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An Historical Survey of Organbuilding in Poland Until 1900

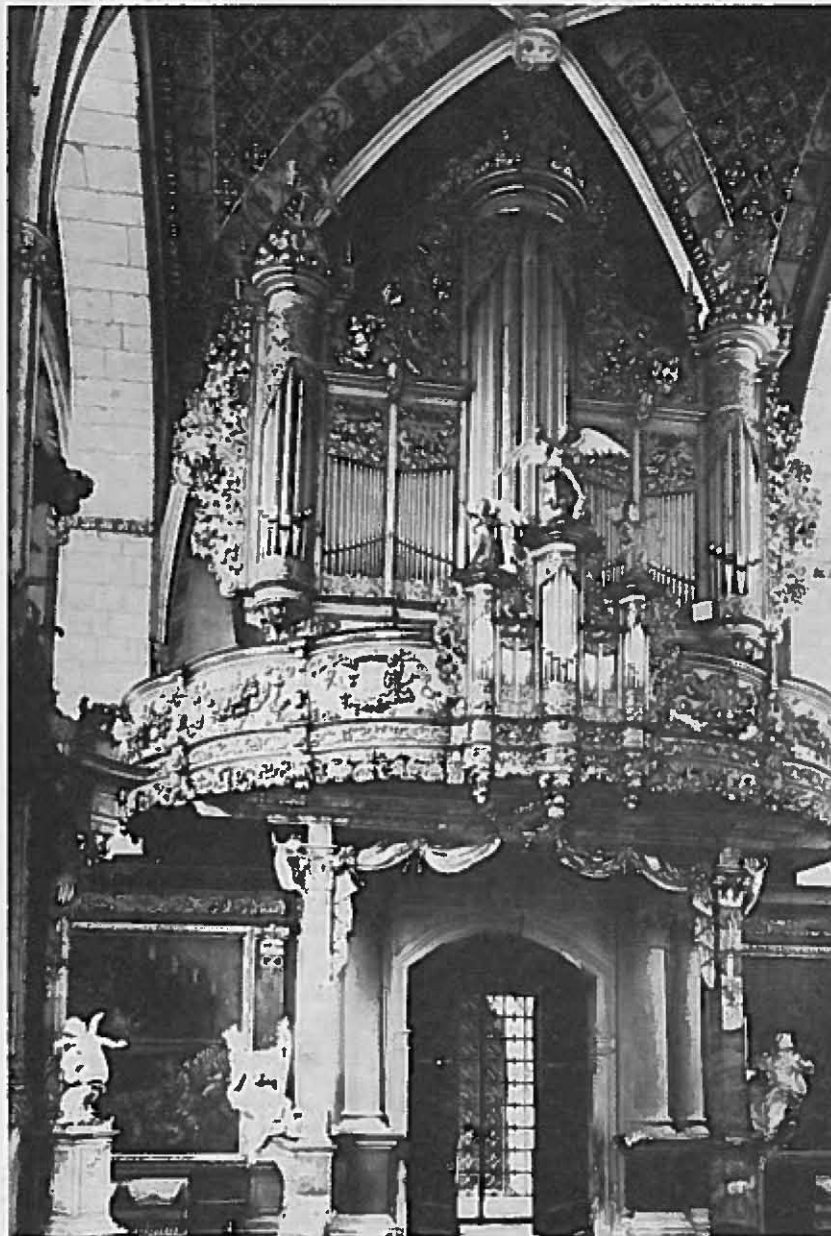
by Jerzy Golos

The beginnings of organ-building and organ-playing in Poland are indissolubly linked with the adoption of Western Christianity. To this day, we do not know when or where organs were first installed, or what sort. It may be that, following the example of the monasteries in Western Europe, it was the monks who were most interested in the organ. It is surely not an accident (if we discount the rather vague chronicle references of Gallus and Kadlubek) that the first firm news concerns monasteries: the Cistercian abbey at Trzebnica, where in 1218 instructions for organ-playing are mentioned; and the Dominican monastery at Sandomierz, where the organist died at the hands of the Tartars in 1260. Organs appear at about the same time in ducal seats (Czersk, 1244) and cathedrals (Plock, 14th century).

The first builder known by name was Jan Wanc of Zywiec, who in 1381 constructed an organ with a pedalboard — this being still a rarity in Europe — at Kety near Cracow, from the endowment of the *voivode* Piotr Kmita. In the 15th century we encounter a series of names of master organ-builders and numerous historical reports on the building of organs. For example, there was a new organ built at Kalisz in 1403-1411. At the same period (1408), the cathedral at Chelmza obtained an organ; a little later there was one at Torun (1343) and Wloclawek (1483). The installation of an organ in the parish church at Buk near Poznan by the organ-builder Stanislaw Brodka in 1439 indicates that it was not only cathedrals and monastery churches that had organs. Towards the end of this century Jan Niedziela and Stefan of Przemysl were known in the Cracow region. Even at that time there are signs of an exchange between districts and countries which we see continuing in succeeding centuries. Proof of this may be found in such figures as Laurentius of Nuremberg, active in Poznan, or Petrus Handlar de Kycng, i.e. from the Franconian town of Kietzing, recorded in Cracow in 1495. The standing of the Polish organ-builders' craft must have been quite high at this time, since Polish master-builders sometimes built organs in Germany, which was foremost in the field. The most sought after master-builder was undoubtedly the Dominican Mikolaj, with the clearly distorted surname of Schalentzki (perhaps Zaleski), who in 1499-1507 built a series of instruments in Freiburg, Bautzen, Zwickau and Görlitz.

As an aside to the international contacts, it is worth emphasizing the lack of any data to confirm the delays in development in the sphere of organ-building in relation to the west of Europe, and also in regard to time of appearance, degree of diffusion and kind of instruments built. Although (as in other countries) the main centers were the large towns like Cracow, Poznan, Gdansk, Torun, and, rather later, Lwów and Przemysl, the geographical dispersion seems to testify to a quite widespread and territorially unlimited tendency to equip at least the more prominent churches with an organ. Nevertheless, it is possible even then to see the trends of influence or connection appearing along the line Poznan-Gniezno-Torun-Wloclawek, Cracow-Przemysl-Lwów, Cracow-Kielce-Sandomierz-Lublin, and to a lesser degree Cracow-Poznan and Cracow-Wroclaw (Breslau), with every possible ramification dependent chiefly on the administrative connections of the church as well as water and land routes.

The network of places mentioned above is surely only a pale reflection of the actual state of affairs at that time, especially in the 16th century, when several dozen master organ-builders were active at any one time. We may conclude that the number of instruments



Sandomierz Cathedral. Organ case of the instrument built by Andrzej Nitrowski in 1697 and described by Mattheson, Adlung, and Joachim Hess.

they built goes far beyond the list I have drawn up. It must be remembered that this was a period of great advancement in the country, and of substantial activity in its eastern regions. To judge from the historical documents, one of the most important builders of those days was Stanislaw Warpaski, also known as Zelik (from the surname of his half-brother); he was active in the first half of the 16th century and had to his credit cathedral organs at Sandomierz, Wloclawek, Gniezno and Cracow. Besides him, there were other master-builders active in Cracow, and among them Stanislaw Komorowski and Andrzej of Olkusz are the most conspicuous.

As regards the 17th century, it is already possible to speak of the widespread use of the organ in Polish churches, to say nothing of positives for domestic music-making. Most of the urban churches, including of course the cathedrals, have larger or smaller organs. They are also found as a rule in the monasteries and abbeys (with the exception of those which did not use music), the collegiate churches, the diaconal churches, and in many of the ordinary rural parish churches. We have in this connection dozens of names of organ-builders from that time, besides the anonymous builders. I name only the most important: Jan Hummel; the Kuntz

brothers from Regensburg; Szymon Liliusz; Jan Helwig of Neustadt (Schleswig-Holstein); the Nitrowski family — Jerzy, Andrzej, Daniel; Mateusz Brandt or Brandtner; Piotr Ostrowski, who was also known outside Poland; and finally, Jan Glowinski. Among the instruments built by them, such works as the following, preserved or not, are notable: Olkusz (1612-1617); Kazimierz Dolny (1607-1620); Torun (Church of the BVM) (1611); Frombork (1693); Sandomierz (1698); Lezajsk (1680-1693). It is a period of intensive development in organ-building in all parts of the country, including those which earlier in the 16th century had no great tradition in this sphere. From a chronological point of view, the greatest intensity fell in the first and second decades of the 17th century. There was a marked slump after the difficult years of the Swedish and Cossack wars in mid-century, and a substantial increase toward 1700, which was the start of an epoch of numerous large endowments in ecclesiastical buildings generally.

In this and other respects, the 18th century (at least up to the time of the Partitions (1772-1795) was a natural continuation of the lines of development dating from the second half of the preceding century. Only the external design is changed, in accordance with current trends in art; while the constructional principles and countrywide momentum in the field of organ-building, which was not slowed down even by the Northern War (1700-1721), did not change. Many positives, especially, were built, and these were used in the smaller churches and chapels — but at the same time large instruments were constructed, surpassing in design and dimensions anything built hitherto, and sometimes bearing the late Baroque mark of a liking for the unusual and the bizarre. From this time come the splendidly preserved organ in the Cistercian monastery at Jędrzejów, one of the most interesting instruments in Europe, and the rather later and considerably larger organ at Oliwa, of which there now remains only the organ-case front to give an idea of the magnitude and complexity of the original scheme. Little less magnificent in design and profusion of stops were the organs in the Jesuit church at Polock and Swieta Lipka, the Pauline church at Czestochowa, the Cistercian church at Lad, the Bernardine churches in Warsaw, Poznan and Kalwaria Zebrzydowska, and also the more modest but above average churches at Ostroleka, Mstów, the Cracow church of St. Anne, and many other churches all over Poland.

As in the 17th century, we have dozens of names of master organ-builders, among them several of the more important, like the members of the Casparini family from Silesia, with Adam Horacy (Casparini), of European renown, at its head; Jan Wulf, Szymon Sadkowski, Wawrzyniec Harbutowski, Jakub Stankiewicz of Zator, Wojciech Libowicz of Gostyn, Mikolaj Janson of Wilno and Jan Janiczek of Warsaw. While in previous centuries the main centers of activity of the master organ-builders were in the areas of Wielkopolska, Malopolska and the Kielce *voivod*, in part of the 17th century but above all in the 18th century activity began in and around Warsaw, Lwów and Wilno. Moreover, the monastic workshops, Cistercian and Bernardine, showed brisk activity. At that time Daniel Wróblewski and Jerzy Wójcik — both working for some time in Scandinavian countries — worthily represented Polish organ-building craft.

The further development of the Baroque organ in Poland was brought to a stop not so much by a historical cataclysm in the shape of the Partitions and

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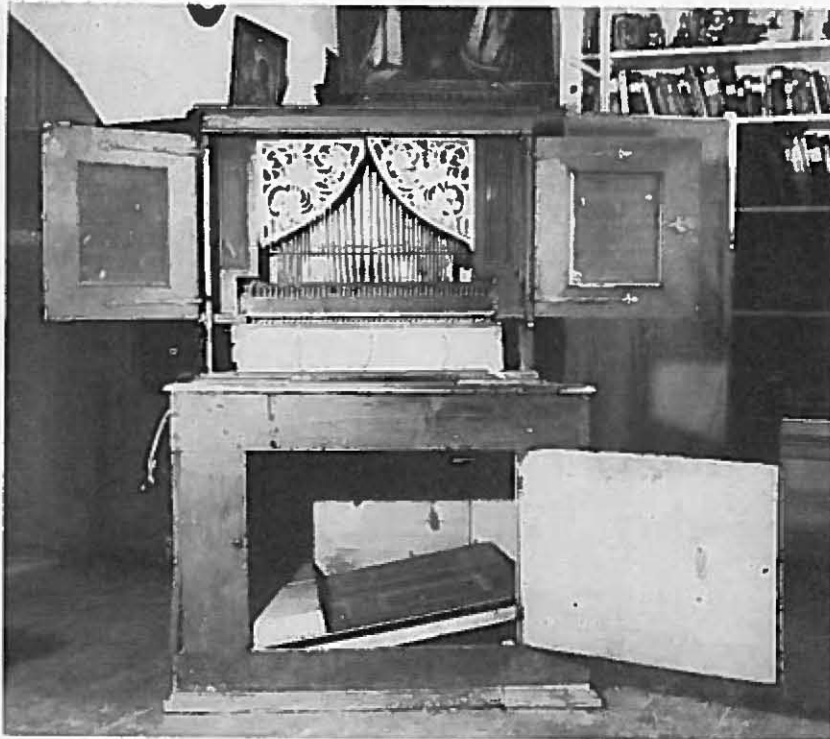
Polish Organs

(Continued from p. 1)

the succeeding suppressions and confiscations, as by the changes all over Europe in musical style. This transformation from the Baroque instrumental or vocal/instrumental style with the accompaniment of a keyboard instrument — ensuring a harmonic foundation or "basso continuo" — resulted in an independent symphony orchestra which dispensed with the thorough-bass. It was connected also with the decline of traditional polyphony, with which the organ is inseparably linked, following the invention of the piano and the pianistic style in organ music, and the development of new musical forms for which the organ could not be used, or was used in spite of its nature. At first, however, not much seemed to change. It was only ca. 1750 that organs with the traditional Great section and separate Positive ceased to be built. The old tonal ideals were forsaken in favor of newly invented stops and technical devices more suitable for the new style of music. From there the road led straight to the degeneration of the traditional, perfect instrument into a hybrid that tried to imitate the instruments of the orchestra and their crescendi and diminuendi, in exchange for solidity and ethereal quality of sound. Of course these changes took place gradually. Many builders showed a peculiar conservatism, either because they were convinced of the validity of the old ideals, or from inability to adapt themselves to changed circumstances. Others, especially in the first half of the 19th century, adopted the innovations only in part, and retained most of the old concepts. However, by the second half of the century the new ideas had gained a complete victory, with great detriment to historic instruments. In the 19th century, fewer instruments were built than in the preceding century, but old instruments were generally altered. It was then that the last Medieval and Renaissance organs vanished. On the other hand, a whole series of Baroque instruments were extensively rebuilt.

In spite of the considerable impoverishment of the country and the economic and political difficulties, the number of Polish workshops active in this century is imposing, without counting the foreign workshops, the activity of which increased substantially in the second half of the century. Among the Polish builders who distinguished themselves in the first decades of the 19th century were: Ignacy Ziernicki still building in the traditional way; Rafal Ostrowski; Fryderyk Buchholtz; Jan Ciezartowicz; and several provincial master-builders: Jan Hawel of Pyskowice; Konstanty Kaminski of Opalenica; Jan Dlugi of Nowy Targ; and Tytman and Mackiewicz in Wilno. Of the larger undertakings, we may mention the rebuild of the organ in St. Mary's church in Cracow by Ziernicki (1800), the organ of Chelm cathedral by Buchholtz, that of Ciezartowicz in Plock cathedral (1822), and lastly the large but singularly unsuccessful instrument by the German builder Wilhelm Bredow of Berlin in Warsaw cathedral (1841). New trends in organ-building were represented about the middle of the century and later by: Mateusz Mielczarski (surely one of the best Polish organ-builders of this period); Antoni Sapalski; Ignacy and Tomasz Wojciechowski, and Roman Duchenski. Hugon Ernest Biernacki was one of the first to introduce factory methods (from 1848). Then Leopold Blomberg, the heir of Mielczarski, Józef Szymanski, Henryk Hartman, Tadeusz Zebrowski, and one of the best Polish organ-builders of the end of the 19th century, a pupil of Aristide Cavallé-Coll, Jan Sliwinski. Of the foreign builders we record, besides Bredow, already mentioned, Carl Hasse and Franz Ulman of Austria, Karol Kuttler and Wenzel Thiel of Opawa, Moritz Müller of Wrocław, Fryderyk Ladegast of Ludwigsburg, and finally those who most contributed to the spread of mass-produced instruments, the works of the Walther brothers and Otto Rieger in Silesia.

I should now like to characterise the internal and external features of old Polish organs, from the time of origin of the earliest surviving objects up to the 19th century. Beyond a reminder that the pedalboard was known in Poland even from the end of the 14th



Positive organ in Stary Sacz Nunnery (ca. 1650). Front panel removed to show windchest and regal pipes over the keyboard.



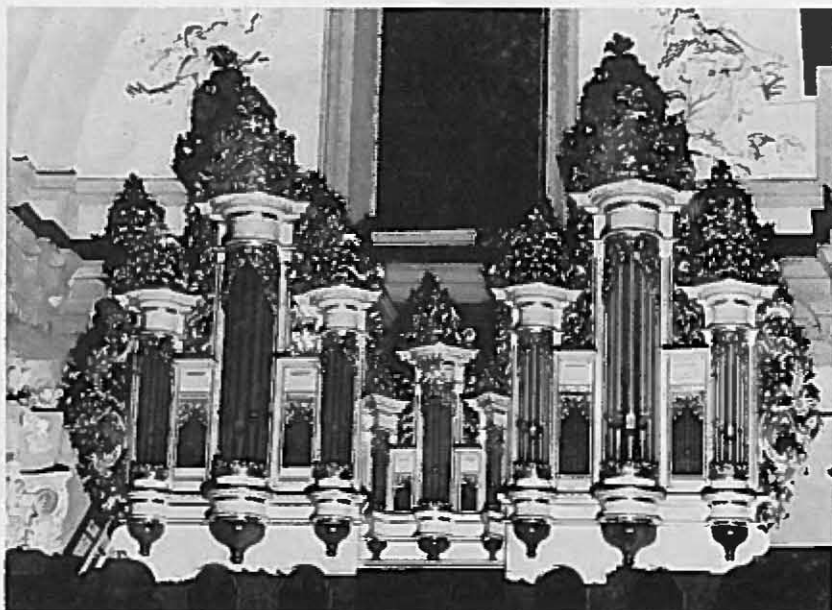
Pedalboard of the Kazimierz organ, 1620.

century, and that a completely developed type of large instrument with a division into Great organ, positive and independent pedal section had already been built ca. 1500, I shall not linger with problems connected with the supposed type of action and external design of the period of the late Middle Ages and the Renaissance, since no such instruments have survived here. In reality, we only come across objects from ca. 1600 at the earliest, which does not exclude the possibility of the older origin of some parts.

Nevertheless, the only ones preserved in more or less original condition are instruments of late Renaissance design, with tracker action, and a pallet-slider windchest. This kind of action had already been brought to a state of perfection, and therefore it did not show any substantial innovations through the next two and a half centuries. So far, no traces of the use of a sliderless spring chest have been confirmed; the spread of this was limited to the north-west parts of Germany and the "Netherlands." (Occasional examples were also made in Italy.)

Since the kind of action used was common and unvarying for the whole of Poland, and also did not change with time, the one element differentiating the internal form of the instrument was the tonal concept, that is to say, the specification, along with the division into sections. These features varied according to time and geographical location.

First of all we must deal with the positive, as the instrument which underwent the fewest changes in the course of its history. Its constructional and tonal foundation was identical over a span of at least 300 years regardless of time and place. Variations were limited to the number of stops, rarely exceeding nine, and the position of the keyboard. The unchanging principle of arranging the specification was flute stops based on an 8' stopped flute, with a Principal pyramid beginning with a 4' Principal and ending with a 1' or 1/2' Sedicima. Before 1600 positives used to be equipped with a Regal stop. Occasional examples of the use of a Regal in instruments from the first half of the 17th century, as on the positive belonging to the Poor Clares' convent at Stary Sacz, are a relic of an earlier era. The



Cracow, St. Anne's Church. Organ by Szymon Sadkowski, 1727.

unchanging basic concept of the positive underwent a certain modification in the 18th century, limited — as on the large organs — to reducing mutation stops in favour of delicate 4' or 8' flute or string stops. This process gained impetus ca. 1800 and later.

As for the large organs, as I mentioned, they appeared on our territory as a type that had assumed a definite form from a technical point of view. Hence, evolutionary processes in the Baroque period concerned almost exclusively the specification, the external features and the keyboard compass. As regards the specification, the earlier instruments were still tied to 16th-century North European traditions; they had a pedal section which was strongly represented and independent, *i.e.* intended for polyphonic playing. For example: in the Stanislaw Warpaski or Zelik organ in Sandomierz cathedral, for nine stops on the Great Manual there were only four on the positive, while on the pedals there were six. In the 17th and 18th centuries, even if there were no reduction in the number of pedal stops the choice of stops gradually changed, showing a tendency to homophonic treatment of the pedal part, that is to say, the amplification of the harmonic bass. Since there has already been a reference to North European or South European influences or schools, it must be explained that, to put it simply, the former — represented mainly by North Germany and the Netherlands, as mentioned above — favored reed stops, tonal differentiation of the sections and a strong polyphonic pedal, while the latter — identical on the whole with the sphere of activity of Italian culture — set more weight on a beautiful principal pleno and the sounds of the flute stops, at the same time reducing the pedal section to a smaller role, and almost entirely eliminating reed stops. The dividing line between these two was roughly the later boundary between the Protestant and Catholic religious spheres, not however without deviations and exceptions. (I treat France and Spain as separate schools which had no influence on central eastern Europe).

