, Reger; *Organbook III* (selections), Albright; *Final* (Symphony VI), Vienne.

LEONARD RAVEN, First Presbyterian Church, Buffalo, NY, June 30 (for Region II AGO Convention): *Introduction and Chorale*, White; *Almanac*, Sokolov; *Inventions*, Locklair; *Jericho*, Albright; *Grand Choeur Dialogue*, Gigout.

TIMOTHY ROBSON, St. Stephen Church, Cleveland, OH, Aug. 23: *Fugue in G Major*, Bach; *Woodland Flute Call*, Dillon; *Canzonetta*, Foote; *Three Antiphons*, Dupré; *Carillon de Westminster*, Vienne (Johnson-Holtkamp organ).

NANCY SANDRO, Christ Methodist Church, Rochester, MN, July 21: *Concerto III*, Walther; *Our Father in Heaven*, We all believe in one true God, Bach; *Choral in E Major*, Franck (Sipe organ).

JUDITH K. SCHOLZ, Christ Methodist Church, Rochester, MN, June 16: *Sinfonia contromba* (with trumpet), Torelli; *Ciacona in G Minor* (with violin), Vitali; *Concertino for Violin, Oboe, and Organ*, Schröder (Sipe organ).

ERIK SIMMONS and RICHARD W. SLATER, Valley Lutheran Church, Van Nuys, CA, June 28: *Triumphal March*, Karg-Elert; *Berceuse*, Vienne; *Vision of the Church Eternal*, Messiaen; *Prelude and Fugue in F Minor*, *Fantasy in G Major*, Bach; *Scherzo* (Sonata II), Mendelssohn; *Vision*, Rheinberger; *Duet for Organ*, Wesley.

JOSEPH BARRY SMITH, Church of Our Lady of Grace, Hoboken, NJ, June 1 (for the rededication of the 1909 Wirsching organ): *Toccata and Fugue in D Minor*, *Concerto in D Minor*, Bach; *Prelude, Fugue, and Variation*, Franck; *Prelude and Fugue in G Minor*, Dupré; *"Rhosymedre"*, Vaughan-Williams; *Prelude and Fugue on B-A-C-H*, Liszt.

BRUCE STEVENS, First Baptist Church, Charlottesville, VA, July 19 (for the Charlottesville-Albemarle AGO chapter): *Choral in A Minor*, Franck; *Concerto in F Major*, Op. 4, no. 5, Handel; *Introduction and Passacaglia in D Minor*, Reger.

(Continued, page 19)

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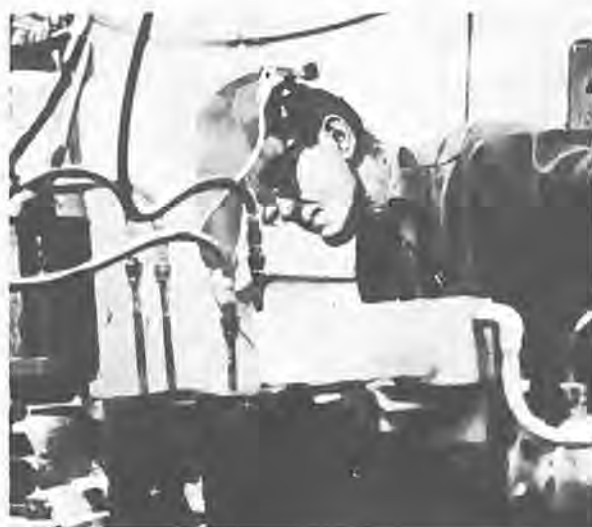


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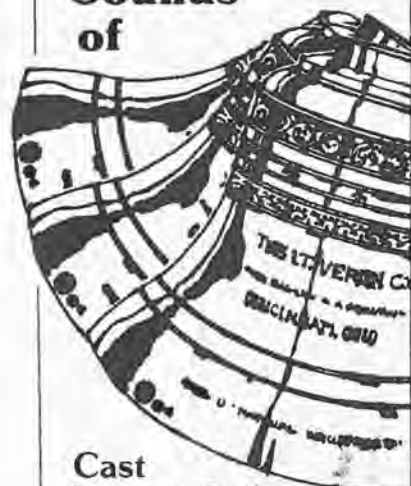
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Records for Christmas

Selected from among the on-going deluge of new recordings are several organ records for Christmas, which make a mutually compatible combination of original works for organ and for organ and instruments, as well as arrangements. Some additional discs not associated with the holiday season will give listening enjoyment throughout the year.

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New Organ Recordings

by Arthur Lawrence

The Carols of Christmas. John Rose, organist, at the Austin organ of the Cathedral of St. Joseph, Hartford, CT. Hark the Herald Angels Sing, Carol of the Bells, We Three Kings, O Come All ye Faithful, Joy to the World, I saw Three Ships, Angels we have Heard on High, Silent Night (arrangements by Robert Edward Smith); Milford: Pastoral Dance "On Christmas Night"; Zachau: From Heaven High; Smith: Carol Preludes on "All this night my Heart rejoices," "O Little Town of Bethlehem," "Away in a Manger," "Good Christian Men Rejoice"; Vaughan-Williams: What Child is This. Towerhill stereo T-1009 (from Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028), \$5.98 + \$1.50 postage and handling.

This record of familiar Christmas fare is handled in an unusual way: the traditional favorites are heard in new, interesting arrangements. It is a happy combination of good playing on a fine large organ in an excellent recording. For the tunes everyone loves the most, one could hardly ask for more.

Mr. Rose's playing is up to its usual fine standard, and it is supplemented by two harps and two percussionists playing a variety of instruments (although not credited on the jacket, there are even some wordless voices in "Silent Night"). The large (4/140) organ is effectively and colorfully used.

It remains only to say a word about the arrangements, which are both tasteful and well-crafted. Robert Edward Smith, who is himself a concert harpsichordist and composer, reveals his skills here in the manipulation of musical materials, both in the arrangements (apparently unpublished) and in his *Carol Preludes* (Alexander Broude).

Music for Christmas. James Welch at the organ of Memorial Church, Stanford University, CA. Busser: Deux pièces sur des Noëls Populaires; Bach: Nun freut euch, BWV 734, In dulci jubilo, BWV 608; Welch: Sleep baby sleep, And holy is his name; Elmore: The Night of the Star; Pachelbel: Vom himmel hoch; Langlais: La Nativité; Karg-Elert: In dulci jubilo; Schröder: In dulci jubilo; Purvis: Divinum Mysterium; Chapman: Away in a Manger, Bring a torch. Stereo disc W-806 (from the performer, Music Dept., Univ. of California, Santa Barbara, CA 93106).

