

THE DIAPASON

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

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OCTOBER, 1973

FORT WAYNE CHURCH ANNOUNCES COMPETITION

The Fifteenth Annual National Organ Playing Competition sponsored by the First Presbyterian Church of Fort Wayne, Indiana, will be held on Saturday, March 9, 1974. The competition will be open to all organists who have not reached their 35th birthday by that date.

Interested applicants will be required to submit a tape recording no later than February 5, 1974, to be entered in the preliminary judging. A major work of the Baroque or pre-Baroque period, a work by a composer of the Romantic period, and a work by a contemporary composer will be required compositions to be submitted by tape. A panel of judges will choose no more than eight finalists to compete in Fort Wayne on March 9. A separate panel of prominent musicians will do the final judging.

The winner will receive a cash prize of \$500 and will also appear as one of six artists on the church's recital series, presenting a recital on April 30. The first runner-up will receive a cash award of \$300. Travel subsidies up to \$100 each will be given to the remaining finalists.

Over the past 14 years contestants representing virtually every state of the Union as well as several provinces of Canada and foreign countries have participated in the competition. Last year's competition was won by Michael Corzine, a native of Duluth, Minnesota, serving as visiting instructor of Music at the University of Evansville, Indiana. Second place was awarded to Kathryn Johnson of Michigan City, Indiana. The 51 contestants represented 25 states.

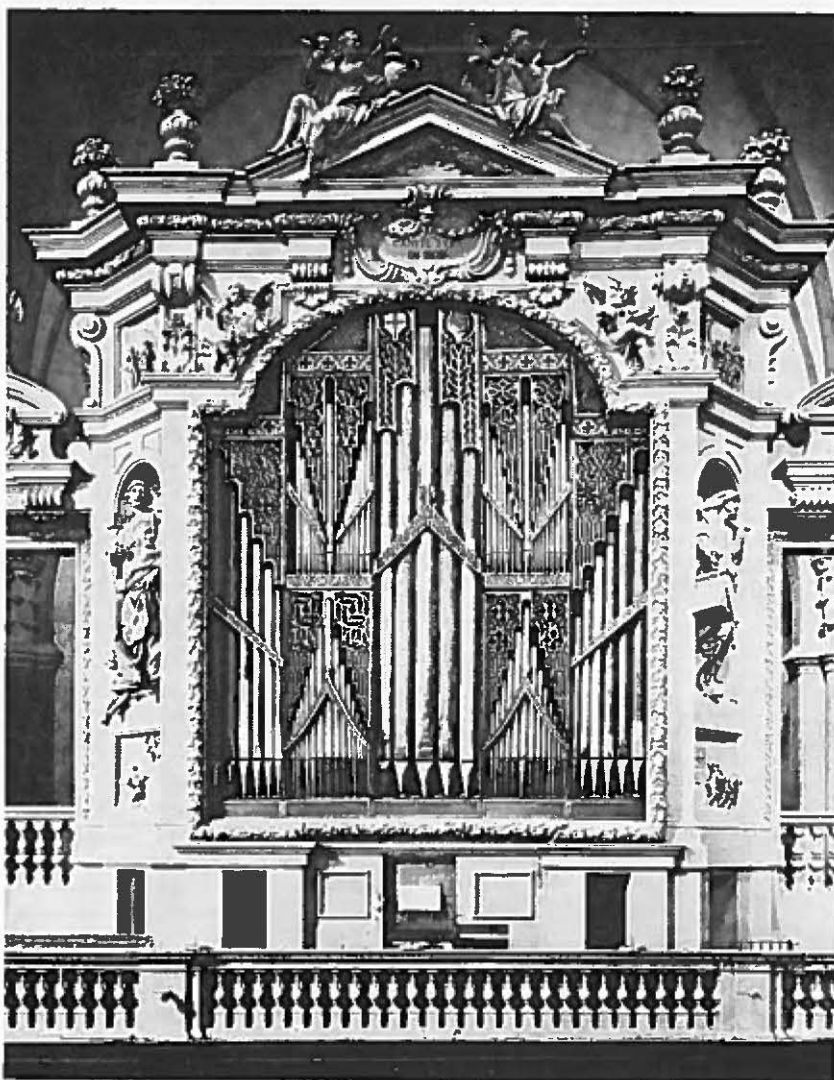
The annual music series of the Fort Wayne Presbyterian Church is now in its eighteenth year. Since the installation of the 88-rank Aeolian Skinner organ in 1957, many of the world's great organists have performed there. Many choral organizations of this country have also been on the series including the Roger Wagner Chorale, St. Olaf Choir, The Gregg Smith Singers, and Westminster Choir. The roster of artists for the current season, in addition to the competition winner, will include Peter Hurford, organist; Jack Ruhl, organist; The Nordic Choir of Luther College, Iowa; The Roger Wagner Chorale; and The Playward Bus Theater Company in a performance of *God's Trombones*. The annual organ competition was established in 1959 as an incentive for young organists who were interested in entering the recital field, and to give them the opportunity of appearing in recital with established concert artists.

The religious arts programs of the Fort Wayne church is under the direction of Lloyd Pinkerton, minister of music; Jack Ruhl, organist and theater manager; and Dennis Bechtelheimer, theater director. The Rev. George R. Mather is senior pastor of the church.

Complete details of the competition as well as entry blanks may be received by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne Street, Fort Wayne, Indiana 46802.

C.C.W.O. ANNOUNCES CONTEST

The Chicago Club of Women Organists announce their 1974 Gruenstein Memorial Organ Contest which will take place on June 2, 1974 at 3:30 p.m. at the Fourth Presbyterian Church, Chicago, Illinois. The test piece will be J. S. Bach's *Trio Sonata VI in G*, first movement. Further information may be obtained from Mrs. Hazel Quinney, 1518 East 59th Street, Chicago, Illinois 60637.



The organ of the basilica of San Petronio, Bologna, built 1470-75 by Lorenzo di Giacomo da Prato. The original gothic case was altered by the addition of the rococo frame and the organ was rebuilt in 1674 by Colonna. A further rebuild was done in 1842 by Veratti. Restored in 1954 by Tamburini. It is probable that Banchieri knew and played this organ. (See article, p.6)

ANNUAL DAYTON WORKSHOP SLATED FOR OCTOBER 14-15

The 18th Annual Church Music Workshop sponsored by the Dayton Chapter of the A.C.O. and the Dayton Choirmaster's Club will be held October 14 and 15 at the Westminster Presbyterian Church, 208 West First Street, Dayton, Ohio. The workshop will begin with an anthem reading session at 2:30 p.m. on Sunday, and it will conclude with a concert and clinic by the Chamber Singers of Wright State University at 4:30 p.m. on Monday.

Clinicians will be Diane Bish, organist of the Coral Ridge Presbyterian

Church, Fort Lauderdale, Florida; Gordon Young, composer from Detroit, Michigan; and Helen Kemp of Westminster Choir College, Princeton, New Jersey. Each workshop leader will present three different sessions during the workshop. On Sunday evening, October 14, at 7:30 p.m., Miss Bish will play an organ recital on the 125-rank organ at Westminster Church.

Darryl Miller is chairman of the workshop, and a descriptive brochure of the workshop may be secured by writing to him at Box 82, Xenia, Ohio 45385.

MESSIAEN, LORIOD TO APPEAR IN IOWA

French composer Olivier Messiaen and his wife, pianist Yvonne Loriod; organist Clyde Holloway of Indiana University; and the Aeolian Chamber Players of New York City will perform Oct. 27 and 28 at Cornell College in Mt. Vernon, Iowa. They will be featured in the college's 76th annual Music Festival, which will this year emphasize the music of Messiaen.

Mr. Holloway will open the festival on Oct. 27 with a lecture-recital on the organ music of Messiaen. He

will perform in King Chapel. The Aeolian Chamber Players will appear on Oct. 28, and their program will feature Messiaen's *Quartet for the End of Time*.

The Messiaen-Loriod solo and two-piano recital is scheduled for Oct. 28 at 7:30 p.m. and will feature Messiaen's *Visions de l'Amen*.

Further information may be obtained by contacting Prof. Alf Houkom, Music Dept., Cornell College, Mt. Vernon, Iowa 52314.

SOUTHERN BAPTIST SEMINARY SPONSORS 13TH CHURCH MUSIC INSTITUTE

The 13th Annual Church Music Institute sponsored by the School of Church Music at the Southern Baptist Theological Seminary, Louisville, Kentucky, will be held from October 22 through October 26. The program offers a week of workshops, lectures, and musical programs for church musicians.

Included on this year's program are the following:

Contemporary Trends in Hymns and Hymn Singing featuring James R. Snyder, professor of church music at the Presbyterian School of Christian Education and adjunct professor at Union Theological Seminary, Richmond, Va;

Sacred Music for Choir and Brass Instruments led by Weston Noble, director of the Luther College (Iowa) concert band and Nordic Choir;

Music in Foreign Missions by Dr. Thomas W. Hunt, associate professor at Southwestern Baptist Theological Seminary, Fort Worth, Texas, Bill O'Brien, missionary musician to Indonesia, and Gene Jordan, longtime missionary musician in South America and a marimba artist;

Organ and Improvisation by Karel Paukert, professor of organ at Northwestern University (who will also play a recital), and soprano Noriko Fujii;

Church Music Education led by William J. Reynolds, secretary of the Church Music Department, Sunday School Board, Nashville, Tennessee, and Jimmie Key, editor of *Children's Literary Music Materials*, Church Music Department, Nashville;

Church-Related Music Recitals by Raye Pankratz, teacher of violin, Wheaton College (Illinois), and Kenneth Mays, teacher of piano and music theory at Wheaton College;

Church Music Service Materials featuring SBTS faculty and students in presentations of recent releases of materials for adult, youth and children's choirs, piano, organ, and vocal solo;

And other programs featuring the Ouachita Singers of Ouachita Baptist University, Arkadelphia, Arkansas, directed by Charles W. Wright; Josephine D'Arpa, contralto and assistant professor of voice at William Carey College, Hattiesburg, Mississippi; and the Seminary Choir and Male Chorale.

Further information and registration forms may be obtained from Dr. Donald Hustad, 1973 Institute Chairman, The Southern Baptist Theological Seminary 2825 Lexington Road, Louisville KY 40206.

LUTHER COLLEGE, IOWA SPONSORS FREE WORKSHOPS

Karel Paukert and Arthur Poister will be featured in two days of workshops open to the public and free of charge at Luther College, Decorah, Iowa on October 19 and 20. Mr. Paukert will present a class on improvisation at the Koren Building on the campus at 3:30 p.m. on October 19, and he will also play a recital at 8 p.m. on the same evening on the new 24-stop Hendrickson mechanical action organ in the Koren Building beginning at 9:30 a.m. on the following morning. Arthur Poister will conduct a master class at The First Lutheran Church in Decorah on the new 25-stop mechanical action Casavant organ in the church. The master class will be continued in the afternoon at the Koren Building.

Further details may be obtained from Mr. William Kuhlman, College Organist, Luther College, Decorah, Iowa 52101.

Our readers will notice in this month's masthead the addition of two new names to our staff. Actually, one of them is not new, his having been an active staff member since 1969.

Larry Palmer, in spite of the fact that his name has never appeared on the masthead, is familiar to all of our readers as the hard-working editor of harpsichord matters. During the years that Dr. Palmer has held this responsibility, we have seen the harpsichord pages and harpsichord news in THE DIAPASON grow immeasurably. He has brought to the pages fine articles, many provocative and informative reviews, and his contact with both harpsichordists and harpsichord builders has engendered a lively exchange of news and views in this department. One would think that Dr. Palmer had enough to do in his regular tasks as a faculty member at the School of Music at Southern Methodist University, Dallas, Texas, and also in his concertizing and recording. But he still finds generous amounts of time (for little financial return) to devote to THE DIAPASON. We are sure that harpsichord matters will continue to grow in our pages under his able direction, and that it will be a lively affair. It is therefore high time that Larry Palmer's name appear where it should have long ago.

