

THE DIAPASON

November, 1982



St. Simon's Episcopal Church
Arlington Heights, Illinois

Specification on page 2

In This Issue

A convincing performance of Liszt's "Ad Nos" rarely fails to produce a well-deserved applause. Whether this work is a part of your repertoire, or has been filed in your growing stack of "to learn" music, you should find John Eggert's article on the performance of this monumental work a helpful insight into the "Ad Nos."

Though not intended, Eggert's commentary on registration and articulation for this piece might be taken into consideration when preparing for the performance of other romantic organ music or (presuming an appropriate instrument) improvisation requiring splashes of orchestral color.

A bibliography hardly qualifies for "must read" material, but we hope that you will find Palmer Lowry's "Comprehensive Index of J.S. Bach Books in English" merits retention as useful reference material.

Restricted in scope by language, Lowry does not purport that this three-part index (to be concluded in next month's issue) is exhaustive of the subject, but rather he welcomes reader comment and additions, to the end that a reasonably complete listing of English language books on J.S. Bach might be readily available to students and researchers.

You may have noted that we are making some progress toward our goal of a timely production/delivery schedule of *The Diapason*. We appreciate the written and verbal support that has been extended by many of our readers who have patiently awaited each delayed issue. We are sympathetic and understanding of those whose patience with us has ended.

Please know that we are not ignoring our mail in this regard, but that a miniscule staff size (1 full-time, 2 part-time) precludes our ability to respond to various concerns of our readers regarding late delivery of *The Diapason*. The time which we would spend in answering letters is better allotted to the production of succeeding issues of this magazine—to the benefit of all our readers.

—David McCain

Cover:

St. Simon's Episcopal Church, Arlington Heights, IL

Austin Organs, Inc. has recently installed their Opus 2654 in St. Simon's Episcopal Church, Arlington Heights, IL.

Comprised of 31 ranks on two manuals and pedal, the organ is situated at the front of a modern A-frame sanctuary. The Great and Swell are double-decked behind the instrument's facade, which consists of the Pedal 16' Principal and Great 8' Principal.

Console preparations have been made for the addition of manual and pedal stops for an antiphonal division.

GREAT	SWELL	PEDAL
8' Principal	8' Rohrflöte	32' Resultant
8' Bourdon	8' Gemshorn	16' Principal
8' Gemshorn (SW)	8' Gemshorn Celeste	16' Gedeckt
4' Octave	4' Praestant	8' Octave
4' Spitzflöte	4' Koppelflöte	8' Rohrflöte (SW)
2' Waldflöte	2' Octavin	4' Choralbass
IV Fourniture	1-1/3' Quint	III Mixture
8' Krummhorn	II Sesquialtera	16' Posauene
Chimes	III Plein Jeu	16' Fagotto (SW)
Cymbalstem	16' Fagotto	4' Krummhorn (GT)
	8' Trompette	
	4' Clarion	
	Tremolo	

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A Report of the American Musicological Society's 48th Annual Meeting

University of Michigan, Ann Arbor □ November 4-7, 1982

For organists the highlight of the American Musicological Society's Annual Meeting was Cecil Adkins' and Alis Dickinson's paper on Miniaturization in the Positive Organ: 1550-1750. Read by Professor Adkins of North Texas State University, it contained much interesting and practical information which could be used by organists faced with difficult performance practice decisions regarding the music of the Renaissance and Baroque. The audience was provided with a list of instruments, including stop-lists and the titles of the examples played upon each along with the registration used in that instance. Both continuo and organ solo examples were given.

The judicious use of slides and tapes made the presentation all the more remarkable. After several papers during which one was constantly distracted by the interpolation of "next slide, please," it was refreshing to see that his projectionist had been provided with a well-marked copy of the paper.

We tend to think of these tiny instruments as being built and used because of their portability. While ample evidence exists for that thesis, they had other advantages as well. Size and cost were chief among these. Private chapels, for instance, rarely had the space to accommodate either the physical size or the decibel level of a large instrument.

The basis of these organs was, of

course, the 4' foundation stop, often with the addition of a 2' flute or principal and a small mixture or quinte. One continuo example: Wolfgang Iten, *Aria—De SS.P.N. Benedicto*, for soprano, two violins and trumpet marine obbligato was played twice with a gedackt 8' and then a gedackt 4' registered on the continuo. The 4' version was especially delightful.

Professor Adkins had travelled extensively in researching this paper and had personally examined and played over thirty miniature positives.

Intrigued by what we had learned, many of us drove out to the University's North Campus and the Stearns Historical Musical Instrument Collection where we were able to see an organ similar to those Professor Adkins had described torn apart in the process of restoration.

Another must for organists was "Bach's Earliest Autograph," a paper read by Russell Stinson of the University of Chicago. It concerned Mus. MS autograph Bach P 488 which contains the two chorale preludes on "Wie schön leuchtet der Morgenstern" (BWV 739 and 764). After documenting his assertions that the disputed manuscript is indeed authentic, Stinson discussed the performance directions on the first chorale (BWV 739) and the problems they present to both performer and editor. These problems have led to many inaccuracies in modern editions. Interesting,

well-done and useful.

The days were full of the unexpected. Perusing the schedule of papers one afternoon, this writer discovered a choice between "Theory and Practice of Rhythmic Modes According to Al-Farabi," and "Debussy, Prophet and Seducer" (see what you missed?), "Louis Armstrong and King Oliver" and "Gardens into Music: An Eighteenth Century Progress." Not being able to fathom what possible connection could lie between gardens and music, my curiosity led me onward. Sadly mediocre in its composition and delivery, the paper was nonetheless noteworthy for other reasons. Presenting in a series of slides, the development of the "Romantic" in English landscape gardening, it forced one to review the elements of Romanticism outside of a musical context, thereby to return to our performances with a fresh outlook. How many of us, for instance, remember to keep the Romantic element of "surprise" in mind as we work out our registrations, etc.?

Next, to the sessions on Music and Liturgy. Here, again, a series of mind-stretchers. Having missed the aforementioned Al-Farabi, I arrived in time for an excellent presentation of "Historical Implications of Parallels in Contemporary Ethiopian Christian and Falasha Musical Traditions" by Kay Kaufman Shelemay of Columbia University. Ms. Shelemay presented much thought-provoking material on the complex cultural

interactions of two co-existing religious groups and their music.

For those involved in the preparation of performing editions the ground was especially fertile. The meeting opened with a consideration of some problems in the notation of English Medieval music by Peter Lefferts of the University of Chicago. Several other papers were given on historiographic issues such as scribal identification. Devotees of Medieval and Renaissance polyphony had their choice of no fewer than 14 papers plus many excellent performances.

Predictably, there was an entire afternoon given to the use of the computer as a research tool. A joint presentation of several scholars and technicians, it had two foci, 1) "the use of computers to make and edit music notation," and 2) "their use to store and retrieve such structured information as thematic catalogues and bibliographies," using both personal and large-sized computers.

In short, there is much at annual meetings of the American Musicological Society that ought to be of interest and concern to non-musicologists in their roles as performers, teachers, editors, arrangers, composers, conductors, etc., etc. All of us are constantly being forced to make musicological decisions. Meetings such as these are a much-needed weapon in our decision-making arsenal.

—Ann Faulkner

New Organs



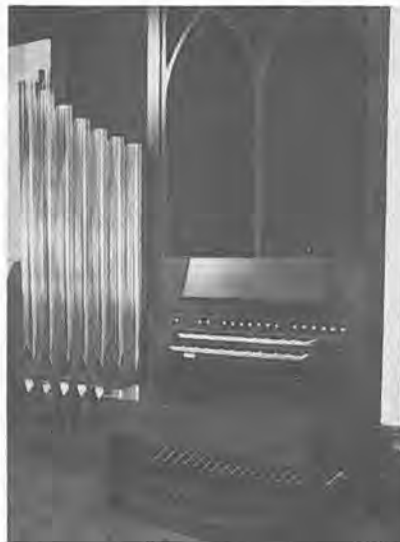
Hammes-Foxe Organs, Inc., Butler, WI has completed a 1-manual and pedal organ of 7 stops for St. John Lutheran Church, Phillips, WI. Key and stop action are mechanical. The oiled white oak case has basswood pipe shades and

A six rank, encased organ has been built for the Episcopal Church of St. John the Baptist, Capitola, CA by Schoenstein & Co. of San Francisco.

Tonally a one manual organ, this electric-pneumatic instrument is provided with a second, duplex, manual providing flexibility to the organ without resorting to unification.

The organ was dedicated in a recital performed by John Fenstermaker.

MANUAL (61 notes, expressive)	
8' Schlingendeckel	61
8' Gemshorn (bass from above)	49
4' Blockflöte	61
1-1/3' Larigot (A.A.)	45
8' Hautbois	61
DUPLEX MANUAL (Upper)	
(Same as above)	
PEDAL	
16' Bordun	12
Coupler: Manual	
Coupler: Duplex Manual	



hand carved angels. Manual compass is 56 notes, pedal is 32 notes.

MANUAL	PEDAL
8' Rohrflöte	16' Subbass
4' Principal	Manual to Pedal coupler
4' Koppelflöte	
2' Blockflöte	
III Mixture (1')	
8' Schalmei (prepared)	

Gerhard Brunzema, Fergus, Ontario, Canada has built a mechanical action, 10 stop organ for St. James Lutheran Church, Winnipeg, Manitoba. Wind pressure is 55 mm. The case is natural white oak; keys are ebony with rosewood sharps. Divided stops (indicated B/Tr) can be adjusted to divide on either middle c or c#.



MANUAL	II Sesquialtera (Tr)
8' Hohlflöte (B/Tr)	III Mixtur
8' Gedackt	8' Dulzian (B/Tr)
4' Praestant	
4' Rohrflöte (B/Tr)	PEDAL
2' Oktave	16' Subbass
2' Flöte (Tr)	Manual to Pedal



Herbert Howells Celebrates 90th Birthday

Marking the occasion of the 90th birthday of composer **Herbert Howells**, a Celebration Luncheon was arranged by The Organ Club, Great Britain, in London during October. Speakers for the event included Simon Preston, Sir George Thalben-Ball and Jonathan Renner. The celebration concluded with Choral Evensong in St. Paul's Cathedral at which Christopher Dearnley played preludes and postludes by Howells, and the Cathedral Choir, directed by Barry Rose, sang the *Collegium Regale* Evening Canticles, and Howells' *St. Cecilia Anthem*.



Wolfgang Rübsum, Associate Professor of Church Music and Organ at Northwestern University, Evanston, IL, has recently been appointed Rockefeller Chapel Organist at The University of Chicago.

His many recordings, principally on the Philips and Musical Heritage Society labels, include the complete organ works of Bach, Alain, and Guilain, plus works by Mendelssohn, Reger, and Telemann. In addition he has made many recordings which are not yet released: the complete organ works of Buxtehude, Mendelssohn, and Franck, as well as other selected works.

Mr. Rübsum has studied organ with Robert Anderson, Helmut Walcha and Marie-Claire Alain. While serving as Rockefeller Chapel Organist, he will continue to play recitals, and teach at Northwestern.



James W. Kosnik has been appointed assistant professor at Old Dominion University, Norfolk, VA. Dr. Kosnik leaves the positions of chairman of the music department at Villa Maria College, Buffalo, NY and director of music at St. Joseph's Cathedral. He received the DMA from the Eastman School of Music, where he studied with Russell Saunders.

Joanne Jasinski has been appointed sub-organist at St. Paul's Cathedral, Buffalo, NY. She was formerly choir-master and organist at St. Paul's Roman Catholic Church, Kenmore. She studied at the State University of New York, Fredonia, and received the master's degree from the Conservatory of Music, University of Cincinnati. She has also studied in Vienna. In 1981 she won second place in the Chicago Club of Women Organists Competition.