This is an imaginative collection of Christmas works, some well known, some not, but all well-played on a handsome old organ which dates from earlier in this century. When the great earthquake devastated the San Francisco Bay area, the walls of the new church in nearby Palo Alto fell, but the 1903 Murray Harris organ in the gallery was left intact. The organ was then dismantled, the church rebuilt stone by stone, and the organ re-installed. Later additions were made by Johnston, Skinner, and Aeolian-Skinner, until the organ reached its present size of four manuals and 70 ranks, but much of the original instrument remains substantially intact at this writing. Very much a period piece, the organ is especially effective in romantic works.

Although most of the recorded selections were taken from "live" performances not originally intended for pressing, the recording has been engineered well, and audience noise is minimal. The jacket notes include good information on the music, the organist, and the organ, with complete specifications.

In Dulci Jubilo. Paul Manz playing the Schlicker organ in Mt. Olive Lutheran Church, Minneapolis, with brass, strings, and woodwinds. Bach: In dulci jubilo, BWV 729, Break forth O beauteous Morning Light, BWV 248, Sinfonia (Christmas Oratorio), BWV 248, Nun komm der Heiden Heiland, BWV 659, Awake Thou Wintry Earth, BWV 129; Mozart: Sonatas in D and F, K. 144 and 224; Manz: How

lovely shines the Morning Star; Rohlig: A Little Shepherd Music; Praetorius: In dulci jubilo; Corelli: Pastorale (Christmas Concerto). Augsburg stereo 23-1665 (from Augsburg Publishing House, Box 1209, Minneapolis, MN 55440), \$8.98.

Much in the style of many of the works recorded by the late Mr. Biggs, this is as pleasant a collection of organ-with-instruments pieces as you are likely to encounter. Being in no particular camp of performance practice, it is simply a set of good pieces in worthwhile arrangements (by King, Wolff, Boeringer, and Bitgood) which are handsomely played. The digital recording is crystal-clear, and the blend of organ and instruments is very good. There are no organ solos here; even the *Nun komm* has its melodic line most effectively taken by an oboe. The instrumental group is of chamber proportions: eight players. The album cover includes the organ specifications; the recorded sound is excellent.

J.S. Bach: Christmas Organ Music. Nicholas Jackson at the Grant, Degens, & Bradbeer organ of New College [Oxford, England]. In dulci jubilo, Canonic variations, Pastorale, Christmas and New Year preludes from the *Orgelbüchlein* (BWV 729, 769, 590, 603-615). Spectrum stereo SR-117 (cassette, SC-216) (from UNI-PRO Recordings, Harriman, NY 10926), \$4.95.

The performances of these Bach works are very good without being exceptional, and the music comprises most of the master's pieces associated with Christmas. The organ sound is clean, bright, and very articulate; the 8' flute in the Pastorale chirps quite merrily. Some of the registrations (not listed), especially in the rhythmically well-paced *Orgelbüchlein* settings, are unusual but interesting. The tremolo gives the cantus firmus reed in *Das Alte Jahr* a very wide shake. Despite the endorsement in the accompanying notes that the specification (also not given) is "similar to many organs Bach would have played," the 3/66 tracker of 1969 is an appropriate vehicle for this music.

The sound of the cassette version reviewed seemed compressed at the higher levels, but this does not distract substantially from sonic enjoyment. The packaging includes notes on the music.

Non-Seasonal Records

The Symphonic Organ. Thomas Murray at the Aeolian-Skinner organ of Trinity Church, Boston. Rossini: Overture to William Tell; Massenet: Meditation from Thaïs; Mendelssohn: Spring Song; Wagner: Grand March from Tannhäuser; Bach: Bist du bei mir; Thomas: Gavotte from Mignon; Tchaikovsky: Andante from the Sixth Symphony; Sousa: The Stars and Stripes Forever. AFKA stereo SK-277 (from BKM Associates, Box 22, Wilmington, MA 01887), \$8.98 postpaid.

This expertly-recorded and wonderfully-played disc was made on the large (114 rank) Copley Square organ built in 1926 by E.M. Skinner as Op. 573, rebuilt and enlarged by Aeolian-Skinner in 1956, 1960, and 1962. It may be one of the few remaining such instruments so well preserved, and it probably has never sounded better than it does here. That Mr. Murray's playing is both technically impeccable and eminently musical will surprise no one who has heard him play.

What may surprise some is the fact that this recital contains no organ music—that is, everything on it is a transcription, mostly from the 19th-century symphonic literature. But the transcriptions were all intended for the organ (most of them were made by well-known organists of the past) and they would have constituted a very "proper" recital not all that many years ago. There is no question of propriety here, however, simply because the playing is so fine and the vintage sounds of the

organ so typical of the builder's best work. Especially noteworthy are the reeds in the Wagner and elsewhere, and the quiet stops in the Massenet and Mendelssohn. The complete stoplist is enclosed.

As the artist says in the jacket notes, the record was made to be enjoyed, and the reviewer finds it hard to believe that any music lover could fail so to do. This is the perfect gift for the person who already has all the "real" organ music (much of it less interestingly played).

Organs in America: Taylor & Boody Op. 3, 1980. Westminster Presbyterian Church, Charlottesville, VA; Bruce Stevens, organist. Böhm: Prelude and Fugue in D Minor; Buxtehude: Chorale Prelude "Nun bitten wir"; Bach: Trio on "Allein Gott," BWV 664, Prelude and Fugue in C Major, BWV 566; Kerll: Passacaglia in D Minor; Pachelbel: Partita "Was Gott tut." Raven stereo OAR-100 (from the church, P.O. Box 3365, Charlottesville, VA 22903), \$7 postpaid.

This record brings together fine playing and recording, excellent music, and a remarkable instrument. The organ itself will be of the greatest interest, since it represents a style of building currently being practiced by a number of leading firms in this country (this organ was the subject of a feature article in these pages, Jan. 1981). It embodies such features as mechanical key and stop action, flexible winding, unequal temperament, and hammered lead pipes. However, it is not a large instrument (two manual and pedal, 21 ranks) and this size puts it in the class which many churches are buying today, so this disc may be of particular interest to parties contemplating the purchase of a new organ. The mildly-unequal tuning make take some getting used to, but its effectiveness in the music recorded here grows upon repeated hearing.

Mr. Stevens provides a good demonstration of the organ, and all the pieces fit the instrument well. Particularly arresting are the infectious rhythmic characteristics of the Bach trio and the variety of the Kerll passacaglia. The jacket notes include the specification but not the registrations. The stereo quality and presence of William Van Pelt's recording are very good.

