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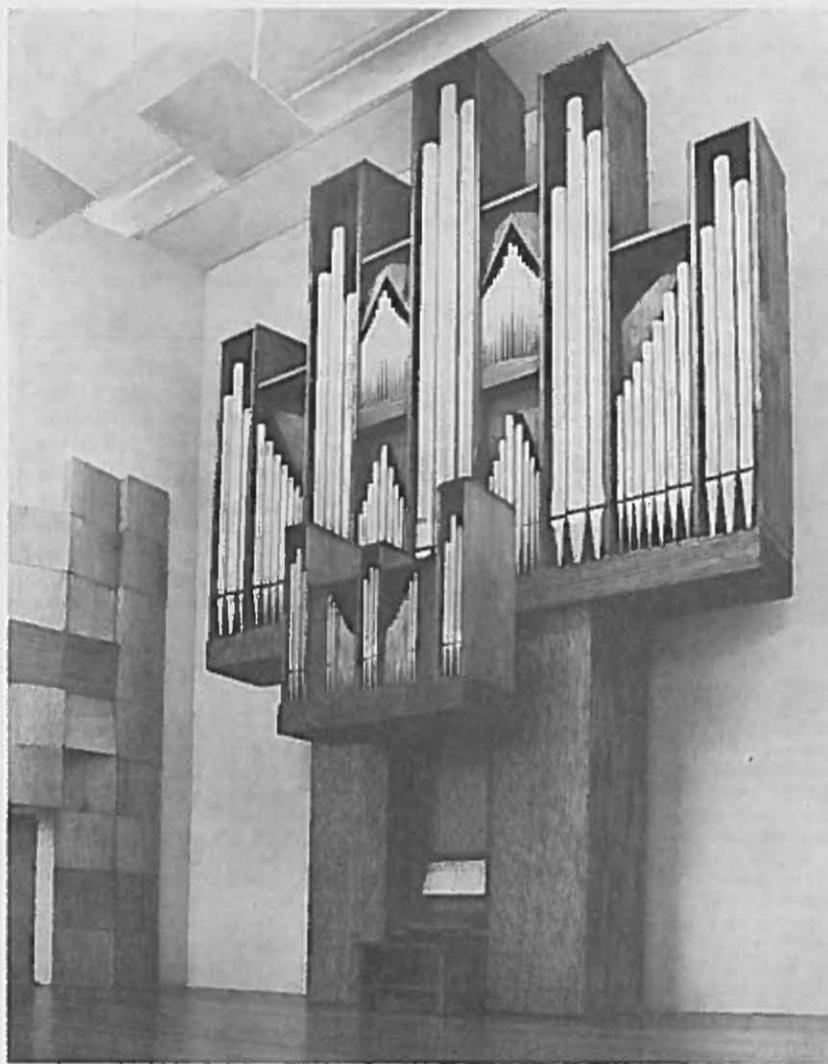
The New Fisk Organ at the University of Vermont—A Review

by Frank Taylor

The dedication ceremonies for the new Charles Fisk organ at the University of Vermont at Burlington marked the conclusion of an important series of events both for the University itself and for the institution's music department, for on February 22 these ceremonies came as a fulfillment of many years of planning and building. The result is an occasion for celebration: the University now possesses first-rate facilities for the instruction of students in music and a remarkably fine concert room for the presentation of a wide range of musical activities.

The initial ceremony for the dedication of the University's new music building on Sunday afternoon, February 22, was impressive not only for the state and university dignitaries present and these included the Governor, the Honorable Thomas Salmon, the Interim President of the University, Wayne C. Patterson whose interest and enthusiasm for the organ project was of major importance to the faculty committee, Department Chairman William Metcalfe and other members of the university faculty and administration. Among these latter must be mentioned Mr. James Chapman, choral director and organist, whose interest and influence was vital in the selection of builder and consultants, and whose instincts and tastes would not allow him to settle for anything less than an instrument which would serve as a model for colleges and universities all over the country. He was also responsible, in the musical portion of the dedication ceremonies, for some of the most beautiful choral singing ever heard.

The new music building's studios and practice rooms must serve several hundred students in a wide range of courses, with degree programs in music performance and theory, music education, and the arts. Among the facilities now available is an auditorium which itself is a noteworthy piece of work. Designed by William De Groot and Thomas Cullens at Burlington, its acoustics were specifically tailored to the organ by the Cambridge firm of Bolt, Beranek and Newman. Upon consultation with the organ builder, Charles Fisk, it was decided to construct this auditorium in a radically new way. Previous experience with modern rooms designed for music has often proved disappointing — Avery Fisher Hall in New York springs automatically to mind. Most of these earlier concert halls were, however, of concrete construction enclosing a relatively thin shell of wood. In many cases there has been a loss of richness of sound: too little bass, often accompanied by a sharpness of the higher frequencies at time bordering on stridency, acoustical "dead" spots, a lack of resonance or reverberation or both. Thus De Groot and Cullens designed and built the University of Vermont auditorium "inside out." The concrete walls face the interior; outside the concrete is a layer of insulation covered by a layer of wood. The hard interior walls thus yield a mid-frequency reverberation time of about 2.8 seconds with full audience. This is adequate for most organ music in so small a room. Hand operated curtains can be extended to reduce the reverberation to 2.0 seconds when lectures are being given. On



Fisk's scale model of the organ, showing proportions of case.

the basis of two concerts attended by this listener the room acoustic resulting from this extraordinary procedure in construction is a remarkable achievement, and congratulations are due all hands.

The organ itself is a stunning instrument — visually as well as aurally — and represents the most significant stride thus far in the development of Charles Fisk as an organ builder. It is, in fact, a logical outgrowth of the great Fisk instrument in the Old West Church in Boston, an instrument many consider one of the most beautiful contemporary instruments in the world. That instrument was inspired by the work of the great Andéas Silbermann in the abbey Church at Marmoutier, and many details of its scaling, pipe construction and voicing are apparent at Old West. When James Ferguson persuaded the University of Vermont music department to build its new music building around the idea of an organ and got Fenner Douglass to act as consultant, Douglass thought it a good place to recreate a real French classic-style organ. Working

together they recommended that Fisk be selected to build the instrument. The specification, consequently, is almost straight French. Since there was ample height in which to work, the builder decided on the inclusion of a 16' Montre in the Great; duplexing the bottom octave to the Pedal came only as an afterthought. Together Douglass and Fisk worked out the tonal plan for the organ in the summer of 1973.

Fenner Douglass was insistent on the inclusion of a *Positif de dos* even though the organ was not to be in a gallery (the normal situation for the second manual would have been as a *Brustwerk* but there is, of course, no French tradition for such a division: the French *Echo*, located under the Great chest, has no frontal projection into the music room because of the casework present in the lower portion of the *buffet*). He felt the separate, reverberating small case of the *Positif de dos* was important to the French sound as, indeed, it most certainly is. Douglass requested that the Positive case project slightly from the main case; Fisk argued that this would

block passage of the sound of the Great division from the organist. Finally Fisk conceived the idea of cantilevering the Positive out in front of the organ and above the organist's head, thereby leaving an airshaft behind the Positive through which the sound of the Great could reach the organist. This is, of course, a most ingenious solution and Fisk has indicated that he would not hesitate to use it again.

The basic layout of the Great façade came from a suggestion of Fenner Douglass that Fisk study the façade of Robert Clicquot's organ at St. Louis des Invalides in Paris, which utilizes five narrow towers and four flats descending from the center. This works extremely well in the University of Vermont building. Pipe shades were needed to aid in the blending of the sound inside the organ but there were inadequate funds to provide carved wood shades. The dagger-like shades consequently were introduced as an economy. Ultimately these pipe shades became an intrinsic part of the whole case design.

Since the Pedal plays a small part in the French organ it was relegated to the *Oberwerk* position in the case. Sited so high, it has a telling effect even though there are few stops in it. The Great is situated on four chests set end to end after the manner of Dom Bedos, and runs the full width of the organ. All divisions employ *traction suspendu* and are self-adjusting as well. Stop action is straight mechanical, with several double-drawing stops, i.e., knobs which bring on one rank when half drawn but several ranks when fully drawn. Of special note is the Great Mixture which is a standard 1 1/2' mixture when half drawn, but adds lower pitched ranks when fully drawn, especially the 5 1/2' rank which first appears at middle c. This is suggested by Dom Bedos's stipulation that the larger the organ, the lower pitched the mixtures must be.

Many of the pipe scales used are taken from Dom Bedos, especially the two 8' Bourdons and the 3 1/2' Grosse Tierce. The Reeds are developed from F.H. Clicquot's book on the organ at Poitiers, except for the Pedal 16' Bassoon, which is Germanic in style and included primarily for the performance of 17th and 18th century German repertory.

The winding system which is supremely important in vitalizing the performance of the works of the French classic composers follows Gottfried Silbermann's practice, which in turn follows closely the French practice of the 18th century. This consists basically of a single weighted cuneiform bellows of large size feeding into a "wind tree," i.e., a wooden wind trunk of ever decreasing rectangular cross section that subdivides into smaller "branches" all emanating from a single point some distance up the trunk. Each branch leads to a separate wind chest. Even the smaller divisions are set on more than one wind chest, the idea being to keep the pallet boxes as short and compact as possible and to create many branchings of the wind tree. The result, like the branches of a tree, is a wind system that flexes when wind is drawn through it, always returning to rest position when it can.

(Continued, page 3)

Another Masterpiece in Danger:

The Organ of St-Eustache is Dying

A Report by Arthur Lawrence

In the spring of 1976, a manifesto headed *Encore un chef d'oeuvre en péril! L'orgue de Saint-Eustache se meurt...* was posted at prominent spots just inside the church of Saint-Eustache in Paris. This notice briefly recalled the history of the organ there, then made specific charges concerning the poor quality of recent work done on the organ, and concluded with a statement of actions taken by the rector and the organist. Behind it lies a fascinating story and something of a scandal.

Saint-Eustache is one of the largest and most beautiful churches in the French capital. Located at the edge of *Les Halles*, the great market area of former times, it was built as a rival to the Cathedral of Notre-Dame; construction took place from 1532 to 1754. With its location in the center of the city, it became the largest parish in Paris and was the scene of much public ceremony: within its walls were held the baptism of Richelieu, the first communion of Louis XIV, the funeral of Mirabeau. It contains the tombs of Colbert and Rameau, as well as the relics of Saint Cecilia, patroness of music.

In musical terms, the church is one of the most important in Paris, a distinction it has historically shared with Saint-Sulpice and, during the time of Vierne, Notre-Dame; these three also contain the largest organs in France. Saint-Eustache has had many famous organists, including Edouard Batiste, Joseph Bonnet, André Marchal, and the two current virtuosi, Jean Guillou, *titulaire*, and André Fleury, *co-titulaire*. Many important musical events have taken place here, including first performances of choral works by Liszt and Berlioz during the nineteenth century. It is currently one of few Parisian churches to have a large choir which regularly sings polyphonic settings of the mass. An indication of the importance which music still has at Saint-Eustache is that the midnight mass on Christmas Eve, 1975, was devoted exclusively to the *première* of an oratorio — a paraphrase of the mass, complete with narrators, soloists, choir, orchestra, and two organs. The church was absolutely packed for this event, but, significantly, the main sung mass is also well-attended every Sunday morning.

Since 1565, there have been records of organs in this church. From 1681 to 1689, Thierry built a four-manual instrument there, and Dallery enlarged it in 1772, but it was replaced by a new Doublaine and Callinet in 1844. This organ was probably unique in France, having 4 manuals, 69 stops, and 2 pedalboards, one above the other. Unfortunately, it was completely destroyed by fire only six months after installation! A new case was then built by Baltard

and in it a Ducroquet-Barker organ of 4 manuals and 68 stops (including two 32's) was installed between 1849 and 1854; this is the basis of the present much-rebuilt instrument. It was enlarged by Merklin in 1876-9 and again in 1930-2 by Victor Gonzalez, when the action was electrified. The last "complete" rebuilding took place in 1965-7; the organ was enlarged to 5 manuals and 102 stops, with a second console added to make performance from the main floor of the nave possible. This rebuild (always termed "restoration" by the French) had some celebrated repercussions: the city of Paris awarded the work to Jean Hermann without the approval of the *titulaire* (André Marchal, who resigned in protest); this builder died after completing only one of the consoles, and the completion of the work was then awarded to the Gonzalez firm. Since the death of that firm's founder in 1956, this company has been directed by a grandson, Georges Danion, who was previously in the automotive business. Danion, then, was in charge of completing the most recent work.

The manifesto was occasioned by the troubles which have constantly plagued the organ in recent years, and by the fact that a new rebuilding has now been found necessary, despite the fact that the last work is barely ten years old! Once again, the city of Paris, owner of the church and organ, and controller of funds, has awarded a million-franc job to Danion-Gonzalez, and, once again, the church was apparently given no choice in the matter. Pointing out the fact that the organ has not been usable for recitals for several years and that much of the recent Danion work was of inferior quality and done with poor materials, Guillou and the church have refused to allow the Gonzalez firm to execute further work on the organ. The city, in retaliation, has cut off all funds for the rebuilding. The situation of organist (for once, united with the church) versus bureaucracy thus currently rests at stalemate, while the organ deteriorates.

