

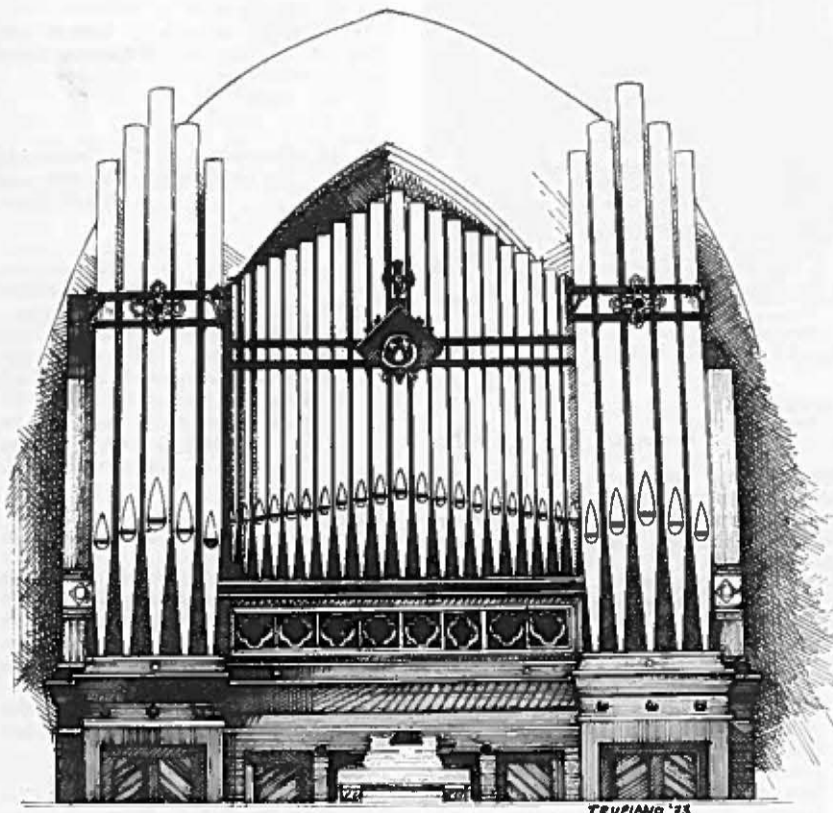
THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

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TRUPIANO '73

St. John's Roman Catholic Church, Orange, N.J. E. & G.G. Hook & Hastings, Opus 950, 1879. (Line drawing by Larry Trupiano of New York City.)

Once a year, members of the Organ Historical Society descend on a given area of the country for a merry and congenial meeting that includes business meetings of the Society, a wide range of concerts on historic and new organs of the area, and relaxed time for conversation with one another. It is usually a congenial and friendly group that comes together, and the meeting can best be described as a warm and pleasant one. This year, the OHS had its 18th annual convention in historic Mercer County in New Jersey from June 26-28. Headquarters were at the Lawrenceville School, Lawrenceville, New Jersey, and the lovely grounds and fine buildings of the school served as a most relaxing and pleasant atmosphere for the convention. Hospitality was evident everywhere, both at the school and at all the churches visited in the convention program, and such friendly receptions as were given to the convention goers is almost unparalleled in our commercial times. Not only were hosts full of this warm, old-fashioned and almost country-style hospitality, but so were the convention leaders and officers of the OHS. Convention co-chairmen E. A. Kelley and Martin R. Walsh are to be commended for such a fine job. If for no other reason than to experience this charm, every organist should take the opportunity to attend an OHS convention.

But the main point of each OHS convention is the organs which are seen and heard. A casual drive through Mercer County reveals many well preserved and nicely kept buildings from the 18th and 19th centuries. We had no idea that lurking behind these facades were so many 19th century organs. Many of them (the majority) have been rebuilt or altered at one time or another, but most of them are well maintained and still in use. Some are curious period pieces, but others are fine instruments, and in spite of the fact that few are in their original condition, most have not suffered degradation. There is enough of the authentic

old work in them to maintain some touch with the style and sound of the period, and few have been altered so badly as to make a mismatch with the buildings and rooms in which they are located. Among the more noteworthy of the instruments were two outstanding ones from the 19th century. The J. H. & C. S. Odell organ, opus 128 of 1873, in the First Congregational Church of Chester, N.J. provided an excellent example of what a one-manual organ of 12 stops can do. With a lovely plenum and excellent reed, and nothing in the pedal division save a 16' Bourdon, it was more than adequate for a program usually reserved for much larger organs. Furthermore, it is excellently placed in and matched with a rectangular room in a Greek Revival building decorated lovingly and beautifully on the interior. Everything about the organ is good. At the opposite pole was the large Hook & Hastings opus 950 of 1879 in St. John's Roman Catholic Church. It is a monumental-sounding organ in a large gothic revival building, and it is a good surviving example of the gravity and weight which the 19th century organ provided for the literature of the period.

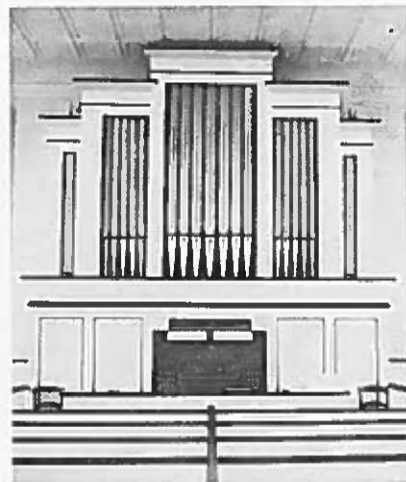
The performances on each instrument were not the main point of the convention. The organs were. Necessarily then, the performances were spotty as to quality. This is not to say that they were unenjoyable. Some of the technically weakest performers provided some of the more spirited musical renditions. Furthermore, it is obvious in the OHS that the members enjoy playing for each other. Most everyone knows everyone else, and they all enjoy playing and hearing these old instruments. As a result, there is a congenial and friendly response from the audience and the players, and the atmosphere is not filled with the usual pickiness to be found at other conventions for organists. This is not to say that quality of performance is of no concern, for there were many that were commendable musical events equal to

ORGAN HISTORICAL SOCIETY

18th Annual National Convention

June 26-28

A Report by Robert Schuneman



Titusville United Methodist Church, N.J. Unknown builder c. 1840; rebuilt by Standbridge, c. 1870; relocated 1967 by Hartman-Beaty; case by Jan Heiminga from design by E. A. Kelley.

the best of any professional performances. In this regard, the performance by Ruth Tweeten of Boston, Mass. on the Odell organ mentioned above was exemplary. Registering carefully with two registrants and using carefully the swell box, she played a recital of first class music in a thoroughly professional and musically electrifying manner. And all this on a small one-manual organ! The evening recitals were generally larger concerts than the daytime recital-demonstrations, and they therefore exhibited a higher quality than the others. In spite of the fact that Donald Pater-son's recital was somewhat dry and retrospective in quality, he brought a full program of baroque and romantic literature to an enthusiastic full house. Perhaps the full house served to deaden the small room much more than was appropriate for the occasion, preventing the organ sound from "taking fire" and making it difficult for the performer to bring the music "alive." Samuel Walter's program on the big Hook &

Hastings organ in South Orange could best be described as "high camp," for it was spiced with period operatic-sacred literature sung by a quartet who stylishly and robustly launched into the 19th century cliché. In spite of pieces by Bach and Franck, where correct note playing was sometimes a problem, and where authentic registrations were in one case impossible and in the other ignored, Mr. Walter did his best playing with tongue in cheek in the Horatio Parker pieces. Nothing will describe the banality (enjoyable for some strange reason at this performance) of Pietro Yon's *American Rhapsody*. Suffice it to say that Mr. Walter's performance roused the audience to sing at the close of the piece the mightiest and loudest rendition of "The Star Spangled Banner" that we have ever heard. Now that the piece has

(Continued, page 3)

Lawrenceville, N.J. Presbyterian Church. J.H. & C.S. Odell organ, 1880; rebuilt 1967 by Wilson Barry, and 1968 by Hartman-Beaty.



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A NOTICE TO OUR READERS

Due to steadily rising costs, THE DIAPASON will soon place new subscription and single copy rates in effect. As of September 1, 1973, the new rates for THE DIAPASON will be:

- A 1-year subscription — \$ 7.50
- A 2-year subscription — \$13.00
- A single issue — \$ 1.00

Early American Vocal Music: New England Anthems & Southern Folk Hymns. Performed by the Western Wind Vocal Ensemble; Nonesuch H-71276. Program: Bunker Hill, Andrew Law; Newport, Daniel Read; Judgment Anthem, Amanda, Justin Morgan; I Am Come Into My Garden, I Charge You, I Am the Rose of Sharon, An Anthem for Thanksgiving-O Praise the Lord of Heaven, William Billings; Washington, Anon.; Northfield, Jeremiah Ingalls; Triumph, Anon.; Power, White; Messiah, Canaan, Anon.; Fidelity, Lewer; Fiducia, Robison; Babylonian Captivity, E. K. Dare; Springhill, Anon.; Rockbridge, Lucius Chapin; Concert, Lonsdale, Animation, Pilgrim's Farewell, Anon.

The Western Wind Ensemble was founded in 1969. Since then, the ensemble, which previously specialized in the performance of medieval and renaissance music, has gained a solid reputation for its work in New York City. Early American music has been added to their repertory, and we are grateful for that, for the ensemble brings to its performances of this literature a polish and charm seldom heard in performances of the early American plain-tunes, fusing-tunes, set pieces, anthems and folk hymns.

The old singing school masters had specific directions about the way in which this music should be performed. The doubling of the tenor and treble parts an octave higher was understood, and the manner of singing was to be sweet, allowing the air finesse and charm. A softness to the singing was important, and the words were to be clear. In all ways, the Western Wind fulfills these requirements. Their intonation is clear, their expression is subtle and delicate, their phrasing and shading is delectable, and the texts are always understandable. What is even rarer among such groups: they sing and play with a rhythmic vitality that is at once secure and spirited, but still free and breathing easily. Dance rhythms are full of motion and vitality. All of the voices are clean and unforced, and careful use of vocal color and vibrato bring variety to the singing without disturbing intonation. Credit should be given the performers here: Janet Steele and Janet Sullivan, sopranos; William Zukof, countertenor; William Lyon Lee and Lawrence Bennett, tenors; Elliot Levine, baritone. For this recording, the following guest artists were added to the ensemble: Mary Lesnick, mezzo-soprano; Raymond Murcell, bass-baritone; Stuart Schulman, violinist; Bonney McDowell, bass viol; Paul Fleischer, piccolo; and Allen Herman, snare drum.

Given such good performance qualities, all of this music takes on a subtle charm, showing far more worth than one is occasioned to allow it. The simple harmonies, the carefully chosen use of dissonances and unorthodox voice leading, the pictorial expressions of the text, all contribute to the fine lasting qualities of this segment of American musical history. Indeed, one is hard put to find a literature in Western music that is so effective with such simplicity. The occasional use of instruments provides needed variety on the recording, which is engineered superbly.

This is one of the most delightful recordings released during the past year, and we recommend it highly, both for the music on it, and for the splendid performances given the music by the Western Wind. We await eagerly another recording from this ensemble.

Thomas Tomkins: Tudor Church Music. Performed by the Choir of Magdalen College, Oxford, England, directed by Bernard Rose, Christopher Gower, organist. Argo, ZRG 5249. Program: Responses; Psalm XV; Te Deum and Benedictus from The First Service; Full Anthem, When David Heard that Asolom was Slain; Verse Anthem, My Shepherd is the Living Lord; A Voluntary (played by Bernard Rose); Full Anthem, Turn Unto the Lord; Verse Anthem, Hear My Prayer O Lord; Full Anthem, Holy, Holy, Holy; Verse Anthem, Above the Stars; A Fancy for Two to Play.

The choir of Magdalen College is presently engaged in recording a series of discs with music by composers who at one time or another were associated with the College. Tomkins, one of the most prolific composers of his time, took the bachelor of music degree at Magdalen in 1607. He later was organist of Worcester Cathedral and the Chapel Royal. His music was full of creative and expressive part writing, and there is no music to compare with his skill in handling both counterpoint and harmony of his day. Breaking loose from the strict devices of the latter half of the 16th century, he carefully used devices of the new Italian style for expressiveness, but he did not forsake the contrapuntal style completely. The operatic Italian influences can be heard more clearly in the verse anthems, whereas the Psalms and canticles are more conservative in form and substance. But the magnificent cross relations, the tension filled suspensions, and the sheer elegance of the lyrical part writing is unexcelled in the music of the period.

Bernard Rose's handling of the music is sincere, honest and forthright. If the music comes across on this recording as restrained and subdued, the lack of "tricks" and other unneeded vocal devices, as well as good intonation and diction and a fine grasp of the musical material, make up completely for the lack of "fire." The choir is a good one. The trebles sing on pitch, and the balance between men and boys is excellent. Obviously, the choir enjoys singing this music. The acoustics of Magdalen Chapel are not the best for this kind of music, nor is the organ anything outstanding, but the choir and its director work with both the room and the instrument as well as could be expected. If there is any fault to pick, it is with the soloists, all of whom are members of the choir. The voices are not the best, but they do their job musically well. Perhaps the musical qualities compensate for the lack of first class vocal qualities, and the choral work is not deterred in this respect.

The better known choirs of Cambridge and Oxford have capitalized the recording market for a long time now. It is good to see some of the other choirs getting a piece of the market as well as the exposure. Certainly, Magdalen's choir and Mr. Rose must be commended for their efforts in this respect.

Francois Couperin, Messe pour les Paroisses. John Fesperman playing the Fisk Organ in the West Church, Boston, Mass. Cambridge CRS-2504.

We always look forward to a new release in the organ series by Cambridge recordings. For one thing, they are all of the best quality from an engineering and pressing viewpoint. For another, they have contained some of the best examples of recorded sound of good instruments. More so, they usually contain first-class performances of the music. So we welcomed this particular recording, for it is the first commercially recorded release of the splendid organ in West Church built in the liner notes) for this particular Gloucester, Mass. Indeed, the fine quality of the organ is evident immediately upon the first note of the recording, and one does not tire of hearing it in spite of the length of the Couperin Mass. One might dispute the appropriateness of the organ (as reported in the liner notes) for this particular literature, however. There are Cornet possibilities on all manuals, but that is about where the absolute similarity with French classic organs ends, unless one will admit that the sounds of the reeds and flue work is somewhat similar to the ideal. There are problems in registering the classic French pieces, however, mostly due to the fact that there is no 8' Trumpet in the pedal, thus necessitating the use of a secondary *plein jeu* to accompany a *cantus firmus* line while the Great Trumpet is coupled into the Pedal. This lacks the gravity of the usual French *plein jeu*. There is also not a mounted Cornet to contrast with the Cornet *separée*, a

nicely even though not a necessity. Furniture and Cymbel mixtures in combination are not available on the Great and Positive manuals, again posing a problem in constructing a *plein jeu*. Further, the acoustics and volume of West Church, in spite of its architectural similarity of facade to St. Gervais, cannot compare with the expansiveness of Couperin's locale. This is not to say that the organ is not beautiful — it is. But it is not as appropriate to the music as one might be led to believe by the glowing liner notes.

When the chips are down, however, the playing and the music is the test of the quality. A good organ is a good organ, but a good organ needs a good player to make fine music. Mr. Fesperman brings a wealth of knowledge and experience to the Couperin pieces. As a student of Melville Smith, he learned the stylistic qualities and the performance practices of French baroque music well. As curator of instruments at the Smithsonian Institution, he has proved his knowledge of historical instruments and the manner of playing them in his fine work there. He has articulated all this well in his published writings. But this recording leaves much to be desired, in spite of the fact that Mr. Fesperman gets over the notes fairly well. His playing is awkward and tense, a problem that disturbs in this particular music which requires grace, elegance, and a sense

of *elan*. Ornaments are rough and "twitchy," and tend to disturb rather than enhance the musical line, and one is not sure if the rhythmic freedom here is done for musical reasons or as a result of technical insecurity. In spite of this, Mr. Fesperman does register the pieces well, and manages to bring us a glorious sound (albeit not authentic) on a super-sensitive instrument. We do hope that this instrument will be recorded again in the future.

— Robert Schuneman

RECORDINGS RECEIVED

Max Reger. Organ Works. Performed on the Klais organ at St. Kilians Cathedral in Würzburg, West Germany by George Markey. Psallite, "Das Orgelportrait" series, Psal 101/280-770 PÉT. Fantasy and Fugue on the Chorale "Wie schön leucht' uns der Morgens-tern" opus 40/1; Weihnachten opus 145/3; Fantasie on the Chorale "Ein feste Burg ist unser Gott" opus 27; Toccata and Fugue in D opus 59/5 and 6.

César Franck. Organ Works. Performed by Michael Murray on the organ of St. Meinrad Archabbey, Indiana. Advent Records 5007 (Quad). Program: Pièce Héroïque; Prière; Final, Pastorale.

(Continued from page 1)

been unearthed for one pleasurable performance by the OHS, perhaps it will deserve interment until the 2073 OHS convention.

Most noteworthy of the evening performances, however, was Bryan Jones's recital on the large Andover tracker instrument at the Lawrenceville School chapel. In spite of the hot, sticky climate on that evening, Mr. Jones provided a closing recital par excellence, displaying fine musicianship, grasp of style, and clarity of playing. His is a legato style, but relieved from the familiar boredom of such playing by the careful use of musical phrasing and rhythmic control. Perhaps the best part of the program was the romantic music, in which both the organ and the player felt more at home, more comfortable. Surely Bryan Jones is a young artist to be watched in the future. His performance at this convention provided an exhilarating close to the Society's event.

One more thing is significant about the OHS convention. At least one hymn was sung at each event, and it was a big pleasure for us to find the hymn singing so enthusiastically and tastefully done. Hymns were selected from the local congregation's hymnbook, and with some feel for the appropriateness of the hymn to both the organ, the building and its location. It was a pleasant experience, and we found ourselves looking forward to the next hymn on the next organ. Better yet, it was a pleasure to hear these old organs "work" in hymn singing. As a matter of fact, most of the organs serve the hymn accompaniment task far better than do our modern organs. There is nothing like a good "foundation" for the singing of a hymn. What may seem a quaint practice on the part of the OHS is indeed of more substance and pleasure than one would expect. Besides, it gave us a chance to stretch the legs and arms and to exercise the voice a bit.

All the folksiness of the OHS convention cannot hide the fact that it is the only society in this country that is interested in and does anything about fostering research on old organs. It is the only society dedicated to the preservation and restoration of historic American instruments. Although the Society is not made up entirely of professionals, it continues to provide leadership in this area. Its work of devotion "to the study of the heritage of organ building in America and to the preservation of facts pertaining to this art" is a worthy task. And this OHS convention showed that the Society is busily engaged in fulfilling its worthy purpose.

PROGRAMS

John Rose. Thompson Memorial Presbyterian Church, New Hope, PA: Hartman-Beatty organ, 1968 (using parts of 1898 Harry Hall organ), II/13. 3 settings Lobe den Herrn, Walther, Reger, Micheelsen; The Magdalene in the Garden, Francis of Assisi (Little Carol of Saints), Williamson; Sonata in C minor, Mendelssohn.

Robert Whiting. St. Andrew's Episcopal Church, Lambertville, NJ; Hook & Hastings organ, opus 1516, 1892, II/20. Pleyel's

Lamington Presbyterian Church, N.J. Opus 956 by E. & G.G. Hook & Hasting, 1879; rebuilt by Andover Organ Co., 1969



First Congregational Church, Chester, N.J. Organ by J.H. & C.S. Odell, Opus 128, 1873. The 19th century painted walls in the Greek Revival building can be seen to the left of the organ.

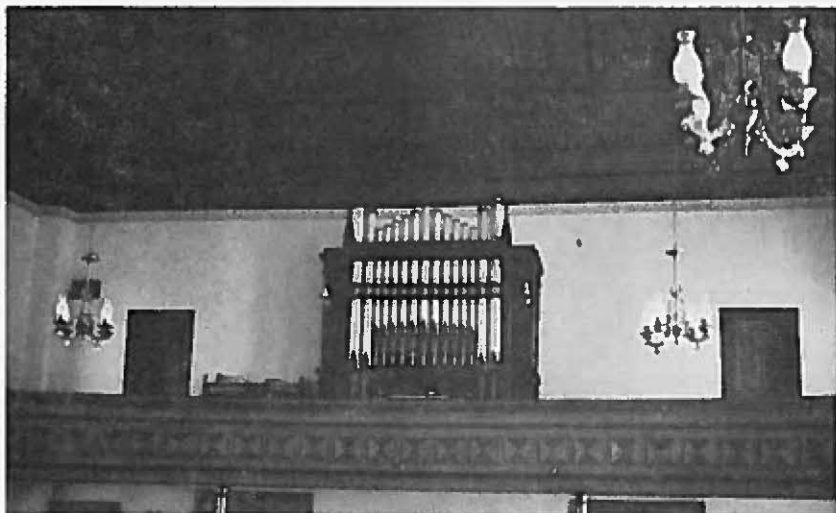
Hymn with Variations, Uzziah Burnap; Variations on "Home Sweet Home," Dudley Buck; Grand Offertorie de Ste-Cecile, Edouard Batiste.

Lois Regestein. Titusville United Methodist Church, Titusville, NJ; Builder unknown, c. 1840, altered by J.C.B. Standbridge c. 1870 and by Hartman-Beatty, 1967, II/19. Prelude, Frescobaldi; 3 Pieces for Flute Clock, Haydn; Noel, "Quand le Sauveur Jesus Christ," Dandrieu; O Welt ich muss dich lassen, Brahms; Allein Gott in der Höh BWV 711, Nun komm der Heiden Heiland BWV 659, Bach; Concerto in B-flat, Handel.

Donald R. M. Paterson. Pearson Memorial United Methodist Church, White Horse, NJ; J. W. Steere & Son organ, opus 352, 1893, rebuilt and enlarged by Andover, 1973, II/24. Prélude du Premier Ton, Julien; Basse de trompette, Guilain; Récit de tierce in taille, de Grigny; 2 Noëls, Balbastre; O Lamm Gottes unschuldig, Pachelbel; Partita on Christe der du bist Tag und Licht, Böhm; Ciacona in C minor, Buxtehude; Prelude and Fugue in G, Mendelssohn; Cannon opus 56/6, Schumann; Toccata in E BWV 566, Bach.

Matthew Bellocchio. Six Mile Run Reformed Church, Franklin Park, NJ; L. C. Harrison & Co. organ, opus 1337, c. 1892, II/23. Preludes in F-sharp minor, E, C, E minor and G, Carl Nielson; Alles ist an Gottes Segen, Drischner; Liebster Jesu BWV 706, Bach; Grand Choeur, H. A. Wheeldon.

Cleveland Fisher. Community Presbyterian Church, Chester, NJ; J. H. & C. S. Odell organ, opus 76, 1868, I/8. Estampie, Anonymous; Prelude in C BWV 943, Fugue in C BWV 946, Bach; The Organ Grinder, Rebikov.



Samuel Walter, organist; Nancy Roy, soprano; Anna Daube, alto; Robert Fitzgerald, tenor; Will Roy, bass; Richard Hartman, accompanist. St. John's R. C. Church, Orange, NJ; E. & G. G. Hook & Hastings, opus 950, 1879, restored 1972-73 by Hartman-Beatty, III/38. Regina Coeli, John Wiegand; Regina Coeli, A. S. Palma; Gloria (Mass in B-flat), Henry Farmer; Prelude and Fugue in C minor BWV 546, Bach; Choral in E, Franck; Magnificat (Vespers opus 30), Eduardo Marzo; Canzonetta opus 8/1, Allegretto (Sonata in E-flat minor), Horatio Parker; American Rhapsody, Pietro Yon.