Tournemire. Todd Wilson at the Danion-Gonzales organ of Chartres Cathedral. Office de Quasimodo; Fioretti, no. 3; Petite Rapsodie Improvisée; Pastorale; Office de l'Épiphanie. Solstice stereo SOL 7 (from Europadisc, 37 King St., Sudbury, Suffolk, England), \$10.

The name of Charles Tournemire (1870-1939) is fairly well known to us as a successor to César Franck as organist of Ste. Clotilde in Paris (after Gabriel Pierné had held the position, 1890-1898). We also know his name as the composer of organ works, especially for the *L'Orgue Mystique* series, and as the link between Franck and Langlais, the present-day *titulaire*. Yet, with the exception of a few pieces, the music of this composer is not well known.

A good recording of representative works, then, is particularly welcome. Tournemire may well be to the organ as Debussy was to the orchestra: the chief impressionistic composer in that medium. This disc illustrates well the various types of organ pieces in which this composer excelled, all derived to some extent from improvisation and many based upon plainsong. The two suites show him in his most prolific form; the other works illustrate individual movements.

Todd Wilson, winner of the Chartres prize in 1978 and organist-choirmaster of the Cathedral of the Incarnation in Garden City, New York, plays these pieces with great stylistic affinity. Although some variations in the organ sound during the course of the two sides of the disc may be attributed to the fact that the recording sessions were held at more than one time of the year, the recorded sound is excellent. The jacket notes, in French and English, include the specifications.

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Recital Programs

(continued from p. 17)

RUTH TWEETEN, Christ Methodist Church, Rochester, MN, July 28: *Two Fantaisies*, Alain; *Wenn wir in höchsten Nöten sein*, Wer nur den lieben Gott, Alle Menschen müssen sterben, Bach; *Prelude and Fugue on B-A-C-H*, Liszt (Sipe organ).

HARVEY VAN BUREN JR., National Shrine of the Immaculate Conception, Washington, DC, July 5: *Prelude and Fugue in C Minor*, Bach; *L'Orgue Mystique*, 17, Tourneville; *Episode*, Copland; *Pageant*, Sowerby (Möller organ).

ARTHUR VIDRICH, National Shrine of the Immaculate Conception, Washington, DC, June 28: *Grand Choeur Dialogué*, Gigout; *Sonata à tre* (with trumpets), Vivaldi; *Transports de joie*, Prière du Christ montant vers son Père, Messiaen; *The Hollow Men*, Persichetti; *Sinfonia con Tromba*, Torelli; *Sonata da Chiesa*, Gardner (Möller organ).

LINDA WALKER, Christ Methodist Church, Rochester, MN, June 23: *Psalm 117*, Psalm 137, Powell; *Choral varié*, Duruflé; *Te Deum trevirensis*, Schröder (Sipe organ).

ROBIN WALTER WIEBER, Alice Millar Chapel, Northwestern University, Evanston, IL, July 16: *Preludium in G Minor*, Buxtehude; *Schmücke dich*, *Prelude and Fugue in C Major*, Bach; *Psalm-Preludes 2 and 3*, Howells; *Apparition de l'Eglise éternelle*, Messiaen; *Suite Médiévale*, Langlais (Aeolian-Skinner organ).

FRANK WINKELS, Christ Methodist Church, Rochester, MN, Aug. 4: *O blest are ye*, Brahms; *Prelude and Fugue in D Major*, Bach; *Blessed Jesus*, at Thy word, Manz; *Litanies*, Alain; *Adagio* (Choral III), Franck; *Fanfare*, Proulx (Sipe organ).

DAVID G. YEARSLEY, National Shrine of the Immaculate Conception, Washington, DC, July 26: *Offertoire*, Couperin; *Chaconne*, Buxtehude; *Trio Sonata II*, *Prelude and Fugue in G Major*, Bach; *Sonata II*, Hindemith; *Choral in B Minor*, Franck; *Prelude and Fugue in G Minor*, Dupré (Möller organ).

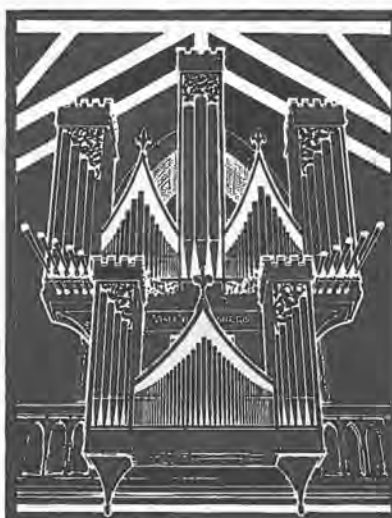
Recital programs are compiled as time and space permit, with preference given those not recently listed.

Here & There



Steven Egler, acting chairman of keyboard studies and university organist at Central Michigan University, recently received the Doctor of Musical Arts degree from the University of Michigan, where he was a student of Robert Glasgow. Dr. Egler also holds bachelor's and master's degrees from the Ann Arbor school, and serves as organist-music director at the First Presbyterian Church, Mt. Pleasant, MI.

A Festival of 20th-Century Organ Music was presented at Indiana University in Bloomington last spring by organist Wilma Jensen and her students Janette Fishell, Mark Hunter, Nancy Ibberson, and Mary Milligan. Included were the complete *Méditations sur le mystère de la Sainte Trinité* of Messiaen. Prof. Jensen has since joined the faculty of Scarritt College.



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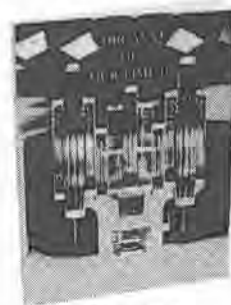
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Grüss Gott! May we come in? I am an organist. This is a colleague of mine and this is a colleague of yours, our local organ service man. My cathedral needs a new organ. We have the money. No organ expert! What the builder wishes is law!

We visit organs, builders, and shops. We play and listen, test actions and reactions. We investigate performance of organ, builder, and his men. Our organbuilder-friend inspects construction, material, workmanship, and shop. That way we shall select two domestic builders and two from abroad to invent the best organ for our cathedral.

Where do you put the organ, choir, and orchestra? How does your organ look? What stoplist to you suggest? Terms?

A neutral jury will evaluate and rank each point of each project without knowing its source. Price does not influence the decision, but price per year of the organ's life-expectancy does. First prize is the contract. The losers will be recompensed generously for their efforts.

Here is a complete set of plans of the cathedral, as-is dimensions of any likely position of the organ, large black-and-white photos, color slides of all surfaces inside and outside, a book on the cathedral's architecture and history, the music programs of the last five years, and reverberation diagrams for when the cathedral is empty, half-seated, full, and crowded. In addition . . .

