

THE DIAPASON

OCTOBER, 1985



Phillips Memorial Baptist Church, Cranston, RI
Specification on page 15

Book Reviews

Two New "How To Buy a Pipe Organ" Publications

In recent years the void in practical guides for selecting an organ builder has been filled—perhaps overfilled—with material intended to help or persuade church committees. In general, this can do nothing but improve the quality of organs; however, some of these efforts may confuse or even mislead a committee seeking practical, unbiased information. The latest entries have much to recommend them, but both have definite points of view which should be understood by prospective readers.

Choosing a Church Organ by Philip K. Clemens. Mennonite Publishing House, 616 Walnut Avenue, Scottsdale, PA 15683. \$.50; \$.35 each for 100 or more.

This short, easy-to-understand guide is well done. It starts by setting out the importance of making the right decision. (If every committee will take these points to heart, the pamphlet will have served its purpose.) The balance is loaded with practical "how-to-do-it" ideas. An excellent section on examining instruments—both electronic and pipe—is followed by just enough technical information to familiarize a committee with the vocabulary. An honest discussion of used organs and a fine list of reading material and other resources are also helpful.

Most "pipe vs. electronic" diatribes are so heavily weighted against electronic organs as to be useless to a thinking reader. In contrast, Mr. Clemens' is one of the more balanced discussions of the topic. There is no question that he recommends pipe organs over electronics, but the arguments given are reasonable and will make sense to laymen. His rebuttal of the idea that electronic organs never need tuning is very well written. On the control donors try to exercise over organ projects, he makes the point that a church must not get itself in the position of accepting (with no questions asked) any gift proffered.

This pamphlet is a good one and I recommend it—but with one very strong reservation: throughout, Mr. Clemens insistently recommends the use of a consultant in the organ purchase process. His zeal in this must be based on the assumption that all consultants share his own high standards and possess a background the caliber of his. After reading his paper, I have no doubt that Mr. Clemens himself would do a fine job as a consultant; however, it is unfortunate that he does not make a strong statement that a committee must be just as careful in selecting a consultant as they are in selecting a builder. It has been my experience (and that of my colleagues) that an ill-informed, biased, or "tinkering" organ consultant can do much more harm than good.

Organ Planning: Asking the Right Questions by John Fesperman. Hymnal Studies 4, The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017.

After a few pages I developed a classic love-hate relationship with this book. To a knowledgeable reader who can sort out opinion from fact and disregard errors, this lengthy but elegantly written discussion presents much valuable material. For the uninitiated, however, I couldn't possibly recommend this book unless it were retitled "Planning for a Tracker-Action Organ."

Mr. Fesperman is obviously an intelligent, dedicated man of taste. He presents volumes of well-reasoned argument and information. Some examples are: an outstanding discussion of the history of the organ—particularly as it relates to the Church; first-rate treatments of the organ's role in liturgical life; sections on craftsmanship, "proportion and pretension," placement, acoustics, and architecture; helpful notes on

how the organ is best used in church, and the organist's role. His discussion of the electronic organ is fairly well-balanced and convincing. In this connection he makes an eloquent argument for quality over size.

It is sad, however, that the electronic organ gets fairer treatment than the non-tracker pipe organ! Mr. Fesperman, in his righteous fervor to promote his type of pipe organ, uses the commonly accepted, all-positive word, "traditional," to define it. He piously dismisses the last century of organbuilding (and, one assumes, the literature it inspired) as non-traditional. Mr. Fesperman is an excellent writer—very convincing if one is not alert.

Here are just a few examples: on organ tone,

... not one significant organ voice has appeared that was not already known and used in Europe before 1700.

On electric action,

Ultimately, the best in electric action organ design sought to duplicate the traditional organ, hoping to dispense with its limitations: but those limitations are what, in fact, give the organ identity.

On combinations and registration aids,

If an instrument actually requires such means of control, it has either grown too large to be managed or registrations normal to the traditional organ have become unsuccessful due probably to bad placement of the organ itself. This forces the player to find sounds which are more complicated than need be so that the instrument itself gets in the way of the music, rather than facilitate [sic] its performance.

It's too bad that these gems are mixed about indiscriminately with well-stated bits of solid advice.

On the technical side, a few examples show that this is not the author's long suit:

Flue pipes, made of metal or wood, are constructed like penny whistles: air forced against a metal tongue causes it to vibrate.

Celeste[?]: An organ voice consisting of two pipes for each note with one tuned slightly flat . . .

Temperature changes have immediate effect on tuning, especially on the metal pipes of the organ because they expand or contract as the temperature rises or falls.

There is good reason to consider a slightly lower pitch for organs, since this can affect favorably the scaling of the pipes and therefore, their sound.

The multiplicity of valves in an electric action chest is detrimental to unanimity of speech and to blend when several stops are used at once . . .

In the case of older electric action organs, wooden parts and the pipes themselves are likely to be usable, but new windchests and action must be designed.

... an unaltered organ by E.M. Skinner, the most important American builder of his time, deserves more consideration for preservation than the work of lesser builders. Unfortunately this may not justify expenditures to make extensive repairs, especially considering musical and mechanical limitations.

Many pronouncements on liturgy and music are equally dogmatic.

Normally, organ builders are tolerant of organists who either don't understand or oversimplify the technicalities of organ building. In some cases, though, a more critical position is necessary. When a person of national reputation makes absolute statements clothed in the raiment of an expert, the innocent reader is inclined to accept the trust implied. This book, then, is clearly not for the average organ committee. It is biased and contains confusing details—some of them misleading. On the other hand, it would be fine for a studyminded committee (employing a con-

THE DIAPASON

A Scranton Gillette Publication

Seventy-sixth Year, No. 10, Whole No. 911
Established in 1909

OCTOBER, 1985
ISSN 0012-2378

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

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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sultant to guide it) already sold on a mechanical-action organ of pre-romantic design. Mr. Fesperman writes in an engaging style and beautifully states some eternal musical truths. I am afraid, however, that, on balance, we will look

back on this book 50 years from now as the same sort of curiosity of its era as George Laing Miller's "The Recent Revolution in Organ Building" (1913) was of its.

—Jack M. Bethards

Here & There

The Chicago Club of Women Organists is accepting applications for the 1986 Gruenstein Memorial Contest. The competition is open to women who have not reached their 30th birthday before May 1, 1986. Preliminary judging will be by tapes which should not be recorded before January 1, 1986. Deadline for receiving tapes is April 9th. For further information contact: Dorothy N. Petty, 8839 Mason Avenue, Morton Grove, IL 60053.

News from England

Among the many musical tributes to J. S. Bach this year, the series of six concerts by Maggie Cole, harpsichordist, and Nigel North, lutenist, at the Wigmore Hall was of more than usual interest. Two features contributed to this: the first appearance in Britain of an authentic lute-harpsichord, and the first complete performance in Britain of Bach's lute music.

Bach designed one lute-harpsichord,

which was built for him by Zacharias Hildebrand. Lewis Jones, the "creator" of the instrument used in these concerts (no originals are known to have survived) built his in 1984, following what is known of Bach's design, at the same time studying contemporary descriptions and references to gut-strung keyboard instruments, mostly German, in the first half of the 18th century, as well as those of earlier periods.

The other instruments used throughout the series included an Adlam-Burnett harpsichord (1974), after Nicolas and Francois Blanchet (1730), and a 13-course lute by N. B. van der Waals, Holland (1982), after J. C. Hoffman, Leipzig (c.1730).

The programs featured the six harpsichord partitas, the complete lute works, transcriptions for solo lute and for lute and lute-harpsichord (such as some of the organ trios), and those pieces probably meant for lute-harpsichord (such as the *Prelude, Fugue, and Allegro in E-flat*, BWV 998).

—Virginia Pleasants

Here & There

Gillian Weir will be honored by the government of New Zealand this autumn when she is presented with the second Turnovsky Award for "Outstanding Achievement in the Arts." The presentation will be made in November at a special dinner hosted by the Prime Minister of New Zealand. The award, which includes a cash grant, was first presented to the author Janet Frame, and Miss Weir will be the first musician so honored.

Robert P. Wetzler has been granted a Composer Award (his 19th in a row) by the Standard Awards Panel of ASCAP. With nearly 250 published works with a dozen U.S. publishers, Wetzler has also written numerous articles for journals and co-authored *Seasons and Symbols: a Handbook on the Church Year*. A graduate of Thiel College, he holds the M.Div. degree from Luther-Northwestern Seminary, and has done graduate study in music theory and composition at the University of Minnesota.

Walter Gould, president of Lawson-Gould Music Publishers, Inc., was awarded a Citation from the Association of Professional Vocal Ensembles at the association's Eighth Annual Conference, held in Milwaukee in early June.

William Peterson, College Organist at Pomona College in Claremont, CA, has been promoted to the rank of Associate Professor with tenure. A native of Pennsylvania, Dr. Peterson received the B.A. and B.M. degrees from Oberlin College and the M.A. and Ph.D. degrees from the University of California at Berkeley. Appointed in 1979 to the faculty of Pomona College, Mr. Peterson was elected this year to membership in the graduate faculty of Claremont Graduate School. On sabbatical leave from the College in 1985-86, he has been awarded a Fulbright grant for research in Belgium, and he will spend the academic year in Brussels at work on a project concerning the 19th-century organist, composer, and teacher Jacques Nicolas Lemmens.

Douglas Reed, Associate Professor of Music and University Organist at the University of Evansville, received an Alumni Research and Scholarly Activity Fellowship from the University of Evansville for travel and research associated with his sabbatical project during March-May, 1985. After performing concerts in Canada, England, Scotland, and the United States, Dr. Reed studied and played pipe organs in East and West Germany, France, Belgium and the Netherlands.

Reed gave the first performance of Sydney Hodkinson's *Papillons Book III* (commissioned by the performer) on March 12 at Evansville. He performed the new piece in subsequent recitals in Windsor, Ontario; Albuquerque, NM; Grantham, England; and Aberdeen, Scotland.

Rafael Puyana, the last long-time pupil and disciple of the legendary Wanda Landowska, returns to New York for the first time in 20 years with concerts at the Metropolitan Museum of Art. In three concerts in the museum's Grace Rainey Rogers Auditorium, October 10, 17, and 24, Mr. Puyana will perform the 6 Partitas from Bach's *Clavierübung* as well as the D Major Toccata, BWV 912, and 13 sonatas by Domenico Scarlatti. A native of Bogota, Colombia,

Puyana is currently a resident of Paris where he is founder and president of the Harpsichord Forum of the Festival Estival. He last appeared in the U.S. in 1981 at U.C.L.A., and has maintained extensive professional activities in Europe.

"A Tribute to Handel" on October 20 in Washington Cathedral will open the 1985-86 season of the Cathedral Choral Society with the newly appointed music director, Dr. J. Reilly Lewis. The program commemorating the 300th anniversary of Handel's birth will present the Coronation Anthem *Zadok the Priest*, the *Utrecht Jubilate* and the *Ode for St. Cecilia's Day*.

On December 7 and 8 the Choral Society's season will continue with the



Gillian Weir



John Scott Whiteley

traditional "Joy of Christmas" concerts when the Cathedral Choir of Boys and Men and the National Symphony Brass Quintet will also be featured.

In celebration of the season of All Saints, St. Paul's Church, Toronto, Ontario, will present *Requiem*, Op. 48, by Maurice Duruflé, on November 3. The parish will celebrate its 143rd anniversary at a festival service November 24. Music will include *Festive Te Deum in E Major*, Britten; *Blessed City, Heavenly Salem*, Bairstow; *Prelude on "Blessed City, Heavenly Salem"*, and *Introduction, Passacaglia and Fugue* by Healey Willan (one-time organist of St. Paul's). John Tuttle serves as Organist and Choirmaster; David Low is Associate Organist.

English concert organist John Scott Whiteley has signed for representation in North America by Phillip Trucken-

brod Concert Artists, and will next tour here during the 1987-88 season. Mr. Whiteley is assistant organist of York Minster and was the 1976 first prize winner of the National Organ Competition of Great Britain. He has studied with Ralph Downes and W. S. Lloyd Webber at the Royal College of Music, has won the Turpin Prize of the Royal College of Organists, and has done further study with Fernando Germani and Flor Peeters. Mr. Whiteley teaches organ at the University of Hull.

Susan Ferré has recently played her 50th concert this season, a majority of them with the Texas Baroque Ensemble as its Musical Director. Performances with the Ensemble, all on original re-



William Peterson



Susan Ferré

stored or authentically copied instruments of the period, included numerous chamber works for organ or harpsichord. Ferré also performed solo recitals on organ and/or harpsichord in San Antonio (for the 20th Annual Commemorative Bach Program), Corpus Christi (the dedication of a new Schudi organ at Parkway Presbyterian Church), Houston (for the Houston Harpsichord Society), El Paso (Promusica's Baroque Birthday Celebration), Plano (Music at Christ Church U.M.C. series), and in Albany, TX, (for the Old Jail Foundation's Tercentenary Festival).

St. Bartholomew's Church, New York City, has announced a revised Great Music series of Sunday afternoon concerts and musical services and Wednesday noon hour concerts for the 1985-86 season. The former weekly series of Sunday afternoon programs will be reduced to a series of 14 monthly and seasonal Sundays. The Wednesday noon

hour concerts will continue to be presented each week at 12:10 p.m. The Sundays at 4 Series will feature St. Bartholomew's choir as well as visiting choral and instrumental groups in All Saints, Advent, Christmas, Lent and Easter. Following Easter there will be a three-Sunday series of organ concerts on the five-manual Aeolian-Skinner organ. Organist and director of music of St. Bartholomew's Church is James Litton, and William K. Trafka is assistant.

The first performance of an anthem, *Praise God With Shouts of Joy*, by Dr. Richard Peek, was heard on February 3, 1984, at the First Presbyterian Church of Danville, VA. The work was commissioned by the church to celebrate the tenth anniversary of the ministry of music of Michael Grant at the church and was performed under his direction. It is scored for organ, SATB and trumpet.

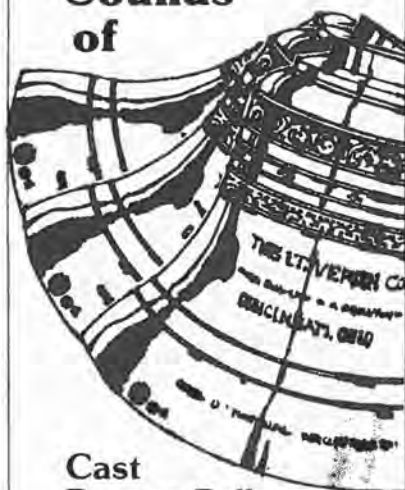
With Volume LXXI (1985), No. 1, *The Musical Quarterly* completes its 70th year. Founded in 1915 by Rudolph Schirmer, the magazine features a new look and a new editor, composer and author Eric Salzman.

The Scarsdale Schola Cantorum, composed of the choirs of the Church of St. James the Less and the Scarsdale Congregational Church, toured England and Scotland this past summer, singing concerts at Canterbury, Ely, and St. Giles' Cathedrals, as well as Holy Trinity Church, Stratford-on-Avon. In addition, the Schola sang evensong at Winchester Cathedral and St. Martin's Church, Bowness-on-Windermere. The program, conducted by Robert N. Roth of St. James and John F. Schuder of Scarsdale Congregational, consisted of all American music, including works by William Billings, Horatio Parker, David Hurd, Harold Friedell, Charles Ives, Leo Sowerby, Robert Starer, and the two conductors, as well as a group of American folk hymns. Organ music was by Sowerby, William Selby, Ned Rorem, and Searle Wright.