Since this large and important organ, in a prestigious church, is played by organists of international standing, and since Danion-Gonzalez is a much-heralded firm which has been the recipient of a steady flow of state-awarded contracts, the outcome of the struggle — no matter how it is resolved — promises to be important. However, the "neo-classic" revival led by Gonzalez now seems to have passed, and the current trend is toward organs of a less-eclectic but more musically cohesive nature. It will be a pity if past mediocrity is perpetuated by another bureaucratically-ordained contract, rather than allowing the musicians involved to make the necessary decisions regarding the organ.

did provide impetus to combine on tape sounds of Moog and Buchla synthesizers, acoustical instruments and the human voice. The original versions of the pieces were for tape only. At the urgings of James Bossert and Marilyn Mason I created the versions recorded here, in which a performing organist gradually emerges as a protagonist, achieving a dominant role at the end of the first piece, only in order to accept an ultimate role of equal participation with tape-recorded 'natural' sounds in the second piece."

Ashforth goes on to say that the provocative musical scenario was the de-

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sire that Yeats expressed to leave behind the transient temporal sensual world and retreat to the eternal world of the spirit, of art, and intellect. And so the voyage here is a personal transition from the world of flesh to the world of art, and a subsequent return to life. It is expressed in terms of gradual changing of the musical material beginning with vocalized melody (sung by Dennis Heath) against the background of continuous nature sounds (birds, waves) in a tonal context and progressing through recognizable historical material such as imitative counterpoint and a 12-tone melody to their logical dissolution. The second piece uses the bird sounds and 12-tone passage as compositional source for eight "waves" or sections which dissolve into one another, presenting a set of sections with differing musical emphasis on specific material.

The result of this is a provocative piece, one that is far too suggestive of recognizable sounds in nature and in historical music to be abstract, and one that is held tightly together with well thought out formal structure. Ashforth has managed to manipulate the compositional sources and the materials in such a way that the listener hears the strands of development without needing a "roadmap" such as extensive notes. The tensions between protagonists, both in terms of instruments and sounds, melodies, rhythmic contours, texture, harmony, etc., are most evident between the organ and the tape; but they are also evident between tonality and serialism. But, unlike other works, the tensions between these protagonists are not left unresolved; neither does either win out against the other. Both are fully affirmed at the end of the second piece, complete in themselves, living together.

The performance here is excellent. James Bossert does a fine job of submerging himself in the total piece, and one feels that the organ part is very well timed to the tape — a problem in all such pieces which seldom get such

expert performance. The recording is excellent in all ways, and the music is notable.

Adventures in Organ Music — Original Compositions by Paul J. Sifler. Performed by the composer at St. John's Episcopal Church, Los Angeles, California. Fredonia Discs (3947 Fredonia Dr., Hollywood, CA 90068), Stereo, FD-2. Program: Fantasia; Joseph's Vigil; Shepherd Pipers Before the Manger; Gloria in Excelsis Deo; The Last Supper; Autumnal Song; Toccata on "Ein feste Burg"; The Despair and Agony of Dachau; Prelude on "God of Might."

Mr. Sifler blesses us with the most "authentic" recording of his music that we can have. Playing the large E. M. Skinner 1924 organ which has been rebuilt by Abbott and Sieker in 1971, Mr. Sifler's work from the early 1960's until recently is surveyed on an excellently made recording engineered by Harold Daugherty, and with liner notes by John La Montaine.

Mr. Sifler's pallet is broad in both style and color. He uses the organ evocatively, spreading large harmonic surges over a frequently pictorial format. The use of carols, program allusion, hymns, and an almost symphonic use of the instrument evoke religious meaning which stands behind all of the pieces. This, then, is genuine church music in its content; religious in its intent.

There is nothing strikingly modern in Mr. Sifler's music. All of the pieces are born with deep roots in tradition and the musical past. But Mr. Sifler also brings to his composition a personal and unique form of expression to the modes of the past, as well as to the use of the instrument, and it is clear that he is a disciplined and expert craftsman, able to anchor his content with sure use of

(Continued, page 10)

New Recordings

Reviewed by Robert Schuneman

Alden Ashforth's "Byzantia: Two Journeys After Yeats," version for organ and tape. James Bossert at the organ of First Congregational Church, Long Beach, California. Orion, Stereo, ORS 74164.

Alden Ashforth states in the liner notes: "The music in *Sailing to Byzantium* was written mostly during the years 1970-73, although the pieces incorporate some material composed earlier. While there is only little correlation between these pieces and Yeats' poems (which relate no overt story), the poems

Fisk Organ

(Continued from p. 1)

This seems to impart a living, animate quality to the music. One has only to play the concluding sections of Marchand's great *Dialogue* on this instrument to realize the astonishing rhythmic vitality inherent in the music which not even the organ at Old West (which also has a flexible wind supply, but of a different nature) is able to project. This same Gottfried Silbermann type of winding also makes very effective the *Tremblant doux*, a beating tremulant that actually interrupts momentarily the flow of air to the Great division and causes all branches of the wind tree to shake in unison. A characteristic of the *tremblant doux* is that, when drawn, it lowers the average wind pressure in the windchest, causing the principal stops to take on a more flutey and somewhat breathy sound of great beauty.

A glance at the specification reveals many French Classical features, a few of which already have been discussed. In addition we find on the Great all the stops essential to the *Plein Jeu* and *Grand Jeu*: two 16' stops, open and stopped (of which the bass octave of the former is duplexed from the Pedal 16' Open), two 8' stops, one open, one stopped, 4' Principal, 2' Doublet and VIII Rk. Mixture. This latter stop is a double draw — explained above. The *Grand Jeu* consists of the flute stops plus the Grosse Tierce 3 1/5', III Rk. Cornet (12-15-17 — also a double draw, the nasard being the first draw) and the Trumpet and Clarion. The *Grand Jeu de tierce* (a rarity in America) leads off from the 16' Bourdon, through the 8', 4', 3 1/5' and III Rk. Cornet. In addition we have the French Voix Humaine, one of the most useful solo reeds of the French classic organ, traditionally used as a Cromorne in *recits* and most often in combination with 8' or 4' Bourdon without the tremulant. These flute stops with the Voix Humaine and tremulant produce a sound that will

give joy to the most ardent Wurlitzer lover's heart. In various other combinations we have all the essentials for a *concert de flûtes, fonds d'orgue*, the solo possibilities of the flute stops with or without the 2-2/3' nasard, the classic 16' Bourdon plus 4' Clarion and so on *ad infinitum*.

The Positive is two or three stops smaller than would be expected in a French instrument with a Great this size — traditional design would require the presence of a Montre 8', plus another Trumpet and Clarion. The present division, however, does include the 1 1/5' Larigot and a 2' flute (which is never found in a French specification of the period though the Larigot may appear somewhat frequently). The all-important 2-2/3' nasard is available as a separate rank on the double draw Sesquialtera.

Of major interest and utility is the Recit V Rk. Cornet. This register is without a stop action since there are no other voices on the division. It is therefore permanently "on". Its position, above the Great chest, makes it a superb solo stop and it expands enormously the scope of what is in reality a large two-manual organ.

The Pedal division unfortunately lacks the essential 4' Clarion, a register basic to the classic French scheme; the 8' Trumpet, however, is a strong and brilliant reed which comes through most effectively in its function of providing a *cantus firmus* with the *Plein Jeu* of the Great. The 2' Night Horn, once again, is foreign to the classic Pedal, but in this case provides a most useful addition to the pedal line in the performance of the German 17th and 18th century literature. The 16' Bassoon has already been discussed.

This instrument sounds quite different from any other organ Charles Fisk has built. The principal chorus on the Great is based on a unison Diapason of more neutral tonal cast than the normal Principals we are used to hearing from

the Fisk shop, and the voicing of the Bourdons and mutations is more foundational, less bright, than their counterparts on the Fisk instruments we are accustomed to. It is, quite simply, more truly French than Marmoutier/Old West. And this time all the reed stops are of classic 18th century construction. They make a magnificent effect alone or in combination with the various Cornets. The *plenum*, however, is not overwhelming: in point of fact, Old West gives an impression of greater power.

Wind pressure on the instrument is 65mm., considerably lower than that used as common practice in 18th century France — Poitiers, for example is on 125 mm., and there is no convincing evidence that the original pressure was any lower. The lightness, responsiveness and subtlety of Fisk's key action is a consequence of the combination of low pressure and Fisk's superb craftsmanship and balancing. The tuning is in unequal temperament after Werckmeister II. The metal flute stops are of lead, and Fisk has used wider windways and opened the toes to a greater extent than is customary in 18th century French practice. His enormous skill in voicing and regulating however has produced a tonal quality which rivals the best French examples of two hundred years ago.

For the dedication program Sunday night, February 22, Fenner Douglass, chairman of the organ department at Duke University, included *Fauxbourdons*, from the music of the court of Carlos V, Anonymous (16th century); Six verses on the chorale: *Herr Jesu Christ, dich zu uns wend*, Georg Böhm; *Chaconne en la*, Lambert Chaumont; Chorale Prelude: *Von Gott will ich nicht lassen*, Johann Sebastian Bach and the *Toccata in F Major*, Bach. After the intermission one heard Gilles Jullien's *Prélude à cinq parties* and *Trio*; the *Dialogue de Chromorne en taille et de Cornet séparé*, *Fonds d'orgue* and *Tierce en taille* of Jacques Boyvin; *Duo sur la Trompète* of Jean-François Dandrieu; the *Canonic Variations* on the Christ-

mas Chorale: *Vom Himmel hoch da komm' ich her* (S.769) of J. S. Bach and the *Final*, Op. 21, of César Franck. Mr. Douglass' reputation as a scholar of early French music was certainly supported by his performances of this highly specialized repertory but we were given more than performances: these were recreations in sound of the highest musical order — stylish, flexible, and extremely musical. As a result, one's enjoyment of this music was sharpened and illuminated. These French pieces, of course, illustrated the beauties of the instrument in all its aspects. One heard the *Plein Jeu* with pedal reeds, the wonderful Cornets and Cromorne and Voix Humaine both as solo stops and as part of the *Grand Jeu*; the flute stops with tremulant were heard in all their beauty in a quiet chorale or two; the brilliant reed solo in the Dandrieu. The Bach *Toccata in F*, a work perilous for most performers, was beautifully played by Mr. Douglass. Everywhere one was conscious of the playing of a musician, not just a technically proficient organist. As a concluding filip, the Cesar Franck *Final*, played with great élan, showed the Franck could be performed on an organ of this sort with most of the romantic characteristics of the work still intact. Only the lack of a Swell division and the "bounce" of the big chords at the end of this piece gave any indication that the organ was designed for music of another school, another time. This listener was totally undisturbed by the unequal temperament of the instrument in this concluding composition — but when has one ever heard an organ in France that was really in tune? A large audience, with many standing in line, necessitated the repetition of the concert the following morning. Mr. Douglass' recital was a fitting climax to the dedication of this impressive concert hall with its superb organ, and the University of Vermont should take great pride not only in the handsome building with its facilities and conveniences, but in the daring and vision of the members of the music department who have worked and thought together to make it all a reality.

GREAT, 56 notes
 Double Open Diapason 16' 44 pipes
 (bass from Ped. 16')
 Double Stopped Diapason 16' 56 pipes
 (wood/metal)
 Principal 8' 56 pipes
 Bourdon 8' 56 pipes
 Octave 4' 56 pipes
 Chimney Flute 4' 56 pipes
 Double Tierce 3-1/5' 56 pipes
 Doublet 2' 56 pipes
 Cornet I and III 168 pipes
 Grosse Fourniture VI and VIII 365 pipes
 Trumpet 8' 56 pipes
 Voix Humaine 8' 56 pipes
 Clarion 4' 56 pipes

POSITIVE, 56 notes
 Bourdon 8' 56 pipes (wood/metal, chimneys)
 Prestant 4' 56 pipes
 Doublet 2' 56 pipes
 Quarte de nasard 2' 56 pipes
 Larigot 1-1/3' 56 pipes
 Sesquialtra I and II 112 pipes
 Fourniture IV 224 pipes
 Cromorne 8' 56 pipes

RECIT, 25 notes (from Middle C)
 Cornet V 125 pipes

PEDAL, 30 notes
 Prestant 16' 30 pipes
 Flute 8' 30 pipes
 Flute 4' 30 pipes
 Night Horn 2' 30 pipes
 Bassoon 16' 30 pipes (wood/metal)
 Trumpet 8' 30 pipes

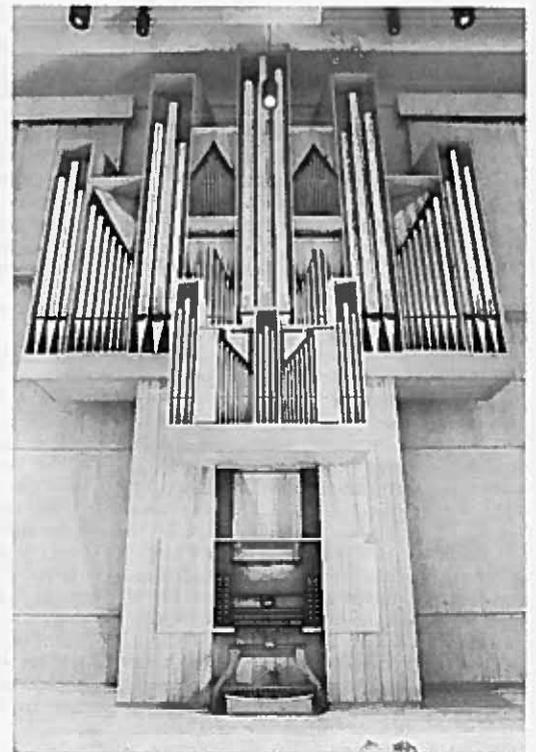
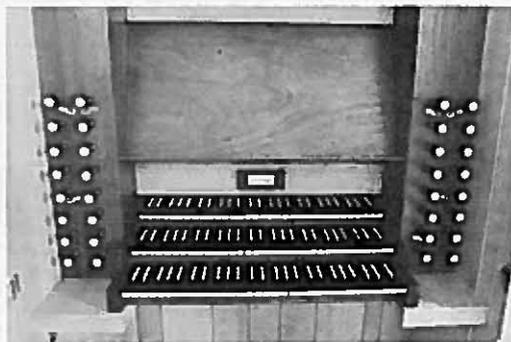
General Tremulant
 Great to Pedal
 Positive to Pedal
 Positive to Great

Below: View of the facade from stage showing cantilevered positive.