J. Harlan Ayers. Lawrenceville Presbyterian Church, Lawrenceville, NJ; J. H. & C. S. Odell organ, 1880, renovated and revised by Wilson Barry, 1967, II/13. The Emperor's Fanfare, Saler; Variations on Meiren Jesum lass ich nicht, Walther; Trumpet Voluntary, Stanley.

Philip Beaudry. Christ Episcopal Church, Trenton, NJ; Johnson & Son organ, opus 832, 1895, rebuilt and enlarged by E. A. White, 1908, II/15. Awake thou wintry earth, Bach-Whitford; Elevation in E, Saint-Saëns; Communion in G, Batiste; Nun danket alle Gott, Karg-Elert.

Graham Down. St. Luke's Episcopal Church, Trenton, NJ; William H. Davis organ, 1864, renovated and enlarged by E. A. Kelley, 1970, I/8. The Fifers, Dandrieu; Partita sopra la aria della Folia di Spagna, Pasquini; Concerto V in F, Handel; Choral Song, Wesley.

Donald Morse. Abiding Presence Lutheran Church, Ewing Township, NJ; Bales & Culley organ, 1908, renovated and totally revised by E. A. Kelley, 1968, II/8. Prelude and Fugue in G BWV 541, Wo soll ich fliehen hin (Schübler), Bach; Variations on Est-ce Mars, Sweelinck.

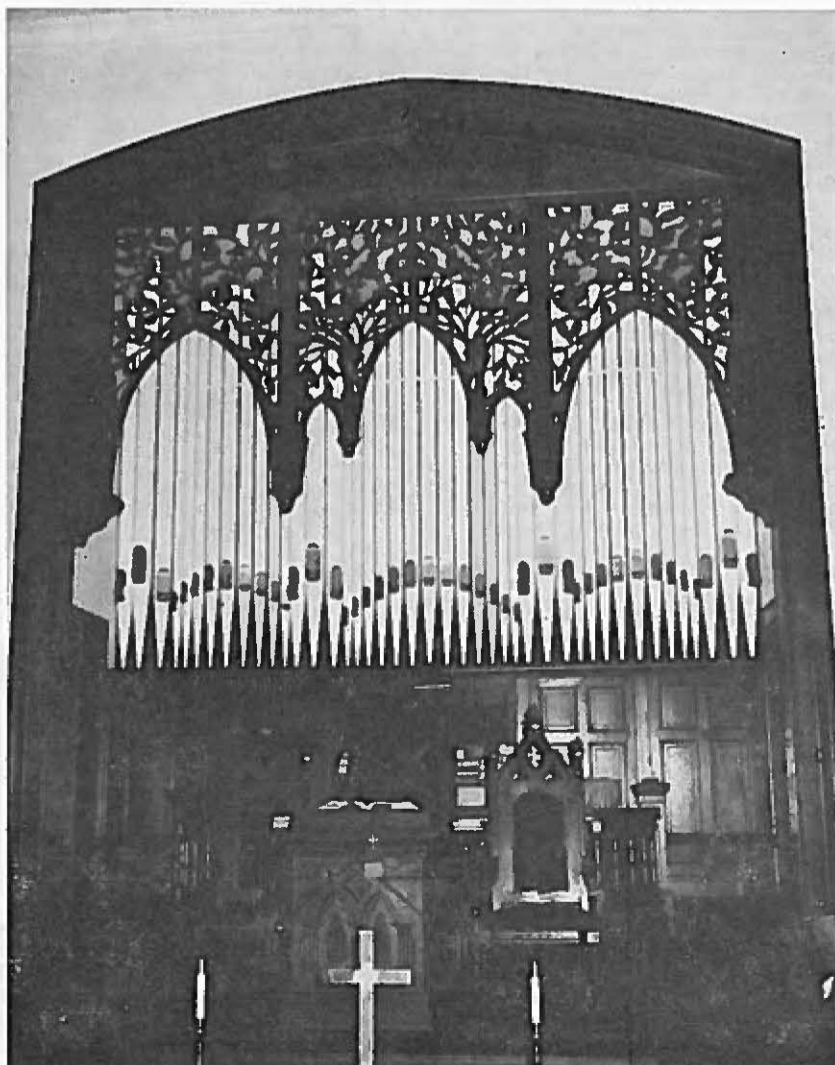
Bryan Jones. The Lawrenceville School, Lawrenceville, NJ; Andover Organ Company, 1968, III/52. Second Fantaisie, Le Jeune; Prelude and Fugue in E minor, Buxtehude; Deux Noëls Bourguignons, Balbastre; Partita on Alle Menschen müssen sterben, Pachelbel; Fantasia and Fugue in G minor BWV 542, Bach; Fugue on BACH opus 60/6, Schumann; Verset pour la Fete de la dédicace, Messiaen; Sonata I in F minor, Mendelssohn.

Ruth Tweeten. First Congregational Church, Chester, NJ; J. H. & C. S. Odell organ, opus 128, 1873, I/12. Toccata and Fugue in C, Walther; Variations on Mein junges Leben hat ein End, Sweelinck; Adagio (Symphony VI), Widor; Sonata II, Hindemith; Komm Gott Schöpfer (18 Great), Bach.

Donald Olson. Lamington Presbyterian Church, Lamington, NJ; E. & G. G. Hook & Hastings organ, opus 956, 1879, rebuilt by Andover, 1969, II/9. Fantasia and Fugue in D minor, Pachelbel; The Battle of Trenton, James Hewlett.

James McGregor. Christ Episcopal Church, Elizabeth, NJ; Hook & Hastings organ, opus 1085, 1882, rebuilt by Reuben Midmer & Son, 1895, II/22. Prelude and Fugue in A minor, Brahms; Canzona in G minor, Zupoli; Postlude in D minor opus 105, C. V. Stanford.

Six Mile Run Reformed Church, Franklin Park, N.J. Organ by L.C. Harrison & Co., Opus 1337, c. 1892.



In accord with a reasonably common practice of his era, Banchieri includes in *L'Organo suonarino* much valuable information on a variety of non-liturgical musical subjects treated from the organists' viewpoint. Some of these topics or items are introduced as a temporary digression from the principal subject, others e.g., the harmonization of the *basso continuo* comprise a significant and important part of the treatise and contain information upon which later musical practice is founded, and is still valid today.

FIGURED BASS

Of primary importance among the non-liturgical topics treated in *L'Organo suonarino* is that concerning the harmonization of the *basso continuo*. Banchieri has long been recognized as one of the first composers to employ the *basso continuo* technique and to provide instruction for playing from the *basso continuo*. For many years it has been erroneously implied by some musical scholars that the 1605 edition of the treatise contains the complete instructions for harmonizing the *basso continuo*. While this edition, as does also the 1622 edition, contains some fundamental information, it must be regarded only as that. In these editions a "guide del basso" has the following instructions: "for those organists who do not have much knowledge of the middle parts, the sharps and flats will be placed . . . in three ways.

1) When they are before the note and located on the same line or space, they serve for the note.

2) When they are before the note and located a third above, they serve for the third and tenth.

3) When they are before the note and located a third below, they serve for the sixth and thirteenth."

(Example 1)

The 1605 and 1611 editions contain no numbers but a double X-like symbol (Ex. 2) which serves as a sharp, and flats, to create the rudimentary *basso continuo*. Only in the 1622 edition are numbers encountered above the bass, e.g., 4 # 3, 5 # 6, 7 # 6. In this edition the use of numbers is sparse, used almost exclusively in cadential formulae.

Example 2.



It is in the 1611 edition of *L'Organo suonarino* that the most important and complete instructions are found on harmonizing the *basso continuo*. These instructions are presented in the form of a "Musical Conversation" or dialogue between Banchieri and a friend who seeks information on harmonizing the *basso continuo*.

After some introductory remarks Banchieri proceeds to answer the questions posed by his friend. Banchieri confesses that he does not consider himself enough of an authority on the subject "to treat it completely," but will do his best to satisfy the inquiries of his friend. He refers to some early expounders of the *basso continuo* technique such as Viadana,² Bianciardi³ and Agazzari⁴ who have given brief rules for playing from the *basso continuo*. Since there is much variance in the rules, Banchieri proposes to explain each composer individually; a proposal which, however, does not materialize.

The friend begins the heart of the dialogue by noting four ways in which the basses differ:

1.) "Some composers divide the bass [or use barlines], others do not divide it.

2.) "Some composers place the accidentals of ♭ and ♯ below or above the notes, and others do not place them.

3.) "Some composers place arithmetical numbers of 3, 10, 6, and 13 under

Adriano Banchieri's *L'Organo Suonarino*

Part II

By Donald E. Marcuse

the notes, and others do not make use of them.

4.) "Some put in consonant and dissonant numbers such as 4 3, 11 10, 7 6, and 14 13."

Banchieri advises his friend not to get "the cart before the oxen" but to proceed in an orderly manner, mastering first the basic rules. By doing this it will be seen that diversities do not really exist but are variants of a basic idea. For the beginning organist who desires to play from the *basso continuo*, Banchieri presupposes the following:

1.) That he know in practice the system of notation (be able to read music), for the arrangement of the hands.

2.) That he know how to read and sing securely the key of F *fa ut* with both ♭ flat and ♮ natural in the bass clef, with mutations, ascending and descending.⁵

To harmonize a *basso continuo*, two consonances are used for each chord. One is a perfect consonance, or the fifth of the chord; the other is an imperfect consonance, or the third of the chord, or their compounds, the twelfth or tenth. To these intervals, the octave, or its compound the fifteenth is added for "filling-in." The resultant chord is the 8, 5, 3 chord of modern harmonic practice. When practicing the accompaniments, Banchieri advises his friend to begin first with two parts, then progress to three parts and finally to four parts. Banchieri states that certain notes, e.g., E *la* with the flat (e - ♭ flat), produce the diminished fifth, rather than the perfect fifth; when this occurs the sixth above the bass, rather than the fifth, is used. The result would be an 8, 6, 3 chord rather than the customary 8, 5, 3 chord.

In explaining the effect of sharp and flat accidentals on the bass note Banchieri says that as a general rule "all the notes raised in the bass by the sharp accidentals always require the sixth in place of the fifth . . ." The octave is not used "but in place of the sharpened octave we will give the third, sixth, and tenth." Where flats affect the note, the fifth above the bass is used if it is perfect, or the sixth "at pleasure." In present day harmonic practice the result would be a chord of the first inversion with two exceptions, chords built on the bass note of ♭₂ and E_♭.⁶

Alteration of notes in the upper parts when the bass descends a fourth or ascends a fifth is then introduced. The intervals affected are the third and tenth, which change from minor intervals into major. By a minor third, Banchieri understands an interval consisting of a tone followed by a semitone, or 1½ steps. The major third consists of "two successive tones, *Ut re, Re mi; Fa sol, Sol la*" (C D, D E; F G,

G A). Banchieri also points out that accidentals affecting the third also affect the sixth. Thus, when two voices are singing with the *basso continuo*, if a sixth occurs between the vocal bass and the upper part, a fifth below the vocal bass is placed in the *basso continuo*, creating the interval of a tenth between the organ bass and vocal soprano. The vocal bass need not be taken into account.

(Example 3)

In considering the leaps of a fifth and fourth and when they should be altered, Banchieri says that when there is a flat in a key, there are two more leaps; one, a descending fifth, the other, an ascending fourth. With the use of both accidentals and numbers, consecutive octaves can be avoided between the voice and the note played, thus avoiding dissonances caused by even experienced organists performing from a *basso continuo* without accidentals.

Concluding the Dialogue, Banchieri briefly summarizes the merits of each of the four varieties of the *basso continuo*. He is of the opinion that dividing the organ bass is done with much judgment. Organists who do not see the words and who hear a different harmony from the vocal parts, even though experienced, could lose their place without bar lines. Furthermore, the divided bass "gives much light in the cadence." He instructs that the flats and sharps fit very well; they "are necessary," and ". . . the inventor of them merits no little praise for the reasons and practical examples given . . ." Whoever added the numbers 3 and 10 to the sharps and flats deserves still greater praise, and the one who added the consonant and dissonant numbers deserves the "greatest praise . . . and without comparison . . ." Some examples demonstrating the use of the consonant and dissonant numbers are then provided by Banchieri. Through the detailed treatment he has given the friend's questions, and his summation, Banchieri considers that he has explained the *basso continuo*. When all the conditions set forth by Banchieri are fulfilled, it represents the "true epitome of the entire score." However, in order not to omit anything, Banchieri adds a final example illustrating non-harmonic tones and syncopated passages.

Upon a request from his friend for some brief methods for playing from an organ bass after learning the fundamentals, Banchieri replies that he is more a composer than an organist. However, he agrees to give his opinion. There is no additional insight on harmonizing the *basso continuo*, but instead Banchieri launches into a discourse about organ playing and musicianship in general. Banchieri is neutral about the "new fashion" of organ

Example 1.



Example 3.



playing (playing from a *basso continuo*) — he does not censure it — he does not praise it. Simply because a person can play the four voices of a *basso continuo* does not make him a "trustworthy organist." The proficient organist is "one who can play a well-conceived counterpoint in which . . . all four parts can be heard." Furthermore, organists should not "cease to study the *Ricercata* in four voices" or "the *Fantasia* of illustrious men in the profession . . ." The organist must become accustomed to a steady beat, playing slowly, and not covering up the effects of the singer by tirades or whims. Furthermore, the organist is to use judgment in selecting a registration that is compatible with the quantity and quality of the voices and when there is more than one singer, not to overcome them with the organ. Organists are told to use "wisdom and the ear," to count rests, to "consider the quality of the harmony, and the disposition of the place." Finally the organist is told not to praise himself, but others and, "don't belittle the reputation of a companion, or fall into vain-glory . . ." In conclusion Banchieri states that, "in the opinion of intelligent persons," the organ is used in the church to praise God, and then bids his friend God-speed.

A DEVOUT CURIOSITY

In the 1611 edition Banchieri writes an introduction to Book Three entitled "Discourse and Devout Curiosity of the Author." This "discourse" concerns an episode in the life of St. Cecilia (her marriage to Valerianus and the wedding celebration) related by Lorenzo Surio, how she became the patron saint of musicians, and an account of some musical commemorations of her feast day. Banchieri relates that in *Metafraste* (*Metaphraste*),⁷ Voragine,⁸ and other early authors, there is no mention that the Saint played the organ as she is portrayed doing in many pictures. It is Raphael who first made such a connection when in 1513 he painted a picture portraying Cecilia holding an organ in her hands. As certification for his thesis, Banchieri cites Vasari's *Vita de gli pittori illustri*. This, according to Banchieri, is when and how St. Cecilia became the patron saint of musicians. Another picture of St. Cecilia, painted by Verelli, is located at the Olivetan monastery in Siena. In this picture the Saint is pictured as eagerly playing the organ. Banchieri also states that "it is a most clear fact that she did not play the organ considering that at that time, organs played by water and bellows were not made."⁹ Nevertheless, he relates that because of Verelli's portrait, Sieneese musicians each year observe St. Cecilia's feast day (Nov. 22), concerting in her honor a Solemn Mass in the cathedral. Similar ceremonies are held in Ferrara and Cremona, and in Milan where Banchieri witnessed "a most solemn music for eight choirs . . . in the rotunda of San Lorenzo." There were at least 60 instruments and voices in the performance, Banchieri reports. Since Raphael's picture hangs in Bologna, and no such custom is observed in that city, Banchieri believes that the musicians of the city should join in the "pious" custom more so than the musicians of the other cities. In closing this discourse, he expresses the desire that God may allow him to see the effects of such an event in Bologna, "so that together with all of His devoted ones we will be made most worthy to enjoy in Paradise that everlasting melody concerted by the musical hierarchy."

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THE ARPITARRONE

An instrument invented by Banchieri -- the ARPITARRONE -- is described in the 1611 edition.¹⁰ Banchieri relates that while in Milan, in the year 1610, he heard and played a harpsichord which was called a "lute harpsichord." Because of the "great similarity" of this instrument and the lute in sound, Banchieri concluded that by removing some keys in the high register (*acuto*) and adding some in the low register (*grave*) the instrument would conform to a chittarone in sound and harmony. With the aid of a player of the lute harpsichord, Banchieri used a different type keyboard than ordinary, but one which conformed in range to the chittarone. It begins in the *grave*, *ut, re, mi, fa, sol, la*, beginning on the notes C, D, E, F, G, and A, "for the formation of the twelve tones, six Authentic, six Plagal . . ." as advocated by Zarlino in his *Dimonstrazioni Armoniche*.

Example 4.



These notes are for the white keys of the first string or C *ut*. Between D and E there is a black key which "in the contrabass forms the chord E_b fa," and by adding two black keys after F and G the eight notes of the contrabass are formed. For the sharp accidentals the ordinary keyboard is used "up to the chord or key of E *la mi* . . ." of Guido's Musical Hand.

After arranging the keyboard of 40 keys, 24 white, 16 black, with a compass of CC - g², Banchieri secured the services of the manufacturer of the "lute harpsichord," Michel de Hodes, a Frenchman who had lived in Milan for many years, to manufacture his instrument. According to Banchieri, the instrument "succeeds admirably . . ." in the low register it sounds like a chittarone, and in the high register, it resembles the sound of a harp. The name, Arpitarrone, was conceived because the instrument has the shape of a harpsichord and the sound of a chittarone.

THE TUNING OF INSTRUMENTS

Both the 1611 and 1622 editions include tunings for various string instruments for ensemble performance with the organ or harpsichord. In the 1611 edition, directions are given as well for tuning the harpsichord, for either solo or ensemble performance.

Considering first the tunings for the string instruments, Banchieri includes tunings for the *Viola da Gamba*, *Violette da Brazzo* and Lute in three sizes in the 1611 edition. Only those for the *viola* and *violette* families are contained in the 1622 edition. Tunings are given for three sizes of instruments in each family: bass, tenor and alto, and soprano. The distinction made by Banchieri between "leg viols" and "arm viols" follows the practice of the 16th and 17th centuries. Designating the 2nd *viola* and 2nd *violette* as "tenor and alto" is likewise in keeping with the 17th-century custom of having a single medium-sized instrument whose range is capable of playing with the tenor and alto voice lines.¹¹ Such an instrument was called "Alt-Tenor."¹²

According to Banchieri's examples of the tunings, the first *viola*, bass, has as its lowest note, G *gravissimo*. In an annotation following the viol tunings, Banchieri specifies this lowest note to be four notes below C *ut* on the keyboard; that is, an octave below the G *grave* or in modern terminology, GG. The second *viola*, tenor-alto, has D *gravissimo* (D) as its lowest note, while the third *viola* or soprano, has as its lowest note G *grave* (G). The bass instrument is commonly known as the *violone*, while the second *viola* is tuned to one of several tunings used for the *viola bastarda* (an instrument between the tenor and bass viols in size and tuned in several manners, depending upon how the piece of music was set and arranged),¹³ and the soprano *viola* tuning is that of an alto *Viola da Gamba*.¹⁴

In turning to the instruments of the *Viola da Braccio* family, we find instruments in the lineage of the present day violin and viola. The bass and alto-tenor instruments are designated as

"violetta," while the soprano is designated as "violino." The first, or bass *violetta* has as its lowest note G *grave* (G) and is tuned in perfect fifths, an octave lower than the violin, through its four strings. D *grave* (d) is the lowest note of the second and third *violetta*, tenor-alto. The lowest two strings are tuned by a perfect fourth rather than by a perfect fifth as with the modern tuning for the cello and viola. The remaining three strings are then tuned by perfect fifths. As nowadays, the violin is tuned by perfect fifths beginning on G *acuto* (g).

Tunings for three sizes of lutes are given in the 1611 edition. They are for the chittarone, a long-necked lute type instrument of thirteen strings used chiefly as a *basso continuo* instrument in the 17th century; a Seven String Lute, and a Six String Lute. The tuning for the chittarone begins on G *gravissimo* (GG), then continues AA, BB_b, C, D, E_b, F, G, c, f, a, d', g'. As for the tuning of the bass viol, Banchieri warns that the first three notes (GG, AA, BB_b), are not on the keyboard, but four notes below the lowest C *ut* (C). For the lute of seven strings, tuning begins on F *grave* (F), and continues as for the chittarone through the highest note (g'). Tuning for a lute of six strings begins on G *grave* and follows the chittarone tuning through the highest note.

In the 1611 edition of *L'Organo*, directions are included for tuning the harpsichord "to play alone or in concert." For the purpose of tuning, four consonances, the perfect fifth, octave, perfect fourth, and major third, are used. By means of the perfect fifth and perfect fourth, the octave is achieved which is used for tuning the white keys; the major third is used for tuning the black keys. "Four orders" or registers are used: (1) *grave*, (2) *acuto*, (3) *sopr' acuto*, and (4) *acutissimo*. By using seven letters F, G, A, B, C, D, E, with repetitions for each register, a perfect keyboard of 45 keys is constituted which begins on C *gravissimo* (C), according to the opinion of Zarlino, for the natural formation of the twelve modes. Distribution of the 45 keys is as follows: 26 white keys, 4 black keys for natural flats, 3 black keys for accidental flats, 9 black keys, sharps in the chords of C, F, and G, 3 keys for *Ut, re, mi*, 1 white, 2 black. The tuning pitch is F *acuto* (f) from which F *grave* an octave lower is tuned. Proceeding from F *grave*, the tuning is by a fifth with G *grave*, and from C *grave* by a fourth with F *acuto*. The entire *grave* register is tuned in a similar manner. The tuning of the note E *grave* involves b natural *acuto* which then is tuned by an octave with b natural *grave*. Only the lowest register is tuned in this manner, which, according to Banchieri, is a new method of tuning. The remaining three registers are tuned "with ease from octave to octave," i.e., F-f-f', G-g-g'.

In each register there are five black keys; two of these are flats, one natural (B_b), the other an "accidental" occurring on E (E_b). Three sharps affecting the notes (chords) of c, f, and g account for the other three black keys. As indicated, the black keys are tuned in major thirds -- the flats by descending thirds, e.g., d' - b_b¹; the sharps by ascending thirds, e.g., a' - c[#]. An annotation following the illustrations for the tuning of the black keys concerns the tuning of the three lowest notes of the keyboard. These notes are C, D, and E *gravissimo* and are tuned by octaves with their respective notes in the *grave* register.

By using the Guidonian hand, and the last named three keys (C, D, E *gravissimo*) of Zarlino for tuning, a "harpsichord will be musically tuned." Banchieri writes that "two conditions" or requisites are necessary to tune a harpsichord accurately: (1) a "knowledge of the musical registers" and (2) "a good ear" because without the latter, music 's worth nothing.

THE STUDY OF ALL THE MUSICAL KEYS

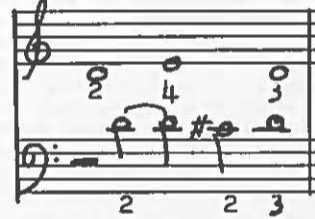
In the 1611 edition are rules and exercises to safely study "all the musical keys on the basic keyboard of 28 keys." Such a keyboard is "divided into four dispositions of seven notes . . ." Fourteen of the 28 notes are unaltered or natural notes which "serve for the har-

mony of the choir;" the other 14 notes are altered, or black notes, which are convenient for ensemble or "concert" playing. Banchieri provides examples of the keys along with the sharps and flats as they are used in the various keys. Thus, he provides not only an exercise for learning the various musical keys but an exercise in transposition as well.