A service of music in celebration of the 300th anniversary of Bach's birth was a pre-convention event of the AGO Region IV Convention held in Charlotte, NC, July 15-18. The service was held at Covenant Presbyterian Church on July 14th and was cast in the form of an 18th-century Lutheran Mass such as Bach knew at Leipzig. Included in the service was Bach's *Cantata #9*, "Es ist das Heil" and his *Missa Brevis #2 in F Major* which were sung by the Covenant Choir under the direction of Richard Peek accompanied by a chamber orchestra. Organists for the service were Dr. Peek, Pastor Lynn Bailey and Nancy Hull. Clergy from St. Mark's Lutheran Church and Covenant Presbyterian Church officiated.

A series of concerts celebrating the anniversaries of three Baroque composers was presented during the spring of 1985 by the Parish Choir of the Church of St. Paul and the Redeemer (Episcopal) in the Hyde Park area of Chicago. Each program featured choral, organ, and instrumental music of a single composer—Bach, Handel or Schütz—and included Choral Evensong with music by other Baroque composers as well. Benjamin Lane, Organist and Choirmaster, has directed the Evensong concert series for the past six years.

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Appointments

Earl Beilharz has been appointed Executive Director for the American Institute of Organbuilders. He will act as a clearinghouse for the AIO, forwarding correspondence to appropriate board members, and will be responsible for all mailings of the AIO and for a regular newsletter. The executive director can be reached at: American Institute of Organbuilders, P.O. Box 1472, Lima, OH 45802.

Neal Campbell has been appointed organist and choirmaster of St. Stephen's Episcopal Church, Richmond, VA, where he succeeds Granville Munson,



Neal Campbell

who is retiring after serving there for 38 years. Mr. Campbell holds degrees from the Manhattan School of Music in New York where his principal teachers were Frederick Swann, John Walker, and James Litton, and where he received the Bronson Ragan Award for excellence.

A native of North Carolina, Mr. Campbell grew up in Washington, DC, received his early training as a pupil of William Watkins, and attended the University of Maryland. He was a finalist in the AGO National Organ Playing Competition in 1972. He has held previous positions in Washington, Philadelphia, and New Jersey, and leaves a position at Christ Church, Bloomfield-Glen Ridge, which he has held since 1980.

At St. Stephen's he will lead a music program that includes two choirs, handbells, and a recital series. The organ in St. Stephen's is a four-manual Aeolian-Skinner built in 1951 and 1968.

Susan K. Dickerson has been appointed director of music for Second Presbyterian Church, Richmond, VA,

where she is responsible for four choirs. She holds the DMA from the University of Kansas where she studied with James Moeser. In 1983, she was the winner of the National Organ Playing Competition in Ft. Wayne, IN. Dr. Dickerson has taught at Emporia State University, Emporia, KS, and at the University of Montana, Missoula.

SharonRose Dryer has been appointed organist and associate director of music at the First Presbyterian Church, Bethlehem, PA. She holds degrees from Westminster Choir College and Eastman School of Music where she



Susan K. Dickerson

is currently a doctoral candidate. Miss Dryer is the 1985 winner of the AGO Metropolitan New Jersey Young Artists Competition. Organ and harpsichord study has been with David Craighead, Arthur Haas, Allen Sever, Robert Carwithen, Donald McDonald and Mark Brombaugh.

Richard Slater has been appointed assistant organist at St. Francis de Sale Roman Catholic Church, Sherman Oaks, CA. He continues as organist/choir director for the Episcopal Church of the Ascension, Sierre Madre, and organist for Temple Beth Torah, Sepulveda. Slater's *Te Deum*, commissioned for the 100th anniversary of Ascension Church, received its premiere performance on May 19.

William James Stokes has been appointed organist-choirmaster, All Souls Episcopal Church, Biltmore, and music consultant to the Episcopal Diocese of Western North Carolina. He succeeds

Dr. Marilyn Keiser in these posts.

Stokes attended St. Andrews Presbyterian College, the Eastman School of Music (Bachelor of Music degree) and the School of Sacred Music, Union Theological Seminary, New York (Master of Sacred Music degree). He has been Fellow-in-Music at Washington Cathedral and was organist-choirmaster, Second Presbyterian Church, Richmond, VA. Organ teachers include David Craighead and Paul Callaway.

William K. Trafka has been appointed assistant organist and director of music at St. Bartholomew's Church,



SharonRose Dryer

New York City. Formerly organist of the First Baptist Church of Greater Cleveland, OH, Trafka is a graduate of the Eastman School of Music, where he studied with David Craighead. In addition to accompanying the choirs, he will conduct the St. Bartholomew's Choral Society, and will have primary administrative responsibilities for the Wednesday noon hour concerts.

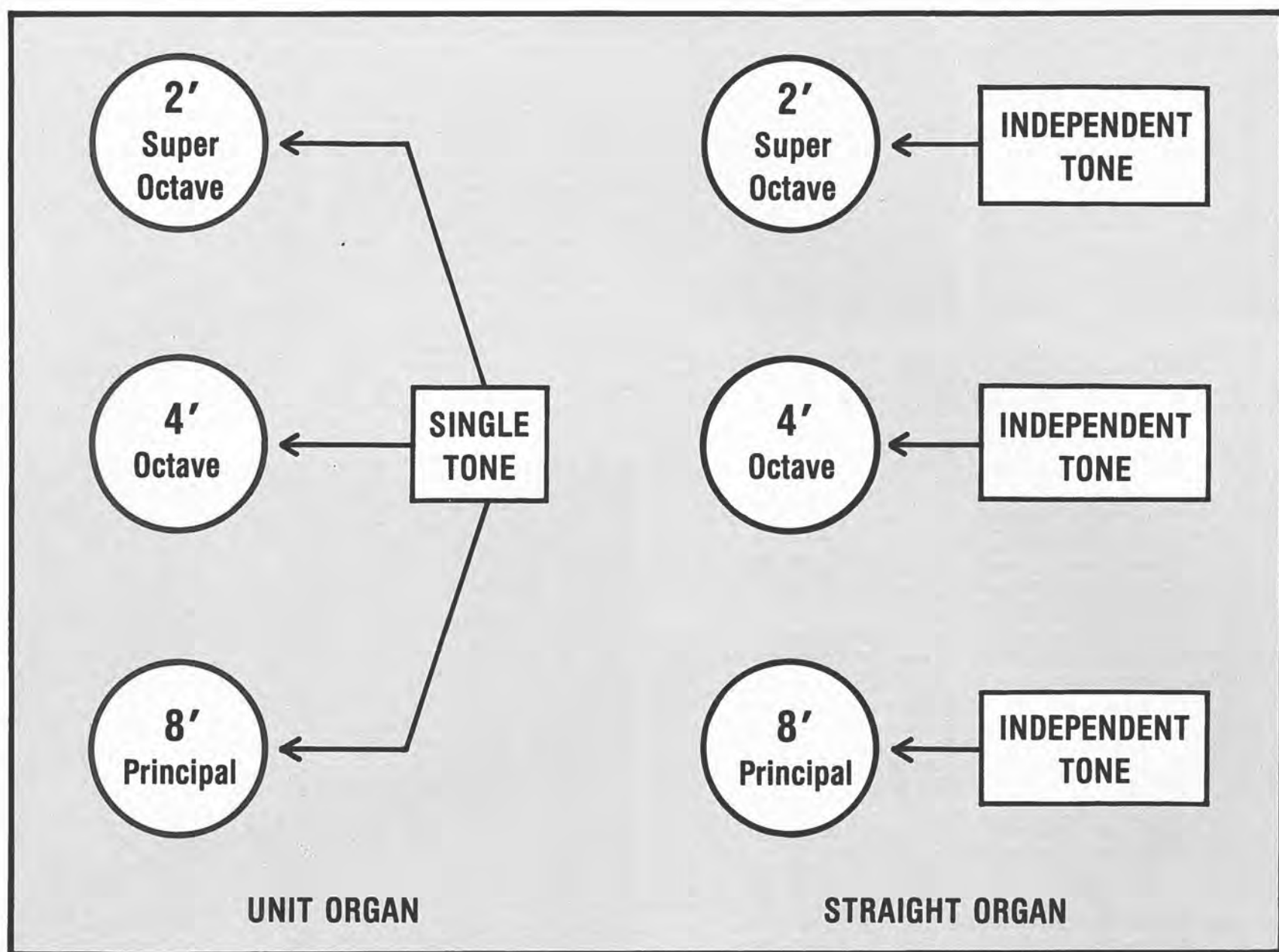
H. Ross Wood has been appointed assistant organist at Trinity Church, Boston, MA. He continues as music librarian at Wellesley College. Wood holds the doctor of musical arts degree from Eastman School of Music, where he studied with Russell Saunders. His undergraduate organ study was with Robert Anderson at Southern Methodist University. He has been a finalist in the Ft. Wayne and national AGO competitions, and has concertized in New York, Paris, Boston, and in the South and Southwest. His reviews appear in *Notes*, *Library Journal*, and *American Reference Books Annual*.

Retirement

Granville Munson has retired as organist and choirmaster of St. Stephen's Episcopal Church, Richmond, VA, after having served there since 1947. Mr. Munson began his early study with Edgar Priest, first organist and choirmaster of Washington Cathedral, where he was a choirboy and crucifer. Upon Mr. Priest's death, he continued study with Jean Phillips, assistant organist of the cathedral, and he subsequently graduated from St. Alban's School. He earned the Bachelor of Music degree from the University of Pennsylvania in 1942 while serving as organist and choirmaster of St. Mary's Church, Hamilton Village, PA. He also studied with T. Tertius Noble and Virgil Fox in New York. Upon his retirement he was appointed consultant in church music for the Diocese of Virginia, a position created by the late Bishop, the Rt. Rev. Robert B. Hall, to share resources with parishes of the diocese.



Granville Munson



Looking at organs? Here is something to look for:

When you see a wide variety of different names on organ stops, beware! Different "names" may share the same sound. In fact, an organ may have over 30 stops and really offer only three sounds. In better instruments, the number of sounds will approach the number of stops. Here is what you can do to identify an organ with real tonal variety.

Some builders confuse "stops" with "couplers". For example, the Principal Chorus (the heart of an organ) which is normally composed of three independent stops, may have only one stop but two couplers. Try this test: draw the 8' Principal and play middle C (this is a real stop). Listen carefully to the sound. Now, turn off the Principal and draw the 4' Octave, playing C one octave lower. If it sounds the same tone color, this stop is only a coupler — not a real stop. Now, turn off the Octave and draw the 2' Super Octave, playing two octaves below middle C. If this is the same sound again, you have another coupler instead of a real stop. This instrument is not what it appears to be. If you look further, the flutes for example, you may find even more "couplers". This is a unit organ.

The advantage of building a unit organ is low cost while extracting some semblance of variety from minimal resources. At Allen, we build a few such instruments at the bottom of our line. The point is, we feel that when you are investing in a medium-to-large-size organ it is time to drop the short-cuts and build a serious instrument — a straight organ with an independent voice for each stop. Not every builder shares our concepts, so you may need to protect your own interests by using the unification test. When looking for an organ, make sure to try this test on an Allen Digital Computer Organ. We think it will shed a little more light on your search for a better instrument.



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New Organ Music

Muscript Editions of Amsterdam (distributed by Unison/Theodore Presser) has recently published or reprinted a multi-volume series of chorale-preludes, partitas, intonations, and other variants on Dutch psalm-tunes as well as some more familiar German chorales. While the vast majority of the melodies used are not in common usage in the U.S.A., all may be found in the Christian Reformed *Psalter Hymnal*, and many in the newer *A Psalter Hymnal* and its companion supplementary volume.

A great many of the organ preludes and variations are virtually sight-readable; a moderate number demand a few hours' work; only a very few fall into the more time- and effort-consuming categories of difficulty. With the exceptions of some movements by Eilander, Klaassen, van Vliet, and a few selections in the anthology ("Koraalvoorspelen"), the musical language is much closer to that of Guilman, Reger, and Karg-Elert than to that of, say, Pepping, Schroeder, or Walcha—despite birthdates for most composers well into the 20th century. As an interesting aside, virtually none of the compositions in this set of publications appears in either the original or supplementary volumes of the Edson catalogue of chorale-preludes.

J. G. Bastiaans (1812–1875) is the subject of volume MR 103, with a single work: *Variants on Psalm 24*. Bastiaans served as city organist in Haarlem, and was a proponent of the works of Bach as well as a fairly well-published composer in his time. The present work presents the chorale tune in two homophonic settings, followed by four versets of which the second and third require pedal c.f. (though not indicated in this two-stave score). Stylistically somewhere between the idioms of Mendelssohn and Bruck-

ner, and with much well-crafted counterpoint, this volume is one of the more interesting of the series. (\$8.50)

Four settings by Nees Brouwer (b. 1909) constitute MR 1001, including two tunes familiar to Americans (*Abide with Me*, and *Lobe den Herren*), together with a peaceful free "meditation" and a fourth prelude (on the Dutch tune *Heer ik hoor*). The music is easy, and in a Romantic idiom that is sure to please. (\$9.25)

Peter Eilander (b. 1957) has set down in MR 111 an improvisation on Psalm 68 which consists of several highly derivative toccata-style sections. (One is very reminiscent of the Lemmens *Fanfare*, while another is influenced by the Dupré-Messiaen techniques of alternating chords between the hands.) Doubtless effective as an improvisation, the work shows problems with stylistic cohesion when transcribed. The much shorter prelude and chorale setting (*Morgenglans der Eeuwtheid*) is quiet and romantic in style. (\$9.25)

Two volumes of preludes and variations by Floris Gortemulder (1906–1980) include Advent and Christmas works as well as settings of non-seasonal psalms. Among the first (MR 107) are pleasant settings of *Gezang 1* (better known here as *St. Theodolph*), *Gezang 8* (*Mein Leben*), *Gezang 17* (*Es ist ein Ros'*), and *Gezang 30* (*Wachet auf*), all in a style not far removed from that of Reger's smaller chorale settings—and much simpler as well. Two from the second volume (MR 109) use tunes closely related to those found in American hymnbooks—*Psalm 42* (*Comfort, comfort ye*) and *Psalm 68* (*O Mensch bewein'*). (\$9.25 each)

Joop Klaassen's (b. 1932) collection of psalm-partitas (LD 001) is one of the best and most interesting items in the series. His contributions are mostly contrapuntal in nature, very mildly dissonant here and there, and are good studies in form and technique. While most of the *cantus firmi* are unfamiliar, the partita on Psalm 138 presents a canon, passacaglia, and fugue on "Mit freuden zart" (Bohemian Brethren) worth investigating. (\$10.50)

Klaas Jan Mulder's four settings (MR 106) include a pleasant trio on Psalm 134 (known to us as "Old 100th") and an aria on "Song 91" (*Allein' Gott*) in a style that would not surprise Mendelssohn or Rheinberger. (\$9.25)

While Herman van Vliet (b. 1941) has studied with Jean Guillou, the material found in this collection of psalms (MR 101) is very conservative compared to the works of that composer. Except for some large chords and wide reaches, most of this music is readily accessible to listener and performer alike. (\$8.50)

Willem Weijland (1909–1947) is represented by an interesting double fugue (whose theme—Psalm 72—resembles somewhat the German chorale "Aus tiefer Not") and three other Psalm settings (MR 104). Of the latter, that of Psalm 29 would be most effective on a large reed ensemble as a pro- or recessional. While the double fugue and the setting of Psalm 116 require a bit more study than most anything else in this series, neither is a truly difficult work, nor is their harmonic language past that of the Brahms organ works. (\$9.25)

Jan Zwanepol (b. 1936) is represented by two works (MR 112). The first is a toccata and chorale on Psalm 150 which alternates sextuplet eights with a chordal rendition of the tune. While not of great difficulty, this is a "fun" piece for both organist and listener, and bears a certain resemblance to Lang's *Tuba Tune*. The second work is a setting for trumpet solo (organ stop or another performer) and chordal accompaniment of the tune "Ontwaakt, gij die slaapt" (not to be found in Edson). (No price)

Willem Hendrik Zwart (b. 1925) is the son of the well-known Jan Zwart, and is given two volumes in the series.