Victor Weber is a newcomer to THE DIAPASON as a contributor. Dr. Weber is currently in his second year as director of choral activities at The University of Illinois—Chicago Circle Campus, having taught previously at Wooster College in Ohio. He holds a Ph.D. degree from Yale University, and he is a practicing choral conductor, voice teacher, and singer. His area of activity for THE DIAPASON will be in matters pertaining to choral music. This issue presents his first set of reviews of new choral music. We are excited that Dr. Weber is doing this for us, for we know him to be a stimulating and insightful person as well as a good musician. And we are grateful that Dr. Weber brings a great deal more insight, knowledge, and expertise to this area than we have been able to provide in the past. We welcome Dr. Weber, and look forward to a long and fruitful relationship in this department.

Readers who would like to communicate with either of these contributing editors are encouraged to do so. Dr. Palmer's address always appears at the end of the "Harpsichord News" column, and Dr. Weber can be addressed in care of our editorial offices at 434 South Wabash Avenue, Chicago, Ill. 60605.

Looking for Something New?

Choral conductors who are looking for something new and exciting to do with their choirs this year might consider the following. Composer Robert Leonard Moran of Portland, Oregon has written just the piece. It is entitled *Hallelujah*, and it is scored for "20 marching bands, 40 church choirs, organs and carillons, rock groups, a gospel group, and the entire city of Bethlehem, Pa." Well now . . .

OCTOBER, 1973

Editor

ROBERT SCHUNEMAN

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

INDIANAPOLIS SYMPHONY ADDS ORGAN TO AUDITIONS

The Indianapolis Symphony Orchestra has announced the addition of an organ division to the "Vistas in Performance" Young Artist's Auditions sponsored by the Women's Committee of the Indiana State Symphony Society.

The Indianapolis Symphony Orchestra is the first major orchestra to offer an opportunity of this calibre to promising young organists. The divisions of the competition are: I. Piano; II. Strings; III. Woodwinds and Brasses; and IV. Organ. The dates for preliminary auditions are Saturday, March 16, 1974 (piano and organ) and Saturday, March 23, 1974 (strings, woodwinds-brass). The organ division is being held in cooperation with the Indianapolis Chapter of the A.G.O.

"Vistas in Performance," sponsored annually by the Women's Committee, is a state-wide talent search for young musicians. Finalists selected as winners will perform with the Indianapolis

Symphony Orchestra at the Visions Concerts to be held on May 21, 22, and 23, 1974.

Candidates must be enrolled in an Indiana School in grades 9-12; they must be capable of playing with the Indianapolis Symphony Orchestra and should evidence a special talent and ability to warrant such an appearance; and they must perform a movement of a concerto or other classical composition for which there is a full orchestral accompaniment.

Locations for the preliminary auditions are the Tabernacle Presbyterian Church in Indianapolis (organ division) and Lilly Hall at Butler University for all other divisions. The date for the final competition is Saturday, April 6, 1974.

Entry blanks and brochures may be obtained from Mrs. Alfred E. Erickson, Auditions Chairman; c/o Indianapolis Symphony Orchestra, P.O. Box 88351, Indianapolis, Indiana 46208.

HERBERT MANFRED HOFFMANN TO MAKE 4TH U. S. TOUR

The German organ virtuoso, Herbert Manfred Hoffmann, will return for his fourth recital tour in the United States during October and November of this year. His itinerary includes performances in Michigan, Ohio, Pennsylvania, Missouri, Illinois, North Carolina, Texas, and California. Mr. Hoffmann is Cantor of the Emmaus Church in Frankfurt, West Germany, and he has been the director of the Annual Max Reger Festival in Frankfurt since 1966. He is also conductor of the "Frankfurt Kantaten Kreis." While Mr. Hoffmann is considered to be one of Germany's leading exponents of the organ works of Max Reger, he also specializes in the performance of contemporary German organ music. He has recorded on the PELCA label.

NEW ORGAN BUILDERS INSTITUTE FORMED

At meetings held as part of the North American Organbuilders Convention September 2-5 in Washington, D.C., plans were laid for the formation of a new organization for organ builders. An ad hoc committee was formed at the convention to determine a provisional charter for such an organization, and that charter was presented to the convention and accepted. At the same time, the ad hoc committee was empowered by the convention to remain at work during the coming year in order to lay plans for the future.

The new organization will be called the American Institute of Organbuilders (AIO), and it will be an organization of individuals rather than an organization of business firms. Thus, it will not compete with a current group of businesses, the American Pipe Organ Builders Association. The AIO will exist for the purpose of developing the individual member as an organ builder, and it will foster research, study, the exchange of ideas, and the general enrichment of the individual. Only individuals will be able to join the AIO, thus ruling out membership by firms or businesses.

The new organization expects to pursue the idea of granting degrees in organ building similar to the degrees offered by the A.G.O. Membership will be divided into various classifications so

that membership will be open to all those who have any interest in organ building. Charter members, who must have had at least five years practical experience in professional organ building, will be responsible for the laying down of an original charter and by-laws of the AIO. Only charter members will be able to vote on these matters.

A charter convention will be planned for next year. At that time the AIO will officially begin with a new charter and by-laws. The planning committee, which will promote the idea of next year's convention and solicit donations from organ builders not present at this year's convention, consists of Earl Beilharz, chairman; Philip A. Beaudry, treasurer; Donald H. Olson, acting secretary; Edward B. Gammons, permanent secretary; and F. Robert Roche, Paul D. Carey, and Lance Johnson.

This year's convention was attended by 62 people. By all reports, the lectures and papers read were both enlightening and stimulating, and the programs and recitals were both interesting and enjoyable. Several Europeans and Canadians attended, and Mr. Henry Willis of England proved to be of invaluable assistance in the planning sessions regarding the new AIO. It is reported that a marvelous spirit of unanimity of thought and spirit pervaded the entire convention.

ALAIN MASTER CLASS AT NORTH TEXAS STATE U.

Marie-Claire Alain, internationally renowned concert organist, will present a master class on the three Chorales of César Franck at the North Texas State University Main Auditorium, Denton, Texas, on Saturday, November 3, at 9 a.m. This will be the first such class on the organ music of Franck to be given in this area by Madame Alain, noted authority on the interpretation of French music.

The North Texas State University School of Music in Denton, located 35 miles from Dallas and Fort Worth, is one of the largest in the country, offering the Bachelor of Music, Master of Music and Doctor of Musical Arts. degrees in performance. The organ department has eleven pipe organs for practice and concert use. The faculty includes Charles Brown, Dale Peters and Donald Willing.

Letter to the Editor

Middletown, Ohio Sept. 10, 1973 — To the Editor:

William Henry Scott's interesting and informative letter (Sept. '73) certainly struck a chord which I never anticipated when writing the plaque on the back of our organ in Lorrain, Ohio in 1970. His understandable interpretation

cannot be denied. I hope my youthful enthusiasm — it was our first large instrument — will be forgiven if I promise to spend my time in the future voicing pipes instead of writing philosophies.

Sincerely,

John Brombaugh

Handel's Organ Concertos

A Guide to Performance Based on the Primary Sources

By William D. Gudger

Although Handel's concertos for organ and orchestra are the basic works in that repertory, they have received surprisingly little scholarly attention from either Handelian or organist. The basic modern account of these works and the only complete edition of them based on the original sources are the work of the 19th-century musicologist Friedrich Chrysander. His work on certain facets of Handel's music has received a thorough re-evaluation only in recent years. The best example is Winton Dean's *Handel's Dramatic Oratorios and Masques* (London: Oxford Univ. Press, 1959). Dean's effort is based on a collation of all available source materials—autograph manuscripts, performance and presentation copies, early printed editions, librettos, and contemporary newspaper and journal accounts. Coupling this with a thorough study of the music, Dean is able to make sound judgments about Handel's mature vocal music and its performance.

A short article by Niels Karl Nielsen, "Handel's Organ Concertos Reconsidered" (*Dansk Aarbog for Musikforskning*, 1963, pp. 3-26), attempted a similar study of the organ concertos. It is unfortunate that this article was published in a periodical available in only the largest American libraries. While Nielsen's updating utilized the important recent Handel studies¹ and presented a viable chronology for the concertos, the more exhaustive survey which I conducted for my doctoral dissertation² refined Nielsen's chronology and led to some new interpretations about the performance of the concertos. In this article I shall first discuss the sources for the organ concertos. Then I will give a survey of the concertos, with the definitive text for each compared with the Chrysander edition. Finally, some tentative conclusions about the performance of these works will be advanced.

SOURCES

The contemporary sources for the music of the organ concertos fall into three categories: first and most valuable are Handel's autograph manuscripts; second, various manuscript copies prepared by scribes who had at least indirect access to Handel's autographs; third, contemporary printed parts published by the firm of John Walsh. Each of the three sorts of primary source deserves separate attention. Of the organ concertos which are complete works, only portions of two concertos have not survived in autograph. Handel's autographs are composing scores which often show the changes and corrections which reflect the composer at work.³ These manuscripts show the musical text of the organ concertos as originally conceived; thus they are

of primary importance to the editor of a critical edition.

In his later performances of the organ concertos, particularly after 1740, Handel subjected the organ concertos to cutting, alteration, rearrangement of movements, and so on. This practice was not unlike the "additions and alterations" advertised in the oratorio revivals which satisfied the public's desire for new music each season. Some changes of this kind are found in the autographs of the organ concertos, but such alterations, in general, would have been indicated in the so-called "working copies" or "conducting scores." Falling into the second category of source material, manuscript copies of this sort were neat transcriptions of the autographs by Handel's amanuensis J. C. Smith (1683-1763). The fact that Handel's autographs were composing scores precluded their use in performance or as the score from which parts were to be copied. So Smith always prepared a calligraphic copy of the score, which served as Handel's conducting score and as a working copy from which parts were made and other copies produced. It was in these scores (now in the State and University Library, Hamburg) that Handel normally entered the alterations in revivals of his works. But no such scores exist for the organ concertos, though they were undoubtedly prepared.⁴ Thus, we have lost most indications of Handel's later ideas about the performance of the organ concertos.

Also falling into the second category of sources are other copies which were prepared as part of presentation scores, that is, commissioned copies of scores destined for the library shelves of collectors. These copies, often prepared in large series, were made under Smith's direction by him and a number of hired scribes. Of the presentation scores containing the organ concertos, by far the most important volume is Egerton Ms. 2945 (British Museum, London). Copied for the large collection commissioned by Lord Granville, this particular volume was written by Smith himself around 1744 or 1745. (His scribes did most of the work for the 30 volumes which contained operas and oratorios.) Inspection of the musical text of the organ concertos demonstrates that Smith was either working directly from the autographs⁵ or else from the conducting scores, which would agree with the autographs in regards to musical text. This volume contains 11 of the organ concertos; for the concertos of which the autograph is lacking or is difficult to read Smith's copy is a valuable supplement containing an authentic musical text. Egerton Ms. 2945 also provides corroboration that the original versions of the concertos were, in almost all cases, the definitive ones, despite any later alteration or rearrangement which occurred. To date, no account or edition of the organ concertos (including Chrysander and Nielsen) has suitably emphasized the importance of the Egerton manuscript as a substitute for or confirmation of Handel's autographs.

The parts to the concertos printed by Walsh deserve very careful consideration. They have led to some misleading assumptions about the performance of the concertos and they have been given undue importance by Chrysander's edition. Chrysander's musical text (in line with the common musical practice of the day) is a col-

lation of the printed parts with the autograph manuscripts, with the former being given preference. Chrysander, by his own admission, was particularly anxious to use the separate oboe parts as printed by Walsh (of which more will be said later).