Right: The completed organ.

Below: The Console.



Rhythmic Alteration in Renaissance Spain

by Calvert Johnson

Spanish theoreticians and composers of the 16th and early 17th centuries have provided us with a large body of practical information for the proper performance of their music. The subjects discussed include instrumentation, ornamentation and diminution, fingering, melodic and rhythmic alteration, and to a limited extent, registration. The most detailed description of keyboard performance practices is given by fray Tomás de Santa María, *Libro llamado Arte de tañer Fantasia* (Book Entitled the Art of Playing Fantasia), 1965. Confirmation of much of his account is found in works primarily for keyboard players by fray Juan Bermudo, *Declaración de Instrumentos musicales*, 1955; Luis Venegas de Henestrosa, preface to his anthology *Libro de Cifra Nueva* (Book in the New Tablature), 1557; Hernando de Cabezón, preface to his edition of the *Obras de Música* (Musical Works) of his father Antonio de Cabezón, 1578; and Francisco Correa de Arauxo, *Libro de Tientos y Discursos de Música práctica y teórica de Organo intitulado Facultad orgánica* (Book of Tientos and Discursos and of Practical and Theoretical Music for Organ Entitled Organ Method), 1626. Information on performance practices for stringed instruments which is equally applicable to the keyboard (with allowances for instrumental idiosyncracies) is found in the following sources: Luys Milán, *Libro de Música de vihuela de mano intitulado el Maestro* (Book of Music for the Hand Vihuela Entitled The Master)¹ 1535; Alonso Mudarra, *Tres Libros de Música en cifra para vihuela* (Three Music Books in Tablature for Vihuela), 1546; Diego Ortiz, *Tratado de Glosas sobre clausulas y otros géneros de puntos en la música de violones* (Treatise on Diminution in Cadences and other situations in the music for viols), 1553; and Miguel de Fuenllana, *Libro de Música para vihuela intitulado Orphenica lyra* (Music Book for vihuela Entitled Orpheus' lyre), 1554.

There is a definite continuity of style exhibited in these sources, both in the comments on performance and in the music itself. The information provided consists not in strict rules, but rather in guidelines. All final decisions are left to the player's discretion and the context of the music. A remarkable degree of freedom of interpretation is expected of the performer.

One of the most intriguing performance practices of the Spanish Renaissance is rhythmic alteration. Only three theoreticians discuss any aspect of the subject, and each presents a completely independent type of alteration.

Milán prescribes a fluctuating tempo in certain "Tientos de Fantasia." Milán's alteration probably should not be applied to works by other composers because it is so specifically intended for a small group of his own vihuela pieces. Thus, his comments will be excluded from this discussion.

Tomás de Santa María suggests various dotted rhythmic patterns for *glosas* (diminution) of semiminims (quarter notes) and fusas (eighth notes). Santa María describes what was apparently a common liberty given to the performer, and the modern performer ought to apply these alterations to works of Cabezón and others, especially since Cabezón had approved Santa María's treatise.

Correa notates sesquialtera and other proportions in a highly individual manner so that often what appears to be notated triplets is to be performed either as written or else altered to fit the underlying duple meter. If Correa's alteration is applied to his tientos, his notation must be followed precisely (when and when not to introduce the alteration). Correa appeals to Cabezón as a

source in justifying his approach to sesquialtera, but applying Correa's ideas in Cabezón's music is questionable, although not necessarily incorrect.

TOMAS DE SANTA MARIA

Three types of dotted rhythm may be applied, apparently at will, unless the alteration would conflict with another voice. Santa María allows only a long-short alteration on semiminims. Alteration of fusas includes Lombardic rhythm and a faster version of Lombardic rhythm as well as the long-short pattern. Following is Santa María's commentary. His musical examples follow.

"As for playing with good air . . . , take note that it is required to play semiminims in one way and fusas in three. The way required for playing semiminims is holding the first and faster on the second, and holding no more nor less on the third and faster on the fourth, and continuing in this way for all the semiminims. This is played as though the first semiminim were dotted and the second were a fusa, and similarly as though the third were dotted and the fourth were a fusa, and so on for all the semiminims. And be advised that the shortened semiminim need not be very fast, but somewhat moderated . . .

"Of the three ways of playing fusas, two are played in nearly the same way, which is by lingering on one fusa and speeding the next. They differ in that in the first way the lingering is begun on the first fusa, faster on the second, no more nor less holding the third and faster on the fourth, and so on for all of them. This is played as if the first fusa were dotted and the second were a semifusa, and similarly, as though the third fusa were dotted and the fourth were a semifusa, and so on in this manner for all. This method is used for completely contrapuntal works and for long and short *glosas*.

"The second way is played by speeding the first fusa and lingering on the second, and no more nor less speeding on the third and holding the fourth, and so on for all of them. This is played as if the first fusa were a semifusa and the second fusa were dotted, and similarly as if the third fusa were a semifusa and the fourth fusa were dotted, and continuing in this fashion . . . This method is used for short *glosas*, and is played in pieces and fantasias. And note that this way is much more gallant than the preceding.

"The third way is played by speeding three fusas and stopping on the fourth, and then speeding another three and stopping on the fourth. And note that this stopping must be for as much time as necessary so that the fifth fusa is struck in its place on the half tactus, and continuing in this manner for all of them. The effect ought to be a movement of four by four, played as though the three fusas were semifusas, and the fourth were dotted. The third method is the most gallant of all, and is used for short and long *glosas*.

"Be advised that the lingering on the fusas need not be long, but only for as long as notated, and this must be understood to be merely a little because great pausing creates great ungracefulness and ugliness in the music. And therefore, the three shortened fusas must not be shortened too much, but with moderation in respect to the stopping done on the fourth fusa."²

(Example 1)

The alteration of a series of semiminims or of fusas (by the first method) reminds one of *notes inégales*. But there is a very strong preference in this treatise for Lombardic patterns, which did not become popular in France. Of utmost importance is the advice to avoid "Squareness." Santa María remarks that the alteration "is played as though the first semiminim were dotted and the second were a fusa" and that "the shortened semiminim need not be very fast, but somewhat moderated" (*italics mine*). Furthermore, he did not attempt (as I have) to write out the rhythm for the final alteration. This is perhaps indicative as well that the alteration's performance rhythm was to be felt as free rather than precisely indicated.

FRANCISCO CORREA DE AROUXO

Seventeenth-century notation was undergoing change, and many theoreticians and composers devised personal notations to solve rhythmic problems. This is undoubtedly the case with Correa's treatment of sesquialtera and the more unusual proportions of 5/2, 7/2, 11/2, and 13/2. The performer is free to play the rhythm exactly as it is written, or he may introduce the alterations suggested by Correa. Perhaps "alteration" is a poor term in this case since the notation really meant something other than what it would appear to mean.

A group of prime number notes (5,

(Continued, page 6)

Example 1: ORIGINAL

The way to play semiminims

The three ways to play fusas

a possible solution for the third way

Example 2



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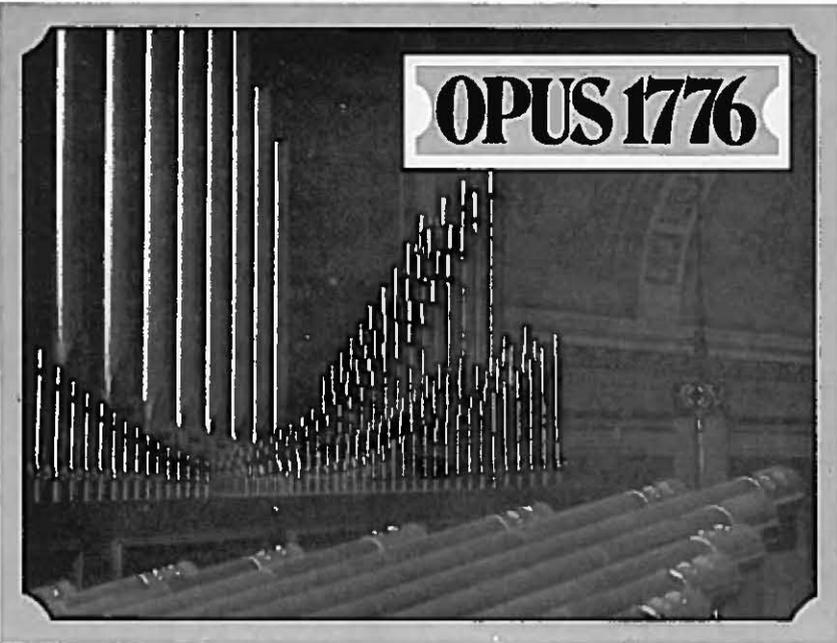
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Rhythmic Alteration

(Continued from p. 4)

7, 11, etc.) notated against an underlying duple meter was to be regrouped into two units: one unit per beat of the meter, with the larger unit on the downbeat. To determine how many notes fall into each unit, Correa devised the following formula: add "one" to the prime number, and divide by "three." The result is the number of notes in the upbeat unit. If adding "one" does not produce a dividend equally divisible by "three," add "two" instead.

"Take notice of the so-called Pythagorean table of proportions, and you will learn many different proportions. I want to give you notice of several in passing. Proportion is appropriately spoken of as a comparison of one number to another, for example, a number of notes of equal value in one voice to another number of notes in another voice. Specifically, if you consider one against one, it will be equal proportion; if two to one, duple; if three to one, triple; if four, quadruple; if five, quintuple; if six, sextuple; if seven to one, septuple; and many others: two to two, to three, to four, to five, etc., which you will see in the table. And theoretically you can proceed to infinity in this manner although in practicality you cannot proceed further than to certain figures: to as many as the hands can play in one measure. Those measures that, being simple, can be divided by half must be played equally and binary; and those that can be reduced to three equal parts must be played unequally and ternary with the tactus on the first, 'being' on the second, and rising on the third. And in figures that cannot be divided in half or in three parts, such as five, seven, eleven, thirteen, fifteen, seventeen, etc., you must create in the figure two unequal parts; the larger has to be given on the tactus and the smaller on the upbeat. The way to determine the number of notes to be given to the upbeat is the following: add to the said proportion one and divide by three; if you

add one to quintuple proportion, you will have six, and the third part of six is two. Thus you have to play the measure with a quintuple figure by giving three notes to the downbeat and rising on the fourth note (leaving two notes, which is the number you arrived at by the computation above for the upbeat). And if adding one doesn't produce a quantity divisible by three, add two and you will have it. And be advised that in order to know on which note to begin the upbeat of the measure (the first note of the last third), you don't really have to add the numbers together (that is, playing it and singing it with the addition), but mentally, that is, with consideration before you perform it."

An example of a quintuple proportion is found in Correa's *Tiento 41*. It has been transcribed from the original tablature in the *Monumentos de la Música Española* edition as follows:⁴

(Example 2)

According to Correa's instructions, this passage ought to be performed more or less as shown in the following:⁵

(Example 3)

Sesquialtera is the proportion three to two: three notes in one voice against the underlying duple meter. Correa's definition is:

"In a *glosa* [diminution] of sesquialtera with six figures per measure, if it is notated with an air of lesser proportion with a "three" above, play the downbeat on the first, rise on the fourth and again down in the next measure on the seventh. If it is notated with an air of greater proportion with a "two" above, play the downbeat on the first, rise on the fifth, and again downbeat in the next measure on the seventh.

"In a *glosa* of sesquialtera with nine figures per measure, which is greater proportion with lesser prolation, downbeat on the first, accent the fourth, and rise on the seventh, again downbeat on the tenth in the next measure, which



is really the first of this measure, and one should begin counting anew from this point.