The second (MR 105) contains settings of Psalms 84 and 116, with a trio on the latter which has a pedal c.f. set against consistent sixteenths (r.h.) and eighths (l.h.). The remainder of this volume and its companion (MR 102) are in a harmonic idiom very close to that of Karg-Elert's sometimes cloying *richesse*. (\$8.50 each)

The anthology "Koraalvoorspelen" presents the efforts of seven composers in settings of Psalms 21, 43, 97, 121, 135, and 141. There are few surprises—and no serious difficulties in performance—but a number of engaging settings, most notably those of van Dijk (trio on Psalm 43, 4) and Sanderma (Psalm 141). (\$9.25)

Two further volumes from the same publisher include the *Preludium "Erotica"*—apparently once a well-known work in Holland—of G. B. van Krieken (1836–1913), and a pair of modern toccatas. The van Krieken prelude (MK 501) is an unrelenting work with massive harmonies (six to seven-note chords are common) in highly unimaginative progressions over a slow-moving pedal line. Heroic, yes; interesting, no. The toccata volume (MK 503) presents a pairing of Michelle Leclerc (b. 1939) and Joseph Callaerts (1838–1901) in two works clearly in the French toccata tradition. Leclerc's presents continuous sextuplet 16ths in contrary motion in the manuals over a pedal melody in a style much like that of the second part of the *Carillon de Westminster*—a work considerably easier than it first appears. Callaerts' toccata is the more engaging of the two, in the grand style of Jongen, Saint-Saëns, et Cie; although more difficult, it is a rewarding work of the "fire-works-encore" variety.

—G. Nicholas Bullat



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October 7. Going on Record. A sampling of recent organ recordings, both LPs and CDs, foreign and domestic.

October 14. AGO '84. Tapes of concerts and recitals from the 1984 AGO National Convention in San Francisco featuring Frederick Swann, Harald Vogel, Thomas Murray, Gillian Weir, David Craighead, and the choirs of Grace and St. Mary's Cathedrals.

October 21. AGO '84. John Weaver and Thomas Murray at the organs of Trinity Episcopal Church and Grace Cathedral, San Francisco.

October 28. AGO '84. Simon Preston, Eileen Guenther and Fenner Douglass on the 1901 Murray Harris and the 1984 C. B. Fisk at Stanford University's Memorial Church, with comments by Herbert Nannery.

November 4. AGO '84. Finalists in the National Open Competition in Organ Playing at St. Luke's Episcopal Church, San Francisco.

November 11. AGO '84. Music from Grace Cathedral with Richard Purvis and John Fenstermaker.

November 18. AGO '84. Mean-tone organs built by Charles Fisk at Wellesley College and Stanford University discussed and played by Harald Vogel and Fenner Douglass.

November 25. AGO '84. Performances by organist Gillian Weir, competition finalist David Chalmers, and harpsichordist David Britton.

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Carillon News

by Margo Halsted

Richmond Carillon Rededication

Bells, band, fireworks, and live cannon heralded the rededication of the Commonwealth of Virginia's World War I Memorial at Byrd Park in Richmond, on Veterans' Day, 1984.

Construction of the 240-foot Georgian tower and 53-bell Taylor carillon was begun in 1931 and completed the following year. The edifice contained an exhibit area of war mementos on the ground floor. Unchecked water leakage eventually ruined the exhibit areas of the building, and the lack of sufficient fire exits forced the structure to be closed to the public in 1981. It was also closed to carillonners, effectively silencing the bells.

up. At dusk on Friday, January 18, Edward Nassor presented an "open tower" recital at the Netherlands Carillon, Arlington. Approximately 50 people braved the ice and snow to climb the bell tower to listen to the bells and to watch the fireworks which were set off from across the Potomac River on the Ellipse. Sunday night, January 20, a similar recital was played by James Saenger, but, unfortunately, the scheduled fireworks from the Jefferson Memorial had been cancelled due to high winds. On Monday, January 21, most outdoor ceremonial activity was cancelled because of sub-zero temperatures. Following the U.S. Capitol inaugural ceremony and the 21 gun salute, Messrs. Nassor and Saenger played a



Donald Traser (top) and Larry Robinson with the Richmond, VA, bourdon.

Carillonner Larry Robinson and assistant carillonner Donald R. Traser were notified in mid-October, 1984, that structural repairs would be completed in time for ceremonies on Veterans' Day. On November 11, an audience of some 600 people turned out for the 4:30 p.m. festivities. The Richmond Concert Band, directed by Mark Poland, played a prelude of patriotic music, including the National Anthem, following the presentation of the colors.

Carillon selections played were Larry Robinson's own arrangement of J. S. Bach's "Now Thank We All Our God," followed by "Yankee Doodle" played by Donald Traser. The two players then combined for "Columbia, the Gem of the Ocean" and "The Stars and Stripes Forever." The grand finale to the occasion was the performance of the "1812 Overture" using all the resources present including cannon and fireworks.

Inauguration Bells

Cold arctic air may have put a dampen on inaugural festivities in Washington, DC, last January, but all over town carillonners and ringers were warming

one-hour recital on the Taft Carillon. Closer to the White House, at noon, the Washington Bell Ringing Society performed on the Old Post Office Building's new ten-bell peal.

Law Dies

Frank P. Law, 66, carillonner of the Washington Memorial Chapel at Valley Forge, PA, and director-carillonner of the Netherlands Carillon in Arlington, VA, died on July 25. Mr. Law was an untiring supporter and promoter of the carillon art, and was the teacher of many of today's active carillonners.

Texas A&M Carillon

A 49-bell carillon (bourdon B^b of 6550 pounds) was dedicated on October 6, 1984, on the campus of Texas A&M University in College Station, TX. The founder was Paccard Fonderie de Cloches of France. Unfortunately, the action is not the traditional mechanical action and the bells can only be activated by means of piano-type keyboards and toe studs. The bells and tower are the gift of Ford D. Albritton.



Thomas Richner



McNeil Robinson

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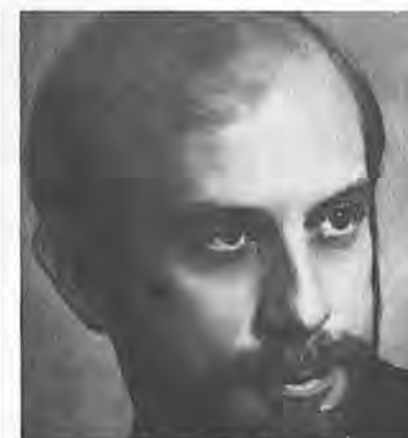
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New Music in the Old World, Old Music in the New: Festivals in Leipzig and Boston

Larry Palmer

It came as quite a surprise to discover during a visit to Leipzig (May 14-23) that the most memorable performances heard in the *Festwoche* presented by the Saxon Lutheran Church were of 20th-century music! In a week's program listing 39 major events and nine three-day study-seminars, the outstanding musical moments (from the selection of events on this listener's calendar) were Krzysztof Penderecki's *Agnus Dei in memoriam Cardinal Stefan Wyszyński* (sung by the Akademischer Chor "Organum" from Krakow); the premiere of a major organ work by American composer William Albright, 1732: *In Memoriam Johannes Albrecht* during Robert Anderson's organ recital at the Nikolaikirche; another *Agnus Dei* for 16-part choir by Sven-David Sandström (sung at the Michaeliskirche by the Meissner Kantorei); and, as exception to this pattern, one concert of 17th- and 18th-century music performed in an exemplary and stylistic way: a concert of cantatas by the cantors of the Thomaskirche, Schein, Knüpfer, Schelle, Kuhnau, and Bach, sung in that historic church by the Rostock Motettenchor.

Twenty-eight people joined Southern Methodist University's Leipzig Church Music Seminar; it proved to be a congenial group, almost evenly divided between an SMU contingent of faculty and graduate students (present and former) and additional participants from eight states. The conception of the seminar was Robert Anderson's; he, however, was not able to spend time with the group because of his participation in the Festival as recitalist, teacher, and lecturer; travel arrangements were handled by Dallas organist Thomas Froehlich of Rudi Steele Travel; escorting the tour was another organist, Paul Riedo, who handled the many planned and some unplanned activities with dispatch and gusto.

Before we arrived in East Germany, few, if any of us, realized the extent of the Leipzig Festival program, which was, in reality, a "congress of church musicians." Our tour program had listed several afternoon concerts and an event for each evening, but our further goal was to travel in the musical footsteps of J. S. Bach in this anniversary year (not only the Leipzig churches and Bach Museum, but also to Eisenach, Mühlhausen, Köthen, and Weimar), and to visit important organs built by Bach's contemporaries Silbermann and Hildebrandt and by the 19th-century master, Ladegast. With a plethora of concerts added to this ambitious itinerary, our nine days in the DDR were crammed full, if not too full; we rarely had time to have a leisurely dinner (a pity, too, since our hotel, the Leipzig Merkur, generally provided very good food). (If others should make such a journey, it is valu-

able to note that the Merkur, built for foreign tourists by a Japanese firm, does not accept the currency of the German Democratic Republic (DDR)! Since our accommodations had been paid for in advance this was a problem only in dealing with the restaurants: here only "hard currency," U.S. dollars or West German marks, was acceptable.)

The guide assigned us by the Travel Bureau of the DDR was a gem: Frau Karin Schröter, a Leipziger, married to a Lutheran theological student. She met us at Schönefeld Airport in Berlin, checked us into our hotel, helped us with money changing, got us tickets to operas and concerts, and generally dealt with our problems in a friendly way. Frau Schröter told us a great deal about life in her country, including some fascinating insights into the accommodations necessary between a socialist government and a strengthening church.

The opening day of the Church Music Festival coincided with the day of our arrival, but we did not reach Leipzig until late afternoon. Thus our first taste of music in Bach's city, at the warmly-resonant Nikolaikirche with its fanciful columns of classic white and surprising pink and green capitals of plaster palm-fronds, consisted of 19th-century music by composers who lived in Leipzig and who were influenced by the spirit of Bach: Max Reger's five-voice a cappella motet *Ach, Herr, strafe mich nicht in deinem Zorn* and Felix Mendelssohn's *Te Deum* for soloists, 4-8 voice mixed choir and basso continuo. The Magdeburg Cathedral Choir under Günther Hoff sang this program.

The first music of Bach heard in his

city came in Robert Anderson's program the next day, also at the Nikolaikirche. It was masterful playing, on the rather disappointing Ladegast-Sauer organ. Anderson programmed *Fantasy and Fugue in C Minor* (BWV 678) (the fugue completed by Wolfgang Stockmeier) and *These Are the Holy Ten Commandments* (BWV 678) from *Clavierübung III*. In addition, the well-planned program included Samuel Wesley's *Prelude and Fugue in C minor* and American and British contemporary organ music: Lloyd Pfausch's setting of the chorale *Wer nur den lieben Gott lässt walten* (1953), John McCabe's *Johannis-Partita* (1964), and two commissioned works premiered on this program, Albright's *1732* and Gerald Near's *A Canticle for J.S.B.*

The mimeographed program notes (to be had at each event) were insufficient for the complete enjoyment of William Albright's new work; a spoken commentary before the work helped the audience, but a printed synopsis (such as I had received at a pre-premiere hearing in Dallas) would have helped them in following this work. Albright notes that Johannes Albrecht was his great-great-great-great-great grandfather who emigrated in 1732 from southwestern Germany to Pennsylvania. The organ work is a program sonata in the style of Bach's *Capriccio* "On the Departure of his Beloved Brother," and it reflects, also, the style of Johann Kuhnau's *Biblical Sonatas* of 1700.

1732 consists of seven sections: an introduction; the family Albrecht in Germany (with citations from Bach's cantata *Ich habe genug* and the *Lobwasser Psalter*); William Penn's invitation (a bit from Bach's *Coffee Cantata* and from *The Marketplace of Limoges* section of Mussorgsky's *Pictures at an Exhibition*); Exodus of the Palatines (with a quotation from Bach's *Cantata* 56, "My journey through the world is like a ship's journey" and from the *Capriccio*), with sections marked "alla Busoni, alla Schoenberg!"; settlement of the land; "frank to the point of rudeness, the Albright clan guards honesty as a cardinal virtue"—a scherzo in the manner of Beethoven; and, finally, an evening dance employing American

folk melodies in ragtime style.

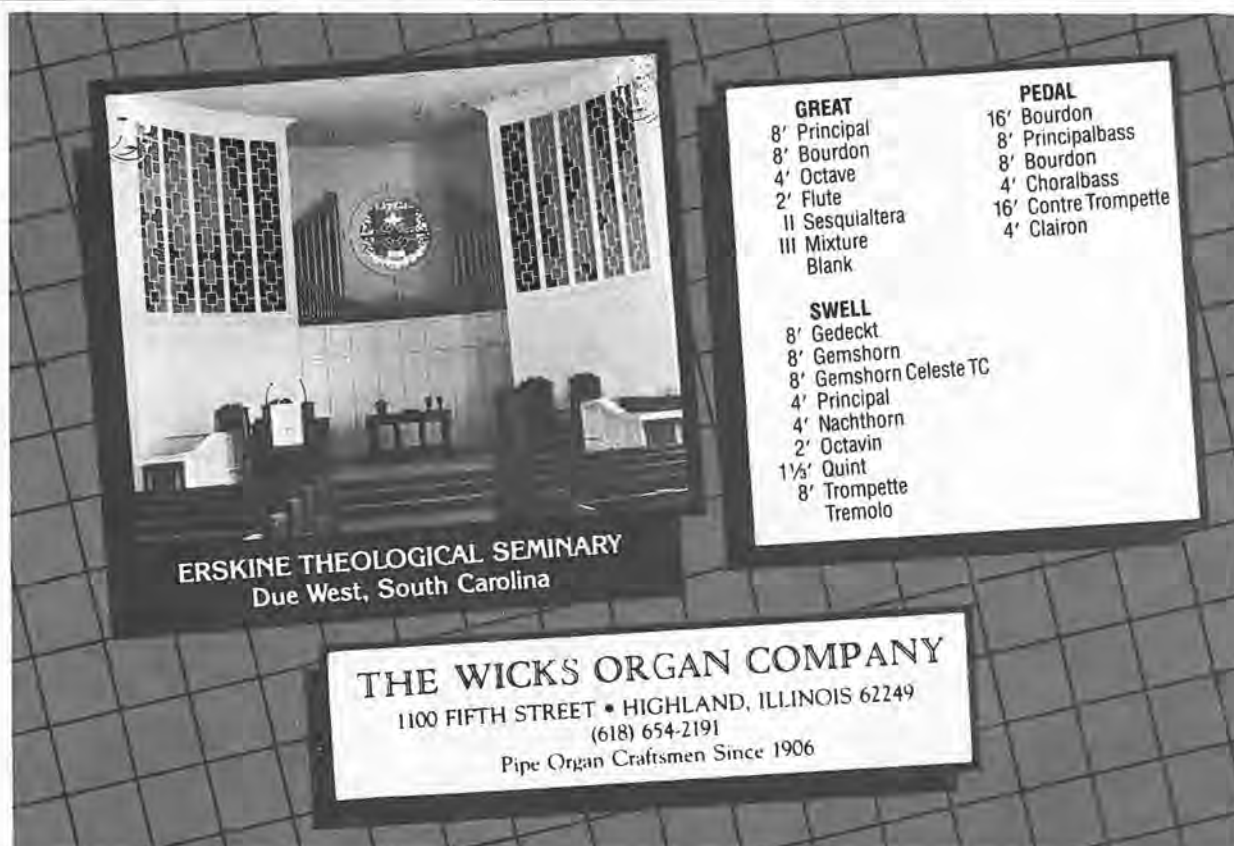
Here, as at all events, attendance was large and the number of young people points to a bright future for church music in the DDR. The capacity audience greeted Albright's work with prolonged applause—a rare behavior in the church concerts we attended.