KEYBOARD FINGERINGS

The matter of fingering as applied to keyboard performance is given attention in the 1611 edition through the medium of "rules and practice" on the subject. There are eight intervals for each hand, four simple intervals and four compound or full ones. For each hand the intervals begin with the unison and extend to the octave. Simple intervals are those that do not have the middle filled-in, or the unison through the fourth. An ascending scale passage in the right hand begins on the third finger, changes to the fourth finger, and then alternates three and four to the end of the passage. The thumb, as in the modern sense, is understood to be the first finger. For the interval of a second, the second finger plays the lower note, the fourth finger plays the upper note. The second finger then moves to the interval of a third with the upper note, resolving to a unison played by the third finger. (Ex. 5) Major and minor thirds, and fourths, are fingered with the second and fourth fingers. The second finger takes the lower note, the fourth finger takes the upper note. For the open fifth, the second and fifth fingers are used with the fourth finger playing the middle note when the interval is filled-in. The same fingering is likewise used for the open sixth with either the third or fourth finger used for filling-in. Banchieri relates that the seventh is not used in the right hand, while the octave is fingered with one and five or "the outermost fingers of the hand . . ." When an intermediate note is played with the octave, the third finger plays the middle note. However, Banchieri indicates the octave with an intermediary note is seldom used.

Example 5.

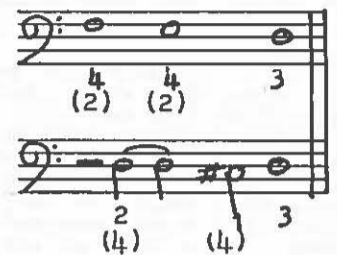


Fingerings for the left hand follow much the same pattern as for the right hand. A descending scale passage begins on the third finger, followed by the fourth finger, alternating three and four until the end of the passage. An ascending scale passage begins on the third finger, changes to the second finger and alternates three and two until the end of the passage. To play the interval of a second in the left hand, the fourth finger takes the lower note, the second finger takes the upper note, the fourth finger moves to the interval of a third, resolving to a unison on the third finger. The fingerings given by Banchieri for this example, however, are the reverse of the above procedure. (Ex. 6) For the third, major and minor, and the fourth, the fourth finger plays the lower note, the second finger the upper note. The open fifth is fingered with five and two on the lower and upper notes respectively; the third of the triad is played with the fourth finger. The open sixth is fingered in the same manner as the open fifth; the fourth finger is used for filling-in the interval. Fingers five and one are used for playing the seventh. The example provided begins with the interval of a sixth, moves to the seventh, resolves to a sixth, and ends on the octave. All the intervals, with the exception of the second sixth, which is fingered five and two, are fingered five and one. (Ex. 7) As with the right hand, the octave is taken with the outermost fingers. Where filling-in is required with the "interval of a fourth," the second finger is used. Banchieri's example, however, shows a fifth above the lowest note instead of the fourth. In concluding, Banchieri says these fingerings are the "actual beginnings, safe

changes [of fingerings] and comfortable for the hands". While these fingerings may appear to be clumsy from the modern point of view, they are entirely in keeping with the method commonly used in the 16th and 17th centuries, characterized by the very sparing use of the thumb and fifth finger in scale passages. This older method of fingering is much more suitable to the older keyboard instruments and entirely appropriate [see Willi Apel, "Fingering," in the *Harvard Dictionary of Music* (1969)].

(To be concluded)

Example 6.



Example 7.



NOTES

¹⁰Marcese, Donald E., Adriano Banchieri, *L'Organo Suonarino*: Translation, Transcription and Commentary, Indiana University dissertation, 1970, pp. 114, 218.

¹¹Viadana, Lodovico (1564-1645), Franciscan monk who served as maestro di cappella at Mantua Cathedral, Fano and Venice. He was formerly credited with the invention of the *basso continuo*, now disproved. Nevertheless, he ranks among the composers who at an early stage of development gave instructions for harmonizing the *basso continuo* in his *Cento Concerti Ecclesiastici* (1602).

¹²Biancardi, Francesco (c. 1572 - c. 1607), Italian organist, composer and theorist. He served as maestro di capella at the Cathedral of Siena. During his lifetime he was known as an excellent organist and composer. An early exponent of the *basso continuo*, his instructions are contained under the title, *Breve regole per imparar a sonare sopra il Basso con ogni sorte d'Instrumento*, published posthumously.

¹³Agazzari, Agostino (1578-1640), Musician to Emperor Matthias, later maestro di capella at the German College in Rome and Siena Cathedral. He was an advocate of the *basso continuo* technique and among the first to give written instructions for harmonizing the *basso continuo* in *Del suonare sopra il basso con tutti strumenti e use loro nel concerto* (1607).

¹⁴The reader is reminded that Banchieri's theoretical practice is based upon the hexachord system, not the major-minor system of the present.

¹⁵Banchieri provides various examples illustrating this rule and in only one is the fifth used, resolving upward to the sixth at the half measure.

¹⁶Metafraste (Symeon Metaphraste), the greatest of the Byzantine hagiographers. He composed, at the request of the emperor Constantine VII, a collection of the *Lives of Martyrs and Saints*, finished in the second half of the tenth century.

¹⁷Voragine, Jacobus de (1230-1298), Archbishop of Genoa and author of *The Golden Legend*, one of the most popular religious books of the Middle Ages. It is a collection of the legendary lives of the greater saints of the medieval church.

¹⁸Marcese, *op. cit.*, p. 341.

¹⁹The spelling is sometimes varied, reading *Arpichitarone* in the writings of Banchieri and others.

²⁰Instrumental ensemble music in the early 17th century had not as yet developed an individual style. The ties to the vocal style of composition were still extremely strong to the extent that vocal compositions were often performed without alteration by a Consort of Recorders or Chest of Viols, the voice parts merely being performed by the different instruments of the ensemble. Many collections of music without text published during this era are inscribed "da cantare e sonare" (to sing and to play) indicating that such pieces could be sung as well as played by any type of melody instrument.

²¹Sachs, Curt, *Real-Lexikon der Musik-instrumente*, Julius Bard, Berlin, 1913, p. 10.

²²Prætorius, Michael, *Synagoga Musicum*, trans. Harold Blumefeld, Baerenreiter, N. Y., 1962, vol. 2, p. 47.

²³Sachs, *Real-Lexikon*, p. 10.

The Registration of Baroque Music at the Harpsichord

by Victor Wolfram

Choosing the registration of Baroque music for the harpsichord is a process for which many musicians lack adequate direction and plan. The number of tone-colors that can be produced by a two-manual harpsichord of Baroque disposition, though smaller than the range of colors offered by all but the most modest of pipe-organs, is nevertheless sufficient to provide a confusing multiplicity of choices.

Confronted with these many possibilities of tone-color, too many harpsichordists forfeit their own artistic insights and rely instead on mimicry. Planning registration often becomes a matter of imitating the colors heard on some favorite phonograph recording. If the recorded model reproduces the kaleidoscopic addition and subtraction of registers that is an unfortunate legacy of the revival of harpsichord playing in the early 20th century, then this tasteless lack of style will be perpetuated in the student's performance. Even if the model has been selected more wisely, an imitative reading will tend to lack that degree of spontaneity and communicative authority commanded by the musician who has wrestled personally with problems of interpretation.

The student of the harpsichord needs to know how to choose registration consistent with the disciplines of historical style and expressive of the moods and meanings of the music he plays. To accomplish this, the harpsichordist must understand his instrument, must understand the esthetic philosophy underlying Baroque music, and above all must understand the music itself.

For Baroque music, the only adequate harpsichord is an instrument built according to Baroque principles of construction. When these principles have been ignored, the voice of the instrument will be distorted and stifled by such faults as heavy bracing beams, soundboard ribs crossing under bridges, poor scaling, and excessive string tension. Since we are dealing with problems of tone-color, there can be no satisfaction resulting from the use of such an instrument, inherently defective in its color capabilities.

Perhaps more latitude may be possible with regard to plectra. After all, there are musicians who find the tone produced by hard-leather plectra to be pleasing. However, the tone-color of a hard-leather plectrum is by no means as appropriate for Baroque music as the tone produced by quill or quill-type plectra. There is a distinct difference. The quill or Delrin plectrum elicits from the string a reedy quality and a vitality that bears the same kind of relationship to the tone of a hard-leather plectrum as does the tone of a viola da gamba to a modern cello, or a krumphorn to a modern oboe. (Quill was the almost-universal material for Baroque plectra, even though experiments were made from time to time with other materials. Most of these experiments took place when the supremacy of the harpsichord was already declining, and the only one of them with any real success was the late 18th century development of the soft leather *peau-de-bufflé*.)

The performer needs to understand the relationships between the national origin and date of composition of a piece of music and the disposition of the harpsichords typical of that place and time. There is a strong contrast, for example, between Italian harpsichords — which had their own distinctive tone qualities, usually lacked a 4' register, and were mostly with only one

manual — and the considerably different northern instruments typical of Flanders and France. However, there would be no historical validity to a policy of complete and rigid consistency in this regard. Flemish harpsichords were widely known and distributed throughout Baroque Europe, and many of them were surely available to Italian composers and performers. Ralph Kirkpatrick¹ has presented a strong argument for the performance of many Scarlatti sonatas with the Italian registration of two 8' stops on a single manual; nevertheless, Kirkpatrick recognizes that the Spanish court owned a number of Flemish two-manual harpsichords, and he even identifies a number of Scarlatti pieces that seem to require, in his opinion, the full disposition of a two-manual instrument. As Frank Hubbard² has pointed out, most Italian harpsichords produce a particularly strong second partial in their harmonic series, so that a 4' stop (at the pitch of the second partial) would excessively reinforce this pitch. However, when playing Italian music on a harpsichord with a more northern orientation, it may not be inappropriate at times to add the 4' register in order to secure an adequate brightness of color. (It is my private opinion that the Italians may have preferred harpsichords with a strong second partial because they were aware of the rapidity with which a 4' stop would go out of tune in the warm Italian climate.)

For the music of the 16th century virginalists, similar circumstances exist. We think of the virginal as a small rectangular instrument with a single register, plucked relatively close to the center of the string, possessing a delicate and flute-like tone. Virginals of this type were popular in 16th-century England, but harpsichords of other types were also known. In the 16th century, the English used the word *virginal* as a generic term for all harpsichords; it was not until the 17th century that its meaning was restricted to the rectangular center-plucked instrument. Italian harpsichords had made their way across the channel to Elizabethan England, together with such other Italian exports as the madrigal, so that the Italian registration of two 8' stops — in solo or in unison — is appropriate for English pieces that may seem to require these colors. The English also imported harpsichords from Flanders, so that a single 8' stop plus a 4' register on the same manual (typical of Flemish harpsichords of this period) can likewise be valid for 16th century English keyboard music. The rectangular virginals themselves were sometimes paired with an *ottavino*, which could be played either at the 4' pitch or an octave lower. This provided two independent manuals, and thus facilitated the performance of passages containing crossed voices. There are virginal pieces in which this registration can be a clear benefit: see, for example, the *Fantasy* by Giles Farnaby in the *Fitzwilliam Virginal Book*, vol. ii, pp. 489-493.

Before we develop the insights that the instruments can give us, something needs to be said about the advantage for Baroque music of a harpsichord with hand-stops instead of pedals. With hand-stops and a push coupler, one must have a hand free for at least a few eye-blinks in order to add or subtract a register. Both hands must be free when the coupler is engaged or disengaged. With these necessities at hand, the music itself asserts a discipline that can tell us much about the points at which the composer may have imagined a possible change of tone-color. One soon learns that there are places where a hand is free to move a stop but at which the gambit should be declined. Moderation and simplicity are great watchwords.

Baroque esthetic philosophy is a source of illumination in our search for a guide to Baroque registration. I have particular reference to the "theory

of the affections," or, as the Germans put it, "*die Affektenlehre*." There is no common English equivalent of the German noun *Affekt*, but psychologists have adopted the English noun "affect" as a technical term describing a strong feeling of mood or specific emotion, and this is close to what the word meant in Baroque musical esthetics.

What was the theory of the affections? Let me try to summarize it in two statements: 1) every piece of music is governed by a specific emotion, mood or affection, and it is the performer's responsibility to discover and communicate this affection; 2) each single piece of music (or single self-contained section of a piece in a large form) communicates only a single affection. To paraphrase the famous political slogan of "one man, one vote," we have in the theory of the affections: one piece, one affection.

Both aspects of the theory are significant for the harpsichordist. The first statement informs us that we must always communicate emotion with the harpsichord, as with all musical instruments. Seeking the best way to communicate the specific affection that a piece of music contains, we will need, among other things, to select the registration best capable of communicating that affection. The second statement helps us decide when to change registration. With some exceptions, the basic principle is that contrasts of color are to be sought not *within* pieces but rather *between* pieces of music. (Here is the explanation for the Baroque preference for such forms as the suite and the variation-set, for groups of short, related but separate and self-contained sections, each of which could possess the unity of affection implied by the esthetic theory, while a greater variety would emerge from the form as a whole.)

Notice that I have said not one word about "terraced dynamics." I recommend great caution and hesitation concerning any approach to Baroque registration that is based upon a theory of terraced dynamics, such as that found in Erwin Bodky's book³ on the keyboard music of Bach. (Bodky advises one always to search for the possibility, consistent with the use of hand-stops, of two or three terraces of dynamics in harpsichord music, and states the opinion that any large piece of Baroque keyboard music in which it is not possible to deduce these terraces must have been intended for clavichord rather than for harpsichord.) The concept of terraced dynamics had not been stated in the Baroque period. The hypothesis was developed near the end of the 19th century by musicians attempting to reconcile harpsichord music with performances at the piano. Virtually the first person to articulate a theory of terraced dynamics was Albert Schweitzer.⁴

I do not mean to overlook the existence of harpsichord pieces that imitate the contrast between tutti and concertante groups in the orchestral concerto grosso, nor do I wish to ignore the Baroque pleasure in echo effects, though the latter occur less frequently than some musicians have supposed. Still, in the Baroque style, it was not dynamics but *timbre* or tone-color that was the primary goal of harpsichord registration. A change of timbre sometimes included a change of dynamic level, but the timbre was the chief consideration.

How may we decide upon the specific affection in a piece of music? Let me recommend two procedures, one relatively objective, the other more intuitive.

The first procedure requires that we observe the possible resemblances of a piece of music to sonorities, structures, rhythms and the like, derived from other musical forms and instruments or from the art of dance. Is a piece, no matter what its title may be, really an *allemande* or at least closely related to an *allemande*? Then we must communicate by our registration the salient characteristics of that dance form. Do the mood and melodic line of a piece suggest an adagio for solo violin, or an air for the oboe? Then we must choose solo stops to convey those colors and genres. Do over-dotted rhythms in a piece suggest the pomp and ceremony of a *French Overture*? Then we should select the dark solid registration that best expresses this affection. Clear-

ly, one needs as wide and penetrating a knowledge of the entire literature of Baroque music as possible. As Landowska's pupil Denise Restout⁵ has said, in order to play a single short *Courante* by Chambonnières it is necessary to have studied dozens of other *Courantes* by Chambonnières and *Courantes* by his contemporaries and predecessors as well.

The second procedure asks us to make a more personal and subjective decision as to the affection communicated by a piece of music. Here is a technique for accomplishing this. Propose to yourself a series of pairs of polarities or opposite qualities among which one member of each pair might conceivably be appropriate to the piece of music being considered, and make selections from each of the pairs until the nature of the affection becomes apparent. For example: is the piece dark or bright? Gentle or strong? Smooth or jagged? Vocal or instrumental? For solo or for an ensemble? Is it extroverted or introverted? Superficial in mood or profound? Extend these categories as far as may be necessary and note your answers. When you have done this, you will have formed your concept of the affection of the piece of music.

Often both of the two procedures are applicable. They leave room for a certain degree of personal judgment — an aspect of the freedom that was a significant characteristic of Baroque music. Be warned that, though there is often more than just one appropriate decision that can be made for each piece, there are also many wrong answers.

These techniques indicate the purpose of the choice of registration, but it is still necessary to select the stop or combination of stops that will best achieve the goal. Again we must make personal and subjective decisions, recognizing that the tone colors of individual harpsichords are always individual. However, there are similarities greater than the differences, at least to an extent sufficient to allow us to state some useful generalizations about them.

Statements by musicians of the Baroque period indicate that they felt the unison of the two 8' stops to be the most basic of harpsichord timbres. (This is corroborated by the fact that, in some early Italian instruments, the two 8-foot stops can only be played in unison and can not be separated for solo use.) The unison tone color is dark, solid and opaque, suffused with energy. It can suggest pomp and dignity. Its nature is that of an ensemble sound rather than of a solo voice or timbre. Above and beyond these specific affects which it can convey, the unison should be thought of as the most central of the tone-colors that the harpsichord can produce, all others being in some degree more special and peripheral.

Additional brightness can be added to the unison by the use of the full harpsichord ensemble. This consists of the combination of 8'8'4'. (It does *not* include use of a 16' register, a great rarity in the Baroque period that should not be thought of as being part of the normal disposition of a Baroque harpsichord.) The use of the full harpsichord ensemble, which yields a maximum of power and energy, should generally be reserved for climactic movements, or for pieces whose mood demands the greatest forcefulness that can be obtained from the instrument.

The two individual 8' registers can be used as solo stops. The back 8', the lower manual 8' on a 2-manual instrument, is the darker of the pair, more like a flute or a violin than the other 8' stop, and somewhat more assertive. The front or upper manual 8' is reedy, resembles an oboe in the treble and a bassoon in the bass, and suggests more modesty of demeanor. Although I am not usually given to associating visual colors with musical tones, nevertheless the tone of the lower manual 8' on my Dowd harpsichord suggests to me shades of purple or blue, while the upper manual 8' brings to my mind's eye shades of gold or yellow. With both hands on the same manual, the timbre, whichever it may be, is undiluted, but with hands divided between the two manuals new shades of color will emerge. These can vary, according to whether the treble is played on the lower manual and the bass on the upper, or vice versa. Dividing the hands

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between the two manuals is best done in a passage of 2-voiced counterpoint, but it can be done with 3-voiced textures if this does not cause the middle voice to wander noticeably between the manuals.

A combination of the 4' register with the lower manual 8' produces a color that is bright, happy and clear, more transparent but less powerful than the full harpsichord. A combination of 8' plus 4' should not generally be used for unaccompanied melodies, because of the noticeable effect of consecutive octaves that would then emerge. The 4' register as a solo stop can be used either at the written octave or an octave lower. At the written octave the tone is exceedingly delicate and ephemeral, while at the lower octave there is some resemblance to a quietly-muted trumpet. The stereotype of the invariable use of the solo 4' stop for the *petite reprise* in French Baroque music should be re-examined; more individual color solutions are often appropriate. Adding the 4' stop to the upper

manual 8' produces a tone that is more shrill, less vital and less useful than the combination of the 4' with the lower 8'. It may be at its best for effects of a somewhat sarcastic humor.

Everything else can be thought of as exotic colors, to be used with circumspection. The English lute stop, a register cut into the wrestplank close to the nut on some harpsichords, has an extremely penetrating nasal quality. It can be pungent and sour if the instrument is not well designed. As a solo stop it is prominent and unmistakably individual. In ensemble with the lower 8' it adds brightness, but in a different shade than the 8'4' combination. The *peau de bufflé*, soft and flute-like, is the most quiet and least assertive of any harpsichord stop. William Dowd has suggested to me that it is especially effective for Alberti basses, chiefly in pieces from the transitional zone between harpsichord and piano music. The *peau de bufflé* dates from approximately the year 1768, past the end of the Baroque period. However, if one

is not a complete purist and can tolerate a little anachronism now and then, the *peau de bufflé* can find a degree of utility even in earlier music, in moods that call for great gentleness. The buff stop, which produces a pizzicato effect, is most valuable if not used too often. It is most appropriate to passages that suggest the characteristic style of the lute (it is frequently but incorrectly named the "lute stop") but it should be avoided when *cantabile* is needed. Ensemble combinations of the buff stop with unbuffered registers are also possible.

Due to a need for brevity and simplicity, I have omitted mention of many details, special problems and illustrative examples that could have been included. I have presented an outline of principles and techniques for planning harpsichord registration consistent with the discipline of Baroque style. A desire to draw as close as one can to this style-discipline seems to me to be essential for the meaningful performance of Baroque music. I see this not as a

pedantic exercise, nor even as a problem of purely scholarly concern, but rather as a matter of artistic necessity. When, to the best of our ability, we can present Baroque harpsichord music — or indeed any music of any style and period — in its native colors and tones, with its musical language as free as possible from foreign accents, then the communicative force of that music will be felt with the utmost power and clarity. Surely, that is the chief goal of musical performance.

NOTES

1. Kirkpatrick, Ralph. *Domenico Scarlatti*. New York, 1968, pp. 175-183.
2. Hubbard, Frank. *Three Centuries of Harpsichord Making*. Cambridge, Mass., 1967, p. 71.
3. Bodky, Erwin. *The Interpretation of Bach's Keyboard Works*. Cambridge, Mass., 1960.
4. Schweitzer, Albert. *J. S. Bach*. (Ernest Newman, transl.) Leipzig, 1911, vol. I, p. 361.
5. Restout, Denise. *Preface to Oeuvres Complètes de Chambonnieres*. New York, 1967, p. XXXV.

Music for two harpsichords was heard at St. Paul's Church (Episcopal), San Diego, on February 11. The players were Elizabeth Hamilton and John Kuzma. The program: *Concierto II para dos Instrumentos de Tecla*, Soler; *Suite a due Cembali*, Mattheson; *A Verse*, Nicolas Carlson; *A Fancy for Two to Play*, Tomkins; *For Two Virginals*, Farnaby; *Sonata in G Major*, J. S. Bach; *Sonata a due Cembali*, Pasquini; *Song and Six Variations*, Beethoven; *Sonata in F Major*, Mozart.

Kenneth Bruggers played this program at Fayetteville Technical Institute (North Carolina) where he is musician-in-residence on April 8: *Pieces for Harpsichord in Ensemble (La Pantomime, L'Indiscrete, La Rameau)*, Rameau; *Four Fragments from the Canterbury Tales*, Trimble; *"French" Suite in G Major*, J. S. Bach; *Sonata in D Major*, opus 5, no. 2, J. C. Bach; *The Mysterious Barricades*, Couperin; *Two Interludes*, Ibert.

At a student composers' recital at North Texas State University, Denton, Charles Brown played the first performance of *Prelude, Canon and Fugue for Amplified Harpsichord and Percussion* by William J. Hazelbauer on April 12.

Students of Charles Brown gave a recital of Baroque harpsichord music at North Texas State University on May 1st. Students of Arthur Lawrence, St. Mary's College, Notre Dame, Indiana, played a recital of early harpsichord music on May 2.

Frances Cole played this program at London's Wigmore Hall on May 7: *"English" Suite in A minor*, Bach; *Les Barricades Mysterieuses*, Couperin; *Sonatas*, K. 29, 296, 141, Domenico Scarlatti; *Gavotte with Six Doubles*, Rameau; transcriptions by Frances Cole: *The Cuckoo*, Swanson; *Six Roumanian Folk Dances*, Bartok; *Juba Dance*, Dett. *Continuum*, Ligeti; *"Italian" Concerto*, Bach. The harpsichord was built by Robert Goble.