There are mainly three separate publications by which Walsh issued the organ concertos, though there were numerous reprintings and pirated editions up to the end of the century.⁶ The firm issued six concertos, in the normal practice of the time to print instrumental music in sets of six or twelve pieces, as Opus 4 in 1738, about three years after Handel's first performances of organ concertos. Without any orchestral parts, "A Second Set of Six Concertos . . ." followed, without opus number, in 1740. The six concertos which were issued as Opus 7 were printed posthumously in 1761 (Handel died in 1759), about the same time at which orchestral parts to the first two concertos of the Second Set were issued.

Walsh's editions consisted of two separate printings which, although they followed each other closely, were usually sold separately, announced in the newspapers separately, and reprinted separately. The first of these items is what I have labeled, for want of a better term, the "keyboard score." This contained the solo organ part and a reduction of the orchestral parts during the *tutti* ritornellos, whether these were to be played by the solo organist or not. The second item was a group of parts for the orchestra: normally five string parts, with both the cello and bass part figured, plus parts for two oboes. It is clear that the exact distribution of the oboe parts, the continuo figuring found in the string parts, and signs for trills and mordents in the keyboard score were the work of Walsh's firm; these should not necessarily be considered authentic indications of Handel's practice in such matters.

A further, and even more important, misunderstanding has resulted from Walsh's printed parts, due to the titles under which they appeared. This is the commonly accepted notion that Handel sanctioned the harpsichord as a substitute for the organ when the concertos are performed with orchestral accompaniment. The only titles used by Handel in his autographs for the concertos are "Concerto per l'organo ed altri stromenti" (Concerto for the organ and other instruments) or simply "Concerto." The composer consistently labels the keyboard part "Organo." When Walsh published the first set of concertos, Opus 4, he put the title "SIX CONCERTOS FOR THE HARPSICORD (sic) OR ORGAN" on the keyboard score. Purchased separately this keyboard score constituted a sort of *Klavierauszug* of the whole concerto for use on any available keyboard instrument. Most players probably used the keyboard score to play arrangements of the concertos at home on the harpsichord. The historian Charles Burney states that "public players on keyed instruments, as well as private, totally subsisted on these concertos for near thirty years";⁷ it is clear that he is referring to the performance of the concertos as keyboard solos. The keyboard score was reprinted much more frequently than the orchestral parts, and Opus 4 was one of Walsh's "hottest" items.

Walsh used a similar, but slightly altered title-page for the orchestral parts.

The wording now was ". . . FOR ORGAN AND HARPSICORD." The two items were similarly titled since they could both be purchased for the performance of the concertos with orchestra. Two things are demonstrated by the slight change in wording: first, the organ is given first billing as it will serve as solo instrument with the orchestra; second, the "or" is changed to "and," for, of course, the harpsichord would participate as continuo instrument, using the copiously figured bass in the printed parts.

Once this misunderstanding is clarified, there is no evidence that Handel ever intended the substitution of the harpsichord as the solo instrument. While the composer does not always exploit the natural ability of the organ to sustain, there are several movements where this is used. The slow movements of Opus 4, No. 4, and Opus 7, No. 1, would sound ludicrous on the harpsichord as written. When I return below to the performance of the keyboard part, I intend to show that, despite its unusual nature, the keyboard part was conceived for the organ and had great influence on the organ music of the day.

MODERN EDITIONS

In order to follow the discussion of the music below, the reader will want to provide himself with the score of the concertos. Almost any score of the organ concertos he or she consults is based on the Chrysander edition, including the many modern arrangements for organ solo by Dupré and others. Though I do not use it, the traditional numbering of Handel's organ concertos has the six concertos of Opus 4 as Nos. 1 through 6, the six of Opus 7 as Nos. 7 through 12, and four concertos without opus number as Nos. 13 through 16. In Chrysander's complete edition of Handel's works⁸ the organ concertos are found in Vol. 28 (Opus 4 and Opus 7) and Vol. 48 (others). This edition, to be abbreviated HG, or the recent reprint of it by the Gregg Press, is available only in well-equipped music libraries; fortunately, the concertos from these volumes have been inexpensively reprinted in study score format by Lea Pocket Scores (Nos. 125 and 126, now published by Theodore Presser). These scores, to be abbreviated LP I and LP II, should be in the library of every organist who plays the Handel concertos. At present, this is the only available Urtext, despite its limitations.

The new edition of Handel's works (in progress) is the *Hallsche Händel-Ausgabe* (HHA) published by Bärenreiter-Verlag. Opus 4 has been issued as Series IV, Vol. 2, of this edition, edited by Karl Matthaer—this is not a new edition but a revision of Chrysander's text. Though the printing is excellent, this expensive score is not recommended for purchase; the editor suggests ways of "filling-in" the organ part, to which I will later raise objections.

There are two major "practical" editions of the organ concertos,⁹ both based on Chrysander's Urtext. Max Seiffert edited the 16 concertos for Breitkopf & Härtel (ca. 1906-26); this edition is long since out of print, but it is his numbering that has become standard. Still available is Helmut Walcha's edition of 12 concertos (Opus 4 and Opus 7) for B. Schott's Söhne (ca. 1940-43). Again, for reasons I will give later, the editorial expansion of the organ part found in Walcha's edition is unusable (here it is not distinguishable from the original text as is the case in the HHA). However, Walcha's orchestral parts are, as far as I know, the only ones presently available. The reader now being forewarned about modern editions, I shall proceed with a chronological survey of the organ concertos.

CHRONOLOGICAL SUMMARY

In this portion of the article I shall present the following information: the date of composition of each concerto and the oratorio with which it was first performed. This is given for those interested in using organ concertos with appropriate oratorios and odes,¹⁰ though for the most popular oratorios, including *Messiah*, there is no particular con-

(Continued, page 4)

Mr. Gudger holds the B. A. from Duke University, where he studied organ with Prof. Mildred L. Hendrix. He received the M. A. and M. Phil. from Yale University. The present article summarizes some of the findings from his Ph. D. dissertation at Yale. This fall he joins the staff of the Eastman School of Music as Instructor in Musicology and Music History.

certo and the performer can choose any of them. Essential information about the definitive version of each concerto is given; in most cases, this consists of

chorus the organ joins the continuo forces; it is also to be noted that two horns join the orchestra for the choral portion.)

the differences between the autograph version and the printed version (Walsh and, following him, Chrysander).³³

The six concertos which constitute Handel's Opus 4 (HG 28, 3-69; LP I, 3-69; HHA Ser. IV, Vol. 2) were composed in the first years during which Handel presented choral works in English at the London theaters. As mentioned above, the numbers commonly assigned to the organ concertos are misleading; I shall from this point on refer to the concertos in abbreviated fashion. For 4/1 read Opus 4, No. 1, and so forth.

Between the acts at performances of *Esther*, *Deborah*, and *Athalia* in the spring of 1735 Handel introduced 4/2, 4/3, 4/4, and 4/5. All of these concertos were presumably composed in the weeks preceding their first performances, as they are invariably described in the newspapers as "new" concertos; 4/2 and 4/3 are apparently the concertos which were performed with *Esther*. In fact, the last movement of 4/2 became one of Handel's most popular pieces, known as the "Minuet in *Esther*." The first two movements of this concerto are reworkings of old pieces by Handel, as are all the movements of 4/3. In its first version this concerto had a solo organ part in only one movement—the second—while solo strings were heard in the others, the organ providing (exceptionally) the continuo. The original finale of 4/3 is printed only in the HHA edition (pp. 116-17), but sometime before Opus 4 was published in 1738 it was replaced by a finale which uses the solo organ. This movement, which may be considered the definitive close to the concerto, is the one given in all editions. Pencil notations in Handel's autograph show that he may have substituted the solo organ for the strings in the first and third movements at some later date,³² but it is unclear exactly how this was accomplished.

The concerto 4/4 was completed on March 25, 1735,³³ so it and probably 4/5 belong to *Deborah* and *Athalia* (the order is unclear); 4/5 is a quickly made adaptation of the Sonata for Recorder and Continuo, Opus 1, No. 11. Only a fragment of the score for this concerto exists (Cambridge, Fitzwilliam Museum, Ms. 30.H.14, pp. 25-28), containing the end of the fourth movement. From the fragment it is clear that Handel never wrote out a complete autograph of this concerto: Smith entered the treble and bass of the sonata as the organ part, while Handel added the orchestral ritornellos. This adaptation quickly produced a jointly written conducting score; the resultant work was another concerto for which the composer's audience was probably clamoring. With this particular concerto, which, more than any other, is not newly composed music, I wish to make a vital point. Such adaptability was common in the Baroque, and the effect of this miniature concerto is no less charming than if it had been newly composed.

Three of the first concertos, then, are partly or mainly adaptations. The concerto 4/4, on the other hand, is newly composed, save the short third movement based on a solo sonata. Handel not only took the trouble to write out the oboe parts in the first movement, but he also closed the work with a fourth movement that has an extended choral finale on the text "Alleluja." This chorus has never been published with the concerto, but it is printed separately in Chrysander's edition (HG, Vol. 20, pp. 161-68). Since performing editions of this chorus are available, I give in the musical example the connection between the two, for those performers who might want to use the choral ending. (In the

The original occasion for this very special concerto is unclear; it is unlikely that the concerto was performed with the choral ending with *Deborah* or *Athalia*. The *adagio* close given in all the editions is found in the autograph in ink, so it was probably used almost immediately in the oratorio performances. The choral version was performed in 1737 as part of the Italian work *Il Trionfo del Tempo e della Verità*. The chorus came to rest in Volume 20 of Chrysander's edition since this Italian work was the basis of Handel's so-called last work, the English oratorio *The Triumph of Time and Truth*.³⁴

Handel wrote three instrumental concertos early in 1736 to demonstrate "the power of music" for the premiere of his setting of Dryden's ode *Alexander's Feast*. One of these is the Concerto grosso in C (HG 21, 63-82), which served as an *entracte* between the two parts of the ode. Another concerto, that for harp in B-flat major, is a representation of Timotheus's playing mentioned in Dryden's poem. It was published as 4/6. While it must be considered primarily a harp concerto, Handel performed single movements or the whole concerto (with an abbreviated slow movement) on the organ. Since the solo harp part has a high note of the third E-flat above middle C and Handel's organ had a top note of D, either solo part was slightly adjusted or else a transposition down to A major was made. If the modern performer wishes to play 4/6 as an organ concerto, this problem may be disregarded and the concerto played as written. The light scoring indicated for the first movement—muted violins doubled by recorders (not flutes!),³⁵ pizzicato violas, cellos, and basses—balanced the delicate tone of the 18th century harp. It is undoubtedly intended for all three movements.

In the ode, the contrast to Timotheus's harp-playing is St. Cecilia, whose organ-playing "drew an angel down." Handel took special care with the organ concerto (4/1) he wrote for St. Cecilia. Like 4/4, this concerto is newly composed except for the finale, and the oboe parts to the first movement are written out. Only this movement survives in autograph, but both the Egerton Manuscript and Walsh's edition of Opus 4 happily confirm that the four-movement version of the concerto is the original one. Nielsen was bothered by the unusual key sequence of the movements, but this is easily explained. The second movement (*Allegro*) is the weightiest of the movements. Handel wrote it in G major, with well-defined excursions to the tonic minor (G minor, m. 43-58) and the relative minor (E minor, m. 43-58). These are the keys used in the slow movements of the concerto: the long first movement is in G minor and the interlude-like third movement is in E minor. The concerto closes with variations in G major, which must be considered the principal key of the work. Careful examination of the music of this concerto reveals Handel's care in composition—not only the interesting use of keys but also the brilliant organ part of the second movement.

It is the six works just described, including the harp concerto, that were drawn together as Opus 4 in 1738. The Cecilian concerto 4/1 was given the prominent position as the first work in the set. Handel testified in the newspapers and on the covers of the edition as to its accuracy. The textual accuracy is good, but the autograph readings, supplemented by Smith's copy in the Egerton Manuscript, are preferable.