It would be an unusual musician, I think, who did not feel some sense of place upon entering the Thomaskirche in Leipzig. Not only was it Bach's working place (as was St. Nikolai also), but it is Bach's final resting place (since the reinterment in 1950 of his remains in the chancel). Here the simple bronze floor-plate inscribed with his name holds pride of place among the 28 portraits of superintendents who administered the parish from 1573 until 1953! I think the greatest of the *Thomascantors* would appreciate the symbolic number of 14 portraits on each side of his tomb!

The red-highlighted Gothic arches of St. Thomas resounded that Wednesday evening to cantatas by all the cantors of the church from Johann Hermann Schein (who served in that position from 1616-1630) through J. S. Bach (1723-1750), excepting only Tobias Michael, Schein's successor. Happy surprises of this program were that Bach's music did not tower above that of his predecessors, but served as a worthy extension and culmination of it; that the conductor of the glorious Rostock Motet Choir (founded in 1964), Hartwig Eschenburg, chose to do the music in a non-chronological order (to the benefit of the program); and that the instrumental support from the Capella Fidinicia of the Musical Instrument Museum of Karl Marx University, Leipzig, was so brilliantly executed.

The representative works (which sent many of us on a fruitless search of the bargain-priced Leipzig music stores for scores) in the order of performance: Kuhnau, *Wenn ihr fröhlich seid* (Ad festum Paschalis); Bach, *Cantata* 131, "Aus der Tiefen rufe ich, Herr, zu dir"; Knüpfer, *Ach, Herr, strafe mich nicht*; Schein, *Vater unser*; and Schelle, *Lobe den Herrn, meine Seele*.

In its own way, the next morning's festival Eucharist for Ascension Day in the Thomaskirche was as moving as the previous day's brilliant concerts. Of our group, those who attended were especially wide awake, for the hot water in the luxurious Hotel Merkur had failed that morning! Such discomfort was soon forgotten, as we alternated stanzas with the Choir of the Church Music School of Dresden in the opening chorale, "Gen Himmel aufgefahren ist" (remembering Heinrich Schuetz's life as a Dresdener as the choir sang for a second stanza, his setting of Psalm 47), listened to an appealing motet on "Allein Gott in der Höh sei Ehr" by Volker Bräutigam, and then experienced Bach's *Cantata* 37 for Ascension Day, "Wer da glaubet und getauft wird." The young voices of the choir and young tenor soloist Christian Vogel (aptly named) made a wonderful impression in the ambient spaces of St. Thomas. And the sermon, by Oberlandeskirchenrat Dr. Martin Schwintek, also from Dresden, noted Bach's place as "fifth Evangelist," spoke in musical terms of the difference between the "minor-key" departure of Christ on Good Friday, and His "major-key" departure on Ascension, and noted that in this very spot Bach's creations were first heard, Sunday by Sunday. Light streamed through the window now dedicated to the great composer and made a harmony with the words and music.



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The remaining events of Ascension Day were not on the same high plane: Ewald Kooiman's playing of *Clavierübung III* on the bright, neo-baroque Alexander Schuke organ of 47 stops, since 1967 in the north gallery of the Thomaskirche, and the concert of Bach oratorios (*The Easter Oratorio*, BWV 249, and *The Ascension Oratorio*, BWV 11) at the Nikolaikirche, conducted by Cantor Wolfgang Hofmann, seemed uninspired. We were told that the regular assisting instrumentalists were on tour with the Gewandhaus Orchestra, but it was my general impression that the buildings in Leipzig outstripped the abilities of the local forces. The most memorable of the performing artists were from elsewhere.

A concert by "Organum," the Academic Choir from Krakow, Poland, featured early Polish organ music played

135b, very well on the Michaeliskirche's rather inadequate instrument; the world premiere of Augustyn Bloch's *Canti per cor ed organo* based on the Bach chorale "Nicht so traurig, nicht so sehr" showed how beautifully the choir could handle difficult pointilistic choral writing; and the *Agnus Dei* by Sven-David Sandström, an atmospheric, tone-cluster filled work from 1981, was nothing short of spine-tingling, especially in its overtone-producing in-tuneness.

Sunday afternoon's concert at the Thomaskirche, featuring the *Thomanerchor*, the famous Leipzig boy-choir, was filled to overflowing. Intonation was not at its purest in the opening Bach motet, *Singet dem Herrn* (BWV 225) and the general tone of the ensemble seemed forced and rough, especially to those from the west accustomed to the ethereal sounds of the English boy-choir

and in total contrast with the architecturally-spectacular new home of the venerable Leipzig Gewandhaus Orchestra. How exciting it was, on Saturday afternoon, to find people trying to purchase tickets for a sold-out ORGAN CONCERT! The program for May 18th was the second one of a five-part series of Handel's organ music (primarily the concerted works). While four Handel concertos did not allow for a very full use of the large Schuke organ which dominates the front of the elegant new hall, it did allow one to assess both the excellent acoustics of the hall and the state of performance-practice for 18th-century music in Leipzig: the small accompanying instrumental group stood, but it certainly did not play on original baroque instruments or copies "true to the originals," as the program noted! All the winds (oboes and bassoon)

Alexej Lubimow (from the Soviet Union), harpsichord and clavichord, in works of Froberger, Böhm, and Bach.

In addition to this rich menu of musical experiences, our intrepid seminar group had done a lot of traveling during this week! On Wednesday we had visited Silbermann organs in Freiberg (where the instrument was demonstrated for us) and Grosshartmannsdorf (where we were able to play the instrument ourselves, but nearly missed Robert Anderson's Leipzig recital as we waited for the church's organist to arrive by bus from Leipzig); on Saturday the two magnificent Silbermann instruments in Rötha, where we found the one-manual instrument at St. Marien especially exciting! (What ten manual stops and one pedal Subbass 16' are able to produce in a master-built instrument in a resonant room!) The one-



Robert Anderson at St. Nikolai, Leipzig



Bach bust by Seppner in the Bach Museum, Köthen



Hildebrandt organ in Störmthal

by Joachim Grubich; a dreadfully-long and dilletantish new organ work by Julius Luciuk, *Marienbüchlein*, was valuable only as our first opportunity to hear the 1889 Sauer organ in the west gallery of the Thomaskirche. The high point of this concert was the impeccable singing of "Organum" in the recent Penderecki *Agnus Dei*. With a musical language familiar as long ago as his *Stabat Mater* (1963), drawing on plainsong, the repetition of syllables and word-fragments, and the building-up of mighty tone clusters (here reaching a shattering climax on the word "peccata"), Penderecki has created a riveting memorial to his great countryman Cardinal Wyszyński. For once, a Bach work seemed anticlimactic when this contemporary masterpiece was followed by the *Toccata, Adagio, and Fugue* (BWV 564), and also by the motet *Lobet den Herrn, alle Heiden* (BWV 230), inexplicably performed without the basso continuo listed in the program book.

More Penderecki and more Bach were featured in the concert of the Vocalensemble Kassel (Klaus Martin Ziegler, conductor) on Saturday evening in the Nikolaikirche. The vocalization of *Contrapunctus I* from Bach's *Art of the Fugue* and a richly subjective interpretation of the motet *Jesu, meine Freude* (BWV 227) set the scene for Penderecki's *Miserere* (1966) with its four choral groups widely spaced in the four corners of the church and for Aribert Reimann's compelling setting of the *Nunc Dimittis* (1984) for baritone solo, mixed choir, and bass flute—a scoring as effective as is was unusual.

From the wealth of Sunday morning services and concerts available (the program book listed an historic "Bach" Pentecost service at St. Nikolai, a festival service at St. Thomas using the "Kyrie" from Bach's *B Minor Mass* and *Cantata 172*, "Erschallet ihr Lieder," plus fourteen (!) other possibilities), I chose to attend the late-morning concert by the Meissner Kantorei, with plainsong, Palestrina's *Missa Brevis*, and contemporary works. I was curious to hear Volker Bräutigam as organist (and again, as composer). Unfortunately Bräutigam was indisposed, necessitating a change in the program, but his deputy, the young Gewandhaus organist Matthias Eisenberg, played the substituted Reger *Fantasy and Fugue*, opus

tradition. After a virile performance of the *Passacaglia* (BWV 582) by organist Erich Piasetzki and another motet (by Johann Christoph Bach, with final chorale by Johann Sebastian: *Ich lasse dich nicht, du segnest mich denn* (BWV 421), I made a quiet exit in order to attend the Leipzig Opera's performance of Glinka's *Russlan and Ludmilla*. This fairytale work, rarely encountered in western opera schedules, proved to be worthwhile; it demonstrated the eastward-looking cultural ties of the DDR where many Soviet artists tour as guests. It also demonstrated, in at least one respect, the lack of depth in the east German musical establishment: an important orchestral part for the harp was played at the piano, making one wonder if there was no "second" harpist available to the Opera in Leipzig?

The architecturally-uninspired post-war "modern" building which houses the Leipzig Opera is across the square

were modern instruments; the strings, if original instruments, were not played with noticeable baroque style; and the harpsichord, a massive, ebonized instrument with registration pedals, was, for the most part inaudible, and when heard, tonally unpleasant. The organ soloist Matthias Eisenberg played well, making quite acceptable ornamentations for the *da capo* movements of the concertos.

Most of the early music listed in the Festival program was scheduled for Sunday afternoon and evening: the Utrecht Cathedral Choir from Holland performed the Bach *Magnificat in D Major* (BWV 243) at St. Nikolai (using period instruments); a concert with the Cappella Sagittaria of Dresden at the Michaeliskirche featured music of Schuetz, Handel, and Bach; and chamber music at St. Nikolai featured Christian Vogel, tenor, and Franz Just, lute, in works of Dowland and Bach, and

manual instrument in the village church of Störmthal, built in 1722-23 by Zacharias Hildebrandt, and played by J. S. Bach on November 2, 1723, is another small instrument of both power and charm; how disturbing to learn that the entire village (and its historic church) will disappear sometime within the next two decades, a victim to the advancing strip mining of coal, which is being mined all around Leipzig.

A trip on Friday allowed us to visit the impressive Gothic cathedral in Merseburg, where we had been scheduled to examine the organ, a major 19th-century instrument housed in a baroque case, a fantasy of white and gold. The organist of the cathedral was out of town, however, and we were not permitted to get near the 1855 Ladegast organ (restored by Kühn in 1963). Robert Anderson's recital the following week allowed us to experience this truly spectacular instrument, famous for its



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association with organ music by Franz Liszt. Anderson's program capitalized on the warmth of sound in this outstanding instrument: Liszt, *St. Francis de Paul Walking on the Waves*; Franck, *Chorale in B minor*; and Reger, *Choral-Fantasy, Hallelujah! Gott zu loben*; as well as Bach's *Prelude and Fugue in C minor*, BWV 546; Rorem's *The Nest in Old North Church*; and Frank Martin's *Angus Dei*. This program was impeccably played, and even more impressive when one observed the four-manual console with its flat pedalboard extending forward of the lowest keyboard, and

After the conclusion of the Leipzig Festival Week we had three days for longer trips: on Monday to Dresden, where disappointment struck again when we were not permitted to try (or even hear) the Silbermann organ in the *Hofkirche*, and found that the scheduled performance of Mozart's *Così Fan Tutte* had been cancelled at the recently-reopened, gem-like Semper Opera. The substitution of Prokofiev's ballet *Romeo and Juliet* did allow us the opportunity to experience a performance in this remarkable 1300-seat opera house, the site of so many Richard

church interior of the trip; no wonder Bach's tenure there was a short one! The organ, built by Alexander Schuke in 1959 to a specification once drawn up by Bach (with five additional registers), is a typically undistinguished, unencased organ of its period. Some of the ancient sidestreets of Mühlhausen, leading from the church, seemed closer to Bach than the organ did!

The next day's trip, to Weimar, retracing much of the direction of the previous day's travel, seemed just too much to endure for half the group. It was reported that the trip, this time not on

A few minutes later, we were back in another world undergoing a thorough search by airport security police, even of each page of music, before we were permitted to board the bus to our airplane. As we stepped out of the shuttle-bus onto the tarmac we were surprised to see a military band, a contingent of soldiers, and some official-looking civilians! How impressive to mark our exit in this way! We were, however, not treated to an oom-pah-pah version of *Art of Fugue*, but were hurried into the plane. From inside we watched as a black limousine brought the DDR's chairman



Photograph by Deutsche Fotothek, Dresden

Ladegast organ in Merseburg Cathedral



SMU Church Music Seminar participants in Leipzig

Photograph by Kevin Fink



Silbermann organ in St. Marien, Rötha

the total lack of any mechanical registrational aids! (This instrument has a most practical innovation: the Rückpositiv has its own additional keyboard and pedal to allow it to be played as a continuo instrument when orchestral players are seated in the lower of the two music galleries of the cathedral).

On the same trip our non-air-conditioned bus carried us to Halle where we paid homage to Handel (visits to the Handel House Museum with its extensive collection of early instruments, including a much-altered 1599 Ruckers harpsichord; and to the freshly-restored Marktkirche, where Handel had studied with the church organist, F. W. Zachow), and to Köthen, where we visited its well-appointed Bach Museum and the surviving parts of the ducal palace where Bach worked from 1718 till 1723, including the "Hall of Mirrors," Duke Leopold's mini-Versailles, where the *Brandenburg Concertos* must surely have been heard!

Strauss premieres.

A late-night return from Dresden and an early-morning departure for Eisenach, four hours away on a less-than-smooth *Autobahn* made for less sleep than necessary! The Bach House Museum in Eisenach is not Bach's birthplace, but rather a rebuilt period home, and its collections consist largely of photocopied documents and modern replicas of baroque instruments (especially the keyboard instruments, which were built by the firm of Ammer). There is, however, an interesting anonymous Thuringian single-manual harpsichord of c. 1715 in the living room of the museum; upon learning that a group of musicians had just heard the usual demonstration in the downstairs concert-room, the guide invited me back upstairs to hear this special instrument, one of a small number of 18th-century German instruments in playing condition.

In memory the Blasiuskirche in Mühlhausen stands out as the coldest

the *Autobahn*, was much more pleasant, and that the visits to the Goethe and Schiller houses and to this quiet, historic town were enjoyable. For those of us who remained in Leipzig, it was a time to visit again the music stores, to package and mail the "loot" (one tour member had 22 packages of music!), or simply to catch one's breath after the hectic pace of non-stop activity.