"In a *glosa* of sesquialtera with twelve per measure, follow the same rules as in six per measure, making one of these measures [of twelve] from two of those [of six]: downbeat on the first, rising on the seventh, again downbeat on the thirteenth. This is understood to be when there is a three above the measure. But if there is a two, downbeat on the first, rise on the ninth, and again downbeat on the thirteenth. All of which is the same as that described in a *glosa* of six, the only difference being doubling of the numbers here.

"In sesquiquinta proportion, with five figures or numbers [of tablature, hence notes] per measure, downbeat on the first, rise on the fourth and again downbeat on the sixth. And in its dupla with ten per measure, downbeat on the first, rise on the tenth and again downbeat on the eleventh."¹⁴

Correa suggests an interpretation which was apparently not uncommon in his time throughout Europe.¹⁵ When Correa notates sesquialtera proportion with a "two" above the measure, he intends performance as written. When there is a "three" instead, he intends the three minims to be played almost like a minim and two semiminims, or the three semiminims approximately as a semiminim and two fusas. Undoubtedly "almost" in his commentary indicates that the performance is to be free and not "square" or precisely altered. The following is his full commentary:

"One can play notes of the same value in two different ways, in what we call sesquialtera proportion, which has six or twelve notes per measure, or nine and eighteen per measure. The first and easiest way is to play them equally and with full value, that is, without lingering more on one than on another, and this way is like greater proportion in which three semibreves or six minims or twelve semiminims per tactus are played equally, full, and without lightness. The second way is to play them unequally and with that lightness and grace of lesser proportion, and this (although most difficult) is more used by organists. This way is lingering more on the first figure and less on the second and third, and then lingering on the fourth and less on the fifth and sixth. It is (almost) like making the first a minim and the second and third semiminims, or by half, a semiminim and two fusas, and proceeding in this manner for all notes of each measure. Given this difference in performance (which can occur in any measure or part of a measure), it is reasonable that there will also be one in the sigus to notate sesquialtera so that one can know when to play such notes equally or unequally. And given that the first way is like the binary number of figures in which all the notes of similar value are played equally in rhythm without lingering more on one note than on another, it appeared reasonable to place above these notes (although of sesquialtera proportion) the binary number "two," which denotes that one must play them equally, in the same way that the number two is equal, formed by two equal units which can be divided from each other equally. And this is no new thing which I have said, for in many works of great masters, I have seen above twelve musical notes per measure, a two instead of the three which we are used to writing. The second way, which is playing the rhythm unequally (holding more on the first, fourth, seventh, tenth, etc., and less on the others, which is like playing a semiminim and two fusas, and is no more nor less) always has been notated with a three above (denoting lesser proportion of touch and inequality of time in the prolation or pronunciation of such sesquialtera) by Cabezón and Manuel Rodríguez Pradillo and others in multitudes. Therefore it isn't right to change this use: being especially founded on reason. And so it remains agreed: three above the notes (in polyphony) and numbers (in tablature) means lesser proportion and ternary number; and two means equality of the notes as in binary."¹⁶

A passage where one may alter a rhythm appearing as triplets is in the same *Tiento* 41, immediately following the quintuple proportion section. The

original as transcribed to modern notation and an approximate realization are the following:¹⁷

(Example 4)

NOTES

¹ The vihuela is a guitar-shaped lute popular in Spain during the sixteenth century.

² *Arte de Tañer Fantasia*, ff. 45v-47.

³ *Facultad orgánica*, ff. 5v-6.

⁴ Vol. 12, edited by Santiago Kastner, (Barcelona: Instituto Español de Musicología, 1952), p. cl.

⁵ Further support may be found in the Preface to Antonio de Cabezón's *Obras de Música* published in 1578 by his son Hernando. In Higinio Anglés' edition of the *Monumentos de la Música Española*, Vol. XXVII (Barcelona: Instituto Español de Musicología, 1966), p. 27, can be found the following description of sesquiquinta proportion with musical example. The italic is added.

⁶ So-called sesquialtera proportion is three minims against a semibreve and six semiminims against two minims. It is notated with an arabic three and above it a curve, and is placed at each measure because the main beat is not altered, only the subdivision is altered in one or two voices.

(Example 5)

⁷ Sesquiquinta proportion is a proportion of five minims per measure which together are equal in value to a semibreve and ten semiminims against two minims. This proportion is very seldom used and so you will seldom find it written anywhere. So you might be acquainted with this proportion, the following work is in lesser imperfect time [C], and in it you will see sesquiquinta. In the measures with this proportion with an arabic five above like this — 5 — which indicates that however many measures have this symbol, is also the extent of sesquiquinta proportion. And I advise that the basic beat be not changed even though it appears so on paper, for the principal measure is only placed at the beginning of the piece.

(Example 6)

⁸ *Facultad orgánica*, ff. 18-18v.

⁹ Michael Collins, *The Performance of Coloration, Sesquialtera, and Hemiola (1450-1750)*, PhD Dissertation, Stanford University, 1963.

¹⁰ *Facultad orgánica*, ff. 6-6v.

¹¹ P. 31.

Letter to the Editor

To the Editor:

Several errors crept into my article "Saint-Guilhem: French Classic Organ in the Desert" (THE DIAPASON, May 1976, pp. 3 and 16), so I would like to bring the corrections to the attention of interested readers. Those corrections are:

1. The history: the period over which the Cavaillé organ was built was only three years, from 1786 to 1789 (rather than from 1776 to 1789).

2. The specification: The *Clairon* of the *Grand Orgue* is at 4' pitch, rather than 8' (although the top octave does break back to 8' pitch), making it much less unusual than it appeared!

3. The bibliography: the work entitled *Répertoire des travaux . . .* is by Jean Martinod; I mention this only because this is an important source for anyone who wishes to study the work list of French organ builders, past or present.

Sincerely,

Arthur Lawrence
Notre Dame, Ind.

In the New Organs section of the April '76 Diapason, readers were referred to the Musical Times article on the organ of Hexham Abbey. Excerpts from that article appear below.

The new organ in Hexham Abbey

Donald Wright

1974 was marked by many events throughout Northumberland to celebrate the 1300th anniversary of the founding of Hexham Abbey by St. Wilfred. Of his original church the only sizable portion which remains is the crypt, to which pilgrims came for many centuries. The rest of the building dates from later periods: the chancel, crossing and transepts were constructed during the late 12th and 13th centuries, and the nave was completely rebuilt in what was regarded as a matching style in the early part of the present century.

The majority of the Abbey functions, both liturgical and secular, take place in the nave. It was decided that the screen should be completely cleared and a new instrument mounted on it, *werkprinzip*, properly encased, polarized down the nave and with mechanical action to all keys — together with a modern and sophisticated system for control of stops and pistons. The Committee was insistent the new instrument should provide as far as possible for all the needs of the Abbey, both present and projected; it should be of high musical quality, constructed of the finest materials and above all it should last a long time.

It was decided to award a contract to Lawrence Phelps & Associates of Erie, Pennsylvania for a two-manual and pedal instrument of 34 stops designed in accordance with the brief.

The priceless medieval screen of the Abbey was strengthened for the new installation, the old organ having been removed in the summer of 1973. Building of the new instrument commenced in Erie in the autumn of that year and in the late spring of 1974 the enormous packing cases arrived at the Abbey. The quality of the workmanship and materials was obvious and confidence in the instrument continued to increase as construction proceeded. The finishing of the organ by Lawrence Phelps was sufficiently advanced for a demonstration to be given in August to the annual congress of the Incorporated Association of Organists by Gillian Weir.

The cohesion, blend and balance of the ranks of this organ is so remarkable one feels that it is almost an impertinence to attempt to analyse them; but, in this country, this organ is unique; it is perhaps best regarded as the work of an artist—a Phelps canvas—to be observed either in detail of parts or as a whole. The singing quality—which has been described as a 'sizzle'—permeates the whole, both principal and flute ranks. Perhaps it is this elusive feature which gives such contrapuntal clarity found in individual stops or in combination. This

clarity is especially noted on the principal ranks of the Great organ, the tutti of which is remarkable for its exciting and yet quite unforced character. In general the flutes and mutations on all divisions reflect a French tradition—and the same is true of the reeds; the Grands Jeux especially would receive the approval of the most fastidious scholar of French classical music.

At the console the proximity of the Brust Swell makes it sound disproportionately loud, but the balance with the rest of the organ is quite perfect when heard in the body of the building. This division has Salicional and Celestes — providing that sound so beloved of English organists; but probably one of the most striking features of this versatile Swell organ is the character of the solo mutations. The blend in all reaches is highly satisfying; the upper regions of the *Récit de Nazard* are entrancing, especially when used with the Tremulant, whose undulations can be varied in intensity and speed. The Cornet *compô* is one of the most beautiful and seductive sounds on the whole instrument; it is difficult to analyse why it is so successful — perhaps this stems from the fact that the Tierce is quite soft and smooth.

It is unfortunate that the tracker action of many mechanical organs built today is not truly controllable. There should be control of the manner in which the wind can be admitted through the pallet to the pipe and, equally important, the way in which the pallet is closed to shut off that wind. Such sophistication in mechanical organs in this country is unfortunately rare. The action of this new organ is in this respect a model, and the organ staff of the Abbey has been quick to appreciate its qualities; it has been a revealing experience to discover a degree of subtlety satisfying not merely to the player but also to the listener.

This truly remarkable instrument must surely provide a landmark for organ building in this country. In appearance the *werkprinzip* case with its light oak construction and glistening tin pipes is striking. The quality of the materials, both inside and out, and the finish are second to none; for its size, the tonal resources as well as the balance and refinement set a standard from which we can all learn. There cannot be many places in this country where one can find an organ so modest in size and yet so versatile and capable of doing such justice to music of all periods. The builder is to be congratulated on his success.

An extended article appears in the current issue (# 215 Vol. LIV) of the British quarterly publication, *The Organ*.

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Cleveland Municipal Organ Re-Inaugurated

1922 Skinner Organ Restored

A standing-room-only audience of nearly 3,800 people crowded the Cleveland Public Auditorium on May 19th to hear Michael Murray play the gala re-inauguration of the Cleveland Municipal Organ recital. It was a notable occasion, because the large E. M. Skinner organ of five manuals and 150 stops, built in 1922, had been silent for many years. Now, through a grant from the Kulas Foundation and the hard work on the part of city officials and many Clevelanders, the organ has been restored, and will be heard in weekly organ recitals — as it once was for many years.

Skinner's organ, billed in 1922 as "the largest and finest organ in the world," cost more than \$100,000 when it was built; today its replacement cost would be well over

a half a million dollars. It was inaugurated on September 10, 1922 on one of the hottest and most humid afternoons in Cleveland history. Yet the heat did not prevent an audience of more than 20,000 persons from attending Edwin Arthur Kraft's recital. Cleveland police estimated that fully 5,000 more were turned away, and almost that many lined the foyers and corridors outside the Auditorium.

Kraft and Vincent Percy, the last Municipal Organist, gave regular recitals until after

World War II. Then, for more than two decades, the organ was allowed to deteriorate, to become covered with dust, to be damaged by water leaks, and to fall silent. Previous administrations had no funds for its maintenance, and fashions had changed in the organ world. There was still an audience for the instrument and the literature it was designed for, but with no one to play it or look after its welfare it was doomed to the fate that befell nearly all of Skinner's best municipal organs.

In 1971-72 the Kulas Foundation presented the city with a generous grant for the organ's restoration. It was carried out by Joseph E. Nagel of Cleveland, and the organ was fitted with a new console by Klann to duplicate exactly the old one (but the old console is also to be restored eventually). The organ occupies a relatively shallow case of four stories height with a depth of 20 feet. The pipes are located on stage, and the stage is shared by the Public Auditorium which seats 20,000, and the Public Music Hall which seats 3,000. Thus, the organ is heard in both halls.

Mr. Murray's recital of music by Widor, Debussy, Bach, Dupré, Liszt and Vierne followed a welcome by Bruce Akers for Cleveland Mayor Ralph Perk and remarks by other Cleveland dignitaries. The large audience responded to Murray's recital with applause and cheering, and they brought him back on stage for five encores. Michael Murray was also presented with a plaque designating him as Cleveland's third Municipal Organist, and recognizing the significant effort that he has given toward the restoration of the instrument.

The gala inaugural showed an incredible amount of enthusiasm on the part of Clevelanders for the organ and the hall. About 200 were expected to come. As it was, some had to be turned away. One of the notable guests at the occasion was Richmond Skinner, 78, of Wilmington, Delaware. Once associated with his father in organ building (though not this particular one), he represented the Skinner family, work, and tradition. For the 3,800 people present, there was no doubt that Skinner's work was worth restoring. (Readers of THE DIAPASON may read about the original organ in the February 1921 issue of THE DIAPASON on pages 1 and 3.) And the organ is a symbol of the renaissance taking place in Cleveland, particularly the downtown area itself. To restore it to its original function and beauty, as the present city administration has now done, is to carry out the principles that impelled the construction of Public Auditorium in 1922: "A monument conceived as a tribute to the ideals of Cleveland, builded by her citizens and dedicated to social progress, industrial achievements and civic interest." It does Cleveland proud to have an organ and organ music involved in those ideals.



Left: Colonel Richmond Skinner.

Below: Michael Murray at the new console.