Arthur Lawrence was joined by Susan Stevens, soprano, for an evening of Baroque music at St. Mary's College, Notre Dame, Indiana, on May 7: *Loe heere another love and I goe before my darling*, Thomas Morley; *Sich ueben im Lieben*, S. 202, Bach; *Suesse stille und Meine Seele hoert im Sehen*, Handel; *Suite in F minor*, Beohm; *Motet "Ad mensam coelitus paratam"*, Jean Baptiste Morin; *"Italian" Concerto*, S. 971, Bach; *Rimanti in Pace*, Carissimi; *Soccorretemi per pietà*, Anonymous; *Erhoere mich, wenn ich rufe* and *Ver-*

bum caro factum est, Schuetz; *What can we poor females Do!* and *Two daughters of this aged stream*, Purcell. Mr. Lawrence played his 1970 William Dowd harpsichord.

Tom Pixton was presented in recital by the Brandeis University Department of Music on May 15. The program: *Monsieurs Alman*, "Bray" Pavan and Galliard, "Lachrymae" Pavan and Galliard, *Fantasy in G*, William Byrd; *Prelude and In Nomine, Fantasy on the Hexachord*, John Bull; *Prelude and Fugues in D minor, E-flat Major (WTC, II) and E Major, F-sharp minor (WTC, I)*, J. S. Bach. The instrument was a 1971 Dowd.

James Christie was harpsichordist for an ad hoc recital of Baroque chamber music in Oberlin Conservatory's Kulas Recital Hall on May 17. The program: *"Brandenburg" Concerto 5 in D Major*, S. 1050, J. S. Bach; *Canon in D Major for three violins and continuo*, Pachelbel; *Cantata "Jauchzet Gott in allen Landen"*, S. 51, Bach. Mary Beth Haag substituted for an ailing Laura Woods in the cantata. Instruments used included a Dowd harpsichord and a flauto traverso by Von Huene of Boston.

Victor Hill closed his fifth season of Griffin Hall Concerts at Williams College, Williamstown, Mass. with two performances of Bach's *"Goldberg" Variations* on April 28 and 29. His spring concert tour included two recitals in Pittsburgh and appearances at Clemson, Duke, and Furman Universities and Franklin and Marshall College. The programs included music of Bach, Couperin, Duphy, Frescobaldi, Froberger, and Scarlatti. All of these recitals were played on Rainer Schuetze's first Dulcken copy harpsichord, which belongs to Mr. Hill.

May was the month for the Fifth International Festival of Harpsichord in Rome. The performers in this series of concerts given at the Basilica Santa Cecilia in Trastevere were Huguette Dreyfus and Luciano Sgrizzi (Bach and his contemporaries); Marina Mauriello (Froberger and Couperin); Collin Tilney (Bach, English Virginalists); John Whitelaw and William Christie (LeRoux, Couperin); Kenneth Gilbert (Couperin, Bach); William Christie,

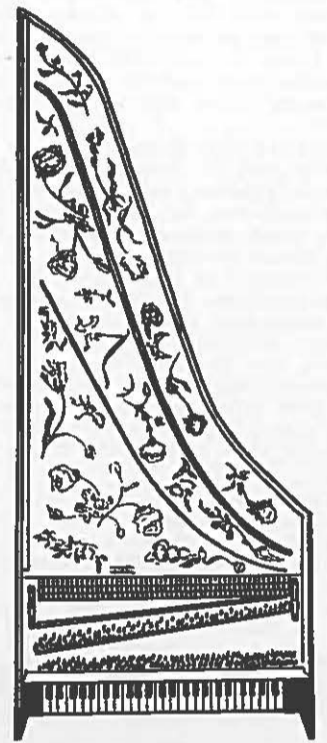
Kenneth Gilbert, Colin Tilney, John Whitelaw, with orchestra under the direction of Miles Morgan (Concerti for harpsichord and orchestra by J. S. Bach); Gustav Leonhardt (Bach, Duphy, Forqueray); and Virginia Pleasants (Bach, Scarlatti, Haydn played on harpsichord and forepiano).

The Fires of London (directed by Peter Maxwell Davies) included Elliott Carter's *Quartet for Flute, Oboe, Cello, and Harpsichord* in its May 19 recital at Queen Elizabeth Hall, London.

Roger Pugh played this program in the Purcell Room, London, on May 21: *Pavan and Galliard in A minor*, Tomkins; *Pavan and Galliard in G*, Byrd; *Partita in E minor*, Bach; *Le Rossignol, Le Tic-Toc-Choc, Les Petits Moulins a Vent, Passacaille in B minor*, Couperin; *Three Sonatas*, Scarlatti; *"French" Suite in G*, Bach.

For the first public performance on its new harpsichord by Richard Kingston, Centenary College of Louisiana in Shreveport presented a program of music "showing the many and varied uses of the instrument." Ronald Dean, Leonard Kacencjar, and Constance Carroll played the Taskin-copy instrument in this program: As a continuo instrument with voices: *Historia de Jephthe*, Carissimi; As an ensemble instrument with solo violin: *Sonata Four in D Major*, Handel; As a continuo instrument with other instruments: *Trio Sonata Opus 1, Number 8*, in G minor, Caldara; As a solo instrument: *Four Sonatas (C minor, C minor, D-flat Major, F-sharp Major)*, Soler.

Ralph Kirkpatrick was featured in four concerts as part of the Salisbury Festival of the Arts, centered in and around Salisbury, England. At St. Thomas' Church he played this Bach program on July 13: *"English" Suite in A minor, Capriccio in B-flat Major; Toccata in D Major; "Chromatic" Fantasy and Fugue; Partita in G Major*. At the Earl of Pembroke's Wilton House, in the famous Double Cube Room, on July 15, Kirkpatrick presented eighteen sonatas by Domenico Scarlatti; on the 17th, again at St. Thomas' Church, Couperin, the *Eighteenth Ordre*, Rameau, *Suite in A minor* and *Six Sonatas* by Scarlatti; and on July 20, at St. Edmund's Church,



he appeared as soloist with the Kirkman Chamber Orchestra, in Bach's *Concerto in D Major*, and *Fifth Brandenburg Concerto*.

Bruce Gustafson and Arthur Lawrence played music for organ and harpsichord on July 25 at the Campus Chapel, Ann Arbor, Mich. The program, part of the summer recital series of the Ann Arbor A.G.O., included: *Concerto in G*, Soler; *Musete de Choisi, Musete de Taverni*, Couperin; *Ut Re My Fa Sol La*, Byrd; *Concerto in A minor*, Krebs. The instruments used were the Chapel's 1967 Pels Positiv and a 1970 two-manual Dowd harpsichord. On July 26 the same artists played a similar program for the Bach Club of the University of Michigan, including the *LeRoux Suite for Two Harpsichords*.

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

KASSEL MUSIC DAYS 1973 ENCOUNTERS COMPOSERS

The Kasseler Music Days 1973 (Kasseler Musiktage) will be held this year from November 2-4 in Kassel, West Germany. The theme of this year's meeting, sponsored by the International Working Circle for Music (Internationaler Arbeitskreis für Musik), will be "Encounters with Composers." The meeting will include lectures, studio discussions, and concerts.

The full program is as follows:
November 2: Studio I, "The Difficult Relationship to Tradition," Ulrich Di-

belius talks with composers Günther Pialas, Rudolf Kelterborn, Dimitri Terzakis and Nicolaus Huber. Orchestral concert, works by Kelterborn, Bialas and Berlioz performed by the State Theater Orchestra of Kassel under the direction of James Lockhart.

November 3: Studio II, "The Built-In, Composed Interpretation," Wolfgang Schwinger talks with composers Karl Marx, Theodore Antoniou, Rolf Gehlhaar and Johannes Fritsch. Chamber music concert including works by Antoniou, Fritsch, Gehlhaar, Huber, and Terzakis. Studio III, "Possibilities for Reconstruction of the Lost Solo Concerti of J. S. Bach," Alfred Dürr speaks with Wilfrid Fischer and Eduard

Melkus. Concert of lost solo concerti by Bach (BWV 1055 for oboe d'amore and chamber orchestra, BWV 1056 for violin and chamber orchestra, BWV 1060 for violin, oboe and chamber orchestra), performed by violinist Eduard Melkus, oboist Heinz Holliger, and the Munich Chamber Orchestra under the direction of Hans Stadlmair. First performance of specially commissioned work by Dieter de la Motte, *Concerto for Seven Instruments*.

November 4: Protestant church service including works by Reda performed by the Kantorei of St. Martin's Church under the direction of Klaus Martin Ziegler. Open panel discussion, "Discovering Music — Hearing Music," par-

ticipants include Ulrich Dibelius, Wolfgang Schwinger, Giseller Klebe, Ernst Krenek, Diether de la Motte, Nicolaus Huber, Heinz Holliger and Klaus Martin Ziegler. Chamber music concert including works by Huber, Klebe, Krenek, and Marx. Choral concert including Ernst Pepping's *Passion According to St. Matthew* performed by the Gächlinger Kantorei and the Frankfurter Kantorei under the direction of Helmut Rilling.

Further information may be obtained by writing: Geschäftsstelle der Kasseler Musiktage 1973, Heinrich-Schütz Allee 33, 3500 Kassel-Wilhelmshöhe, West Germany.

The Syracuse A.G.O. Regional Convention

by Roy Kehl

A Choral Service of Praise and Prayer. Pre-convention event, Cathedral of the Immaculate Conception, June 24.

This service in the Roman Catholic Cathedral was decidedly Protestant in orientation and format. Such a service was inconceivable in a Roman Catholic setting until a few years ago. Guest organist John Turnbull played Reger's *Introduction and Passacaglia in F minor*, Opus 63, and Alain's *Litanies* for the prelude and postlude respectively. These were tastefully done and well executed in spite of the very thick tonal resources of the 1892 Roosevelt instrument.

Organist and choir director for the service was W. Thomas Smith of St. John's Lutheran Church, Summit, New Jersey. Singers for the occasion were nine youth forming a tour choir from St. John's Church.

The music of the service, both congregational and choral, was a blending of traditional and contemporary elements. The opening hymn, *Come, Holy Spirit, God and Lord* was followed by Billings's *Wake Every Breath* used as a choral call to worship. In this piece, the singers were displayed to good advantage, their singing light, bright, and clear.

The main choral work (in manuscript), David Krachenbuehl's *Prayers from the Ark* consists of six pieces entitled *Noah's Prayer*, *The Prayer of the Bee*, *The Prayer of the Monkey*, *The Prayer of the Butterfly*, *The Prayer of the Elephant*, and *The Prayer of the Dove*. Each piece "registers" both organ and voices in a variety of ways; for example, the organ is caused to sound like a bee or a monkey. The work was met with a great diversity of reaction.

For a specimen of contemporary hymntune writing, an excellent melody by Calvin Hampton set to *O God of Love, O King of Peace* was sung. *All Creatures of Our God and King* was used as the final hymn. There was an unmistakable *leitmotiv* present: elements of refrain, litany, and ostinato were discernable in almost all of the music. Thus this prelude to the convention displayed considerable depth.

Mini-Course: Twentieth Century Symposium. Offered each day by William Albright.

For the person with little or no exposure to current musical practices, particularly in relation to the organ, these three sessions were helpful. Mr. Albright is a sensitive young composer who speaks lucidly and confidently about music. He dealt with new music as part of the continuum from the past rather than as something freakish or isolated. He pointed up the reality that organ literature has been impoverished in some eras for lack of outstanding compositional talent. He advocated the necessity for organists to create worthy new literature. Many composers are uninformed about the nature and limitations of organ sound, keyboard ranges, and playing techniques. These problems served as a basis for discussion.

Mr. Albright demonstrated technical playing possibilities using hands, arms, elbows, and feet all over the keyboards. As such, technical requirements of new music go beyond that traditionally asked of ten fingers, toes, and heels. Mr. Albright used portions of his *Organ Book I* to demonstrate the exploitation of sounds: tremolo, a chord played back and forth between two manuals; arpeggios; infinite sustaining used as a virtue; voluptuous sounds, lush chords; chord clusters; simple sounds, an open fifth; variety of timbre; sounds that mask one another. Temporal matters, from the very simple to

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the extremely complex, were illustrated. Other music used to demonstrate these techniques, plus electronic and taping possibilities, included *Pièce en trio (Livre d'Orgue)* by Messiaen, *Improvisation Ajoutée* (organist plus parts for 2 registrants) by Kagel, *Juba* by Albright, *Momente* by Stockhausen, and *Gothic Suite* by Albright.

James W. Thrash, Jr. Organ recital at St. Paul's Cathedral, June 25. Program: *Toccata*, Milton Gill; *Requiescat in pace*, Sowerby; *Dorian Toccata and Fugue*, Bach; *Pour le tombeau de Colbert*, Guillon; *Allegro vivace (Symphony V)*, Widor.

This recital replaced that scheduled by Russell Saunders who was ill. James Thrash is a student of Mr. Saunders at the Eastman School of Music, and he was invited to play on approximately two weeks' notice. The pieces used were from his MM recital at Eastman.

The 1967 Möller organ at St. Paul's is basically clear and well voiced, but suffers from engulfment behind arcades. Most of the time Mr. Thrash used the instrument to good advantage. The Gill and Guillon pieces contained small dialogues for pleno, Cromorne, Sesquialtera accompanied by flutes or celestes; reeds exposed and muffled, Voix Humaine against staccato Principal; lush chords on small Principal choruses. The best playing of the recital, the most serene, interesting, and controlled, was done with these two pieces.

The *Dorian Toccata and Fugue* suffered in the dry room and from the buried placement of the instrument. Plenum registrations, including a manual 8' reed for the fugue, were well-chosen, but the mixture sound in the fugue was tiring (the room's fault, not necessarily the performer's). Increasingly we find validity in the use of well-appointed casework. . . The playing here was labored and driven from the start, neither movement being spacious enough. Mr. Thrash is sufficiently gifted that time and maturing may help.

This organ was not the best beast for Widor. In spite of that, and in spite of differences in scores, we wonder about a few things: that Variation II was played uncoupled throughout; the use of a sprightly Gedeckt for the tenor line in Variation III (this portion was played most cleanly); excessive speed in Variation IV, marked *Piu Lento*. The balance of the piece, like the Bach, was somewhat driven.

In the midst of a well-played recital there were moments when things were tight and pushed. Little wonder, perhaps, when a young performer is confronted with a challenge for such a public appearance as this. Many thanks to Mr. Thrash for the good that was done.

Mini-Course: Nineteenth Century Symposium. Offered each day by Wayne Leupold, coordinator and moderator, and Richard Burns, audio engineer.

During these three sessions, recordings of several romantic organ works were played, either by the composer or by a knowledgeable performer of the day. Scores of most of these pieces were projected on a screen with markings in red written in to point out deviations in tempo, style, notes (very few), and registration from the printed score. Among the works heard: Widor playing Widor, *Andante sostenuto* from *Symphony IX* and *Toccata* from *Symphony V* (amazingly slow!); Vierné playing Vierné, *Andantino* from the first suite of *Fantasy Pieces*; Tournemire playing Franck, *Choral in A minor*; Reger playing Reger, *Melodia*; Ramin playing Reger, *Fan-*

lasia (only) on BACH. These old recordings provide hints regarding sounds the composers knew. The greatest revelations are in the playing itself. Often they are very free. The forward thrust of this music is very different from that of earlier periods particularly in regard to liberty of tempo and a sense of vagueness imparted by the sounds of 19th century organs.

Students of late-romantic masters were summoned to the symposium: Virginia Carrington Thomas (Widor), G. Huntington Byles (Widor, Vierné, Dupré), William Self (Bonnet), Arthur Poister (Dupré, Straube, Ramin, Raphael), and Robert Sutherland Lord (Tournemire scholar). Each of these persons was asked by Mr. Leupold to describe the experience of working with a master: the personality and appearance of the teacher, location of lessons, the organ, the demands (or lack of them) of the teacher, whether or not the teacher played for the student, pieces studied. Most of the replies were informative, a few of them vague (understandable after 50 years lapse of time). Some highlights: a tape was played of Jean Langlais speaking a reply to a letter from Mr. Lord. M. Langlais spoke about the freedom in Franck's own playing and disagreed strongly with Dupré's playing of Franck, calling the Dupré edition an assassination and a scandal. Bonnet to Wm. Self: "Do not play as though you had swallowed a metronome. But better to play that way rather than without knowing why you had used rubato." Straube denounced his own "romantic" edition of one volume of Bach's music and also a romantic approach to the playing of Bach.

Far more material was programmed than could possibly be covered in these sessions which were somewhat jumbled and rambling. Much worthwhile information was imparted from members of the panels, the slides, tapes of old records, and exhibits of record discs, photographs, literature, and other memorabilia.

Nina Johnson. Harpsichord recital, June 25. Program: *A Voluntarie for my Ladye Nevell, A Voluntarie, The Carman's Whistle* (Nos. 26, 142, 34 from *My Ladye Nevells Booke*), Byrd; *Partita II in C minor*, Bach; *Cento Partite sopra Passacaglia*, Frescobaldi; *2 Sonatas in C, Sonatas in D minor, D major, and D minor* (K. 460, 461, 434, 119, and 120), Scarlatti.

Coming after the first of the 19th century sessions, this recital was refreshing. It held a special place in the convention in that it had a rather slight relationship to the general thrust of the proceedings. Mrs. Johnson's playing is thoughtful and fairly imaginative. A few lapses of technique were noticeable. After a careful beginning with the music of Byrd, Mrs. Johnson continued with Bach's *Partita*, giving a good account of the music, the performer, and the instrument. The *French Overture* was done to perfection. Treatment of ornaments in the *Rondeau* provided a concise demonstration of the enhancement of a melodic line through the idiom of the harpsichord. There was a good sense of the architecture of the whole work, including an effective segue between the *Rondeau* and the *Capriccio*.

The second half of the recital was the most relaxed and controlled. Color possibilities of the instrument were displayed interestingly, notably in the third of the Scarlatti sonatas. The widest sonority, the "romantic" part of the recital, and wide pitch range were heard here and in the *D major Sonata*.

Robert Glasgow. Organ recital at Crouse College Auditorium, Syracuse University, June 25. Program: *Sketches in D-flat and F minor, Canon in B*, Schumann; *Prière*, Franck; *Prelude and Fugue on BACH, Liszt; Symphony V*, Vierné.

This recital by the outstanding University of Michigan professor was the performing highlight of the convention. There was a sense of great fitness about it: Mr. Glasgow's expertise with romantic music, Crouse Auditorium, part of an 1889 legendary Victorian castle, the 1950 Holtkamp organ which had incorporated in it much pipework from its 1889 Rossevelt predecessor.

Everything was played beautifully and much of the music contained

tremendous excitement. The relative simplicity of the Schumann pieces contrasted sharply with the unfathomable *Prière*, a most difficult work to communicate. For the Liszt work, Mr. Glasgow treated the audience to the original (1855) version of the prelude, less often heard than the revised version of 1870. The early version makes florid use of the pedals in a cadenza-like fashion.

Vierné's *Fifth Symphony* was the pièce de résistance. It is a monument of the late romantic French symphonic school. In a sense, it is program music without a stated story: darkness and gloom in the first movement, passion and drama in the second, playfulness characteristic of the *Pièces de Fantaisie* in the third movement scherzo, the tender, "romantic" fourth, and the final movement which, after combat, moves on to a paean of victory. In spite of a growing number of fine organists, still few are the artists who could bring to this music the emotion, drama and splendor which Mr. Glasgow imparted with complete authority.

Donald S. Sutherland, organist, and Phyllis Bryn-Julson, soprano. At St. Michael's Lutheran Church, Camillus, June 26. Program: *Motet, Exulta filia*, Monteverdi; *Canzona in D minor, Aus tiefer Not* (large setting from *Klavierübung III*), Bach; *Psalm 150* (a Chaconne), Hans Ludwig Schilling; *Orgel-psalm 121, Ich hebe meine Augen auf zu den Bergen*, Heinz Werner Zimmermann; *Geistliches Konzert, Psalm 70, Eile, Gott, Mich zu erretten*, Wolfgang Wiemer; *Cantata, This Son So Young*, Louie White; *Schlafendes Jesuskind, Charwoche, Zum neuen Jahr, Gebet* (from *Mörke Lieder*), Hugo Wolf; *Max Reger; Toccata in D minor and Fugue in D*, Opus 59, Reger.

A program of vocal works interspersed with occasional organ pieces served as an apt model of music suitable for church use. The artists are both former students of Syracuse University, and Mr. Sutherland taught there for a time. He and his wife, Phyllis Bryn-Julson continue to gain a fine reputation for their performances, both together and separately.

Miss Bryn-Julson sang with considerable warmth and a certain restraint appropriate for the chamber-like pieces presented. A few high notes were strained and harsh, but the voice was quite beautiful most of the time. Monteverdi's piece is a little gem of perfection. In the Wiemer setting of *Psalm 70*, urgency of the text is portrayed by a rather high tessitura, and it was very well done. The cantata by Louie White is a quasi neo-classic work. An antiphon serves as prologue and epilogue, and familiar passages from the *Song of Solomon* are heard. Gail Lyons, harpist assisted in the piece, adding a lovely dimension to the architecture of the work. The Wolf songs are spiritually devotional, the first of them a lullaby for the infant Jesus, the second a strange piece entitled "Holy Week" which depicts springtime, the third a celebration of the New Year, and the fourth a prayer. Miss Bryn-Julson offered precise words of explanation before singing each piece.

The organ pieces on the program were well chosen for the occasion. Obvious vocal elements present in the *Canzona, Aus tiefer Not*, and the Reger *Fugue*, as well as Psalm associations of *Aus tiefer Not* and the Zimmerman organ psalm provided a certain compatibility with the sung pieces. All sounded well on the small Schlicker organ, but the Reger is conceived for a much larger instrument. The *Fugue in D major* is marked *Andante tranquillo*, MM 92 to the 8th note, and is meant to be serene and unhurried at the outset. The relatively fast tempo heard here denied it some of its inherent lusciousness. On the whole, Mr. Sutherland is to be commended for fine playing, both solo and as accompanist.

Karl Cole. Theatre organ program, at New York State Fairgrounds Museum Auditorium on a 1925 Wurlitzer organ, June 26.

Sheer entertainment and levity were provided by a varied program which displayed the skill of the performer and the interesting colors of the organ and supporting instruments. Accom-

paniment to the Laurel and Hardy movie, *Liberty*, was a central feature of the program. Mr. Cole is talented, but long-winded. The program had too many pieces, especially following the movie. Studies in traditional harmony are highly desirable to enhance Mr. Cole's considerable keyboard skill.

Arthur Poister. Organ workshop, Crouse Auditorium, Syracuse University, June 27.

Emeritus professor of Syracuse University, Arthur Poister was back home in Crouse Auditorium to conduct a class in the familiar setting in which he had given very much of himself to legions of students during his 1948-1967 tenure. Five students from Eastman and Syracuse performed, playing the following: *Sonata on the 94th Psalm* (Grave and Fugue only), Reubke; *Wir glauben all' an einen Gott*, Bach; *Prelude and Fugue on BACH*, Reger; *Choral in A minor*, Franck; and *Pageant*, Sowerby.

Mr. Poister conceives a class-with-audience situation as a laboratory for performance, not a clinic for repairs. Accordingly, he dealt with broad concepts of playing in general and with architectural considerations of some of the pieces. Meticulous he is; small details were touched upon occasionally, but far less than would be encountered in a private lesson or private class. Mr. Poister advocates enjoyment of the music and enjoyment of playing, but always with commensurate responsibility that constitutes a regard for the music, its style, and a sound technique in order to play well.

In addition to his own musical gifts, Mr. Poister has the ability to lift people out of themselves, to help bring the best out of them. He is sensitive to people and their feelings. Mr. Poister is one of the rare, outstandingly fine organ teachers in the land who constantly reminds us that his ideas and approaches are those of one person only. He makes ample allowance for the existence of others and their thoughts.