In heavy rain on Thursday we loaded our bus and made the return journey to Berlin's Schönefeld Airport. It had been my hope for many years to visit, one day, the grave of composer Hugo Distler, buried just inside the boundary of the DDR in the *Waldfriedhof* of Stahnsdorf-bei-Berlin. Through the co-operation of our guide, Frau Schröter, and our driver, we did find this spot; despite the rain, 14 of us walked the few paces to Distler's tree-surrounded final resting place, marked by a simple wooden cross. The birds were singing, a rhododendron bush was in bloom.

of the Council of State, Erich Honecker, to bid farewell to a delegation from Ghana. The reasons for the special security became apparent as the Ghanaians joined our flight to Amsterdam.

In less than two hours we were in Holland; our homage to Bach and Handel, and to Reger, Mendelssohn, and Distler accomplished.

Boston Early Music Festival

An extra week in West Germany and Austria, with visits to Hugo Distler's widow, Waltraut, and to harpsichordist Isolde Ahlgrimm, allowed an immediate comparison of the frenetic and

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super-abundant west with the more-restrained east; it also permitted only the briefest of turn-around time in Dallas before I was once again on an airplane bound eastward: this time to the biennial hub of the early music world, Boston.

Although I had only three days to spend there before the beginning of summer teaching, I made an effort to see as many of the exhibited harpsichords as I possibly could; an interesting trend toward "student" models—less expensive, less decorated, sometimes single-manual, was much in evidence. From Keith Hill and Associates (Grand Rapids) there was a serviceable instrument, unpainted, with a rounded tail, two 8' registers, for an unbelievable \$2,500. (A similar double was \$4,500). An elegant example of a smaller double harpsichord (after Zell) from the Dutch maker Joop Klinkhamer had a veneered wooden case highlighted with a simple black line (priced under \$6,000). Willard Martin (Bethlehem, PA) showed the prototype of his new portable harpsichord (weighing less than 40 pounds) with a single 8' register (about \$3,500 when the stand and a cover are included). The German firm Neupert showed a single-manual harpsichord after Blanchet (1737)—a fine instrument, with a well-balanced keyboard, a full tone, and period decoration.

Attractive spinets were shown by Atelier les Clavecins de la Grande Maison (Saint Rémy les Chevreuse, France), a model after Goujon; the same Goujon served as basis for the spectacular spinet built by Yves Beaupré (Montréal), whose other instruments were also a joy both to play and hear: a smaller two-manual instrument after Vaudry and a German double harpsichord after Graebner.

Other outstanding German-style harpsichords were displayed by Ron Haas (Aptos, CA) who based his instrument on the H. A. Haas of 1723—with three 8' registers and a 4'; the justly popular Dowd double after Michael Mietke (introduced at the Boston Festival in 1983); and a single by Thomas and Barbara Wolf (Washington, DC).

French double harpsichords, still the "standard" all-purpose instruments, were seen in abundance: some outstanding ones were those of Anderson Dupree (Milan, OH), John Phillips (Berkeley, CA), Allan Winkler (Somerville, MA), and Willard Martin. A Flemish harpsichord by Robert Greenberg (San Francisco, CA) was also pleasing.

Chamber organs by G. C. Klop (Garderen, The Netherlands), The Noack Organ Company (Georgetown, MA), Tsuji Organs (Kurokawa, Japan), and Watersmith Organ Builders (Woodstock, VT) showed excellent craftsmanship throughout.

The Castle, a neo-Norman Boston landmark built in 1891, resounded to these and many other instruments. Demonstrations of an organized nature were given throughout the day in the East Room of this structure. More than 140 exhibitors occupied the main hall of The Castle and the various rooms of the Park Plaza Hotel: the visitor could examine wind and stringed instruments, printed music, and recordings; decide on a school for musical studies; discover what auctions were planned by the prestigious auction houses—Christie's and Sotheby's; or find a used harpsichord, clavichord, or fortepiano through Glenn Guittari's Harpsichord Clearing House.

The major production of this year's Festival was the brilliant and stylish staging of George Frederic Handel's only five-act opera, *Teseo*, which I saw in the fourth of its five performances (Monday, June 3). Before the curtain went up in Boston College's rather dry, but intimate Theater Arts Center, a pre-performance talk by Winton Dean, one of today's leading Handel-scholars, gave the capacity crowd a wryly amusing overview of Handel's operatic malpractice in the 20th-century! Especially telling were the taped examples, including an infamous German performance of *Julius Caesar* in which the part of the eunuch was sung by a bass, with a particularly disastrous coloratura, to illustrate the inadvisability of octave transpositions in the vocal lines. Mr. Dean also illustrated the superiority of "elided" cadences (the simultaneous sounding of the dominant chord with the final sung note of a recitative) for keeping the action moving, and the importance to the style of added appoggiaturas and other ornamentations.

The uncut opera performance which followed served beautifully to illustrate Dean's points: rather than seeming long, the opera, in Handel's version, moved vibrantly and theatrically. The exclusive use of upper voices throughout the opera made the climactic entrance of a bass (the High Priest of Minerva, in a machine) at the opera's conclusion truly telling. Indeed, it was an exemplary performance from a first view of the elegant drop curtain with its representation of Minerva, through the well-integrated use of baroque stage gesture and authentic flat scenery, to the extraordinary playing of the Boston Early Music Festival Orchestra—the finest group of its kind yet assembled. There was glorious singing and characterization from countertenor Drew Minter (winner of the Bodky Early Music Prize in 1981), from Nancy Armstrong (as the enchantress Medea), and, at times, from Judith Nelson. The absolutely unique sound of male soprano Randall Wong, while not always as powerful as one might wish and not as dramatic or compelling as the title role required, as still a welcome choice, allowing *Teseo*'s music to sound in its proper tessitura; surely this is as close to the vanished milieu of the baroque castrato as we are likely to come in this century.

If there was a weakness it was precisely in the astounding excellence of the band! When an opera performance is interrupted by so much applause for the solo oboist (Stephen Hammer) that he must take a bow, it points out the relative weakness of the singing cast, a role reversal not at all 18th-century in character. But such playing deserved all the applause it generated. In totality, this production created, directed, and conducted from the harpsichord by Nicholas McGegan presented an evening of baroque opera unequalled anywhere in my experience. As an extra treat the second continuo harpsichordist, John Gibbons, assumed the role of soloist in Handel's *Concerto*, opus 7, number 4, brilliantly and sensitively played as an *Entr'acte* between acts four and five of the opera.

A sizeable crowd of auditors assembled in Williams Hall of the New England Conservatory to observe a joint master class given by harpsichordists John Gibbons and Trevor Pinnock. With six players scheduled for this "double-header" there were only 20 minutes per

player in the allotted time—far too little to accomplish very much. I heard two Bach works, both in E minor: the *Toccat* which opens the sixth *Partita* and a youthful, organlike *Toccat*, with its perpetually-moving fugal ending. The two teachers gave good suggestions, not always agreeing with each other, of course; for example, in the opening arpeggiated figures of the *Partita*, Pinnock suggested holding down the notes of the arpeggios to achieve sonorities, while Gibbons remarked that if Bach had wanted this effect, he could quite easily have written a block chord with an arpeggio-sign.

Pinnock's harpsichord recital in Jordan Hall (New England Conservatory) was scheduled for Tuesday evening (June 4). I was surprisingly disappointed by his steely-fingered brilliance in this program consisting of works by Handel (*Chaconne* in G Major, HWV 435; *Suite in D minor*, HWV 436; *Suite in E Major*, HWV 430) and Domenico Scarlatti (seven sonatas). Where technical panache could carry the day, Pinnock played very well (the conclusion of the Handel *Suite*, the familiar "Harmonious Blacksmith" Variations, less successfully in the faster Scarlatti sonatas). Where elegance and nuance were required, Pinnock's playing did not convey them to these ears; only in his encore repetition of Scarlatti's hauntingly-lovely *Sonata in B minor*, K. 87, did he scale such heights.

The humor of his verbal program notes endeared him to a wildly-cheering audience: announcing a second playing of the Scarlatti he noted that "This *Sonata* is mislabeled in the program; it's in B minor, as it was when I played it before!" Repeating the previously-performed Scarlatti *Sonata in E*, K. 381, he quipped, "I'll play it again because we didn't get on well the first time." Pinnock's first of his three encores was an 18th-century transcription of the overture to *Teseo*, a clever choice which tied

several festival programs together. The harpsichord used for the recital, a blue-painted French double by D. Jacques Way (1983) did not add sensuous sound to the evening.

On Wednesday evening the Festival presented Bach's *Saint John Passion* in its unfamiliar second version of 1725. The superb performers included the St. Thomas Choir of New York, the Boston Early Music Festival Orchestra, outstanding soloists Kurt Equiluz as the Evangelist, Jan Opalach as Jesus, and aria soloists Opalach, bass; Nigel Rogers, tenor; and Drew Minter, countertenor, all led by Gerre Hancock. Musically the most evident differences were in the opening and closing choruses: the first a chorale-motet on "O Mensch bewein dein Sünde gross," the latter a setting of the German *Agnus Dei*, "Christe, du Lamm Gottes." Neither chorus betters the more familiar version, but each is worthy of Bach and worthy of an occasional hearing. Of interest was the use of two violins from the Leipzig *Thomas-kirche*, violins purchased from the maker Hoffmann by J. S. Bach in 1729. They were played by the concertmaster and principal second violinist of the orchestra, which once again formed the secure foundation on which this excellent performance was based.

Hancock conducted a neat performance, one which moved well but did not emphasize the dramatic aspects of the work. Especially in the *turba* choruses "Crucify, crucify," and "Not this one, but Barrabas" the earthier tone colors of the Leipzig *Thomaner* would have made more impact than the carefully-blended and polite sounds made by their American namesakes.

Boston for early music: this came as no shock to this veteran of the preceding two festivals. Leipzig for new music: my surprise for this season! Each, however, became a source of indelible musical impressions in this Bach, Handel, Scarlatti tercentenary year. ■



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Boston Early Music Festival

Philippa Kiraly

The third biennial Boston Early Music Festival and Exhibition (June 3-9, 1985) has come and gone, and there is no doubt now of its importance to early music performers, publishers, record companies, scholars, critics and builders of instruments, as well as to a vast number of listeners.

Early music is almost a misnomer. It is used here, and throughout this article, in the sense it has come to cover as a blanket term—the interpretation and performance of music as carefully attuned as possible to what is currently surmised to be the composer's intent, in the context of his life and times.

The music at this Festival was as late as Beethoven, though the emphasis was, of course, on Bach, Handel, Scarlatti and Schütz.

booths—instrument makers, publishers, record companies, even the great auction houses of Sotheby's and Christie's; or attend the Erwin Bodky Competition semi-finals; or drop in at any one of a dozen unofficial but related concerts; and meet, talk, discuss and argue the fine points of early music performance with almost everybody.

The compactly organized Festival stages exhibitions and demonstrations at the Castle and neighboring Park Plaza

evident enjoyment was in stark contrast to Gustav Leonhardt's sepulchral demeanor at the last BEMF, though the performance was equally satisfying.

Most uneven of the week's concerts, Bach's *St. John Passion* soared in the hands of Kurt Equiluz, tenor, as Evangelist, and sank under the over-dramatized vocal antics of Nigel Rogers in the tenor arias, with several levels of achievement in between.

However, the following evening's Schütz Celebration, with Concerto Castello and Friends, stands out as a beacon for the week, both for the music and the performance. Including several less

with voices, and in Castello's Sonata a 4 in Echo, where Dickey and O'Dette, offstage, answered cornettist Michael Colver and Lindberg, on stage, in gorgeous and effective alternation.

The type of voices used—tightly cored, with a chameleon-like ability to change expressive quality, and an extraordinary agility in articulation and ornamentation—matched the instruments used. Not only the balance, but the relationship of one instrumental timbre to another including the voices, brought out the polyphonic relationships presumably intended by the composer, in a way rarely heard today,



Trevor Pinnock, harpsichordist and director, and Daniel Steptoe, concertmaster, BEMF Orchestra.



The "horrid desert" of Act III of Handel's *Teseo*.



Two aisles of the Exhibition at the Castle.

Attendance, measured at the Exhibition, numbered 6000 visitors, double that of 1983. Exhibitors came from a dozen countries: France, England, Northern Ireland, Belgium, the Netherlands, W. Germany, Switzerland, Italy, even New Zealand and Japan, as well as Canada and all over the U.S. Performers were equally diverse, and many were the languages heard among visitors.

Though 10 concerts were offered this year over 1983's seven, all were sold out, a total of 15,000 tickets, and many times with audience overflow sitting round the stage edge. Jon Aaron, of Aaron and Gordon Concert Management, the Festival's manager, found particular satisfaction in the increased number of Bostonians who attended.

The Festival was a seven-day feast for the ear and the mind. For those with sufficient stamina each day, there were well-attended research conferences on Bach, Handel, and the Baroque Orchestra, from 9:30-noon (they usually ran overtime); a lecture by one performer at 1:30 p.m.; and a master class by another at 4:00 p.m.; a concert at 8:00 p.m. and perhaps another at 11:00 p.m. In between, one could catch the exhibition

Hotel in central Boston, with most concerts at the New England Conservatory of Music's Jordan Hall, nearby. Many people stay at the Park Plaza, while a week's sojourn in the residence hall of the Conservatory is an experience in itself. This is jammed, during Festival week, with visitors, exhibitors, performers and critics, all, for the sake of its (relatively) low price and convenient location.

The core of the 1985 Festival was the constellation of nightly concerts, led by a fully staged performance of Handel's opera *Teseo*. That, plus Trevor Pinnock's harpsichord recital and the St. John Passion, are described in Larry Palmer's review in this issue, so need little comment here. Overall, *Teseo* was enthralling, with so much to see and listen to that 3 1/4 hours slipped by almost unnoticed.

A pre-opera talk by British musicologist Winton Dean was by far the liveliest of the scholarly presentations—a bitingly funny indictment of mainstream performances of Handel opera.

Pinnock's Handel and Scarlatti recital at Jordan Hall absorbed a packed, exceedingly knowledgeable house. His

commonly heard vocal works of Heinrich Schütz (1585-1672), plus instrumental or vocal works by his teacher, Giovanni Gabrieli (1557-1612), contemporary Dario Castello (fl. early 17th C.) and pupil Matthias Weckmann, the group put together a splendidly varied program, with some of the finest performers world wide, in this music and on these instruments.

Jakob Lindberg and Paul O'Dette, theorbo; Nigel Rogers, tenor; Julianne Baird and Laurie Monahan, sopranos, plus additional voices, cornetto, violins, trombones, bassoon and viola da gamba, joined Concerto Castello members Bruce Dickey, cornetto; Alice Robbins, viola da gamba; Charles Toet, trombone; Dana Maiben, violin; and Frances Fitch, organ and harpsichord, the last named being the unobtrusive linchpin of the performance. Thanks to the short rehearsal time available to so many personalities performing together as a rare combination, there were moments when disparate approaches did not jell, but the cumulative results were overwhelming. The antiphonal nature of much of the Italian music was shown up in sharp relief, notable in Gabrieli's *In Ecclesiis*,

while chaste and sophisticated ornamentation decorated every work. The exception was Schütz' *Fili mi, Absalon*, SWV 269, where the soft-textured sonorities of four trombones and bass Jan Opalach were dulled by his unadorned vocal line.