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The Brockport Keyboard Festival Symposium, now in its fifth year, will be held at the State University College at Brockport, New York on October 7-9, 1976. As in the past, the festival will comprise three evenings of concerts and two days of lectures and lecture-recitals in which prominent instrument makers, keyboardists, scholars, and organologists will combine their efforts under a single roof. The general theme has to do with current issues pertaining to the restoration, reproduction, literature, and playing of keyboard instruments from earliest times to the present, and in this year's festival specific topics in each of the four above areas will be sought out, along with current issues concerning the early organ, clavichord, harpsichord, early piano, and their modern variants.

It is hoped in the forthcoming symposium to present John O'Connor's nearly completed "neo-classic fortepiano" both in lecture-demonstration and in concert, and also to present Dr. van der Meer, instrument curator of the Germanisches Museum in Nuremberg, Germany, on the topic "The Keyboard Instruments of C. P. E. Bach" and to play tapes of instruments of C.P.E. Bach's era which are housed at his museum. Prominent performing keyboardists are to include Eiji Hashimoto, harpsichordist; Malcolm Bilson and Mary Sadivnikoff, fortepianists; and Kenneth Drake performing upon a restored 1803 Broadwood pianoforte. The final evening concert will be entitled "Keyboard Instrument Evolution," and will include five movements of five concertos presented on varying instruments in quasi-historic order: the positiv tracker action organ, the harpsichord, the fortepiano, the pianoforte, and the new O'Connor "neo-classic piano." Further information about the symposium may be obtained from: Dr. Dowell Multer, Coordinator of Piano and Keyboard Studies, Music Department, State University College at Brockport, Brockport, NY 14420; or phone (716) 395-2332, or (716) 637-3604.

Conferences

The Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago, will conduct its "Saturday Music School" again in the coming year. The sessions for organists and choirmasters will be held at the Cathedral of St. James, Chicago on Saturday afternoons. The schedule will include the following sessions:

Sept. 18: Richard Enright (head of organ dept., Northwestern University) on playing hymns for choir and congregation and conducting from the console;

Oct. 9: Grigg Fountain (organist of Alice Millar Chapel and prof. of organ, Northwestern U.) on choir training techniques and building a good choral tone;

Nov. 20: Robert Lodine (head of organ dept., American Conservatory of Music) on organ playing and repertory;

Jan. 15, 1977: Gerald L. Smith (prof. of voice, Northwestern U.) on vocal techniques for church musicians;

Feb. 19, 1977: Roy Kehl (organist-choir-master of Church of the Ascension, Chicago) on the basics of Plainsong and Anglican chant; and

March 19, 1977: members of the Commission on new settings of the New Services and Canticles plus anthem lists.

Further information about the sessions may be obtained from Mrs. Gordon Lyall, St. David's Rectory, 1105 Shermer Road, Glenview, IL 60025.

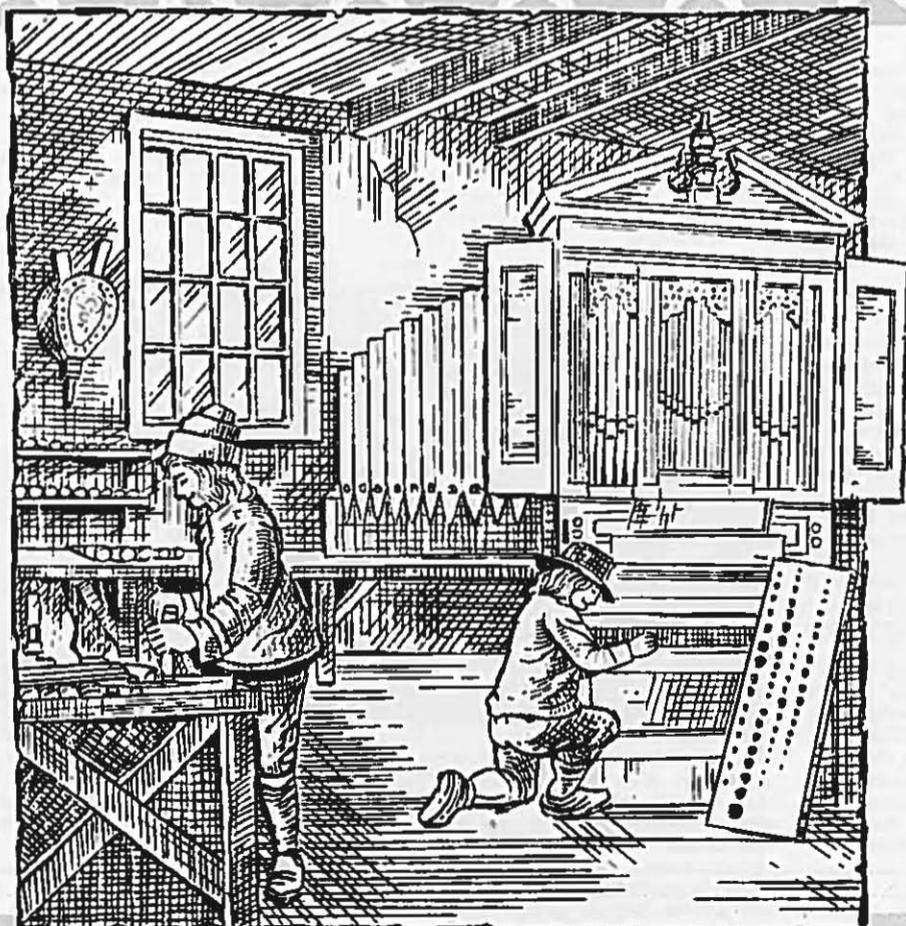
The 1976 Festival of the American Liszt Society will take place at the University of Tennessee, Knoxville, on October 29-31, 1976. For complete information, contact Dr. David Z. Kushner, Department of Music, University of Florida, Gainesville, Florida 32611.

The first annual International Festival of Baroque Music of Lamèque will be held from July 19 to July 30, 1976. Hosted by the province of New Brunswick, Canada, the Festival will take place in Lamèque, a small island at the entrance of the Boie des Chaleurs. This area of eastern Canada is reminiscent of Cape Cod, though as yet uncrowded, and renowned for its Acadian hospitality. Classes in Baroque flute and in recorder will be provided by François Codère, and in harpsichord by Matthieu Duguay. These two young musicians will also perform the complete sonatas for flute and harpsichord by J. S. Bach on July 20 and July 23 in the small church of Sainte-Cécile de Petite-Rivière-de-l'Île. Tickets, registration forms and information may be obtained by writing to the International Festival of Baroque Music, Lamèque, New Brunswick AOB 1VO, Canada.

The Sub-Commission on Liturgical Music of the Green Bay Diocese will sponsor two workshops for church musicians at St. Norbert Abbey, De Pere, Wisconsin, on August 8-11, 1976. The folk music workshop will be held on August 9th only, but the workshop for organists, choir directors, cantors, song leaders, etc., will be held through all four days. The purpose of the workshops is to help church musicians in planning, choosing, and executing good liturgical music in their particular circumstances. Faculty for the workshops will include Paul Salamunovich, Sister Theophane Hytrek, the Rev. Richard J. Wojcik, and the Rev. Ed Gutfreund. Information about the workshops may be obtained from: Music Commission Workshop, Liturgical Commission, P.O. Box 937, Green Bay, Wisconsin 54305.

Michigan State University is sponsoring a Church Music Workshop on July 12-15, 1976 at its East Lansing campus. Organ music, choral music, handbells, and new music, instruments and dance which appeal to youth will be highlighted in the workshops. Paul Manz will teach service playing, improvisation and repertoire; David Stickler will teach classes in choral techniques, conducting and adult choir repertoire; Dwight Menard will conduct classes in handbell technique and repertoire; Sister Maria Lutz will discuss music, instruments and dance which help to improve youth in the worship service; the Allegro Bell Choir of Hinsdale, Illinois will perform; and the entire workshop will be under the direction of Albert G. Bolitho. Sponsors of the 22nd annual event include the Michigan Council of Churches, Michigan State University's Committee on Church Related Programs, Department of Music, and Continuing Education Service. For information, contact: Church Music Workshop, 26 Kellogg Center for Continuing Education, Michigan State University, East Lansing, MI 48824; or telephone (517) 353-7822.

The Organ in America will be the subject of a three-day conference to be held at The Old Church, Portland, Oregon, September 23-25, 1976. Co-sponsored by ROCOCO (Restore The Old Church Organ Committee) and the Portland Chapter of the AGO, the conference will study the American organ, its literature, performance practices, and the future directions of organ building in America, and it will include visits to new instruments in the area. The workshop leaders will include Barbara Owen, Charles Fisk, John Hamilton, Lee Garrett, Margaret Irwin-Brandon, Orpha Ochse, Wayne Leopold, Douglas L. Butler, and John Brombaugh. Further information on the conference may be obtained from: ROCOCO, "The Organ in America", The Old Church, 1422 SW 11th Avenue, Portland, OR 97201; or phone (503) 222-2031.



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Record Reviews

(Continued from p. 2)

form. Surely "The Despair and Agony of Dachau" is the most significant and profound of all the pieces.

It is valuable and indeed gratifying to have this recording from the composer himself.

Jean Langlais: Cinq Méditations sur l'Apocalypse. Marie-Louise Jaquet at the grand organ of Sainte-Clotilde, Paris, France; registrations realized under the direction of the composer. Arion (CBS Dist.), Stereo, ARN 38-312.

Jean Langlais' most significant works to date are undoubtedly the Five Meditations on the Apocalypse. Born during convalescence from serious illness in 1973, they are expressive of Langlais' deep and abiding spiritual attraction to the visions of the Book of Revelation. Musically, they have one foot in the world of tradition, and the other foot in a mystically visionary world from within the composer. Combining thematic material from Gregorian chant motives and the kind of interior perception that comes from years of living within the structure of the Roman Catholic liturgy with the evocative and pictorial visions with their symbolic signs from the Book of Revelation, the meditations form the most profound effect of all of Langlais' work.

Intrinsic to the success of these mystical expressions is the sound of the French Romantic organ. It is then significant that these works have been recorded under the direct supervision of the composer at his own instrument at Ste-Clotilde in Paris. The competent playing by one of Langlais' students, Marie-Louise Jaquet, is recorded here with excellent sound and fidelity. One wonders if the music might have been even better, more forceful, at the hand of the composer himself, but that can remain only an idle question.

This, then, is a significant and important recording. Even those who have only been mildly attracted to Langlais' works in the past should find more meat in these extraordinary pieces. They are sure to take their place as some of the most significant in the French literature of post-war years. And the recording is and will remain an authentic portrayal of their sound "at home" in Mr. Langlais' world.

Fantini-Frescobaldi: A Concert in Rome, 1635; Telemann: Heroic Music. Fred Sautter, trumpet; Douglas Butler, organ. Ars Forma (1245 10th Ave. East, Seattle, WA 98102), SQ 4001. Program: Sonata III in C, Sonata VI in C, Sonata VIII in C, Fantini; Quatro Corrente, Toccata per l'Elevatione, Frescobaldi; Heroic Music (Twelve Heroic Marches), Telemann.

This first recording on the Ars Forma label produced by the Cathedral Associates of Seattle serves as excellent introduction to the marvelous sonic and acoustical properties of that extraordinary cathedral building. And what better music is there for this purpose than music for trumpet and organ expertly and delightfully played by Fred Sautter and Douglas Butler. Put together with fine engineering by Glenn White, a delightfully made cover design and liner notes by Peter Hallock, in quadrasonic format the recording will delight those who like baroque music.

In spite of the inclusion of Frescobaldi's toccata for the elevation (which probably — most certainly — would not have been played on any concert in Rome in 1635), the music of side one brings the marvelous tromba sonatas of Fantini into play with the music of Frescobaldi. Side two goes to the later baroque heroic marches by Telemann,

played here with organ transcription of the instrumental parts.

Fred Sautter handles the music well, with excellent musical phrasing, articulation, and fine sense of dynamic control. He uses a modern piccolo, and plays with noticeable vibrato — a combination that may be disturbing to some purists. Most of all what is lacking is the old intonation which is a result of the valveless instrument as well as a completely different tuning concept. Many of the harmonic delights are lost in the "equal" tuning of the organ and its accommodation in the trumpet playing. But the approach is not purist; rather it is fresh, rhythmically vital, and the ensemble between the two players is superb.

The recording is quiet, the surface good, and the presence exemplary. We hope to hear more releases on the Ars Forma label from St. Mark's Cathedral in Seattle.

Marcel Dupré: The Way of the Cross. William Teague at the organ of St. Mark's Episcopal Church, Shreveport, Louisiana. LER Records (available from St. Mark's Music Dept., P.O. Box 4443, Shreveport, LA 71104), Stereo, LER-100, SC-194.

William Teague delivers a sturdy performance of Dupré's massive symphonic scenes. There is no doubt that both the organ and the performer are well matched to the music here, and the recording is welcome, for it is the first of the fine organ at St. Mark's in Shreveport where Mr. Teague is the organist. Further, the large acoustical properties of the huge gothic building are also perfect for the music, allowing Dupré's music the necessary space in which to resound.