★ ★ ★

Letter from Bishop: Hochverehrter, lieber Orgelbaumeister:

You won and we all are very happy. Please do me the exceptional favor of attending High Mass next Sunday. A uniformed chasseur will meet you and your entourage at 10:45 at the portal and guide you to your reserved seats in the "St. Peter" choir stalls, and after mass to the Bishop's palace to join us in a moderate bite and sip. Then, with your kind consent, will you please explain your organ to a few close friends and dignitaries. It is just a matter of courtesy to introduce our organifex to:

The Dombaumeister with his staff;
The Architect with his aides;
The Historian with his crew;
The heads of the Stadt-Kirchen-Bauamt;
The heads of all the other Bauamts;
The Landeskirchen-Kirchenmusik-Musikdirektor;
The Domorganist and the Domkirchenmusik-Direktor;
The Amalgamated Societies of Friends of the Cathedral and the complete Chapter.

★ ★ ★

As always, there are two alternatives: the best is that the organbuilder stays home and builds the famous cathedral organ, dies as legend in his own time, and the organ plays by itself at the funeral.

At the worst, builder attends meeting. Eight begloved valets swing open the double-doors to baroque room with Bohemian crystal chandeliers, Saxonian Meissner porcelain, Moravian silver, and bouquets neatly arranged on Silesian damask. The Bishop waves beringed finger at organist who intones the first three stanzas of "Aperitivo."

After two hours of eating and drinking, the beringed finger commands "Digestivo" with seven variations, then the presentation. The builder pins the prize-winning design on the wall, provoking multiple ahs and ohs, intermingled with "Superb" and "expectations surpassed." He wins the first (and last) round.



Leon Nelson, organist and music director at the First Presbyterian Church of Deerfield, IL, was honored this past summer for his work at the church during the last ten years. Mr. Nelson and his wife were given a two-week trip to Europe, and a 16' Principal stop is being added to the church's Noehren organ in his honor.



John Grady, director of music at St. Patrick's Cathedral in New York City

There are many comments from the thirty-eight architects, eighteen baumeisters, and eighty-seven denkmalpfleger, such as:

"The symbiosis between tradition and avant-garde! But just a minor detail: what are these black triangles above the pipes? If this is just blank space, we might put the roof of the organ that much lower . . .

But if we reduce the height at the top, we should lift the bottom. Why are the feet of the pipes so long?

But we must reduce the width in the same ratio to re-establish the proportion. We do away with the outer five pipes on each side . . .

What are these strange boxes around the pipes? They look like crates. I just made a rough sketch. You will agree that the organ looks much lighter now . . .

Would it not be a good idea to arrange the pipes in a more harmonious way, like angel wings?

On the contrary, they should be all of the same diameter and length, like soldiers! We are in Prussia, are we not?

Our qualms are simple to solve: build a full-scale model on the site!

Your plans show that you intend to put the organ in front of the arch of the fifth bay. This cannot be done, because we have installed there a gallery of reinforced concrete . . .

This location is out of the question. Thirty-two metric tons of organ, you say? The floor cannot absorb that load . . .

I share the opinion that the location is undesirable, but for another reason. On that very spot is imbedded the tombstone of the Duke Gustaph . . .

This organ would block the view of the rose window. While it consists only of a couple of circular discs of colored glass and was installed just a year ago, it has attained special character since it was donated by a noble dowager . . .

This monster sticks out seven feet from the wall and triangles even further. My office desires that the organ front be flat and not deeper than one foot!

My office insists that all the front pipes be painted in the color of the walls . . .

When this cathedral was built a thousand years ago it had no organ. Today we are in a lucky position: all the former organs which have disgraced this historic building are gone. Let us keep it that way. No organ is the best organ!"

★ ★ ★

The meeting was interrupted by delegates from the Inner-Kirchliche-Opposition who demanded that the cost of the organ be given to the poor and hungry. The organist demanded eight more stops, and the chancellor demanded that he finance the additions himself. The Bishop concluded:

Dear Meister! You know now exactly what we wish! Will you please integrate all these new perspectives into a revised plan and present it to this forum within six months. May St. Cecilia enlighten your genius and St. Christopher guide you safely home and back!

Six months later, half of the participants of that session were new on the job and knew nothing about the first. The other half had forgotten all about it.

Thirty years later, the grandson of the prize-winning builder presented the sixtieth version of the organ. The archive is now twice as large just to hold that one file, while the proposed new case has shrunk to half its original size to contain twice the number of stops, two more divisions and Untersatz 32', plus a full-length Prinzipal 32' and a Posaune 32'. He deals with the sixth bishop and the sixteenth organist.

His grandfather died in a lunatic asylum. The objecting architects all died of obesity and cirrhosis of the liver, and the organ died because the million was spent to pay the allowances of the officials.

Fine.

Here and There

and organist of the Metropolitan Opera, was honored by the French government on Oct. 10 with the presentation of the *Chevalier dans l'Ordre des Arts et Lettres*. The ceremony at the American Embassy in Paris cited his many performances of French compositions in this country and in France. The presentation was made by Pierre Cochereau, organist of the Cathedral of Notre Dame.

"With Many Voices," a new composition for chorus and organ, has been commissioned by Walter Holtkamp for the dedication of the new Holtkamp organ at Park Avenue Christian Church in New York City. The work, by Calvin Hampton, will be premiered on Jan. 17, 1982, when the 3-manual, 48-rank mechanical-action instrument will be formally opened. The composition will be conducted by David Higgs, newly-

appointed organist and music director at the church.

Honorary membership in Sigma Alpha Iota, the international music fraternity, was recently conferred on Thomas Richner and Gillian Weir. The Arts Associate degree was bestowed on Mr. Richner by the Boston chapter of the fraternity in June and on Miss Weir by the Buffalo chapter when she was in that city in July to perform for the regional A.G.O. convention.

The Marietta Bach Society had its 59th annual meeting on July 30th in the Ohio city at Cisler Terrace, home of the late Thomas H. Cisler, founder of the society. Various organ, choral, and instrumental compositions of Bach were played in the traditional manner of this group. The closing number was the choral prelude "Before Thy Throne," played by Miss Lillian E. Cisler.