May he thrive.

Concert for Organ in Ensemble. Organists William Albright, Will O. Headlee, and Leonard Raver, members of the Syracuse Symphony Orchestra, Calvin Custer, conductor. Crouse Auditorium, June 27. Program: *Cortège et Litanie pour orgue et orchestre*, Dupré (Headlee); *Passacaglia for organ and timpani*, Henk Badings (Raver); *Gothic Suite for organ, strings and percussion*, Albright (Albright); *Ekagrata for organ, two percussionists and electronic tape*, Richard Felciano (Raver); *Concerto in G minor for organ, strings and timpani*, Poulenc (Headlee).

The *Cortège* by Dupré has long since become an established part of solo organ repertoire. It has seldom been heard as an organ and orchestra piece. The orchestra score and parts, published by Leduc, were given by Dupré to Arthur Poister during the time of Mr. Poister's study in Paris; these scores were used for this performance. In the orchestra version, there are occasional dialogues between strings and organ. The strings bring out lines sometimes unnoticed in the organ solo version. Mr. Headlee supplied missing wind parts at the organ, giving that instrument a bit more to do than would be contained in a completely literal reading of this version. Organ and orchestra were nicely balanced, and the performance was moving.

Badings' *Passacaglia* is a lush and rambling, nonchalant piece, and it was reasonably played.

Mr. Albright prefaced the playing of his piece with helpful comments. The work was commissioned by the Syracuse Chapter of the AGO for this occasion. Mr. Albright had in mind the Victorian, Charles Addams-like setting of Crouse Auditorium. The first movement, *Masque*, exploits sounds that mask one another in an "Addamsish" ominous quality. *Cakewalk*, the second movement, is more relaxed; it is tonal and uses a slow ragtime element. The close of this movement becomes frenzied, ending vaguely by tapering off to nothing — an effective ending without resorting to a standard

harmonic cadence. The third movement, *Tarantella Demente*, is a dance-as-antidote against the bite of the tarantula: urgent strings are punctuated by tarantula bites from organ and percussion. It is an interesting and most successful piece.

Mr. Raver introduced Felciano's work by describing the Indian approach to improvisation and relating this to elements of selectivity among the players. The performance was a cooperative venture, each of the players going ahead at certain points at the direction of one another. Much of what was heard from the instruments and tape seemed abstract, but this formed an appropriate background for a long, sustained 2-line D-natural making pedal-points of this pitch on each of the three manuals of the organ. This represented *Ekagrata* (Sanskrit for "one-pointedness of mind," intense concentration upon a single object or thought). Later, the single D-natural was transformed into a D — E-flat — F ascending progression, repeated endlessly as an impassioned litaney.

The familiar Poulenc concerto, sensitively registered and played, closed the program. Upon request, the Dupré work was repeated as a belated birthday present for Arthur Poister whose 75th birthday anniversary had occurred on June 13. This provided a beautiful valediction to a highly successful convention.

Postscript

American Guild of Organists: take note. The Syracuse convention was educational, informative, pleasurable, and never pedantic. It was carefully programmed and balanced. There were no bad performances. It was apparently well organized and executed behind the scenes. Some 209 people registered for it. The secret: two-plus years of thoughtful planning. (Woe unto those who attempt to throw together a convention within one year from start to finish.) Congratulations to the Syracuse Chapter for one of the most substantial regional conventions in recent memory.

ATTENDANCE LIMITATIONS FOR N. AMERICAN ORGANBUILDERS CONVENTION ARE ALTERED

In a recent announcement concerning the North American Organbuilders Convention to be held Sept. 2-5 in Washington, D.C., David W. Cogswell, president of Berkshire Organ Company and sponsor of the convention, has announced that the attendance limitations previously announced (see p. 2 of the July *DIAPASON*) are to be changed. . . . We are dropping the attendance limitations from those previously announced to simply a requirement that the members have a legitimate organ-building business and that this business is registered, listed in a telephone directory and that you derive a significant income from same. We will also admit certain other people known to be qualified organ 'experts' or people with some specific interest which we feel will add to the environment of our meeting. At this convention, it will be up to the assembled group to decide whether or not to organize an association and what rules future conventions should follow, if any."

It is absolutely necessary that registrations and the \$90 fee be registered with Mr. Cogswell (Berkshire Organ Co. Inc., 68 South Blvd., West Springfield, Mass. 01089; telephone (413) 734-3311) by August 10, 1973. Registrations will be accepted after that date provided sufficient numbers have registered before that date to assure that the convention will take place. The program was outlined in the news release in the July issue as noted above.

OXFORD UNIVERSITY PRESS has just published a folio entitled "Oxford Music: the First Fifty Years '23-'73" which celebrates their fiftieth anniversary in the music publishing business. Included are elegantly printed reproductions of the music handwriting of various composers published by Oxford. As part of the anniversary year celebrations, the Press will publish 50 new publications and sponsor six public concerts in England.



Casavant Frères

LIMITÉE

ST-HYACINTHE, QUÉBEC, CANADA

The Midwest A.G.O. Regional Convention

by Morgan Simmons

A number of questions come to mind when one is faced with assessing the function of a regional convention of the AGO. Are such gatherings primarily introspective in character — navel gazing exercises, if you will? Is the music that is presented essentially for utilitarian purposes, something one can use in church next Sunday? Or should these conventions rather be broader in scope — opportunities for exposure and stretching the parochialism of the majority of us?

Happily, the Midwest Regional of AGO, which met in Evanston, Illinois, June 18-20, took the latter premise as its modus operandum. There was variety with the usual organ recital fare, well laced with excursions into music for the Jewish service, wedding music, recitals by a pianist and a harpsichordist of national repute, a slide and sound demonstration on early American organs, an introduction to the Brahms' *Requiem* by Margaret Hillis, a program by The Chicago Early Music Ensemble, and a demonstration of possibilities for the one manual organ.

It is not the purpose of this review to give a detailed account of each event, but rather to reflect on some particular aspects of the three days.

Joan Lippincott initiated the convention with an organ recital on the Casavant organ at North Shore Congregational Israel in Glencoe. The striking building, designed by Yamasaki, formed a stunning backdrop for an early afternoon program, but unfortunately the listeners paid the penalty for air-conditioned comfort in the very out-of-tune organ. Mrs. Lippincott is an organist with imposing technical facility and an ear for color. Her aural sense was less evident in matters of articulation and rhythmic stability — the latter problem was especially prominent in the Bach *Passacaglia in C Minor*. She identified more easily with *Sagas IV, V, VI*,

Morgan Simmons is director of music at Fourth Presbyterian Church, Chicago, Ill., and a faculty member of Garrett Theological Seminary, Evanston.

by Jean Guillou and *Trois Dances* by Jehan Alain. However, these six pieces of contemporary French genre played as the concluding works of the recital displayed a weakness in program building, a trap into which far too many recitalists fall.

A single quotation: "Art, music, and religion are the only roads by which man today can escape from his dire circumstances to ecstasy" (Clive Bell) was well worth the whole of the lecture, *A People that Sings, Lives* by the urbane professor Samuel Adler. But the session on Jewish liturgy and its music had far more substance than this single quote. In an hour and a half Mr. Adler, with succinct animation, exposed the predominately Gentile audience to a tradition that was virgin territory for most of them. It was the kind of honest stimulation that incited the listener to delve more expansively into the subject. The lecture was well supported by live musical examples of music for Reformed synagogues.

Rarely does one have the privilege of hearing a pianist of Lisztian stature; rarer still does one hear a live performance of Charles Ives's *Concord Sonata*. (One well known critic in the audience admitted that he had heard the piece performed only twice previously.) The artist was John Kirkpatrick, curator of the Ives Collection at Yale University, and the leading authority on the composer. Mr. Kirkpatrick first saw a copy of the work in 1927, and because of his personal association with Ives he was exposed to its multiple revisions. This long exposure, intimate identification, a phenomenal technique and sensitive musicianship melded into an unforgettable experience which evoked a standing ovation from the audience. At its height, sheer poetry emanated; at other points, the upper dynamic range of the piano

seemed inadequate to contain the power of Kirkpatrick's expression. Also included on the program were a group of pieces by Debussy, some salon gems by Gottschalk — Victorian romps with a Latin flavor, demanding a facility that is seldom available to performers — and the *Fantasy and Fugue in A Minor* by J. S. Bach.

The name Margaret Hillis is synonymous with musical solidity. Her concept of whatever work she approaches is grounded in clarity of thought, craftsmanship and evident hard work. Her presentation of three movements of Brahms's *Requiem* was no exception. She communicates warmth without gimmickry, but what is more important, she allows the composer to speak for himself through her disciplined preparation.

To use old fashioned language, Robert Anderson is an organist who may be best described as an organist of the grand manner. In his recital at Alice Millar Chapel of Northwestern University one was immediately struck by concepts of large proportions — indeed, there were only three long works which comprised the program — yet which were refined by clarity and precision. He played *Suite* (Opus 39) and *Vision* (Opus 44) by Dupré and *Introduction, Variations and Fugue on an Original Theme* (Opus 73) by Reger. In each work there was a strong sense of architecture, adorned by color. There was authority without offence; stylistic integrity without fussiness. One would not wish to hear the Dupré pieces played by a lesser musician than Dr. Anderson. In response to his audience's appreciation he played the Schübler chorale *Ach blieb bei uns, Herr Jesus Christ* and *Tierce en taille* by Guilain.

Although the calibre of The Chicago Early Music Ensemble does not measure up professionally to LaNoue Davenport's Music for A While, and other such groups, it was obvious that the versatile players and singers derived great pleasure from their music making. In turn they elicited a genuine response from their audience in terms of appreciation and questions. Here again was exposure for many to a mode of musical expression which is gaining widely through a renaissance in the production of early instruments and their use by collegia around the country.

This reviewer, unavoidably, missed the lecture, "Wedding Music: History and Contemporary Practice," by Martha Hopkins, which was reported to be not only informative but highly amus-

ing. Attention is drawn to the article by the lecturer which appeared in the January, 1973 issue of Music.

Kim Kasling of Mankato State College, reminded us of our American organ heritage in a lecture-recital, "The Development of American Organ Building, 1800-1900." The presentation of some 80 slides, recordings of a few of the instruments, and a short recital on the 1859 E. & G. G. Hook Organ (re-built by Kurt Roderer for the Vail Chapel of Northwestern University) gave a composite picture of a by-gone era that is fortunately being preserved by people like Dr. Kasling and the Organ Historical Society.

The winner for the Midwest Regional Competition was William Anthony Wojnar, who has recently completed his junior year at Carroll College at Waukesha, Wisconsin, where he has been a student of Phyllis Stringham. He played a program on the 1954 Austin at the First United Methodist Church of Evanston. Like Mrs. Lippincott, Mr. Wojnar needs to do some serious thinking about program structure. He began with Ross Lee Finney's *So Long as the Mind Keeps Sifting*, a piece best hid in the middle of a recital (if it is to be heard at all); next was the Bach *O Mensch bewein' dein' Sünde gross* and *Trio Sonata V*; Messiaen's *Priere du Christ montant vers son Pere* from *L'Ascension* followed; and the recital concluded with *Fête* by Langlais. One was reminded of the Illinois corn country in the dullness of terrain. In all fairness to Mr. Wojnar, who is a competent, if not exciting, performer, one must recognize that he had only a day and a half to spend in preparation on a strange organ which is less than adequate for some of the pieces which he had chosen to play.

Dorothy Lane, harpsichordist, played with quiet elegance, allowing the music to speak for itself. Although she has a formidable technique, she plays without pretense and with a great sense of dedication to the instrument and those who have written for it. Works by Froberger, Couperin (Le Grand), J. S. Bach, Frederick Delius, Hans Werner Henze, and Franz Joseph Haydn comprised the program. It was particularly enlightening to hear the work by Henze (1961), since most of us associate harpsichord sound with music of the Baroque and Renaissance eras.

Breadth, contrast and a genuine sense of worthwhileness describe the Midwest Regional Convention. Congratulations to those who worked so creatively to make it a reality!

'73 Conference on Worship, Minneapolis, Minnesota

by Merrill N. Davis III

June 11 through June 15 were busy and exciting days for the 2300 delegates who attended the '73 Conference on Worship sponsored by the Lutheran Society for Worship, Music and the Arts, the Lutheran Church in America, the American Lutheran Church, the Evangelical Lutheran Church of Canada, and the Lutheran Church-Missouri Synod. Minneapolis, with its large Lutheran population, was an ideal choice to host the Conference. The Hotel Leamington, the Minneapolis Auditorium, Central Lutheran Church, and several other downtown parishes were the scenes of a staggering number of varied workshops, lectures, displays, worship experiences, and "happenings." Well known and respected leaders in the realm of worship arts — liturgy, art, music, preaching, dance, drama, and theology — were on hand to lecture, discuss, and demonstrate many facets of what worship in the church ideally could and should be.

To attend all or even a sizeable fraction of all the many opportunities provided by the week's program was humanly impossible and at times frustrat-

Mr. Davis will leave his current position as director of Music at Zumbro Lutheran Church, Rochester, Minn. on Sept. 1 to assume a new career in the business world. He continues to be an active recitalist.

ing. This writer found himself skipping from one lecture or workshop to another with the end result of not getting much out of any. Eight to ten sessions would be held simultaneously, and one could not resist the temptation to "drop in" an Jaroslav Pelikan's discussion of "Worship: Between Yesterday and Tomorrow" or Worship and the Charismatic Movement; or Edward Sovik's lecture on "Where We Worship: Environment for Action;" or Thomas Willis's demonstration of electronic music and how to create it with the many available instruments as well as how to use it as a meaningful aid to worship; or Daniel Moe leading a reading session of new choral music; or Paul Bosch opening doors on "Involving All the Senses in Worship." All aspects of parish worship life were given consideration. Theologians, clergy, directors of music, organists, parish and education leaders, organbuilders, and laymen could not help but find something of concern and interest in over 70 lectures and workshops ranging in topic from "New Funeral Rites and Practices" to "Mu-

sic of the Black Culture." It was heartening to observe that the '73 Conference was truly an ecumenical event — Roman Catholics, Anglicans, Methodists, and even some non-believers were represented.

The Conference was officially opened on Monday evening with a gala service at Central Lutheran Church. Preceding the service, a program of music for brass and organ was heard. Unfortunately the literature performed and the brass intonation left something to be desired. The hot, humid church, filling up with noisy delegates, made listening and, I am sure, playing very difficult. Paul Manz provided some exciting moments with his handling of Central's magnificent 78-stop Casavant organ. Dr. Manz's style of playing has become, through the years, very personal, and there are some who would at times find fault with his excessive staccato and clipped repeated notes in melodic passages (Dupré technique taken to the extreme), but make no mistake about it — Dr. Manz is a superb music maker who communicates to the man in the pew and a service player with few equals (as he very ably demonstrated during the service). The remarks made by the Rev. Clifford Swanson, dean of the chapel at St. Olaf College, following the prelude, were to this writer some of the most profound made by anyone in the entire week. He centered his remarks on man's need to worship with everything at this command, and desire to do it in the best way possible. The procession began with crucifer, torch bearers, choirs, a splendid banner executed by Charles and Marjorie Pohlmann, and clergy wearing proper liturgical vestments. It was refreshing to see this established as the "norm" during the

worship experiences of the week. It is hoped that the delegates observed such practices and took them to heart so that we will see such traditions restored. Unfortunately, the only worship materials used throughout the week were those of the Inter-Lutheran Commission on Worship. For the eucharistic celebrations the settings published in *Contemporary Worship II* were utilized; non-eucharistic services were confined to the recently released *Services of the Word*. This writer certainly understands the need to "push" such materials after so much has gone into them. It is obvious that time (years) has been spent in preparing these liturgies by the ILCW. The attention given to logical order and wording is most commendable, but the musical settings chosen for these liturgies are, to many of us, less than satisfactory and chosen from a very narrow scope of "midwest" composers. If the ILCW services are going to have any lasting value or wide acceptance, better music, more singable tunes (not simple minded such as some in Setting 2 of *CW II*, nor as difficult as Hillert's setting of the *Te Deum* in *CW V*), and musical settings that can stand the test of time must be in the offing. The 500 copies stored in our own parish furnace room after only a year of use attest to an unfortunate truth.

This reviewer had to return to Rochester for a day in order to host the Martin Luther Kantorei which sang in his church on Tuesday before singing the next evening for the Conference. He therefore had to miss Dr. Joseph Sittler's keynote address on "Dogma and Doxa: The Text and the Accompaniment" and the concert by the combined choirs of Westwood Lutheran Church of St. Louis
(Continued next page)

Park Minn. performing two notable English works with full orchestral accompaniment: John Rutter's *The Falcon*, and Vaughan Williams's cantata *Pilgrim's Journey*. The choirs and orchestra were under the direction of Ronald A. Nelson who commands one America's most active music programs at Westwood Church.

Wednesday's big event was the much awaited appearance of the Martin Luther Kantorci of Detmold, West Germany under the direction of Kantor Eberhard Popp. Unlike the more famous Westphälische Kantorci of Herford, the Martin Luther Kantorci number only ten or fifteen professional musicians of the fifty; the remainder are housewives, students, teachers, engineers, and just plain lovers of good music. The choir, under the direction of its delightful director, sang with clear understanding of musical style and line during the two performances this reviewer was privileged to attend. The music was sung a *cappella* and their tone tended to be very "straight" which made the large amount of early music (Homilius, Eccard, Gabrieli, de Pres, Lasso, and Schütz) sound perhaps a little dull. Herr Popp was asked if it were his custom to perform all of this music without accompaniment and he answered with a resounding "No!" indicating that it was impossible for them to bring instrumentalists because of the tremendous extra expenses involved. To this reviewer, the singing of Bach's motet for double chorus, *Der Geist hilft unsrer Schwachheit auf*, and Theo Brandmueller's pointilistic and atonal *Komm, heiliger Geist* were musical highlights of the evening. Herr Brandmueller, a member of the Kantorci, has composed a work of true musical merit which has a strong grip on the listener from start to finish. Perhaps a little too much overextension and the break into a tonal idiom in the middle of the work, as well as the use of *sprechstimme* toward the end of the work could be questioned, but Brandmueller has created a powerful composition — one which we hope will be published and performed. After the two hour concert we came away feeling musically satisfied if not a little tired due to the heat and humidity and the late hour.

Thursday evening we were treated to a concert by the Minnesota Symphony and a massed chorus directed by Dale Warland. Vaughan William's *Dona Nobis Pacem* was the featured work in the program, and the huge chorus, which must have numbered as least 200, was well rehearsed. Diction and intonation were excellent — no small feat with such numbers of singers. Our hats off to Mr. Warland, the chorus, and the fine soloists! Prior to the Vaughan Williams work, a heavy handed performance of a

suite by Bach and a Tschaikevsky work were played by the orchestra under the direction of its associate conductor. It was unfortunate that these two works were included in this otherwise beautiful program, and it seemed as though it was done for no other reason than to fill time. Intonation in many sections of the orchestra was faulty, and the performances were uninspired. Things changed when Mr. Warland stepped to the podium.

The closing service at Central Church on Friday morning began with a lengthy Fantasy on "Come Holy Ghost, God and Lord," a rather fine and exciting work in three movements for organ and brass by Jan Bender. The brass players were good, and Lawrence Young, an enthusiastic and very gifted new organist in the Minneapolis area, played in a spirited and professional manner for both the Bender *Fantasy* and the service which followed. It was most appropriate for those who participated in the various workshops in drama, dance and electronic music during the week to be asked to contribute in making this closing event a memorable and inspiring one. This festive service ended with balloons being released from the balconies and a joyful procession "out into the world" to continue the work which was begun in all who were so fortunate in participating in such a great and inspiring conference.

Special thanks must be extended to the Rev. Charles Anders who directed and organized the entire conference with the assistance of many devoted helpers too numerous to list here. Favorable mention must also be made of the many and varied displays of fine music, vestments, worship materials, art works, and other liturgical accessories. A portable organ with solid rosewood case and embossed gold leafed pipes, the work of Charles Hendrickson Organ Builders of St. Peter, Minnesota, seemed to make a hit with all those who were fortunate to visit the exhibition hall. The Reuter Organ Company of Lawrence, Kansas displayed working models of their newly designed chests and action, both electro-pneumatic and tracker action.

Featured organ recitalists throughout the week were Robert Thompson of St. Olaf College, Philip Gehring of Valparaiso University, and Eberhard Popp who gave us a taste of the German avant garde in such a large dose that it was a little difficult to swallow. On the lighter side, the delegates were treated to gospel music by the Sabathani Baptist Choir of Minneapolis. Many were most impressed and moved by their "soul-stirring" presentation. Folk sing-alongs and multi-media happenings abounded after hours and were welcomed after the formal events each day.

der; organ recitals by Jozef Serafin (Poland) and Simon Preston; lecture, "The Place of the Organ in the Musical Society."

August 31: Lecture, "Messiaen's *Méditation sur la Mystère de la Sainte Trinité*," by Allmut Rössler (West Germany); recitals by Jörgen Ernst Hansen (Denmark) and Allmut Rössler; round table discussion, "The Composition Seminar of the College of Music."

September 1: Discussion, "The Modern Organ and Its Repertoire;" recitals by Milan Schlechta (Czechoslovakia) and Gabor Lehotka (Hungary).

September 2: First performance of best works from the composition competition; final concert with Werner Jacob (West Germany), organist, and the Swedish Radio Choir directed by Eric Ericson.

Further information about the festival may be obtained from Stockholm Organ Festival, Turingevägen 77, S-125 41 Älvsjö, Sweden.

H. ROSS WOOD, a native of Maplewood, La., and a junior student at Southern Methodist University, Dallas, Texas, won the AGO Southwestern Regional Competition in Wichita, Kansas. He is a student of Robert Anderson at SMU.

FRANCES MONDAY, a senior at the State College of Arkansas, Conway, won the AGO Southern Regional Competition held at Knoxville College, Knoxville, Tenn. on June 11. Mrs. Monday is an organ student of Clark Kelly.

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INTERNATIONAL ORGAN FESTIVAL TO BE HELD IN STOCKHOLM

An organ festival with participation of a great number of international organists will take place in Stockholm, Sweden from August 25 through September 2, 1973. It is the first time that such a festival has been held in the Swedish city.

Lectures, masterclasses, and discussions will be held along with many organ recitals and visits to various organs in Stockholm. An organ composition competition will also be held in conjunction with the festival.

The program for the festival is as follows:

August 25: Opening concert on the recently restored organ of the City Hall, Simon Preston (England) and Karl-Erik Welin (Sweden), organists, with the Stockholm Philharmonic Orchestra conducted by Aldo Ceccato.

August 26: Festival Service at the Stockholm Cathedral; organ recitals by Gaston Litaize (France) and Enzo Forsblom (Finland).

August 27: Master class by G. Litaize; Lecture by E. Forsblom; organ recital by Michael Schneider (West Germany).

August 28: Excursion to see the famous organ of Lövstra bruk north of Stockholm; lecture-discussion and recital by Harald Vogel (West Germany); recital by Achille Berutti (Italy).

August 29: Master class by A. Berutti; concurrent recitals in suburban churches of Stockholm.

August 30: Master class by M. Schnei-



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LISZT SOCIETY TO MEET
IN EVANSTON, ILLINOIS

The 1973 Festival of the American Liszt Society will take place Oct. 12-14 at Northwestern University, Evanston, Illinois. Dr. David Z. Kushner, chairman of the Society's board of directors, is serving as Festival chairman, and Don L. Roberts, music librarian at Northwestern University, is local chairman.