Here & There

Appointments



Jeffrey Lynn Walker has been appointed director of music at St. David's (Radnor) Episcopal Church, Wayne, PA. He will supervise a four-choir program and a concert series.

Mr. Walker received the BMus from the Oberlin Conservatory, where he studied with David Boe, and the MMus from the Eastman School of Music, where he studied with David Craighhead. He was the 1980 winner of the National AGO Organ Playing Competition. This past summer he was a recitalist at the International Society for Music Education Conference in Bristol, England.



Arthur Lawrence has been appointed organist-choirmaster of the Church of the Good Shepherd (Episcopal) in New York City. The 1902 edifice was designed by Henry Vaughan, architect of the Washington Cathedral, as a chapel of the Church of the Incarnation; it became an independent parish in 1967 and today has an active music program. Mr. Lawrence was previously organist-choirmaster of St. Paul's Episcopal Church in La Porte, Indiana, and editor of *The Diapason*. He is currently associate editor of *The American Organist*.

Bruce Neswick, AAGO, has been appointed instructor in music and director of chapel music at General Theological Seminary, and Fellow in Church Music at Christ & St. Stephen's Parish (Episcopal), New York City. Both appointments are for the academic year 1982-83; the first covers the sabbatical leave of David Hurd.

Mr. Neswick holds the BM from Pacific Lutheran University and the MM from Yale University, where he served as organist and director of chapel music at the Divinity School. He was music co-editor of the Yale Divinity School hymnal, and presently serves as a continuing consultant to the Hymn Music Committee of the Standing Commission on Church Music of the Episcopal Church. He completed a two-year appointment as the first Apprentice in Church Music at Trinity Church, New



York City. His teachers have included Gerre Hancock, Robert Baker, David Dahl, and Margaret Irwin-Brandon.

More Here & There will be found on pages 6 and 11 ▶

Liszt's "Ad Nos" A Guide for the Performer

The *Fantasy and Fugue on "Ad nos, ad salutarem undam"* is Franz Liszt's first and largest organ work, a work which Saint-Saëns called "the most extraordinary piece ever written for organ."¹ Joseph Bonnet was equally enthusiastic about the piece:

This prodigious work is of vast proportions; its duration is nearly half an hour, and yet the interest does not flag for a moment. Decorative splendor, robust architecture, passionate lyricism, profound meditation—everything combines to make this work a marvel of art and inspiration.²

Liszt himself called *Ad nos* one of his "least bad productions"³ and reported to Joachim Raff in 1856:

Winterberger is scoring an extraordinary triumph by his organ playing in Holland, and played the "Prophet" and B-A-C-H Fugue before an audience of 2000 people with immense success.⁴

The work was premiered on Sept. 26, 1855 by Alexander Winterberger performing in the Merseburg Cathedral. The occasion marked the dedication of the new Ladegast organ in the cathedral.

Composed in 1850, *Ad nos* was published in 1852 by Breitkopf & Härtel as the last of four pieces called *Illustrations du Prophète*. All four works, the first three of which are for piano, are based on Giacomo Meyerbeer's grand opera *Le Prophète*, first performed in Paris in 1849. The setting of the opera is the bloody religious turmoil of the Netherlands in the 16th century. The plot is a complicated tale of treachery and violence around which Meyerbeer constructed a lavish five-act spectacle.

In writing the *Illustrations du Prophète*, Liszt's intention was to introduce Meyerbeer's new opera in Germany,⁵ his original plan being to write three piano transcriptions of scenes from the opera. It was not until Liszt witnessed a performance of the opera in February

(measures 1-244), an Adagio (mm. 244-435), and a Fugue (mm. 494-765). This three-part form—which Liszt also used for the B-minor Piano Sonata, the A-minor Piano Concerto, and his symphonic poems—may be perceived as a continuous, mono-thematic instrumental cycle or as a sonata-movement form in which the development is replaced by the Adagio (see Table 1.)

Peter Schwarz demonstrates how each section of *Ad nos* can be described as an independent sonata-movement form.⁶ The outline presented in Table 2 is based on Schwarz's analysis; the numbers in the last column indicate which segments of the chorale are used in the various sections.

The original edition of *Ad nos* was printed in such a way as to be playable on the organ, pedal piano, or piano four hands. The score is devoid of instructions for the organist regarding manual use and registration except for the indication "Tromba" at mm. 141 and 150. This lack of direction is one of many challenges facing the interpreter of *Ad nos*.

In order to register the piece, one must first consider the distinctive romantic attitude toward musical sound. In much Romantic music, sonority claims "a higher value in and of itself" than in Classical or Modern music.⁷ Rey Longyear points to two elements in the Romantic ideal of sonority: euphony and color. The former was achieved not only through fullness of texture, but through the development and use of sympathetic media:

Media that could provide the ultimate in rich, full, euphonious sound reached a peak in Romantic music. The full, lush, rich euphony of Romantic music, whether seen in the multiplicity of eight-foot stops on the organ, the sustaining pedal to create fuller sounds in the piano, or the expansion of middle register sonorities in the orchestra, is one of the chief strands binding together the Romantic movement in music. . . .⁸

the organ and inventing such stops as the *clarinette*, *unda maris*, and *flûte harmonique*. The Romantic ideal of euphony was achieved by increasing the number of 8' stops and by decreasing the number and strength of upper octaves, mutations, and mixtures. The crescendo pedal, stop combination action, divisions under expression, and echo division all helped the Romantic organ approach the dynamic possibilities of the Romantic orchestra.

The Romantic organ of Germany and France developed in similar but distinctive ways. German organbuilders in the second half of the 19th century—Eberhard F. Walcker, Wilhelm Sauer, and Friedrich Ladegast—installed huge instruments in which manuals were differentiated by strength: I=ff, II=mf, and III=p. A reed chorus was usually placed only on the *Hauptwerk* (I) and in the Pedal.

In France, organ building was dominated by Aristide Cavaillé-Coll throughout the second half of the 19th century. The Cavaillé-Coll ideal is a perfectly balanced ensemble on each manual: the *Jeu de Fonds*, including principals, flutes, and strings 16' and 8' and *Présent 4'*; and the *Jeu de Combinaison*, including upper octaves, mutations, mixtures, and reeds. The reed chorus in each division is brilliant and tends to dominate the full ensemble.

Whereas the third division in the German Romantic organ is dynamically weak, the Cavaillé-Coll *Récit* is capable of producing a rich, fiery sound. Solo reeds, found in abundance on the secondary manuals of the German Romantic organ, are a luxury on the French organs of this period. Unlike German builders, Cavaillé-Coll did not incorporate the crescendo pedal and stop combination action, but installed a system of vents that engaged or disengaged the *Jeu de Combinaison* of the various divisions by controlling the wind to these ensembles.

From the second half of the 17th century through the present, French organ composers have traditionally supplied registrations for their works. Terms used in Romantic and contemporary French organ works, such as *Fonds doux*, *Jeu d'anches*, and *Grand Choeur*, are clearly understood by students of the French school.

No such tradition exists in Germany. Most German organ composers of the Romantic period, such as Mendelssohn, Schumann, and Rheinberger, simply gave dynamic markings. In the preface to his organ sonatas, Mendelssohn gave the following correlations between dynamic level and registration:

ff=full organ
f=full organ without the fullest stops
p=combination of several 8' stops
pp=a soft 8' stop alone
Rheinberger suggested the following correlation between dynamic level and registration:
ff=full organ
f=full organ without mixtures
mf=Principal 8', or 8' and 4' stops, or full second manual
p=several soft stops
pp=Salicional, or similar soft 8' stop alone
ppp=softest 8' stop

Reger occasionally gave specific registration ideas, as in the *Fantasy on "Ein feste Burg,"* but was usually content to give pitch levels or verbal descriptions, such as "very dark."

Liszt gave very few registration suggestions in his organ works. He wrote at the beginning of *Ad nos*: "Die Orgel-Register müssen den Bezeichnungen gemäss (p, f, pp, ff) angewandt werden." ("The registration must take into consideration the signs—p, f, pp, ff.") Thus the performer is given freedom to orchestrate the work as long as the dynamic marks are reflected in the registration plan. This task must be taken seriously because the choice of tone col-

Example 1

The Chorale "Ad nos"



of 1850 at Dresden that he was inspired to write a fourth work. This work, for organ, was not to be a transcription but an original composition based on the chorale sung by three Anabaptists at the beginning of the third scene of Act I.

The chorale is an original tune by Meyerbeer and consists of two phrases, which for purposes of this article are subdivided and numbered (see Example 1).

This theme is the basis of a large three-part structure including a Fantasy

The increased size of the orchestra and the augmented use of instruments such as the French and English horns, the clarinets, and the harp gave composers the resources for fresh, new colors in orchestral writing, and the "bible of the new orchestral sonority," *Traité d'Instrumentation* by Berlioz, gave composers ideas for using the new resources.

A parallel development occurred in the organ world as organbuilders of the Romantic period provided a greater variety of colors—by increasing the size of

Table 1

Ad nos as Instrumental Cycle and Sonata Movement Form

Measures	Key	Instrumental Cycle	Sonata Movement Form
1-244	C minor	First movement	Exposition
244-435	F# major	Slow Movement	Development
435-494		Transition	Transition
494-765	C minor	Finale	Recapitulation

Table 2

Ad nos as Three Sonata Movement Forms

	Measure	Key	Chorale Segment
<i>Fantasy</i>			
<i>Exposition</i>			
First theme group	1	C minor	1,2
Second theme group	74	G minor	1,2
<i>Development</i>			
Retransition	132	G minor, A ^b major . . .	1,3
Recapitulation	175	D major, B minor	1,3
<i>Adagio</i>			
<i>Exposition</i>			
First theme group	244	F [#] major	1-4
Second theme group	301	C [#] major	1,3
Retransition	336	F [#] major/C [#] major	1,3
Recapitulation	359	F [#] major	1-3
<i>Fugue</i>			
<i>Exposition</i>			
First theme group--two statements of subject in C minor	494	C minor, G minor	1-4
Second theme group--two statements of subject in G minor			
<i>Development</i>			
Retransition	525	G minor, A ^b major . . .	1-4
Recapitulation	583	F [#] major, B minor	1,3
<i>Coda</i>			
Recapitulation	617	C minor	1-4
Coda	659	E ^b major, F minor	1,2
	677	B minor, B major C minor, C major	1-4

or for the performance of 19th-century organ works is of paramount importance to the overall effectiveness of the performance. The modern interpreter has the advantage of consulting the registration ideas of the various performers who have edited *Ad nos*, but it is essential to the Romantic ideal of interpretation that the performer draw heavily on his own imagination as well. The suggestions that follow should be understood as possibilities and are intended to stimulate, not restrict, the imagination of the performer.

The crescendo, an important and natural aspect of orchestral performance, is not easily achieved on the organ. Except for the continuous crescendo produced by the opening of the Swell, the organ can only give the illusion of continuous dynamic growth, an illusion created by the gradual addition of stops or groups of stops. This procedure is described by Hugo Riemann in his *Katechismus der Orgel*:

Firstly, in regard to manual stops, a soft flue stop can be gradually strengthened by the addition first of one, two, or three soft flue stops, all of them indeed at 8'. Only then will the Principal 8', then the Octave 4', then the Bourdon or Gedackt 16' be added. Further strengthening comes with a Quinte 2-2/3' (which belongs to the Principal 8'), then an 8' reed stop, then an Oktave 2'; all this with the exclusion where possible of further 8' and also 4' flutes. Finally, a mixture and then other available stops may be added.⁹

In addition to the opening of the Swell and the gradual addition of stops, the use of successively stronger divisions will create a crescendo. All three techniques are illustrated in the following registration plan designed to produce a crescendo in mm. 1-32.