But the recording is flawed in many respects that unfortunately detract from Mr. Teague's excellent performing. In order to get all 14 "stations" onto one disc, it was necessary to cut the recording too close to the center label, thus producing some pretty awful "wow" in those pieces located in the inner bands. Further, they are cut so close to the center that some automatic tables will reject the arm if it is manually placed in the last band — place the arm on the next to last band and let it play inward and it will be OK (but some automatic arms will reject almost immediately after the final grooves are played). The necessity to get all this music onto two sides has also forced some of the tempi to be slightly faster than might be best. Further, there is a lot of background noise from the room, and the recording was overloaded on some loud sections, causing distortion. Banding of the individual pieces is too close for comfort on the recording, with not enough time for the ear to rest between each, and abrupt starts and stops to the recorded sound on each piece.

So the recording itself is less successful than it should be, given the excellent performances and fine organ. Mr. Teague's energetic approach to the music is in some ways more refreshing than Marilyn Mason's quadrasonic disc from the Shrine of the Immaculate Conception in Washington, D.C. released two years ago, but the overall effect of the music and the recording is certainly much superior on Miss Mason's.

The Art of Hymnprovisation: Charles H. Finney playing the organ at Houghton College, Houghton, New York. Advent, SQ, 5015.

Charles Finney is the center point for a record which is intended to provide fresh garb for old worthies, air some fine less familiar tunes and texts, share the "lustrous colors of Houghton's Holtkamp with all non-pilgrims," provide reminiscences for current and previous students and staff, and above all, "to refresh you in the Lord by tone or

text, that you may know Him the better hereby." At the head of the liner notes is the saying, "Orthodoxy, thy middle name is monotony. The steady, heavy beat is no less a straightjacket. And monotonous."

Such is the background for the hymns, old and new from the hymnal of the Wesleyan and Free Methodist churches, and a few choral settings by Dr. Finney.

Hymns are difficult subjects for such improvisation, for they prescribe material and style within the boundaries of the metrical line, the contour of the melody, its mode, and the harmonic implications surrounding it. Thus, to jolt any part of these prescriptions so necessary to the identity of the hymn is to disturb some fundamental material. But then it is even more difficult to make them new and fresh without resorting to well worn or inappropriate clichés, as is so often the case when organists do improvise on hymns. It takes a mastery of harmonic material and idiom, a deep sense of propriety and perception about the nature of a hymn, restraint in dealing with the hymn, and an involvement of the performer as a lover of the hymn itself for successful and fresh improvisation. Dr. Finney has all of these ingredients. It is surprising how little he resorts to expectable cliché, and yet how often he uses well-worn harmonic material. It is refreshing to hear the restraint with which the organ is used, both alone and with voices. It is a glory to hear the non-gimmicky registrations with so much variety. In sum, the whole recording is fitting and refreshing. And what more may one ask?

There may be those who will quibble with the style of playing itself — it is certainly not dogmatically expressive of all the present vogues, nor is it imitative of any one past vogue. And at least one hymn verges close to the "corny" in its arrangement ("Rejoice, Ye Pure in Heart", reminiscent of Fred Waring's arrangements). But it all can be described as appropriate. For those who like evangelical hymns sung and played with verve, this recording will be a superb pleasure.

Centennial Celebration. The Chancel Choir of First Presbyterian Church, Deerfield, Illinois; William Bonhivert, director; Leon Nelson, organist; Lake Forest High School Orchestra. (Available from church) Delta Custom Recordings, Stereo, DRS 75M 483. Program: Come, Ye People, Rise and Sing, Sateren; Out of the Depths, Hovhaness; From All That Dwell Below the Skies, Washington, Medway, Billings; The Eyes of All Wait Upon Thee, Berger; There Was Christ with God, Ted Nichols; God of Our Fathers, Roberts-Waring; Deep River, arr. Nathaniel Dett; O Day Full of Grace, Christiansen; Battle Hymn of the Republic, arr. Willousky.

Back in the urban "hinterlands" (suburbia and exurbia in the view of those of us who sit in urban offices and play in urban cathedrals long abandoned by affluent Americans) must be literally thousands of parish churches with hard working musicians and excellent volunteer choirs, singing weekly with verve and spirit, and pleasing their congregations with inspired and nerve-tingling music. It is not often that one of these parishes manages to make a recording, and even more seldom that a record reviewer will take it seriously. Critics (myself included) tend to tire of amateur productions poorly done.

It is therefore a delight when a recording will jump out of the pile, so to say, with something to commend it. First Presbyterian Church of Deerfield, Illinois is an affluent north suburban church, and it is proud to have the services of first class choral director and organist. It shows. Mr. Bonhivert's choirs sing clearly with excellent rhythmic and dynamic expression; their words are sung clearly, and they deliver the music with an honest verve, but

(Continued, page 15)

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Here & There

The Hymn Society of America has elected the following officers for 1976-1978: L. David Miller, president; William J. Reynolds, president-elect (to assume presidency in 1978); Morgan F. Simmons, vice-president; Anastasia Van Burkalow, secretary; William Lambachner, treasurer; the Rev. Henry L. Williams, historian; and Harry Eskew, editor of "The Hymn". The executive committee will consist of all officers with President Miller as chairman, and the following members-at-large: Roberta Bitgood, Wilbur Held, and the Rev. William W. Reid, Jr. W. Thomas Smith of Springfield, Ohio, has been named executive director of the Society. The Society adopted a new constitution which made possible a reorganization of its officers and committees, but affirmed its purpose to promote the writing and publishing of new hymns "related to the needs of the American people and their churches," but retaining the best of the older hymns of recent centuries.

The Handbook for American Catholic Hymnals was published by the Hymn Society of America on June 1, and is available from the Society at 475 Riverside Drive, New York, NY 10027. The author of the volume is J. Vincent Higginson of Long Island City, whose research and compiling of the 400-page volume was done over 25 years. He is now president emeritus of the Society. The work contains information concerning vernacular hymns in American Catholic hymnals from the early years of the nation to the present. It contains the source and background of 1100 texts and their tunes from 30 hymnals in common use from 1871 to 1964. Biographies of the authors of hymns is also included.

Wilma Jensen will conclude a busy summer with a concert tour to The Netherlands in August. Miss Jensen will play recitals at the Putten Reformed Church on August 4th, at Venendaal Reformed Church on August 7th, at Rynsburg Reformed Church on August 10th, and finally at the Voorburg Martini Church on August 14th. Miss Jensen played a recital at Northwestern University and gave a two-week workshop at Garrett Theological Seminary, Evanston, Illinois from June 14-26th, and she also lectured and played at the Church Music Workshop sponsored by the University of Wisconsin-Extension in Madison, Wisconsin on July 27-28th.

Robert Sutherland Lord, associate professor of music history, university organist, and director of graduate studies in the department of music, University of Pittsburgh, played works by Tournemire and Pittsburgh composer Thomas Janson in his organ recital at Notre Dame Cathedral in Paris on May 27th. Dr. Lord is currently in France on a grant to research the music of Tournemire.



Robin Hyland has been chosen to receive the fourth annual "Young Organist of the Year" award by Keyboard Arts, Incorporated of Lawrence, Massachusetts. Miss Hyland will appear in recital on September 29th at Memorial Music Hall in Methuen, Mass., where she will be presented with a \$200 cash award and a plaque to commemorate the occasion. Miss Hyland is a junior at the Manhattan School of Music, New York City, where she is majoring in organ under Frederick Swann. During the past several years, she has held various organist positions throughout the New York and New Jersey areas.

Michael Murray, newly named Municipal Organist of Cleveland, will make his third concert tour of Europe in June and July, including appearances at St. Stephan's Cathedral in Vienna, and an all-Dupré memorial concert at the late master's villa near Paris for the International Dupré Society's annual convocation weekend. Other dates include Cologne, Leiden, and Lake Como in Italy. His tour will end with two days of recording at St. Ouen Basilica in Rouen, the first American recording for Advent recordings of the original Cavaillé-Coll organ which will be released in December. Mr. Murray's fourth Advent recording, a Dupré disc recorded at Basilique Notre-Dame du Cap near Montreal, was released on June 1.

Mark Smith conducted the choir and chamber orchestra of Old First Church (Presbyterian), San Francisco, California, on May 2nd in a concert which included Beethoven's "Choral Fantasia," Opus 80, and the Concerto in D for violin, Opus 61 by Beethoven. Michael Grube of Germany was the violinist, and Felder Graham was the pianist, and vocal soloists included Anne Brubacher, Norma J. Levister, Cindy Bryan Burt, Dario Fratelli, Bart Crosby, and Les Skurdal.



Sir William McKie (left), honorary life member of the RCCO and a past secretary of the Royal College of Organists; Roberta Bitgood, president of the AGO; Charles Peaker, honorary president of the RCCO; and Gerald Bales (right), chairman of the Ottawa Centre of the RCCO, are shown at the April 24th meeting of the Ottawa Centre. Dr. Bitgood conducted a workshop for the centre at Southminster United Church in which she presented a program of contemporary American choral compositions. The centre held its organist-clergy dinner the same evening at Knox Presbyterian Church, with Dr. Bitgood as the guest speaker. The dinner and the work-

shop was a celebration in honor of the U.S. Bicentennial.

The Ottawa Centre RCCO continued its busy schedule in May with a visit to Ashbury College, where Alan Thomas directed an instrumental recital by Ashbury students, and where the annual general meeting was held, followed by a 40-minute film on "The Westminster Abbey Organ" narrated by Simon Preston. On May 30th the Ottawa Centre members travelled to Pembroke for a joint meeting with the Pembroke Center, and a program by the choir of St. Augustine's Church of Ottawa under the direction of Robert Boulanger.

Emma Lou Diemer performed a concert of keyboard compositions by women composers on April 25th at the University of California at Santa Barbara, California. The program, played on the piano, harpsichord, and organ, included works by Marianne Martines, Elizabeth Jacquet de la Guerre, Maria Teresa van Paradis, Clara Schumann, Ludmila Ulehla, Germaine Tailleferre, and Barbara Pentland, as well as works by Ms. Diemer, Ludmila Ulehla's "Five Over Twelve: Preludes on a Twelve Tone Row". The piano was given its first performance, as was Ms. Diemer's "Pianoharpsichordorgan", a taped composition. The Dallas Civic Chorus, under the direction of Lloyd Pfautsch, gave the premiere of Ms. Diemer's "Choruses on Freedom" for chorus, strings, piano, and percussion, in Dallas, Texas last December.

New World Records has released its first ten recordings in April. The new non-profit recording company, created through a grant from the Rockefeller Foundation, intends to produce a recorded anthology of American music consisting of 100 records, and will distribute them free, world-wide, to some 7000 educational institutions with significant music departments and to music libraries. One of the first records is "Fugues, Fantasia, and Variation: Nineteenth Century American Concert Organ Music" with liner notes by Barbara Owen. The company release does not say who the performer is.

Robert E. Woodworth, Jr., director of music at Ebenezer Lutheran Church of Chicago, Illinois, was the organist and choir-master for the Easter Sunday services at Ebenezer Church celebrated in the presence of Carl XVI Gustave, King of Sweden. The prelude-recital included music for flute, organ, brass ensemble and timpani, and service music was provided by the church's choirs. Ebenezer Lutheran Church still retains much of its Swedish immigrant heritage, and was one of the many stops by the Swedish King on his good-will tour of the United States.

W. David Lynch, chairman of the music department at Meredith College, Raleigh, North Carolina, presented a distinguished faculty recital at Meredith College which included the world premiere of "The Hound of Morrisville" by Peter Ballard Klausmeyer. The piece was commissioned for the recital. The program included 20th century American organ music by Kronek, Barber, Persichetti, Ives, and Bolcom.

Marie-Claire Alain, internationally famous French organist, was recently honored by Erato Records for her numerous activities for that firm. She was awarded a gold disc on the occasion of the sale of her one-millionth record of organ music on that label. The award was made at the Paris headquarters of Erato.

Dirk A. Flentrop, former director of the Flentrop Orgelbouw, Zaandam, Holland, who retired on May 1st, has received the royal honor "Officer of the Order of Orange-Nassau" on May 17th in Holland.

Competitions

Todd Wilson, student of Wayne Fisher at the University of Cincinnati College-Conservatory of Music, has won the national competition for the Strader Scholarship for graduate students at that school. He received his M.A. degree in organ performance and will enter the College-Conservatory graduate program in the fall. A native of Toledo, Ohio, Mr. Wilson was winner of the regional AGO competitions in Dayton and Louisville, and he was winner of the 1976 National Organ Playing Competition sponsored by the First Congregational Church, Los Angeles.

Charles B. Tompkins, a senior organ student at the Eastman School of Music, won first place in the National Society of Arts and Letters organ playing competition in Washington, D.C., held at the National Presbyterian Church on April 23rd. Mr. Tompkins, a student of Russell Saunders, was selected from among 12 contestants for the prize which carries a \$1500 graduate scholarship award and a recital appearance in Washington. Mr. Tompkins was the winner last year of the national competition sponsored by the Boston Chapter of the AGO and Harvard Memorial Church at Harvard University.