It is surely not accidental that the intensification of Northern influences on Polish organ-building occurred during the time when the Flemish style of polyphony dominated Polish music, and its retrogression under the influence of Italian musical culture, a phenomenon which by the way had an analogy in other spheres of culture and art. Leaving aside religious divisions (especially the greater part played by organs in the Protestant liturgy), which had no great application to Polish areas, we notice that the boundaries of the sphere of influence where instruments of a Northern character appear basically agree with the geographical division of Poland into north and south, with enclaves from the territory of the "motherland" situated in the south, formed along the course of the rivers and trade routes. The geographical concurrence here is only accidental. The real reason was the diffusion of German/Flemish designs through the medium of the Baltic ports, and the inland ports (Torun, Sandomierz, Kazimierz Dolny) linked with them by trade. As a result of the shift of influence there emerged an intermediate type: an organ with the Northern sectional design (*viz.*, with positive and pedals) but with the Southern tonal concept manifested in the elimination or limitation of reed stops. A similar expression of the displacement of elements was the adoption of the Southern tonal concept without an Italian type of organ-case front; the predilection, not encountered in Italy, for mechanical stops and sound effects (revolving sun, stars, bells, kettle-drums and moving figures); repoussé work on the display pipes, and finally the "trompes" in the form of architectonic pilasters at a certain distance from the main body of the instrument.

Homophonic tendencies in the tonal concept of the organ grew strong enough to establish a new style in music, the style known as the epoch of the figured bass. A consequence of this tendency was an increase in the number of 8' stops at the cost of mixtures and mutations in organs of the South European type, and in time also in organs of the Northern group. We notice the first signs even in the 17th century, but a

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Polish Organs

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greater intensification of that process can be observed only in the following century. In consequence, the balance between the lower and upper registers in organ sound was upset, i.e. there ensued a significant reinforcement of the lower register and a simultaneous reduction in the high partials. At the same time there arose a fancy for narrow-scaled stops with a sound close to that of stringed instruments, also undoubtedly under the influence of concerted instrumental music, the predominant influence of which dictated among other things such treatments as the doubling of the Principal foundation stops and flute stops with stops of a different pitch. This was to make possible accompaniment of concerted playing, which with mean tone temperament was not possible without differently pitched stops.

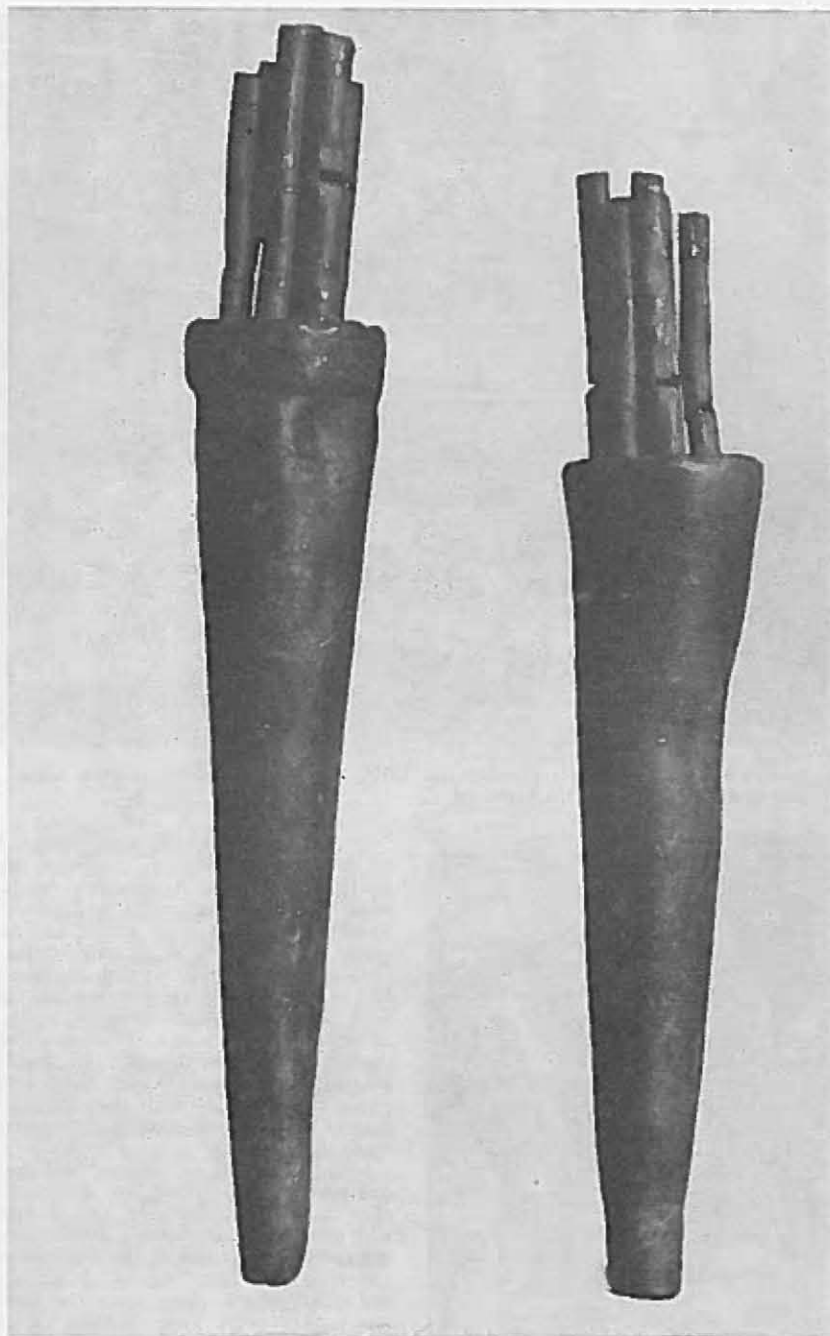
In connection with works on equal temperament and the extension of the scale compass to the lower chromatic notes, in the second quarter of the 18th century we come across the first attempts in Poland to use an organ keyboard of four full chromatic octaves, instead of the keyboard used up to that time, with three full octaves and one incomplete, "short," octave in the bass. Similar changes extending the keyboard compass were also applied to the pedalboard. Thus the compass, construction, dimensions and finish of keyboards, and of course the number of pipes in a register, are an important dating element.

A less reliable source is the kind of materials and technology, since they did not change substantially over a span of at least 250 years, between 1600 and 1850. Builders active in the first decade of the 19th century still used the same criteria of quality of materials and workmanship as their predecessors. It was only their successors, active from about the middle of the 19th century, who went over to new technical and technological methods, (e.g., machining processes) which although new were not always better. (I have in mind, for instance, the use of wood that was easier for machining but of an inferior quality.) If we add to these phenomena the move at the end of the 19th century to a semi-industrial method of production, we get a quite definite turning-point, bringing to an end the history of the organ as a product of artistic craftsmanship with an individual and unique character.

In the face of the great difficulties in dating old organ actions and the sound apparatus from before the 19th century in the absence of archival sources, invaluable service is rendered to us by analysis of the wood-carving of the organ-case front and its stylistic features, and this permits a quite accurate dating also of the instrument itself, insofar as it was not changed later, or was not furnished with a new organ-case front in place of an earlier one. Although I am not primarily an art historian, I should like to contribute a few observations in Polish organ-case fronts, based of course on still rather incomplete comparative material.

Among the large and medium-sized 17th- and 18th-century constructions, centrally placed architectonic two-section or three-section structures predominate, with a positive on the parapet of the music gallery, and with the console usually built into the center of the base of the organ-case front of the Great section. The rare examples of extensive spacing of the structure are from the end of the 17th century and the 18th century. Then there appear symmetrical winged installations, forming something like a setting for a window opening; a screen-type semicircular or elliptical plan; finally, multi-sectional structures treated spatially. The organs at Miechów, Koniecpol, Opatów, Leżajsk, Kalwaria Zebrzydowska, Ład, Jedrzejów, Oliwa and other places are examples of the different types of treatment. In the 18th century we see the disappearance of the separate Rückpositiv in favour of a positive organ placed centrally on the axis of the Great section, or treated as the keystone of the arch between two parts of a two-section symmetrical structure. The Brustwerk, rare even in the 17th century, also disappears (Nowe Miasto Lubawskie, Chelmino, Pelplin).

In the 19th century there is a return



Cracow, St. Florian. Two Cymbel pipes from the early 18th century organ. Almost actual size.

to the predominance of centrally placed, compact structures, but without a Rückpositiv on the parapet of the gallery. The console in the first half of that century is still built into the base of the organ-case. Detached consoles facing the chancel become widespread only in the second half of the century, although early examples are known even from the end of the 18th century.

We do not know very much about the shape and decoration of stationary Polish instruments of the Medieval period. Undoubtedly they sometimes had a cabinet construction with painted shutters on each side. Some surviving 16th-century organ-cases reveal a late Gothic approach: a flat rectangular organ-case front with a triangular projection of the central bass turret markedly thrust forward. Examples are the positives at Kurzleń (Kielce *voivod*),

Dolsk (Poznan *voivod*) and Bielawy (Łódź *voivod*). On the other hand, their decorative carving is already completely Renaissance. We find examples of sumptuous late Renaissance organ-case fronts from ca. 1600 and the first quarter of the 17th century at Olkusz, Kazimierz, Blonie, Nowe Miasto Lubawskie, Chelm (St. John's church), Tylicz, Mogilno and several other places.

The principles of construction of the organ-case front in the Baroque period were subject to the same changes as architecture. Instead of the serene, monumental lines and proportions of the Renaissance there began to appear the more restless broken Baroque line. Some elements were exaggerated or compressed, and the whole thing began to look more like theatrical decoration than a monumental architectonic facade. In principle, the old arrangement of the

bass and treble display pipes was left, but the setting itself becomes ever more fanciful and decorative. In the late Baroque period we see the dismemberment of the separate sections of the organ.

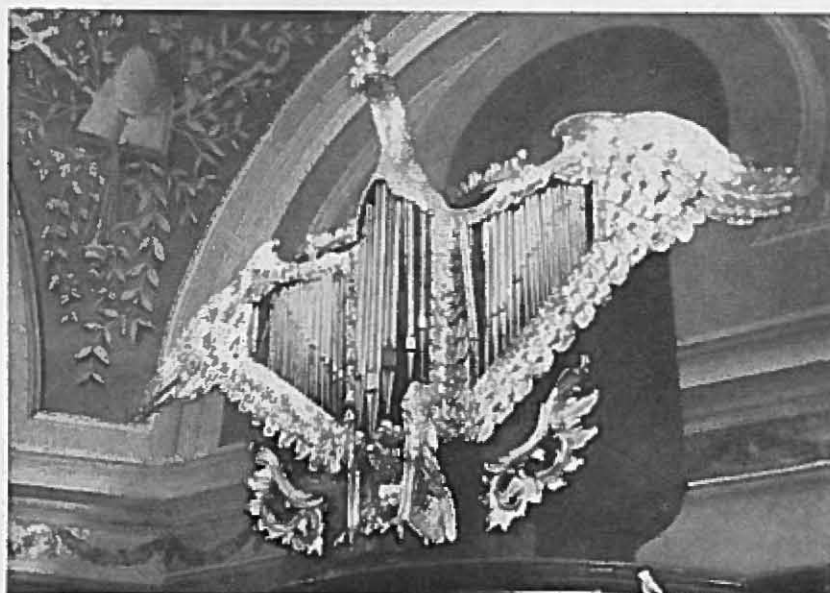
Early Baroque and the middle Baroque period to ca. 1600 are marked in organ-case decoration by motifs of flower and fruit garlands, masks, mascarons, clasps and pinnacles. The finials of the turrets are often open-work lanterns. At the end of the 17th century the ubiquitous motif of decoration was a leafy twig of acanthus, at first *Acanthus mollis*, then — in the late Baroque (first half of the 18th century) — *Acanthus spinosus*. Architectonic lanterns disappear, persisting only in the archaicised organ-case fronts of the Northern sphere (Pomerania, Warmia, part of Mazovia). In those parts there appear generally the typically North European motifs of detached pipes (trompes) treated as little columns (Chelmino — St. John's church; Opatów — monastery church; Studzianna) or as architectonic pilasters (Olkusz, Pelplin, Frombork).

In the transitional period from the Baroque style to the Rococo we see straight lines giving way to curves, semi-circles and ovals. In contrast to Renaissance organ-case fronts, which were often left unpainted (Kazimierz, Torun), Baroque and Rococo organ-case fronts were usually painted in white or cream and gilded. The rare examples of unpainted organ-case fronts from this time (Oliwa, Jeziora) are more an indication of failure to carry out the original intentions than of Dutch or North French influences.

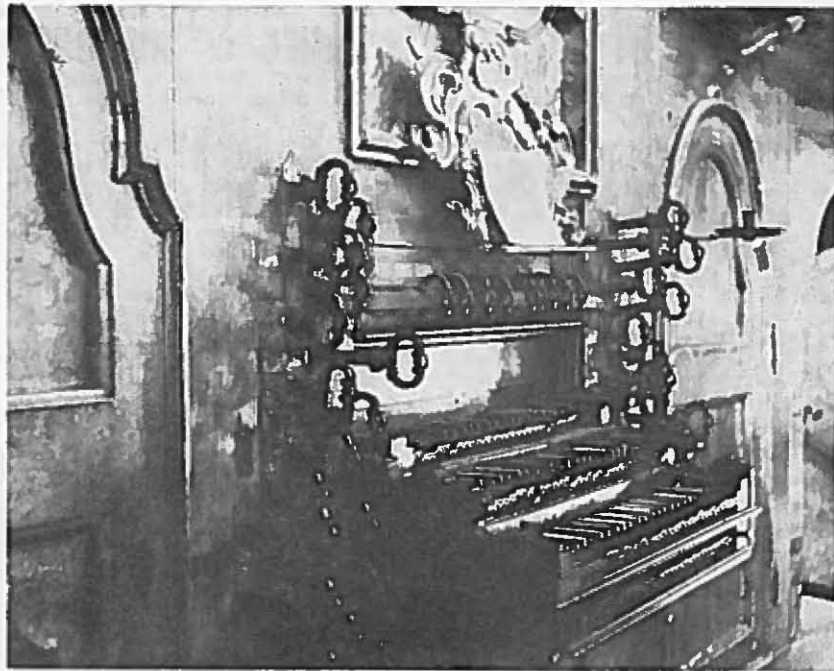
Painted figural or ornamental decoration of the organ-case front appears occasionally in the northern part of Poland (Frombork; Chelmino — St. John's church; Warsaw — Church of the BVM. Apart from decorations typical of the Rococo, i.e. the *toaille* motif, there begin to appear draperies, festoons, baskets of flowers, vases, mussels and urns (Regency period, 1720-1740). Carved figures take on a more and more theatrical, affected appearance. The most frequent carved figures are groups of music-making angels, King David and St. Cecilia. The appearance of the non-architectonic screen-type case (Jedrzejów) is characteristic of the second half of the 18th century. There also appear for the first time wing shapes framing a window (Oliwa). We also note ca. 1800 non-architectonic organ-cases with harp motifs (Lowicz — St. Leonard's church; Piaseczno; Warsaw — St. Alexander's church).

Along with the return to Classicism in art, the organ also takes on a different appearance. We encounter Baroque-Classical organ-case fronts even in the second half of the 18th century, of a Classical character, with few carved figures and only modestly furnished with ornamental carving, foliage or geometrical; they became widespread especially in the 19th century along with neo-Gothic organ-case fronts. The design of the organ-case front resembles the flat façade of a monumental edifice consisting of three parts, of proportions close to those of the basilica. Elements with turrets disappear, and display pipes fill the areas where a three-part basilical construction is used. On the cornice appear such elements as a frieze and tympanum, over a barrel vault. The separate positive disappears, and the divided chest (Krasnik) is less often seen.

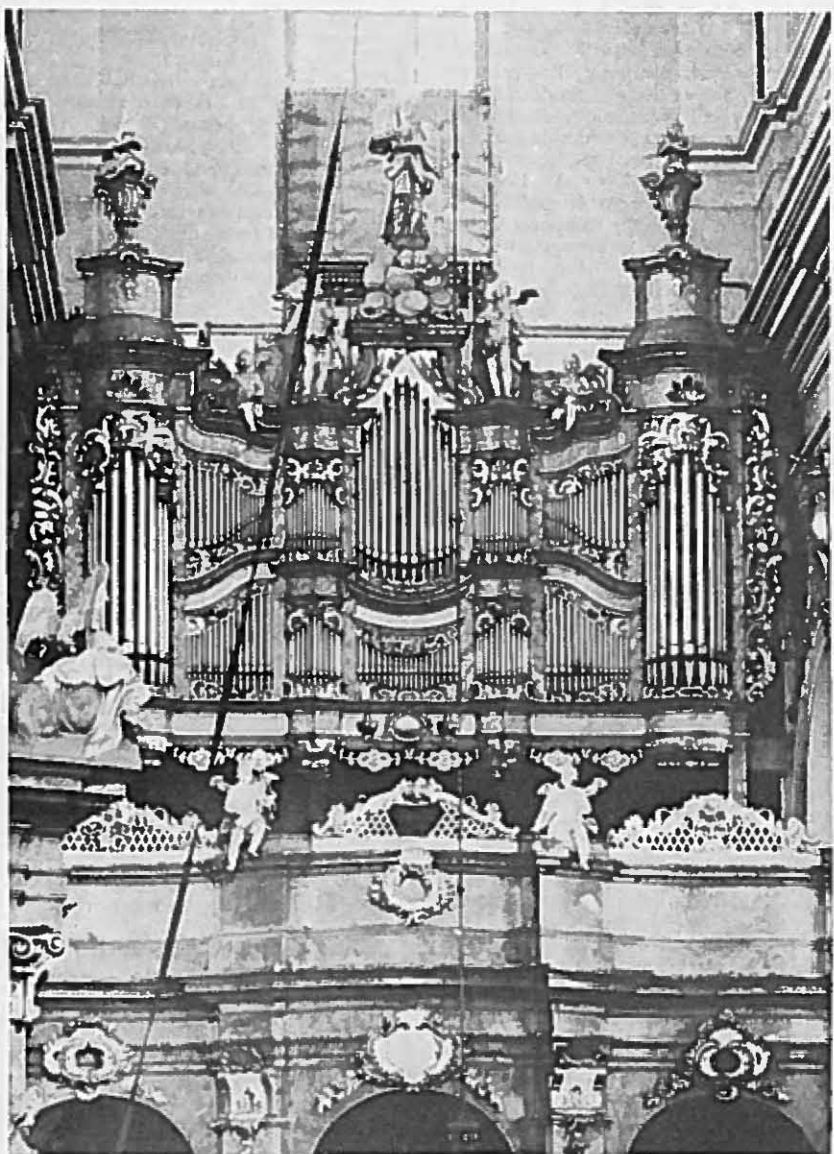
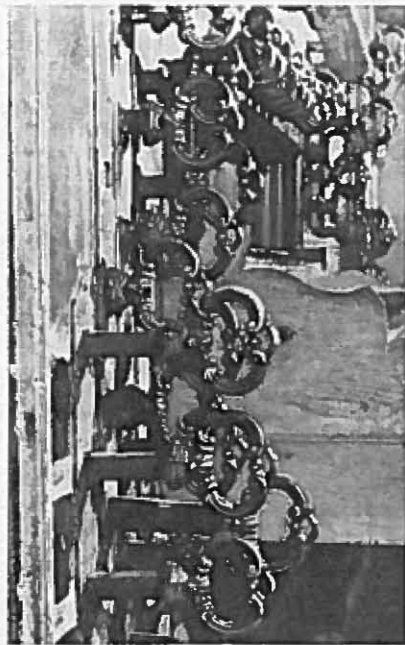
Of early Classical organ-case fronts, we may mention examples no longer in existence, at Warsaw Lutheran church; Wyszów Wegrowski; Lowicz (St. Leonard's church); and those still preserved, at Kiernozia, and above all at Krasnik (1804). The Empire style left few examples, among them the organ-case front of the positive in St. James's church at Skierniewice, and the chamber organ in the Museum of Musical Instruments at Poznan. We note the first neo-Gothic organ-cases from ca. 1816. There is still, up to ca. 1850. Romantic neo-Gothic, which at least had individual features. On the other hand, after 1880 "English Gothic," which was a mechanical copy of the archetype, begins to spread. Along with it, various forms of eclecticism, from Pseudo-Renaissance to neo-Classicism, spread widely. Since they were linked with repeated duplication of the same designs and with mechanized wood-working, we can talk here, just as we can in regard to the building of the instrument, of the decline of artistic features at the end of the 19th century.