Dr. Ortrun Landmann, noted scholar from the Dresden (E. Germany) State Library, in Boston to deliver a Handel paper at the Conference, said in her almost non-existent English, "It's exquisite . . . It's right. In Germany, we hear only 19th century Schütz."

The change to Anner Bijlsma, baroque cello, and Malcolm Bilson, forte-piano, 24 hours later, was only one of century, not of approach. Performing early Beethoven cello and piano works, the two gave the same immense care to balance and style. Their expressive range confounds those who say there is less to work with on early instruments. Both performers were able to begin a note so softly that it seemed to come out of nothing and float in the air; a very sweet, thin sound (not thin in the pejorative sense, more like warm honey.) The performance showed an extraordinary

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Bilson, whose solo playing of Piano Sonata in D minor, Op. 31, No. 2 (The Tempest), followed Czerny's interpretation, made use of the entire dynamic range of the piano in a performance which emphasized grace and clarity as well as the ripples and storms which gave the sonata its name: a tempestuous performance—not a thunderous one.

The Boston Early Music Festival Orchestra, which was formed specially for this Festival and which will continue as an ongoing entity, performed Bach and Handel under Trevor Pinnock at the harpsichord. Great interest attended this concert. Some of the audience sat on the stage, while crowds of people waited outside for turn-in tickets. With reason. In spite of hearing many recordings of baroque orchestras, this live performance furnished a far better understanding of that entity's shape, point and function.

The opening Sinfonia: "Arrival of the Queen of Sheba," by Handel, set the hallmark for the entire concert—exceedingly careful tuning among the instruments first, and Pinnock setting what seemed an amazingly fast, yet exactly right tempo. The sound and the playing were wonderfully clear and crisp, the effect exciting. Pinnock sat back to the audience, lidless harpsichord surrounded by the strings, and at the back, two oboes and two bassoons on risers; a total of 22 players. For the Water Music, two horns and two theorbos joined in.

Certain moments stand out, especially in the Orchestra Suite No. 1 in C major, BWV 1066, by Bach; fabulous playing by oboists Stephen Hammer and Marc Schachman, and bassoonist Dennis Goodburn, particularly in the Courante; the diaphanous delicacy of cello and bassoon continuo in the Gavottes; the rushing urgency of second violins and violas under oboes and first

violins in a dancing Forlane.

There was slightly less unanimity of purpose in the Concerto in C major for two Harpsichords and Strings, BWV 1061, by Bach. Pinnock played with brisk tempi from one harpsichord. John Gibbons at the other took more space to shape phrases whenever he played alone, but the concerto ended with huge grins and hugs on stage between happy soloists, and enthusiastic applause from the audience.

While hard to imagine anyone feeling alert for a full-length esoteric concert at 11:00 p.m., First Baptist Church was sold out for the immediately following recital, by Rogers, O'Dette and Lindberg, of 16th-century English and Venetian voice and lute music.

Rogers' voice is not beautiful now, if it ever was. Its close resinous quality can be warm and round, occasionally harsh. What matters is what he does with it. Performing music of this era, Rogers is without peer. Pitch is usually very secure, notes hit squarely from every kind of intervallic leap. Consonants are clean and quick, attacking almost before the note, so most time is spent on the vowels. His vocal ornamentation is florid, appropriate, sophisticated and exceedingly difficult, executed with a speed and grace that seems impossible, except that he does it. His musicianship is impeccable. Having said all this, it must be noted that there was an occasional blurring in his runs.

Lindberg and O'Dette performed solos and in duet, and as equal partners with Rogers, on lute, theorbo, tiorbino (a small theorbo tuned one octave higher). These two unassuming young men, bowing over their instruments, are the finest lutenists in the world. It would be hard to be spectacular on the lute. They have no need to be, but, as each plays, the music lives, and one understands the popularity of the lute over the centuries with composers and performers; its depth, its range, its expressiveness.

Dowland and John Johnson, Kapsberger, d'India, Negri, Castaldi, Luigi Rossi, Sances, Caccini, Saracini, whose works were performed at this concert, were among them.

Two other concerts, not attended by this reviewer, included one by The Boston Camerata, and Bernard Lagacé's performance of Bach's *Art of Fugue* on the final Festival afternoon.

A week of concerts of this caliber gave all listeners a chance to become acclimatized, and stay that way, thus hearing more detail than is possible when coming straight from performances on modern instruments. The overriding impression of the week was of the increased sophistication in performance practices. Even in the last two years, delicate nuances of interpretation, and variety and subtlety of articulation and phrasing seem to have proliferated and become secure in the performers' musical vocabularies, catching up with already excellent playing techniques.

Many of the performers are already second generation early music players, mostly in their 30s, scholar/musicians who go back to dig in libraries for original, unadulterated manuscripts they have the knowledge to understand, and the performing flair to put across to audiences.

Some of the care they put into their interpretations was demonstrated in the master classes, notably Malcolm Bilson's. His attitude, one of "We're all in this together, and I'm pointing this out because it's something I understood after 10 years, and why shouldn't I share it with you?" was disarmingly friendly and amusing. It will be hard, though, to listen to classical phrasing again without remembering his demonstrations of how he arrives at his interpretation of, for instance, three notes in a Beethoven Bagatelle. As he said to one of the students, "We are representatives of Beethoven; you're his West Coast rep. It's the best we can do because he isn't here,

and you have to do it right." For the class, he used a fine copy of a Dulcken fortepiano in the Smithsonian, by Paul Poletti from the San Francisco Bay area. (In his concert, he used a Philip Belt copy of a Walther.)

Twice as many fortepiano makers as in 1983 took space at the Exhibition this year, along with the harpsichord and wind instrument builders. Maker Robert Smith of Somerville, MA, said it gave him an invaluable sense of where the fortepiano renaissance is; trading varnish recipes and tips with other makers in friendly camaraderie.

Publishers came from virtually everywhere. Asked why she came all the way from Geneva, Switzerland, Michèle Gamba of Editions Minkoff described the Festival as "A shot in the arm to come here and meet the people we only know by mail." She had not expected Americans to be so interested, so knowledgeable, or to play so well. "When we go home, we know it's worthwhile going on in our little corner."

Robina Young, of Harmonia Mundi, U.S.A., in Los Angeles, said they found the contacts invaluable, and "I haven't once had to explain what a harpsichord is." Beautiful, rare violins and early brass adorned glass cases at Sotheby's booth. "Our musical instrument department is young," said Mark Smythe, explaining their presence. "There's been considerable interest. Some have even brought instruments for appraisal."

It would be possible to expend as much space again on the Festival's program for school children, on the radio broadcasts, on the demonstrations, unofficial concert and competition performances, on the conference on the economics of early music. It's enough to say that the 1985 Festival, in all respects, was a huge success, and plans are energetically proceeding for the next one, June 8-15, 1987.

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New Organs



Gress-Miles Organ Co., Inc., Princeton, NJ, has installed a new organ in St. John's Episcopal Church, Naples, FL. The two-manual instrument consists of 16 ranks, 971 pipes and 30 stops, and utilizes Gress-Miles patented bounce-proof electromechanical action. Twin cases feature the 8' Great and Pedal

Principals in the facade. Voicing is largely in classic style with open toes, generous cutups and some nicking where needed; the Trompette is in Cavallé-Coll style. Wind pressures are $2\frac{1}{4}$ ", $2\frac{5}{8}$ ", and $2\frac{3}{4}$ "; compass: 61/32; 3 unison couplers plus Octaves Graves (couplable) for Swell.

GREAT

- 8' Principal
- 8' Rohrfloete
- 8' Gemshorn (Sw)
- 8' Gemshorn Celeste TC (Sw)
- 4' Octave
- 2' Rohrpfeiffe
- Mixture III-IV
- 8' Trompette (Sw)

SWELL

- 8' Gedeckt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Spitzfloete
- 4' Octave Celeste
- $2\frac{2}{3}$ ' Nasat TC
- 2' Octave
- $1\frac{3}{5}$ ' Terz TC
- $1\frac{1}{3}$ ' Quintfloete
- 1' Superoctave
- 8' Trompette
- 4' Clairon
- Tremulant

PEDAL

- 32' Acoustic Bass II
- 16' Subbass
- 8' Principal
- 8' Rohrgedeckt (Gt)
- $5\frac{1}{3}$ ' Quintfloete
- 4' Octave
- 2' Schwegel
- 16' Basson
- 8' Trompette (Sw)
- 4' Clairon (Sw)



John-Paul Buzard Organ Craftsman, of Urbana, IL, has just completed two renaissance-style table organs for area early-music ensembles. Each instrument has a compass of 27 notes: F, G, c¹ through c³, the pipes having been scaled to replicate the early practice of wide halving ratios. Wind is supplied by two wedge bellows at the rear of the case providing 32 mm wind pressure. Each instrument is tuned in a modified meantone temperament. Nine varieties of timber were used in each organ's construction. The case and bellows are made of solid walnut, featuring hand-carved, enameled and gold-leafed rosettes inlaid in the centers of six quatrifoils. The natural keys are faced with scored and bevelled maple platings with sharps of ebony. Key front arcades are made of lemon wood.

Martin Ott Pipe Organ Company, Inc.,
St. Louis, MO.

Redeemer Evangelical Lutheran
Church, Highland Park, IL.

HAUPTWERK

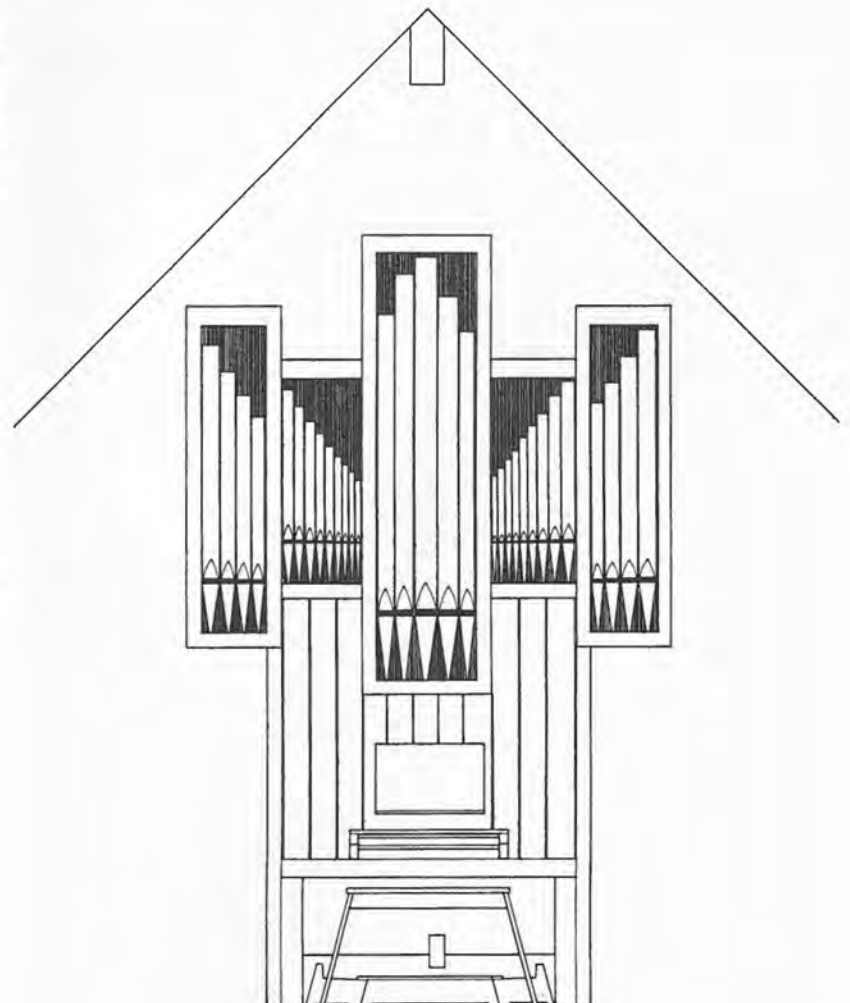
- 8' Prinzipal
- 8' Holzgedackt
- 4' Oktave
- 2' Floete
- IV Mixtur
- 8' Trompete

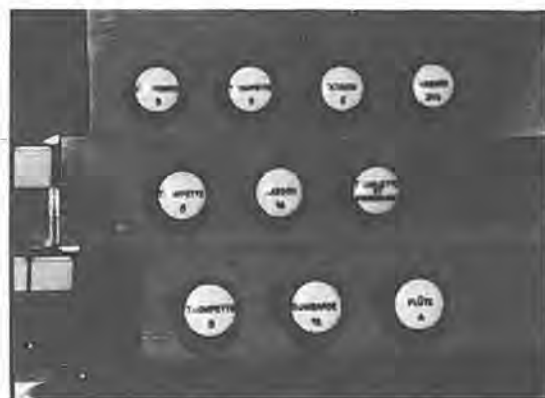
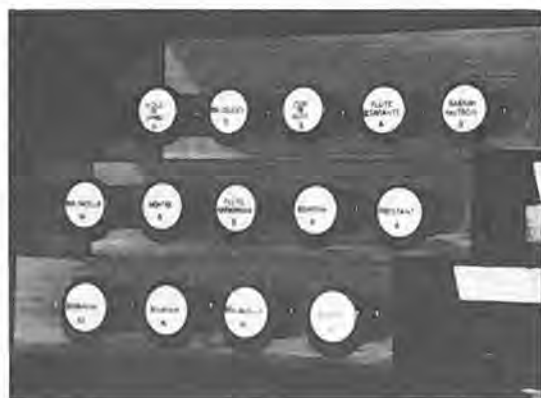
HINTERWERK (Expressive)

- 8' Gemshorn (1-12 from Rohrfloete)
- 8' Rohrfloete
- 4' Nachthorn
- $2\frac{2}{3}$ ' Nasat (TC)
- 2' Prinzipal
- $1\frac{1}{3}$ ' Quinte
- 8' Oboe

PEDAL

- 16' Subbass
- 8' Oktavbass
- 4' Choralbass
- II Rauschbass (half hitch plays 2', whole hitch adds $2\frac{2}{3}$)
- 16' Fagott





Cover Cavaillé-Coll design for Phillips Memorial Baptist Church

The new instrument for Phillips Memorial Baptist Church, Cranston, RI, was built by **Daniel L. Angerstein & Associates, Ltd.**, of Boston. The inaugural recital was played by John Rose on May 19, 1985. The organ utilizes mechanical key and stop action and is closely patterned after the work of Aristide Cavaillé-Coll.

A trip to Paris, Long, and Rouen was made to observe and measure four Cavaillé-Coll organs, still in original condition. The Temple St. Esprit in Paris houses a 2/12 organ, which was actually completed by Mutin. Some of the pipework in this organ was reused from a Merklin instrument, and is easily recognizable, largely through its high lead content. The next instrument was in a beautiful high-Gothic church in a town of 600 people in the countryside about one hour north of Paris: Long sur Somme. This organ dates from ca. 1856. The other two were in Rouen: a four manual at St. Ouen, one of Aristide's last instruments; and a small two manual orgue de chœur at the Cathedral, which was originally the house organ of Albert Dupré.

Complete pipe measurements were taken from Long and St. Esprit; the two Rouen organs and another instrument dating from the 1840's were partially measured. Analysis of these and comparison to the Cavaillé-Coll factory scal-



ing data sheet gave us a clear idea of the simplicity of his scaling and voicing practices.