The two organ concertos which were composed in the spring of 1739 are best

identified by their numbers in the "Second Set" (hereafter SS). SS/2 in A major, commonly known as No. 14 (HG 48, 14-28; LP II, 153-67), was composed sometime before March 20, 1739, when it served as the new Cecilian concerto for the revival of *Alexander's Feast*. The newspaper advertisements say of it: "Particularly a new Concerto on the Organ by Mr. Handel, on purpose for this occasion." The autograph, plus an organ part and a cello part both in the hands of copyists, shows that Handel later broke up the concerto into two separate pieces. At this time the second movement was abbreviated and simplified. Here again, though, the autograph version is the definitive one.

The concerto SS/1 in F major, known as "The Cuckoo and the Nightingale" (old No. 13; HG 48, 2-13; LP II, 141-52), was completed on April 4, 1739. As originally composed, the second movement of this concerto was 119 measures in length, this original version not being available in any published modern edition.³⁶

In September and October of the same year (1739) Handel composed the set of 12 Concerti grossi which was later published as Opus 6. While most of the concertos were newly composed at that time, Handel rescored and reordered the movements of SS/2 for inclusion in Concerto II of the set; likewise, the second and third movements of SS/1³⁷ were reworked for use in Concerto 9. (The two movements became, respectively, 109 and 51 measures in length.) Until recently this self-borrowing was described in the Handel literature as occurring in the opposite way, that is, that the organ concertos were arrangements of the Concerti grossi. In 1740 Walsh, likely encouraged by the popularity of Opus 4, issued six concerto arrangements as a Second Set of concertos. Only the keyboard score was issued and it contained SS/1, SS/2, and reductions of four concertos from Opus 6 (HG 48, 29-50). This set was intended solely for solo keyboard use; unlike the keyboard score of Opus 4, no guides labeled the organ solos or *tutti* passages. The arrangements were probably the work of Walsh, and Handel never played the four concertos from Opus 6 as organ concertos.

Sometime after 1744/45 when SS/1 was included in the Egerton Manuscript in its original version, Handel altered the autograph of this concerto; it is this altered version which is commonly known through Chrysander's edition. The changes are as follows: the tempo indication of the first movement is altered from *Largo* to *Larghetto*; the second movement is abbreviated (mainly in the solo passages) to 100 measures; and following this movement an indication for an improvised movement by the solo organ is added. Here is a case where there are two equally definitive versions of the second movement: the earlier deserves to be heard (it is included by Simon Preston in his recording of the concerto for Angel) though the later version is "tighter" in musical construction. Hopefully the earlier version will become available to performers so that they can choose between the two. In 1760 Walsh re-issued SS/1 and SS/2 in both keyboard scores and instrumental parts; since the autograph had been altered, the later version of the second movement of SS/1 is the one he printed.

Most of the other organ concertos which Handel wrote were eventually collected into the posthumous Opus 7, which Walsh published in 1761. As published, 7/5 concludes with a gavotte (HG 28, 132-34; LP II, 132-34) which is similar to the original finale of 4/3 (unpublished in Handel's lifetime). This particular arrangement is not found in the autograph of 7/5, which closes with a "Fine" after the third movement. The only manuscript copy of the gavotte is in the writing of J. C. Smith, Jr. (1721-1795, the son of Handel's amanuensis Smith) in Fitzwilliam Museum Ms. 30.H.15, pp. 97-102. The clumsiness of the arrangement, in particular the repetitiveness of the second part, m. 27-63, confirms stylistically that Smith, Jr., was responsible for the arrangement. With this evidence to go on, it is possible to attribute the editing of Opus 7 to Smith; it was he who sorted out the concertos and movements from Handel's autographs. Since Chrysander follows Walsh's edition, all the concertos

in some way reflect Smith's changes, which must be listed for each concerto.

7/1 in B-flat major was completed on February 17, 1740, and first performed ten days later at the premiere of *L'Allegro*. Between the *Largo* and the *Bourée* there should be a 56-bar *Fuga*, which is indicated in shorthand in Handel's autograph. It is an arrangement of the second movement of the Concerto grosso, Opus 6, No. 11. Following this there should be an indication for an *ad libitum* improvisation in G minor. I might also here note a mistake of Chrysander's in his text of the first movement of the concerto. The indications "Bassons" in m. 33 and m. 37 over the organ part do not belong there, but under the bass part in m. 42 and m. 45. Chrysander's misreading of the autograph score, due to corrections and insertions by the composer, has incorrectly given rise to the idea that Handel intended reed-stops to be added at those points in the organ part. His desired intention was rather that the bassoons alone should play the bass line at the other places, which creates a double-reed trio from the oboes and bassoons.

7/2 in A major was completed on February 5, 1743, and first performed at the premiere of *Samson* on February 18. The 12 measures given in a footnote by Chrysander (HG 28, 95; LP I, 95) are in the autograph and should be played; the cut apparently stems from Smith.

7/3 in B-flat major, Handel's last concerto, was composed between January 1 and 4, 1751, and premiered with yet another revival of *Alexander's Feast* on March 1. It is thus the third organ concerto, with 4/1 and SS/2, that Handel had written in honor of St. Cecilia. The tempo indication for the first movement should be *Andante*, not *Allegro* as printed. In Opus 7 only Menuet "B" (as labelled in HG) is printed, but both "A" and "B" are in the autograph, the latter obviously an insertion. Menuet "A," with the organ solo, is to be preferred, though either or both may be performed.

7/4 is a compilation of three otherwise unrelated movements evidently made by Smith, Jr. The first movement is the same as the Concerto for Two Organs (HG 48, 51-56; HHA Series IV, Vol. 12, 87-94), which was written before the copying of the Egerton Manuscript (1744/45). This movement is shortened as Handel indicated in the conducting score of the concerto; the second organ part, which is little more than a continuo, is omitted in Opus 7. The second movement of 7/4 is based on an *Allegro così così* which exists as a fragment in Handel's autograph. The exact measures which constitute the final ritornello are not shown there, but Smith's version is probably correct. The third movement of the compilation is similar to the finale of the Concerto grosso, Opus 3, No. 6, but the details of the arrangement let us conclude that it, like the added gavotte in 7/5, is the work of Smith, Jr. Performers who play 7/4 as printed in HG should understand that there is no evidence that Handel used these three movement together.

7/5 in G minor was completed on January 31, 1750, and performed at the premiere of *Theodora* on March 16. The concerto should close with the third movement rather than Smith's added gavotte.

7/6 in B-flat major was written around 1748, based on an unpublished Sinfonia in the same key which had been intended as the overture to *Joshua*. Despite the fact that only the first movement survives in autograph, I believe that the concerto as printed in Opus 7 is more or less the definitive Handel version. However, the second movement should be in common time, not *alla breve* as printed.

There remain to be discussed two organ concertos which were never published by Walsh. Both were first printed in 1797 as part of the "complete" edition of Handel's works edited by Samuel Arnold.³⁸ A two-movement concerto in D minor, usually known as No. 15, exists in Handel's autograph. Chrysander's edition (HG 48, 57-67; LP II, 168-178) ignores this and follows Arnold's corrupt text in which the first movement contains a superfluous measure and the second has a defective viola part. Two corrected editions do exist at the present, however, in HHA Series IV, Vol. 12, pp. 69-84, and a practical edition by Wilhelm Mohr (Peters Ed. No. 8023).

The organ concerto which is usually known as No. 16 is given in Chrysander's edition exactly as in Arnold's edition (HG 48, 68-100; LP II, 179-211). The interrelation of sources is quite complex, but my conclusion is as follows: Arnold made a collation of the so-called *Concerto a due cori* No. 3 (HG 47, 203-241) and an organ part in Handel's autograph. This organ part consists of only four movements; no indications of the orchestral parts to this arrangement are extant. Suffice it to say that the organ concerto should not be played as in Chrysander's edition nor as in the revised practical edition by Mohr (Peters Ed. No. 5925); neither of these represents the composer's intentions.¹⁹ The music of the orchestral concerto is good, and it is unfortunate that Handel evidently never completed making his arrangement of the organ concerto.

PERFORMANCE

To consider the performance of the concertos, I will first deal with the orchestration. The orchestra for the organ concertos consisted of the standard instrumental ensemble Handel used for his vocal works, without the optional brass instruments or instruments used for special effects. The strings are in the normal five divisions of the modern orchestra, though a part for "Violin 3" sometimes appears. This was for ripieno players who doubled the viola part, which rarely goes below the lowest note of the violin. This part may be omitted when sufficient viola players are available, but modern performers who lack violists should be aware of the possible substitution.

There is no doubt that a harpsichord participated in the organ concertos as keyboard continuo, even though few figures are found in the bass part. In the slow movement of 4/4 the harpsichord is specifically told to be silent (it enters with the *tutti* at m. 53). Handel was accustomed to playing continuo for his operas and oratorios from the conducting scores; since he had the full score in front of him, an extensively figured bass was unnecessary. For the organ concertos the composer moved to the organ, probably with an organ part alone; the conducting score still rested on the harpsichord, where Smith evidently guided the performance. Walsh's prints include copious figures since the player in this case would have only a bass part from which to work.

Double-reed woodwinds also were part of Handel's standard scoring. Though rarely mentioned in the scores, bassoons doubled the bass line. While even a single bassoon can lend good definition to a bass line by playing throughout, the more conservative guideline is that the bassoons double the bass line only when the oboes play.

Handel always divided the oboes into two parts, and he may have had four players. Two are sufficient today, with the louder sound of the modern oboe. In the autograph scores of the organ concertos oboe parts were written out only in the concertos 4/4, 4/1, and 7/1. In the other cases, the oboes are directed to double the violins, but such directions are not as complete as one would wish. The oboes do not play throughout; they are omitted in some *piano* passages, and they must either be omitted or some adjustment be made when the violin part goes extremely high or low. Particularly in the early concertos and some of the simpler movements of the later concertos, there is no ambiguity: the oboes double the main treble part (either Violin I or all violins in unison) in all the main *tutti* passages which constitute ritornellos.

In certain movements, such as the first two movements of SS/1, the interplay between organ and orchestra is more complex. The orchestra is not just a *tutti*, it is also used as a foil to the solo organ. When the violins are directed to play *piano* so that the organ will not be drowned out, it is unclear whether the oboes continue to double. Handel sometimes sets up two textures for the treble orchestral part: "forte tutti," that is, violins and oboes in unison; and "pian: v:" or violins alone, *piano*.

The preceding is just an introduction to the problems which are faced concerning the oboes. Chrysander's edition follows Walsh's parts; though these have a feasible solution, they do not always

agree with Handel's (incomplete) indications. Until a new edition becomes available, performers are advised that a flexible position may be taken concerning the oboes. In *tutti* passages there is no doubt that everyone plays; in other passages, the oboes may be included or omitted, especially with attention to balance problems with the solo organ. If even further contrast between the two orchestral textures is desired, in *piano* passages only first-desk string players may be used. The *solo/tutti* markings found in the first movement of 7/3 are a good example, although these stem from Walsh's edition and not Handel's autograph.

Turning my attention to the performance of the organ part, I shall first address the role of the organ in *tutti* passages. Here again, Chrysander's edition is misleading since it prints what is found in Walsh's keyboard score, in other words, a reduction of the orchestral part. Problems arise, as for example at m. 31 and m. 74 of the first movement of 4/4—as written, the connections between *solo* and *tutti* are clumsy if not unplayable. Handel indicated that the outer voices of what the organ was expected to play be placed in the organ part, usually by a cue or *custodes*. In the later organ concertos he began to omit the organ altogether from the ritornellos.