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 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, ** = RCOO 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 NOVEMBER

Missa Tournai; Church of the Advent, Boston, MA 11 am
Howard Alan Jewell; St Thomas Episcopal, Taunton, MA 4 pm
Hindemith Apparebit; Harvard Univ Church, Cambridge, MA 8 pm
Palestrina Missa de Feria; St Ignatius Church, New York, NY 11 am
Berkeley Missa Brevis; St Mary the Virgin, New York, NY 11 am
Music of Vaughan Williams; Christ & St Stephens, New York, NY 11 am
Veronica Salas, violin; Christ & St Stephens, New York, NY 2 pm
Vaughn Williams Dona Nobis Pacem; St Bartholomews Church, New York, NY 4 pm
John Weaver; St Luke & St Matthew, Brooklyn, NY 4:15 pm
David Higgs; St Patricks Cathedral, New York, NY 4:45 pm
Bach Cantata 115; Holy Trinity Lutheran, New York, NY 5 pm
Carlene Nelhart; St Thomas Church, New York, NY 5:15 pm
Lawrence Jessen; St Mary the Virgin, New York, NY 5:30 pm
Evensong; St Pauls Cathedral, Buffalo, NY 5 pm
Judith Hancock; 3rd Presbyterian, Pittsburgh, PA 4 pm
Flute & piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Mahler Symphony 8; Cathedral, Washington, DC 4 pm
Evensong; St Johns Church, Washington, DC 5:30 pm
Frances McLaren, piano; 1st Presbyterian, Naples, FL 4:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Carlo Curley; Presbyterian, Fremont, OH 4 pm
Chamber Arts Trio; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Steven Egler; St Johns Episcopal, Mt Pleasant, MI 3 pm
Robert Shepter & Ted Gibboney; 2nd Presbyterian, Indianapolis, IN 4 pm
Daniel Roth; Independent Presbyterian, Birmingham, AL 4 pm

16 NOVEMBER

David Lasky; Assumption College, Worcester, MA 7:30 pm
Mary Ann Dodd; St Pauls Church, Troy, NY 8 pm
*Haskell Thomson, masterclass; St James Episcopal, Lancaster, PA 7:30 pm
*Daniel Roth, workshop; 1st Methodist, Hyattsville, MD 8-10 pm
Wayne Earnest; Resurrection Lutheran, Augusta, GA 8 pm

17 NOVEMBER

David Higgs; St Peters Church, Citicorp, New York, NY 5:30 pm
Elm Tree Players; Christ & St Stephens, New York, NY 8 pm
Daniel Roth; 1st Methodist, Hyattsville, MD 8 pm
Bach WTC I, 13-24; Chapel, Univ of Dayton, OH 8 pm
Lawrence DeWitt; Christ Church, Cincinnati, OH 12:10 pm

18 NOVEMBER

Music of Britten & Piccolo; St Thomas Church, New York, NY 12:10 pm
Fred Elder; St Johns Church, Washington DC 12:10 pm

19 NOVEMBER

Carlene Nelhart; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
James Ensemble; Christ & St Stephens, New York, NY 8 pm

20 NOVEMBER

David Higgs; St Peters Church, Citicorp, New York, NY 12:40 pm
Calvin Hampton; Calvary Church, New York, NY midnight

Karen Morgan; St Pauls Cathedral, Buffalo, NY 12:30 pm
John Shannon; Westminster Presbyterian, Charlottesville, VA 8 pm
Music of Vaughan Williams; Trinity Cathedral, Cleveland, OH 8 pm

21 NOVEMBER

Douglas Marshall, all-Franck; Hammond Castle, Gloucester, MA 8 pm
Robert Gallagher, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 2 pm

22 NOVEMBER

Warren R. Johnson; St Dominics Church, Portland, ME 4 pm
Restoration Fund concert; Music Hall, Methuen, MA 3 pm
Mozart Coronation Mass; Church of the Advent, Boston, MA 11 am
James David Christie; 1st Congregational, Fairhaven, MA 4 pm
Evensong; Trinity Church, Newport RI 4 pm
Monteverdi Missa Ave Domine; St Ignatius Church, New York, NY 11 am
Robinson Messe Solennelle; St Mary the Virgin, New York, NY 11 am
Fauré Requiem; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 140; Holy Trinity Lutheran, New York, NY 5 pm
Rivendell Brass Quintet; Holy Trinity Chapel, New York, NY 5 pm
Campbell Johnson; St Thomas Church, New York, NY 5:15 pm
Norman McNaughton; St Mary the Virgin, New York, NY 5:30 pm
Chamber Sound; Christ & St Stephens, New York, NY 8 pm
Mozart Requiem; St James the Less, Scarsdale, NY 8 pm
*Robert Glasgow; All Saints Cathedral, Albany, NY 3 pm
Youth orchestra; St Pauls Cathedral, Buffalo, NY 5 pm
Daniel Roth; Methodist Church, Red Bank, NJ 4 pm
Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Multi-choir Thanksgiving festival; Presbyterian Church, Bryn Mawr, PA 4 pm
Service of music; St Johns Church, Washington DC 11 am
Lloyd Davis; Cathedral, Washington, DC 5:15 pm
+Stephen Hamilton; Central Presbyterian, Bristol, VA 8:15 pm
Robert B King w/trumpet; 1st Presbyterian, Burlington, NC 5 pm
Alan Cook; St Philip Cathedral, Atlanta, GA 5 pm
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 10 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Evensong; Trinity Cathedral, Cleveland, OH 5 pm
String quartet; Methodist Church Lakewood, OH 4 pm
George Ritchie; 7th-day Adventist, Kettering, OH 8 pm
Music of Mozart & Pergolesi; 1st Congregational, Columbus, OH 8 pm
Oratorio selections; Zion Lutheran Church, Ann Arbor, MI 4 pm
William Aylesworth; St Pauls Episcopal, La Porte, IN 3 pm
Marianne Webb; Independent Presbyterian, Birmingham, AL 4 pm
*McNeil Robinson; St Paul Cathedral, Peoria, IL 8 pm

24 NOVEMBER
Jeffrey Cohen, flute; Christ & St Stephens, New York, NY 8 pm
Guy Bovet; St James Episcopal, Richmond, VA 8 pm
Steven Egler; 1st Presbyterian, Caro, MI 8 pm

25 NOVEMBER
Music of Byrd; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

26 NOVEMBER
Music of Candlyn & MacFarlane; St Thomas Church, New York, NY 11 am
Charpentier Port-Royal Mass; St Mary the Virgin, New York, NY 11 am

27 NOVEMBER
Calvin Hampton; Calvary Church, New York, NY midnight
David Sansone; St Pauls Cathedral, Buffalo, NY 12:30 pm
Daune Mahy, Soprano; Trinity Cathedral, Cleveland, OH 8 pm
Carlo Curley; Park Congregational, Grand Rapids, MI 8 pm

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Calendar

(continued from p. 21)