Little chapel in Domaniewice. Positive organ from 1765.



Photos, clockwise from left: Jedrzejew, Cistercian Abbey. Rückpositiv of a 1745 organ. — Console of the Jedrzejew organ. Note the fourth (transposing) keyboard pulled out from under the choir organ keyboards. — Closeup of the bronze stopknobs in Jedrzejew. — Tykocin, 1750. — Miechow, second half of the 18th century.



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A Survey Of Organ Literature & Editions: Scandinavia

By Marilou Kratzenstein

The musical history of Denmark and Sweden has been, for the most part, connected with, and dependent on, developments in the leading musical countries of Europe. In the 16th and 17th centuries, the Danish and Swedish countries employed many foreign musicians, including such prominent figures as John Dowland and Heinrich Schütz (both under the patronage of Christian IV of Denmark). Works most frequently performed at the courts were foreign in origin—Netherlandish, Italian, German, or English. In the late 18th and 19th centuries, the German influence became particularly strong, with Swedish and Danish musicians frequently going to Germany for their musical training. In our present day, ties with Germany and other European countries have continued, but Scandinavian musicians are no longer always content to be the followers. Sometimes they are the actual pacesetters, as will be seen in the discussion of modern Swedish organ music.

In Norway, where there was neither a court, an aristocracy, nor a wealthy middle class to subsidize the arts in earlier times, anonymous folk music was the major musical outlet until at least the mid-19th century. Then, after the rise of nationalism, musical compositions which were consciously Norwegian in character, although often under the influence of German Romanticism, began to make their appearance. The nationalist composers had generally only a slight interest in organ music, and even today, organ composition and organ building receive little attention in Norway.

In Finland, the case is still more extreme. Since there was relatively little musical creativity of note in Finland prior to the establishment of national independence in 1917, it is not surprising to learn that the earliest organ works which the Finns claim as their own are two pieces by Jean Sibelius. After the mid-20th century, a few additional composers have begun writing sporadically for the organ.

Returning to Denmark and Sweden and to the Baroque era, one notes again the overshadowing influence of the Netherlandish-German organ culture. Several German organists were employed in Sweden, among them, Anders Düben, the Sweelinck student who became court organist in Stockholm in 1620, and Christian Ritter, who worked in Stockholm in the late 17th century. Approximately a century later, the Abbot George Joseph Vogler served as Hofkapellmeister at the Swedish court, and other names could be cited up to the present day. In Denmark, the list of German organists during the Baroque time would include: Johann Lorentz; Lorenz and Daniel Schroeder; Daniel Berlin. As for native Danish and Swedish organists of the same period, only a few names are known to us, although the Danes can claim one organist of great eminence: Diderik Buxtehude (c. 1637-1707). Buxtehude has already been discussed with the north German school, since he spent the majority of his professional years in Germany. Still, one should remember that he is believed to have been born in Denmark, in Helsingborg, and that he maintained contact with musicians in Denmark and Sweden after moving to Germany.¹

Preserved organ works by Baroque composers in Denmark and Sweden, either foreigners or native composers, are rare. However, it is certain that there was considerable organ playing since most churches in these countries had organs. According to a report made by Abraham Hülphers in 1773, there were, at that date, nearly 500 church organs in Sweden alone.² The type of instrument built in Denmark and Sweden followed closely the major trends of

northern Europe. In the 16th century, for example, the Brabant organ type was important in Denmark and Sweden, while in the 17th and 18th centuries, German organs, particularly the north German type, predominated. Foreign craftsmen were imported to build these instruments. Not until the late 17th century do we have record of native organ builders in Denmark and Sweden. And, then, they did not strive to create an independent style. Rather, they modelled their instruments on those of the Germans. While the most common model was the north German instrument, some Swedish builders of the 18th century also turned to Gottfried Silbermann for inspiration.

Organists in Denmark and Sweden, and in Norway as well, followed more or less the liturgical practices of Lutheran Germany. The Scandinavian countries had adopted Lutheranism in the 16th century and thus naturally looked to Germany for leadership in the development of liturgy and liturgical music. Many of the German chorale tunes were taken over by the Scandinavian churches, too.³ Thus, although we have little direct evidence to indicate how the many magnificent Baroque instruments were used in Denmark and Sweden, we would imagine that organ practices in the north followed basically those of Protestant Germany, with *Choralvorspiele* to introduce the chorales and the possibility of alternation between organist and congregation during the singing of the chorales.

Later, in the 19th century, Romanticism affected both the instruments and the manner of playing in the Scandinavian countries in much the same way that it did in the major countries of Europe. Organ composition was not yet a prominent activity for Scandinavians in the 19th century, but a few did begin writing for the organ. In Denmark, Johann Peter Emilii Hartmann (1805-1900) and Niels Gade (1817-1890), leading composers among the Danes, each wrote organ compositions in the German Romantic manner (sonatas, fantasies, funeral marches, etc.). Gade's compositions, in particular, are well-constructed and show an affinity for Mendelssohn, with whom he became acquainted during his (Gade's) years as assistant conductor for the *Gewandhaus* in Leipzig.

(Example 1.)

Otto Malling (1848-1915), another Dane, also wrote organ music.

In Norway, Ludvig Lindemann (1812-1887), a Bach admirer, composed organ music clearly under the German influence. His style was not appreciated by his countrymen, who considered it heavy and ponderous. In Sweden, on the other hand, the influence of César Franck and the French Romantics made itself felt in the music of Emil Sjögren (1853-1918). A protracted Romanticism was continued into the 20th century by two other Swedes, Oskar Lindberg (1887-1955) and Otto Olsson (1879-1964). Lindberg's primary orientation was French, while Olsson was apparently influenced by both the German and French schools. Olsson's *Praeludium og Fuga* (d♯ minor) illustrates his craftsmanship and melodic inventiveness.

(Example 2.)

Since the advent of modern organ music, Swedish composers have taken an increasing active interest in the organ. A lively joy in experimentation has characterized their music, especially that of the last two decades. Contrary to the previous situation in which Scandinavian composers followed other Europeans, Swedish composers are now among the pathfinders, at least in avant-garde circles. To trace their history, one looks back to Hilding Rosenberg (1892-1962), the spiritual father of modern

Swedish music, who began to write for the organ in the 1940's. A study of the Bach contrapuntal style, together with experiments in atonality, polytonality, etc., led Rosenberg to the evolution of his own linear style, which though cool and reserved, is still expressive. His *Tocatta - Aria pastorale - Ciaccona* (1952), quoted here, is an excellent example of his mature writing. It is less extreme than the early revolutionary compositions' which gained him notoriety in the 1920's.

(Example 3.)

His contemporary, Gottfrid Berg (1889-1970), also wrote organ works noted for their linear qualities. Other composers from the same, and from the next, generation likewise wrote for the organ, mainly *Gebrauchsmusik*: Gunnar Thyrestam (1900-); Gustav Carlman (1906-1958); Torsten Sörenson (1908-); Valdemar Söderholm (1909-).

From the generation of composers born around 1920, several became students of Rosenberg. The influence of this provocative teacher stimulated a healthy surge of composition of all types. A linear style was characteristic for the Rosenberg disciples in the 1940's and '50's. Later, some of them turned to serial and aleatoric composition. Some formed the "Monday Group," which used to meet on Mondays during the 1940's to discuss the compositions and theories of Hindemith and other contemporary composers. From the "Monday Group" both Sven-Erik Bäck (1919-) and Göte Carlid (1920-53) have written a few pieces for organ.

A path in a different direction was taken by Torsten Nilsson (1920-), whose early works incorporated Gregorian chant tradition with elements adopted from the styles of Messiaen and Distler.⁴ Several successful organ works resulted from this particular synthesis. More recently, Nilsson has turned to cluster writing and an aleatoric style.

(Example 4.)

Another composer to whom one would like to draw attention is Stig Gustav Schönberg (1933-), who has written many works for organ. His *Lacrimae Domine* (1958), quoted here, is considered to be one of his best.

(Example 5.)

Siegfried Naumann (1919-), another leading Swedish composer, has recently published an extremely modern work for organ and percussion, *Bombarda*, which has aroused considerable interest. Other composers one might mention are: Arne Mellnäs (1933-); Bo Nilsson (1937-); Roland Forsberg (1939-).

During the 1960's, the composer, Bengt Hambraeus (1928-), became the major force in Swedish organ music. A musicologist as well as a composer (specialties: 16th-century lute music and Baroque organ music), Hambraeus early began a path of exploration parallel with the work of Ligeti and others on the continent. Some of his experiments may even antedate Ligeti's. *Constellations I - II - III*, composed fairly early in his career (1958-'61), was among his first attempts to realize his dream of "a fantastic space-organ beyond all boundaries." *Constellations I* is an organ piece; *Constellations II* is an electronic elaboration of it; *Constellations III* is a new organ work combined with the tape of No. II. One sees here sonority for its own sake, with little perceptible forward motion. It was Hambraeus' interest in expanding sonoral resources that led him to develop unconventional methods of playing the organ and unusual combinations of stops. In this author's opinion, subtlety and originality distinguish Hambraeus' music from the average products of the avant-garde school and make it worthy of wider recognition. Organists interested in acquainting themselves with his style might find it useful to begin with his *Tre Pezzi (Movimenti, Monodia, Shogaku)* which are easier to read than some of his works.

(Example 6.)

Another brilliant Swedish organ composer is Jan Morthenson (1940-). Like Hambraeus, he has been an innovator in search of a new language. In his compositions, *Pour Madame Bovary* and *Eternes*, for example, the performers work almost exclusively with the stop knobs, drawing them out to varying degrees, and altering the wind pressure. Certain tones are sustained on the keyboard, through the use of wedges or weights, but almost no other use is made of the keyboard, as such. The per-

formers play on the stop knobs, rather than on the keyboard. (Obviously, such techniques work only on a mechanical instrument.)

(Example 7.)

In his latest works, Morthenson has added theatrics to musical composition. While one can find quite a number of performers and composers engaged in similar techniques throughout the western world, not all of them impress one with their intelligence as Morthenson does.

The chief spokesman in Sweden for this type of organ music is Karl-Erik Welin, who has been a prominent concert organist since the early 1960's. His interpretations of radical organ music, especially that which may be described as "instrumental theatre," have been extremely influential, both in Sweden and on the continent.

One stresses in this survey the most radical compositions and composers because these are the ones which are most significant in Sweden. Organ music of this type probably carries proportionately more weight in Sweden than in almost any other country. In connection with this, one should remember that Swedish churches no longer lay much of a role in the spiritual life of the people, but rather concentrate on being a cultural force. Organ concerts are encouraged in the churches, which are viewed primarily as concert halls. Major organ composers generally write little music for use in the church service, but focus on concert works devoid of religious significance.

Returning now to Denmark and surveying the scene earlier in the century, one notes that the famous symphonist, Carl Nielsen (1865-1931), became interested in the organ during his last years. In addition to short organ works, he composed one large organ composition entitled *Commotio*, written in the year of his death. Linear, yet symphonic in scope, *Commotio*, like many other Nielsen works, is based on a synthesis of contrapuntal techniques of the post-war era with the extended harmonic tradition of the late Romantic style. In a letter to Emelius Bangert, Nielsen stated that he intended, in *Commotio*, to stick to strict form and firm counterpoint with repression of "all personal feelings."

(Example 8.)

Other transitional figures, bridging the Romantic and modern eras, would include Knut Jeppesen (1892-) and Rued (Rud) Langgaard (1893-1952). Jeppesen's *Intonazione boreale*, said to be influenced by Nielsen's *Commotio*, shows the composer's interest in historical forms and techniques, such as triple fugue and passacaglia. The style is not, however, strictly neo-baroque. It still relies somewhat on a Romantic harmonic structure.

(Example 9.)

Niels Otto Raasted (1888-1966), a disciple of Max Reger, continued the late-Romantic tradition far into the 20th century. He was a very active organ composer, writing many *Choralbearbeitungen* and sonatas in the Reger manner. Some of his later works also employ slightly modern elements.

(Example 10.)

There has been no actual modern school of organ playing and organ composition in Denmark, such as one finds in Sweden. However, the following composers have written for the organ: Flemming Weis (1898-); Leif Kayser (1919-); Leif Thybo (1922-); Bernhard Lewkovitch (1927-). Lewkovitch's 65 *Orgelkoraler*, short chorale preludes for the church service, are tastefully written, yet easy to play.

(Example 11.)

Other good and representative examples of 20th-century Danish service music may be found in the 47 *Orgelkoraler af nutidige Dansk Komponister*, edited by Johnsson.

Among the musical explorers, the radicals, in Denmark, Per Nørgaard (1932-) and Bent Lorentzen (1935-) have shown some interest in organ music. Lorentzen's music is graphically notated, while Nørgaard's, although more traditionally notated, has a complex organization, is rather cerebral and not easily approachable.

In the area of organ building, the Danes have achieved high distinction, with their instruments being much in demand in other countries. While their main orientation has been toward Germany, it would be unfair to think of Danish organ builders as mere follow-

Ex. 1. Gade, *Tre Tonestykker, No. 3, m.1-7.*

Allegro con fuoco

Ex. 2. Olsson, O., *Preludium og Fuga, No. 3 (dis-moll), m.9-12.*

Ex. 3. Rosenberg, *Toccata - Aria pastorale - Ciacona, m.4-6.*

Ex. 4. Nilsson, T., *Nativitas Domini from Septem improvisationes, pp.2,3.*

Extended notes may be played by the registant.

Ex. 5. Schönberg, S.G.: *Lacrimae Domini, m.118-121.*

And. cantabile
Tutti
Ritard.

And. cantabile
Tutti
Ritard.

Ex. 6. Hambroeus, *Shogaku, m.59, 60.*

Vivante, Ratto, rubato

Clusters, martellato

ers. The firm of Marcussen & Søn, for example, was one of the first to wholeheartedly embrace the ideals of the *Orgelbewegung* earlier in this century. Danish builders have remained in the front ranks ever since.

In Norway, which was, until recently, rather isolated from the main currents of Europe, the most common approach to organ composition has been strongly conservative. Even the violent musical upheaval which shook most European countries in the 1920's caused scarcely a ripple in Norway. One composer, Fartein Valen (1887-1952), took up non-tonal writing prior to the 1950's. Combined with a veneration for Bach's music, Valen was led through his interest in atonal principles to develop an austere polyphonic style. Having no real followers in Norway, he has remained an isolated figure in that country.

Other Norwegian composers, such as Arild Sandvold (1895-), remained tied to the Romantic tradition, although Sandvold did sometimes combine Romantic harmonies with neo-Baroque techniques. Conrad Baden (1908-) and Knut Nystedt (1915-), two other traditionalists, have written several pieces for church use.

In recent years, Egil Hovland (1924-) has attracted attention for works

of an avant-garde nature, such as his *Elementa pro Organo*.

In Finland, organ music is essentially a mid- and latter-20th century phenomenon. The first published collection of Finnish organ music did not appear until 1955. There are no composers working extensively in organ composition, but a few individual compositions may be singled out for their quality. One thinks particularly of the *Exultate* (1954) of Erik Bergman (1911-) and the *Magnificat* (1969) of Juoko Linjama (1934-). The latter work was conceived after the composer had withdrawn from serial writing and was engaged in "the rediscovery of the triad..." The *Ricercata* (1971) of Erkki Salmenhaara (1941-) and the serial composition, *ta tou theou* (1967) of Einojuhani Rautavaara (1928-) should also be mentioned. Earlier in the century, Jean Sibelius (1865-1957) wrote two pieces of funeral music for the organ. In general, one can describe Finnish organ composition as being definitely conservative. The collection, *Organum Fennicum*, edited by Raitio, provides a cross-section of organ composition in Finland.

(Continued, page 8)

Ex. 7. Mørthenson, *Pour Madame Bovary, the beginning.*

tranquillo, poco a poco moto

Ex. 8. Nielsen, *Commotio, m.352-355.*

Ex. 9. Jeppesen, *Intonazione boreale, m.184-187.*

Ex. 10. Roasted, *Orgelsonata No. 3, movt., 1, m.1-4.*

Grave.

Ex. 11. Lewkovitch, *Op alle some pa jorden bar, m.1-5.*

Scandinavia

(Continued from p. 7)

EDITIONS

Note: The following abbreviations are used throughout. NMS—Nordiska Musikförlaget (Stockholm). W.H.—Wilhelm Hansen (Copenhagen). NMO—Norsk Musikforlag (Oslo). Works followed by the abbreviation, ms STIM, are manuscripts available in photocopy from the Swedish Music Information Center (Stockholm).

Westerlund publications have been taken over by Fazer (Helsinki). Publications by the Svenska Kyrkans Diakonistyrelse Bokförlag are now available through Verbum (Stockholm).

Bäck: *O altitudo I* (Organ Music for Trinity Sunday) (1967), NMS. ". . . for *Elia*" (1971), with ad. lib. tape, NMS, 1972.

Baden: Publications by Edition Lyche (Drammen/Oslo), except where noted otherwise. 12 *Orgelkoraler*. *Toccata, Chorale and Fugue on "Korset vil jeg aldri svike."* 4 *Koralforspill*. 5 *Orgelkoraler*. *Toccata, Choral, and Fugue on "Lux Illuxit."* *Fantasi og fuge over "Ljoset yver landet dagna,"* NMO. *Partita: Den Herre Krist i dødens bånd*, ms available through Ed. Lyche. *Ricercare: Eg veit i himmerik ei borg*, ms available through Ed. Lyche. *Partita over Folketonen "J egser deg, o Guds Lam, a sta,"* Oslo, Norsk Musikforlag, 1974.

Bentzon: *Variationer*, op. 103, W.H., 1965.

Berg: 5 *Koralpartior*: *Befall i Herrens hender* (1930); *I denna ljuva sommertid* (1941); *Lov vare dig, o Jesu Krist* (); *O gode ande, led du mig* (1943); *Vi tacka dig, o Jesu god* (1939), NMS. Sold individually. *Canzona* (1949), Stockholm, Eriks Förlag. *Preludio e fughetta*, Stockholm, Eriks Förlag. 8 *Koralforspill* (1939-1953), NMS.

Bergman: *Exsultate*, op. 43 (1954), Helsinki, Westerlund, 1954/Fazer, 1967.

Buxtehude: See article on north German organ music, THE DIAPASON, July/August, 1972.

Carlid: *Orgelstycke* (1951), Stockholm, Edition Suecia, 1964.

Carlmann: *Fantasia Gotica* (1940), NMS. *Fantasia Ostinata* (1947/49), NMS, 1951.

Forsberg: *Liten suit* (1959), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Musica solenne* (1960), Stockholm, Verbum. *Passacaglia* (1960), Mantorp, Noteria AB, 1966. *Variationer över "Ecce novum gaudium"* (1966), Stockholm, Verbum, 1971. *Partita: Ingen hinner fram* (1967), Klockrike, Noteria AB. *Koralmotiv*, Stockholm, Verbum. Photocopies of additional works in ms are obtainable from STIM.

Gade: *Orgelkompositioner*, ed. Lindholm, W.H., 1969. *Fantasi över "Love den herre"* (Praise to the Lord), with obbligato trpt. and trbn. parts, W.H.

Hambraeus: *Liturgia pro organo* (*Introitus, Litanía, Choral, Alleluia, Amen*), op. 3 (1951-52), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Koralforspill*, op. 4 (1947-49), ms STIM. *Toccata pro tempore pentecostes*, op. 12/2 (1948), ms STIM. *Introitus et Triptychon*, op. 19, ms STIM. *Musik för Orgel*, op. 24 (1950), NMS. *Permutations and Hymn*, op. 36 (1953), ms STIM. *Constellations I-II-II* (1948/'59/'61), NMS, 1974. *Interferenser* (1961/'62), Stockholm, Edition Suecia, 1972. *Tre Pezzi* (1966/67), Minneapolis, Augsburg, 1973. Contents: *Movimenti; Monodia; Shogaku. Nebulosa* (1969), ms STIM. *ORG. & INSTRUMENTS OR VOICE: Psalmus CXXIII* (Latin, Swedish, English), soprano and organ, Stockholm, Eriks Förlag. *Concerto för orgel och cembalo* (1947-51), NMS.

Hartmann, J.P.E.: *Samlige Orgelvaerker*, ed. with a preface and critical comments by J. E. Hansen, Copenhagen, Samfundet, 1968.