There are three possible solutions to the question: first, that no matter what portions of the orchestral part were entered in the organ part, these were just a guide for the soloist and were not to be played. Second, that the soloist doubled the bass *tasto solo*, even where not indicated in the full score; this is the common sort of part for the organ found in the few remaining organ parts to the oratorios. Third, that the soloist double the outer parts—this is particularly a good option for modern performers who wish to strengthen the orchestral ensemble, particularly when oboes are lacking. Once more, the performer has the latitude to exercise his own discretion, suiting his or her choice to the conditions of the performance (acoustics, orchestral size, etc.). It is unlikely that the organ ever fulfilled the role of continuo in the *tutti*, though 4/3 is an exception to this. If at all possible, a harpsichord should be provided for that purpose.

The question of improvisation in the organ part must be considered, and here I include under this general heading anything which the organist plays which is not notated in the score. In SS/2 and the concertos which follow it (especially the makeshift concertos), Handel indicated that whole movements were to be improvised. This is usually suggested by "Adagio. Organo ad libitum" or the like. The short third movements in the concertos 4/2, 4/4, and 4/1 could serve as models; or a short improvisation based on a cadential formula may be used. Performers should feel free to omit such improvisations or to restrict them to the suggestions just made rather than to use lengthy movements or improvisations of questionable historical style. John Hawkins also notes²⁰ that Handel preceded the concerto proper with a "voluntary movement on the Diapasons." The slow opening movements of voluntaries by John Stanley and others can suggest appropriate ways in which this sort of movement can be constructed for use before or during the concerto.

In the later organ concertos, some movements contain incomplete organ parts. This first occurs in the first movement of 7/1; in the second movement of 7/2 the entire third solo episode is to be improvised (it should at least match the first in length). A good edition with several suggestions is needed, but most of the parts may be easily completed by analogy with the rest of the movement.

The pencilled notations of "ad libitum" in some of the autographs suggests that Handel improvised the entire solo part or extended the solo episode by improvisation. These occur in connection with the later "makeshift" versions of which I have spoken. In his blindness, as Burney describes it, Handel improvised between the orchestral ritornellos and signalled the end of each episode with a cadential trill.²¹ In all these instances, though, Handel was replacing the organ part which he once had written out in full.

The various ways in which improvisation played a part in Handel's performances of the organ concertos have

been reviewed in the preceding paragraphs. These account for the usual statements that the organ parts as written "are mere skeletons of what Handel's audiences heard," to quote Paul Henry Lang.²² The composer's extraordinary powers as an improviser do not reflect, I am convinced, the way in which the written-out organ parts were performed. These, I believe, were performed as written at the first performances (though improvisations replaced the written-down organ part in later makeshift versions of the concerto or when Handel was blind). Besides the question of improvisation, the two-part texture which is found in much of the organ writing has contributed to the idea that the organ part was a "skeleton."

My suggestion that the organ parts be played as written applies with even greater force to the "filling-in" of the organ part. Here, the available practical editions have been remiss; every editor from Seiffert to Walcha and Matthaer has contrived inner voices for the organ part. These contribute unnecessarily to the difficulty of the concertos while obscuring Handel's outer parts. Seen in historical context, however, it is clear to me that the two-voice texture is complete by itself. Handel himself was probably the one who introduced it to England.

English organ music at the turn of the 18th century consisted mainly of voluntaries written in quasi-fugal style. The texture was as thick as four voices, but part-writing was not so strict. This was inevitable since two hands had to play the entire texture; there were no pedals to take the bass voice. Handel's *Six Fugues or Voluntaries*, written before 1720, adopted this typical English mode of writing for the organ.

When Handel began to introduce organ concertos, he chose a new texture of two or three voices for the organ, something he had probably learned in Italy. With the rise of the new *galant* keyboard style in Italy, both harpsichord and organ music was being written in two voices, complete by themselves. Along with the popularity of the organ concertos, the new style of writing for the organ took English organ music by storm. From John Stanley on through the middle of the century, the two-voice texture is found in *allegro* movements of voluntaries. Voluntaries are now in several movements, imitative of Handel's concertos. The first movement will be slow, probably written for the diapasons, and this will be followed by a fast movement in which there are indications of a ritornello plan like that of the orchestral concerto. The two-part texture worked well on the English organs of the 18th century; it fit their tonal disposition and it compensated for the lack of a pedal division.

An additional problem arises since there are often figures in the organ parts. A careful study of Handel's method of sketching out the composition before the details of scoring are added leads to the conclusion that the figures in the organ parts were jottings made at the first stages of composition. As such, they are a reminder of the harmonies intended, and in most cases they are not intended to be realized. (An exception to this is the first movement of 7/1, mm. 39-40, where the figures are a shorthand for the right hand part.) The extensive figures found in all manuscript sources for the concerto 4/5 are explained by the fact that Smith was copying the bass of a recorder sonata as the left hand of the organ part. Handel added a third part to the texture in portions of the first movement, and I believe that all other figures in this concerto are to be disregarded.

In sum, then, the autograph versions of the organ concertos, aside from a few exceptions, are complete as they stand and should be played as written. The excessive realization of the organ parts either by adding inner parts or by ornamenting the treble part where not indicated has obscured the basic simplicity of the music. Handel's organ concertos came late in the Baroque and carry increasing signs of the new *galant* and pre-Classical styles. Of special interest is the phrase structure of the last two concertos, 7/5 and 7/3; rather than one drawn-out musical idea, the movements are constructed from short motives, usually two measures in length. As for all of the organ concertos, it is the classical simplicity, tunefulness, and

spirited quality which contributed to their popularity with Handel's audiences.

E. Power Biggs has come to similar conclusions concerning the performance of the organ parts. The complete recording of the concertos he made for Columbia was played on the Great Packington organ, a vintage English instrument built for Charles Jennens, the librettist of *Messiah*, to specifications supplied by Handel. Biggs stated that "working from the . . . Handel Gesellschaft scores, and experimenting with different degrees of 'realization,' my guess is that Handel played the organ parts pretty much as they were originally published. For on this organ of such excellent pipe articulation and harmonic richness, the music assumes a fine fullness with a minimum of added notes."²³ Amending "published" to "written in the autographs," I would recommend this statement as a guideline to anyone who performs the concertos.

NOTES

¹ The most important, besides Dean's book, are O. E. Deutsch, *Handel: A Documentary Biography* (London, 1955); J. P. Larsen, *Handel's Messiah* (London, 1957); and W. C. Smith, *Handel: A Descriptive Catalogue of the Early Editions* (2nd ed., Oxford, 1970). Recent Handel research is carefully summarized and evaluated by A. Mann and J. M. Knapp in *Acta Musicologica*, XVI (1969), 4-26.

² Yale University Ph.D. dissertation, *The Organ Concertos of G. F. Handel: A Study Based on the Primary Sources*.

³ A study of the changes in the autograph scores, to which can be added a consideration of the various self-borrowings and borrowings from other composers, can lead to interesting conclusions about Handel's compositional craft. This facet of the organ concertos, of little import to the performer, is treated in my dissertation.

⁴ However, evidence exists to support the contention that Handel played from an organ part alone. See below.

⁵ Pencilled numbers on some of the autographs correspond to the position of these concertos in the Egerton manuscript. Also, a copying omission of part of the second movement of 4/6 indicates that Handel's autograph was Smith's source (he seems to have overlooked two pages).

⁶ The complete guide to the early printed editions of Handel's music is the book by W. C. Smith cited in note 1.

⁷ *A General History of Music* (1776-89), ed. F. Mercer (New York, 1935), II, 825, note (b).

⁸ *Georg Friedrich Händels Werke. Ausgabe der deutschen Händelgesellschaft*, 93 vols. (Leipzig, 1858-1864; Bergdorf, 1864-1894).

⁹ Four concertos (old Nos. 13-16), edited by W. Mohr (Frankfurt: Henry Litoll's Verlag, 1967-69) are available through Edition Peters; H. Liedtke has also published No. 13 (Berlin: Verlag Merseburger, 1961).

¹⁰ Cf. the faulty conclusions of R. Fiske in "Handel's Organ Concertos — Do They Belong to Particular Oratorios?" *Organ Yearbook*, III (1972), 14-22.

¹¹ A more exhaustive discussion for the reasons behind these conclusions is found in my dissertation. Unpublished music is edited in Appendix IV.

¹² The concerto is thus performed in two recent recordings: Müller, Wenzinger, Schola Cantorum Basiliensis, Archiv SKL 917/921; and Preston, Mennhin, Menuhin Festival Orchestra, Angel S-36700.

¹³ Specific dates quoted are those entered by the composer on the autograph.

¹⁴ As Dean has stated, *op. cit.*, p. 589, this is not a new work but merely an English version of *Il Trionfo*, with other previously composed music added in pasticcio fashion.

¹⁵ Flauto always refers to the recorder in the Baroque; the more recent transverse flute is *flauto traverso* or *flute traversière*.

¹⁶ Though the keyboard reduction printed by Walsh has been newly issued by G. Phillips, Tallis to Wesley No. 33 (London: Hinrichsen Edition, 1962). The full score of this movement is edited in my dissertation, Appendix IV, No. 2.

¹⁷ The first and fourth movements of SS/1 were based on movements of the trio sonata Opus 5, No. 6; since these movements of the organ concerto were reworkings of music already published, it is easy to see why Handel did not include them in Opus 6.

¹⁸ *The Works of Handel, in score; correct, uniform, and complete . . .*, 180 installments (London: Printed for the Editor, ca. 1787-97).

¹⁹ A hypothetical reconstruction of Handel's probable intentions for the arrangement of this music as an organ concerto is given in Appendix IV, No. 8, of my dissertation.

²⁰ *A General History of the Science and Practice of Music* (1776), ed. C. Cudworth (New York: Dover Pub., 1963), II, 912.

²¹ "Sketch of the Life of Handel," p. 30, in *An Account of the Musical Performances . . . In Commemoration of Handel* (London, 1785).

²² *George Frideric Handel* (New York: W. W. Norton & Co., 1966), p. 656.

²³ Liner notes to his Columbia recording, first issued around 1959.

Adriano Banchieri's *L'Organo Suonarino*

Part III (Conclusion)

By Donald E. Marcuse

Of particular interest to the organist is the considerable wealth of information pertaining to the historical development of the organ, the place and purpose of music in the church and the use of the organ for the various services of the Roman Church embodied in *L'Organo suonarino*. It is these topics, and the music in *L'Organo*, which we now consider.

HISTORY OF THE ORGAN

The introduction to Book Five of the 1605 edition is a "Discourse by the Author" on the history of the organ. This brief discourse is expanded in the succeeding 1611 and 1622 editions and comprises not only a history of the organ, but also mentions some outstanding organs and organ builders of Italy.¹

Banchieri writes from the knowledge available at the beginning of the 17th century, much of which has been superseded today, relying heavily on information from the Old Testament and older scholarly writers, quoting freely from both. The account begins by quoting Genesis 4:21, which reads: "Jubal is the father of all such as handle harp and organ." Banchieri is quick to declare the primitive organ of Jubal's era is not like the one of the 17th century, but, according to Cassiodorus was "a body of small pastoral (rustic) reeds."² This body of reeds bound together is likened to the instrument played by Pan in his wooing of the "graceful" Syrinx, or the Panpipes. Turning his attention to the organ used during the reign of King David, Banchieri cites II Kings, Chapter 6:12.³ He relates that King David in observing "the Sabbaths and Feasts of the Synagogue, added the organ to the seven choirs . . ." This organ is different from the one of Jubal, in that the "organ" played by Jubal was played with the lips, and the organ of David's time was "struck with the hand."