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St. Paul's Cathedral, Buffalo, New York. Built by Schlicker Organ Company, Buffalo, New York. New 2-manual and pedal organ in rear gallery to complement 3-manual and pedal previous 1952 Schlicker organ in chancel (enlarged in 1967) and which retains portions of the Hope-Jones organ of 1908 in a Solo division in the gallery. All organs playable from the chancel console. Design of new organ by the late Herman Schlicker, who took a strong personal interest in the music program of the Cathedral and was a great friend of the choir of men and boys. The complete organ specification as it stands now is given below. Frederick Burgomaster is organist-choirmaster of the cathedral. The new gallery organ was dedicated on November 2, 1975.

CHANCEL ORGAN (1952, 1967 Schlicker)

GREAT
Quintadena 16'
Principal 8'
Spitzfloete 8'
Octave 4'
Hohlfloete 4'
Quint 2-2/3'
Schwegel 2'
Mixture IV
Trompeta 8'

POSITIV
Gedeckt 8'
Rohrfloete 4'
Principal 2'
Tierce 1-3/5'
Quint 1-1/3'
Scharf IV
Cymbel III
Krummhorn 8'
Tremolo

SWELL
Rohrfloete 8'
Viola 8'
Viola Celeste 8'
Principal 4'
Koppelfloete 4'
Nachthorn 2'
Tierce 1-3/5'
Mixture III-IV
Dulzian 16'
Trumpet 8'
Oboe 8'
Clarin 4'
Tremolo

PEDAL
Tibia Profunda 32' (Gallery)
Principal 16'
Subbass 16'
Quintadena 16'
Octave 8'
Gedeckt 8'
Choralbass 4'
Nachthorn 2'
Mixture III
Contra-Trombone 32' (Gallery)
Trombone 16'
Dulzian 16'
Trumpet 8'
Kornett 2'
Tremolo

GALLERY ORGAN (1975, Schlicker)

GREAT
Principal 8'
Holzgedeckt 8'
Octave 4'
Flachfloete 2'
Mixture IV
Trompeta 16'
Trompeta 8'

SWELL
Rohrgedeckt 8'
Salicional 8'
Spitzfloete 4'
Italian Principal 2'
Larigot 1-1/3'
Plein Jeu III-IV
Schelmei 8'

PEDAL
Principal 16'
Subbass 16'
Octave 8'
Metal Gedeckt 8'
Choralbass 4'
Rauschpfeife II
Trompeta 16'
Trompeta 4'

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GALLERY SOLO ORGAN (1907, Hope-Jones)

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Tibia Clausa 8'
Quintadena 8'
Quintadena Celeste 8'
Unda Maris II 8'
Octave 4'
Tibia Clausa 4'
Piccolo 2'
Oboe Horn 8'
Vox Humana 8'
Tuba 16'
Tuba 8'
Tuba 4'

Trompeta Real 16'
Trompeta Real 8'
Trompeta Real 4'
(The Trompetas Real of pewter were installed in 1964 by Schlicker)



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SUMMARY

Rohrgedeckt 16' 97 pipes
Prinzipal 8' 85 pipes
Gemshorn 4' 73 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Fagott 8' 73 pipes
Fagott 16' 12 pipes

HAUPTWERK

Gedeckt 16'
Prinzipal 8'
Rohrgedeckt 8'
Gemshorn 8'
Gemshorn Celeste 8'
Oktav 4'
Koppelfloete 4'
Superoktav 2'
Gemshorn 2'
Mixture III
Fagott 16'
Fagott 8'
Klarine 4'

SCHWELLWERK

Gemshorn 8'
Gemshorn Celeste 8'
Rohrfloete 8'
Flöte 4'
Gemshorn 4'
Quinte 2-2/3'
Blockflöte 2'
Terz 1-3/5'
Nasat 1-1/3'
Gemshorn 1'
Fagott 8'
Tremulant

PEDAL

Untersatz 16'
Prinzipal 8'
Rohrgedeckt 8'
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Tierce 1-3/5' 61 pipes
Glockenlein 1' 61 pipes
Fourniture IV 2/3' 244 pipes
Cromorne 8' 61 pipes

SWELL

Gamba 8' 61 pipes
Voix Celeste 8' 56 pipes
Rohrlöte 8' 61 pipes
Bourdon 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal IV 1/3' 244 pipes
Dulzian 16' 61 pipes
Fagott 8' 61 pipes
Clairon 4' 61 pipes
Tremulant

PEDAL

Principal 16' 32 pipes
Pommer 16' (Great)
Subbass 16' 32 pipes
Octave 8' 32 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Rauschbass IV 2-2/3' 128 pipes
Posaune 16' 32 pipes
Trumpet 8' 32 pipes
Schalmey 4' 32 pipes

Zimbel III 1/2' 183 pipes
Krummhorn 8' 61 pipes
Tremulant
Zimbelstern

SWELL

Rohrlöte 8' 61 pipes
Salizional 8' 61 pipes
Vox Coelestis 8' 54 pipes
Spitzprinzipal 4' 61 pipes
Nachthorn 4' 61 pipes
Flachflöte 2' 61 pipes
Scharf IV 1' 244 pipes
Dulzian 16' 61 pipes
Oboe 8' 61 pipes
Klarine 4' 61 pipes
Tremulant

PEDAL

Prinzipal 16' 32 pipes
Subbass 16' 32 pipes
Oktavbass 8' 32 pipes
Gedacktpommer 8' 32 pipes
Choralbass 4' 32 pipes
Mitur IV 2' 96 pipes
Fagott 16' 32 pipes
Trompette 8' 32 pipes
Schalmey 4' 32 pipes

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Gedackt 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Sesquialtra II 122 pipes
Mixture IV 2' 244 pipes
Scharf III 1/2' 183 pipes
Trumpet 8' 61 pipes

POSITIV

Copula 8' 61 pipes
Praestant 4' 61 pipes
Rohrlöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes

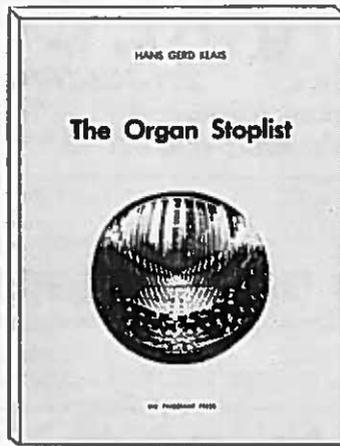
GREAT

Quintaden 16' 61 pipes
Prinzipal 8' 61 pipes
Gemshorn 8' 61 pipes
Bordun 8' 61 pipes
Oktav 4' 61 pipes
Spitzflöte 4' 61 pipes
Super Oktav 2' 61 pipes
Mitur IV 1-1/3' 244 pipes
Trompette 8' 61 pipes

POSITIV

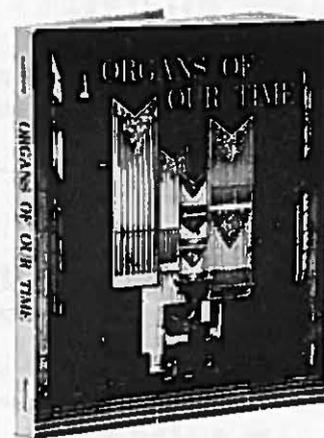
Gedacktlöte 8' 61 pipes
Prinzipal 4' 61 pipes
Koppellöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Oktav 2' 61 pipes
Waldflöte 2' 61 pipes
Terz 1-3/5' 61 pipes

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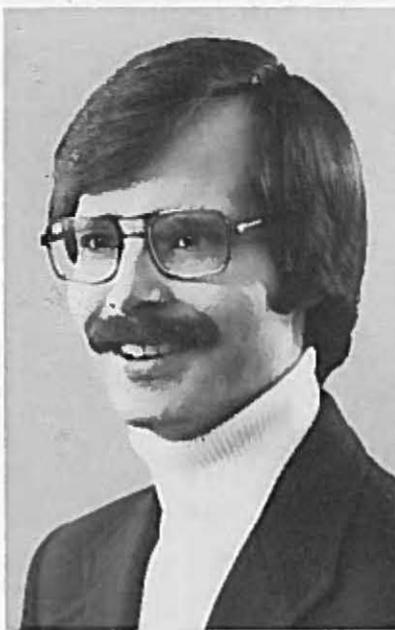
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Brock W. Downward has been appointed director of music at White Memorial Presbyterian Church, Raleigh, North Carolina, effective July 1, 1976. Dr. Downward holds degrees from Oberlin College and the Eastman School of Music. His teachers have been Claude Means, Garth Peacock, and David Craighead. While completing his doctoral studies at Eastman, Dr. Downward served as organist and choirmaster of Twelve Corners Presbyterian Church, Rochester, New York.

James H. Vail, professor of music and faculty member at the University of Southern California since 1961, has been appointed chairman of the departments of church music and choral music at USC, following the retirement of Charles C. Hirt. Dr. Vail will continue as the conductor of the USC Concert Choir.

Rodney Eichenberger will join the USC choral faculty in September as professor of music, and he will be conductor of the USC Chamber Choir. Mr. Eichenberger has been head of the choral department at the University of Washington, Seattle, and conductor of the University of Washington Chorale and the Seattle Chorale.

Thomas Somerville, associate professor of music and a member of the USC faculty since 1972, will become conductor of the University Chorus, which he will redevelop as one of the major performing groups on campus by emphasizing performance of larger choral works with orchestra. Mr. Somerville is also director of the Trojan Chorale.

Appointments

William J. Weisser has been appointed director of music for the Edenton Street United Methodist Church, Raleigh, North Carolina, where he will be responsible for six singing choirs and three handbell choirs and instrumental ensembles. Mr. Weisser is a graduate of the Westminster Choir College where he studied with Theodore C. Herzel, George Markey, and Donald McDonald. Most recently he has been director of music at White Memorial Presbyterian Church in Raleigh and minister of music and youth at the First Presbyterian Church, Joliet, Illinois. Mr. Weisser has done graduate work at Indiana University under Oswald Rogatz; he has served as dean of the Joliet Chapter AGO, and he has just been elected dean of the Central North Carolina Chapter of the AGO.

Robert Creech has been appointed chairman of the department of applied music at the University of Western Ontario, London, Ontario. Mr. Creech, a French hornist, studied at Curtis Institute of Music, and has played with the CBC Symphony Orchestra, the Vancouver Symphony, and the Striford Festival Orchestra. He has been recently head of the department of music at Vancouver Community College, Vancouver, B.C., and founder-director of the Courtenay Youth Music Centre, Canada's largest summer school. Mr. Creech replaces J. S. McIntosh who is taking a study leave to begin work on his book dealing with the history of Canadian organ building.

Robert J. Walls has been added to the staff of educational and sales representatives of Shawnee Press, Inc., Delaware Water Gap, Pennsylvania. He will be attending conventions and meetings of music educators and working with music dealers. Mr. Walls has developed vocal and choral music programs in school music programs at all grade levels in Kearny, New Jersey and Madison, New Jersey, and he has taught music privately to students at all age levels. For four years, he served as music director and organist at the First Congregational Church of Union, New Jersey. Mr. Walls is a graduate of Kean College.

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Record Reviews

(Continued from p. 10)

with the restraint that is wrought of good taste developed over years of hard work. Yes, one is aware of the sometimes fuzzy intonation and flattening that comes from volunteer singers who can practice only two or three hours of the week after working hard at their other jobs. And one is aware that the music is chosen with the differing and widely variegated tastes of a congregation in mind (some of it not very interesting to this "cultivated" critic). And one is aware that expert engineering in the recording is lacking (this particular recording has a bad "tunneling effect from the microphone placement) and that economics are a problem for the non-professional recording company (the surface pressing is not very good). But it is all to the credit of Mr. Bonhivert, his choirs, and Mr. Nelson, as well as the high school instrumentalists, that, in spite of all these problems, they deliver an extremely pleasing musical recording. I am sure that the quality of music heard live on Sunday mornings in this parish church is excellent. It is not a first-class professional recording, but it will be of interest and pleasing to those who like good church music.

Die Bambus-Orgel von Las Piñas/Philippinen. Wolfgang Oehms, organ. "Das Orgelportrait", Psalite, Stereo 168/170 275. (Available from Roy A. Redman, 2742 Avenue H, Ft. Worth, TX 76105.) Program: 4 Versets on "Pange lingua", Lopez; Tiento VII Tone, Correa de Arauxo; Tiento I Tone, Cabezon; Passacaglia I Tone, Cabanilles; Voluntary I in C, Stanley; Offertorium, Elevation, Post Communio, Zipoli; Variations on "Du mein einzig Licht", Günter Braun.

The bamboo organ of Las Piñas has gained a certain amount of sporadic notoriety in the organ world throughout the years. Built by a Spanish priest, Fray Diego Cera de la Virgen del Carmen in 1816-1824, it has always been a curiosity piece because of the fact that 86% of the pipework is made out of bamboo. The good priest was not trying to be cute, or simply toying with "native

whistles" when he chose such a material — it was as obvious to him as it is to us today that the climate of the Philippines was (is) such that ordinary organ pipes would have suffered sure destruction much sooner than those made of bamboo. He was unable to make reed pipes with bamboo, however, and so organ metal was used. The bamboo flue pipes give the organ its unmistakable flavor and timbre, however, in spite of the fact that the small one-manual and pedal instrument with divided stops is distinctly classical Spanish in style and conception.