The console for opus 9 was copied in detail from those detached consoles which were measured and photographed. Ventil and coupler pedals were cast in bronze to duplicate the originals. The appels, or Pédales de combinaison, control the wind supply to the reeds and upperwork of each division and function beautifully, not only for the French romantic literature, but also as a general combination action.

The casework is of Honduran mahogany and was designed in a more English style to complement the room.

Several observations can be made of the Cavaillé-Coll tonal characteristics. The flue quartet—Montre, Bourdon, Viole de Gambe or Salicional, and Flute



harmonique—is indeed beautiful. The stops are both additive as well as blending, so that they can be used in any combination for different textures and to provide a wide range of dynamic levels. The same can be said for all Cavaillé-Coll stops. The principals are always bright and provide a certain complexity to the sound. But the reeds (especially the Récit Trompette) give his organs—

small or large, early to late—that inimitable robustness and complexity.

Transferring a myriad of details and concepts to a room with two and one-half seconds reverberation empty, was not as difficult as imagined. Some of the bass scales were enlarged to compensate for the lack of bass response. A typical Cavaillé-Coll of this size had 8' Trompette and 4' Clairon on the Grand Orgue. We chose full length Trompettes 16' and 8' to counteract the room's tendency to emphasize high frequencies and to fill the void in the bass.

Albert Schweitzer reportedly said that the only organ to play Bach on was a Cavaillé-Coll. We have found that the music of Bach is at home and easily understood on this new instrument. In addition, we believe that in the organs of Cavaillé-Coll are some answers to questions of many years.

—Daniel Angerstein

GRAND ORGUE

- 16' Violoncelle
- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 2' Doublette
- Fourniture V
- 16' Basson
- 8' Trompette

RECIT

- 8' Cor de nuit
- 8' Viole de gambe
- 8' Voix célestes
- 4' Flûte octaviante
- 2 1/2' Nasard
- 2' Octavin
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine

PEDALE

- 32' Soubasse
- 16' Bourdon
- 16' Violoncelle (G.O.)
- 8' Flûte
- 4' Flûte
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- 8' Trompette

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FREDERICK L. BEAL, Emmanuel Episcopal Church, La Grange, IL, May 19: *Pasticcio*, Langlais; *Partita on O Gott, du frommer Gott*; *Trio in G Major*, Bach; *Andante (Symphonie I)*, Vierne; *Concerto in B-flat Major*, Handel; "Pisgah", Wood.

DAVID BURTON BROWN, National Shrine of the Immaculate Conception, Washington, DC, July 14: *L'Ascension*, Messiaen; *Grande Pièce Symphonique*, Franck.

CATHARINE CROZIER, Baldwin-Wallace College, Berea, OH, May 26: *Prelude and Fugue in G Major*, S. 541; *Kyrie*, *Gott heiliger Geist*, S. 671; *Christ, unser Herr, zum Jordan kam*, S. 685; *Komm, Gott, Schöpfer, heiliger Geist*, S. 667; *O Mensch, beweine dein Sünde gross*, S. 622; *Nun freut euch, lieben Christen g'mein*, S. 734; *Sonata V in C Major*, S. 529; *Passacaglia in C Minor*, S. 582, Bach.

PHILIP CROZIER, Trinity Church, Waretown, NY, April 21: *Voluntary in A Major*, Selby; *Aria*, Callahan; *Rhapsody on a Ground*, Statham; [i.] *Allegretto*, [ii.] *Folk Tune*, [iii.] *Scherzo*, Whitlock; *Rhapsody*, Op. 17, No. 3, Howells; *Partita*, Op. 19, Mathias; *Chorale Fantasia Wie schön leuchtet der Morgenstern*, Buxtehude; *Chant de Mai*, Jongen; *Variations on Victimae Paschali Laudes*, Ropek.

DELBERT DISSELHORST, Christ United Methodist Church, Rochester, MN, April 28: *Praeludium in E Minor*, Bruhns; *Mein junges Leben hat ein End*, Sweelinck; *Herr Jesus Christ, dich zu uns wend*, S. 655; *Allein Gott in der Höh sei Ehr*, S. 662; *Fantasy and Fugue in G Minor*, S. 542, Bach; *A Piece for an Organwork in a Clock*, K. 594, Mozart; *Andante sostenuto (Symphonie Gothique)*, Widor; *Trois Danses*, Alain.

JOHN EGGERT, organ and harpsichord, with Paul Jacobson, baroque flute, Concordia College, St. Paul, MN, April 28: *Sonata in B Minor*, Handel; *Prelude and Fugue in B Minor*; *Sonata in E Minor*; *Fantasy and Fugue in G Minor*, Bach.

ELIZABETH FARR, Mayflower Congregational Church, Grand Rapids, MI, May 5: *Prelude and Fugue in A Major*, S. 536; *Orgelbüchlein Chorales* S. 599, 600, 605, 608, 614, 616; *Pastorella*, S. 590; *Orgelbüchlein Chorales* S. 618, 620, 628, 629; *Fantasia and Fugue in C Minor*, S. 537; *Orgelbüchlein Chorales* S. 632, 634, 635, 642, 644; *Toccata and Fugue in F Major*, S. 540, Bach.

MICHAEL FARRIS, Second Presbyterian Church, Indianapolis, IN, May 19: *Praeambulum in E Major*, Lübeck; *Sonata II in C Minor*, S. 526, Bach; *Fuge für die Orgel in A-flat Minor*, Brahms; *Fantaisie in A Major*, Franck; *Praeludium und Fuge über B.A.C.H.*, Liszt.

SUE FORTNEY-WALBY, Christ United Methodist Church, Rochester, MN June 11: *Toccata on "O Filii et Filiae"*, Farnam; *Larghetto-Andante (Concerto #1)*, Handel; *Sonata in D*, Scarlatti; *Prelude and Fugue on BACH*, Liszt.

ROBERT GLASGOW, All Saints Church, Worcester, MA, June 13: *Cantabile*, Fanfare, Lemmens; *Lamento (Suite Latine)*, Widor; *Chorale in E Major*, Franck; *Symphonie V*, Vierne.

KRISTIN GRONNING, The French Protestant (Huguenot) Church, Charleston, SC (Piccolo Spoleto), June 7: *Fantasy and Fugue in C Minor*, C. P. E. Bach; *Jesu, meine Freude*; *Wir danken dir, Herr Jesu Christ*, W. F. Bach; *Variations on Ah, vous dirai-je, Maman*, J. C. F. Bach; *Fantasy and Fugue in C Minor*, S. 537, Bach.

JUDITH HANCOCK, First Presbyterian Church, Columbus, GA, May 23: *Paeon*, Leighton; *Concerto in A Minor*, S. 593, Bach; *Prelude and Fugue in E-flat*, Op. 99, No. 3, Saint-Saëns; *Prelude and Fugue in G Minor*, Op. 7, No. 3; *Prelude and Fugue in F Minor*, Op. 7, No. 2; *Prelude and Fugue in B Major*, Op. 7, No. 1, Dupré.

JARED JACOBSON, Cathedral Church of St. Mary, San Francisco, CA, June 2: *Fantaisie et Fugue sur le nom BACH*, Liszt/Guilou; *Cantabile*, Franck; *Naiades*, Vierne; *The Burning Bush*, Berlinksi; *Adagio (from Fifth Symphony)*, Widor; *Sonata Eroica*, Op. 94, Jongen.

JOYCE JONES, First Baptist Church, Orlando, FL, May 12: *Fantasy on A Mighty Fortress*, Karg-Elert; *Rejoice, beloved Christians*; *Jesu, joy of man's desiring*; *Fugue a la Gigue*; *Prelude and Fugue in D Major*, Bach; *In Paradisum (Requiem)*, Fauré/Dupré; *Rescue the Perishing*; *Aka Tonbo (The Red Dragonfly)*, Jones; *Crucifixion*, Dupré; *The Last Judgment*, Van Hulse; *Pagaent*, Sowerby.

ARTHUR LAWRENCE, Cathedral of St. Luke & St. Paul, Charleston, SC (Piccolo Spoleto), June 5: *Canonic Variations on Vom Himmel hoch*, S. 769, Bach; *Chorale Fantasia Wie schön leuchtet der Morgenstern*, Buxtehude; *Prelude and Fugue in C Major*, S. 545, Bach.

THOMAS MURRAY, Grace Cathedral, San Francisco, CA, July 3: *Sonata No. 13, in E-flat*, Op. 161, Rheinberger; *Three chorale preludes from the Yale collection: O Lamb of God, guiltless*; *O Lord God, thy holy word*; *Dearly I love thee*, O Lord, Bach; *Rhapsody on a Breton theme*, Op. 7, #1; *Prelude and Fugue in B Major*, Op. 99, No. 2, Saint-Saëns; *Prelude on Gwalshmat*, Purvis; *To thee alone, Lord Jesus Christ*; *Lord God, now open wide the heavens*; *All men must die* (Yale collection), Bach; *A song of sunshine*, Hollins; *La Nuit*, Karg-Elert; *Final (Symphonie VI)*, Vierne.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, April 21: *Offertoire, "Vive le Roy"*, Raison; *Sortie in E-flat Major*, Lefebvre-Wély; *Prelude, Fugue, et Variation*, Franck; *Deuxième fantaisie*, Alain; *Prelude and Fugue in B Major*, Dupré.

CHRISTA RAKICH, Mt. Calvary Episcopal Church, Baltimore, MD, April 21: *Prelude in E-flat*, S. 552; *Allein Gott in der Höh sei Ehr*, S. 676; *Vater unser im Himmelreich*, S. 682; *Jesus Christus, unser Heiland*, S. 688; *Fugue in E-flat*; *Contrapuncti IX, V, VIII*, Canon in contrary motion and augmentation, Final fugue, *Vor deinen Thron (The Art of Fugue)*, S. 1080, Bach.

ROBERT REUTER, Calvary Lutheran Church, Kansas City, MO, April 21: *Fugue in E-flat Major*; *In Thee is gladness*; *Jesus, my joy*; *O Christ, Thou Lamb of God*; *Today the Son of God Triumphs*; *The Walk to Jerusalem (Cantata 22)*; *Prelude and Fugue in A Minor*; *March of the Night Watchmen*; *Sicilienne*; *St. Matthew-Final*; *Toccata and Fugue in D Minor*, Bach.

GEORGE RITCHIE, St Martin's Lutheran Church, Austin, TX, June 9: *Toccata and Fugue in D Minor*, S. 565; *Fugue in G Major*, S. 577; *Wachet auf, ruft uns die Stimme*, S. 645; *Prelude and Fugue in G Major*, S. 541; *Pastorale in F Major*, S. 590; *Six-Voice Ricercar (Musical Offering)*, S. 1079; *Prelude and Fugue in A Major*, S. 536; *Prelude and Fugue in E Minor*, S. 548, Bach.

NANCY SANDRO, Christ United Methodist Church, Rochester, MN, June 4: *The Emperor's Fanfare*, Soler; *Cantabile*, Franck; *Paeon*, Leighton; *Adagio in E Major*, Bridge; *Toccata and Fugue in D Minor*, Bach.

CARRIE VOELTZ, Concordia College, St. Paul, MN, May 19: *Six Schubler Chorales*; *Prelude and Fugue in A Minor*, Bach; *Suite No. 1*, Hampton; *Carillon de Westminster*, Vierne.

TODD WILSON, assisted by Anne Wilson, First Congregational Church, Grand Rapids, MI, June 24: *Final*, Op. 27, No. 7, Dupré; *Andante with Variations*, K. 501 (for four hands), Mozart; *Fantasia and Fugue on B.A.C.H.*, Reger; *Variations on The Last Rose of Summer*, Buck; *Ave Maria, ave maris stella*, Langlais; *Lo Canigo (from Montanyas del Rosello)*, Roget.

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

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

UNITED STATES East of the Mississippi

15 OCTOBER
George Decker, St Paul's Cathedral, Syracuse, NY 12:10 pm
David Higgs, Trinity Church, New York, NY 12:45 pm
Barbara Harbach, harpsichord; Wake Forest University, Winston-Salem, NC 8:15 pm
Karl Paukert, with percussion and choir; St Paul's Episcopal, Cleveland Heights, OH 8 pm
Marie-Claire Alain, First Baptist, Nashville, TN 8 pm
Steven Altrop, Trinity Episcopal, Indianapolis, IN 8 pm
Robert Conant, harpsichord, with ensemble; Univ of Illinois, Urbana, IL 8 pm

17 OCTOBER
Donald Joyce, St John the Evangelist, New York, NY 8 pm
J. Franklin Clark, National City Christian, Washington, DC 12:15 pm
Marie-Claire Alain, St Luke's, Ft. Myers, FL 8 pm

18 OCTOBER
Eileen Hunt, Trinity Church, Boston, MA 12:15 pm
Charles Krigbaum, St Paul's Episcopal, New Haven, CT 8pm
Michael Farris, with choir; Bethesda Episcopal, Saratoga Springs, NY
Diane Bish, with trumpet; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Heinz Lohmann, First Presbyterian, Nashville, TN 8 pm
Mark Brombaugh, harpsichord; Univ of Illinois, Urbana, IL 5:30 pm

20 OCTOBER
Viktor Lukas, Harvard Univ, Cambridge, MA 4 pm
Lee Dettra, U.S. Military Academy, West Point, NY 3:30 pm
Arnold Ostlund, Plymouth Church of the Pilgrims, Brooklyn Heights, NY 4 pm
David Higgs, Dartmouth College, Hanover, NH 6 pm
Montserrat Torrent, United Methodist, Red Bank, NJ 4 pm
Cj Sambach, Towson Methodist, Towson MD 4 pm

Doris Eastman, St Paul's Monastery, Pittsburgh, PA 4:30 pm
Robert Anderson, Calvary Episcopal, Pittsburgh, PA 8 pm
Karl Paukert, with saxophone & percussion; Cleveland Museum, Cleveland, OH 2 pm
Bach, Kuhnau, *Magnificats*; Seventh-Day Adventist, Kettering, OH 8 pm
Jeanne Stevens & John Deaver, North Presbyterian, Cincinnati, OH 7 pm
Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm
Mark Brombaugh, harpsichord & organ; First Christian, Vincennes, IN 3 pm
J. Warren Hutton, First Presbyterian, Selma, AL 3 pm
Anita Eggert Werling, First Christian, Galesburg, IL 7:30 pm
Schuetz-Bach-Handel choral concert; Christ Church Cathedral, New Orleans, LA 4 pm

21 OCTOBER
Robert Anderson, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm
Merek Kudlicki, First Presbyterian, Warren, OH 8 pm
Dayton Bach Society, lecture & concert; Univ of Dayton, Dayton, OH 7:30 pm
Donald Williams, Central Reformed, Grand Rapids, MI
Richard Waggoner, Hamline United Methodist, St Paul, MN 8 pm

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Calendar

22 OCTOBER

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm
John Scott; Old Mariner's Church, Detroit, MI 8 pm
Marek Kudlicki; Hiram Christian Church, Hiram, OH 8 pm
William Helles, harpsichord; Univ of Illinois, Urbana, IL 8 pm

23 OCTOBER

Jonathan Winter; St Bartholomew's, New York, NY 12:10 pm
Cj Sambach; St John's Church, Washington, DC 12:10 pm
Igor Kipnis, harpsichord; Michigan State Univ, East Lansing, MI

24 OCTOBER

Robert Anderson; Storrs Congregational, Storrs, CT 8 pm
Arthur Lawrence; St Paul's Chapel, New York, NY 12 noon
Douglas Mears; National City Christian, Washington, DC 12:15 pm