The participants in this year's program include Agi Rado, pianist; Veronica Tapsony, pianist; Thomas Mastroianni, lecture-recitalist; Stewart Gordon, lecture-recitalist; James Fudge, lecturer; Edward Millroy, lecturer; Walter Carringer, tenor; Donald Isaac, accompanist; Agnes Walker, pianist; Alfred and Heidi Kanwischer, duo-pianists; Bernard Rubenstein, conducting the Northwestern Symphony Orchestra in Liszt's *From the Cradle to the Grave* and the *Faust Symphony* with the N.U. Concert Choir (men's chorus) under the direction of Margaret Hillis; and Karel Paukert, organist.

Further information may be obtained from Dr. Kushner at the Dept. of Music, University of Florida, Gainesville, Florida 32601.

MICHAEL RADULESCU, professor of organ at the Academy of Music in Vienna, Austria, will give the first performance of his "Five Pieces for Organ" in Innsbruck, Austria on Sept. 8 at the Wilten-Stiftskirche. On Nov. 11 Mr. Radulescu will perform on the harpsichord and direct a chamber orchestra from the keyboard in a concert at the Conservatory of Music in Munich, West Germany. He is scheduled to return to this country for his 4th American tour in April of 1975.

EVAN GETZ, though on a part-time schedule for several years, has now retired from the shop of Lewis & Hitchcock, Inc. in Silver Springs, Maryland. He apprenticed with the Samuel S. Waters Co. in the early 20's, and began work with Lewis & Hitchcock in 1926. He quickly became head console man and eventually shop foreman. He has been succeeded by a 20 year veteran of the company, Arthur A. Douglass Jr.

MEMORY OF DR. & MRS. BRINKLER
HONORED IN PORTLAND, MAINE

The late Dr. Alfred Brinkler and his wife Beatrice were memorialized through the dedication of three lancet windows in the south clerestory of St. Luke's Cathedral (Episcopal), Portland, Maine, at a special service on Sunday morning, May 13, 1973. The cathedral choir under the direction of organist and choirmaster Theodore Feldmann sang Dr. Brinkler's *With a Voice of Singing, Prayer and Communion Service in C*. The prelude was Dr. Brinkler's *Variations on a Ground Base for organ*.

Dr. Brinkler, born in Mansgate, Kent, in England, studied at Durham University with some of England's leading organists. He received the degree of Associate of the Royal College of Organists at age 19, and also held the honorary degree of Doctor of Music from Bowdoin College. During his long career he was organist choirmaster of St. Mary Minster Thanet, England, St. Mathew's Cathedral, Dallas, Texas, St. Stephen's Church, and the Cathedral Church of St. Luke, Portland, Maine, and was also municipal organist of the City of Portland. He was one of the founders of the Portland Chapter, AGO, and, until his death, was the oldest living Fellow of the American Guild of Organists.

The three clerestory lancets illuminate the three hymns *Magnificat, Nunc dimittis, and Benedictus*. All three are found in the Gospel according to St. Luke, for whom the Cathedral is named.

JOHN ROSE played the organ of Sacred Heart Cathedral, Newark, N.J. at the crack of dawn on August 5. Two groups of New Yorkers, the Friends of Central Park and the Friends of Prospect Park staged a walking tour of the city of Newark beginning at 1:30 a.m. that morning. During their walking tour, the New Yorkers toured the Newark city hall, the Newark Museum and several historic churches and public buildings. The tour concluded with a picnic breakfast near the lake in Branch Brook Park, and then proceeded to the Cathedral for a tour of the building and the recital by John Rose.

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Letters to the Editor

Providence, RI June 16, 1973 —
To the Editor:

Thank you very much for your kind remarks at the beginning of the Mendelssohn article in the June issue. Innocently I asked Francis Madeira, conductor of the Rhode Island Philharmonic Orchestra why I should be the one person in 126 years to undertake this project. He replied with a smile, "Because you wanted to do it."

Your readers might be interested to know how the recording schedule stands, at least on paper. Further consultations with Dr. Miller and the recording company will decide on the sequence of how the selections will be heard: Sonata I in F, 18:00; Sonata II in C, 11:30; Sonata III in A, 11:30; Sonata IV in B minor, 17:00; Sonata V in D, 9:32; Sonata VI in D minor, 16:00; Prelude and Fugue I in C minor, 8:50; Prelude and Fugue II in G, 8:30; Prelude and Fugue III in D minor, 9:20; Andante and Variations, 5:00; Fughetta in A, 1:40; Magnificat Fugue, 2:20; Prelude in C minor, 2:50; Prelude in D minor, 2:40; Postlude Recessional (Allegro in B-flat), 2:25; Fugue in F minor, 4:20; Fugue in E minor, 5:00. Total time, 2:56:27.

It was stated in the article that George Faxon and Yuko Hayashi "endorsed" Dr. Miller. "Endorse" is the correct word if it is defined as "to approve, support, or sustain," my dictionary definition.

A Mendelssohn Organ Fund has been set up at a local bank. Hopefully anything will fill it: pence, shillings, deutschmarks, guilders, denarias, lyra, etc. Even dollars and cents. . .

Yours very truly,

Roger B. Wilson

THE DELAWARE ORGAN COMPANY has been commissioned to carry out a tonal revision of the 3-manual and pedal Aeolian-Skinner organ at St. Luke's Episcopal Church, Jamestown, N.Y.

Winsted, CT June 19, 1973 —
To the Editor:

May I add a note of heartbreaks to the recent letters in THE DIAPASON. After completing a small organ for a rather large church, I was more than pleased that even tho we had been held down by space and price we had an instrument that sang out in the sanctuary and was very adequate for the building. Visiting the church a week later I found the choir loft with a deep rich red carpet, wall to wall. This took the thrilling edge right off the top, but of course was a source of pride to the pastor and choir members because it was so beautiful and quiet.

To add insult to injury, upon visiting the church after a new paint job I found all the functional display pipes that we had ordered and voiced with tender loving care nicely covered with GOLD paint. This all being done by a new pastor who at first didn't allow the new organ to be used because he didn't want to wear it out.

After twenty years of organ building I still get a thrill out of my work, and wouldn't want to make my living any other way, but how frustrating it is to go back and see your work ruined by unthinking people.

I still look forward to your magazine every month, and have been a faithful reader for many years.

Sincerely,

Richard M. Geddes

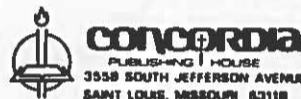
JOHN LA MONTAINE has been commissioned by the Institute for the Arts and Humanistic Studies at Pennsylvania State University to write a major composition for orchestra and chorus for the American Bicentennial. He will center the work around this country's historical events from the 1750's through the late 1770's. The text will include quotes from famous historical figures of the time. The premiere performance will be given at Penn State during the 1975-76 academic year.

CHRISTMAS CHORAL MUSIC

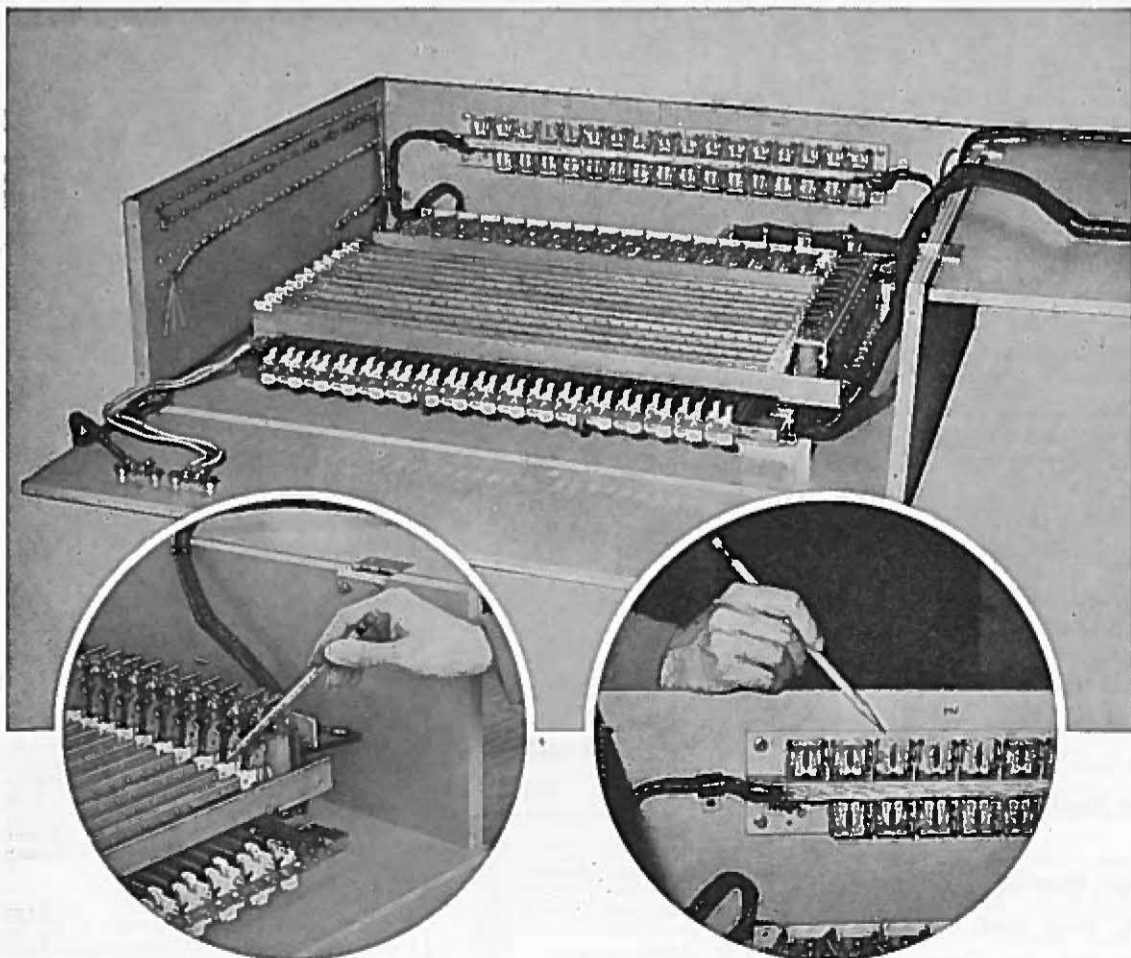
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Beck, Theo.—A CHILD IS BORN, THE SON OF GOD SATB, organ, and 3 trumpets	No. 98-2156	\$.45
Cartford, Gerhard—IDEO GLORIA SATB choir and 3 trumpets	No. 98-2157	\$.35
Carley, Isabel—GENTLE MARY LAID HER CHILD Unison with Orff instruments	No. 98-2158	\$.30
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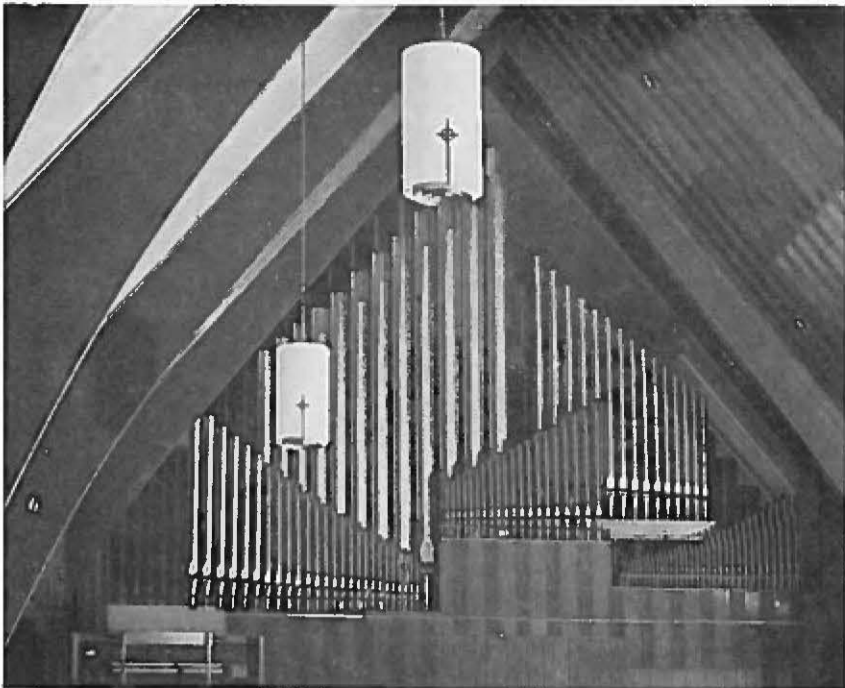


Photographs at left point up recent and very important improvements to the Model R-R Capture Type Combination Action. Bearings at the ends of movable bars are now made of Celcon—a tough, durable plastic used by industry for self-lubricating gears and bearings. This eliminates corrosion at the hinge points, an important feature in humid or salt-air environments. Also, heavy-duty relays are now used for stop-action "on-off" operation, eliminating the need for periodic adjusting. These refinements are simply part of our policy of continuous product improvement.

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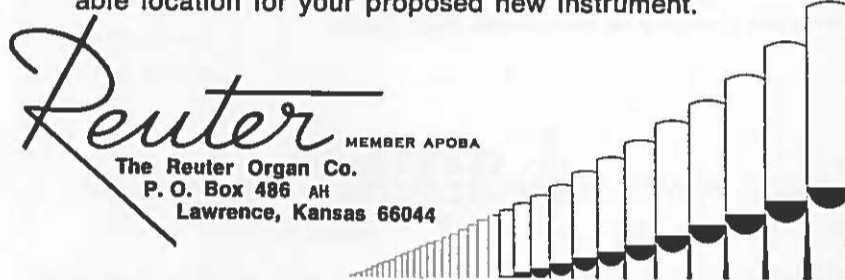
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GILLIAN WEIR HAS BUSY YEAR TEACHING & CONCERTIZING

Gillian Weir, concert organist now resident in Cambridge, England, continues to have a busy year. After giving the first performance in England of Olivier Messiaen's *Méditations sur le Mystère de la Sainte Trinité* at the Royal Festival Hall in London last January, she played four concerts on organ and harpsichord at the Cardiff Festival which included the complete *Clavierübung* by J. S. Bach. During the Cardiff Festival of Contemporary Music in March, she played Messiaen's *Messe de la Pentecôte* and *L'Ascension* in his presence.

Miss Weir has completed the recording of the organ works of Couperin for the Argo label, and it has recently been released in England. Miss Weir is also teaching a small group of organ scholars at Clare College, Cambridge University in England. During the months of August and September, she will be touring in Australia and New Zealand where she will play both organ and harpsichord concerts. These will include the first Australian performance of Messiaen's *Méditations* and the rarely played harpsichord concerto by Roberto Gerhard, as well as the Hindemith concerto for organ and orchestra, a concerto for organ and orchestra by William Lovelock, William Bolcom's *Black Host* for organ, tape and percussion, and familiar concertos by Bach, Poulenc and Handel.

Miss Weir will return to this country again for a recital tour in November.

Spartansburg, S.C. Gets 3-Manual Möller Organ

Bethel United Methodist Church, Spartansburg, S.C., has purchased a new 3 manual organ from M. P. Möller, Inc., Hagerstown, Maryland. The 1952 brick colonial church, seating 550, has a divided chancel arrangement with high, shallow chambers on either side and large grille openings for tonal egress of the Swell, Choir, and Pedal divisions. The exposed pipes of the Great division are distributed across the back wall of the chancel. Specifications were prepared by officials of the Möller firm in collaboration with John M. Bullard, organist-choirmaster of the church. Donald M. Gillett supervised the flue voicing, and Adolph Zajic fashioned the reeds.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture IV 244 pipes
Chimes
Cymbelstern

SWELL

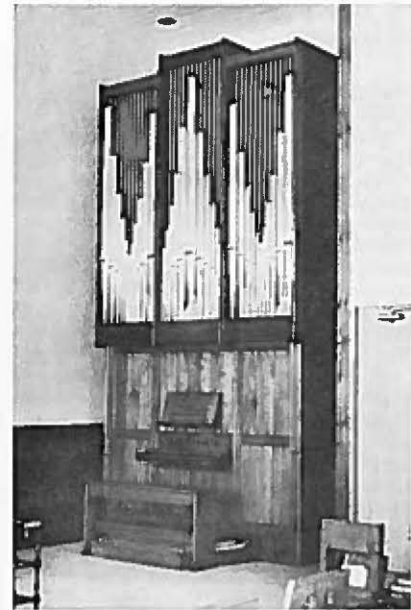
Rohrgedeckt 16 ft. 12 pipes
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Flachflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Scharf III 183 pipes
Basson-Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Tremulant

CHOIR (Enclosed)

Gedeckt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flûte Céleste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Zimbel II 122 pipes
Krummhorn 8 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contrebasse 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrgedeckt 16 ft. (Swell)
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. (Swell)
Choral Bass 4 ft. 32 pipes
Rauschquinte II 64 pipes
Acuta II 24 pipes
Basson 16 ft. (Swell)
Bombarde 16 ft. 12 pipes
Trompette Harmonique 8 ft. (Choir)
Hautbois 4 ft. (Swell)
Chimes



Noack Builds 1-Manual Organ for Mass. Chapel

The Episcopal Order of St. Anne recently opened "Bethany," a convent and home for girls in Lincoln, Massachusetts. The new organ for Lichtenberger Chapel at the convent was designed by Fritz Noack in cooperation with the Rev. Fred Bender of Bethany, who also played the dedication recital. The one-manual and pedal organ has all mechanical action, a case of solid black walnut, and 90% tin front pipes.

MANUAL

Principal 8 ft.
Gedackt 8 ft.
Open Flute 4 ft.
Gemshorn 2 ft.
Mixture III

PEDAL

Pommer 16 ft.

Klaus Becker Builds for South Holland, Ill.

A new 2-manual and pedal organ is being installed in Peace Christian Reformed Church, South Holland, Illinois. Built by Klaus Becker, organbuilder of Tremsbüttel/Holstein, West Germany, the instrument is located at the rear of the church on the main floor. The console is detached in order to make room for choir risers immediately in front of the organ case. The casework is 25 feet high in six vertical, asymmetrical sections housing the Hauptwerk and Pedal with the Brustwerk just below and immediately above the heads of choir members in the last row. The Brustwerk is enclosed in a swell box. Both key and stop actions are completely mechanical. Manual compass is 56 notes, and the pedal compass is 30 notes.

HIAUPTWERK

Prinzipal 8'
Rohrflöte 8'
Oktave 4'
Gedackt 4'
Gemshorn 2'
Mixture IV
Trumpet 8'

BRUSTWERK

Gedackt 8'
Spitzflöte 4'
Prinzipal 2'
Quint 2½'
Terz 1½'
Scharf III
Krummhorn 8'
Tremolo

PEDAL

Subbass 16'
Prinzipal 8'
Choralbass 4'
Fagott 16'

THE HUNTINGTON (W.V.) CHAPTER AGO elected the following officers for the 1973-74 season: Mrs. John L. Skeans, dean; C. Ralph Mills, sub-dean; Mrs. Carl Phillips, recording secretary; Mrs. Thomas W. Boyd, corresponding secretary; Ralph E. Tamper, treasurer; Mrs. Robert V. Fuller, registrar-historian; and the Rev. Charles W. Aurand, chaplain.

THE HARTFORD (CONN.) CHAPTER AGO elected the following officers for the coming season: Edward Clark, dean; Lorraine Revelle, sub-dean; Phillip Isaacson, registrar; Gail Pedersen, treasurer; and Beverly Timms, secretary. Members at large are Viola Foster, Andrew Huntington and Richard Coffey.

New Appointments



George Edward Damp has been appointed assistant professor of music at Carleton College, Northfield, Minnesota. He has taught previously at Cornell University (where he received both the BA and MA degrees), Oregon State University in Corvallis, Williams College, Whitworth College, and Oberlin Conservatory of Music. Mr. Damp has recently completed the requirements for the DMA degree in performance and literature at Eastman School of Music where he was a student of Russell Saunders.

Gerald Near, well known composer and resident of Rochester, Minnesota, will become organist-choirmaster of Zumbro Lutheran Congregation, Rochester in September. He succeeds Merrill N. Davis III, who is leaving to pursue a career in the business world.

Lester H. Groom will begin new duties as organist-choirmaster at the Church of the Ascension, Episcopal, in Seattle, Washington as of Sept. 1. He leaves the Church of the Epiphany, Seattle, where he has been organist and choirmaster for six years. He will continue his full-time position as assistant professor of music at Seattle Pacific College where he teaches organ, theory and composition, and church music.

Robert M. Palmer, professor of music at Cornell University, was named the Given Foundation Professor of Music at Cornell on July 1. A composer of international reputation, he has held two Guggenheim fellowships. He has received grants from the National Academy of Arts and Letters, and he was a Fulbright Senior Research grant recipient. He has been commissioned to compose music by CBS, the Koussevitsky Commission, the Fromm Foundation, the Minneapolis Orchestra, and others. A native of Syracuse, N.Y., he is a graduate of the Eastman School of Music.

Gordon S. Rowley has been appointed lecturer in musicology at the University of Victoria, Victoria, B.C. A graduate of Stanford University where he received the MA in 1967, Mr. Rowley is currently working toward the PhD degree in musicology under the direction of Albert T. Lupe, at the University of Iowa, where he has also studied organ with Gerhard Krapf.

Naomi Orth Rowley will teach organ and harpsichord at the Victoria Conservatory of Music, which is affiliated with the University of Victoria. Mrs. Rowley received the DMA degree from Stanford University where she studied harpsichord under Putnam Aldrich. Her organ teachers have included William Eifrig, Philip Gehring, Thomas Harmon, and Delbert Disselhorst.

David Walker has been appointed director of music at the General Theological Seminary, New York City for the coming year. Mr. Walker graduated from the seminary last spring, and he was ordained deacon in the Episcopal Church in June of this year.



Mary Ann Dodd has been appointed university organist and special instructor of organ at Colgate University, Hamilton, New York. A native of Washington state, Mrs. Dodd received her musical training at a number of schools including Oberlin Conservatory of Music, American Conservatory of Music, and Northwestern University. She holds a MusB degree in organ from the University of Arkansas, and the MM degree from the University of Tennessee. She has taught organ and piano and held several church positions prior to coming to Hamilton. She has recently been organist for the First Baptist Church of Hamilton.



Charles A. Rigsby of Arkadelphia, Arkansas, has been appointed organist and choirmaster at Trinity Episcopal Cathedral in Little Rock, Arkansas. Holding the MusB degree from Henderson State College where he studied with Robert Ellis, Mr. Rigsby earned a master of church music degree from the College of Church Musicians in Washington, D.C. where he studied with Paul Callaway, Preston Rockholt and Leo Sowerby. He has served churches in Hot Springs, Ark., Arlington, Va., and at the Valley Forge Military Academy before assuming his duties at Trinity Cathedral on Aug. 1. He also spent a year in Cam Ranh Bay, South Vietnam, during his military service.