Hedwall: *Chaconne* (1951/57), NMS, 1960. *Partita: Den blomstertid nu kommer* (1955), NMS, 1956. *Partita: Christe*

qui lux es (1955), NMS. *Partita: Att bedja är ej endast att begära* (1956), NMS, 1960. *Suit* (1959), Stockholm, Verbum. *In Memoriam* (1961), NMS, 1969. Photocopies of several unpub. mss (chorale settings, etc.) are obtainable from STIM.

Hovland: *Elementa pro Organo* (5 pieces), op. 52 (1965), NMO, 1968. *Partita: Lord God, Thy Glorious Name and Honour*, op. 56 (1967), NMO 1967. 5 *Koralforspill*, NMO. 100 *Salmeforspill*, Drammen/Oslo, Ed. Lyche. *Orgelkoraler*, bks. 1-3, Drammen/Oslo, Ed. Lyche. *Orgelkoraler*, bks. 4 & 5, NMO, 1970/'73. Janacek, Bedrich: *Liten Partita och Ricercare över "Vart flyr jag för Gud och hans eviga lag,"* NMS. 2 *Orgelkoraler*, Mantorp, Noteria AB. 3 *Passionskoraler*, NMS. *Two Chorale Preludes*, London, Oxford University Press.

Jeppesen: *Preludium och Fuga* (c), NMS. 50 *Koralforspill*, W.H., 1957. *Intonazione Boreale*, W.H., 1958. *Passacaglia* (1956), W.H., 1965.

Kayser: 3 *Improvvisazioni*, op. 7 (1942), W.H., 1943. *Parafrese*, op. 10, Copenhagen, Skandinavisk Musikforlag, 1947. *Variations on "In Dulci Jubilo,"* op. 14, W.H., 1948. *ORG. & VOICE: 3 salmi per contralto e organo* (1956), Copenhagen, Samfundet, 1956.

Langgaard: *Toccata*, W.H. *Fantasia patetico*, W.H.

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Lindberg: *Marcia funèbre*, NMS, 1928. *Sonata (g)*, op. 3 (1924), NMS, 1973. *Gammal jäbodpsalm*, NMS, 1941. Also arr. for organ and violin or cello. 4 *Orgelkoraler*, NMS, 1944. *Orgelkoraler: Den signade dag*, NMS, 1949. *Variationer över en gammal dalakoral*, NMS, 1949. *Bröllopsmusik*, NMS. *Partita: När stormens lurar skalla*, NMS, 1954. 3 *Orgelkoraler*, Stockholm, Carl Gehrman's Mu-

sikförlag. *Introitus solemnis*, NMS, 1957. *Old Hymn from Dalecarlia*, NMS. *Musik till Jobs bok*, ms STIM.

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Linjama: *Magnifical*, op. 13 (1969), Helsinki, Fazer, 1973.

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Malling: *Aus dem Leben Christi*, op. 63, 2 bks., W.H. *Christus* (3 Pieces from op. 63), W.H. *Kirkearets festdage*, op. 66, 2 bks., W.H. *Requiem for orgel*, op. 75, bk. 1, W.H. *Easter Morning*, New York, H.W. Gray. *Der Tod Christi*, W.H. *Kristi fødsel*, W.H.

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Møller: 60 *Forspill til Salmemelodier*, op. 27, Copenhagen, Skandinavisk Musikforlag, 1946. *Orgel-Te Deum*, op. 56 (1949), Copenhagen, Samfundet, 1949. *Orgel-Fantasi no. 6*, op. 53, W.H., 1955.

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Naumann: *Structure*, op. 9 (1963), ms STIM. *ORG. & INSTRUMENTS: Bombarda* for organ and percussion instruments, NMS, 1974.

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Nilsson, Bo: *Stenogramm* (1959), NMS.

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Nørgaard: *Partita Concertante*, op. 23 (1958), W.H., 1969. *Canon* (1970-72), W.H., 1974.

Nystedt: *Variasjoner aver den norske folktoner: Med Jesus vil eg fara*, op. 4 (1940), NMO. *Introduzione e Passacaglia*, op. 7 (1945), Oslo, Edition Musikk-Huset. *Toccata*, op. 9 (1941), Drammen/Oslo, Ed. Lyche. *Deus Sancta Trinitas*, op. 28 (1951), Drammen/Oslo, Ed. Lyche. *Fantasia trionfale*, op. 37 (1955), Drammen/Oslo, Ed. Lyche. *Partita: Hos Gud er idel glede*, op. 44, Drammen/Oslo, Ed. Lyche. *Pietà*, op. 50, Drammen/Oslo, Ed. Lyche. *Resurrexit*, op. 68, NMO, 1974. *Christ the Lord Is Risen, Minneapolis, Augsburg. Partita: In Heaven Is Joy*, New York, C.F. Peters. *Bryllupsmarsj*, Drammen/Oslo, Ed. Lyche. *The Happy Christmas Comes Once More*, Minneapolis, Augsburg. *Tu es Petrus*, op. 69, Oslo, Norsk Musikforlag, 1975.

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Augener. *Credo symphoniacum*, op. 50 (1918), Stockholm, Elkan & Schildknecht. *Preludium och fuga* (f#), op. 52 (1919-1920), W. H. *Preludium och fuga* (d#), op. 56, W.H., 1940. *Adagio* (D-flat), Stockholm, Elkan & Schildknecht. *Berceuse, Sestetto och Fantasia chromatica*, London, Augener. *Lätta korallpreludier*, Stockholm, Körlingsförlag. *Praeludium*, W.H. *Suite för orgelharmonium: Preludium-Sarabande-Trio-Adagio-Marsch*, Stockholm, M. TH. Dahlström.

Parviainen: *Partita koraalista: Halleluja nyt soikohon*, Helsinki, Fazer. *Toccata ei fuga* (1958), Helsinki, Fazer, 1968. *10 pienä urkurkoraalia* (10 short organ chorales), Helsinki, Fazer.

Raasted: *12 Orgelkoraler*, op. 8, bks. 1 & 2, W.H. *Orgelfantasi over "Krist stod op af Døde"*, op. 10, W.H. *Sonate*, op. 16, W.H. *Partita: Af dybsens nød*, op. 20, W.H. *Orgeltonate No. 3*, op. 33 (1922), Leipzig (now Munich), F.E.C. Leuckart, 1922/23. *24 Organ Chorales*, 2 vols., op. 46, Leipzig (now Wiesbaden), Breitkopf & Härtel. *18 kleine Präludien*, op. 48, W.H. *18 Orgelkoraler*, op. 58, W.H. *Orgelmesse*, op. 82, W.H. *Requiem*, op. 100, W.H., 1957. *40 Orgelkoraler*, op. 108, W.H.

Rautavaara: *Ta Tou Theou*, op. 30 (1967), Helsinki, Fazer, 1968. *Toccata per Organo*, op. 59 (1971), Helsinki, Fazer, 1975.

Rosenberg: *Fantasia e Fuga* (1941), NMS, 1954. *Praeludio e Fuga* (1948), NMS, 1954. *Toccata-Aria pastorale-Giaccona* (1952), NMS, 1974. *Koralvariationer: Lov Gud i himmelshöjd* (1965), Stockholm, Eriks Förlag.

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Salonen: *Two Partitas* (1942), Leipzig (now Wiesbaden), Breitkopf & Härtel. *Variationer och fuga över en finsk koral: Liksom vandraren i längtan*, op. 7, (1943)

Stockholm, Carl Gehrman's Musikforlag. *Passacaglia* (f) (1944), Stockholm, Carl Gehrman's Musikforlag. *Toccata*, op. 24, Helsinki, Westerlund (Fazer). *10 Chorale Preludes* (1959), Helsinki, Westerlund (Fazer). *61 Organ Chorales* (1965), Helsinki, Fazer. *Partita from a Finnish chorale: Lapuan taisteluvirsi*, op. 34 (1963), Helsinki, Fazer, 1963. *Missa de tempore*, op. 42 (1970), Helsinki, Fazer, 1971.

Sandvold: *Orgeltonate* (f), op. 9, NMO. *Variasjoner over norsk folketone, "Eg veit i himmerik ei borg"* (1960), NMO, 1960. *Variasjoner over norsk folketone, "Herre, jeg hjertelig ønsker a fremme din aere"* (1960), NMO. *25 Pre og Postludier over koralmotiv* (1960), NMO, 1960. *Preludium og Dobbeltfuge* (a), NMO, 1966. *2 Orgelstykker: Fuga in g, Adagio in a*, NMO, 1966. *Introduksjon og passacaglia*, NMO. *6 Improvisasjoner over folketonen fra "Den nye koralkor"*, NMO. *2 Orgelstykker over tema av Jos. Haydn: Fantasi, Toccata*, NMO. ORGAN METHOD: *Orgelskole*, 2 vols., NMO.

Schönberg, Stig Gustav: *Partita: Att bedja Gud han Själw oss bjöd* (1952), ms STIM. *Toccata concertante I* (1954), NMS, 1957. *Duo per organo* (1957), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Trio per organo* (1957), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Interludium* (1957), ms STIM. *Preludium* (1957), ms STIM. *Solo* (1957), ms STIM. *Lacrimae domini* (1958), NMS, 1973. *Festmusik för orgel* (1958), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Liten kammarmusik för orgel* (1962), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Variationer* (1962), ms STIM. *Toccata variation och fuga över ett tema av Buxtehude* (1964), ms STIM. *10 sma preludier för orgel* (1965), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Preludium och fuga* (1966), ms STIM. *Variationer över en värmländsk folkvisa* (1966), ms STIM. *Koralfantasi: Var Gud är oss en väldig borg* (1968), ms STIM.

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Sibelius: *Intrada*, op. 111a, Helsinki, Fazer. *Sursoitto* (Funeral Music), op. 111b, Helsinki, Fazer.

Sjögren: *Preludium och fuga* (g), op. 4, Huss & Beer. *Legender*, op. 46, 2 bks., NMS. *Preludium och fuga* (a), W.H. *Preludium och fuga* (c), op. posth., NMS.

Söderholm: *Improvisationer över "O du suliga"*, NMS, 1947. *Praeambel och fugetta* (1948), NMS, 1954. *Two Sonatas* (1949/1955), NMS, 1973. *Partita: Dig vare lov och pris, o Krist* (1958), NMS, 1959. *Sonatin Nr. 3* (1960), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Sänd ditt hjus och din sanning* (1960), Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). *Toccata, Interludium och Fuga* (1961), Stockholm, Eriks Förlag. *Ave Crux* (1968), Stockholm, Eriks Förlag. *Toccata* (a), Stockholm, Carl Gehrman's Musikforlag. *Toccata* (c), NMS, 1973. *4 Legender för orgel*, Stockholm, Svenska Kyrkans Diakonistyrelse Bokförlag (Verbum). ORGAN & INSTRUMENTS: *Orgelkonsert* (B-flat), NMS. *Vaken up! En stämna bjuder*, for congregation, trumpet and organ, Stockholm, Eriks Förlag. Plus many works (sonatas, etc.) available in photocopy from STIM.

Sommerfeldt: ORGAN & INSTRUMENTS: *Elegy*, op. 27, for trumpet and organ (1971), NMO, 1973.

Sörenson, T.: *Breviarium Musicum* (24 pieces for small organ) (1954), Stockholm, Carl Gehrman's Musikforlag. *Toccata* (1958), Stockholm, Edition Suecia. *Mässatser för orgel* (Kyrie, Sanctus, Agnus Dei) (1961-63), Stockholm, Svenska (Continued, page 15)



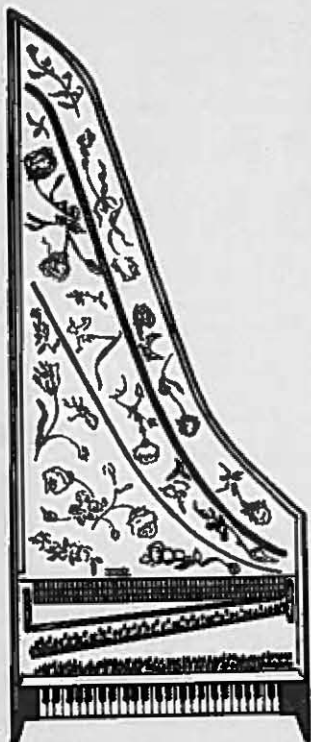
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Harpsichord News



Edward Brewer is harpsichordist with the Water Gap Concerts, now heard in New York at the New School in three midnight concerts: on February 14 Concerto in G for trumpet and oboe, Albinoni; Duets for oboe and violin, Lassus; Cantata for soprano and trumpet, Scarlatti; String Trio in D, Mozart; and Cantata 51 for soprano and trumpet, Bach. On March 20 the concert includes the Bach Fifth Brandenburg Concerto; on April 24, music by Corelli, Bach, Mozart and Handel.

Lisa Goode Crawford, Oberlin Conservatory, played Bach's Goldberg Variations to a standing-room-only crowd in Kulas Recital Hall on February 6. The instrument: by William Dowd.

Rebecca Peal gave this recital at St. Michael and All Angels Church (Episcopal) in Dallas on February 15: three pieces from Lambert's Clavichord, Howells; Sonata in D minor, Platti; "French" Suite in G Major, S. 816, Bach; Sonata in G for Gamba and Harpsichord, Bach; Sonata in A minor for Flute and Harpsichord, Loeliet; and Deux Interludes (flute, viola, harpsichord), Ibert. The instrument: by Howard Evergam.

Eiji Hashimoto, Cincinnati College-Conservatory, played this program at DePaul University on February 20: Chaconne in G, Handel; Suite in A minor, Froberger; La Paule, Les Triolets, Les Cyclopes, Rameau; Partita in B-flat, S. 825, Bach; Wuertemberg Sonata in A minor, C.P.E. Bach; Sonatas, K. 27, 56, 127, 520, 521. D. Scarlatti. The following day he was soloist with the University Chamber Symphony in Concerto for Harpsichord, Piano and Orchestra of C.P.E. Bach and, with Arthur Carkeek, in the Concerto in C minor for two harpsichords.

Grady Wilson was soloist with the College-Community Orchestra of Hudson County at Jersey City State College on February 22 in the Concerto for Harpsichord and Orchestra by Vittorio Rieti. He also played Sonata in C minor, K. 84, Scarlatti.

Naomi Rowley was harpsichordist for this program at Dordt College, Sioux Center, Iowa on February 20: French Clavecin music by Louis Couperin and Rameau; English virginal music by Newman, Byrd and Tomkins; Duplum for Harpsichord and Organ, Schroeder; Concerto in F for Two Keyboards, W. F. Bach; Biblical Sonata 4, Kuhnau; Concerto in D Major (no. 6) for Two Keyboards, Soler. Gordon Rowley, organ, was the assisting artist.

Harpsichordist Michael Chibbett appeared with the Scottish Baroque Ensemble during its tour to Texas in late February and March. Concerts were given in Houston (Shepherd School of Music, Rice University), Dallas (Museum of Fine Arts), Austin (University of Texas), and San Antonio (Institute of Texan Cultures). On the program: Airs and Dances of Renaissance Scotland arr. by Kenneth Elliott, Chaconne in G minor, Purcell, and Concerto Grosso, opus 6 no. 7, Handel.

The Scottish Baroque Ensemble have commissioned a harpsichord concerto from composer Gian-Carlo Menotti, now a resident of Scotland. It should be completed sometime next season.

Alfred Deller will head his sixth Academy of early English Music at Lacoste, France, from 17th through 26th August, 1976. On the faculty: both Dellers (Alfred and son Mark) who will deal with solo and ensemble singing; Robert Spencer, lute; Harold Lester, harpsichord; and Kees Baeke, recorder. Elizabethan music is the subject. For further information: Deller Academy, St-Michel-de-Provence, F 04300 Forcalquier, France.

Kenneth Gilbert's first summer academy in Lurs-en-Provence, France, will take place from August 30 through September 6, 1976. The program of this interpretation class will consist of the harpsichord pieces of D'Anglebert, books I and II, Francois Couperin; works of Rameau; and Frescobaldi's first book of Toccatas. Hubert Bedard will be offering a workshop in harpsichord maintenance at the same time. For further information: Gilbert Academy, St-Michel-de-Provence, F 04300 Forcalquier, France.

David Fuller, State University of New York at Buffalo, has sent word that he will be on leave next season under a grant from the National Endowment for the Humanities. Purpose: to work on the book to be called "simply 'French Harpsichord Music' — the fruit of 15 years work, a good deal of which will appear in bits in the new Grove's Dictionary." William Dowd has just completed a harpsichord with knee-levers and crescendo for Mr. Fuller — quite possibly the first such instrument to be built since the 18th century. The instrument is awaiting a mate (who will order it?) so that a proper performance of Armand-Louis Couperin's Simphonie de clavecins can be played.

Thomas Foster, Jacksonville University, played this faculty recital on March 16: La Romanesca, Valente; Sonata in C, K. 132 and F minor, K. 239, Scarlatti; Concerto for two keyboards, Bianco, Suite in G minor, Handel; Sonata in B minor, K. 27 and C minor, K. 84, Scarlatti; Variations on America, Ives (arranged for harpsichord and organ by T. Foster).

H. Ross Wood, graduate student at the Eastman School of Music, played this recital for the Harpsichord Society of Dallas at the University of Texas, Arlington, on March 9: Toccata Ottava (Libro primo, 1615), Frescobaldi; Suite XII in F, Louis Couperin; La d'Hericourt, La Suzanne, Balbastra, L'Affligée, Armand-Louis Couperin; Sonata for Harpsichord, Persichetti. The instrument: UTA's Richard Kingston, after Taskin.

Early Music for January 1976 (Oxford University Press) is designated a harpsichord issue. Important articles include On Re-reading Couperin's L'art de Toucher le Clavecin by Ralph Kirkpatrick; An 18th-century View of the Harpsichord, Laurence Libin; French Harpsichord Playing in the 17th Century (after Le Gallois) by David Fuller; and a survey of good playing editions of major baroque composers by Howard Schott.

Features and news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

The Musicians Company, Inc., of Baltimore presented multiple harpsichord concert of J. S. Bach at Gaucher College on November 16. Harpsichordists Shirley Matthews, Joseph Stephens, Lloyd Bowers, and Jan Bishop played the Concerto in C Major and C minor for two harpsichords, the Concerto in D minor and C Major for three harpsichords, and the Concerto in A minor for four harpsichords. The instruments: replicas of the 1770 Yale Pascal Taskin by William Dowd (1974) and by Hubbard and Dowd (1957); the 1780 Paris Ruckers-Taskin by Frank Hubbard (1971); and the 1745 Smithsonian Dulcken by Mark Adler (1975).

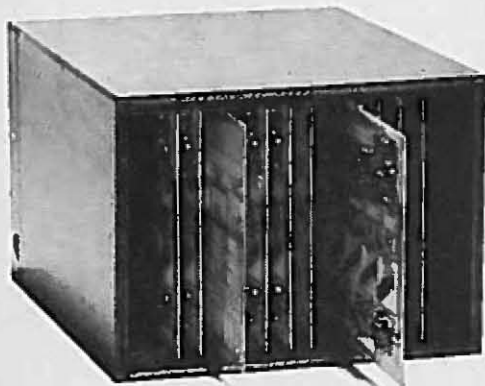
Multiple harpsichord concert were heard also at Oberlin College on January 29 in two sessions. Heard were the concert, BWV 1060-1065.

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"S.H. 175 . . . dawn on our darkness and lend us thine aid," a new organ piece by Edwin Lawrence of Bennington, Vermont, was given its first performance in a recital by John P. Riddle at Trinity Episcopal Church, Rutland, Vermont on January 11th. Mr. Riddle, organist of St. Peter's Episcopal Church in Bennington, commissioned the work for the recital in Rutland.

Don Muro, composer in the field of electronic music, was recently commissioned to write a choral work for Trinity Lutheran Church, Rockville Centre, New York, in celebration of its 75th anniversary. The anthem, entitled "I Will Lift Up Mine Eyes," for SATB, organ, and electronic tape will soon be published by H. W. Gray Division of Belwin Mills Publishing Corporation.

William C. Beck and James Bossert were the organists for a series of three recitals comprising the complete organ works of Cesar Franck on March 7th, 14th, and 21st. The performances were held at Saint Francis Episcopal Church, Palos Verdes Estates, California on the church's 3-manual and pedal 1966 Reuter organ.

The Cathedral Choir of St. Paul, Buffalo, New York, sang Daniel Pinkham's "Stabat Mater" and Ned Rorem's "Two Psalms and a Proverb" in concert on March 28th at the cathedral. Frederick Burgomaster was the director of the choir of men and boys.



Arthur C. Becker, dean emeritus of the School of Music, DePaul University, Chicago, Illinois, died February 9, 1976 after a long illness. He was 80. Dr. Becker was the first dean of the School of Music at DePaul University, serving from 1918 until his retirement in 1966. Under his direction, the school grew considerably to become a major music school.