- I=foundations, mixtures, II-I, III-I
- II=foundations, mixtures, III-II
- III=foundations, mixtures, reeds
- Pd=foundations 16', 8'

- Measure 1=III (closed)
- 4=add to pedal
- 6=II (III half-open)
- 10=add to pedal
- 13=I (III open)
- 17=full pedal, all couplers
- 22=add II reeds
- 27=add I reeds

The same procedure—utilizing successively stronger divisions, adding stops, and opening the Swell—may be used to create crescendos in mm. 58-70, 74-175, 435-47, 495-617, and 617-65. The opposite procedure may be used for a decrescendo in mm. 213-22.

The swell pedal by itself is useful especially for small-scale crescendos and may be used freely if the dynamic change is appropriate to the musical phrase. The original edition gives many suggestions for the use of the swell pedal, but there are opportunities for fur-

ther use (e.g., mm. 34-58 and 252-62).

As if scoring the work for orchestra, the organist ought to take full advantage of the various tone colors of the instrument being used. At certain points, the organist may want to exploit an unusual color for its own sake (e.g., a flute 4' with tremulant at m. 244). At other points, quick manual or registration changes can produce an interesting exchange. Mm. 292-300, for example, played with the following manual changes, provide an opportunity to display the flutes from three divisions:

- m. 292=on I
- mm. 295=at e-flat, r.h. on II
- mm. 296=at b-flat, l.h. on II
- mm. 297=at e-flat, r.h. on III
- mm. 298=at b-flat, l.h. on III

Changes of color may also be used to help communicate a clearer impression of form. M. 74, for instance, marks the beginning of the 2nd theme group in G minor and could be highlighted by the use of a new registration.

There are several possibilities for solo-accompaniment registrations in the Adagio (e.g., mm. 301-36, 337-46, 375-92, and 414-26). Solo flutes, solo reeds, and mutation combinations may be used against flute or string accompaniments.

In the Fantasy (mm. 1-244) and Fugue, both hands normally play on one manual. Mm. 98-99, 102-3, 106-7, and 112-15, however, seem to require two manuals, and mm. 34-35, 55-58, 231-44, and 659-76 suggest the possibility of using two manuals. In addition, there are several points at which the pedal line is thematic and needs to be heard clearly in relation to the accompanimental manual parts (e.g., mm. 120-29).

Arpeggios, broken chords, octaves, broken octaves, and block chords—textures typical of piano composition—abound in *Ad nos* and present some performance problems. Arpeggios and broken chords sound best on the organ when played with an exaggerated legato—a technique that Liszt prescribed with the term "tutti tenuti" at mm. 120 and 602 and the term "tenuti" at m. 301.

When playing block chords, it is important to realize that slurs as used in *Ad nos* are not intended to indicate legato performance, but may simply be intended to bring together notes into visually and aurally recognized groups. A useful technique is to play the melody line legato (it may occur in both hands) and the rest of the chord detached (e.g., mm. 132-37). Some full-textured chords seem to require performance as legato as possible (e.g., mm. 279-91) while others might be played completely detached without destroying the phrase. Liszt gives a few indications for touch and articulation, but, in general, the matter is left to the performer's judgment.

Example 2: mm 92-95

John Eggert, assistant professor of music at Concordia College, St. Paul, MN and minister of music and worship at Jehovah Lutheran Church, St. Paul, is a graduate of Concordia College, Seward, NE, Northwestern University, and the University of Iowa, where he earned his doctorate in organ performance and pedagogy.

A generous amount of rubato is essential for a captivating and inspiring performance of *Ad nos*. Following is Liszt's own description of rhythmic flexibility and its relation to phrasing:

may I be permitted to remark that I wish to avoid as far as possible that mechanical kind of playing which meticulously adhering to the meter, splits up the performance by perpetually emphasizing the strong and weak beats, which mode of playing is, however, still customary in some places. I acknowledge only that kind of periodic style of execution which emphasizes the essential accents and displays the nuances of the music by means of melodic and rhythmic shaping.¹⁰

Liszt gives the tempo indications at the beginning of many sections of *Ad nos*. Twice, in mm. 74-141 and 495-617, the tempo indications suggest a large-scale accelerando, the effect of which may be optimized by increasing the tempo continuously.

The piano secondo part may be played with the pedal in two places: mm. 92-95 and 477-85. Both passages are manageable with the feet and add to the effectiveness of the performance; the first, because the theme is more clearly stated, and the second, because the excitement created by the manual 16th-note figuration is continued in the pedal (see Ex. 2 & 3).

Any further modifications of the score should be considered carefully, the goal of such modifications always being a more effective communication of Liszt's intentions. Exercise of the performer's imagination must, as always, serve the goals of the composer as

expressed in his score. One cannot argue that, in the case of Liszt, the performer or editor is free to make wholesale modifications in the score because Liszt, being a virtuoso at the piano, not at the organ, did not understand how to write idiomatically for the organ. Although he received no formal organ instruction and played the organ publicly only twice, his mastery of the instrument and grasp of its potential cannot be contested. As a young man, Liszt improvised for a group of friends at St. Nicholas Church in Fribourg and inspired one of those present, Adophe Pictet, to write the following account:

An Adagio began of a gloomy, severe character. Undecided, sombre modulations followed, interlaced with a series of dissonances and winding like mist with mist. From time to time more decided forms arose, as if seeking embodiment and light. . . .

When the suspense had reached its highest point, the introduction ended, and a serious, decided theme, like a maxim of classic wisdom, began; . . . To this earnest, solemn theme was added, as a contrast, a second, quick and brilliant, that, while the first resembled rather monotonous greatness, seemed fitted for every change and transformation. . . .

And now began a peculiar contest between the two. Boldly the lighter there seized his earnest antagonist, and displayed all the elfish tricks of art, playfully dancing around him to allure him from his regular course into the abysses of dissonance. . . . At last, summoning all their powers the two themes intertwine; complainings, cries of pain, strange sounds arose from the struggle; . . . But the end of the contest was quite different. The first

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Example 3: mm 475-488

Here & There



Jonathan Rennert at the organ of The Royal Albert Hall, London.

Jonathan Rennert has been serving a five-month appointment as Musician in Residence at Grace Cathedral, San Francisco, during the sabbatical absence of the cathedral's Canon organist and choirmaster, John Fenstermaker. Mr. Rennert is a past Organ Scholar under George Guest at St. John's College, Cambridge, and is presently director of music of St. Michael Cornhill in London, England from which he is currently on leave of absence. At Grace Cathedral he is working with John Renke, the assistant organist and choirmaster.

John Weaver was soloist at Alice Tully Hall, New York City, on Oct. 24, 25, and 26 in the *Concerto in G Minor*, Op.4, No. 3 of Handel.

Samuel Porter, University of Mississippi, Oxford will play the complete organ works of Cesar Franck in three recitals at the First Presbyterian Church, Greenville, MS. Dec. 5: Fantasia in A major; Prelude, Fugue & Variation; Priere; Final in B-flat major. Dec. 6: Fantasia in C major; Pastorale in E; Cantabile; Pièce Héroïque; Grande Pièce Symphonique. Dec. 7: The Three Chorales.



Arno Schoenstedt played several concerts in California in October. He performed on the new tracker instrument at Schoenberg Annex, UCLA, opened the concert series for the Pasadena Presbyterian Church, and played recitals in San Francisco, Sacramento, and Long Beach.

James Moeser was a featured organist on the October, 1982 International Organ Concert Series, inaugurating the second season of the large new Metzler organ at the Johanneskirche in Freiburg, Germany. Mr. Moeser was the only American organist on the series which also presented Marie-Claire Alain, Bernhard Mark, Gustav Leonhardt, Robert Benjamin Hofstetter, Antoine Silbetin-Blanc, and Luigi Tagliavini.

Moeser also performed in West Berlin at the Kirche zum Heilsbrunnen, the church where he performed twenty years earlier as a Fulbright student of Michael Schneider at the Berliner Hochschule für Musik.

While in Europe, Moeser made tapes for a new radio series that he is now producing in conjunction with the University of Kansas Public Radio Station, KANU-FM. The series is to be released to National Public Radio later in the season.

The Flanders Festival Bruges, 1983, has been announced for July 29-August 13. The event will include the seventh International Harpsichord Competition and the First Mozart Fortepiano Competition. For details write: Tourist Office, Market 30, B-8000 Bruges/Belgium.

Lady Susi Jeans played a recital of organ and clavichord music at the Slots Kirke in Helsingor, Sweden in May to celebrate the 400th anniversary of the founding of the church as well as the restoration of the 1843 Marcussen & Reuter organ. In a second recital Lady Jeans appeared with the Town and Country Consort in music composed during the reigns of English monarchs married to Danish royalties. In addition to soprano and countertenor, instruments heard included baroque violin, flute, baroque oboe, recorder, bass viol, lute, and harpsichord.

The Boxhill Music Festival, which in past years has taken place at Cleveland Lodge, Dorking, under the sponsorship of Lady Susi Jeans, was held in June at Mickleham Village Hall. Marilyn Mason and Michele Johns appeared in a program of solos and duets for organ. The Sine Nomine Singers were heard in a performance of Bach's *Missa Brevis* in G Minor. Laurence Jenkins conducted an orchestral concert featuring Haydn, Mozart, and Schubert.



Wesley Parrott was one of four finalists in interpretation at the 1982 Concours International d'Orgue, Grand Prix de Chartres. There were approximately 68 contestants in the first round, representing Europe and North America. After two elimination rounds, four candidates were chosen for the interpretation finals and three for the improvisation finals. All seven finalists were heard in a public recital at Chartres Cathedral on Sept. 19.

David R. Davidson, national president of the American Guild of English Handbell Ringers, will be featured in a handbell festival at the First United Methodist Church, Big Spring, TX on April 22-23. Included in this event will be a workshop for directors, massed rehearsals, solo ringing, and group performances. Write: Charles B. Parham, Jr., First United Methodist Church, BOX 1229, Big Spring, TX 79720.

The hymnology collection of Keith C. Clark, comprising some 9,000 volumes, has been acquired by CBN University Library, Virginia Beach, VA. The collection includes a wide variety of hymnals, psalters, tune-books, and books on hymnody and church music. A general idea of the scope of the collection can be gained by reading Mr. Clark's *A Selective Bibliography for the Study of Hymns*, Springfield, Ohio: The Hymn Society of America, 1980. It is anticipated that processing of the collection will be completed to coincide with the opening of the new library building in early 1984. Until then, limited reference may be arranged through Miss Lois Lehman, Dean of Libraries, CBN University, Virginia Beach, VA. 23463.

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The Johann Sebastian Bach scholar, devotee or casual investigator soon learns that, unless he is bilingual, any in-depth investigation he may envision will be severely handicapped because of the Language Barrier. The impact of the handicap turns into frustration when he realizes the *language barrier* is, indeed, an almost insurmountable *information barrier*.

Although not nationalistically prejudiced, he looks with jaundiced eye at the accumulated Bach history and research generated in the German language. He realizes full well that, for the most part, the material is only available through German sources, and, even if acquired, will be almost totally unintelligible to him. He looks with envy when he turns to Wolfgang Schneider's "thematisch-systematisches," that colossal organizational effort that so effectively developed the German Bach research data base in the mid 1900's. His frustration is compounded when he casts about for a comparable information source in his native tongue, only to find "there is none."

The net effect of this "State of the Art" is that the Bach investigator finds himself reduced to starting from "ground zero" in almost every Bach project he may undertake. Every phase of inquiry means spending inordinate amounts of time just to locate the basics.



A Comprehensive Index of J. S. BACH BOOKS IN ENGLISH

by Palmer D. Lowry

There is little wonder then, that in effect, many Bach books in English are "Books About Bach Books," and with few exceptions, articles originating in English, rely so heavily on the "Old Reliabilities" (Folker, Spitta, Schweitzer, Terry, etc.), or quote inaccessible foreign language references as biographical material?

But, you say, if the above is a valid analysis of the situation, "What is the English-Bach-Data-Base?"; "What is the English-Bach-Heritage?"