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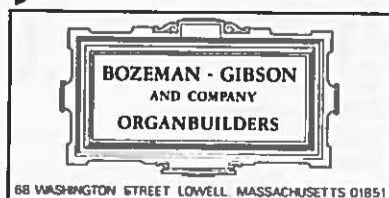
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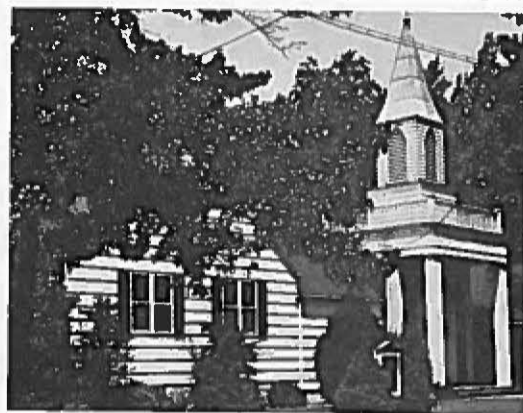


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YALE ESTABLISHES INSTITUTE OF SACRED MUSIC

Yale University recently announced plans for the establishment of a new Institute of Sacred Music designed to advance the links between religion and the arts by providing professional training and interdisciplinary study for musicians, artists and teachers.

President Kingman Brewster, Jr. in his announcement in July said that the new Yale Institute would open in September, 1974, enrolling graduate students and mid-career fellows from this country and abroad. The range of professional interests is expected to include composers and choirmasters, organists and musicologists, and artists working in the areas of religion and worship.

The Institute of Sacred Music will be an interdisciplinary program in the Yale Divinity School and the Yale School of Music, with plans to extend into the related arts, and to utilize faculty resources in the arts and sciences.

The Yale Institute faculty as well as student fellowships will be endowed by a grant from the Irwin-Sweeney-Miller Foundation, a family foundation with headquarters in Columbus, Indiana. Chairman of the foundation's board is Clementine Miller Tangeman, of New York. The Foundation is also providing funds for the additional space the new program will require of both the Divinity and Music Schools at Yale.

Creation of a new Institute at Yale stems, in part, from the decision last year of Union Theological Seminary in New York to close its 45-year old School of Sacred Music under a reorganization of the Seminary's resources. To Mrs. Tangeman, who is a trustee of Union, and to her associates, the closing pointed up the lack in this country of professional interdisciplinary training in religion and the arts. She became convinced that a university, such as Yale, with graduate schools in theology, music and related arts was the logical place for a fresh approach.

Yale's Institute of Sacred Music will be initiating a new program with a broad educational philosophy, but will be drawing on Union's experience and

resources. With the cooperation of Union, three of the leading faculty members and an administrator from Union's School will be appointed to the Yale Institute. Other assistance, such as library materials and some endowed funds will also come to Yale.

Professor Robert Baker, now dean at Union's School of Sacred Music will become the first director of the Yale Institute. He will work with the Rev. Colin Williams, dean of the Yale Divinity School, and Dean Philip F. Nelson of the Yale School of Music on the educational programs. As director of the programs he will report directly to the provost and the president of the university. During 1973-4, Dr. Baker will be working with Yale officials and faculty planning for the opening of the Institute in September of 1974.

Coming with Dr. Baker from Union are Richard French, who will become professor of the history of church music; Jeffrey Rowthorn, to be associate professor of worship; and Mina Belle Packer, administrator.

Three full-time faculty positions are expected to be added to the Institute's roster, including a major chair in liturgical musicology. It is expected that some 40 graduate students will be enrolled in the Institute's first class. About 80% of them would enter the Yale Institute immediately after having completed their undergraduate degree. The other 20% would be mid-career fellows who would normally be matriculated students but whose professional focus would be more highly refined.

The students enrolling at the Institute are expected to come from all parts of the world, with interests centering around the general topic of music and worship, but whose major fields would probably include organists, composers, choirmasters, musicologists, theologians, and eventually representatives of related arts in drama, sculpture, and painting. They would spend at least two years at Yale in professional study and training, and be eligible for the regular graduate degrees now conferred by the Divinity School and the School of Music.

Lewis & Hitchcock Build for Richmond, Va. Church

Lewis & Hitchcock, of Washington, D.C., has recently completed a new organ for Battery Park Christian Church, Richmond, Virginia. The organ was given by Mr. I. Norris Blake as a memorial gift. The 21 ranks comprising 17 registers are played from a 2-manual console located in the center of the choir loft. The Great division, exposed to the left of the baptistry, displays the main Principal chorus of the organ. The Pedal division is similarly exposed on the right side. The larger pipes of the Pedal division and the Great Trumpet are behind the grillwork to the right, and the entire Swell division on the left. Tonal finishing was done by George L. Payne of the Lewis & Hitchcock company. The decorative woodwork of the exposed divisions was handcrafted by members of the church. The organ was dedicated on May 20 in the morning service and at an afternoon recital by Lawrence Robinson. James Andrews is organist-choir director of the church.

- GREAT
- Gemshorn 16'
 - Principal 8' 61 pipes
 - Rohrflöte 8'
 - Gemshorn 8'
 - Octave 4' 61 pipes
 - Gedeckt 4' 61 pipes
 - Super Octave 2' 61 pipes
 - Mixture III 1 1/2' 183 pipes
 - Trumpet 8' 61 pipes
 - Cymbelstern
- SWELL
- Rohrflöte 8' 61 pipes
 - Gemshorn 8' 61 pipes
 - Celeste 8' 49 pipes
 - Spitzflöte 4' 61 pipes
 - Principal 2' 61 pipes
 - Spitzquinte 1 1/2' 61 pipes
 - Cornet II 2 1/2' 98 pipes
 - Oboe 8' 61 pipes
 - Tremolo
 - Chimes
- PEDAL
- Faux Bourdon 32'
 - Subbass 16' 32 pipes
 - Gemshorn 16' 12 pipes
 - Principal 8' 32 pipes

- Subbass 8' 12 pipes
- Gemshorn 8'
- Principal 4' 12 pipes
- Spitzflöte 4'
- Mixture II 2 1/2' 64 pipes
- Trumpet 16' 12 pipes
- Trumpet 8'
- Oboe 4'

Austin to Build for Glenside, Pa. Church

The United Church of Christ, Glenside, Pa., has contracted with Austin Organs of Hartford, Conn. for a new 2-manual organ. The instrument will be arranged in a functional design with visible pipes of the Great and Pedal divisions arranged on the side walls of the chancel. The new organ replaces an electronic instrument. Mrs. Dorothy R. Fulton is organist of the church. Design details and negotiations were handled by Charles L. Neill, Austin area representative.

- GREAT
- Principal 8' 61 pipes
 - Rohrflöte 8' (Swell)
 - Octave 4' 61 pipes
 - Waldflöte 4' (Swell)
 - Superoctave 2' 61 pipes
 - Mixture II-IV 183 pipes
 - Fagot 8' (Swell)
- SWELL
- Viola 8' 61 pipes
 - Viola Celeste 8' 49 pipes
 - Rohrflöte 8' 61 pipes
 - Waldflöte 4' 61 pipes
 - Blockflöte 2' 61 pipes
 - Sesquialtera II (Prepared)
 - Larigot 1 1/2' 61 pipes
 - Fagot 8' 61 pipes
 - Tremulant
- PEDAL
- Bourdon 16' 12 pipes (Swell ext.)
 - Principal 8' 32 pipes
 - Gedeckt 8' (Swell)
 - Bourdon 8' (Prepared)
 - Superoctave 4' 12 pipes
 - Bourdon 4' (Prepared)
 - Mixture II (Prepared)
 - Fagot 16' 12 pipes (Swell ext.)

NOEL GOEMANNE conducted a 2-day choral workshop on Aug. 4 and 5 at St. Ferdinand Church, Florissant, Missouri. Included in the workshop were several of Goemanne's own published works.

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Hartt College Contemporary Organ Music Workshop
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11th International Organ Festival, Gambarogno, Switzerland

CONTEMPORARY ORGAN MUSIC WORKSHOP, HARTT COLLEGE OF MUSIC, THE UNIVERSITY OF HARTFORD, CONNECTICUT, JUNE 11-15.

Hartt College Organ Faculty: Organbook (1968), William Albright (played by John Haltz with Stuart Smith, percussionist); Icon for Organ and Two Electronic Tapes (premiere), Lloyd Ultan; Diary, Part I, 1972 (written for this workshop), Edward Diemante; God Plays Hide and Seek for Organ and Electronic Tape, Calvin Hampton (played by Elizabeth Sollenberger).

Hartt College Organ Students: Juba, William Albright (played by James Frazier); I Make My Own Soul from All the Elements of the Earth (1972) for Organ and Electronic Tape, Richard Felciano; Revelations-Toccata, Daniel Pinkham (played by Jeffrey Shaw); Toccata II (1970), Wolfgang Stockmeier (played by Candace Anderson); Transports de joie from L'Ascension, Messiaen (played by Thomas Day); Litany (1971) for Organ and Electronic Tape, Richard Felciano; Verwandlungen III (1965), Joseph Ahrens (played by Richard Crafts); Parable (1972), Vincent Persichetti (played by Bruce Henley).

Hartt College Organ Faculty: Glossolalia (1967) for Baritone, Percussion and Electronic Tape, Richard Felciano; Seven Things from the Box of Magic (1973, premiere) for Organ, Percussion, and Electronic Tape, Edward Diemante; Concerto for Organ and Chamber Orchestra, Hindemith (played by Edward E. Clark, organist; William Metcalf, baritone; Douglas Jackson, percussion; Stuart Smith, percussion; and a chamber orchestra directed by John Holtz); Two Makes Three (1973, premiere) for Organ and Two Percussionists, Stuart Smith; For Evening Draws On (1973, premiere) for Organ, English Horn and Electronic Tape, Pinkham; Organbook II, Albright (played by Leonard Raver, organist; Gene Bozzi and Judith Chilnick, percussionists; and Kenneth Roth, English horn).

Catharine Crozier, guest organist: Byzantium II (1971) for Organ and Electronic Tape, Alden Ashforth; Reeks-Veranderingen I, Cor Kee; Stipendium Peccati for Organ, Piano, and Percussion (premiere, written for this workshop), William Albright; Messe de la Pentecote (1950), Olivier Messiaen. Assisted by pianist Anne Koscielny, and percussionist Douglas Jackson.

INTERNATIONAL ORGAN WEEK "MUSICA SACRA," NUREMBERG, WEST GERMANY, JUNE 3-7.

Ecumenical Festival Service, St. Sebald Church, June 3: Toccata in D minor opus 56/5, Reger; Messa d'oggi, Eskil Hemberg; Responsorium (1964) for solo tenor, mixed chorus, 2 organs and church bells, Bengt Hambraeus. Choirs of St. Sebald Church, Gerhard Rilling, organist, and Werner Jacob, director.

Bavarian Radio Symphony Orchestra directed by Hanns-Martin Schneidt, Helen Watts, alto, Meistersingerhalle, June 3: Concerto in Old Style opus 123, Five Songs for Medium Voice and Orchestra opus 76/3, 97/1, 41/5, 98/1 and 43/5, An die Hoffnung for alto soloist and orchestra opus 124, Variations and Fugue on a Theme of Beethoven opus 86, all by Reger.

Ludwig Doerr, organist, St. Egidien Church, June 4: Prelude and Fugue in B minor opus 129/8 and 9, Fantasy and Fugue on Wachtel auf opus 52/2, Fantasy and Fugue in D minor opus 135B, Reger; Fantasy and Fugue on a Finnish Chorale opus 41/1, Günther Raphael; Improvisation on a theme of Reger, and a given theme.

Chamber Music Concert, Kaiserburg, June 5: Introduction, Passacaglia and Fugue for Two Pianos opus 96, Solo Suite for Viola opus 131D, Six Songs opus 97/3, 51/5, 51/9, 62/2, 51/3 and 43/5, Variations and Fugue on a Theme of Mozart for Two Pianos opus 132A, Reger. Ingeborg Reichelt, soprano; Max Martin Stein, Hansjörg von Löw, duo pianists; Ulrich Koch, violist.

Wolfgang Stockmeier, organist, St. Paul's Church, Fürth, June 5: Prelude and Fugue in C minor and C major opus 63/1 and 2, Three Chorale Preludes from opus 67, Second Sonata in D minor opus 60, Reger; Pastorale opus 92/3, Karg-Elert; Sonata III (1970), Stockmeier.

Heinz Wunderlich, organist, St. Lorenz Church, June 6: Introduction, Passacaglia and Fugue in E minor opus 127, Fantasy and Fugue on Halleluja Gott zu loben opus 52/3, Reger; Toccata and Fugue in F minor, Joh. Nepomuk David; Improvisation on a theme of Reger, and a given theme.

Choral and Organ Concert, St. Sebald Church, June 7: Motet for Palm Sunday, Easter Motet on Lasst uns den Herrn preisen, Introduction and Passacaglia in F minor opus 63/5 and 6, Mein Odem ist

schwach opus 110/1, O Tod wie bitter bist du opus 110/3, Canzone in E-flat opus 65/9, Reger; Vacillat pes meus for mixed chorus a cappella (premiere), Marek Kopelent; Toccata Monumentum per Max Reger (premiere), Bengt Hambraeus; Vater unser for three choirs a cappella (completed after Reger's death by Karl Hasse), Reger. Choir of the North German Radio, Hamburg, directed by Helmut Franz; Werner Jacob, organist.

Lectures: "Regers Life and Work" by Max Martin Stein; "The Influence of Johann Sebastian Bach on Reger's Work" by Dr. Helmuth Wirth; "The Harmony in Reger's Works" by Dr. Gerd Sievers; "What Influence Does Reger's Works Have on the Compositions of Our Day?" by Dr. Reinhold Brinkmann; "The Organ of Reger's Time" by Werner Walcker-Mayer; "Karl Straube as Reger Interpreter" by Dr. Wolfgang Stockmeier; "Max Reger as Ecumenical Composer" by Dr. Walter Blankenburg and Dr. Rudolf Walter.

Bach; Fantasia KV 608, Mozart; Grande Pièce Symphonique, Franck.

Arturo Sacchetti (Italy), June 20: Sonata per organo pieno opus 45, Giuseppe Martucci; Six Preludes "Prayers my grandfather wrote," Mario Castelnuovo-Tedesco; Quaderno musicale di Annalibera (transcribed for organ by Rudy Shackelford), Luigi Dallapiccola; Prelude in D minor, Respighi; Studio da concerto per il pedale, Ulisse Matthey; Improvisation VI, Luciano Chailly; Improvisations for Organ, Giorgio Ferrari; Toccata opus 12, Fernando Germani.

Pierre Segond (Switzerland), June 26: Toccata undecima, Muffat; Cantilena angelica Fortunae, Scheidt; Suite de 4.e ton, Guilain; Herr Jesu Christ dich zu uns wend (2 settings), Prelude and Fugue in E-flat, Bach; Deux pièces d'orgue sur les psaumes huguenots, Gagnebin; La Vierge et l'Enfant, Les Anges (La Nativité), Messiaen; Prelude and Fugue in G minor, Dupré.

Gerd Zacher (West Germany), July 1: Fantasia on la son ferito lasso, Scheidt; Fantasy and Fugue on BACH, Liszt; Volamina, Ligeti; Variations on a Recitative opus 40, Schoenberg; Partita on Alle Menschen müssen sterben, Pachelbel.

Jiri Ropek (Czechoslovakia), July 6: Mozart, Schlick; Sopra la-mi-re, Anonymous English; Es gieng ein man, Buchner; Toccata in C, Fugue in A minor, Cernohorsky; Schübler Chorales 1, 3 and 5, Prelude and Fugue in A minor BWV 543, Bach; Choral in B minor, Franck; Postludio dalla Messa giasolitica, Janacek; Prelude and Chorale on Herzlich tut mich verlangen, Wiedermann; Finale from De musica dominicalis, Eben.


Marie-Louise Jaquet (France), July 12: Dialogue in C, Marchand; O Mensch bewein dein Sünde gross, Fantasy in G, Bach; Chorale in B minor, Franck; Comsummatum est (7 Paroles du Christ), Tournemire; Naiades, Vienne; At Buffalo Bill's Grave (American Suite), Imploration pour la Croyance, Il était, Il est et Il vient (L'Apocalypse), Te Deum, Langlais.

Lynn Zeigler (U.S.A.), July 17: Prelude and Fugue in E minor, Bruhns; Ciacona in F minor, Pachelbel; Wo soll ich fliehen hin, Schmücke dich, Alan Stout; Es ist ein Ros, Vom Himmel hoch, Acclamations, Lionel Rogg; Allein Gott in der Höh, Prelude and Fugue in E minor, Bach; Benedictus, Fantasia on Hallelujah Gott zu loben opus 52/3, Reger.

11TH INTERNATIONAL FESTIVAL OF ORGAN MUSIC, PAROCHIAL CHURCH OF MAGADINO, GAMBAROGNO, TICINO/SWITZERLAND, JUNE 8 - JULY 17. (Sponsored by the Cultural Circle of Gambarogno, the Tourist Office of Gambarogno, the Radio of Italian-Speaking Switzerland, and the Cultural Session of Migros.

Jean Costa (France), June 8: Prelude and Fugue in E minor, Lübeck; Récit de tierce en taille, de Grigney; Concerto in D, Vivaldi-Bach; Prière, Franck; Variations (Gothic Symphony), Widor; Etoile du Soir, Vienne; Chorale and Fugue on Salve Regina and Alleluia pasquale, Dupré; Improvisation on a given theme.

Livia Vanoni (Switzerland), June 15: Passacaglia BWV 582, Nun komm der Heiden Heiland BWV 569, Trio Sonata V BWV 529,



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CALENDAR

5 August
 Mary Murrell Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Contemporary music for chorus and band; Amphitheater, Chautauqua, NY 8 pm
 Eileen Guenther, Shrine of the Immaculate Conception, Washington, DC 7 pm
 W Elmer Lancaster, Notre-Dame Cathedral, Paris, France 5:45 pm

7 August
 Robert MacDonald, Riverside Church, New York City 7 pm
 C Ralph Mills, Fifth Ave Baptist, Huntington, WV 8 pm

9 August
 Calvin Hampton, Trinity Church, New York City 12:45 pm

11 August
 David Locke, Cathedral of St John the Evangelist, Spokane, WA 2 pm

12 August
 Quentin Faulkner, Cathedral of St John the Divine, New York City 3:30 pm
 Dettingen Te Deum by Handel, Amphitheater, Chautauqua, NY 8 pm
 Christopher King, Shrine of the Immaculate Conception, Washington, DC 7 pm
 Carlene Neihart, US Air Force Academy, Colorado Springs, CO 8 pm
 Organ Workshop: Marie-Claire Alain, Luigi Tagliavini, Anton Heiller; Colorado State U, Fort Collins, CO (thru Aug 22)
 Sacred Music Concert, Douglas Haas, org; Cantor Jacob Barkin and Synagogue Choir; The Gentlemen and Boys of St Simon's Church Choir; Festival Theater, Stratford, Ontario 10:30 am

14 August
 Kathie Metz, Fifth Ave Baptist, Huntington, WV 8 pm
 Byron L Blackmore, Christ United Methodist, Rochester, MN 12:20 pm

15 August
 Rollin Smith, American Organ Music 1900-1920; Frick Collection, New York City 5 pm

16 August
 Victoria Sirota, Trinity Church, New York City 12:45 pm

17 August
 Jerome Butera, Hill Auditorium, U of Michigan, Ann Arbor, MI 8 pm

18 August
 John Connors, Cathedral of St John the Evangelist, Spokane, WA 2 pm

19 August
 Barbara Harbach-George, Cathedral of St John the Divine, New York City 3:30 pm;

AUGUST						
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SEPTEMBER						
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DEADLINE FOR THIS CALENDAR WAS JULY 10

followed by Evensong and performance by Keith Berger, mime, at 4 pm
 John Rose, Cathedral of the Sacred Heart, Newark, NJ; for the Greensward Foundation, at sunrise.
 Tell It Like It Is by Ralph Carmichael and Kurt Kastner, Amphitheater, Chautauqua, NY 8 pm
 John Obetz, Aspen Festival Orchestra, Jorge Mester, dir; Aspen, CO

21 August
 Ruth Boyd, Fifth Ave Baptist, Huntington, WV 8 pm
 RCCO National Convention, Halifax, Nova Scotia

22 August
 Robert Baker, Chautauqua, NY
 Gillian Weir, Palmerston, New Zealand

23 August
 Paul-Martin Maki, Trinity Church, New York City 12:45 pm
 H Winthrop Martin, First Presbyterian, Saranac Lake, NY 8 pm
 Robert Baker, workshop, Chautauqua, NY

24 August
 Robert Baker, workshop, Chautauqua, NY

25 August
 E Leland Ralph, Cathedral of St John the Evangelist, Spokane, WA 2 pm
 Gillian Weir, Town Hall, Auckland, New Zealand

26 August
 Judith Ann Brown, Cathedral of St John the Divine, New York City 3:30 pm; followed by Evensong and concert with The Russian Liturgical Singers.
 Favorite anthems and hymns; Chautauqua Choir and Soloists, Robt V Woodside, dir; Amphitheater, Chautauqua, NY 8 pm
 Lionel Rogg, Rapperswill, Switzerland

27 August
 John Weaver, workshop and recital, St Dunstan's College of Sacred Music, Providence, RI (thru Aug 31)

28 August
 Debbie Donat, Fifth Ave Baptist, Huntington, WV 8 pm
 Gillian Weir, harpsichord, Wellington, New Zealand.

30 August
 John Rose, Trinity Church, New York City 12:45 pm
 Gillian Weir, Town Hall, Dunedin, New Zealand

31 August
 Gillian Weir, Town Hall, Dunedin, New Zealand

1 September
 Choir of King's College, Cambridge, England, David Willcocks, dir; at St George's Cathedral, Kingston, Ontario 8 pm

2 September
 Peter Picerno, St Thomas Church, New York City 4 pm
 Gillian Weir, Invercargill, New Zealand

3 September
 Cherry Rhodes, All Soul's Unitarian, Washington, DC

4 September
 Marti Sweet, violinist, Trinity Church, New York City 12:45 pm
 Fred Gaul, Fifth Ave Baptist, Huntington, WV 8 pm

5 September
 Albert Russell, St John's Episcopal, Washington, DC 12:10 pm
 Gillian Weir, Christchurch, New Zealand

6 September
 Arthur La Mirande, Trinity Church, New York City 12:45 pm
 Edith Ho, Church of All Saints, Florence, Italy

7 September
 Kurt Ropf, Church of St Martin, Vevey, Switzerland 8:15 pm
 Gillian Weir, Town Hall, Auckland, New Zealand

9 September
 Frederick Bell, St Thomas Church, New York City 4 pm
 Frederick Swann, Naval Air Station, Pensacola, FL

11 September
 Jerry Peete, tenor, Trinity Church, New York City 12:45 pm
 Cherry Rhodes, All Saints' Episcopal, Atlanta, GA
 Gillian Weir, Whangarei, New Zealand

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

13 September
 Gillian Weir, Town Hall, Wellington, New Zealand

14 September
 Marilyn Mason, Cleveland, OH (recital and masterclass for AGO, thru Sept 15)

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Organ Recitals

Steve Arrington — St Viator Guardian Angel Shrine, Las Vegas, NV June 11: Concerto in A minor BWV 593 (Vivaldi); Wacht auf BWV 645, Bach; Meditation on Picardy, Sowerby; Concerto Grosso 2 in B-flat, Handel; God of the Expanding Universe, Felciano; Tu es Petra, Mulet.

G Dene Barnard, New York, NY — St Thomas Church, New York City June 17: Toccata, Adagio and Fugue in C BWV 562, Schmücke dich BWV 654, Trio Sonata V BWV 529, Bach; Toccata and Fugue in A minor opus 69, Reger; Sonata II, Hindemith; Reflections (1972), Walter Watson; Final (Symphony I), Vierne.

Herman Berlinski, Washington, DC — St Thomas Church, New York City June 10: Nigun (Baal Shem Suite), Bloch; The Burning Bush, excerpts from Job, a Music Drama, Berlinski.