A native of Louisville, Kentucky, Dr. Becker came to DePaul University after serving as an organist and teacher in his native city. He later earned bachelor's and master's degrees from the Sherwood Music School in Chicago, and he also studied extensively in Paris.

A composer of numerous works for orchestra, organ, piano and voice, Dr. Becker was also organist and choirmaster of St. Vincent de Paul Church, Chicago, for more than 50 years. During this time, he was a frequent contributor of news to THE DIAPASON. He played frequent and numerous recitals throughout the country.

Dr. Becker served as vice president of the National Association of Schools of Music and the National Catholic Music Educators Association. He also held memberships in the Society of American Musicians, the International Society of Contemporary Music, and the Cliff Dwellers. He was an associate of the American Guild of Organists, and a fellow of the International Association of Arts and Letters.

Nunc Dimittis

He is survived by a son, Arthur J. Becker of Union, New Jersey, and a sister, Mrs. Lucile Sigaloff of Chicago. A concelebrated Funeral Mass was offered by the priests of the DePaul University community on February 14th in St. Vincent de Paul Church, Chicago.

Edward H. Johe, for 18 years minister of music of the First Congregational Church of Columbus, Ohio, died on December 7, 1975 after a brief illness. Mr. Johe's influence on the church music profession was national in scope. He was a long-time member of the board of directors of the Choristers Guild and was also a charter member. At the time of his death he was national treasurer of the Choristers Guild. He was review editor of *The Hymn*, the periodical of the Hymn Society of America. Under his direction, First Church in Columbus was one of the first in Ohio to obtain handbells when that interest began in the 1950's, and many of his arrangements for handbells are published. He was involved as a workshop leader at many church music clinics across the land. His children's choir work at First Church was especially notable for the classes offered in the church's arts. The Choristers Guild has honored his memory by establishing an Edward H. Johe Memorial Fund to enable deserving young people to attend that organization's summer seminars.

Bill Wren died on January 28, 1976 at the age of 36. Mr. Wren was a graduate of Westminster Choir College, where he was a student of Alexander McCurdy. Later, he studied with Virgil Fox. He held church positions in Fanwood and Cherry Hill, New Jersey, and had been associated since 1970 with the Rodgers Organ Company. He is survived by his wife, Mary, and two daughters. Funeral services were held in Danville, Virginia on January 31.

Benjamin F. Sperbeck, 76, veteran organ builder of Rock Island, Illinois, died January 1, 1976 at the Illinois Masonic Home

in Sullivan following a long illness. At one time a local prizefighter and combat veteran of World War I, Mr. Sperbeck learned the organ building trade from his father, Arthur Sperbeck (1873-1954), who began a 67-year career in 1887 as an apprentice of the Moline Organ Company. Mr. Sperbeck worked in the 1920's for the Holtkamp, Marr and Colton, Pilcher, and Kilgen companies, and he had many friends in the industry of that period. He continued the maintenance business established by his father until retiring in 1972. He was active in numerous Masonic organizations, and he enjoyed fishing and boating.

Harry Tomlinson, organist-choirmaster of St. Margaret's Episcopal Church, Palm Desert, California, died on November 27, 1975.

Born in Philadelphia, Mr. Tomlinson was a graduate of the Philadelphia Conservatory with the MusB degree, and from Union Theological Seminary School of Sacred Music with the MSM degree. He was an associate professor of music at Illinois Wesleyan University, and he held church positions at Seventh Presbyterian Church, Cincinnati, First Presbyterian Church, Springfield, Illinois, and First Congregational Church, Long Beach, California before moving to Palm Springs in 1949. For 23 years, he also served as choir director of Temple Isaiah in Palm Springs.

During his years in Palm Springs, Mr. Tomlinson founded the Music Society of Palm Springs, and he founded and directed the Palm Springs Civic Chorus, which came to be known as the Desert Chorale when its membership expanded to cover the larger desert area.

Mr. Tomlinson helped to found three chapters of the A.G.O. in Springfield, Illinois, Long Beach, California, and the Palm Springs-Coachella Chapter. For many years he served on the board of directors of the Evergreen Conference School of Church Music in Evergreen Colorado. With his wife, Christine, he was music editor of *The Living Church*, an Episcopal weekly magazine.



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Appointments



Hélène Dugal has been appointed titular organist at Mary Queen of the World Cathedral, Montreal, Quebec. Born in Montreal in 1949, she began her organ studies in 1965 at the Conservatoire de Musique de Montreal under the tutelage of Bernard Lagacé. In the ensuing years she also studied harpsichord with Kenneth Gilbert, musical theory and related subjects with Gabriel Cusson and Isabelle Delorme, and analysis with Gilles Tremblay. As a recipient of several Arts Council grants, Ms. Dugal has attended summer academies in Europe and the U.S., and she has won prizes for organ performance at international competitions in Vancouver (1969), Bruges (1970), Geneva (1970), St. Albans (1971), and Bologna (1973). In 1972 she was awarded the "Premier Prix d'Orgue, très grande distinction" from the Conservatoire de Musique de Montreal, and on a bursary from the government of Quebec she continued her studies at the Conservatoire de Genève with Lionel Rogg. Ms. Dugal is a founding member, with Réjean Poirier and Christopher Jackson, of the "Studio de Musique Ancienne de Montreal," and "Les Concerts d'Orgue de Montreal."

Peter Hurford, master of music at St. Alban's Cathedral, England, will be visiting professor in organ and church music at The University of Western Ontario, London, Ontario, Canada during the academic year 1976-77.



Mary Frances Whitener has been appointed organist-music assistant at First Baptist Church, Morganton, North Carolina. She holds the MusB degree from Lenoir Rhyne College, where she studied organ with Larry Lowder. She has completed requirements for the MM degree at Westminster Choir College, where she studied with Eugene Roan.

William Marcellus has been appointed by World Gospel Mission of Marion, Indiana, to be an instructor of music at Kenya Highlands Bible College, Kericho, Kenya. His duties will include teaching organ and piano as well as classes in music theory and directing choral groups. Mr. Marcellus holds BME and MM degrees from Emporia State College, Kansas, where he studied organ with Charles Schaeffer. His earlier education was received in La Cygne and Hoisington, Kansas.

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Festivals

St. Mark's Cathedral, Minneapolis, Minnesota, will reaffirm the role of the church as a focus and inspiration for widely varying forms of the arts in its Fourth Annual Arts Festival, May 9-16. J. S. Bach's Mass in B Minor will be the principal musical offering performed by the cathedral choir and soloists with the St. Paul Chamber Orchestra under the direction of Howard Don Small on Friday evening, May 14th. This year's artistic commission will be a harpsichord to be made for the cathedral by Bradley W. M. Benn, a resident of Minneapolis. It will be decorated with a painted lid in the Renaissance style by Phil Thompson, a member of the art faculty at Augsburg College. Several of Mr. Benn's harpsichords will be displayed throughout the festival and will be used in a chamber concert on May 10th and 11th, a program of baroque music performed by Musica Varia. A second commission to be dedicated at the festival will be a banner depicting St. Mark surrounded by children, angels, and animals, executed by Ann Spies Mills from Santa Fe, New Mexico. An exhibition of Mrs. Mills' charming "Saints in Stitches" will be shown, and she will conduct a stitchery workshop at the cathedral. A Bach "Organ Marathon" will be held on May 15th from 9 p.m. to midnight, featuring organists Howard Don Small, E. Lyle Hagert, Diana Rankin, Helen Garvey, Stanford Lahmberg, and Keith Linney. As in past years there will be special festival services on May 9th and 16th, and exhibitions of art work by both children and adults will be shown. A children's art class, meeting for several weeks prior to the festival, is being taught by Agnes Stierwald and Lilamae Wick. Artists throughout the diocese have been invited to submit works for the diocesan art exhibit. Further information and tickets for the Mass in B Minor and chamber concerts may be obtained by calling the cathedral office, (612) 870-7800.

Conferences

Music for the Church: a 20th Century View will be the subject of the annual church music conference sponsored by St. Thomas Church, New York City. The conference, held on May 16-18, will feature Allan Wicks, organist and master of the choristers at Canterbury Cathedral, England, and Searle Wright of Cincinnati, Ohio, as well as the choir of men and boys of St. Thomas Church under the direction of Gerre Hancock. The conference begins with Evensong on Sunday, May 16th, and ends with Evensong on May 18th. Further information may be obtained from Louise Meyer, Music Secretary, Saint Thomas Church, 1 West 53rd Street, New York, NY 10019.

Competitions

Sarah Pilliod has won the 2nd Annual Organ Competition sponsored by the Bowling Green State University College of Musical Arts. Miss Pilliod, a senior at Swanton, Ohio High School and an organ student of Vernon Wolcott in the University's Creative Arts Program, will receive a \$500 scholarship to the Bowling Green College of Musical Arts.

Omer Westendorf wrote the words, and Robert Kreuz wrote the music for the hymn which has won the official hymn contest sponsored by the 41st International Eucharistic Congress to be held in Philadelphia in August. The hymn, "Gift of Finest Wheat", will be sung at all Congress-sponsored liturgies.

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Recitals at AGO Boston '76

The Boston area has a substantial number of fine organs and the convention committee has engaged distinguished recitalists to play them. George Baker's recital at the Christian Science Mother Church will be a varied program exploiting the ample resources of the church's Aeolian-Skinner. Of all the recital churches, only the Mother Church is large enough to seat at one time all those expected at the convention. Other recitalists will be playing their programs from two to four times to accommodate all conventioners.

On Monday and Tuesday different groups of conventioners will be transported to Cambridge for recitals by Roberta Gary and André Isoir. Ms. Gary will play works of the German Baroque, two excerpts from Messiaen's *Messe de la Pentecote* and *Variants* (1972) by Paul Cooper on the Frobenius organ at First Church in Cambridge. André Isoir has chosen an eclectic program of French organ music from Tite-louze to Duruflé, which he will play on the four-manual Fisk at Harvard University's Memorial Church.

Harald Vogel's program will be devoted to North German music of the seventeenth century—a repertoire for which he is well known. This program will be played at Old West Church, where Yuko Hayashi will also give the first performance of a piece by Gunther Schuller commissioned especially for the Convention. Thomas Murray's Franck recording on the great Hook organ in the Church of the Immaculate Conception has won high praise for both the player and the instrument. Conventioners will be able to hear both in a program of Mendelssohn, Franck and Elgar (the *Sonata, Op. 28*). The building itself is one of the landmarks of Boston's South End.

Historic King's Chapel (built 1754) will be the site of a very un-historic recital by Martha Folts. All of the works will be new, using innovative compositional techniques. Most were written especially for Ms. Folts who will play them for the first time in Boston and will discuss them with participants in her seminar. (Contemporary organ music buffs can also plan to spend the pre-convention week at the Contemporary Organ Music Festival sponsored by the Hartt College of Music in West Hartford, Conn.) The winner of the national organ playing competition will also give a major convention recital and the runner-up will be featured in a pre-Vespers recital at the Church of St. John the Evangelist on Beacon Hill.

In addition to the choral workshop sessions and the Howard Swann seminar described in previous issues of *THE DIAPASON* there will be three major choral concerts at AGO '76. The Choir of King's College, under the direction of Philip Ledger, will sing a varied program of anthems and motets from the seventeenth century to the present, featuring the *Missa "Euge bone"* by Christopher Tye. The Choir will share the program with Francis Grier, organ scholar of the College, playing both accompaniments and solo literature on the Casavant organ at St. Paul's Church, Cambridge. The programs of the two Boston-based choruses have specific

points of focus. The Handel and Haydn Society will sing Handel's four Coronation Anthems written for George II in 1727. These splendid ceremonial works are Handel at his most magnificent and lyrical. Thomas Dunn will also conduct the Society in the works of three women of earlier generations who were associated with the Society: Mabel Daniels, Margaret Lang and Amy Marcy Cheney (Mrs. H. H. A.) Beach. In their times, all were highly regarded for uncommon musicality and talent in composition.

Two Boston composers of the present generation are represented on the Cecilia Society program at the Old North Church of Paul Revere fame. This colonial church is not large, so the Cecilia, under the direction of Donald Teeters, has agreed to sing the same program four times in order that this historic building might be used for the Convention. Daniel Pinkham's *Four Elegies* (1974) for chorus, chamber ensemble and tape are based on seventeenth-century poems. The *Five Songs of Experience* (1971) by John Harbison are settings of texts by the visionary poet, William Blake. Ron Ingrahm will direct his choir in a program of Gospel music which will be a new experience for many convention-goers.

One of the highlights of convention week will be a concert at Symphony Hall with E. Power Biggs, Arthur Fiedler and the Boston Pops Orchestra. Arthur Fiedler has been an honorary member of the Boston Chapter, AGO since 1950. He no longer conducts every "Pops" concert but will be on the podium for "AGO Night at the Pops." The program will include works of Bach, Mozart, Ives and Rheinberger's *Second Organ Concerto* in addition to other entertaining selections chosen by Mr. Fiedler.

In addition to the six full-length organ recitals described above there will be three interesting "mixed" programs. George Bozeman, Jr. will play the early nineteenth-century organ in St. Stephen's Church, sharing this afternoon with Alexander's *Feast*, a quintet of vocalists and instrumentalists specializing in early music—and, in this case, nineteenth-century American music.

Conventioners will be serenaded by tower-music of Pezel and Reicha while enjoying punch in the courtyard of the Busch-Reisinger Museum. After the *Stadtpfeifer* have concluded, Margaret Mueller will play music of Sweelinck, Distler and Mozart on the oft-recorded Fientrop organ in the Romanesque Hall of the Museum. An event at Boston's Museum of Fine Arts will spotlight four instruments from the Museum's collection. This varied collection was assembled by Canon Francis Galpin and was catalogued in detail by Nicholas Beszarboff (*Ancient European Musical Instruments* [Boston, 1941]). Many of the instruments are in playing condition and one of these, a small positive organ restored by Jeremy Cooper and Carl Fudge, was the subject of a report in the November, 1968 issue of *THE DIAPASON*. John Gibbons will discuss the instruments he will use and then play appropriate selections on them.
—Joseph Dyer

Here & There

The Pabst Theater in Milwaukee has awarded the contract for a new pipe organ to the Klinger Organ Company of Milwaukee. The instrument will have four manuals and 115 stops, and is designed as a combination classic and romantic organ. The design was developed by David Olson in conjunction with John Weissrock and Phyllis Stringham. The pipes will be installed on three levels at either side of the stage and the console will be on a movable platform. Projected uses for the instrument include classic organ recitals, theater organ pops concerts, silent film accompaniment, and use with both orchestra and choral groups. The original pipe organ installed in the theater in 1895 was partially dismantled in 1928 when the theater was remodeled. Some of the remaining parts recently discovered during the restoration will be incorporated into the new organ. The funds for the organ were made available through a grant from the Pabst Brewing Company and the Pabst family.

"Alpha and Omega," a large oratorio for solo voices, choir and orchestra by Susan Herman, was given its premiere performance by the Redlands University Choir in Memorial Chapel of Redlands University, Redlands, California on March 7th. Directed by composer Susan Herman, a senior music student at the university, the work represents the culmination of her four years of study with Barney Childs and Jeffrey H. Rickard of the music faculty.

Josef Sluys, titular organist of St. Michael's Cathedral in Brussels and director of the Rijksmuziekacademie in Schaarbeek-Brussels, was invited to play a recital at the end of February during the 6th Semana Internacional de Organo at Palma de Mallorca. The first Belgian organist invited to the Mallorca festival, Mr. Sluys played works by Franck, Jangon, Durpé and Messiaen on the romantic organ at the church of Santa Eulalia.

Scandinavia

(Continued from p. 9)

Kyrkans Diakonistyrelse Bokforlag (Verbun. *Adorazione per organo* (1963), Stockholm, Eriks Förlag. *Sub communion* (6 pieces) (1966), Stockholm, Verbun. *Dig vare lov och pris, o Krist*, Stockholm, Eriks Förlag. Plus various mss available in photocopy from STIM.

Thybo: *Preludio, Pastorale & Fugato*, op. 11 (1948), W.H., 1950. *Concerto per organo* (alone) (1953-54), Copenhagen, Samfundet, 1956.

Thyrestam: *Partita: Dig skall min själ sitta offer bära*, NMS, 1952. *Psalmus vespertinus*, NMS, 1954. *Tripartita* (1954), ms available from Eriks Förlag (Stockholm). *Toccatto och Fuga*, NMS, 1973.

Valen: *Prelude and Fugue*, op. 33, Drammen/Oslo, Ed. Lyche. *Pastorale*, op. 34, Drammen/Oslo, Ed. Lyche.

Viderø: 3 *Koralpartiter*, Copenhagen, Engstrom-Södring. *Organ Chorales and Psalm Preludes*, 2 bks., Copenhagen, Engstrom-Södring. 10 *Chorale Preludes and 10 Organ Chorales*, Copenhagen, Engstrom-Södring. *Koralpreludier och orgelkoraler* (for the Swedish chorale book), NMS. *Passacaglia* (1946), W.H., 1946. ORGAN METHOD: *Orgelskole*, W.H., 1963.

Weis: *Concertino for organ* (1957), Copenhagen, Samfundet, 1961. *Für die Orgel* (1969), Copenhagen, Samfundet.

COLLECTIONS

Album nordischer Komponisten, 2 vols., ed. P. Gerhardt/M. Reger, W.H., 1921. Contents: Vol. I — Works by Kryggell, Cappelen, Sjögren, Svendsen, P. Rasmussen, Hartmann, Lindemann, Matthison-Hansen, Malling. Vol. II — Works by Matthison-Hansen, Amberg, Buxtehude, Grieg, Gade, Malling, C. Nielsen, Neruda, Kryggell, Sinding.

Annorlunda Koralförspel, ed. Henrik Jansson, Stockholm, Verbun Forlag. Chorale preludes by: Hallnäs, Hedwall, Helldén, Johanson, T. Nilsson, S.G. Schönberg, Thyrestam.

Koralförspel, 2 vols., ed. R. Andersson/R. Norrman, NMS. Contents: Vol. I — Works by Berg, Carlman, T. Olsson, Rosenberg, Rosenquist, T. Sörenson. Vol. II — Works by R. Andersson, Berg, Edlund, Franzén, Lindroth, Norrman, T. Olsson, Rosenberg, Rosenquist, Runbäck, T. Sörenson, Thyrestam.

Musica Organi, Vol. III, ed. Henry Weiman, NMS. Vol. III contains works by Scandinavian composers grouped according to country: Danish composers — Andersen, Emborg, Jeppesen, Möller, Raasted, Rung-Keller; Finnish composers — Bergman, Haapalainen, Salonen, Stenius; Norwegian composers — Baden,

Nielsen, Nystedt, Sandvold; Swedish composers — Berg, Fryklöf, Johansson, Lindberg, D. Olsson, O. Olsson, Rosenberg, Runbäck, Söderholm, Sörensen, Thyrestam, Wikander.

Organum jennicum, ed. J. Raitio, Helsinki, Fazer, 1973. Contains works by: Stenius, Sibelius, Kuusisto, Raitio, Parviainen, Johansson, Mononen, Haapalainen.

47 *Orgelkoraler af nutidiger danske komponister*, ed. Bengt Johnsson, W.H., 1957. Contains works by: E. Andersen, K. Høgenhaven, J. Maegaard, T. Nielsen, P. Nørgaard, I. Nørholm, P. Olson, E. Sark, L. Thybo.

Orgelmusik vid Högnässans Avslutning (Organ Music for the Conclusion of High Mass or Morning Service), ed. Runbäck, NMS. Compositions by: Berg, Hägg, D. Olson, Runbäck, Söderholm.

Orgelmusik vid Jordfästning (Organ Music for Funeral Services), ed. Runbäck, NMS. Compositions by: Andersson, Berg, Cederwall, Lundborg, D. Olson, T. Olsson, Runbäck, Sjögren, Söderholm, Wikander, Ahlén.

Orgelmusik vid vigsel (Wedding Music), ed. Runbäck, NMS. Compositions by: Berg, Bjärbäck, D. Olson, Runbäck, Söderholm.

Postludio, Helsinki, Fazer. Organ music for the liturgical year, including: 38 chorale preludes by old masters; 26 chorale preludes by Sulo Salonen.

Pro Organo, 5 vols., ed. Karlsen/Nielsen, Drammen/Oslo, Edition Lyche. 298 chorale settings, most of them by the Norwegian composers, Rolf Karlsen and Ludwig Nielsen; some by older composers.

NOTES

¹ Horton, *Scandinavian Music: A Short History*, 63.

² Hülphers, A., *Historisk Afhandling om Musik och Instrumenter . . . jemts Kort beskrifning öfver Orgverken i Sverige* (1773), as cited in Horton, op. cit., 111.

³ Horton, op. cit., 33.

⁴ Chamber music, etc., not organ music.

⁵ Chantingius, *Contemporary Swedish Music*, 66.