As a partial solution to the problem, we present the following index of "Books in English on Johann Sebastian Bach."

In preparing the index, the original objective was: "Prepare a definitive index of ALL books on Johann Sebastian Bach ever published or translated into the English language."

Soon after the study was begun, it became apparent the objective would be difficult to realize. It seemed there was no place to start, no direction to take, no means by which to travel, and, most importantly, no way to be assured the destination had been reached. In a word, no existing model could be located that could be followed and/or updated.

As a consequence, the *modus-operandi* was simple: "Follow every lead, search page by page." Effective, but woefully time consuming. In the end, almost 400 bibliographies, book reviews, library card catalogs and shelves were searched and tabulated.

In reviewing the results, it was "discovered" some of the "sources" were not reliable. Some titles listed as "Books on Bach" were in no way related to Bach, or even music. In other instances, the "Books" contained only chapters or segments pertinent to our study. It, therefore, became necessary to personally examine EACH reference to determine its validity. Further, due to the ambiguity of terminology, the term "Book" had to be defined.

As to the index being definitive, it must be admitted, the original objective has not been met—and may never be. Reality dictates that "lurking in the wings,

somewhere out there," is an out-of-print, a privately-printed, or a recently printed book that seems to be forever surfacing.

A "decision of practicality" therefore had to be made.

The index, in its present state of development, is comprehensive and should be shared. In its present state, it can become a useful research tool and form the basis for minor corrections and additions. It is a step forward in organizing our English language Bach heritage.

Format and Parameters

The term "Book" is to be construed as "a separate publication entity, not a part of a series, originated in or translated into English."

The index is in three sections:

Index No. 1: "Books on Bach"—exclusively relating to J. S. Bach, his life, works and art; 152 titles are listed.

Index No. 2: "Books" covering (1) a variety of background information such as comparison with other musicians; and (2) book segments related to Bach's life works and art; 117 titles are listed.

Index No. 3: "Books" as yet unobtainable for verification; 17 titles are listed.

Indexes No. 1 and No. 2 are arranged alphabetically by authors within related subject categories.

It should be noted: Books are listed regardless of their depth of subject content. The areas of interest range from "Stories about Bach for Children," to highly involved analytical treatises of Bach's compositional techniques.

As stated above, it is freely admitted the index is not complete. Corrections and additions will be gladly received. It is hoped these may, in turn, be shared at a later date.

Index No. 1 BOOKS ON BACH

I. Aspects on Life and Works

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ABOUT THE COMPILER

Palmer D. Lowry is a retired business executive. Prior to his business endeavors, he received his undergraduate degree in Piano and Organ from Drake University and his MM degree from the University of Iowa, and taught instrumental music in the secondary schools.

Currently, he has an avid interest in Bach, is the founder of the J. S. Bach Foundation, has accumulated one of the largest Bach libraries in the Midwest, and is organist for the Iowa Methodist Medical Center in Des Moines, Iowa.

He was the featured speaker at the recently held Southwest Iowa Bach Festival.

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New Recordings

A resurgence of interest in the unique sound of "dated" organs has prompted an increase in the number of recordings being made on these instruments. The three new organ recordings reviewed this month offer us a chance to examine various examples of instruments that were known to previous generations, and are still extant for our benefit.

The selections chosen, in each case, demonstrate that the instruments are capable of doing service to a wide variety of musical forms, and that old organs, such as these, have more to offer in tonal enjoyment than their specifications would suggest.

Historic American Organs. Mrs. N.W. Berkley; Elks' Danville Carnival March; Gabriel Menalt: Tiento de dos manos; Herbert Johnson: I'm A Pilgrim (with baritone); Bach: Prelude & Fugue in A, BWV 536; Brahms: Herzlich tut mich verlangen; Mozart: Sonata in E-flat (trans. E. Power Biggs); Muffat: Toccata I; Fabrizio Coroso: Bellezze d'Olimpia; Peeters: Largo; Pergolesi: Sonata; Bellini: Sonata. The OHS, Inc., P.O. Box 26811, Richmond, VA 23261. OHS st-6. \$9.98 postpaid.

From June 26-28, 1979, the 24th annual national convention of the Organ Historical Society was held in and around St. Louis, MO. Organs of historical significance by Kilgen, Pfeffer, Hin-

ners, Metz, and Odell were heard and played. St. Louis has been, and still is, a major center of organbuilding. It is estimated that within 25 miles of the St. Louis Arch more than 16,000 organs have been built over the years.

Recitals played at the 1979 convention were recorded, and selections from these recitals make up this newly released album. Pieces included range from Bach, Mozart, and Brahms to obscure composers. The playing ranges from adequate to exciting.

Anyone interested in American organ building will be pleased with this souvenir recording. The sound engineering is good. A copy of the 1979 convention booklet is also included with each album.

Organ Music from Robert Todd Lincoln's Hildene. Paine: Fantasie über Ein feste Burg, Op. 13; Parker: Arietta, Op. 68, No. 4; Foote: Cantilena In G, Op. 71, No. 1; Buck: Variations on The Star Spangled Banner, Op. 23; Botsford: Grizzly Bear Rag; Gottschalk: The Last Hope; Buck: At Evening—Idylle, Op. 52; Nevin: Narcissus; Batiste: Offertoire de St. Cecile; Wagner: The Ride of the Valkyries. Friends of Hildene, Manchester, VT 05254. \$6.50 postpaid.

Robert Todd Lincoln, son of the President, built a 25 room mansion called

"Hildene" near Manchester, VT in 1905. In 1908 the Aeolian Organ Co. built a 17-rank, 2-manual and pedal organ with player attachment for Hildene. It was installed on the first landing of the grand staircase. In 1978 the property was purchased by Friends of Hildene, and a year later the organ was cleaned and restored.

The first four items on this recording are played by Edwin Lawrence. The remaining pieces are selected from a collection of 242 original player rolls maintained with the organ. For an instrument having only 8 ft. and 16 ft. stops (albeit with superoctave couplers), the sound is remarkably bright and fresh.

Player rolls were selected for this recording to represent a cross-section of styles popular in the first decade of the century. All the roll performances are played musically. Whoever recorded the roll for Wagner's "Ride of the Valkyries" possessed a formidable technique.

This disc is beautifully produced. There is ample background information, and the color photographs are very attractive.

Elgar: The Imperial March; Mendelssohn: Prelude & Fugue No. 2 in G Major; Thomas: Overture to "Raymond"; Boellmann: Elevation in E-flat; Buck: Scherzo (Grand Sonata in

E-flat, Op. 22); Purcell/Clarke: Voluntary in C; Shackley: Gavotte Pastorale; Dubois: La Fête Dieu; Dienel: Third Grand Sonata in F, Op. 18 (Allegro, Pastorale, Allegro); Improvisation On A Rattle; Improvisation In three Movements: Gypsy Love Song. Earl L. Miller, organist. Raven Recordings (cassette tape), Rt. 8, Box 404, Glen Allen, VA 23060. \$12.00 postpaid.

The F.A. Bartholomay & Sons, Op. 149 (1930) 2-manual and pedal organ at Bethlehem Lutheran Church, Richmond, VA is essentially an 8-ft. instrument of 20 ranks, 27 stops. A more out-of-fashion specification could hardly be imagined. The flutes and principals are quite opaque, but there is surprising brilliance in the full ensemble.

An impromptu recording session on Oct. 1, 1981 produced this cassette. There are a few minor tape flaws and a few missed notes; however, the overall effect is very good.

Much of the program (like the instrument) is post-Victorian, but there is an ease and facility in both style and execution which are worth noting. A good case in point is the Dienel Sonata, an utterly inconsequential piece which nevertheless has undeniable impact and melodic charm.

Those who have heard Mr. Miller's improvisations at OHS conventions or elsewhere will be delighted at his Improvisation On A Rattle and his rendition of Gypsy Love Song. —Wesley Vos

◀ Page 9

IX. Organ

- Donington, Robert. *Tempo and Rhythm in Bach's Organ Music*. Peters, 1960. 54 pp.
- Emery, Walter. *Notes on Bach's Organ Works. Volume I—Eight Short Preludes and Fugues*. Novello, 1952. 45 pp.
- Emery, Walter. *Notes on Bach's Organ Works, A Companion to the Revised Novello Organ Edition, Books IV-V*. Novello, 1937. 215 pp.
- Grace, H. *The Organ works of Bach*. Novello, 1922. Reprint: Novello, 1930. 319 pp.
- Hull, A. E. *Bach's Organ Works*. London: Published by Musical Opinion, 1929. 189 pp.
- Hunt, John Eric. *A Companion to Bach's Orgelbuchlein*. London: Compton Organ Co., 1951. 39 pp.
- Keller, Herman. *The Organ Works of Bach*. Translation: Helen Hewitt. Peters, 1967. 312 pp.
- Pirro, A. *Johann Sebastian Bach, The Organist and His Works*. Translation: Wallace Goodrich. G. Schirmer, 1902. 116 pp.
- Riemenschneider, Albert. *An English Translation of the Original Forwards of "Bach's Organ Works"*. Peters (ed.). (D-118), Peters.
- Stauffer, George B. *The Organ Preludes of Johann Sebastian Bach*. Research Press, 1980. 261 pp.
- Summer, W. L. *Bach's Organ—Registration*. Hinrichsen (Peters), 1961. 74 pp.
- Taylor, Stanton B. *The Chorale Preludes of J. S. Bach*. Oxford University Press, 1942. 126 pp.
- Tusler, R. L. *The Style of J. S. Bach's Chorale Preludes*. Berkeley: University of California Press, 1956. Reprint: Da Capo Press, 1968. 75 pp.
- Williams, Peter. *Bach's Organ Music*. University of Washington Press, 1972. 71 pp.
- Williams, Peter. *The Organ Music of J. S. Bach*. 2 vols. Cambridge University Press, 1980. Vol. 1, 365 pp. Vol. 2, 357 pp.

X. Ornamentation

- Aldrich, Putman. *Ornamentation of J. S. Bach's Organ Works*. New York: Coleman-Ross, 1950. 61 pp.
- Emery, Walter. *Bach's Ornaments*. Novello, 1953. 164 pp.
- Lanning, Russell. *Bach's Ornamentation*. Ann Arbor: Edwards, 1952. 61 pp.

XI. Portraits

- Geiringer, Karl. *The Lost Portrait of J. S. Bach*. Oxford University Press, 1950. 8 pp.