Stephen H Best — First Presbyterian, Utica, NY May 29: Trumpet Tune in D, Johnson; Choral in B minor, Franck; Concerto in G, Saler; Final (Symphony I), Vierne; The Crucifixion (Passion Symphony), Dupré; O Lamb of God BWV 656, Bach; Introduction, Passacaglia and Fugue in E-flat minor, Wilian.

James Bassert, Long Beach, CA — St Paul's Cathedral, Los Angeles, CA June 1: The Ascension, Messiaen.

John W Brooks, Bronxville, NY — Christ Church, Bronxville June 3: Trumpet Voluntary, Purcell; Echo, Scronx; Trio Sonata I (1st movement), Christ lag in Todesbanden, Ich ruf zu dir, Der Tag der ist so Freudenreich, Little Fugue in G minor, Bach; Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Brahms; Suite Gothique, Baëllmann.

Frank C Brawnstead, Hollywood, CA — St Paul's Cathedral, Los Angeles, CA June 15: Rondeau, Purcell-Morris; Prière opus 37, Jongen; Carillon on O Filii et Filiae, R K Biggs; Prelude and Fugue in A minor, Buxtehude; Fanfare, Lang.

Carol Chase — Transylvania U, Lexington, KY May 29: Prelude and Fugue in G, Bach; Divertissement, Vierne; Short Preludes and Intermezzi, Schroeder; Prayer, Franck; Choral, Jongen.

Eileen Coggin, Oakland, CA — Cathedral of St John the Evangelist, Spokane, WA June 9: Prelude and Fugue in E minor, Bruhns; A Toye, Farnaby; Flute Solo, Arne; Toccata, Adagio and Fugue in C, Bach; Schmücke dich, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Jerusalem thou high-towered city, Karg-Elert; God of the Expanding Universe, Felciano; Laudate Dominum Suite, Hurford; Sicilienne, Impromptu, Vierne; Final (Symphony II), Widor.

David Dahl, Tacoma, WA — Cathedral of St John the Evangelist, Spokane, WA June 23: Prelude and Fugue in D, Buxtehude; Von Gott will ich nicht lassen, Allein Gott in der Höh, Bach; Fugue in A-flat minor, Brahms; Concerto in D minor, Vivaldi-Bach; Fantasia in F, Mozart; Fugue on BACH, Canons in B minor and B major, Schumann; Variations on America, Ives.

Harold A Daugherty Jr — St John's Episcopal, Los Angeles, CA June 3: Introduction and Allegro, Stanley; Sonata in A minor (recorder and continuo), Bigaglia; Erbarm dich mein, Walther; Fantasy and Fugue in G minor BWV 542, Bach; Sonatine in C (recorder and cembalo), Klein; Schmücke dich, All Ehr und Lob, Ore; Meditation, Vierne; When the morning stars sang together, Pinkham; Carillon-Sortie in D, Mulet.

Robert Delcamp, Cincinnati, OH — Allegro (Symphony VI), Widor; Symphonie de la Passion opus 20, Maleingreau; Carillon, Dupré; Ave Maria, Langlais; Prelude and Dance Fugue, Litaize.

Richard DeLong, Mansfield, OH — Church of the Ascension, Chicago, IL June 17: Prelude and Fugue in E-flat BWV 552, Allein Gott in der Höh BWV 676, Bach; Sonata in D K 288, Scarlatti; Fanfare, Cook; Scherzo in E, Gigout; Fantasia and Fugue on BACH, Liszt.

James Denman, San Francisco, CA — St Paul's Episcopal, San Rafael, CA June 24: Selections from Parish Mass, Couperin; Deck thyself my soul BWV 654, Prelude and Fugue in A minor BWV 543, Bach; Choral in A minor, Franck; The Hanging Garden, Alain; Sonata I in F minor, Mendelssohn.

Vernon de Tar — Church of the Ascension, New York, NY June 24: My heart rejoices, Brahms; Pastorale BWV 590, Christ our Lord to Jordan came BWV 684, Fantasy and Fugue in G minor BWV 542, Bach; Suite in the Second Tone, Clérambault; Andante (Gothic Symphony), Widor; Prelude and Fugue in G minor, Dupré.

Delbert Disselhorst — U of Iowa, Iowa City, IA June 3, all-Bach: Fantasy and Fugue in G minor BWV 542, Von Gott will ich nicht lassen BWV 658, Herr Jesu Christ dich zu uns wend BWV 655, Allein Gott in der Höh BWV 662, Prelude and Fugue in D BWV 532, Trio Sonata I in E-flat BWV 525, Passacaglia and Fugue in C minor BWV 582.

Steven Egler, Ann Arbor, MI — Shrine of the Immaculate Conception, Washington, DC June 10: Fanfare, Cook; Suite on the First Tone, Clérambault; Passacaglia and Fugue in C minor, Bach; Choral in E, Franck; Deuxième Fantaisie, Litanies, Alain.

Elizabeth Farr — Church of the Ascension, New York, NY June 17: Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in F minor opus 7/2, Dupré; Carillon de Westminster, Vierne; The Ascension, Messiaen; Prelude and Fugue in G BWV 550, Bach.

George Fiore, Edmonds, WA — Cathedral of St John the Evangelist, Spokane, WA June 2: Grand jeu, du Mage; Benedictus, Et in terra pax (Parish Mass), Couperin; Basse et dessus de trompette, Clérambault; 2 chorale preludes, Prelude and Fugue in A minor, Bach; Carillon de Westminster, Impromptu in F minor, Vierne; Les Bergers,

Messiaen; Arabesque for Flutes, Langlais; Choral in B minor, Franck; Toccata, Widor.

Sister Anna Marie Flusche — St Michael Church, Houston, TX June 1: Prelude and Fugue in C minor, Mendelssohn; Voluntary in D, Boyce; Fantasia on L'homme armé, David; Prelude and Fugue in D, Bach; Fugue 6 on BACH, Schumann; Processional Music, Berlinski; Prelude and Fugue in B, Dupré.

Marshall C Foster — student of Charles Woodward, First Presbyterian, Wilmington, NC May 27: Toccata and Fugue in D minor BWV 656, Ich ruf zu dir BWV 639, Alle Menschen müssen sterben BWV 643, In dir ist Freude BWV 615, Bach; Sonata per Organo, Pergolesi; Herzliebster Jesu, Brahms; Stele pour un enfant defunt, Vierne; Dialogue for Mixtures, Langlais; Schönster Herr Jesu, Schroeder; The Emperor's Fanfare, Soler.

Bruce Gustafson — Cathedral of Christ the King, Kalamazoo, MI May 20: The Ascension, Messiaen; Veni Creator en taille a 5, Duo, Dialogue sur les Grands Jeux, de Grigny; Prelude, Adagio and Variations on Veni Creator, Durullé.

Elisabeth Hamp — First Presbyterian, Danville, IL June 10: Plein jeu, Clérambault; O how blessed faithful spirits, Brahms; Rejoice beloved Christians, Bach; Partita on The day Thou gavest, Housemaker; Pavane (Rhythmic Suite), Elmore; Variations on In heaven is Joy, Nystedt; Prelude on Nyland, Wood; Prelude on Hark the jubilee is sounding, Read; Toccata on How firm a foundation, Murphree.

Calvin Hampton — Calvary Episcopal, New York, NY May 6, 13, 20 and 27: Carillon in B-flat, Westminster Carillon, Vierne; Kommst du nun, Wacht auf, Bach; Variations on America, Ives; Jesu joy of man's desiring, Now thank we all our God, Bach-Hampton; Introduction and Variations on Old 100th, Hampton.

Edith Ho, Baltimore, MD — St Mary's Church, Bielefeld, West Germany July 21: Prelude and Fugue in C BWV 547, Allein Gott in der Höh BWV 662, Partita on Sei gegrüßet BWV 768, Bach; Choral in A minor, Franck; Les Magés, Les Enfants de Dieu, Messiaen.

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Lloyd Holzgraf, Los Angeles, CA — Riverside Church, New York, NY July 10: Fanfare, Wyton; Partita on Was Gott tut, Pachelbel; Toccata in F, Bach; A Triptych of Fugues, Near; October Interlude, Mader; Allegro (Symphony VI), Widor.

David Hurd, Durham, NC — Riverside Church, New York, NY July 31: Toccata and Fugue in A minor opus 80, Reger; Concerto in D minor, Vivaldi-Bach; Symphony I, Vienne.

Gene Janssen, Albert Lea, MN — Bemidji State College, MN June 26: Prelude, Fugue and Chaconne in C, Buxtehude; Wir glauben all, Pachelbel; Christ lag in Todesbanden BWV 625, Es ist das Heil BWV 638, Fantasia and Fugue in G minor BWV 542, Bach; Sonata II, Mendelssohn; 4 Pieces for the Church, Gehring; Variations on Beautiful Savior, Drischner; Toccata on Lobet den Herrn, Micheelsen.

Mrs Fern Johnson — student of Walden B Cox, First United Methodist, Millville, NJ June 3: Prelude and Fugue in E minor, Toccata and Fugue in D minor, Bach; Andante (Sonata in A minor), Borowski; Trumpet Tune, Purcell; Andante cantabile (Symphony IV), Widor; Gavotte, Wesley; Adagio, Nyquist; Suite Gothique, Boëllmann.

Kim Kasling, Mankato, MN — Vail Chapel, Northwestern U, Evanston, IL June 19: Voluntary VIII, Selby; Voluntary, Hommann; Voluntary, Zundel; Romanza opus 28/13, Buck; Prelude on Adeste Fidelis, Ives; Variations on the Austrian Hymn, Paine.

Philip Keil — St Clement's Episcopal, Berkeley, CA June 24: Prelude and Fugue in D, 4 settings Vater unser, Buxtehude; Concerto in C for 2 trumpets and organ, Vivaldi; Canzon septimi toni for brass and organ, Gabrieli, Passacaglia, Buxtehude; also works for brass choir by Hovhaness, Finck; Lassus, and Dahl.

Clark Kelly, Conway, AR — Broadway Baptist, Knoxville, TN June 12: Toccata undecima, Muffat; Prelude and Fugue in C BWV 547, Bach; Fantaisie in A, Franck; In Festo Corporis Christi, Heiller.

Klaus Kratzenstein, Houston, TX — Radio Stuttgart, West Germany June 6: Suite du Premier Ton, Guilain; Prelude and Fugue in A, Bach; Fantaisie et Fugue, Boely. Linz Cathedral, Austria June 11: Suite on the Second Tone, Guilain; Toccata quarta, Eberlin; Improvisation on O heil'ge Seelenspeise; Pange Lingua, Boely; Improvisation on Lobe den Herren. Piaristenkirche, Vienna June 21: Toccata and Fugue in E minor, Eberlin; Prelude and Fugue in A minor, Bach; Fantaisie et Fugue in D minor, J Ernst Bach; Sonata III, Mendelssohn; Fantasy and Fugue, Boely (assisted on other works by Elizabeth Harnoncourt, recorder player).

Marilou Kratzenstein, Houston, TX — St George's Church, Paris, France June 13: O Filii et Filiae, Dandrieu; Suite on the Fourth Tone, Guilain; Prelude and Fugue in E-flat, Bach; Andante in F Mozart; Chaconne nouvelle, Schilling; Moto ostinato, Eben. St Clothilde Church, Paris June 17: Te Deum, Langlais; Choral in B minor, Franck. Reformed Church, Bad Meinberg, West Germany June 21: Dandrieu, Guilain, Bach and Mozart works as above; Prélude, Fugue et Variation, Franck; Toccata, Baumann.

Ann Labounsky, Pittsburgh, PA — Christ the King Church, Voorburg, Holland May 26: Suite on the First Tone, Clérambault; Fantasia in G BWV 572, Bach; Fancy and Ayre, Jenkins; Scherzo, Prelude, Litaize; Regina Angelorum, Voluntary Sainte Trinité, Langlais; Improvisation.

Joseph D La Rue — Metropolitan Community Church, Chicago, IL June 17: Toccata and Fugue in D minor, Sleepers wake, Little Fugue in G minor, Bach; The Ascension, Messiaen; Choral in A minor, Franck; Toccata, Melody in Blue, Fugue, Maekelberghe; God of the Expanding Universe, Felciano; Variations on America, Ives.

Joan Lippincott, Princeton, NJ — Riverside Church, New York, NY July 17: 5 pieces from Mass for Parishes, Couperin; Communion (Pentecost Mass), Messiaen; Passacaglia and Fugue in C minor, Bach; Paragraphes for Organ, Hamilton; Prelude and Fugue on BACH, Liszt.

Recital programs for inclusion in these pages must reach THE DIAPASON within three weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Reginald Lunt, Lancaster, PA — St Thomas Church, New York, NY June 7: Dialogue sur les grands jeux, de Grigny; Symphonie-Passion opus 23, Dupré.

Robert S MacDonald — Riverside Church, New York, NY Aug 7: Te Deum opus 59/2, Reger; A Maggot, Arne; Prelude and Fugue in E minor BWV 548, Bach; Prelude and Fugue in G minor, Dupré; Grand Pièce Symphonique, Franck.

Norman Mackenzie — student of Robert Elmore, St Philip-in-the-Fields Episcopal, Orlando, PA June 3: Prelude, Fugue and Chaconne, Buxtehude; Praise to Thee Lord Jesus Christ, O sacred head now wounded, Come God Creator, Fugue a la Gigue, Bach; The Emperor's Fanfare, Saler; Suite Gothique, Boëllmann; Rhythmic Suite, Elmore.

David McVey, Claremont, CA — U of California, Santa Barbara June 3: Ciacona in E minor, Nun komm der Heiden Heiland, Toccata and Fugue in F, Buxtehude; Sonata II BWV 526, Wir glauben all BWV 680, An Wasserflüssen Babylon BWV 653, Prelude and Fugue in B minor BWV 544, Bach; Sonata I, Hindemith.

Carlene Neihart, Kansas City, MO — First United Methodist, Colorado Springs, CO June 13: Prelude and Fugue in C, Leyding; Variations on Votre Bonte Grand Dieu, Balbastre; Herr Jesu Christ dich zu uns wend, Nun komm der Heiden Heiland, Toccata and Fugue in D minor (Dorian), Bach; Hymn to St Andrew, Butler; Pastorale and Aviary, Roberts; Prelude, d'Indy; Prelude and Fugue in B, Dupré.

John Obetz, Independence, MO — RLDS Church, Midland, MI June 2: Chaconne in G minor, L Couperin; My faithful heart re-

joices, Deck thyself my soul, Brahms; 5 pieces for a musical clock, Haydn; Awake the voice calls us, Prelude and Fugue in C minor, Bach; Noël, Corrette; Choral Dorian, Alain; Jesus shall reign, For all the saints, Johnson; Prelude and Fugue on BACH, Liszt.

John K Ogasapian, Lowell, MA — St Peter's Church, Lowell May 20: Toccata and Fugue in D minor, Bach; Elevation, Offertoire, Couperin; Fantaisie on Une Jeune Fillette, du Carroy; Choral in A minor, Franck; Berceuse, Pastorale, Carillon de Longpoint, Vienne; Madere et Expressif, Fleury; Litanies, Alain.

Frank K Owen — St Paul's Cathedral, Los Angeles, CA June 22: Paean, Hurlford; By the waters of Babylon, Karg-Elert; Solemn Melody, Davies; Sketch IV in D-flat, Schumann; Capriccio (Cuckoo), Purvis; Toccata and Fugue in D minor BWV 565, Bach.

Mary Rath — Macalester College, Minneapolis, MN May 17: Two Preludes, Bloch; Praise to the Living God, Freed; Sonata I, Mendelssohn; Hasidic Interlude, Psalm, Song of Praise, Fromm; Passover, Nigun, The Burning Bush, Berlinski.

George Ritchie, Lincoln, NE — First Presbyterian, Colorado Springs, CO June 13: Nova, Roberts; 2 settings Allein Gott in der Höh BWV 662, 676, 6-Voice Ricercar, Bach; Threnos, Hamilton; Fantasia and Fugue in D minor opus 135b, Reger.

Lawrence Robinson, Richmond, VA — Battery Park Christian Church, Richmond May 20: Partite sopra la Aria della Folia da Spagna, Pasquini; Sonata de primero tono para órgano con trompeta real, Lidon; 2 settings Allein Gott in der Höh, Prelude and Fugue in D, Bach; Suite for a Musical Clock, Handel; Adagio, Liszt; Toccata, Nancy Faxon; Pastorale and Aviary, Roberts; Epilogue on a Theme of Frescobaldi, Langlais.

John Rose, Newark, NJ — The Amphitheatre, Chautauqua, NY July 1: Prelude and Fugue in A minor BWV 543, Nun komm der Heiden Heiland BWV 659, Sinfonia We thank Thee God (Cantata XXIX), Bach; Reflections on Southern Hymn Tunes, White; Sonata II, Mendelssohn; Fantasy in A, Franck; Carillon-Sortie, Mulet.

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Roger W Roszell, Chicago, IL — St Paul's United Church of Christ, Franklin Park, IL June 3: Voluntary on Old 100th, Purcell; Voluntary in D, Boyce; Deck thyself my soul, Jesu joy of man's desiring, Sheep may safely graze, Fugue in D minor, Bach; Benedictus, Reger; By the waters of Babylon, Karg-Elert; Elegy, Ireland; Fanfare on Azmon, Meditation on the Crusader's Hymn, Goode; The Celestial Banquet, Messiaen; Carillon de Westminster, Vierne.

Kevin Sadowski, Erie, PA — St Paul's Cathedral, Buffalo, NY June 8: Concerto in G, Bach; Sonata II (second movement), Hindemith; Pièce Héroïque, Franck.

Diane Scanlan, Seattle, WA — Cathedral of St John the Evangelist, Spokane, WA June 16: Offertoire, Benedictus (Parish Mass), Couperin; Prelude and Fugue in B minor, Bach; Fantaisie, Alain; Fröhlich soll mein Herze springen, Herzliebster Jesu, Macht hoch die Tür, Walcha; The Ascension, Messiaen.

Amy Scannell, Scarsdale, NY — Christ Church, Bronxville, NY June 10: Prelude and Fugue in G minor, Buxtehude; Aria in F, Handel; Trio Sonata I (first movement), Bach; Fantaisie in C, Franck; Prelude and Fugue in C minor, Mendelssohn; Chant de paix, Langlais; Toccata (Symphony V), Widor.

John G Schaeffer, Augusta, GA — Riverside Church, New York, NY July 24: Grand Choeur Dialogue, Gigout; Partita on Wacht auf, Distler; Trio Sonata VI BWV 530, Bach; Trois Dances, Alain.

Robert Schuneman, Evanston, IL — First Baptist Church, Dayton, OH June 13: Clavierübung, Part III (large settings except for Jesus Christus unser Heiland), Bach.

Rudy Shackelford — Bethesda Episcopal, Saratoga Springs, NY July 8: Bergamasca (Fiori Musicali), Frescobaldi; Sonata II, Hindemith; Canonic Variations on Vom Himmel hoch BWV 769a, Bach; Trio Sonata 1970, Shackelford; Postlude for Compline, Alain; Prelude and Fugue in C (9/8), Bach.

Nancy G Shearer — The Amphitheater, Chautauqua, NY July 22: Fantastic Chromatic, Sweelinck; Trio Sonata IV BWV 528, Bach; Prelude, Fugue and Variation, Franck; Sonata on the 94th Psalm, Reubke.

Christopher Trussell, Claremont, CA — St Paul's Cathedral, Los Angeles, CA June 8: Procession, Jackson; Suite in D, Stanley; Andantino, Vierne; Fugue in B minor BWV 579, Bach; Elegy, Thalben-Ball; Toccata, Trussell; Postlude alla Marcia, Thiman.

Robert W Turner Jr, Mineola, NY — Grace Episcopal, Massapequa, NY June 10: Prelude, Fugue and Chaconne, Buxtehude; Erbarm dich mein, Alle Menschen müssen

sterben BWV 643, Christ lag in Todesbanden BWV 625, Toccata and Fugue in D minor BWV 565, Bach; O wie selig, Brahms; Trumpet Voluntary, Stanley; Prelude, Fugue and Variation, Franck; Magnificat V opus 18/14, Dupré; Lento, Toccata (Partita on Christ ist erstanden), Purvis.

Eileen Turnidge, Salem, OR — Cathedral of St John the Evangelist, Spokane, WA June 30: Moto Ostinato (Nedelni Hudba), Eben; Prelude and Fugue in C minor, Bach; Melodia, Reger; Rhumba, Pavanne, Elmore; Toccata in B minor, Gigout; Pieces Modales I, Langlais; Symphony VI (first movement), Widor.

Linda West, Whittier, CA and Martha Koon, Los Angeles, CA — Martha Farr and Hunter Mead Memorial Scholarship Winners, First Baptist, Alhambra, CA June 11. Miss West: Concerto IV, Bach; Prelude, Fugue and Variation, Franck; Fugue III (Triptych of Fugues), Near; Resurrection (Symphonie-Passion), Dupré. Miss Koon: Sonata opus 86, Persichetti; Trio V (first movement), Bach; Prelude and Fugue in B, Dupré.

Christian Wichers, Los Angeles, CA — Las Vegas East Stake Center, NV May 27: Prelude, Fugue and Chaconne in C, Buxtehude; Missa Octavi Toni, Corrette; Wer nur den lieben Gott, Vater unser, Heut Triumphiret, Prelude and Fugue in G, Bach; Introduction and Passacaglia in D minor opus 56, Reger; Schmücke dich, Mein Jesu der du mich,

Brahms; Toccata on Mitten wir im Leben sind, Pepping.

Richard F Woods — National Cathedral, Washington, DC July 1: Concerto in B minor, Vivaldi-Walther; Schmücke dich, Bach; Prelude and Fugue in G minor, Buxtehude; Suite on the Second Tone, Guilain; Second Fantaisie, Postlude for Compline, Alain; Choral in B minor, Franck.

Jeff Wyant — student of Antone Godding, Messiah Lutheran, Oklahoma City, OK June 29: Toccata and Fugue in D minor, Bach; Vision of the Eternal Church, Messiaen; Epilogue for Pedals Alone, Langlais; 4 Pieces for Flute and Organ, Kropffreiter; Gothic Suite, Boëllmann. Assisted by flutist Jean Griffith.

Ronald Wyatt — Shrine of the Immaculate Conception, Washington, DC June 3: Sonata I, Mendelssohn; Prelude and Fugue in G minor, Buxtehude; Introduction and Passacaglia in D minor, Reger; Invocations opus 35, Mathias; Trio Sonata VI in G BWV 530, Bach; Suite Medievale, Langlais.

Karen Young, Verdigrè, NE — First Presbyterian, Omaha, NE June 10: Chaconne in F minor, Pachelbel; Trio Sonata in C (first movement), Prelude and Fugue in A minor, Bach; Chorale I, Sessions; Prelude and Fugue in G minor, Dupré; O Traurigkeit, Brahms; Toccata, Guillou.

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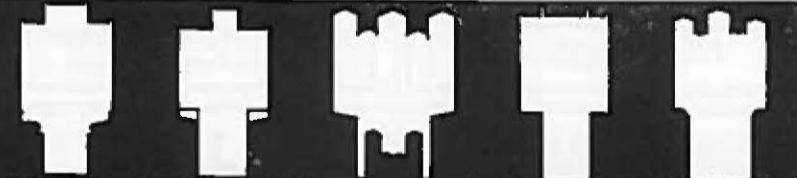
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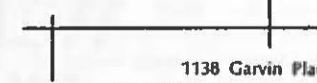
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