29 NOVEMBER

Rosalind Mohnsen; 1st Baptist, Nashua, NH 7 pm
Byrd Mass for Four Voices; Church of the Advent, Boston, MA 11 am
Advent procession & carols; St Thomas Church, New York, NY 11 am & 4 pm
Advent lessons & carols; Christ & St Stephens, New York, NY 11 am
Victoria Missa Dominicalis; St Ignatius Church, New York, NY 11 am
Messe de Toulouse; St Mary the Virgin, New York, NY 11 am
Mendelssohn Elijah; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 62; Holy Trinity Lutheran, New York, NY 5 pm
Jack W Jones; St Thomas Church, New York, NY 5:15 pm
John Bertolette; St Mary the Virgin, New York, NY 5:30 pm
Barbara Bogatin, cello; Christ & St Stephens, New York, NY 6 pm
Handel Messiah; St Pauls Cathedral, Buffalo, NY 5 pm
Choral program; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Terry Farrow; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Carlo Curley; Our Lady of Mt Carmel, Wickliff, OH 7:30 pm
Procession with carols; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm

30 NOVEMBER

Willan Missa Brevis 12; Church of the Advent, Boston, MA 6:30 pm
Marilyn Biery; 1st Methodist, Downers Grove, IL 8 pm

1 DECEMBER

Microtonal festival; Christ & St Stephens, New York, NY 8 pm
Robert Sutherland Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
Voice & piano; Christ Church, Cincinnati, OH 12:10 pm

2 DECEMBER

Ford Lallerstedt; St Johns Church, Washington, DC 12:10 pm

3 DECEMBER

Vocal duet; Christ & St Stephens, New York, NY 8 pm
Locklair Good Tidings; 1st Presbyterian, Binghamton, NY 8:15 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

4 DECEMBER

Dorothy Bales, violin; Church of the Advent, Boston, MA 8 pm
Charles Wetherbee, violin; St Pauls Cathedral, Buffalo, NY 12:30 pm
Locklair Good Tidings; 1st Presbyterian, Binghamton, NY 8:15 pm
McNeil Robinson; St Pauls by the Sea, Jacksonville, FL 4 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
Lessons & carols; Rockefeller Chapel, Univ of Chicago, IL 8 pm
Carlo Curley; Auditorium Theater, Chicago, IL 8 pm
Singing Boys of Penn; Russell High School, Alexander, AL 7 pm

5 DECEMBER

Handel Messiah; Choate-Rosemary Hall School, Wallingford, CT 8 pm
Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Singing Boys of Penn; Commons, Columbus, IN 8 pm

6 DECEMBER

Plainsong Missa Marialis; Church of the Advent, Boston, MA 11 am
Advent evensong; St Thomas Episcopal, Taunton, MA 7:30 pm
Play of Mary; St Joseph Cathedral, Hartford, CT 7:30 pm
Britten St Nicolas; Incarnation Cathedral, Garden City, NY 8 pm
Altenburg cantata; Christ & St Stephens, New York, NY 10:40 am

Isaac Missa Salve nos; St Ignatius Church, New York, NY 11 am
Chamber ensemble; Christ & St Stephens, New York, NY 3 pm
Bach Magnificat; St Bartholomews Church, New York, NY 4 pm
Bach Magnificat; Holy Trinity Lutheran, New York, NY 5 pm
George R Hubbard; St Thomas Church, New York, NY 5:15 pm
Bach Magnificat; Church of the Ascension, New York, NY 8 pm
Messiah "Sing-in"; St James the Less, Scarsdale, NY 3:30 pm
St Pauls Cathedral Choir; Albright-Knox Gallery, Buffalo, NY 4 pm
Advent lessons & carols; St Peters Church, Morristown, NJ 10:30 pm
Advent lessons & carols; Good Shepherd Lutheran, Lancaster, PA 8 pm
Monteverdi Magnificat; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Montpelier Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Paul Callaway; St Thomas More Cathedral, Arlington, VA 7:30 pm
Handel Messiah; Newberry College, Newberry, SC 4 pm
Vaughan Williams Fantasia; Church of the Covenant, Cleveland, OH 9:45 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
Messiah "sing-along"; Bach Soc, Dayton, OH 7:30 pm
Carlo Curley; St Joseph Church, Manistee, MI 4 pm
Handel Messiah; 2nd Presbyterian, Indianapolis, IN 8 pm
Advent lessons; St Paul & the Redeemer, Chicago, IL 4 pm
Handel Messiah; Rockefeller Chapel, Univ of Chicago, IL 4 pm
Bach Cantatas 133, 140; Trinity Episcopal, Wheaton, IL 3 pm
Advent procession & carols; Faith Lutheran, Glen Ellyn, IL 4 pm

7 DECEMBER

Contemporary music; St Pauls Cathedral, Buffalo, NY 8 pm

8 DECEMBER

Neale Perl, cello; Christ & St Stephens, New York, NY 8 pm
Bach Cantatas 133, 140; Church of Our Savior, Chicago, IL 8 pm

9 DECEMBER

Menotti Amahl; St Andrews Church, Meriden, CT 7 pm
J Franklin Clark; St Johns Church, Washington, DC 12:10 pm

10 DECEMBER

Beth Cohen, violin; Christ & St Stephens, New York, NY 8 pm

11 DECEMBER

Buffalo Seminary Glee Club; St Pauls Cathedral, Buffalo, NY 12:30 pm
Winter Solstice; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Ethnic Christmas; Trinity Cathedral, Cleveland, OH 8 pm

12 DECEMBER

Handel Messiah; Naval Academy Chapel, Annapolis, MD 8 pm
Bach Society; Zion Lutheran, Baltimore, MD 8 pm
"Joy of Christmas"; Cathedral, Washington, DC 4 pm

13 DECEMBER

Palestrina Missa Pater noster; Church of the Advent, Boston, MA 11 am
Carlo Curley; St Marys Church, Chelmsford, MA 4 pm
Christmas concert; Trinity Episcopal, Tariffville, CT 4 pm
Lessons & carols; South Church, New Britain, CT 4 pm
Bach organ works; Christ & St Stephens, New York, NY 10:40 am
Persichetti Mass; St Ignatius Church, New York, NY 11 am
Handel Messiah I; St Bartholomews Church, New York, NY 4 pm
Handel Messiah I; Holy Trinity Lutheran, New York, NY 5 pm
Harvey Van Buren; St Thomas Church, New York, NY 5:15 pm
Musica Reservata; St Pauls Cathedral, Buffalo, NY 5 pm
Handel Messiah; Calvary Presbyterian, Riverton, NJ 11 am
Handel Messiah I; St Peters Church, Morristown, NJ 5 pm