XII. Theory

- Boyd, Malcom. *Harmonizing Bach Chorales*. London: Barrie & Rockliff, 1967. 40 pp.
- Boyd, Malcom. *Bach's Instrumental Counterpoint*. London: Barrie & Rockliff, 1967. 40 pp.
- Dickinson, A. E. F. *Bach's Fugal Works*. London: Pitman & Sons, 1956. 280 pp.
- Gannett, Kent. *Bach's Harmonic Progressions*. Oliver Ditson, 1942. 51 pp.
- Leonhardt, G. M. *The Art of Fugue, Bach's Last Harpsichord Work*. The Hague: Nijhoff, 1952. 58 pp.
- Marshall, R. L. *The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works*. 2 vols. Princeton University Press, 1972. Vol. 1, 271 pp.; Vol. 2, 170 pp.
- Scholz, Robert. *Bach's Art of Fugue*. Reprinted from "Musicology," Autumn, 1945. New York, 1950. 24 pp.
- Tovey, Donald F. *A Companion to The Art of Fugue*. Oxford University Press, 1931. 79 pp. (5th Impression, 1970)

XIII. Vocal

- Bennett, W. Sterndale. *The Passion of Our Lord—According to St. Matthew*. Translated and adapted by H. F. H. Johnston. Novello, 1858. 186 pp.
- Boult, A. C. and Emery, W. *The St. Matthew Passion, Its Preparation and Performance*. Novello, 1949. 75 pp.
- Daw, Stephen. *The Music of Johann Sebastian Bach—The Choral Works*. Fairleigh Dickinson University Press, 1981. 240 pp.
- Day James. *The Literary Background to Bach's Cantatas*. Dover Publications, 1961. 115 pp.
- Emery, Walter. *The St. Matthew Passton*. (See Boult, Adrian Cedric.)
- Gray, Alan and Sedley Taylor. *J. S. Bach's Mass in B Minor*. (See Taylor, Sedley.)
- Hannam, W. S. *Notes on the Church Cantatas of J. S. Bach*. Oxford, London, 1928. 128 pp.
- Hertz, Gerhard. *Bach Cantata, No. 4*. W. W. Norton, 1967. 138 pp.
- Hertz, Gerhard. *Bach Cantata, No. 140*. W. W. Norton, 1972. 171 pp.
- Johnson, H. F. H. *The Passion According to St. Matthew*. (See Bennett, W. S.)
- Prout, Ebenezer. *Some Notes on Bach's Church Cantatas*. London: Breitkopf & Hartel, 1907. 16 pp.
- Rilling, Helmuth. *Johann Sebastian Bach, St. Matthew's Passion*, Translated: Kenneth Nafziger. Peters, No. 8270, 1976. 91 pp.
- Robertson, Alec. *The Church Cantatas of J. S. Bach*. Cassell & Co., 1972. 356 pp.
- Steinitz, Paul. *Bach's Passions*. Charles Scribner's Sons, New York, 1978. 137 pp.
- Taylor, Sedley. *John Sebastian Bach. Mass in B Minor in Cambridge*. (Three papers of Alan Gray, Sedley Taylor) Cambridge: Bowes & Bowes, 1906. 56 pp.
- Terry, C. S. *Johann Sebastian Bach: Cantata Text, Sacred and Secular*. Holland Press, 1964. 656 pp.
- Terry, C. S. *The Mass in B Minor*. Oxford University Press, 1924. New edition, 1931. 47 pp.
- Terry, C. S. *Bach, The Cantatas and Oratorios, Book I (The Musical Pilgrim)*. Oxford University Press, 1928. 52 pp.
- Terry, C. S. *Bach, The Passions, Book II (The Musical Pilgrim)*. Oxford University Press, 1928. 80 pp.
- Terry, C. S. *Bach, The Magnificat, Lutheran Masses and Motets. (The Musical Pilgrim)*. Oxford University Press, 1929. 60 pp.
- Note: The above three titles reprinted in one volume by Johnson Reprint Corporation, 1972.
- Terry, C. S. *J. S. Bach's Original Hymn-Tunes for Congregational Use*. Oxford University Press, 1922. 64 pp.
- Terry, C. S. *A Bach Hymn-Book of 16th Century Melodies*. Oxford University Press, 1923.
- Terry, C. S. *The Magnificat, Lutheran Masses and Motets*. Oxford University Press, 1929.
- Westrup, J. A. *Bach Cantatas*. Seattle: University of Washington Press, 1966. 60 pp. (BBG Music Guide.)
- Whittaker, W. G. *The Cantatas of J. S. Bach, Sacred and Secular*. 2 vols. Oxford University Press, 1964. Vol. I, 717 pp.; Vol. II, 762 pp.
- Whittaker, W. G. *Fugitive Notes on Certain Cantatas and Motets by J. S. Bach*. Oxford University Press. 1924. 299 pp.

• Index (parts 2 and 3) will be concluded in the next issue.

Readers wishing to contact Palmer Lowry regarding this index may address him at: J.S. Bach Foundation, 1121 Americana Court, Nr. 52, Des Moines, IA 50314.

Here & There

Cathedral Associates, St. Mark's Cathedral, Seattle, WA is presenting its "fifth celebration of the culinary arts" this month with "Julia At St. Mark's," a series of three cooking seminars and a six-course dinner with chef Julia Child.

Old First Choir and Orchestra, Mark Smith, director, performed an all-Stravinsky program at Old First Church, San Francisco, CA on Oct. 17: *Cantata* (1951), *Babel* (1944), *Ave Maria, Pastorale* (1907), and *Pulcinella Suite*.

Nunc Dimittis



Erik Routley, Congregational minister, theologian, and well-known writer on hymnody, died on October 8. He was 64. Born in England, Dr. Routley attended Oxford University, receiving the MA from Magdalen College in 1943. He received the Bachelor of Divinity in 1946, and the Doctor of Philosophy in 1952, both from Mansfield College of Oxford. Dr. Routley served as pastor in the Augustine Congregational Church, Edinburgh, Scotland, from 1959-1967. He then served St. James Congregational Church, Newcastle-upon-Tyne, England, until 1974. He was elected President of the Congregational Church of England and Wales in 1970, and was instrumental in the process which merged that group with the Presbyterian Church, becoming the United Reformed Church of England and Wales. He served as chairman of the doctrine and worship committee of the United Church from 1972 to 1974.

Some of Dr. Routley's better known books include *The Man for Others, Creeds and Confessions, The Church & Music* (1950), *The English Carol* (1959), *Twentieth-Century Church Music* (1964), *A Short History of English Church Music* (1977), *Panorama of Christian Hymnody* (1979), and *The Music of Christian Hymns* (1981). He was also involved in editorial work on many hymnals, the last of which is *The Reformed Hymnal*, still awaiting publication.

In the Spring term of 1975, Dr. Routley served as visiting professor of music at the Princeton Theological Seminary. Later that year he accepted appointment as professor of church music at Westminster Choir College. He remained in this post until his death.

Services for Dr. Routley were held on October 12 at Bristol Chapel, Westminster Choir College.

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Music for Voices and Organ

By James McCray

SAB Anthems

There are many church choirs whose size and balance do not permit four-part music. Throughout the past few centuries SATB settings have become the standard choir arrangement, and many directors have a feeling of guilt if their choir is unable to sing in four parts. That is foolish, of course, because there have been many periods in history when conditions were such that four-part music was impossible. In times of war when men were away fighting the responsibility for providing the weekly church music often forced the directors to find alternative solutions. Heinrich Schuetz, for example, wrote a considerable amount of music for one, two or three parts, especially during the time of the 30 Years War.

Tenors with complete ranges and a full sound are not always available. While it is not necessary to have as many of them to balance with the other parts it is far better to permit them to sing a baritone part when numbers are few. By combining them with the basses a richer sound may be produced than if both parts attempt to sing separately. This will usually produce a more secure performance and the congregation is certain to be as equally inspired.

Directors should not feel inadequate if the performance level of their choir only warrants music in three parts. They should be reminded that for centuries church music consisted of unison plainchant. Even today that music is held in highest esteem, and I feel certain that during the early centuries of the church, unison music contributed to the level of worship of the congregations. Unison chant was the standard for almost 1000 years, so let us not apologize for having church choirs that sing in three parts.

The reviews this month feature three-part anthems with accompaniment. Some are arrangements or editions of early works and several are newly composed works designed specifically for an SAB choir.

Take Time To Be Holy. Gilbert M. Martin, SAB with keyboard, Hinshaw Music, HMC-558, 70¢ (M-).

There are four verses in this gently flowing setting. The first two are in unison and only the fourth is a full SAB version. The music moves in 9/8 and has a simple folk-song quality with a range of a ninth. The keyboard has a liquid arpeggiated background which eventually stretches into chords. It closes with a quiet, sustained Amen.

Sanctus. Franz Schubert (1797-1828), SAB and piano, Plymouth Music Co., SC-409, 50¢ (M-).

The editor Robert S. Hines provides both Latin and English texts for performance. His arrangement includes the Hosanna which is quite fast in contrast to the slow opening. There may be a typographical error in that the Hosanna indicates solo for the soprano at the opening and never lists tutti. Full choir should probably be used on page four when the other voices enter. The keyboard is an orchestral reduction and works best on piano.

This Is The Day. Michael Fink, SAB and organ, Mark Foster Music Co., MF 196, 70¢ (M).

This is an exciting anthem with a soloistic organ part. There are changing meters, contrapuntal and homophonic areas, and a closing alleluia. It opens with a quasi-recitative primarily in unison. The organ part in the fast section is very busy and the music is scored on three staves. This is fine music and highly recommended.

Gloria Patri (Glory Be Unto The Father). Gregor Aichinger (1564-1628), SAB and optional keyboard., New Music Co., NMA 156, 55¢ (E).

The keyboard doubles the voices in this brief three-page setting. Latin and English texts are given for this simple arrangement. Easy enough for any choir.

Ring Out Your Joy to the Lord. Hal Hopson, SAB, keyboard and six optional handbells, Agape of Hope Publishing Co., RS 7708, 50¢ (M).

There are five verses but only one is in a true SAB version; most of the music is in unison. The handbells require two players and are used throughout. Their music is printed on the back panel in addition to the regular choral score. The music moves in 12/8 with a quick pace. The keyboard is easy and provides strong support for the voices by doubling most of the notes. This anthem is unpretentious and could be performed by most groups.

Now Thank We All Our God. Johann Cruger (1598-1662), SAB with Brass Quintet or Keyboard, Alexander Broude Inc., CP 182, 50¢ (E).

Arranged by Bob Burroughs, this simple Thanksgiving Anthem has only three pages with very easy choral parts. The brass parts are available from the publisher for \$4.00 (CP 182a), but the choral score does not indicate instrumentation. Their music is in a majestic fanfare style. With a primarily unison chorus this easy anthem is suitable for any small church choir.

This Little Light of Mine. arr. John Carter, SAB and piano, Beckenhurst Press, Inc., BP 1142-2, 60¢ (E).

In a fast, jaunty style with syncopations, this setting often features the bass line separate for all parts. The keyboard provides a rhythmic background for the voices. This arrangement would work particularly well with the junior high age.

The Merciful Goodness of the Lord. George F. Handel (1685-1759), SAB with organ or piano, Elkan-Vogel of Theodore Presser Co., 362-03343, 55¢ (M-).

This is the final chorus from *Funeral Anthem for Queen Caroline* and has been arranged from the original SATB version by Robert S. Hines. There are two main choral areas with the second having a repeat. Those areas are preceded and followed by a stately keyboard section. The choral parts are homophonic and in a typical Handelian style. The voice ranges are limited making it useful for almost any type of three-part choir.

Blessed Art Thou. Eugene Butler, SAB and Keyboard, Agape of Hope Publishing Co., EB 9210, 70¢ (M+).

Using driving syncopated rhythms especially in the melody, this anthem of 11 pages moves through a series of arrangements of the tune. The keyboard punctuates the rhythm in percussive outbursts. There are unison areas and sections which are unaccompanied. It is an exciting setting that would be suitable for both church and school choirs.

Gloria in Excelsis (Unto the Lord in Heav'n). Joseph Haydn (1732-1809), SAB and piano, European American Corp., EA 383 50¢ (M-).

Walter Ehret has arranged this SATB setting from the *Heiligmesse* in both SAB and SSA versions. The rhythmic outer sections surround a gentle middle area which sings of peace. The keyboard writing is easy yet will require a good accompanist to maintain the style and drive of the music; there are a few tricky passages. This is from a famous mass which receives numerous performances and this three-part version works well. Useful for both school and church choirs.

Come, Labor On. T. Tertius Noble, arr. by Roderick Thompson, SAB and organ, H.W.Gray of Belwin Mills Publishing Corp., GCMR 3457 60¢ (M).

The organ is on two staves for this hymn-anthem. The music flows in 4/2 with the organ providing a background for the simple vocal writing. Only one of the four verses is in three parts and two are in unison. The music is sensitive and effective and is useful for most church choirs.

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**Presbyterian Association
of Musicians
26th Annual Conference
on Worship and Music**

The 26th annual Conference on Worship and Music was held at the Conference Center of the Presbyterian Church, US, at Montreat near Asheville, NC from June 13-18 and 20-25. There was a record attendance of 1,883 during the two identical conference weeks. There were classes for handbell ringers and instrumental ensembles, a chamber choir, and an organ masterclass, in addition to seminars on various specific topics.