⁶ *Ibid.*, 5.

⁷ Yoell, *The Nordic Sound*, 159.

⁸ From the pamphlet, *Juoko Linjama*, printed by the Finnish Music Information Centre (Helsinki).

MUSICAL SOURCES

- Ex. 1. Gade: *Orgelkompositioner*, p. 11.
 Ex. 2. Olsson, O.: *Praeludium og Fuga i dimoll*, p. 3.
 Ex. 3. Rosenberg: *Toccatto — Aria pastorale — Giaccosa*, p. 1.
 Ex. 4. Nilsson, T.: *Nativitas Domini*, pp. 2, 3.
 Ex. 5. Schönberg, S.G.: *Lacrimae Domini*, p. 9.
 Ex. 6. Hambræus: *Tre pezzi*, p. 17.
 Ex. 7. Morthenson, *New Organ Music*, p. 15.
 Ex. 8. Nielsen: *Commotio*, p. 21.
 Ex. 9. Jeppesen: *Intonations boreale*, p. 14.
 Ex. 10. Raasted: *Orgelsonate No. 3*, p. 2.
 Ex. 11. Lewkovitch: 65 *Orgelkoraler*, p. 66.

Here & There

Norberto Guinaldo is playing a series of five concerts comprising a bicentennial series of American organ composers presented by the city of Garden Grove, California and the Garden Grove United Methodist Church. The series, started in March and continuing through July, includes works by Thayer, Dunham, Yon, Cutler, Candlyn, Stewart, Wrightson, Miles, Müller, Borowski, Moline, Andrews, James, Parker and Diggle, and centers on the theme, "The Romantic Organ Sonata in America." Remaining concerts in the series will be held at Garden Grove United Methodist Church on April 4th, May 2nd, June 6th, and July 4th at 4 p.m.

Mabel Stewart Boyter, director of children's choirs at Second Ponce de Leon Baptist Church in Atlanta, Georgia, was the featured seminar leader in a children's choir workshop sponsored by the Pittsburgh, Pa. Chapter of the A.G.O. and held at Beulah United Presbyterian Church on February 23rd. The 40-voice children's choir of Hebron United Presbyterian Church, trained and prepared by their director Anne Ralston, was used for demonstration by Mrs. Boyter in the principles and methods of training children.

Norman Mealy, professor of church music at The Church Divinity School of the Pacific in Berkeley, California, conducted a workshop on chant at St. Paul's Church, Pomona, Calif., March 20th. With excursions into Plainsong and Anglican Chant, Dr. Mealy dealt with specific instruction in reading, pointing, singing, accompanying, and directing chant. The workshop was sponsored by the Commission on Liturgy and Church Music of the Episcopal Diocese of Los Angeles.

"Te Decet Laus", the hymnal compiled and edited by Oliver S. Beltz of Fairfax, Virginia, will be released in a second edition by the Exposition Press of New York late in the spring. It will be priced at \$10 in hardcover and \$5 in paperback. It was originally published independently in 1970.

Edward Mead had a taped program of his own music played on Cincinnati radio station WGUC-FM on February 29th. The program included organ numbers (played by Mr. Mead), works for men's chorus, mixed chorus, women's chorus, solo songs, and a work for string quartet.

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Summer Activities

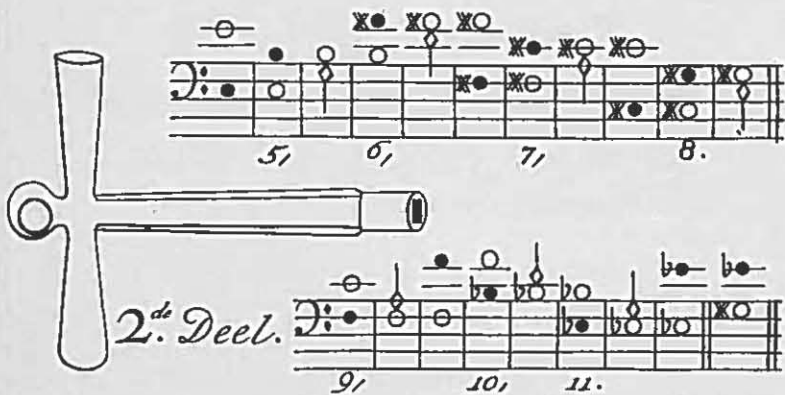
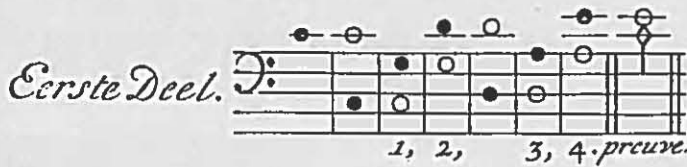
Master Workshop in Choral Rehearsal and Performance Techniques, Loma Linda University, Riverside, California, August 1-2. The workshop will be directed by David Willcocks, director of the Royal College of Music, London, and the London Bach Choir, and former master of the choir at King's College, Cambridge. For further information, write: Frederic Bacon-Shone, Music Department, Loma-Linda University, Riverside, CA 92505.

Summer Program in Keyboard Harmony and Piano Accompaniment, Pittsburgh, Pennsylvania, June 28-July 30. Donald Wilkins will lead 30 hours of class instruction in keyboard harmony, continuo and figured bass playing, sight reading, transposition, score reading, and the study of accompaniments. Classes will be kept small, therefore early enrollment is advised. Write for more information to: Donald Wilkins, Calvary Episcopal Church, 315 Shady Avenue, Pittsburgh, PA 15206.

Summer Academy for Organists, Haarlem, The Netherlands, July 11-31. The Summer Academy is for organists who have finished their advanced studies and want to specialize on a specified subject, entrance is determined by recommendation of former teacher. The faculty will include Kenneth Gilbert (harpsichord), Louis Toebosch (Improvisation), Anton Heiller (music of J. S. Bach), Werner Jacob (music of Reger and the Romantics), Ewald Koolman (old French organ literature), and Luigi Ferdinando Tagliavini (old Spanish and Italian organ literature). Organs used for the course will include the organ at the Bavokerk, and the Ahrend and Brunzema organ in the Mennonite Church. Courses will be held daily with lessons of two hours each, and the

academy will include both faculty and student concerts. Further information may be obtained from: Stichting Internationaal Orgelconcours, Townhall Haarlem, The Netherlands.

Boxhill Music Festival, Cleveland Lodge, Dorking, England, June 11-13. Cleveland Lodge is the country house in the Surrey Hills which is the home of Lady Susi Jeans. A variety of organs and other musical instruments belong in the home, and the mini-festival given by Lady Jeans each year is one of the more delightful and most awaited events in English chamber music life. A concert of arias and duets by Monteverdi, Purcell, Handel, Bach, Le Roux, Abbe Vogler, Stamitz, Dussek, Kollmann and Albrechtsberger will comprise the program of June 11th, sung by Jenifer Shell, soprano, and played by Susi Jeans and Malcolm McKelvey on organs, harpsichords and fortepiano. On June 12th, "An Evening with Dr. Burney and Fanny at Cleveland Lodge" will feature Dea Forsdyke, violinist, Susi Jeans as harpsichordist and clavichordist, Richard Townsend as organist, John Waterson and Sue Smith as readers, The Stuart Singers, and an instrumental ensemble. The programs will include music heard by Dr. Burney on his travels and with his own comments. Dr. Burney's daughter Fanny lived at Camilla Lacey which is adjacent to Cleveland Lodge. An 18th century chamber music concert will be given on June 13th, including music by Handel, Babel, F. Couperin, Vivaldi, Quantz and Telemann, played by Katharine Jeans (baroque flute and recorder), David Jones (baroque oboe), David Sanger (harpsichord and organ), and Edward Huw Jones (bass viol). All concerts begin at 8 p.m., and further information about tickets may be obtained from: The Secretary, Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey, England RH5 6BT.



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Here & There

Folk Music in America is the name of a recorded anthology released by the Library of Congress, which has released the first two recordings in the series. Volume 1, "Religious Music: Congregational and Ceremonial," is the first of two records of religious music planned for the anthology. From the Dinwiddie Colored Quartet (1902) to Lenville Ball (1971), this recording encompasses a long span of time and variety of styles drawn from private sources as well as from unpublished recordings in the collections of the Library of Congress's Archive of Folk Song. The recordings may be purchased for \$6.50 each from the Recorded Sound Section, Music Division, Library of Congress, Washington, D.C. 20540.

Harpsichord Design, Development and Construction was the title of a series of four programs held by the Society of Organists (Victoria), in Melbourne Australia on February 4th, 11th, 18th, and 25th. David Agg delivered the first lecture on harpsichord design; "Historical Development and National Styles" was the subject of Alistair McAllister's lecture; Richard Ireland chose the topic "Modern Developments: Research on Early Instruments"; and the final session was a seminar on design and construction problems by Richard Ireland, Alistair McAllister and Fred Morgan.

Texas Christian University music department has received a gift from Homer W. Thompson Jr. of San Juan, Puerto Rico, a partner in the accounting firm of Peat, Marwick, Mitchell and Company. The Peat, Marwick, Mitchell Foundation of New York will match the gift dollar for dollar. Mr. Thompson, whose daughter Debbie is an organ student of Emmet Smith, has requested that the money be used for teaching in the study of organ at TCU. Miss Thompson will receive her degree from TCU in May and has begun work on a master's degree at Texas Woman's University in Denton, Texas.

The Library of Congress and the Hartt College of Music of the University of Hartford have announced that a permanent repository of tape recordings of most concerts connected with Hartt's International Contemporary Organ Music Festival has been established. The tapes currently on file go back to the 1972 festival, and plans have been made to keep the collection up to date each year. This is the first collection of its kind in the Library of Congress, and it is the first time a university has contributed recordings of live performances of contemporary music, especially premieres, to the Library on a permanent basis.

Willy Burkhard's new oratorio, "Das Jahr," (The Year) was premiered on January 25th in Zurich, Switzerland. Peter Eidenbenz directed the Zurich Bach Choir and the Zurich Philharmonic Orchestra.

The Americas Boychoir Federation has instituted a free placement service for boychoir directors. The federation invites musicians interested in directing boys' choirs or boys' choruses, either in their own cities or elsewhere in the U.S.A. or Canada, to send personal history summaries to The Americas Boychoir Federation, Connellsville, PA 15245.



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Summer Activities

6th Annual International Contemporary Organ Music Festival for Organists and Composers, Hartt College of Music, West Hartford, Conn., June 14-18. The schedule of lectures, demonstrations and concerts gives evidence that all aspects of contemporary organ music will be thoroughly and interestingly explored. The faculty will include William Albright, William Balcom, Edward Clark, Norman Dinerstein, Sydney Hodkinson, John Holtz, Robert Morris, Joseph Mulready, Leonard Rover, and Elizabeth Soljenberger. A special treat will include a trip to historic Farmington. For further information, write: Contemporary Organ Music Festival for Organists and Composers, Hartt College of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117.

Organ/Harpsichord Seminars, Wallingford, Connecticut, June 27-July 10. The seminars held at the Paul Mellon Arts Center of Choate School will concentrate on the music of J. S. Bach, with concerts, lectures and demonstrations as well as master classes with faculty including repertoire of the students' choice. The faculty includes Bernard and Mireille Lagacé, Roberta Gary, and Martin Lücker. Further information may be obtained from Duncan Phylfe, Director, Paul Mellon Arts Center, Wallingford, CT 06492, or phone (203) 269-7722, ext. 331 or 434.

Institute for Organ and Church Music, University of Kansas, Lawrence, June 7-11. Featuring guest clinicians Catharine Crozier, Harold Gleason, Alec Wyton, Dr. Eugene L. Brand, and the Rt. Rev. Chilton Powell. Two credit hours of graduate or undergraduate will be available. For information concerning housing, tuition costs, write directly to: Dr. James Moeser, Dean, School of Fine Arts, University of Kansas, Lawrence, KS 66045.

1976 Lutheran Institutes for Worship and Music. The regional inter-lutheran conferences for worship and music will be held as follows:

June 20-25: Concordia College, St. Paul, Minnesota

June 20-25: Bethany College, Lindsborg, Kansas

July 11-16: Muhlenberg College, Allentown, Pennsylvania

July 11-16: UCLA, Los Angeles, California

July 25-30: Carthage College, Kenosha, Wisconsin

August 1-6: Lenoir Rhyne College, Hickory, North Carolina

August 15-20: Pacific Lutheran University, Tacoma, Washington

All conferences will focus on worship and music for five seasons of the church year, and sessions are being planned for district and synodical worship leaders and staff as well as congregational worship leaders in worship and music. Further inquiries may be addressed to: Lutheran Conferences for Worship and Music, 422 South Fifth Street, Minneapolis, MN 55415.

Chilton Powell Institutes, Seabury-Western Seminary, Evanston, Illinois, June 27-July 1; Kanuga Camp and Conference Center, Hendersonville, North Carolina, July 2-July 9; Episcopal Conference Center, Amarillo, Texas, Aug. 16-20. Sponsored by the Standing Commission on Church Music of the Episcopal Church, the three conferences explore the role of the music and liturgy in the church. For brochure, write to: Office of the Coordinator, Standing Commission on Church Music, 865 Madison Avenue, New York, New York 10021.

Evergreen Music Conferences, Evergreen, Colorado, July 26-31 (Session I), August 2-7 (Session II). Combine vacation fun in the spectacular Colorado Rockies with stimulating educational opportunities in choral music, organ music, a vocal laboratory, individual lessons, all aimed at professional development for church musicians. This year's faculty will include Wilbur Held (dean), Robert Rayfield, Helen Swank, the Rev. William Malotke, the Rev. Raymond Sturm, and Lester Groom. For a complete brochure about both sessions, write Evergreen Music Conferences, P. O. Box 366, Evergreen, CO 80439.

Organ Masterclasses, New England Conservatory of Music, Boston, MA June 28-July 2. An intensive week for advanced organ students will be held in the week following the A.G.O. convention. Harald Vogel, director of the North German Organ Academy, will give a masterclass on the performance of North German baroque organ music, and all students will be required to take his class. Klaas Bolt, organist of the Church of St. Bavo in Haarlem, Holland, will give a course on Improvisation on Dutch Psalms; Daniel Pinkham will give a course on ornamentation, tuning and temperament, and Julia Sutton will teach a course in Renaissance and Baroque Dance. Students will have the choice of any of the courses given by Klaas Bolt, Daniel Pinkham, or Julie Sutton. Classes will be held 6 hours per day for the five days, and students may receive 2 hours of graduate credit for the course. Yuko Hayashi is director of the organ department. Further information may be received from New England Conservatory of Music, 290 Huntington Ave., Boston, MA 02115.

Summer Organ Institute, Oberlin College Conservatory of Music, Oberlin, Ohio, July 4-18. The faculty of the institute will include Fenner Douglass, professor of music and university organist at Duke University, and Harald Vogel, director of the North German Organ Academy. The program will include concerts, master classes, and opportunity for private organ instruction, and the use of outstanding facilities which includes the 44-stop Flentrop organ in the Warner Concert Hall. For further information, contact: Professor Garth Peacock, Conservatory of Music, Oberlin, Ohio 44074. Phone: (216) 775-8246.

2nd Annual Summer Organ Academy, Winston-Salem, North Carolina, June 28-July 30. André Isoir of Paris, France, will be featured in master classes and a concert from June 28-July 1, and private lessons with John and Margaret Mueller are available from July 2-30. Sponsored by Salem College and The North Carolina School of the Arts, students may enroll for the complete session of five weeks, or for the first week only. Organs by Flentrop, Fisk and Holtkamp will be used for the Academy. Contact: Dr. John S. Mueller, North Carolina School of the Arts, Winston-Salem, North Carolina 27108.

North American Institute on Worship and Music, St. Mary's Seminary and University, Baltimore, Maryland, July 18-30. Participants are offered the choice of attending the whole 2-week program or portions of it. Selected topics include sacramental prayer, prayer in the Black and Chicano parish, the musician and prayer, and prayer and the handicapped. The umbrella theme is prayer in the parish. Some of the faculty will include Eugene Walsh, Joe Wise, Robert Twynham, William Hartgen, Bernard Huljbers, Carey Landry, Robert Rambusch, the St. Louis Jesuits, Ed Gutfreund, Erich Sylvester, and Tim Schoenbachler. The program will include special offerings for organists, choir-masters, choir members, folk musicians, and leaders of song. For further details, send a self-addressed, stamped envelope to: 1976 Institute Committee, 5400 Roland Avenue, Baltimore, Maryland 21210.

The 4th Annual Bach Festival, Iowa City, Iowa, June 4-5. Sponsored by the Chamber Singers of Iowa City, Rosella Duerksen, musical director, the annual festival will include the Missa Brevis in G, Cantatas 207, 161, and 50, Motet I, Brandenburg Concertos IV and VI, and the Orchestral Suite III in D. Guest conductor for this year's festival will be Richard Westenburg of New York City, and vocal soloists will include Diane Butherus, Carol Christensen, Waldie Anderson and Gerald Crawford. Further information about the festival is available from Mr. David Coleman, President, The Chamber Singers, 3062 Muscatine Ave., Iowa City, Iowa 52240.

Bicentennial Workshop in American Organ Music: 1776-1976, North Texas State University, Denton, Texas, June 7-12. Lectures, masterclasses, recitals, and a tour of historic organs in the area will be given by North Texas State faculty members Dale Peters, Charles Brown, and Donald Willing. For more detailed information, write: Dr. Charles Brown, School of Music, North Texas State University, Denton, Texas 76203.



As Fiedler was saying to Biggs

Fiedler: Jimmie, what shall we play for the AGO Convention?

Biggs: Well, Arthur, I thought we might do a Mozart number, perhaps, the Festival Sonata in C Major, and I'd like to play the Second Concerto of Rheinberger, Opus 177. And with 1976 being the bicentennial year, maybe the orchestra should do something with a patriotic flavor.

Fiedler: How about the Variations on "America" of Charles Ives?

Biggs: That sounds like a good finale. And what have you got up your sleeve for extras?

Fiedler: You wouldn't want me to tell 'em everything and ruin the surprises would you?

There are many pleasant surprises both professional and personal awaiting you at AGO Boston '76 June 21-25. If you haven't already sent in your registration, do it as soon as you receive your forms in the mail. If you aren't yet an AGO member and would like to attend, send \$2 for a complete convention package immediately to: AGO Boston '76, 3 Apple Tree Drive, Plainville, Massachusetts 02762.

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GRAND ORGUE (58 notes)

Montre 32'
Montre 16'
Bourdon 16'
Montre 8'
Bourdon 8'
Salicional 8'
Gros nasard 5-1/3'
Prestant 4'
Flute 4'
Grosse tierce 3-1/5'
Nasard 2-2/3'
Septième 2-2/7' (Prepared)
Doublette 2'
Quarte de nasard 2' (Prepared)
Tierce 1-3/5'
Grande fouriture IV
Fourniture V
Cymbale IV
Bombarde 16'
Trompette de Bombarde 8'
Clairon de Bombarde 4' (Prepared)
Trompette 8'
Clairon 4'
Grande Cornet (MC) V
Régale 8'
Tremblant

POSITIF (58 notes)

Bourdon 16'
Montre 8'
Dulciane 8'
Prestant 4'
Flute 4'
Nasard 2-2/3'
Doublette 2'
Quarte de nasard 2'
Tierce 1-3/5'
Larigot 1-1/3'
Septième 1-1/7'
Flageolet 1'
Fourniture IV
Cymbale IV
Basson 16'
Trompette 8'
Clairon 4'
Cromorne 8'
Tremblant

RECIT (Expressive, 58 notes)

Quintaton 16'
Diapason 8'
Bourdon 8'
Flute harmonique 8'
Flute a fuseau 8'
Voie de gambe 8'
Voix céleste 8'
Flute céleste (TC) 8'
Prestant 4'
Flute octavante 4'
Nasard 2-2/3'
Octavin 2'
Tierce 1-3/5'
Fourniture IV
Cymbale III
Bombarde 16'
Trompette 8'
Clairon 4'
Hautbois 8'
Voix humaine 8'
Tremblant

SOLO (58 notes)

Rourdon a deux bouches (Prepared)
Flute harmonique 8'
Clarinette 8'
Cornet de Récit (TG) V
Trompette-en-chamade 8' (Nave)

PEDALE (32 notes)

Contrebasse 32' (12 pipes)
Contrebasse 16'
Montre 16'
Bourdon 16'
Bourdon doux 16'
Gros nasard 10-2/3' (Prepared)
Montre 8'
Bourdon 8'
Tierce 6-2/5' (Prepared)
Nasard 5-1/3' (Prepared)
Septième 4-4/7' (Prepared)
Prestant 4'
Fourniture IV
Cymbale III
Bombarde 64' (4 pipes)
Bombarde 32' (12 pipes)
Bombarde 16'
Trompette 8'
Clairon 4'
Basson 16'
Chalumeau 4'



Roberts Wesleyan College, Rochester, New York. Built by A. David Moore and Company, Pomfret, Vermont. 2-manual and pedal, mechanical action throughout, common reservoir for entire organ at 2 3/4" wp. Casework of oiled butternut, hand-carved shades by Ann Fisk, keydesk and bench of cherry, keyboards of grenadil naturals and bone-capped sharps made by Susan Moore. Tuning according to a system of Werckmeister. Dedicated May 19, 1974 in recital by Ann Musser.