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Handel *Messiah*; Naval Academy Chapel, Annapolis, MD 3 pm
 Loyola choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Bach Society; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
 "Joy of Christmas"; Cathedral, Washington, DC 4 pm
 Karel Paukert; Art Museum, Cleveland, OH 2 pm
 Feast of carols & pudding; Fairmount Presbyterian, Cleveland Heights, OH 5 & 7 pm
 Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
 Hal Lissow w/flute; Methodist Church, Lakewood, OH 4 pm
 G Dene Barnard & Robert Griffith; 1st Congregational, Columbus, OH 4 pm
 Messiah "Sing-in"; 1st Presbyterian, Ft Lauderdale, FL 4:30 pm
 Carol festival; Coral Ridge Presbyterian, Ft Lauderdale, FL 7 pm
 Lessons & carols; 1st Presbyterian, Naples, FL 4:30 pm
 Charpentier *Messe de Minuit*; Christ Church Cathedral, Indianapolis, IN 4 pm
 Handel *Messiah*; 1st Presbyterian, Nashville, TN 8 pm
 Handel *Messiah*; Rocketteller Chapel, Univ of Chicago, IL 4 pm
 Susan & Michael Friesen; Our Lady of Bethlehem Chapel, LaGrange Park, IL 3pm

14 DECEMBER
 Carol service; Harvard Univ Church, Cambridge, MA 8:15 pm
 Brahms chorale preludes; Zion Lutheran, Lancaster, PA 7:30 pm
 Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

15 DECEMBER
 Carol service; Harvard Univ Church, Cambridge, MA 4:30 & 8:15 pm
 Handel *Messiah*; St Thomas Church, New York, NY 7:30 pm
 Portland String Quartet; Christ & St Stephens, New York, NY 8 pm
 Christmas carol sing; Sacred Heart Cathedral, Newark, NJ 8 pm
 Britten *Ceremony*; Christ Church, Cincinnati, OH 12:10 pm
 Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

16 DECEMBER
 Ligon Chamber Singers; St Johns Church, Washington, DC 12:10 pm
 Terry Charles, "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

17 DECEMBER
 France Gennarelli, violin; Christ & St Stephens, New York, NY 8 pm

18 DECEMBER
 Carolyn Tinney, soprano; St Pauls Cathedral, Buffalo, NY 12:30 pm
 James Dale, Christmas "pops"; Naval Academy Chapel, Annapolis, MD 8 pm
 "Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
 Opus 1 Chamber orchestra; Trinity Cathedral, Cleveland, OH 12 noon, 6 & 8 pm

19 DECEMBER
 Douglas Rafter; Hamond Castle, Gloucester, MA 8 pm
 Renaissance Christmas; National Shrine, Washington, DC 8:30 pm
 "Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

20 DECEMBER
 "Christmas at the Castle"; Hammond Castle, Gloucester, MA 5:30 pm
 Fauré *Messe basse*; Church of the Advent, Boston, MA 11 am
 "Christmas in Newport"; Trinity Church, Newport, RI 7:30 pm
 Lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
 Distler *Little Advent Music*; Christ & St Stephens, New York, NY 10:40 am
 Machaut *Mass*; St Ignatius Church, New York, NY 11 am
 Carols & Christmas music; Holy Trinity Chapel, New York, NY 5 pm
 Lessons & carols; St Thomas Church, New York, NY 11 am & 4 pm
 Candlelight carol service; St Georges Church, New York, NY 3 pm
 Vaughan Williams *1st Nowell*; St Bartholomews Church, New York, NY 4 pm
 Candlelight carol service; Holy Trinity Lutheran, New York, NY 5 & 7:30 pm
 Robert W Lehman; St Thomas Church, New York, NY 5:15 pm
 Lessons & carols; St Pauls Cathedral, Buffalo, NY 5 pm
 Candlelight carol service; Methodist Church, Red Bank, NJ 4:30 & 7 pm
 Vivaldi *Gloria*; West Side Presbyterian, Ridgewood, NJ 9 & 11 am
 Lessons & carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Renaissance Christmas; National Shrine, Washington, DC 3 pm
 Music for Christmas; 1st Presbyterian, Burlington, NC 5 pm

Karel Paukert w/boychoir; Art Museum, Cleveland, OH 2 pm
 Britten *Ceremony*; Trinity Cathedral, Cleveland, OH 5 pm
 Play of Daniel; Trinity Cathedral, Cleveland, OH 7 pm
 Lessons & carols; Christ Church, Cincinnati, OH 5 pm
 Nativity According to St Luke; 1st Presbyterian, Ft Lauderdale, FL 8 pm
 Lessons & carols; St Pauls Episcopal, La Porte, IN 3 pm
 Christmas concert; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER
 Lessons & carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

22 DECEMBER
 Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

24 DECEMBER
 Victoria Missa O magnum mysterium; Church of the Advent, Boston, MA 11:30 pm
 Bach *Cantata 191*; Holy Trinity Lutheran, New York, NY 5 & 11 pm
 Christmas carols; Christ & St Stephens, New York, NY 11 pm
 Morales *Missa Quæramus*; St Ignatius Church, New York, NY 11 pm
 Lessons & carols; St Peters Church, Morristown, NJ 4 pm
 Candlelight service; Church of the Covenant, Cleveland, OH 10:30 pm
 Lessons & carols; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
 Bach Christmas Oratorio; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm
 Festival service; Zion Lutheran, Ann Arbor, MI 10 pm
 Lessons & carols; 1st Presbyterian, Nashville, TN 11 pm
 Lessons & carols; St Paul & the Redeemer, Chicago IL 10:30 pm

27 DECEMBER
 Willan Missa Brevis IV; Church of the Advent, Boston, MA 11 am
 Lessons & carols; Church of the Advent, Boston, MA 6:30 pm
 Carol sing; Christ & St Stephens, New York, NY 10:40 am
 Duruflé *Messe Cum Jubilo*; St Ignatius Church, New York, NY 11 am
 Pfautsch *Day for Dancing*; St Bartholomews Church, New York, NY 4 pm
 Music of Smith & Stanford; St Thomas Church, New York, NY 4 pm
 Bach *Cantata 122*; Holy Trinity Lutheran, New York, NY 5 pm
 Lessons & carols; St James the Less, Scarsdale, NY 10 am
 Karel Paukert; Art Museum, Cleveland, OH 2 pm

UNITED STATES
 West of the Mississippi

15 NOVEMBER
 Gerd Zacher; Plymouth Congregational, Minneapolis, MN 4 pm
 Anita Werling; Concordia College, St Paul, MN 4 pm
 Festival of canticles; Christ Church Cathedral, New Orleans, LA 4 pm
 Robert Cavarra; Univ of Wyoming, Laramie, WY 8 pm
 Mozart *Requiem*; St Johns Cathedral, Denver, CO 4 pm
 Brock Burroughs, harpsichord; Old Church, Portland, OR 8:30 pm

16 NOVEMBER
 Carlo Curley; St Thomas Episcopal, Houston, TX 8 pm

17 NOVEMBER
 Britten *Canticle II*; St Johns Cathedral, Denver, CO 12:10 pm
 James Pressler; 1st Presbyterian, Santa Monica, CA 12:10 pm