The Presbyterian Association of Musicians, a national organization of approximately 2,000 members, also held their annual meeting. Officers of the Association are shown above: (left to right,) Bess Hieronymus (director, the 1983 Conference), Joseph Schreiber (retiring president), Larry Rhoades (executive committee member), John Weaver (president-elect), Jerry Black and Re-



Leading Presbyterian musicians gather for their annual conference at Montreat, NC.

becca Thompson (executive committee members), Robert Fort (secretary), Rosella Duerksen (treasurer), Emily Smith (executive secretary), Marilyn Ballantine (executive committee member), and standing: (left to right) Stanley Powell (director, 1984 Conference), Robert Stigall (newly elected president), Herbert Archer and Wilbur Russell (executive committee members). The Association has published a pamphlet,

"Guidelines for Committees Seeking to Employ Church Musicians in Presbyterian Churches," and it maintains a national clearing house of information on job referral for musicians and churches who are members of the Association. Members also receive a copy of the quarterly, *Reformed Liturgy and Music*. National Officers of the Association are located at 1000 E. Morehead St., Charlotte, NC, 28204.

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A review of lectures and masterclasses by Harald Vogel, June 6-9, 1982.
Sponsored by Wellesley College, The Westfield Center for Early Keyboard Studies, and New England Conservatory.

The recent C. B. Fisk organ at Wellesley College was designed as a "teaching" instrument, and its proprietors and players both are still in process of uncovering all of the lessons which this instrument can teach. Based tonally and mechanically upon 17-century north European practices, the Wellesley organ offers insights into the music of the period comparable to those afforded by the historic instruments of Europe—but with the advantage of being considerably more accessible.

Harald Vogel, Director of the North German Organ Academy, is a recognized authority on both the organs and music of the 17th century, and had considerable input into the design of the Wellesley organ. It was altogether fitting, then, that Vogel should present this three-day exploration of the organ's potential. The organ is, of course, tuned in meantone, and has split accidental keys (subsemitones) which allow purity of intervals regardless of whether the music calls for, say, a G# or an Ab. While the thrust of the seminar was to "stretch our ears" (to use Charles Ives' graphic term) to what is (for us moderns) the "new" sound of the old meantone temperament, the subject matter was by no means confined to this.

The seminar officially began Sunday night with a recital by Vogel, who is thoroughly at home with this organ, and knows, if anyone does, how to make early keyboard music come to life. And that is truly an appropriate term, for between organist and organ, the music so many think of as stuffy and dead

emerged lively, youthful, and full of vital juices. The purity of the meantone thirds produced an intensity quite lacking when the music is played on equal-tempered instruments, the flexible winding (from people-powered bellows) and "vocal" voicing added a very human quality, and Vogel's buoyant sense of rhythm and careful shaping of phrases did the rest.

Each of the three succeeding days began with a lecture by Vogel. Monday's dealt with the meantone temperament—its history, its variations, its mode of tuning, and, most importantly, what it does in the music. This, like all the lectures, was accompanied by illustrations on the organ. Tuesday's lecture topic was registration practices of the 17th century, and here too the Fisk organ was invaluable in demonstrating what chroniclers such as Scheidt and Mattheson really meant when describing registration practices of their day. Wednesday's talk was on the subject which Vogel has studied extensively—articulation and fingering. Music of Sweelinck, Buxtehude, and Scheidt was discussed in detail, and here again the organ, with its unusually sensitive "suspended" key action, helped to drive home important insights gained from the study of 17th-century writings and fingerings.

Afternoons were largely occupied by masterclasses, all relating to north German literature, and virtually all participants stayed for these sessions while Vogel worked with some very accomplished students who, despite limited

practice time, displayed little or no discomfort with the organ's split accidentals and short bottom octave. An extra bonus on Monday afternoon was a presentation by Yuko Hayashi of the New England Conservatory faculty entitled "Playing with the Wind." Making it clear at the outset that not all she was attempting may have been done by 17th-century players, she nonetheless demonstrated that the flexibility of the wind could be consciously put to specific musical purposes (sometimes with the planned collusion of the blower), and that the actual way in which one attacks the keys can have some influence (for both good and ill) on the response of the organ. On Tuesday afternoon, we were treated to some excellent slides of historic North German organs, accompanied by some recordings (fortunately played on good equipment) of some of the instruments.

Other commitments prevented this reviewer from attending two of the evening events, but from all reports Vogel's former students Lynn Edwards and Edward Pepe (Directors of the Westfield Center for Early Keyboard Studies, and



Meantone Temperament Seminar faculty and Wellesley College faculty. Left to right: William Herrmann, Owen Jander, Lynn Edwards, Harald Vogel, Frank Taylor, Yuko Hayashi, and Edward Pepe.

organizers of this seminar) gave an outstanding concert on Monday night, and on Tuesday night Owen Jander of the Wellesley faculty presented a lecture with slides on the evolution, planning, and building of the organ. Wednesday night's closing concert was given by a group of the students who had participated in the masterclasses, and the quality of musicianship was uniformly high. A record number of people, including a rather surprising number of teachers and students from distant parts of the country, attended the Wellesley event. There was much good fellowship and considerable food for thought.

Barbara Owen



Course participants on the steps of Wellesley's Houghton Chapel, home of the new Fisk organ.



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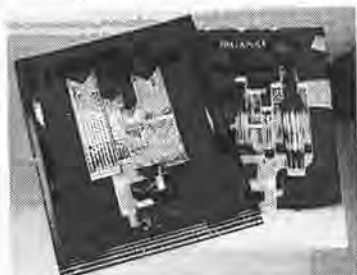
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Liszt
◀ From Page 5

theme asserted its supremacy and drove the other back into the keynote. The disturbed harmony returned, and, with indescribable art, the two were united into one theme, to an expression of perfect grandeur and splendour, sentiment and passion, power and grace. And this new theme, unfolded with all the verve of genius, and represented by all the resources of the magnificent instrument, a lofty hymn, closed the artist's improvisation.¹¹

While at Weimar (1848-61), Liszt worked with two accomplished organists, Alexander Gottschalg and Alexander Winterberger. On one occasion, Gottschalg played Bach's Toccata and Fugue in D Minor on one manual throughout with full organ. Liszt gave the following comments about the performance:

In terms of technique, it is totally satisfying... but where is the spirit? Without this, Bach is a Book of Seven Seals! Surely Bach did not play his works in such a manner; he, whose registrations were so admired by his contemporaries! When you are playing on a three-manual instrument, why should the other two manuals be ignored?¹²

Liszt then helped Gottschalg with registration and phrasing. When Gottschalg's organ teacher, Johann Töpfer, heard the new interpretation, he was greatly im-

pressed and recommended to Gottschalg that he continue playing the Toccata and Fugue according to Liszt's suggestions.¹³

Liszt associated with many well-known organists, among them César Franck, Camille Saint-Saëns, and Charles-Marie Widor. The latter witnessed Liszt playing the Cavallé-Coll organ in the Trocadero Hall in 1878. He was impressed by Liszt's virtuosity at the organ and spoke of Liszt's huge hands spreading over the manuals like fans.¹⁴

A serious interpreter of *Ad nos*, therefore, will use an urtext edition of the work, not one of the heavily edited versions by Straube, Bonnet, or Dupré. These, however, are useful references: Straube's edition for its detailed approach to rubato and dynamics, Dupré's edition for its help with technical problems, and the editions of Bonnet and Dupré for their registration suggestions.

Sandor Margittay's edition of the complete works for organ gives the performer a reliable score relatively free of editorial intrusions. It should be pointed out, however, that manual designations and metronome markings are the editor's and that there are a number of discrepancies between the original edition and Margittay's edition. Many are inconsequential, but a few are noteworthy and are listed in Table 3. ■

Table 3

Discrepancies in Margittay's Edition Compared to the Original Edition

Measure(s)	Margittay's Edition	Original Edition
51-4	one slur placed over right hand	slurred as follows: 
244	slur from d to c# omitted	
265-6	<> added	
288	tie from b' to b' omitted	
291-2	tie between c#" and d ^b " omitted	
291-5	slur placed over right hand	two slurs meeting at f#" in measure 293, first beat
295-6	g ^b dotted quarter note, tied g ^b , and f' placed on upper staff	placed on lower staff
304-6	m.d. bass line placed an octave higher in pedal	
309-10	m.d. bass line placed in pedal	
335-7	slurs from a#" through g# ^b and and d#" through g# ^b	one slur from a#" through g# ^b
359	F# added in left hand	
373	e' lacks dot	
438	<> added	
522	b ^b is retained	error in original edition; should be b ^b '
524	a#" given	ah'
584-5	staccato dot added under pedal notes	
611	ch' given on beat four	error in original edition; should be c#'

NOTES

¹Joseph Bonnet, ed., *Historical Organ Recitals*, 5 vols. (New York: G. Schirmer, Inc., 1919), 4:vi.
²*Ibid.*, vii.
³Howard Bakken, "Liszt and the Organ," *The Diapason* LX (May 1969), 27.
⁴La Mara, ed., *Letters of Franz Liszt*, 2 vols., trans. Constance Bache (London: n.p., 1894; reprint ed., New York: Haskell House Publishers, 1968), 2:283.
⁵Peter Schwarz, *Studien zur Orgelmusik Franz Liszts* (München: Musikverlag Emil Katzschler, 1973), 46.
⁶Schwarz, 48-72.
⁷Alfred Einstein, *Music in the Romantic Era* (New York: Norton & Co., 1947), 8.
⁸Rey Longyear, *Nineteenth-Century Romanticism in Music*, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1973), 37.
⁹Robert Schuneman, "Brahms and the Organ," *Music VI* (Sept. 1972), 33.
¹⁰Sándor Margittay, ed., *Ferenc Liszt Osszes Organaműve*, 4 vols. (Budapest: Editio Musica, 1970), I:II.
¹¹Lina Ramann, *Franz Liszt, Artist and Man*, 2 vols., trans. E. Cowdery (London: W. H. Allen and Co., 1882), 2:164-65.

¹²Gottschalg, "Dr. Franz Liszt als Orgelkomponist," 505, quoted in Sutter, 37.
¹³*Ibid.*
¹⁴Marcel Dupré, ed., *Trois Oeuvres pour Orgue de Franz Liszt* (Paris: Bornemann, 1941), IV.