By the 1960's, the organ was almost in an unplayable state, badly in need of restoration, and it was then that efforts were intensified to do so. A contract was finally awarded to Johannes Klais Orgelbau in Bonn, Germany, and the restoration was carried out in the Bonn workshops of the firm in 1973-1975. On February 17, 1975, the organ was played again.

The music on this recording serves to demonstrate the organ well, and Mr. Oehms' choice of music and registrations work well, even if the playing itself is somewhat lackluster in style. An attractive booklet documenting the restoration (with photographs as well), giving notes on the music, and all registrations used by Mr. Oehms accompanies the excellent recording.

As a document of the restoration, it should be pointed out that the manner in which Klais approached this historical delight should be a model for others faced with the same situation. No attempt was made to "up-date" or modernize the instrument, physically or tonally; no attempt was made to improve the winding system (indeed, the original winding system had been changed, and was restored back to hand-pumped wedge bellows by Klais); no attempt was made to "improve" the stubby and cumbersome pedals in order to facilitate another kind of musical playing; in short, all effort was expended to conserve the instrument exactly as it was built. Would that other organs, both very old and some only moderately old, could have the same fate and good fortune, and thus escape the ravages of impulsive organists and organ builders. Thus, this recording is a valuable document of an important restoration, even though the instrument itself sits on the periphery of the "western" organ world.

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5 JULY
Flint Hills Choral Symposium, John Alldis, dir; Kansas State U, Manhattan, KS (thru July 11)

ing, Purdue U, Lafayette, IN (thru July 19)
Albert Bolliger, Cathedral, Viborg, Denmark

6 JULY
William Whitehead, Riverside Church, New York, NY 7 pm
Louise Temte, Christ United Methodist, Rochester, MN 12 noon
Albert Bolliger, Fredrikstad, Norway

15 JULY
James Hejduk, Memorial Church, Harvard U, Cambridge, MA 12:10 pm
Robert Carwithen, Great Auditorium, Ocean Grove, NJ 7:30 pm
Kenneth Bruggers, Bruton Parish Church, Williamsburg, VA 8 pm
2nd Annual Madrigal Dinner Conference of Thornton Community College, Chicago-South Harvey Holiday Inn, Harvey, IL (thru July 17)

7 JULY
Carrol Hassman, Music Hall, Methuen, MA 8:30 pm
J. Franklin Clark, St. John's Episcopal, Washington, DC 12:10 pm
Donald Renz, St. Paul's Lutheran, Ann Arbor, MI 12:15 pm
Matti Vainio, northern organ music by Bond, Kostianen and Sibelius; Stadtkirche, Bad Hersfeld, Germany 6 pm

16 JULY
Virgil Fox, Baltimore Symphony Orchestra, Merriweather Post Pavilion, Baltimore, MD 8 pm
Albert Bolliger, Cathedral, Göteborg, Sweden

8 JULY
Barbara Grant, soprano; Lorna McDaniel, organ; Memorial Church, Harvard U, Cambridge, MA 12:10 pm
"Muses Delight" from Ithaca College, Washington Cathedral, Washington, DC 8 pm

17 JULY
Gordon H Turk, Great Auditorium, Ocean Grove, NJ
Gillian Weir, Trinity College, Cambridge, England
Peter Hurford, Ely Cathedral, England 7:30 pm

9 JULY
German Requiem by Brahms, Helmuth Rilling, dir; U of Oregon, Eugene, OR
Albert Bolliger, Holy Trinity Church, Kristianstad, Sweden

18 JULY
North American Institute on Worship and Music: Prayer in the Parish, St. Mary's Seminary and University, Baltimore, MD (thru July 30)
McClure H S Symphonic Band (St. Louis County, MO), Washington Cathedral, Washington, DC 6 pm
Requiem by Verdi, Helmuth Rilling, dir; U of Oregon, Eugene, OR

10 JULY
Gordon H Turk, Great Auditorium, Ocean Grove, NJ
Light in the Wilderness and They All Sang Yankee Doodle by Dave Brubeck; composer conducting; Washington Cathedral, Washington, DC
Virgil Fox, Calumet Theatre, Calumet, MI 8 pm

19 JULY
Kenneth Bruggers, Meredith College, Raleigh, NC 8 pm
Seminar in Organ Improvisation, Northwestern U, Evanston, IL (thru July 23)
John Obetz, Presbyterian Conference on Worship and Music, Austin College, Sherman, TX

11 JULY
Lutheran Institute for Worship and Music, Muhlenberg College, Allentown, PA (thru July 16)
Kenneth Bruggers, St. Anne's Episcopal, Annapolis, MD 3 pm
Alvin Lunde, Washington Cathedral, Washington, DC 5 pm
Bruce Bengtson, Shrine of the Immaculate Conception, Washington, DC 7 pm
Motets BWV 225-226 by Bach, works of David; Helmuth Rilling, dir; U of Oregon, Eugene, OR
Samuel John Swartz, Grace Cathedral, San Francisco, CA 5 pm
Lutheran Institute for Worship and Music, UCLA, Los Angeles, CA (thru July 16)
London Organ Week and Competition, London, England (thru July 18)
Summer Academy for Organists, Haarlem, The Netherlands (thru July 31)

20 JULY
Melville Cook, Riverside Church, New York, NY 7 pm
Ronald Neil, violin; Larry Palmer, harpsichord; Washington Cathedral, Washington, DC 8 pm
Daniel Roth, Northwestern U, Evanston, IL
Elsie Naylor, Christ United Methodist, Rochester, MN 12 noon
Wilma Jensen, United Methodist Church, Elk City, OK
Gillian Weir, masterclass, New College, Oxford, England

12 JULY
Peter B Beardsley, recital including premiere of Partita on "Ein feste Burg" by Andrew L Clarke; First United Methodist, Pittsfield, MA 8 pm
Marilyn Mason, Sacred Heart Seminary, Detroit, MI 3:15 pm

21 JULY
Kenneth Grinnell, Music Hall, Methuen, MA 8:30 pm
Charles Kopstein-Penk, flute; St. John's Episcopal, Washington, DC 12:10 pm
Gillian Weir, New College, Oxford, England

13 JULY
Robert MacDonald, Riverside Church, New York, NY 7 pm
Margaret Clyde, Christ United Methodist, Rochester, MN 12 noon
Günther Kaunziger, French organ music, Stadtkirche, Bad Hersfeld, Germany 6 pm

22 JULY
James Johnson, Memorial Church, Harvard U, Cambridge, MA 12:10 pm
Southern Cathedrals Festival, Salisbury, England (thru July 25)

14 JULY
George Lamphere, Music Hall, Methuen, MA 8:30 pm
Wesley Parrott, St. John's Episcopal, Washington, DC 12:10 pm
Noyes Fludde by Britten, Washington Cathedral, Washington, DC 8 pm (thru July 16)
Marilyn Keiser, music coordinator for United Presbyterian Women's National Meet-

23 JULY
Albert Bolliger, Kloosterkerk, The Hague, Holland

24 JULY
Gordon H Turk, Great Auditorium, Ocean Grove, NJ
12th Annual Conference of Church Musicians, American Baptist Assembly, Green Lake, WI (thru July 31)
Roger Judd, Ely Cathedral, England 7:30 pm
John Searchfield, Cathedral de Valere, Sion, Switzerland 4 pm

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Gloria by Poulenc; Cantata 106 by Bach; Three Poems by Carl Sandburg by Fenno Heath; Litchfield County Choral Union, Fenno Heath, dir; Yale Summer School, Ellen Battell Stoacel Estate, Norfolk, CT 3:30 pm
 Conrad Bernier, Shrine of the Immaculate Conception, Washington, DC 7 pm
 St. Thomas Church Choir (Vasteras, Sweden), at Ebenezer Lutheran, Chicago, IL 4:30 pm
 Lutheran Institute for Worship and Music, Cathage College, Kenosha, WI (thru July 30)
 Oswald Ragatz, Grace Cathedral, San Francisco, CA 5 pm
 Ron Doiron, Trinity United Presbyterian, Santa Ana, CA 8 pm

26 JULY

John Obetz, Presbyterian Conference on Worship and Music, Montreat, NC
 Church Music Conference, U of Wisconsin-Extension, Madison, WI (thru July 28)
 Evergreen Church Music Conference, Evergreen, CO (thru Aug 7)
 Choral Workshop with Robert Shaw, U of Southern California, Los Angeles, CA (thru Aug. 10)

27 JULY

Frederick Swann, Riverside Church, New York, NY 7 pm
 Jeff Daehm, Christ United Methodist, Rochester, MN 12 noon
 Shawnigan Summer School of the Arts, St Michael's University School, Victoria, BC (thru Aug 27)

28 JULY

Brian Jones, Memorial Music Hall, Methuen, MA 8:30 pm
 Robert Benjamin Dobey, St. John's Episcopal, Washington, DC 12:10 pm
 Alan Barthel, Gordon Jeffery, Aeolian Town Hall, London, Ontario 8:30 pm
 Arthur Wills, soloist, Royal Liverpool Philharmonic Orchestra; Ely Cathedral, England 7:30 pm

29 JULY

Marion Ruhl, Memorial Church, Harvard U, Cambridge, MA 12:10 pm
 Frederick Swann, First Presbyterian, Columbus, GA
 Terry Charles, "Sound of a Great Amen", Kirk of Dunedin, Dunedin, FL
 Oswald Ragatz, Cathedral of St John the Evangelist, Spokane, WA 8 pm

31 JULY

Gordon H Turk, Great Auditorium, Ocean Grove, NJ

1 AUGUST

Kenneth Lowenberg, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Lutheran Institute for Worship and Music, Lenoir Rhyne College, Hickory, NC (thru Aug 6)
 Kenneth Bruggers, United Methodist Church, Berea, OH 3 pm
 Marianne Webb, Regional Conference, NAFOMM, Illinois Wesleyan U, Bloomington, IL (thru Aug 6)
 Anton Heiller, Summer Organ Workshop, Colorado State U, Fort Collins, CO (thru Aug 28)
 Jester Hairston and the Summer Choir, Garden Grove Community Church, Garden Grove, CA 6 pm
 Master Workshop in Choral Rehearsal and Performance Techniques, David Willcocks; Loma Linda U, Riverside, CA (thru Aug 12)
 International Organ days, Gesellschaft der Orgelfreunde, Schwetzingen/Heidelberg, West Germany (thru Aug 7)
 Robert Anderson, Gedächtniskirche, West Berlin, Germany

2 AUGUST

GIA Workshop, U of Southern California, Los Angeles, CA (thru Aug 6)
 International Summer Course for Organ, Master Class Flor Peeters, Mechelen, Belgium (thru Aug 13)

3 AUGUST

Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Riverside Church, New York, NY 7 pm
 Marilyn Keiser, Lake Junaluska, NC 8 pm
 Ann Peterson, Christ United Methodist, Rochester, MN 12 noon
 Lynn Davis, St Bavo Church, Haarlem, Holland

4 AUGUST

Douglas Risner, Music Hall, Methuen, MA 8:30 pm
 The Ballad of Dr. Faustus, play by Marlowe with music and words added by Richard Dirksen, staged by Shakespeare and Co of St Albans Trapier Theatre; Washington Cathedral, Washington, DC (thru Aug 7)
 Simon Preston, St Joseph's Oratory, Montreal, Quebec
 John Searchfield, St. Peter's Parish Church, Brighton, Eng and 8 pm

5 AUGUST

David Whiteside, flute; Willam Owen, organ; Memorial Church, Harvard U, Cambridge, MA 12:10 pm
 Marie-Claire Alain, Westminster Choir College, Princeton, NJ (also master classes, Aug. 6-7)
 Kenneth Bruggers, U of Notre Dame, South Bend, IN 8 pm

6 AUGUST

Virgil Fox, Temple U Music Festival, Ambler, PA 8:30 pm

8 AUGUST

Mark Hanak, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Roger Roszell, US Air Force Academy, Colorado Springs, CO 8 pm
 Samuel Porter, Grace Cathedral, San Francisco, CA 5 pm
 Lynne Davis, Cathedral, Chartres, France

9 AUGUST

John Obetz, for Augsburg Church Music Clinic, Ascension Lutheran, Columbus, OH

10 AUGUST

Diane Bish, Riverside Church, New York, NY 7 pm
 Washington Modern Dance Society, Washington, DC 8 pm
 Sue Walby, Christ United Methodist, Rochester, MN 12 noon

11 AUGUST

Charles Tompkins, Music Hall, Methuen, MA 8:30 p.m.
 John Obetz, for Schmidt Music Clinic, Minneapolis, MN
 Marie-Claire Alain, St Joseph's Oratory, Montreal, Quebec

12 AUGUST

Yuko Hayashi, Memorial Church, Harvard U, Cambridge, MA 12:10 pm

15 AUGUST

Dale Krider, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Stephen Hamilton, US Air Force Academy, Colorado Springs, CO 8 pm
 Lutheran Institute for Worship and Music, Pacific Lutheran U, Tacoma, WA (thru Aug 20)

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