According to Banchieri, who mentions a book entitled *Theatro della vita humana*, Chapter 22, and Battista Platina,⁴ it was Pope Vitalianus who introduced the organ into the church.⁵ This was in the year 654 during the reign of Constantine III. The inventor of the organ (according to a Celio Rodigino in Book 9 of *De Rebus Antiquorum*) was Cresibio or Ctesibius, a philosopher.⁶

The organ invented by Ctesibius is of the variety described by Vitruvius,⁷ having pipes similar to those on organs in use at the beginning of the 17th century. Organs of this type were played by the force of water, two of which were still in use as late as 1622: one in Rome at Montecavallo and the other at Piato-lino, the residence of the Grand Duke of Tuscany. Banchieri relates this instrument is called the HYDRAULICA, or HYDRAULIS, as "attested by Pliny in the *Natural History*, Book 7, Chapter 30 . . ." Inasmuch as the instrument is played by the force of water, Banchieri prefers the more accurate name given to it by Giovanni Ravisio in *Officina Testoria-NAVILJUM STRUMENTUM MUSICUM*. According to Banchieri's account, this instrument was invented "in 226 under the authority of Mamea Siro."

Banchieri then presents evidence that Guido d'Arezzo was the inventor of the organ with bellows and was responsible for its introduction into the church. The evidence which Banchieri advances comes from two old books which he saw while on a visit to the town of Arezzo, in Tuscany. In the first book, which was handwritten, Banchieri reports that one can read that Guido, in the year 1018, composed the *Graduale of canto fermo* "under the authority of St. Henry," then personally brought the *Graduale* to Rome, and dedicated it to Pope Benedict VIII. Because of this event, Guido obtained permission to introduce the organ with bellows into the church. Banchieri then refers to the second book, entitled *Micrologus*, which, he says, is mentioned by Zarlino in Chapter 3 of his *Supplimenti Musicali*. Referring then to Chapter 33 of St. Benedict's *Rules for Monasteries*,⁸ Banchieri concludes that Guido is "probably the inventor" and introduced the organ with bellows into the church. However, because of the regulation forbidding monks to call anything their own, Guido could not claim credit for his invention nor introducing it into the church.

Banchieri says the organ was introduced into the Offices about the year 1300, citing as a source for this information the *Canonic Hours*, Chapter 17, of Dr. Navarro. He reasons that organs were not widely used until approximately this time due to a lack of organists and organ builders. He also declares in the 1611 edition that until around 1300, organs were generally erected in the wall.

At this point Banchieri ceases his account of the development of the organ and goes into an explanation of the Guidonian hand. He refers to a book by Nicola Vincentino⁹ which states that the musical hand and six musical syllables were invented by Guido. These syllables were devised from the verse headings of the first *Settenario* of the hymn of St. John the Baptist. Banchieri quotes a phrase from the third *Settenario* of the above hymn which refers to the vocal organs. He concludes that the idea for the invention of the organ could possibly have been derived from this third *Settenario* since the human voice and the organ have a "great correspondence."

In making the analogy between the organ and the human voice, Banchieri mentions that this comparison has previously been made in Galeno's *De Usu Partium* and in the preface of Diruta's *Transilvano*. The bellows in this analogy, are compared to the heart and lungs, the pipes to the throat, the keys to the teeth, and the hand of the player to the tongue. When the player touches the keys "with graceful movements," he creates a manner of speaking.

Banchieri now turns his attention to some outstanding Italian organ builders and organs. Mentioned first is the organ builder Vincenzo Fiamengo and two organs that he built, one in the Cathedral of Orvieto, the other in the Olivetan Monastery church of San Pietro in the City of Gubbio. According to Banchieri, these organs contain more than 12 registers. Imitated on them are covered flutes, open flutes, Swiss fifes, regals, trombones, "ear-splitting" trumpets, horns, drums, nightingales, and the *voce umana* with tremolo.¹⁰ These stops are supposed to have imitated the natural instruments to such an extent that foreign musicians could not tell whether these instruments were, or were not, attached to the organ. There

is also mention of a Vincenzo Colonna, a native of Venice (but at that time living in Bologna), who "is famous" in many Italian cities as an organ builder.

Next to be mentioned is Domenico Vanni of Feltre. Vanni was apparently well-known through his travels about Italy for some years, and his performances in many Italian cities. His instrument was fashioned of a harpsichord keyboard and a vacuum or lagoon of water "which represents the two Castles of the Lido of the Republic of Venice." Banchieri relates that with such an instrument Vanni "caused every bowed, plucked, and blown instrument to be heard with a full harmonic of ten feet on the *mi, re, ut* . . ."

In concluding his brief account about the organ, Banchieri mentions three organs with pipes made of unusual materials. The first of these is an organ made by Gilberto Remense, who later became Pope Sylvester II. As a youth he constructed an organ with pipes of gold which received its wind from the steam generated by boiling water. Mentioned next is an organ with pipes of alabaster given to Frederick, Duke of Mantua, by a Neapolitan. The third of these organs is one made with pipes of glass.

THE PURPOSE OF MUSIC & THE ORGAN IN THE CHURCH

Both the 1611 and 1622 editions of *L'Organo* give considerable attention to the purpose of music and the organ in the church. In the 1611 edition this discussion is incorporated into the introductory material of Book IV. With modifications, the same material serves as an introduction to Book V of the 1622 edition. Music and the organ are used in the church "not only to praise God," although this is the most basic purpose, but also "to entice the faithful from servile work to devotion on feast days." In proof of his thesis Banchieri quotes passages from St. Augustine, *The Confessions*, Book II,¹¹ and from the Old Testament, Book of Kings, Chapter 6.¹² The organist is exhorted to make a "beautiful, happy, and grateful fantasia to His Divine Majesty." Through the "new inventions of the Francesine,¹³ Dialogues, Echos, and other pleasantries" the organist is to "cause cordial rejoicing in the listeners." However, the organist is admonished to have esteem for the edicts of the Council of Trent. There is not to be any "lascivious song" or songs made impure by vulgar speech, "airs for dancing or defiled madrigals," or sonatas, which instead of moving the faithful to devotion may move them to worldly pleasures.

THE USE OF THE ORGAN FOR MASS

Since the basic intent of *L'Organo suonarino* is to train organists to play for the Roman liturgy, Banchieri provides an abundance of information pertaining to the use of the organ in providing music for the various parts of the liturgy and services. Throughout the varying editions, one theme is predominant: the organist must avoid including the mundane in the worship of God. Virtuosity for the sake of virtuosity, or to invoke "worldly praise and interest," is to be avoided. Although the organist is to "assume a beautiful and pleasurable manner of playing," his primary function is to move the faithful to devotion.

In each of the editions, there is a "Table for Organists." This table, which is perhaps one of the two best known

and widely cited portions of *L'Organo*, gives precise instructions as to when, what and how much the organist must play during Mass.

The organist is informed that when the choir finishes the *Sicut erat* of the Introit he plays the *Kyries*. A note appended elsewhere in the 1605 and 1611 states that "repetition of the Introit will serve for the first *Kyrie*." After the intonation of the *Gloria in excelsis*, the organist answers "alternatively to this." At the end of the Epistle, the organist is to play a short *ripieno*, or fuga (1605), a short fuga of about 40 measures (1611), or a short *Toccata* on the First Tone (1622). For the *Alleluia*, it stated that the *Alleluia* is repeated after the Verse (if needed) and, that the second *Alleluia* should be approximately 12 measures in length. The organist again alternates with the choir after the *Credo* has been intoned (if it is the custom). With regard to the Offertory, after the *Oremus* has been said, the organist plays "a Motet, or musical *Ricercata* until the Priest turns to say *Orates fratres*" (1605). The 1611 edition instructs, "play a Motet or something else," while the 1622 advises the organist to play until the priest says *Orates fratres*. For the *Sanctus*, the organist plays twice, but very briefly. At the Elevation the organist is to play softly and solemnly something to move the faithful to devotion, "having played solemnly up to the *Pater Noster*." The *Agnus Dei* is played after the *Pax Domine*. After the repetition of the second *Agnus Dei* by the choir, the organist is told to play a *Capriccio*, or *Aria alla Francese*, "that may be pleasing, but musical" (1605), a *Franzesina*,¹⁴ "rambling, but musical" (1611), and to play "until the blessed sacrament of communion is taken" (1622). At the conclusion of the Mass, the organ is to be played "briefly and fully" after the *Ita Missa Est* or *Benedicamus Domino* (1611), the 1605 edition specifying that the music should be a *ripieno*, while the 1622 edition specifies a "*Deo Gratias* on the first *Kyrie* of each Mass."

Concerning the playing of the organ during Advent and Lent, Banchieri advises the organist, in various places, that the organ is not played during Advent except on the third Sunday. The same usage prevails during Lent except for the fourth Sunday. The organist is further informed that in many Masses the *Credo* is not sung, and during the aforementioned seasons, the *Gloria* is also omitted.

For the Masses of Holy Thursday and Holy Saturday, copious notes are provided for the organist on the use of the organ. Banchieri instructs the organist that on Holy Thursday after playing the *Kyries*, the *Gloria in excelsis Deo* is intoned by the priest. Following this the organist plays a *ripieno*, then the organ is silent until Holy Saturday when the *Gloria* is again intoned. After the intonation on Saturday, the remainder of the *Gloria* is alternated as for the other Masses. The organ is not played after the Epistle, nor is the *Credo* sung. For the Offertory, the organ is played as usual, and similarly for the *Sanctus*. The *Agnus Dei* is not sung, but after the *Pax Domini* and the response *cum spiritu tuo* the organ is played until the priest has partaken of Communion. Annexed to the Mass of Holy Saturday is the Office of Vespers. For Vespers the organ is not played until the Psalm *Laudate dominum omnes gentes*¹⁵ has ended. The Magnificat is played on the Eighth Tone, and upon completion of this, a *Franzesina* is played. At the *Ita Missa Est* the organ responds with an

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Alleluia (1605), or a *Franzesa* (1622). The music for the Masses of Holy Thursday and Holy Saturday is so constituted that it is performed as if it were one Mass; the music begins on Saturday where it has ended on Thursday.

THE MASS OF THE DEAD

Both the 1611 and 1622 editions contain brief notes concerning the use of the organ for the Offices and Mass of the Dead. The organ is not played for the Mass of the Dead, except for "Head Prelates," or "Titled Gentlemen." It is not to be played loudly but with solemn and devout harmonies for the fulfillment of the mourners. Only the principal stop is to be used; no toccatas or ricercars are to be played, and the shutters are to be closed. This, Banchieri states, is the customary use of the organ for the Mass of the Dead.

THE USE OF THE ORGAN AT VESPERS

With regard to the use of the organ at Vespers, Banchieri provides a table for "new organists" in the 1611 edition of when and how much they are to play. The first notation for playing at Vespers refers to a calendar of the various feasts and Sundays of the year. When a star (asterisk) appears before a cross in the calendar, the organ is played for First Vespers even though the feast may occur on a weekday. On occasions when Vespers is "sung with pomp" (presumably with a procession as on Holy Saturday) the organ is played "fully" at "the emergence of the priest from the Sacristy" until he has incensed the altar. The organ is further used at the end of each Psalm, after the *Sicut erat*, where it is played "briefly or long, according to the need." Concerning the playing of the hymn, the organist is referred to an annotation with regard to the manner of performing the Vesper Hymns.¹⁶ Next the Magnificat is sung, which, according to custom, may have either the first or second verse played on the organ. It is proper, however, as regulated in the *Ceremoniale*, Chapter 28, for the choir to sing the first verse. By so doing, the *Gloria Patri* will be sung. If the *Gloria* is played on the organ, the verses are not to be sung; the choir probably reciting the words while the organist plays. A "musical *Franzesa* (sic), or something else," follows the Magnificat. After the *Benedicamus*, as for Mass, the organ is played "briefly and fully." Banchieri advises the organist that when "the Vesper is not sung with pomp" the organ is played only after the Psalm *Dixit Dominus*.¹⁷ "When Double Feasts do not occur on Sundays of the year, or on Mondays, the organ is not played at Vespers except after the last Psalm." Exceptions are those Sundays which fall between the Octave of Movable or Immovable (Fixed) Feasts; on such Sundays, the organ is played for the entire Vespers.