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

UNITED STATES East of the Mississippi

15 NOVEMBER
Delbert Disselhorst; St John's Lutheran, Ft Wayne, IN 8 pm
Stravinsky, Canticum Sacrum; Church of the Covenant, Cleveland, OH 8 pm

16 NOVEMBER
Gillian Weir; Christ Church, Bradenton, FL 8 pm
*Joan Gurniak; St Mark's Episcopal, Philadelphia, PA 12:05 pm
Samuel Porter; Belmont College, Nashville, TN
Timothy Albrecht; Candler School of Theology, Atlanta, GA 8:15 pm
Jack Ruhl; First Presbyterian, Ft Wayne, IN 8 pm

17 NOVEMBER
Music of Murchie; St Thomas Church, New York, NY 12:10 pm
Peggy Kelley Reinberg; St John's Church, Washington, DC 12:10 pm

18 NOVEMBER
Gary Guyon; Duquesne Univ, Pittsburgh, PA 12:30 pm

19 NOVEMBER
Curtis Pierce; Trinity Church, Boston, MA 12:15 pm
Venetian Festival; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
Dennis Smith; St Paul's Cathedral, Buffalo, NY 12:30 pm
Peter Hurford; St Luke Lutheran, Silver Spring, MD

21 NOVEMBER
Schubert, Mass in C, with orchestra; Church of the Advent, Boston, MA 11 am
Elijah; North Yonkers Community, Hastings-on-Hudson, NY 4 pm
Bach, Cantata 150, Thompson, Peaceable Kingdom; St James the Less, Scarsdale, NY 8 pm
Music of Tomkins, Farrant, Tye; St Thomas Church, New York, NY 4 pm
Thomas Baugh; St Thomas Church, New York, NY 5:15 pm
Certon Missa Regnum mundi; St Ignatius Church, New York, NY 11 am
Peter Hurford; Park Ave Christian, New York, NY 2:30 pm
Music of Vaughan William; Christ & St Stephen's, New York, NY 11 am
Herbert Tinney; St Paul's Cathedral, Buffalo, NY 4:30 pm
Elizabeth Gearhart Farr; United Methodist, Red Bank, NJ 4 pm
Cj Sambach; Union Presbyterian, Carney's Point, NJ 7 pm
Randall Mullin; St Paul's, Washington, DC 7 pm
Laraine Olson Waters; Bradley Hills Presbyterian, Bethesda, MD 4 pm
David Billings, with soprano; St Paul's Monastery, Southside, PA 8 pm
Robert Burns King, with piano; First Presbyterian, Burlington, NC 5 pm
Timothy Albrecht; St Luke's Episcopal, Atlanta, GA 8:15 pm
Daniel & Mary Simpson; Ascension Lutheran, Towson, MD 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
G Dene Barnard; First Congregational, Columbus, OH 8 pm
+Donald Williams, with brass; Resurrection Lutheran, Saginaw, MI 3 pm
Mozart Festival; Second Presbyterian, Indianapolis, IN 4:30 & 7:15 pm
Larry Smith; Independent Presbyterian, Birmingham, AL 4 pm
Richard Wallden; Univ of Wisconsin, Madison, WI 4 pm
Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm
William Teague; Christ Church Cathedral, New Orleans, LA 4 pm

23 NOVEMBER
*Paul Danilewski; St Mark's Episcopal, Philadelphia, PA 12:05 pm
David Hurd; Trinity Cathedral, Miami, FL 8 pm
Henry Lowe, with trumpet; Christ Church, Cincinnati, OH 12:10 pm

nati, OH 12:10 pm

24 NOVEMBER
Music of Fauré; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St John's Church, Washington, DC 12:10 pm
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 8 pm

25 NOVEMBER
Music of Candlyn, Brahms; St Thomas Church, New York, NY 11 am

26 NOVEMBER
Village Bach Festival (through Nov. 28); Cass City, MI

28 NOVEMBER
Douglas Rafter; Congregational Church, Westbrook, ME 4 pm
Vaughan Williams, Mass in G Minor; Church of the Advent, Boston, MA 11 am
Bruce Neswick; Christ & St Stephen's, New York, NY 10:40 am

Music of Palestrina, Byrd, Weelkes; St Thomas Church, New York, NY 4 pm
Guerrero Missa Pourqui natus; St Ignatius Church, New York, NY 11 am
Keith Linney; St Thomas Church, New York, NY 5:15 pm

Mark Hutchison; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm
Diane Bish; Calvary Episcopal, Pittsburgh, PA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Bach, Cantata 140; First Presbyterian, Jackson, TN 5:30 pm

J. Marcus Ritchie; Cathedral of St Philip, Atlanta, GA 5 pm

Festival of Lessons & Carols; All Saints Episcopal, Warner Robins, GA 9:00, 11:15 am
Douglas Reed; Bethel United Church of Christ, Evansville, IN 4 pm CST
Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

29 NOVEMBER
Darke, Mass in F; Church of the Advent, Boston, MA 11 am
David Buice, organ-harpsichord; Emory Univ, Atlanta, GA 8:15 pm

30 NOVEMBER
*Esther Wideman; St Mark's Episcopal, Philadelphia, PA 12:05 pm

1 DECEMBER
Music of Tallis, Gibbons; St Thomas, New York, NY 12:10 pm
Jay R. Rader; St John's Church, Washington, DC 12:10 pm

2 DECEMBER
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also Dec. 3, 4, 13, 14, 16, 17)
Patricia Grimm; Duquesne Univ, Pittsburgh, PA 12:30 pm
Lessons & Carols; Candler School of Theology, Atlanta, GA 4 pm

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

Messiah (with orchestra); Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also Dec. 4)
Messiah, with orchestra; Emory University, Atlanta, GA 8:15 pm
Festival Concert; Emory University, Atlanta, GA 8:15 pm (also Dec. 4, 5)

4 DECEMBER
Amahl; United Methodist, Red Bank, NY 7 pm (also Dec. 5)
Amahl; Fairmount Presbyterian, Cleveland Heights, OH 7 pm (also Dec. 5)

5 DECEMBER
Tallis, Short Service; Church of the Advent, Boston, MA 11 am
Messiah sing-along; Church of St James the Less, Scarsdale, NY 3:30 pm
Cj Sambach; Christ Lutheran, New Hyde Park, NY 7 pm

Advent Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm
Bach, Cantata 61, music for Baroque strings; Christ & St Stephen's, New York, NY 10:40 am
Ockeghem Missa Mi-Mi; St Ignatius Church, New York, NY 11 am

Music of Byrd; St Thomas, New York, NY 4 pm
Donald Funk; St Thomas, New York, NY 5:15 pm
Lessons & Carols; St Peter's, Morristown, NJ 10:30 am

Lynne Davis; National Cathedral, Washington, DC
Lessons & Carols; Chevy Chase Presbyterian, Washington DC 9 & 11 am
Poulenc, Gloria, Concerto for Organ; St James Episcopal, Richmond VA 8 pm
John Henninger; St Paul's Monastery, Southside, PA 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Robert Glasgow; Valparaiso Univ, Valparaiso, IN 4 pm
 CCWO Christmas Program; Albany Park Lutheran, Chicago, IL 3:30 pm
Messiah; Rockefeller Chapel, Chicago, IL 3 pm

7 DECEMBER
Glenn Rodgers; First Baptist, Philadelphia, PA 12:05 pm
 Young Singers of Callanwolde; Emory University, Atlanta, GA 8:15 pm

8 DECEMBER
 Music of Rubbra, Williams; St Thomas, New York, NY 12:10 pm

9 DECEMBER
Brian McElwain; Duquesne Univ, Pittsburgh, PA 12:30 pm

10 DECEMBER
Edith Ho; Trinity Church, Boston, MA 12:15 pm
Russell Patterson; St Paul's Cathedral, Buffalo, NY 12:30 pm
Amahl; St Peter's, Morristown, NJ 8 pm (also Dec. 11, 12)
 Carol Concert, Academy Glee Clubs; US Naval Academy, Annapolis, MD 8 pm

11 DECEMBER
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8 pm
Cj Sambach; Trinity Church, Asbury Park, NJ 8 pm
 Bach Society of Baltimore; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
Messiah; US Naval Academy, Annapolis, MD 8 pm (also Dec. 12, 3 pm)
 Boars Head Festival; Concordia College, Ann Arbor, MI 4 & 7:30 pm (also, Dec. 12)

12 DECEMBER
 Gregorian Missa Penitentialis; Church of the Advent, Boston, MA 11 am
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 5:30 pm
 Bach, Christmas Oratorio (Pt. 1 & 2); North Yonkers Community, Hastings-on-Hudson, NY 10:30 am
 Music of Daniel & Henry Purcell; Christ & St Stephen's, New York, NY 10:40 am
 Music of Ayleward, Stanford, Howells, Britten; St Thomas, New York, NY 4 pm
John Brooks; St Thomas, New York, NY 5:15 pm
 Faure Messe Basse; St Ignatius Church, New York, NY 11 am
Randall Mullin, with brass; St David's, Baltimore, MD 8 pm
 Bach Society of Baltimore; Lutheran Church of the Holy Comforter, Govans, MD 4 pm
 Lessons & Carols; First Presbyterian, Naples, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 5 & 7 pm
 Festival Choral Concert (with orchestra); First Presbyterian, Nashville, TN 7:30 pm
 Choral Festival Concert; First Baptist, Battle Creek, MI 7 pm
 Lessons & Carols; First Presbyterian, Evansville, IN 9:30 & 11 am
 Christmas Concert; First Presbyterian, Deerfield, IL 4:30 pm
 St-Saëns, Christmas Oratorio; Park Ridge Community Church, Park Ridge, IL 10:30 am
Messiah; Rockefeller Chapel, Chicago, IL 3 pm
Marianne Webb; Church of the Redeemer, Cairo, IL 4 pm

14 DECEMBER
 Music of Handel; St Thomas, New York, NY 7:30 pm
Robin Tolbert; First Baptist, Philadelphia, PA 12:05 pm

15 DECEMBER
 Music of Britten; St Thomas, New York, NY 12:10 pm
Albert Russell; St John's Church, Washington, DC 12:10 pm
 Lessons & Carols; All Saints Church, Atlanta, GA 6 pm

17 DECEMBER
Burton Weaver; Trinity Church, Boston, MA 12:15 pm
James Dale; US Naval Academy, Annapolis, MD 8 pm

19 DECEMBER
 Monteverdi, Missa In illo tempore; Church of the Advent, Boston, MA 11 am
 Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm
 Robinson Missa In Die Tribulationis; St Ignatius Church, New York, NY 11 am
 Music of Willcocks, Ledger, Distler; St Thomas, New York, NY 4 pm
Marsha Long; St Thomas, New York, NY 5:15 pm

Bach, **Kleines Magnificat BWV 21**; Christ & St Stephen's, New York, NY 10:40 am

Lessons & Carols; St Paul's Cathedral, Buffalo, NY 5 pm
 Carol Service; United Methodist, Red Bank, NJ 4:30 & 7 pm
 Bach, **Christmas Oratorio** (selections with orchestra); Chevy Chase Presbyterian, Washington, DC 9 & 11 am

Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
 Lessons & Carols; First Presbyterian, Burlington, NC 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Lessons & Carols; Christ Church, Cincinnati, OH 5 pm
 CPE Bach, **Magnificat**; Independent Presbyterian, Birmingham, AL 4 pm
Marianne Webb; First Baptist, Carbondale, IL 11:45 am

21 DECEMBER
Roy Harker; First Baptist, Philadelphia, PA 12:05 pm
 Ceremony of Carols; Christ Church, Cincinnati, OH 12:10 pm
 Choral Concert; Starr Commonwealth Schools, Albion, MI 4:30 pm

22 DECEMBER
Thomas A. DeWitt; Morrison United Methodist, Leesburg, FL 12 pm

24 DECEMBER
 Victoria, **Missa O magnum mysterium**; Church of the Advent, Boston, MA 11:30 pm
 Music of Rose, Kelly; St Thomas, New York, NY 4 pm
 Music of Charpentier, Purcell; St Thomas, New York, NY 11:15 pm
 Lessons & Carols; St Peter's, Morristown, NJ 4 pm

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm
 Lessons & Carols; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Messiah, Part 1 (with orchestra); Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm
 Lessons & Carols; Zion Lutheran Church, Ann Arbor, MI 7 pm
 Lessons & Carols; St Paul's Episcopal, Indianapolis, IN 5 pm
 Christmas Pageant; Rockefeller Chapel, Chicago, IL 4 pm

25 DECEMBER
 Music of Malcolm, Willcocks; St Thomas, New York, NY 11 am

26 DECEMBER
 Gregorian Missa Marialis; Church of the Advent, Boston, MA 11 am
 Lessons & Carols; Church of the Advent, Boston, MA 6:30 pm
 Lessons & Carols; Church of St James the Less, Scarsdale, NY 10 am
Bruce Neswick; Christ & St. Stephen's, New York, NY 10:40 am
 Music of Smith, Stanford; St Thomas, New York, NY 4 pm
 Victoria **Missa O magnum mysterium**; St Ignatius Church, New York, NY 11 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

UNITED STATES
 West of the Mississippi

15 NOVEMBER
 *Larry Smith; Trinity Presbyterian; St Louis, MO 8 pm
 James Litton, workshop (through 16); First Presbyterian, Fresno, CA