GREAT

Stopped Diapason 8' 56 pipes
Prestant 4' 56 pipes
Nasard 2-2/3' 56 pipes
Flute 2' 56 pipes
Tierce 1-3/5' 56 pipes
Mixture IV 224 pipes

CHOIR

Stopped Diapason 8' 56 pipes
Chimney Flute 4' 56 pipes
Fifteenth 2' 56 pipes
Larigot 1-1/3' 56 pipes

PEDAL

Bourdon 16' 30 pipes
Flute 8' 12 pipes (Ext.)
Spire Flute 4' 12 pipes (Ext.)

Faith Lutheran Church, Staunton, Virginia. Built by Reuter Organ Company, Lawrence, Kansas. 2-manual and pedal, 19 stops, 22 ranks. Great is exposed on gallery rail behind organist's back, Pedal exposed in front of Swell enclosure. Designed and installed by Randall S. Dyer, Reuter representative, tonal finishing under direction of Daniel F. Abrahamson. Organist of church is Mrs. Robert Lightner, choir director is Mrs. H. G. Erwin. Dedicated December 14, 1975 by John A. Fast.

GREAT

Principal 8' 61 pipes
Singend Gedackt 8' 61 pipes
Octave 4' 61 pipes
Spillflöte 2' 61 pipes
Flachflöte 2' 61 pipes
Mixture IV 244 pipes
Krummhorn 8' 61 pipes

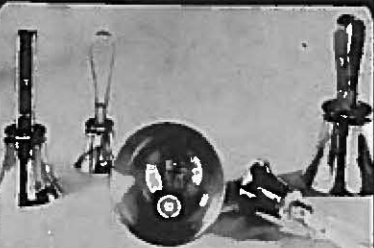
SWELL

Rohrflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 49 pipes
Nachthorn 4' 61 pipes
Nasat 2-2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' 61 pipes
Quinte 1-1/3' 61 pipes
Trompette 8' 61 pipes

PEDAL

Bourdon 16' 56 pipes
Rohrflöte 16' (Swell)
Octave 8' 32 pipes
Bourdon 8'
Rohrflöte 8' (Swell)
Choralbass 4' 32 pipes
Bourdon 4'
Trompette 16' 12 pipes
Trompette 8' (Swell)
Krummhorn 4' (Great)

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GREAT
Principal 8' 61 pipes
Hohlfute 8' 61 pipes
Dulciana 8' 61 pipes
Unda Maris 8' (TC) (Prepared)
Prestant 4' 61 pipes
Flute 4' 12 pipes
Doublette 2' 61 pipes
Mixture 111 183 pipes
Trompette 8' (Prepared)
Cathedral Chimes

SWELL
Rohr Bourdon 16' (TC)
Rohrfute 8' 85 pipes
Salicional 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' (Prepared)
Rohrfute 4'
Nasard 2-2/3'
Flageolet 2'
Tierce 1-3/5'
Oboe 8' 61 pipes
Tremolo

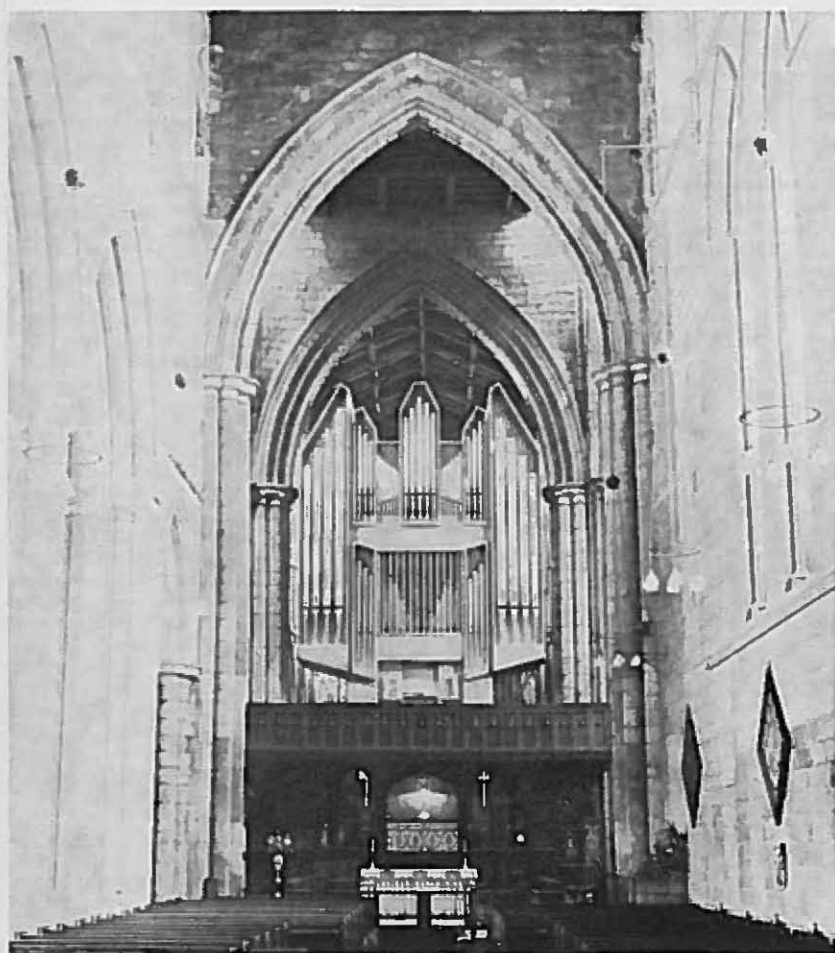
PEDAL
Bourdon 16' 32 pipes
Lieblich Gedeckt 16' 32 pipes
Bassfute 8' 12 pipes
Flute 4' 12 pipes

St. Margaret of Cortona Catholic Church, Columbus, Ohio. Built by Humpe Organ Company, Richmond, Ohio. 2-manual and pedal, electropneumatic action throughout, drawknob console. Installed December, 1974.

GREAT
Gedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Principal 4' 61 pipes

SWELL
Rohr Flöte 8' 85 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Rohr Flöte 4'
Rohr Flöte 2'
Trompette 8' 61 pipes
Tremolo

PEDAL
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Rohr Flöte 8' (Swell)



Hexham Abbey: view of new Phelps organ from nave.

Hexham Abbey, Hexham, England. Built by Lawrence Phelps and Associates, Erie, Pennsylvania. 2-manual and pedal, mechanical key action, electrical stop action, solid state combination action. Organ encased and mounted on choir screen facing nave. Wind pressures: Great 65 mm, Swell 60 mm, Pedal 70 mm. Installed late in 1974 during the 1300th anniversary of founding of Hexham Abbey by St. Wilfred. Tonal design and finishing by Lawrence Phelps. For extended review of instrument by Donald Wright, see the April, 1975 issue of *The Musical Times* (London), pp. 371-372.

Cromorne 8' 56 pipes
Hautbois 8' 56 pipes
Tremulant

PEDAL
Principal 16' 32 pipes
Soubasse 16' 32 pipes
Octave basse 8' 32 pipes
Bourdon 8' 32 pipes
Octave 4' 32 pipes
Fourniture IV 2' 128 pipes
Bombarde 16' 32 pipes
Basson 16' 32 pipes
Trompette 8' 32 pipes
Chalumeau 4' 32 pipes

GREAT
Bourdon 16' 56 pipes
Principal 8' 56 pipes
Flute a cheminée 8' 56 pipes
Octave 4' 56 pipes
Flute conique 4' 56 pipes
Superoctave 2' 56 pipes
Cornet V (TC) 8' 220 pipes
Fourniture V 1-1/3' 280 pipes
Trompette 8' 56 pipes
Clairon 4' 56 pipes

SWELL
Salicional 8' 56 pipes
Voix céleste (TC) 8' 44 pipes
Bourdon 8' 56 pipes
Principal 4' 56 pipes
Flute 4' 56 pipes
Nasard 2-2/3' 56 pipes
Doublette 2' 56 pipes
Flute a bec 2' 56 pipes
Tierce 1-3/5' 56 pipes
Larigot 1-1/3' 56 pipes
Cymbale IV 2/3' 224 pipes
Basson 16' 56 pipes



Hexham Abbey: console.



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Letters to the Editor

February 17, 1976

To the Editor:

Avery Fisher Hall in Lincoln Center, New York, has been the locale of the most outrageously expensive series of one-up-manships by acoustical experimentalists in the annals of this country's concert halls. The latest announcement about doing away with its fine Aeolian-Skinner organ only thirteen years old, to accommodate yet another acoustical caprice, manages to outdistance any presentation to date in The Theatre of The Absurd. Those of us in the music world have the right to be sick in heart at millions of dollars added to earlier millions going down the drain when music budgets in so many places need financial help desperately. Likewise, we have the right to ask sharp and embarrassing questions of those dispensing such decisions. Now we are asked to digest and take seriously the spectacle of one more acoustical consultant, and the hall's officials going along with him, deciding that the organ must be thrown out like old scenery because it is "too large" and will be "in the way." What irony! Reviewers of the organ at its famous opening by Biggs, Crozier, and Fox proclaimed it the most successful musical sound heard in the hall since its opening!

Presently, logic, common sense, maturity of judgment born of authentic professional perspective, these apparently are not regarded as acceptable ingredients in plans for a concert hall where musical art is supposed to be the *raison d'être* of the place. These are not credible people; you need but recall the many marvelous and famous concert halls around the world which have great organs on their stages and enjoy equally famous acoustics. It would seem that, finally, we have a situation in the professional realm ridiculous enough, reprehensible enough, to justify a response elegant enough for The Sun King at Versailles: *Excrement de Cheval!*

Billy Nalle
Wichita, Kansas

February 18, 1976

To the Editor:

Actually, there are two types of sludge: "Shludge" and "Shlock." Most of the music referred to by Dr. Fitzer is incorrectly termed "sludge;" in fact most of it is *shlock* — at least. True *shludge* has only been written within the past 36 years, and to qualify it must be slow as well as "long and loud."

Sincerely,

Peter Pindar Stearns
The Mannes College of Music
New York, New York

February 2, 1976

To the Editor:

May I dare suggest that without "sludge" we are left with sterility or monstrosity?

Frank Davis
Santa Fe, New Mexico

February 20, 1976

To the Editor:

John David Peterson and THE DIAPASON should be applauded for one of the most fascinating articles in many months. Even though several of his conclusions may seem far-fetched to some (I happen to be on the whole convinced), there is no harm in suggesting them, and only good can come from sending us readers excitedly to our scores to explore Bach for ourselves. Its appearance was particularly timely for me in that I was to play the E-flat in recital within several days. Certainly not as a Bach expert, but merely as one who has studied it and the article with great interest, may I offer a few minor comments more by way of inquiry than correction?

I would like to believe that the third fugue section has 9 entries of the first subject, but after poring over the score long and hard I must confess to remaining able to find only 8; namely, in measures 88, 90, 93, 101, 103, 108, 108 again, and 114. I would not trust my analytical powers enough to declare that there are only 8 entries, but enough to suggest that perhaps there are other readers who would be grateful if the one I missed were identified.

Mr. Peterson's careful totaling of the digits of 36, 45, and 117 to get in each case 9 is striking at first glance, but I am bound to point out that we cannot credit Bach's genius for this fact: it is true of all multiples of 9 in our number system. However, there may be a significance which he did not mention in the fact that the section of the fugue devoted to the Son is 9 x 5 measures long.

An interpretive possibility: consulting the facsimile in the Gleason method of the Prelude's first page, one finds that it is on two staves. Given an opportunity sometime to examine a reproduction of the entire publication, I would be interested to see what definite indication, if any, there is that those vexing pedal notes in the Christ-sections must indeed be played on the pedal, as our modern editions assume. Even should such an examination verify that the pedal was clearly intended, one might go on and suggest that this may be only to accommodate short-octave manuals which lack a low E-flat. Although such were not commonly built in Bach's later years, there were of course many in existence. At any rate, I feel that the pedal is not necessary in this context and that to play these isolated low notes on whatever manual is being used the preceding two measures is a felicitous way out of the problem.

Let us have more detailed analyses such as this article, by Mr. Peterson and others as perceptive and knowledgeable. I would welcome above all a discussion of the B-minor Prelude and Fugue. Anton Heiller's hypothesis that this piece symbolically elucidates the doctrine of the Atonement is thoroughly intriguing — perhaps one of his students is well acquainted with this interpretation?

Sincerely yours,

Paul Emmons
Milliken University
Decatur, Illinois

New Recordings

(Continued from p. 2)

The Coral Ridge Presbyterian Church Chancel Choir and 117-rank Ruffati Pipe Organ. Directed by Roger G. McMurrin; Diane Bish, organist, and John McCarthy, assistant organist. Program: Psalm 150, Franck; Jesu, Joy of Man's Desiring, Bach; Be Still My Soul, Sibelius-Bish; Battle Hymn of the Republic, arr. Wilhousky; Canticle of Praise, Beck; When I Survey the Wondrous Cross, Watts-Martin; Sanctus, Gounod; Hallelujah Chorus from Messiah, Handel; The Lord Bless You and Keep You, Lutkin. CRP-1001-LP.

The chancel choir of the new Coral Ridge Presbyterian Church in Fort Lauderdale, Florida, produces here a package of ecclesiastical "pops" of the variety which has long been made familiar by the Mormon Tabernacle Choir in Salt Lake City. Indeed, the style of singing and choral production invites close comparison with the Salt Lake Choir: both of them sing consistently flat of true pitch, both of them are large choirs dealing in massed effects and having little subtlety of choral expression, both of them sing consistently so that the words can be understood by the listener, both use the organ as an all-purpose imitator of pianistic and instrumental accompanimental affects, and both seek a zealous and contagious conviction of religious spirit. Perhaps the Mormon Choir has become successful with all this, however, for they at least exhibit some taste, if not for the music which they sing, at least for the way and manner in which the music is performed. For instance, much of the music which is sung by the Mormon Choir is music which I would call "tacky," but I have never been aware of a desire

to call their performance of it tacky. The sincerity of conviction and evangelistic fervor of the Mormon Choir has always, in my opinion, brought a certain amount of restraint, verve and excitement to their performance in an honest and forthright manner. I wish I could say the same for the Coral Ridge Choir.

Roger McMurrin has prepared the choir well, for the performances are secure. But all voices are just a shade flat all the time, and little restraint is exhibited in such things as the handling of dynamics and fortissimo climaxes (which are obviously enjoyed most of all by the choir). Further, the accompaniments are tastelessly done in some cases (such as in the quaint use of harpsichord and organ to accompany Bach's favorite chorale), and overdone in others (such as in Handel's oft-repeated chorus). A good bit of vocal slopping about is exhibited in Gounod's Sanctus and in Lutkin's Benediction.

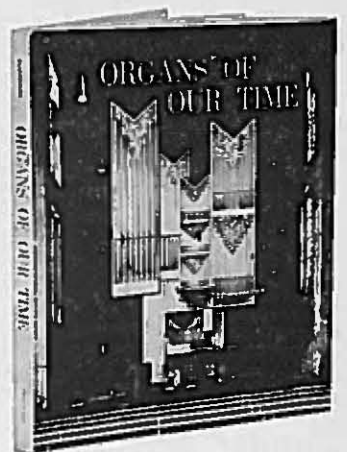
In short, there is, in my opinion, no cheap way to make musical magic. Evangelistic fervor cannot replace musical craft of excellence. For listeners (ones who care, that is), there can be no substitute for musical quality and taste. If one is asked to overlook musical qualities in the name of religious faith and conviction, it is tantamount to being asked to tolerate inferiority for religion's sake. Somehow, my own religious convictions don't demand that kind of excuse. Perhaps others of a different religious persuasion will disagree.

The review copy of this recording had a very noisy surface, and was punched with a slightly off-center hole which caused my tone-arm to wander over a quarter-inch area on each turn. The recording may be obtained from Coral Ridge Productions, 5555 N. Federal Highway, Fort Lauderdale, FL 33308.



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Richard Felciano
Creates Spatial
Bell Work for
Fort Worth

The Fort Worth (Texas) Art Museum commissioned a work by Richard Felciano, professor of music at the University of California at Berkeley, for the Christmas season. Mr. Felciano composed the work for bells, both the freely swinging type and the fixed bells that make up a carillon. Entitled *Islands of Sound: Consonantia Campanarum Festivum*, the score was written with definite sets of bells in mind, instruments ranging from three bells to five octaves of bells. In Fort Worth, there were two areas chosen which had bells so located that a listener could hear as many as four different towers at once; one area was the downtown district which included First Presbyterian Church, First Methodist Church, St. Andrew's Episcopal Church, and St. Paul's Lutheran Church. The other "island" of bell music was the Texas Christian University campus where three sets of bells cooperated, the University's Robert Carr Chapel carillon, University United Methodist Church carillon, and University Christian Church's peal of four large bells.

The commissioned work lasted 20 minutes and was designed so that the listener could walk between the various bell towers, or could slowly drive in a car through the swirling waves of music, or he could sit in a central spot and hear the bells speaking antiphonally, all controlled with a synchronized stopwatch. An estimated 20,000 citizens heard the music on Sunday afternoon, December 14th, and again on Christmas eve.

Simultaneously, 30 miles away in Dallas, the same composition was being performed on five carillons or bell peals. In both cities the music was so well received that plans are now under way for a new composition to be premiered next November which will involve more church towers, and which will last for three hours. The organizational work for the project is under the direction of Anne Livet and Marge Goldwater of the Fort Worth Art Museum.

—Emmet G. Smith



Composer Felciano with Marge Goldwater of Fort Worth Art Museum.