25 OCTOBER

Richard Konzen; Trinity Church, Boston MA 12:15 pm
Robert Anderson, masterclass; Storrs Congregational, Storrs, CT 9 am
John Scott; Trinity College, Hartford, CT 8:15 pm
Cj Sambach; Old Donation Episcopal, Virginia Beach, VA 8 pm
James Kibble; Ebenezer Lutheran, Columbia, SC 8 pm
Margaret Kemper, with brass; Trinity Evangelical Divinity School, Deerfield, IL 8 pm

27 OCTOBER

Karl Paukert; Harvard Univ, Cambridge, MA 4 pm
 Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm
Arthur Lawrence, harpsichord with instruments; St Ignatius Episcopal, New York, NY 7:30 pm
Dale Krider; Timonium United Methodist, Timonium, MD 4 pm
Cj Sambach; Centenary United Methodist, Portsmouth, VA 4 pm
John Scott; St James Cathedral, Orlando, FL 4:30 pm
Martha Folts, Carol Teti; Zion Lutheran, Indiana, PA 4 pm
 Schuetz-Bach Symposium; Duquesne Univ, Pittsburgh, PA (through 30 October)
Edward Matelan; St Paul's Monastery, Pittsburgh, PA 4:30 pm
 Hymn Festival; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Robert Parris; All Saints Episcopal, Warner Robins, GA 4 pm
 Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA 4 pm
Igor Kipnis, harpsichord, with orchestra; Univ of Illinois, Urbana, IL 7 pm

28 OCTOBER

Lynn Edwards, organ & harpsichord; Duquesne Univ, Pittsburgh, PA 8 pm
James Kibble; Pfeiffer College, Misenheimer, NC 8 pm

29 OCTOBER

Cj Sambach; St Paul's Parish, Baltimore, MD 12:20 pm
John Scott; Christ Episcopal, Bradenton, FL 8 pm
Ben van Oosten; St Mary of the Mount, Pittsburgh, PA 8 pm
Frederick Swann; St Paul's Episcopal, Muskegon, MI

30 OCTOBER

Michael Kudlicki; St Bartholomew's, New York, NY 12:10 pm

31 OCTOBER

William Bovender; National City Christian, Washington, DC 12:15 pm

1 NOVEMBER

Frederick MacArthur, with trumpet; Trinity Church, Boston, MA 12:15 pm
Igor Kipnis, harpsichord; Univ of Maryland, College Park, MD
James Litton, Hymnal Workshop; All Saints Episcopal, Jacksonville, FL (through 2 November)
Larry Smith, Univ of Wisconsin, Madison, WI 8 pm
Frederick Swann; First Presbyterian, Deerfield, IL 8 pm
Anita Eggert Werling; First Baptist, Macomb, IL 8 pm

2 NOVEMBER

David Johnson; Harvard University, Cambridge, MA 4 pm
Igor Kipnis, harpsichord masterclass; Univ of Maryland, College Park, MD
Ann Labounsky; St Paul's Cathedral, Pittsburgh, PA 8:30 pm
Larry Smith, masterclass; Univ of Wisconsin, Madison, WI 10 am

3 NOVEMBER

Peter Hurford; Mechanics Hall, Worcester, MA
Kent Hill; Grace Episcopal, Elmira, NY 4 pm
 Durullé, *Requiem*; St Bartholomew's, New York, NY 4 pm
 Webber, *Requiem*; Wayne Presbyterian, Wayne, PA 7:30 pm
Maura Cefalo; St Paul's Monastery, Pittsburgh, PA 4:30 pm
Willis Bodine; Univ of Florida, Gainesville, FL 8:15 pm
Billy Krape; St Philip's Cathedral, Atlanta, GA
 + **Richard Heschke**; Concordia College, River Forest, IL 3 pm
Marianne Webb; Grace Lutheran, Aurora, IL 4 pm
 Bach, *Cantata 106*; Independent Presbyterian, Birmingham, AL 5 pm
Christopher Herrick; Christ Church Cathedral, New Orleans, LA 4 pm

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Calendar

4 NOVEMBER

Richard Heschke, masterclass; Concordia College, River Forest, IL 10 am

5 NOVEMBER

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

Marie-Claire Alain; Ohio Wesleyan Univ, Delaware, OH

Jerald Hamilton; Univ of Illinois, Champaign-Urbana, IL 8 pm

7 NOVEMBER

Lawrence Schreiber; National City Christian, Washington, DC 12:15 pm

8 NOVEMBER

William Albright; Hartt School of Music, Hartford, CT 8 pm

Igor Kipnis, harpsichord; First Baptist, Waterbury, CT

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

John Rose; First Presbyterian, Washingtonville, NY 8 pm

Marie-Claire Alain; Trinity Church, Princeton, NJ

George Ritchie; Davidson College, Davidson, NC 8:15 pm

9 NOVEMBER

James Johnson; Harvard University, Cambridge, MA 4 pm

George Ritchie, lecture; Davidson College, Davidson, NC

10 NOVEMBER

Marie-Claire Alain; Hartt School of Music, Hartford, CT 8 pm

Cj Sambach; St Mary's Episcopal, Staten Island, NY 4 pm

+ **Cj Sambach**; Epworth United Methodist, Elizabeth, NJ 7:30 pm

David Higgs; National City Christian, Washington, DC 3 pm

Paul Hill Chorale; Cathedral of St Thomas More, Arlington, VA 7:30 pm

George Ritchie; First Presbyterian, Burlington, NC 5 pm

Richard Burk; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Alan Cook; St Philip's Cathedral, Atlanta, GA

Marilyn Keiser; West End United Methodist, Nashville, TN 4 pm

David Craighead; First Baptist, Ann Arbor, MI 4 pm

Lynne Davis; Independent Presbyterian, Birmingham, AL 4 pm

Herman D. Taylor; Dillard University, New Orleans, LA 5 pm

11 NOVEMBER

Marie-Claire Alain, with orchestra; South Congregational, New Britain, CT 7:30 pm

Todd Wilson; St David's, Baltimore, MD

Frederick Swann, workshop; Church by the Sea, Bal Harbour, FL

David Craighead, masterclass; First Baptist, Ann Arbor, MI

Lynne Davis; St Rose of Lima, New Orleans, LA 6 pm

12 NOVEMBER

Richard Konzen; St Paul's Cathedral, Syracuse, NY 12:10 pm

Frederick Swann; Church by the Sea, Bal Harbour, FL

Mark Laubach; St Paul's Episcopal, Indianapolis, IN 8 pm

William Heiles, harpsichord; Univ of Illinois, Champaign-Urbana, IL 8 pm

14 NOVEMBER

Donald Joyce; St John the Evangelist, New York, NY 8 pm

Charles Callahan; National City Christian, Washington, DC 12:15 pm

15 NOVEMBER

Marilyn & John Biery, organ duo; Trinity Church, Boston, MA 12:15 pm

Paul Campbell; East Liberty Presbyterian, Pittsburgh, PA 8 pm

Robert Anderson; Northwestern Univ, Evanston, IL 7:30 pm

16 NOVEMBER

James Litton, Hymnal Workshop; All Saints Church, Brookline, MA

Montserrat Torrent; Harvard University, Cambridge, MA 4 pm

Garth Peacock, workshop; West Side Presbyterian, Ridgewood, NJ 9:30 am

Robert Anderson, masterclass; Northwestern Univ, Evanston, IL 10 am

17 NOVEMBER

Cj Sambach; St Michael's Episcopal, Geneseo, NY 4 pm

Lynne Davis; U.S. Military Academy, West Point, NY 3:30 pm

Handel, Judas Maccabaeus; St James the Less, Scarsdale, NY 4 pm

Garth Peacock; West Side Presbyterian, Ridgewood, NJ 4 pm

Kevin Bowyer; Chevy Chase Presbyterian, Washington, DC 3 pm

Eileen Reed; St Paul's Monastery, Pittsburgh, PA 4:30 pm

Gerre Hancock; Collingwood Presbyterian, Toledo, OH 4 pm

Martha Folts, Carol Teti; North Presbyterian, Cincinnati, OH 7 pm

Marilyn Mason; First Presbyterian, Lansing, MI

Larry Smith; Presbyterian Theological Seminary, Louisville, KY 3, 8 pm

George Ritchie; Independent Presbyterian, Birmingham, AL 4 pm

Charles Callahan; Christ Church Cathedral, New Orleans, LA 4 pm

18 NOVEMBER

Robert Parris, lecture; Emory Univ, Atlanta, GA 7:30 pm

19 NOVEMBER

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

Christopher Herrick; Community Church, Douglaston, NY 8:15 pm

Robert Parris; Emory Univ, Atlanta, GA 8:15 pm

Jerald Hamilton; Univ of Illinois, Champaign-Urbana, IL 8 pm

20 NOVEMBER

Christopher Herrick; St Bartholomew's, New York, NY 12:10 pm

21 NOVEMBER

John Hurd; National City Christian, Washington, DC 12:15 pm

22 NOVEMBER

David Ogletree; Trinity Church, Boston, MA 12:15 pm

Robert Glasgow; Metropolitan United Methodist, Detroit, MI 8 pm

Bach Organ Festival; First Presbyterian, Deerfield, IL 8 pm

23 NOVEMBER

Charles Krigbaum; Harvard University, Cambridge, MA 4 pm

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24 NOVEMBER

Bach Concert; United Methodist, Red Bank, NJ 4 pm

Willis Bodine; Univ of Florida, Gainesville, FL 8:15 pm

Catherine Casey; St Philip's Cathedral, Atlanta, GA

Choral Concert; First Congregational, Columbus, OH 8 pm

Bach, *Magnificat*; Zion Lutheran, Ann Arbor, MI 4 pm

Robert Lind; St Charles Episcopal, St Charles, IL 4 pm

Kenneth Lowenberg; Independent Presbyterian, Birmingham, AL 4 pm

25 NOVEMBER

St Luke's Boy's Choir; Park View Lutheran, Chicago, IL 4 pm

UNITED STATES

West of the Mississippi

15 OCTOBER

David Herman; Westminster Presbyterian, Des Moines, IA 8 pm

16 OCTOBER

Choral Concert; St John's Cathedral, Denver, CO 8 pm

18 OCTOBER

John Weaver; Trinity Episcopal, Tulsa, OK 8 pm

Bach Concert; First Congregational, Los Angeles, CA 7:30 pm

Igor Kipnis, harpsichord; Calvary Presbyterian, S. Pasadena, CA

Mary Preston; St Andrew's Presbyterian, Newport Beach, CA 8 pm

19 OCTOBER

Donald Sutherland, masterclass; Texas Christian Univ, Ft Worth, TX

Bach, *B minor Mass*; First Congregational, Los Angeles, CA 7:30 pm

20 OCTOBER

+ **Carlene Neihart**; Faith Presbyterian, Rayton, MO 4 pm

Marie-Claire Alain; Grace Cathedral, San Francisco, CA 5 pm

John Weaver; LaJolla Presbyterian, LaJolla, CA 4 pm

Cherry Rhodes; Univ of Texas, Austin, TX 1:30, 4 pm

Marilyn Mason; First Congregational, Los Angeles, CA 4 pm

21 OCTOBER

Donald Sutherland; Texas Christian Univ, Ft Worth, TX

Marie-Claire Alain, masterclass; Valley Presbyterian, Scottsdale, AZ 7 pm

22 OCTOBER

Marie-Claire Alain; Arizona State Univ, Tempe, AZ

25 OCTOBER

Michael Rudd; First United Methodist, Lake Charles, LA 8:15 pm

Bach Concert; First Congregational, Los Angeles, CA 8 pm

Marie-Claire Alain; Crystal Cathedral, Garden Grove, CA 8 pm

26 OCTOBER

Handel, *Theodora*; Trinity Episcopal, Portland, OR 7:30 pm

27 OCTOBER

David Spicer; First Presbyterian, Lincoln, NE 5 pm

Marie-Claire Alain; Highland Park Presbyterian, Dallas, TX 7 pm

Ty Woodward; Immaculate Conception Church, Monrovia, CA 3:15 pm

Bach, *St Matthew Passion*; First Congregational, Los Angeles, CA 7:30 pm

Handel, *Theodora*; Trinity Episcopal, Portland, OR 3 pm

28 OCTOBER

Marie-Claire Alain, masterclass; SMU, Dallas, TX 10 am

29 OCTOBER

Marie-Claire Alain; Bethany Nazarene College, Oklahoma City, OK 8:15 pm

Marilyn Keiser; Westminster Presbyterian, Lincoln, NE 8 pm

30 OCTOBER

Marie-Claire Alain, masterclass; Bethany Nazarene College, Oklahoma City, OK

31 OCTOBER

Marie-Claire Alain, Univ of Iowa, Iowa City, IA

1 NOVEMBER

Marie-Claire Alain; Univ of Iowa, Iowa City, IA

3 NOVEMBER

Marie-Claire Alain; Plymouth Congregational, Minneapolis, MN 7 pm

5 NOVEMBER

Peter Hurford; First Presbyterian, Boulder, CO 8 pm

8 NOVEMBER

Cherry Rhodes; St Thomas Aquinas, Dallas, TX 8:15 pm

Peter Hurford; Pomona College, Claremont, CA

9 NOVEMBER

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

10 NOVEMBER

Webber, *Requiem*; Orchestra Hall, Minneapolis, MN 8 pm

Peter Hurford; Bethel College, N. Newton, KS 4 pm

Robert Clark; St Matthew Episcopal, Pacific Palisades, CA 4 pm

11 NOVEMBER

Peter Hurford, masterclass; Bethel College, Newton, KS 9 am; 8 pm

Carlene Neihart; Country Club Christian, Kansas City, MO 7:30 pm

13 NOVEMBER

Lynne Davis; St Rose Church, Baton Rouge, LA 8 pm

15 NOVEMBER

Mozart, *Requiem*; St John's Cathedral, Denver, CO 8 pm

17 NOVEMBER

David Spicer; First Presbyterian, Lincoln, NE 5 pm

19 NOVEMBER

Lynne Davis; Highland Park Presbyterian, Dallas, TX 4 pm

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21 NOVEMBER

Marilyn Mason, Bess Hieronymous, lecture-recitals; Univ of Texas, San Antonio, TX (through 23 November)

22 NOVEMBER

***David Higgs**; St Stephen Presbyterian, Ft Worth, TX

24 NOVEMBER

John Fenstermaker, with trumpet; Grace Cathedral, San Francisco, CA 5 pm

INTERNATIONAL

15 OCTOBER

John Scott; Knox Metropolitan, Regina, Sask., Canada 8 pm

17 OCTOBER

Xaver Varnusz; St Paul's, Toronto, Ontario 12:10 pm

18 OCTOBER

John Scott; Cathedral of the Redeemer, Calgary, Ontario 8 pm

20 OCTOBER

John Scott; Christ Church Cathedral, Ottawa, Ontario 8 pm

24 OCTOBER

Nina Wu; St Paul's, Toronto, Ontario 12:10 pm

31 OCTOBER

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

3 NOVEMBER

Duruffe, Requiem; St Paul's, Toronto, Ontario 7:30 pm

7 NOVEMBER

Juergen Petrenko, with tenor; St Paul's, Toronto, Ontario 12:10 pm

14 NOVEMBER

Thomas Jones; St Paul's, Toronto, Ontario 12:10 pm

17 NOVEMBER

Noella Genest; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

21 NOVEMBER

John Laing; St Paul's, Toronto, Ontario 12:10 pm

28 NOVEMBER

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

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