THE MUSIC

Since *L'Organo suonarino* is a practical organ method where one learns by doing, a major portion of the treatise is comprised of music. Every example of music has a liturgical association, whether it be a simple organ bass for a verset of one of the Masses or one of the four or five voiced organ pieces found in the various editions. In general, three genera of musical examples are discernible: (1) a bass line only, or partly figured bass, used for the organ verses of the Masses, Hymns, etc., (2) Magnificats, Motets, etc., which use one or two voices with the organ and (3) the two to five part original compositions for organ, e.g., Sonatas, Fantasias, Toccatas.

ORGAN BASSES

A major portion of the music consists of a bass part only in conformity with the basic intent of the treatise, to provide an organ bass as a secure guide for the organist to harmonize the organ versets to be alternated between the versets is the Gregorian *canto fermo* choir and organ. The basis of the organ which, when changed into the *canto figurato*, assumes the essence of a paraphrase (Exs. 1a and 1b). These organ basses are employed for the various items of the Mass and Offices which make use of the alternation principle.

Sharps and flats affecting the 3rd, 6th, and their compounds are indicated, where needed, in the 1605 and 1611 editions. Numbers are used in the 1622 edition, but sparsely. The basses are not barred and contain a number of two and three note ligatures, creating a manner of free rhythm in plainsong style. In the 1611 edition, certain verses are designated "fugha." This term is found mainly for organ versets of the *Kyrie*, but is also found on occasion in the *Gloria*, and *Sanctus*. Verses so indicated begin imitatively in the uppermost voice (Ex. 2).

VOICE AND ORGAN MUSIC

In each of the editions, there are portions of the liturgy indicated for performance by one or two voices and the

parts, bass and canto, are given, the organist filling in the middle parts.

In addition to the Magnificat, a short motet, *Adoramus te Christe*, is included in the Advent Mass in the 1605 edition. Canto and bass are given for this short motet sung at the Elevation where it is appropriate to occasionally sing a brief motet.

Besides the Magnificat settings in the 1611 edition, there are in Book V three *Concerti* for Soprano or Tenor and organ. For these *Concerti*, the bass and canto are given, the organist filling in the middle parts. Banchieri has previously given "rules to read safely all the musical keys on the fundamental keyboard of 28 keys." He asserts that with the given illustrations the harmonies can be transposed to "the taste and agreement of instruments and

bass and canto, are given for each of the tones.

Book V of this same edition contains four settings of the *Benedictus*, two on the Eighth Tone, one on the First Tone, and one on the Sixth Tone. For these, the bass and canto or tenor is given. As for the Magnificat, the organ completes the first verse after the intonation and plays the odd-numbered verses.

In Book VI of the 1622 edition, three Motets are included. With a few minor changes, they are the three *concerti* of Book V, 1611 edition. There are two parts, a bass and an upper voice designated for either tenor or soprano.

All these settings are short, straightforward settings with little or no repetition, designed to suit the liturgy.

THE ORGAN MUSIC

The last, and perhaps most important, category of music comprises a number of short, original organ pieces to be played at the places in the liturgy designated by Banchieri in the "table for beginning organists . . ."

These pieces were written for a quite small organ such as was built in Italy at the beginning of the 17th century. In general, it consisted of a one-manual great organ with an occasional eight to twelve pedal pull-downs. The tone was clear, but was neither very loud nor very soft.¹⁸ There were no solo or coloristic stops, but a unified sound derived from a flue, or principal chorus.¹⁹ Wind pressure was light; the 16' principal was the fundamental stop of the principal chorus, and there was no seeking of coloristic effects.²⁰ A typical disposition might be: *Principale*, *Ottava*, *Quinta decima*, *Decima nona*, *Vigesima seconda*, and *Vigesima sesta* (16', 8', 4', 2 2/3', 2', 1 1/3'). To this basic disposition of stops might sometimes be added another *Vigesima seconda* and a wooden flute stop or two.²¹

Banchieri's own organ in the monastery church of San Michele was a one manual great organ built by Antegnati. Specifications for these organs are nearly uniform; therefore, we may assume Banchieri's organ to be similar to the above-given Antegnati specification.

A variety of titles is used for the organ pieces without any of the titles designating a truly indigenous form. Most of the pieces can be played on the manual alone as only a few have a part indicated for pedal, which functions as a pedal point. In the 1605 and 1611 editions the majority of the organ pieces are a 4, whereas, in the 1622 edition they are a 2. All of these works are of short duration, and a number bear the designation *da capo*, making it possible to lengthen these pieces, if necessary, to meet the demands of the liturgy. Most of the pieces are monothematic, or bi-thematic; several are entitled *triplicate* but have no clearly defined third theme. The themes are motivic, and continuously repeated in one voice or another. A contrapuntal texture predominates, with stretto and diminution encountered frequently. In some pieces, imitative passages are contrasted with chordal style (Ex. 3); other works are almost entirely chordal in texture (Ex. 4). Imitation is mainly paired, soprano and alto, or tenor and bass, and occurs at the interval of the octave, fourth, and fifth; one pair of voices begins where the other pair ends. The notation is the Italian partitura type which is similar to that of the present, and used for the liturgical items as well as for the organ pieces.

Both the 1611 and 1622 editions contain pieces found in earlier opus numbers by Banchieri. Some seven compositions from the 1605 edition are incorporated into the 1611 edition while the 1622 edition embodies four works from the *Moderna Armonia* (1612). This latter work is a collection of 15 canzonas a 2 for organ alone, or in combination with one or two high and low instruments added to the organ.²² Not all the duplicated pieces bear the same title in the earlier and later publications. For example, *Sonata Terza*, *Fuga Grave*, Book I, 1605, becomes *Prima Toccata del Terzo Tuono Autentica, alla levatione del Santissimo Sacramento*, in the 1611 edition. In the 1622 edition, the canzonas from *Moderna Armonia* are designated as sonatas.

(Continued, page 8)

Ex. 1a, Mass IV, Liber Usualis



Ex. 1b, Banchieri, Mass of the Apostles (1622)



Ex. 2, fugha



Ex. 3, Sonata 8, Bk. I, 1605



Ex. 4, Sonata 7, Bk I, 1605



Ex. 5a, Sonata 7 (original notation)

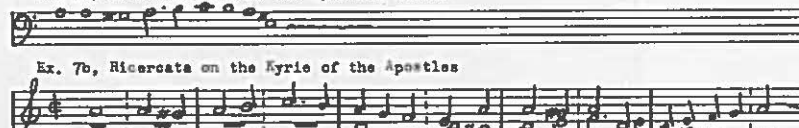
Ex. 5b, Sonata 7, (modern notation)



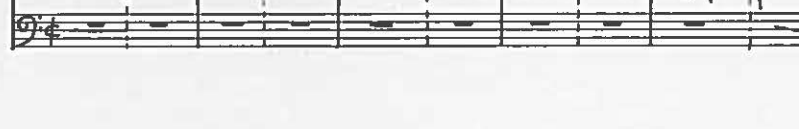
Ex. 6, First Toccata for the Elevation



Ex. 7a, Banchieri Mass of the Apostles (1611)



Ex. 7b, Ricercata on the Kyrie of the Apostles



organ. One item, the Magnificat, is common to all editions. Banchieri's settings on the eight tones are not extended settings, but short versets, approximately four measures in length. In these settings, the organ completes the first verse, after the intonation of the initial word, Magnificat, and plays the odd numbered verses rather than the even numbered verses as is customary. For these settings, as also for the *falsi bordon* which are sometimes used as alternated harmonizations, two

voices in concert . . ." or will also be "convenient for the *canti fermi*." These *Concerti*, accordingly, are to give practice in the combining of the organ and voices in a concert-like manner.

The 1622 edition of *L'Organo* contains more music for voice and organ than either of its predecessors. In addition to the Magnificat settings, there are eight *falsi bordon* in Book II, used for the Psalm settings. They are sung by one or two voices and also with the soprano sung by the tenor. Two parts,

THE SONATAS

In considering the individual titles, we begin with the Sonatas. The three editions of *L'Organo* considered here have 20 pieces with the title "sonata" applied to them. A close examination of these works shows no essential differences in style from the other types of organ pieces. From the above-mentioned exchange of titles, and other such changes, we can assume the term sonata connotes fantasy as much as the title capriccio, toccata, or the fantasia itself.²³ It is therefore a generic use of the term signifying a work to be played, not a sonata in the modern sense.

Of the total of 20 sonatas contained in the 1605, 1611, and 1622 editions, 13 are in the 1605 edition, two in the 1611 edition, and five in the 1622 edition. All are polyphonic one movement pieces composed for a specific use in the liturgy. Historically, they are important as being among the first keyboard works bearing the title "sonata" and quite probably the first works for organ to be called sonatas.²⁴

The Eight Sonatas which conclude Book I, 1605 edition, are composed specifically for use at the Gradual, Offertory, Elevation, and Post-Communion; this usage being explicitly confirmed in an annotation at the conclusion of the Masses. These sonatas are provided with such designations as *Fuga Plagal*, *Fuga Cromatica*, *Concerto Enarmonico*, etc. Of these eight sonatas, perhaps none has attracted more attention than the *Seventh Sonata, Concerto Enarmonico*. This piece with its curious $a\sharp$ and $g\sharp$ and $d\flat$ and $c\sharp$ used side by side has proven to be somewhat enigmatic. No less an esteemed music historian than Ambros has termed this piece "the most frightful nonsense."²⁵

Two theories have been advanced towards solving the enigma of this sonata, one by Ritter, the other by the noted German musicologist Robert Hass. According to Ritter, $a\sharp$ is equated as $a\sharp$ and $d\flat$ as $d\sharp$. His theory is based on the grounds that German tablature notation made no provision for the notes of $a\sharp$ and $e\flat$, a practice which carried over into Italian tablatures of this period.²⁶ On the basis of harmonic principles this is a very logical solution, and one which has been widely accepted. (Exs. 5a and 5b).

Largely overlooked, however, is the solution suggested by Haas. He advocates that the instrument for which this sonata was written had split keys, with $a\sharp$ and $d\flat$ being higher in pitch than $g\sharp$ and $c\sharp$.

The remaining five sonatas in the 1605 edition are in Book II, for use with the five Psalms ordinarily sung at Vespers. As with the sonatas of Book I, they bear such appellations as *Ingresso d'un ripieno*, *In Dialogo*, *Capriccio Capriccio*, and *In Aria Francese*, *Fuga per imitazione*. Of these, the *First Sonata* is distinctive for its toccata-like elements—several measures of passage work over a sustained pedal, alternated with a measure in chordal style, the whole in the manner of a free fantasia. In general, these sonatas are less restrained than those of Book I.

Five pieces bearing the title "sonata" are found in the 1622 edition. All five pieces are a 2, with four of the five being taken in their entirety from the *Moderna Armonia*. Banchieri states that the purpose of these a 2 pieces is to practice playing the fantasia in an easy manner.²⁷ Although Banchieri associates them with the fantasia, the sonatas from *Moderna Armonia* are in essence examples of the ensemble canzona which frequently appeared at this time entitled "sinfonia or sonata." This arises from the fact that a high and low instrument can be added to the organ, the organ functioning as a basso continuo instrument.²⁸

RIPIENOS

Pieces having this title are found in both the 1605 and 1611 editions. The *Ripienos* for the *Deo Gratias* have the title in both editions, whereas, the *Ingresso d'un Ripieno* of the 1611 edition is the *First Sonata, Ingresso d'un ripieno*, Book II, 1605, with slight modifications. All of these pieces are extremely short, chordal in style, infused with much passage work. The *Ingresso d'un Ripieno* is meant to be played at the entrance

of the priest, *Ingresso* meaning "entrance," or in the Ambrosian rite "introduction." In this function it serves in the nature of a prelude. Those *Ripienos* for the *Deo Gratias* serve in a manner similar to a postlude. The word *Ripieno* by nature of its use can be taken here to mean "full" rather than "filling-in;" hence, *Ripienos* are pieces played where the liturgy demands full organ.