18 NOVEMBER
 "Salute to William Walton"; First-Plymouth Congregational, Lincoln, NE 8 pm

19 NOVEMBER
Brad Norris; Poulenc Concerto, Durufle Requiem; St John's Cathedral, Denver CO 8 pm

NOVEMBER
 Choral music of Haydn, Kodaly, Poulenc; St John's Cathedral, Denver, CO 4 pm

21 NOVEMBER
 +Robert Anderson; St Mark's School, Dallas, TX 8:15 pm

28 NOVEMBER
David O. Ruberg; Christ Church Episcopal, Tacoma, WA 4 pm

29 NOVEMBER
 *Leonard Raver, with ensemble; Southern Methodist Univ, Dallas, TX 8:15 pm

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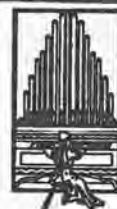
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3 DECEMBER
Connie Grisham; Our Lady of Lourdes, Northridge, CA 11:30 am

24 DECEMBER
St Dunstan Singers; Church of The Ascension, Sierra Madre, CA 10:30 pm

5 DECEMBER
Nativity According to St Luke, Randall Thompson; Our Lady of Lourdes, Northridge, CA 4 pm
Richard W. Slater, with baritone and cello; Church of the Ascension, Sierra Madre, CA

31 DECEMBER
Paul Riedo (with orchestra); St Thomas Aquinas, Dallas, TX 10 pm

INTERNATIONAL

6 DECEMBER
Britten St Nicholas, Missa Brevis; All Saints Episcopal, Beverly Hills, CA 8:15 pm

18 NOVEMBER
Harry Jansen; St Paul's, Toronto, Ontario 12:10 pm

9 DECEMBER
Messiah, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm (also Dec. 10, 11)

20 NOVEMBER
Gillian Weir; Clifton Cathedral, Bristol, England 3 pm

10 DECEMBER
Robert Gaylord; Our lady of Lourdes, Northridge, CA 11:30 am

23 NOVEMBER
Gillian Weir; Royal Northern College, Manchester, England

12 DECEMBER
David Spicer; First Presbyterian, Lincoln, NE 3:45 pm
Vivaldi Gloria; First Presbyterian, Lincoln, NE 4 pm

25 NOVEMBER
Heather Spry; St Paul's, Toronto, Ontario 12:10 pm

Denver Chamber Chorale, 19th-century sacred choral music; St John's Cathedral, Denver CO 4 pm

28 NOVEMBER
Gillian Weir; Royal Festival Hall, London, England 3:15 pm

Texas Bach Choir; St Luke's, San Antonio, TX 4 pm
Hodie, Vaughan Williams; La Jolla Presbyterian, La Jolla CA 7 pm

2 DECEMBER
Ruta Azis; St Paul's Church, Toronto, Ontario 12:10 pm

Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm

3 DECEMBER
Gillian Weir (with orchestra); Royal Festival Hall, London, England 8 pm

14 DECEMBER
Ceremony of Carols; St John's Cathedral, Denver, CO 12:10 pm

9 DECEMBER
Ian Sadler; St Paul's Church, Toronto, Ontario 12:10 pm

17 DECEMBER
Kathleen Keller; Our Lady of Lourdes, Northridge, CA 11:30 am

16 DECEMBER
David Low; St Paul's Church, Toronto, Ontario 12:10 pm

19 DECEMBER
Amahl; First-Plymouth Congregational, Lincoln, NE 8 pm
Lessons & Carols; St John's Cathedral, Denver, CO 7 pm

23 DECEMBER
Juergen Petrenko; St Paul's Church, Toronto, Ontario 12:10 pm

Bach, St-Saëns, Poulenc (with orchestra); First Presbyterian, Orange, CA 8 pm

30 DECEMBER
Robin King; St Paul's Church, Toronto, Ontario 12:10 pm

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Recital Programs

DAVID P. DAHL, Schoenberg Hall, UCLA, Los Angeles, CA, June 7: *Toccata in F*, Buxtehude; *Vater unser*, Böhm; *Trumpet Voluntary*, Boyce; *Récit de tierce en taille*, DeGrigny; *Allegro spiritoso per flauti*, Galuppi; *Batalha de sexto tono*, Araujo; *Variations on "Weh, Winchen, Weh"*, Scheidt; *Sonata 3*, CPE Bach; *Prelude & Fugue in G minor* BWV 535, Bach.

THOMAS ZACHACZ, First Presbyterian Church, Ossining, NY, May 30: *Suite II*, Clerambault; *Choral in E Major*, Franck; *Prelude & Fugue in D Minor*, Buxtehude; *Le banquet celeste*, Messiaen; *Sonata 2 in C minor*, Mendelssohn.

TIMOTHY ALBRECHT, Glenn Memorial Church, Emory University, Atlanta, GA, May 30: *Pièce Héroïque*, Franck; *Scherzo, Jig (Organbook III)*, Albright; *Toccata & Fugue in D minor*, BWV 565, Bach; *Three Hymn Preludes*, Albrecht; *Andante Sostenuto (Gothic Symphony)*, *Toccata (Symphony 5)*, Widor.

JEAN GUILLOU, Cleveland Museum of Art, Cleveland, OH, June 9: *Sagas 1, 4, & 2*, Guillou; *Choral in B minor*, Franck; *Organ Concerto No. 1 in G major*, Handel; *Adagio & Rondo for glass harmonica*, Mozart-Guilou; *Improvisation*.

ALLEN BROWN, St. Phillip's Church, New York, NY, June 13: *Concerto No. 2 in B-flat*, Handel; *Allegro*, Carvalho; *Sonata on the First Tone*, Lidon; *Toccata, Adagio & Fugue in C major* BWV 564, Bach; *Litanies*, Alain; *Suite*, Near; *Consummatum est, Improvisation on "Victimae Paschali Laudes"*, Tournemire.

ROBERT BURNS KING, St. Thomas Church, New York, NY, June 13: *Carillon de Westminster*, Vierne; *A Quaker Reader*, Rorem; *Improvisation sur le Te Deum*, Tournemire; *Pétite rapsody improvisée*, Tournemire-Durullé; *Suite Médiévale*, Langlais.

PETER V. PICERNO, Grace & Holy Trinity Cathedral, Kansas City, KS, June 15: *Suite II*, Clerambault; *Toccata quarta*, *Toccata quinta*, *Canzona sesta*, Frescobaldi; *Prelude & Fugue in E major*, Luebeck; *Fantasia & Fugue in C minor*, *Kommst du nun, Jesu, O Lamm Gottes*, *Toccata & Fugue in F major*, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, June 30: *Partita sopra La Folia*, Pasquini; *Toccata & Fugue in D minor*, *Toccata Adagio & Fugue in C major*, Bach; *Prelude & Fugue on BACH*, Liszt; *Prelude, Fugue & Variation*, Franck; *Transports de joie, Prière du Christ*, Messiaen.

DOUGLAS BUTLER, Cathedral of St. James, Seattle, WA, June 26: *Fantasia & Fugue in G minor*, Mendelssohn-Shackelford; *Fugue 5, Sketch No. 2, Op. 58*, Schumann; *Intermezzo*, Stanford; *Sonata, Op. 2*, Thuille; *Vespres du Commun: Antiphon I*, Dupre; *Choral No. 2*, Honegger; *I'm Walde*, Lysberg; *What A Friend We Have In Jesus*, Bolcom; *Sweet Sixteenths*, Albright; *Festival Fanfare*, Leighton.

DELBERT DISSELHORST, University of Iowa, Iowa City, IA, June 27: *Fantasy & Fugue in G minor* BWV 542, *Trio Sonata 5*, Bach; *De Jules Lemaitre, Chant donnè, Trois Danses*, Alain; *The King of Instruments: A Parade of Music and Verse*, Albright.

NICHOLAS FAIRBANK, St. Catherine's Church, North Vancouver, British Columbia, June 27: *Paeon*, Leighton; *Three Voluntaries*, Stanley, Preleur, Robinson; *Elegy*, Thalben-Ball; *Two Dialogues*, Hurford; *Selections from Water Music*, Handel; *Postlude in B-flat*, Faulkes; *Prelude & Fugue in E minor*, Bach; *Pastorale*, Vierne; *Introduction & Passacaglia*, Reger; *Sortie*, Lefebure-Wely.

ANN LABOUNSKY, Universalist National Memorial Church, Washington, DC, June 27: (all Langlais) *Prélude sur les grands jeux*, *Arabesque sur les flûtes (Suite Française)*, *Fugue et Continuo (Progression)*, *Melody, Trio, Final (Triptyque)*, *Regina Angelorum (Offrande à Marie)*, *Poem of Happiness*, *Rosa Mystica, In Paradisum, Alleluia (Gregorian Triptyque)*.

JOHN GILL, East Dallas Christian Church, Dallas, TX, July 6: *Prelude and Trumpetings*, Roberts; *Liebster Jesu, Wir glauben all, Nun Komm, der Heiden Heiland*, Bach; *Prelude & Fugue in C minor*, Buxtehude; *Prelude & Fugue in D major* BWV 532, Bach; *Partita on Nun komm, der Heiden Heiland*, Martinson; *Cortège et Litanie*, Dupré.

JOHN OGASAPIAN, City Hall, Portland, ME, July 9: *Canzona*, Whitlock; *Fantasia in E*, Dubois; *Grand Chorus, Op. 84*, Guilmant; *Go Down, Moses*, Sowande; *Variations on Old Folks At Home*, Buck; *Romance in D-flat*, Lemare; *Idyl*, Penfield; *A Song of the Sea*, Mathews.

WARREN APPLE, First Baptist Church, Reidsville, NC, July 11: *Toccata in D minor* BWV 565, Bach; *Prelude, Fugue & Variation*, Franck; *Concerto in F major*, Handel; *Variations on Sei gegrüßet*, Bach; *Variations on a Noel*, Dupré.

JANETTE FISHELL CARRIGAN, Cathedral of SS Peter & Paul, Washington, DC, July 18: *Méditation II*, Messiaen; *Prelude & Fugue in G major*, Bruhns; *Larghetto, Vivace (Sonata)*, Persichetti; *Andante sostenuto (Gothic Symphony)*, Widor; *Impromptu (Fantasy Pieces)*, *Finale (Symphony 6)*, Vierne.

DOUGLAS MEARS, St. Stephen's Episcopal Church, Richmond, VA, July 21: *Dieu parmi nous*, Messiaen; *Fantasy in Echo Style*, Sweelinck; *Dialogue sur les mixtures*, *Arabesque sur les flûtes*, Langlais; *Variations on Veni Creator*, Durullé; *Roulade*, Bingham; *Carillon-Sortie*, Mulet.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, Sept. 12: *Komm, Gott, Schöpfer* BWV 667, *Komm, heiliger Geist* BWV 652, *Allein Gott* BWV 663, 665, *An Wasserflüssen Babylon* BWV 653, *Jesus Christus, unser Heiland* BWV 665, Bach; *A Quaker Reader*, Rorem; *Pastorale*, Franck; *Sonata in B-flat*, Mendelssohn.

DAVID SPICER, First Presbyterian Church, Lincoln, NE, Sept. 12: *Sinfonia (Cantata No. 29)*, *Sheep May Safely Graze (Cantata No. 208)*, *Kommst du nun Jesu, Prelude & Fugue in B minor*, Bach; *Concerto in D minor*, Vivaldi-Bach; *Elevation*, Langlais; *Toccata in D-flat*, Jongen; *Fugue*, Reubke.

RICHARD PARRIGAN, San Antonio College, San Antonio, TX, Sept. 17: *Toccata & Fugue in D minor* BWV 565, *Six Schübler Chorales*, Bach; *Sonata 1*, Mendelssohn; *Fantasia in A major*, Franck; *Andante sostenuto (Gothic Symphony)*, Widor; *Prelude & Fugue in G minor*, Dupré.

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