19 NOVEMBER
 Carlene Neilhart; College Church of Nazarene, Olathe, KS 7:30 pm

20 NOVEMBER
 Lola Wolf; St Johns, Abbey, Collegeville, MN 8 pm
 Delbert Disselhorst w/orch; Univ of Iowa, Iowa City, IA 8 pm
 Larry Archbold; St Joseph of Arimathea, Berkeley, CA 12:15 pm

22 NOVEMBER
 Guy Bovet; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
 Haydn *Nelson Mass*; St Johns Cathedral, Denver, CO 4 pm
 Mozart *Requiem*; St Philip the Apostle, Pasadena, CA 3 pm
 Renaissance ensemble; St Cross Episcopal, Hermosa Beach CA 4 pm

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Calendar

(continued from p. 23)

Carlo Curley; Holy Cross Lutheran, Cerritos, CA 4 pm

23 NOVEMBER

George Ritchie, lecture; Independence Blvd Christian, Kansas City, MO 8 pm

*Peter Marshall; 1st Community Church, Dallas, TX 8:15 pm

24 NOVEMBER

Marcia Hannah Farmer; 1st Presbyterian, Santa Monica CA 12:10 pm

29 NOVEMBER

La Montaine Whittier Service; 1st Friends, Whittier, CA 4 pm

30 NOVEMBER

Carlo Curley; St Anthony Catholic, Knoxville, IA 8 pm

1 DECEMBER

Carlo Curley; 1st Chr. Reformed, Oskaloosa, IA 7:30 pm

Music of Poulenc; St Johns Cathedral, Denver, CO 12:10 pm

Catharine Crozier & Orpha Ochse; Whittier College, Whittier, CA 7:30 pm

4 DECEMBER

Forem concert; Whittier College, Whittier, CA 7:30 pm

5 DECEMBER

John Obetz; RLDS Auditorium, Independence, MO 8 pm

Forem workshop; Whittier College, Whittier, CA 10 am & 2 pm

Catharine Crozier; Whittier College, Whittier, CA 7:30 pm

6 DECEMBER

"Welcome Christmas!"; Plymouth Congregational, Minneapolis, MN 8 pm

Bell choir concert; Church of Our Savior; N Platte, NE 4 pm

Bach Christmas Oratorio I-III; St Lukes Episcopal, San Antonio, TX 4 pm

Martha Lane; St Johns Cathedral, Denver, CO 4 pm

Carlo Curley; Fountain of Life Lutheran, Tuscan AZ 3 pm

Schubert Mass in E-Flat; Memorial Church, Stanford Univ, CA 8 pm

Roundtable; 1st Friends, Whittier, CA 1:30 pm

El Camino Concert Choir; St Cross Episcopal, Hermosa Beach, CA 3 pm

Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 4 pm

Catharine Crozier; Whittier College, Whittier, CA 7:30 pm

7 DECEMBER

*Holiday gala; Methodist Church, Sepulveda, CA 7:30 pm

8 DECEMBER

*Lessons & carols; St Johns Episcopal, Tulsa, OK 8 pm

Larry Palmer, harpsichord; LA Tech Univ, Ruston, LA 8 pm

Robert Cavarra; Colorado State Univ, Ft Collins, CO 8 pm

10 DECEMBER

Handel Messiah; St Marks Cathedral, Seattle, WA 8 pm

11 DECEMBER

Music for brass; St Johns Cathedral, Denver, CO 8 pm

Handel Messiah; St Marks Cathedral, Seattle, WA 8 pm

Lessons & carols; Memorial Church, Stanford Univ, CA 8 pm

12 DECEMBER

Handel Messiah; St Marks Cathedral, Seattle, WA 8 pm

Lessons & carols; Memorial Church, Stanford Univ, CA 8 pm

13 DECEMBER

"Christmas with John Rutter"; 1st Plymouth Church, Lincoln, NE 8 pm

Bach Christmas Oratorio IV-VI; St Lukes Episcopal, San Antonio, TX 4 pm

Herbert Nanne w/flute; Dinkelspiel Aud, Stanford Univ, CA 2:30 pm

Messiah sing; Memorial Church, Stanford Univ, CA 7:30 pm

15 DECEMBER

Britten Ceremony; St Johns Cathedral, Denver, CO 12:10 pm

20 DECEMBER

Wesley madrigal dinner; 1st Methodist, Perry, IA 3 pm

Lessons & carols; St Johns Cathedral, Denver, CO 5 pm

Bach Magnificat; St James Episcopal, Newport Beach, CA 4 pm

27 DECEMBER

Lessons & carols; St James Episcopal, Newport Beach, CA 10 am

31 DECEMBER

Paul Riedo w/orch; St Thomas Aquinas, Dallas, TX 10 pm

INTERNATIONAL

15 NOVEMBER

Hymn festival; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

19 NOVEMBER

Gillian Weir; Huddersfield Polytechnic, England; recital 8 pm, workshop 2:30 pm

Giles Bryant; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

20 NOVEMBER

Gillian Weir; Southwark Cathedral, London, England 5:45 pm

22 NOVEMBER

+Gillian Weir; Caius College, Cambridge, England 2:45 pm

Earl Miller; 1st Baptist, Edmonton, Alberta, Canada 3 pm

25 NOVEMBER

James Kibbie; Royal Festival Hall, London, England 5:55 pm

26 NOVEMBER

Ruta Azis; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

27 NOVEMBER

Gillian Weir; Bristol University, England 1 pm

28 NOVEMBER

Gillian Weir; Day-school, Bristol Univ, England 10:15 am

29 NOVEMBER

Advent procession & carols; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

30 NOVEMBER

Frank Iacino; St Andrews Church, Mississauga, Canada 8:15 pm

3 DECEMBER

John Tuttle w/flute; St Pauls Church, Toronto, Canada 12:10 pm

7 DECEMBER

Frank Iacino; St Andrews Church, Mississauga, Canada 8:15 pm

10 DECEMBER

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

13 DECEMBER

Evansong; St Pauls Church, Toronto, Canada 7:30 pm

17 DECEMBER

Heather Spry; St Pauls Church, Toronto, Ontario 12:10 pm

20 DECEMBER

Lessons & carols; St Pauls Church, Toronto, Canada 11 am

21 DECEMBER

Carlo Curley; St Johns Church, London, England 8 pm

24 DECEMBER

David Low; St Pauls Church, Toronto, Canada 12:10 pm

Choral Eucharist; St Pauls Church, Toronto, Canada 10:30 pm

31 DECEMBER

Robin King; St Pauls Church, Toronto, Canada 12:10 pm

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