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5 APRIL
Charles Benbow, First Congressional, Pittsfield, MA
Calvin Hampton, Harold Stoyer, Gerald Morton; New Music for Organ; Calvary Episcopal, New York, NY 8 pm
Joan Lippincott, James Litton; organ works by Albright, Barber, Felciano and Pinkham; Westminster Choir College, Princeton, NJ 8 pm
Richard McPherson, Virginia Intermont College, Bristol, VA 8:15 pm
Lionel Rogg, Salem College, Winston-Salem, NC 8:15 pm
David Lennox Smith, St. Michael's Episcopal, Carlsbad, CA 8 pm
Joyce Jones, Recreation Center, Vernon, BC 8:15 pm

6 APRIL
David Craighead, Eastman School of Music, Rochester, NY
Benjamin Van Wye, Keuka College, Keuka, NY 8 pm
St John Passion by Bach, St Thomas Church, New York, NY 7:30 pm
Grant Johannesen, piano, Church of St John the Evangelist, New York, NY 8 pm
Robert Edward Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Jay Peterson, River Road Church, Richmond, VA 8 pm
Robert S Lord, Heinz Memorial Chapel, Pittsburgh, PA 12 noon
Russell Saunders, First Presbyterian, Fort Wayne, IN 8 pm
Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Caruth Auditorium, Southern Methodist U, Dallas, TX 8:15 pm

7 APRIL
LorneLee Curtis, all-Bach, The Juilliard School, New York, NY
West Side Madrigalists, Church of the Annunciation, Glendale, Queens, New York, NY 7:30 pm
Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
Margaret Gilmore, Trinity Church, Toledo, OH 11:35 am
Women's Chorale, Chamber Singers; Eastern Kentucky U, Richmond, KY 7:30 pm
George Ritchie, First-Plymouth Congregational, Lincoln, NB 12:10 pm
Ted Alan Worth, Miller Auditorium, Aberdeen, WA 8:15 pm
George Black, avant-garde concert for organ and electronic tape, First St Andrew's United Church, London, Ontario 8:30 pm

8 APRIL
George Baker, Douglass College, Rutgers U, New Brunswick, NJ 8 pm
Rex Koury, Kirk of Dunedin, Dunedin, FL

9 APRIL
Pierre Cochereau, South Unitarian-Universalist, Portsmouth, NH 8 pm
Charles Thompkins, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Jay Peterson, Bradley Hills Presbyterian, Bethesda, MD 8 pm
Searle Wright, address and recital, St Paul's Cathedral, Buffalo, NY 12:05 pm
Lionel Rogg, masterclass, Oberlin Conservatory of Music, Oberlin, OH 3:30 pm
Alexander Boggs Ryan, St John's Episcopal, Detroit, MI 12:15 pm
Jerry Davidson, Fourth Presbyterian, Chicago, IL 12:10 pm

10 APRIL
Pocono Boy Singers, Altoona Symphony Orchestra, Altoona, PA
Heinz Chapel Concert Choir, Marjorie Kleiman, dir; Carnegie Hall, Pittsburgh, PA 8:30 pm
St John Passion by Bach, Dayton Bach Society, Lutheran Church of Our Savior, Dayton, OH 8 pm
Canticle to the Son of God by Hughes Huffman, Christ Church, Oak Brook, IL 7 pm
Willis Noble, St Paul's Anglican, Toronto, Ontario 4 pm

11 APRIL
St John Passion by Bach, First Baptist, Keene, NH 4 pm
Betty Lou Mathis, Cathedral of All Saints, Albany, NY 4:30 pm
Robert Busch, music for the Passion, Church of the Redeemer, Brooklyn, NY 11 am

Messiah (Pt II) by Handel, St Bartholomew's Church, New York, NY 4 pm
Larry Allen, St Thomas Church, New York, NY 5:30 pm
St Matthew Passion by Bach, Church of the Ascension, New York, NY 8 pm
Choral Music by Bach, First Presbyterian, Orange, NJ 5 pm
Choral Concert, United Methodist Church, Red Bank, NJ 8 pm
Karl Harsney, all-American program, Trinity United Church of Christ, Hanover, PA 3:30 pm

Baltimore Ars Antiqua, Bernard Sudol, dir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Joseph Stephens, harpsichord, all-Bach, Goucher College, Baltimore, MD 8:30 pm
John Fife, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Requiem by Mozart, Church of the Covenant, Cleveland, OH 7:30 pm
Funeral Anthem on the Death of Queen Caroline by Handel, Northwestern U Chamber Choir, Frances Slade, dir; also Norman Paskowsky, organ recital; Memorial United Methodist, Zion, IL 3:30 pm
Harvey Hinshaw, harpsichord, Westminster Presbyterian, Lincoln, NB 4 pm
Los Seises, ballet on the crucifixion, The Andhazy Ballet of Minneapolis; at First-Plymouth Congregational, Lincoln, NB 7:30 pm

Program of French Church Music for choir, strings and organ; St John the Divine Episcopal, Houston, TX 8 pm
Claire Hendrix, St Mark's Episcopal, Glendale, CA 4 pm
Requiem by Dvorak, Immanuel Presbyterian, Los Angeles, CA 4 pm
Melvin West, La Mesa Seventh-Day Adventist Church, La Mesa, CA 7:30 pm
The King of Kings, classic silent film with Gaylord Carter, organ; St Cross Episcopal, Hermosa Beach, CA 7:30 pm
Ladd Thomas, Church of the Open Door, Los Angeles, CA

12 APRIL
Barbara Owen, lecture on "The American Organ," Westminster Choir College, Princeton, NJ 5:30 pm
Michael Schneider, Plymouth Congregational, Lawrence, KS
Worth-Crow Duo, North Salem H S, Salem, OR 8:15 pm

13 APRIL
St Matthew Passion by Bach, Montreal Symphony Orchestra and Chorus, Rafael Frülbeck de Burgos, dir; Montreal, Quebec (also Apr 14)

14 APRIL
E Power Biggs, lecturer-demonstration, Yale U, New Haven, CT 1 pm
St Matthew Passion by Bach, St Bartholomew's Church, New York, NY 8:15 pm
James R Metzler, Trinity Church, Toledo, OH 11:35 am
Gloria from Mass in B minor by Bach; Jubilate Deo by Gabrieli; Cantata Academica by Britten; commissioned work by Hensel; University Singers, Concert Choir, Chamber Singers; Eastern Kentucky U, Richmond, KY 7:30 pm
Roger Arnold, First-Plymouth Congregational, Lincoln, NB 12:10 pm

15 APRIL
St John Passion by Lechner, United Church on the Green, New Haven, CT 7:30 pm
The Cross of Christ by Romme, First United Methodist, Dearborn, MI 8 pm
Ben Hur, classic silent film with Gaylord Carter, organist, St Mark's Episcopal, Glendale, CA 7:30 pm

16 APRIL
Yale Concert Choir, Jon D Bailey, dir; works of Schütz; Yale U, New Haven, CT 8:30 pm
St John Passion by Schütz, Westminster Presbyterian, Ulica, NY
Tenebrae Service, Riverside Church, New York, NY 8 pm
Seven Last Words by Dubois, Emmanuel Church, Baltimore, MD 12 noon
Forsaken of Man by Sowerby, All Saints Church, Atlanta, GA 8 pm
Messiah (Pt II) by Handel, Bethesda by the Sea Episcopal, Palm Beach, FL 12 noon
Huw Lewis, St John's Episcopal, Detroit, MI 12 noon; followed by St John Passion by Vittoria, 12:30 pm

St Luke Passion by Bach, St Mark's Episcopal, Evanston, IL 8 pm
A Collage of the Arts for Passion Week, Westminster Presbyterian, Lincoln, NB 8 pm
Seven Last Words by Dubois, Blessed Sacrament Church, Hollywood, CA 12 noon

17 APRIL

The Four Freedom Songs by Pelouquin; The Pelouquin Chorale, Boston College Chorale; Shrine of the Immaculate Conception, Washington, DC 8 pm

18 APRIL

Louise Natale, soprano; Frederick Swann, organ; Riverside Church, New York, NY 2:30 pm
Easter Oratorio by Bach, Holy Trinity Lutheran, New York, NY 5 pm
Lornalee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm
Columbia Union College Choir and Orchestra, Washington Cathedral, Washington, DC 4 pm
John McCarthy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Virgil Fox, Pacific Auditorium, Anglin, CA 8:45 pm
Richard Morris, organ; Martin Berinbaum, trumpet; First Presbyterian, Naples, FL 8 pm
Robert Anderson and Robert Bates, organ; Edith Pfautsch, soprano, brass ensemble, all-Vierne; Perkins Chapel, Southern Methodist U, Dallas, TX
George Ritchie, Clavierübung III by Bach, East Heights United Methodist, Wichita, KS 8 pm
Ted Alan Worth, Municipal Auditorium, Medford, WI 8 pm

21 APRIL

Elaine Stewart, Trinity Church, Toledo, OH 12:10 pm
Richard Morris, organ; Martin Berinbaum, trumpet; Pacific U, Forest Grove, OR 8 pm

22 APRIL

Gerre Hancock, Wesley College, Macon, GA
Oratorio Chorus Spring Concert, Richard Robinson, dir; Baylor U, Waco, TX 8:15 pm
Francis Jackson, St. Thomas Anglican Church, St Catherine's, Ontario

23 APRIL

Daniel Roth, Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Marilyn Mason, Shrine of the Immaculate Conception, Washington, DC
Russell Saunders, Southside Baptist, Birmingham, AL
Karel Paukert, "In memoriam for Walter Blodgett," Museum of Art, Cleveland, OH 8:30 pm
Wilma Jensen, Colorado Woman's College, CO
Richard Morris, organ; Martin Berinbaum, trumpet; Utah State U, Logan, UT 8 pm
Marilou Kratzenstein, St James' Church, Dundas, Ontario 8:15 pm

24 APRIL

Cathedral Choral Society, music of John Corigliano, including A Dylan Thomas Trilogy (world premiere); Washington Cathedral, Washington, DC 8:30 pm (also Apr 25 at 8:30 pm)
Russell Saunders, workshop, Southside Baptist, Birmingham, AL
Virgil Fox, Opera House, Spokane, WA 8 pm

25 APRIL

Elizabeth Sollenberger, organ; William Wiley, percussion; St Luke's Cathedral, Portland, ME 4 pm
Brian Jones, Community Church, Durham, NH 7:30 pm
Frederick Swann, organ; Louise Natale, soprano; music for Easter season, including Way to Emmaus by Weinberger; South Congregational-First Baptist, New Britain, CT 5 pm
Choral, Orchestra, Organ Bicentennial Concert, United Church on the Green, New Haven, CT 5 pm
George L Jones Jr, Cathedral of All Saints, Albany, NY 4:30 pm
John Ditto, St Peter's Episcopal, Bay Shore, NY 4 pm
Festival Ensemble Society, Frederick Bell, dir; vocal concert; at Lafayette Avenue Presbyterian, Brooklyn, NY 4 pm
Musicum Vocare Concert, Madison Avenue Presbyterian, New York, NY 4 pm
David Craighead, Alice Tully Hall, New York, NY

John Rose, Reformed Church, Oradell, NJ
Herbert Burtis, chamber orchestra, United Methodist, Red Bank, NJ 4 pm
Rittenhouse Organ and Brass Ensemble, St Ann's Church, Hagerstown, MD 7:30
Joseph Stevens, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
James A Dale, U S Naval Academy, Annapolis, MD 4 pm
Francis Jackson, St Luke's Lutheran, Silver Spring, MD
Charles Benbow, All Souls Unitarian, Washington, DC 4 pm
Joanne Schulte, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Marilou Kratzenstein, Grand Rapids, MI
Concordia Chamber Singers (of Milwaukee), at Concordia Senior College, Fort Wayne, IN
Huw Lewis, Howe Military Academy, Howe, IN 4 pm
Psalm Concert, Chamber Choir, Eldon Balko, dir; Valparaiso U, Valparaiso, IN 4 pm
Johnny Egnot, Lutheran Church of St Luke, Chicago, IL 4 pm
Wolfgang Rübsam, Fourth Presbyterian, Chicago, IL 6:30 pm
Kirstin Synnstedt, Trinity Episcopal, Highland Park, IL 8 pm
Concerto by Rayner Brown; Jay Peterson, organ; MacMurray College Band; Masonic Temple, St Louis, MO 4 pm
Carlene Neihart, First Methodist, Carthage, MO 7 pm
Jack Ossewaarde, Christ Church Cathedral, New Orleans, LA 4 pm
Deborah Triplett, harpsichord, senior recital, Meadows Museum, Southern Methodist U, Dallas, TX 5 pm
Chamber Singers Spring Concert, Robert H Young, dir; Baylor U, Waco, TX 3 pm (also Apr 26 at 8:15 pm)
Littleton H S Choir, Donald Arnold, dir; St John's Cathedral, Denver, CO 4 pm
Samuel John Swartz, with orchestra, First Lutheran, Los Angeles, CA 4 pm
John Kuzma, St Cross Episcopal, Hermosa Beach, CA 4 pm
Tudor Singers of Sarnia, Carlton Sole, dir; First St Andrew's United Church, London, Ontario 8 pm

Marianne Webb, Central Methodist, Kansas City, MO 8 pm
Richard Morris, organ; Martin Berinbaum, trumpet; Northwest Nazarene College, Nampa, ID 8 pm
Marie-Claire Alain, Church of Saint Germain-des-Près, Paris, France 8:30 pm

26 APRIL

John Ditto, Cathedral of the Incarnation, Garden City, NY 8 pm
Hora Novissima by Parker, choirs of Emmanuel Church (Baltimore) and St John's Church; at St John's Episcopal, Washington, DC 8:30 pm
Morilyn Keiser, Trinity Church, Staunton, Va
Francis Jackson, Trinity Episcopal, Miami, FL

27 APRIL

Charles Benbow, St Paul's Cathedral, Pittsburgh, PA 8:30 pm
Timothy Zimmerman, Trinity Church, Toledo, OH 12:10 pm
David Britton, St Luke's Methodist, Fresno, CA 8 pm

28 APRIL

Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
Albert Russell, St John's Episcopal, Washington, DC 12:10 pm

29 APRIL

W Elmer Lancaster, St Thomas Church New York, NY 12:10 pm
Baylor Chorale Spring Concert, Robert H Young, dir; Baylor U, Waco, TX 8:15 pm

30 APRIL

Benjamin Van Wye, Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
Mass by Bernstein, Pocono Boy Singers, Bloomsburg State College, Bloomsburg, A (also May 1)
Marilyn Mason, for Charleston, WV AGO Evening of Madrigal Singing, Cathedral of St Philip, Atlanta, GA 8 pm
Francis Jackson, Grace United Church, Atlanta, GA
Thomas Harmon, Schoenberg and Royce Halls, UCLA, Los Angeles, CA 8:30 pm

(Continued, page 24)

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CALENDAR (Cont. from p. 23)

1 MAY

Marilyn Mason, masterclass for Charleston, WV AGO

B Minor Mass by Bach, "Music at St Luke's", Larry Palmer, dir; St Luke's Episcopal, Dallas, TX 8 pm

2 MAY

The Annual Milo Miloradovich Memorial Concert, Riverside Choir and Instrumental Ensemble, Riverside Church, New York, NY 2:30 pm

Catharine Crozier, Alice Tully Hall, New York, NY 8 pm

Marlene Badger, mezzo-soprano, Holy Trinity Lutheran, Buffalo, NY 5 pm

Schuyler Robinson, First Memorial Presbyterian, Dover, NJ 3:30 pm

New Land, New Covenant — Man and the Spirit in '76, oratorio by Howard Hanson (world premiere); Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm (also May 3 at 8 pm)

John Heizer, Zion Church, City Hall Plaza, Baltimore, MD 4 pm

Hora Novissima by Parker; choirs of St John's Church (Washington, DC) and Emmanuel Church; at Emmanuel Episcopal, Baltimore, MD 4:30 pm

Jeanne Haughn, mezzo-soprano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Choral Concert, Choirs of Reformation Lutheran, St Francis Episcopal, Christ Lutheran; at Lutheran Church of the Reformation, Washington, DC 3 pm

Choir Recognition Program, Covenant Presbyterian, Charlotte, NC 4 pm

Handbell Choir Festival, six area handbell choirs; at First Presbyterian, Wilmington, NC 5 pm

Student Organ Recitalists, Cathedral of St Phillip, Atlanta, GA 5 pm

Rollins College Choir, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm

Eastertide Choral Vespers, German Requiem by Brahms; Concordia Senior College, Fort Wayne, IN 8 pm

Laud to the Nativity by Respighi; Job: Trial and Trust by Lovelace (premiere); Second Presbyterian, Indianapolis, IN 8 pm

Choral-Orchestral Concert, Chapel, Valparaiso U, Valparaiso, IN 4 pm

Hymn Festival, Paul Manz, Grace Lutheran, Glen Ellyn, IL 7:30 pm
Stewart Alan Scharch, U of Wisconsin, Madison, WI 7 pm

Marilyn Keiser, Trinity Presbyterian, Milwaukee, WI 3:30 pm

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Carlene Neihart, First United Methodist, Harrisonville, MO

James Moeser, Wesley Methodist, Iola, KS 4 pm

Royal Jennings, organ; Ann Jennings, soprano; Central Park Christian, Topeka, KS 3 pm

Richard Forrest Woods, St Michael's and All Angels Church, Dallas, TX 8:15 pm

Ladd Thomas, Anaheim United Methodist, Anaheim, CA

California State U Long Beach Concert Choir, Frank Pooler, dir; St Mark's Episcopal, Glendale, CA 4 pm

8th Annual Festival of Choirs, La Jolla Presbyterian, La Jolla, CA 9:30 and 11 am

3 MAY

Catharine Crozier, masterclass for AGO, St Michael's Church, New York, NY

Magnificat a sei voci by Monteverdi; Sacred Songs by Ives; Quintet for Strings and Winds Op. 39 by Prokofiev; Second Presbyterian, New York, NY 8 pm

Festival of Music of Norman Dello Jolo; free public concerts May 4-5, 8 pm; Lyte Auditorium, Millersville State College, Millersville, PA

4 MAY

Walter Hulse, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Winner's Recital, National Organ Playing Competition, First Presbyterian, Fort Wayne, IN 8 pm

John Rose, St Mark Episcopal, Portland, OR

5 MAY

Albert Russell, St John's Episcopal, Washington, DC 12:10 pm

Lyle Hecklinger, Trinity Church, Toledo, OH 12:10 pm

Frederick Swann, Yorkminster Baptist, Toronto, Ontario

6 MAY

Robert Edward Smith, harpsichord, Carnegie Hall, New York, NY 8 pm

7 MAY

The Cathedral Choral Festival, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm (also May 8 and 9)

Clyde Holloway, College-Conservatory of Music, U of Cincinnati, OH

Naye's Fludde by Britten, Christ Church, Cincinnati, OH 8:30 pm (also May 8 at 4 pm)

John Rose, First Congregational, Los Angeles, CA 8 pm

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Clarence Watters, workshop on music of Dupré and Franck, for Northern Virginia Chapter AGO

Clyde Holloway, masterclass, College-Conservatory of Music, U of Cincinnati, OH

Russell Saunders, workshop for Carleton and St Olaf Colleges; at Carleton College, Northfield, MN

9 MAY

Theodore Feldmann, organ; Cathedral Choir; Ram Island Dance Company; St Luke's Cathedral, Portland, ME 4 pm

Brian Jones, organ; Roger Voisin, trumpet; brass ensemble; St Michael's Episcopal, Marblehead, MA 7:30 pm

Francis Jackson, Christ Church, Fitchburg, MA 7 pm

Mass in G by Schubert, Gloria by Poulenc; Madison Avenue Presbyterian, New York, NY 4 pm

LornaLee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm

Pocono Boy Singers, St John's Lutheran, Boyertown, PA

Thomas Hoke, baritone, Trinity United Church of Christ, Hanover, PA 3:30 pm

Duncan Stearns, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Magnificat by Bach; Festival Te Deum, Rejoice in the Lamb by Britten; Naval Academy Glee Club, Annapolis Chorale, John Talley, dir; U S Naval Academy, Annapolis, MD 3 pm

G Dene Barnard, First Congregational, Columbus, OH 8 pm

Requiem by Fauré, Cantata 135 by Bach; American Conservatory of Music Chorus, Kenneth Sanson, dir; Lutheran Church of St Luke, Chicago, IL 4 pm

Thomas Froelich, Christian Science Society, Ripon, WI 3:15 pm

A Service of Organ and Choral Music of Daniel Pinkham, Daniel Pinkham, dir; First Plymouth Congregational, Lincoln, NB 11 am; followed by Pinkham Festival at 7:30 pm

A Festival Homecoming for Donald Kettinger, Westminster Presbyterian, Lincoln, NB 4 pm

Audrey Schuh, soprano, Christ Church Cathedral, New Orleans, LA 4 pm

Missa Internationalis, Fanfare for Festivals by Goemane, Christ the King Church, Dallas, TX 12:30 pm

Robert Finster, St John's Cathedral, Denver, CO 4 pm

Quartet 1 by Ives, San Andreas String Quartet; St Bede's Episcopal, Menlo Park, CA 8 pm

AGO Choral Concert, Paul Salamunovich, dir; All Saints Episcopal, Beverley Hills, CA 7:30 pm

Ecumenical Choral Eucharist, Coronation Mass, Epistle Sonatas, Motets by Mozart; St Mark's Episcopal, Glendale, CA 4 pm

10 MAY

Cantica Hebraica, Dennis Michno, dir; Church of St John the Evangelist, New York, NY 8 pm

Richard Anderson, Augsburg Lutheran, Winston-Salem, NC 8:15 pm

William MacGowan, Bethesda by the Sea Episcopal, Palm Beach, FL 8 pm

David Britton, Salem Lutheran, Los Angeles, CA 8:15 pm

11 MAY

Psalms by Warren Martin (premiere); An Easter Rejoicing (excerpts) by Alice Parker; O My lacke Soule by James Waters; works by Berger, Lockwood and Harris; and works commissioned for the 50th anniversary of Westminster by George Lyn, Gilbert Martin, and David Stanley York; The Westminster Choir, Chamber Singers, Oratorio Choir; Westminster Choir College, Princeton, NJ 8 pm

12 MAY

LornaLee Curtis, all-Bach, Church of the Ascension, New York, NY

Northwood H S Choir, Shelley Weston, dir; St John's Episcopal, Washington, DC 12:10 pm

Johnnye Egnot, Trinity Church, Toledo, OH 12:10 pm

David Britton, Covenant Presbyterian, Long Beach, CA 8:30 pm

13 MAY

Terry Charles, Kirk of Dunedin, Dunedin, FL

14 MAY

John Rose, for Alleghany Chapter AGO, Portville, NY

Orchestral Suite 3 by Bach; Coronation Anthems by Handel; Te Deum Singers, New Chamber Orchestra of Canada, Richard Birney Smith, dir; Te Deum Concerts, Dundas, Ontario

15 MAY

John Rose workshop for Alleghany Chapter AGO, Portville, NY

Vesperae de Domenica by Mozart; Cantata 51 by Bach; Cantata "Laudate Pueri" by Caldara; Louisville Bach Society, Phyllis Bryn-Julson, soprano; St Agnes Catholic Church, Louisville, KY 8 pm

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Heinz Wunderlich
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March 13—April 13

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