TOCCATAS

Banchieri notes (in the table for organists) that for the Elevation the organist is to play something soft and solemn. The 1611 edition contains in Book V two works which are entitled *Toccata* and which are specifically indicated for use at the Elevation. Thus, we find here a predecessor of Frescobaldi's toccatas for the same purpose. Both toccatas in the 1611 edition are in Book I, 1605 edition, with the title of sonata. The *First Toccata* is the *Fourth Sonata, Fuga Cromatica*. We see again with the toccatas, factual evidence that, regardless of the title, Banchieri's organ pieces are not of a sharply varying style.

One may assume Banchieri intended the registration for these toccatas to be a principal stop used alone, or a combination of the principal and *vox humana* stops. These stops were customarily employed for the Elevation, with the principal stop being preferred.²⁹

Due to the purpose for which they are intended, these toccatas are not designed in the usual style of the toccata of this era, passage work alternating with chords. They are instead, imitative, of a contrapuntal texture and of a rather subdued character. (Ex. 6).

FANTASIAS

A *Fantasia on the 12th or Sixth Tone Plagal*, is found in Book V, 1611 edition. This composition, a 4, is imitative throughout. After successive entries, the voices proceed a 4; then a brief passage of paired imitation follows. Concurrent with the paired imitation is a change from the 12th tone, to the 11th tone, or fifth tone authentic.

Two additional fantasias are included in the 1622 edition; both are a 2. The first of these is on the seventh and eighth tones and is designated *Fuga per imitazione*. The *Second Fantasia, Modo Fuga Corrispondente*, is on the 12th and 11th tones. Both fantasias are imitative, and both are considerably longer than the majority of other pieces. From the use of *fuga* in the title, one can conclude that the fantasia can be used in the liturgy where *fuga* is specified.

THE BATTLE

Banchieri's Battle is found in Book V, 1611 edition, and has received notice on at least two counts: (1) it is one of the first compositions of this genre which is not the representation of a specific battle; (2) it is the first battle piece to be written specifically for organ. Though this piece has been mentioned in various articles pertaining to the historical development of battle pieces, those who have undertaken these studies have overlooked Banchieri's comments about this piece. In the introduction to Book IV of this edition, Banchieri writes:

... by custom on Easter Day, a battle is permitted to be played that is virtuous and consistent with the sacred Paschal Sequence. 'Mors et vita duello conflixere mirando...' We must not always, however, employ a cheerful style, but sometimes vary the time, and, in particular for the Elevation of the Holy Sacrament use seriousness and tenderness...

From this commentary we see that this Battle is designed to be played for the Elevation of the Mass of Easter and symbolizes the struggle of life over death. More precisely, it is symbolic of the Crucifixion and Resurrection. It appears, then, that we have represented, not an earthly battle, but a struggle between the physical and spiritual aspects of death.

Thus Banchieri presents this struggle in an almost continual stream of march, signal, and fanfare type motives which are combined with meter and tempo changes, various rhythms, and changes of registration.³⁰

ORGAN MASS

A Mass for Sundays, a 2, is found in the appendix of the 1622 edition. The settings are those of the usual items

played by the organ in alternation. To these Banchieri adds a short verset for the *Deo Gratias*. Only a few versets display a noticeable resemblance to the Gregorian *canto fermo* used for the corresponding organ basses of this Mass in Book I. As for the Masses in Book I of the three editions, Banchieri follows the format of Cavazzoni for his disposition of the organ versets.

RICERCATAS & CANZONAS

Three works with the title *Ricercata* are included in Book V, 1611 edition. The first of these works is on the first tone and is based on the *Kyrie* of the Mass of the Apostles. A monothematic piece, it is based on the first eight notes of the first *Kyrie*, with the first four notes of the plainsong receiving the most extensive treatment (Exs. 7a and b).

Ricercata two is on the second tone and is bi-thematic, while the third of the *ricercatas* is on the third and fourth tones. The latter piece is polythematic and is characterized by the use of chromaticism. In all three works, there is use of the usual imitative devices of stretto, diminutions and, to a lesser degree, augmentation. The *Ricercata* is played after the *Oremus* until the *Orates fratres* is said.

With regard to the *Canzonas*, two of the four pieces with this designation are entitled *Canzona Italiana*, and two *Canzona alla Francese*. Except for an occasional measure or two of sextuple meter in the French type, there are no major differences in style between the two types. All are short imitative works of 12-20 measures; all are indicated *da capo*. The *canzona* or the *capriccio* is used after the second *Agnus Dei*.

CAPRICCIOS, DIALOGOS, & BIZARIAS

Four capriccios are found in Book V, 1605 edition. A 2 pieces, they are played after the Magnificat, or after the second *Agnus Dei*, the "filling-in" to be done at the pleasure of the organist. They are basically of a homophonic texture with some points of imitation throughout. All have the designation *da capo fine al fine* and having much more movement than the sonatas, are less restrained in style.

The Dialogos are echo type pieces which were popular in the late 16th, early 17th centuries. Two such pieces are included in Book V, 1611 edition. Both pieces are approximately 20 measures in length achieving the echo effect through repetition of a short phrase played first in an upper register, then repeated in a lower register, and by registration changes, rather than musical content. They are both homophonic in texture, a 4.³¹

Two short works of 16 measures each are called *Bizarria*. Both works are found in the 1622 edition. The first of these works indicates that they are used for the Gradual but it is difficult to determine how these works are used, since the term itself means "whimsical," or a "whimsy," unless the reference is to the short duration of the works. Both works are on the first tone and registration and tempo indications are given. Banchieri has designated the second *Bizarria* to be played "at the fourth with the Flute 12th,"³² while the first specifies "flute at the octave."

ORGAN REGISTRATIONS & TEMPO INDICATIONS

Historically, *L'Organo suonarino* is noteworthy in that it contains specified organ registrations for various pieces, and tempo indications. These registrations do not occur frequently, but must be considered, along with the tempo indications, among the earliest, if not the earliest, specific organ registrations. The function of many pieces in the liturgy gives a clue as to the registration. Such is the case for the compositions of the 1605 edition. Those pieces used during Mass would undoubtedly require a softer, more solemn type of registration, in keeping with the precepts set forth by Banchieri for the use of the organ in the church.

Among the registration and tempo instructions found in the various pieces of the editions are: "ripieno," "principal and octave," "take off the octave," "full and solemn," "presto and full," and, in 1622 edition, "tremolo" indi-

cated for the "Qui Tollis" verset of the *Gloria* of the Mass. The first of the three Motets in the 1622 edition contains not only registration and tempo markings but also a performance indication. In two instances in this work, the term *arpeggiato* is found.

Thus it is that *L'Organo suonarino* forms a "repertory of liturgical song,"³³ the product of a farsighted author who in the truest meaning of the word, may be termed a "precursor." It is a valuable source of information on the musical thought and practice of its era, much of which is valid and applicable today. Musically, it is historically important in that it contains a compendium of embryonic examples of the organ fugues, *ricercares*, *capriccios*, *toccatas*, *fantasias*, and *sonatas* of the middle and late Baroque.

NOTES

¹The accounts of the 1611 and 1622 editions both rely, with modifications, on the second, third, fourth, and fifth conclusions of the 1609 edition of *Conclusioni nell suono dell' Organo*.

²The reference here is to Cassiodorus' *Exposition on Psalm 150 and Institutiones musicae*, Chapter 6.

³The biblical references are those of the Douay edition of *The Holy Bible* unless otherwise indicated.

⁴Platina, Battista (Bartolomeo, 1421-1481), a humanist and historian; he became Vatican librarian under Sixtus IV. He is author of the book *Lives of the Popes*, which probably serves as the source of Banchieri's information.

⁵Banchieri follows tradition here. Froscher in *Geschichte des Orgelspiels*, vol. 1, p. 16, relates that Platina himself has indicated that the tradition referring to Pope Vitalianus introducing the organ into the church is spurious.

⁶Ctesibius (Ktesibius), flourished c. 246-221 B. C.; he was a native of Alexandria and is generally credited with the invention of the Hydraulis.

⁷For a description of these organs see Vitruvius, *Ten Books on Architecture*, Dover Publications, Inc., N. Y., 1960, pp. 299-300.

⁸This chapter is on "Whether Monks Ought to Have Anything of Their Own." The essence of this chapter is that Monks are not to consider anything as their own, but "all things" are to "be common to all . . ." See St. Benedict, *Rules for Monasteries*, trans. Leonard J. Doyle, The Liturgical Press, Collegeville, Minn., 1948, p. 51.

⁹Vincentino, *L'Antica musica ridotta alla moderna pratica*, 1555.

¹⁰The *voce umana* was a Principal tuned sharp, which produced an undulation when combined with the true Principal. It was, in sound, similar to the modern *voix celeste*. See Tagliavini, Luigi, "Role Liturgique de L'Organiste Jusqu' A L'Epoque Classique," in *Actes du Troisième Congrès International de Musique Sacré*, Edition du Congrès, Paris, 1957, p. 371.

¹¹This passage reads, "The custom for singing in the church attests that the companionship of the soul rises to the performances of affection."

¹²More specifically, II Kings, 6:12.

¹³*Francesine* is one of several terms used by Banchieri for *Canzona alla Francese*.

¹⁴This is a variant in the spelling of *Francesine* used by Banchieri. See footnote 13 for another variation in spelling.

¹⁵Psalm 117, KJV.

¹⁶The substance of this annotation is contained in Part I of this series of articles in the section considering the hymns.

¹⁷Psalm 110, KJV.

¹⁸Sumner, William Leslie, *The Organ*, Philosophical Library, N. Y., 1952, p. 77.

¹⁹Sumner, *Ibid.*, p. 77.

²⁰Froscher, Gotthold, *Geschichte des Orgelspiels*, Merseburger, Berlin, 1959, vol. 1, p. 236.

²¹*Ibid.*, pp. 236-238. These pages give numerous dispositions for Italian organs of the early 17th century.

²²Also included are two *Fantasias a 4*, and an organ bass for a Magnificat on the Sixth Tone.

²³Newman, William S., *The Sonata in the Baroque Era*, University of N. C. Press, Chapel Hill, N. C., 1959, p. 22.

²⁴*Ibid.*, pp. 121-122.

²⁵Ambros, A. W., *Geschichte der Musik*, F. E. C. Leuckart, Leipzig, 1881, vol. 4, pp. 435-436.

²⁶Ritter, A. G. *Zur Geschichte des Orgelspiels*, Max Hesses Verlag, Leipzig, 1884, p. 29.

²⁷A further indication that the term "sonata" had at this time a variety of meanings, designating here, for Banchieri, "fantasia."

²⁸Bukofzer, Manfred, *Musie in the Baroque Era*, W. W. Norton & Co., N. Y., 1947, p. 51.

²⁹Tagliavini, *op. cit.*, p. 371.

³⁰This piece is contained in *Musik aus früherer Zeit*, ed. by Willi Apel, Mainz, 1934.

³¹A performing edition is included in *Musik for the Organ*, ed. by John Klein, New York, 1948.

³²Ritter's suggestion in *Zur Geschichte des Orgelspiels*, p. 29, footnote 2, that this stop is a quint (10 2/3') seems to be without justification considering the tonal design of early 17th century Italian organs. The Flute 12th is normally a 2 2/3' stop.

³³Froscher, *op. cit.*, vol. 1, p. 221.



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New Appointments



Larry A. Smith, a freshman at the Juilliard School in New York, has been appointed assistant organist at the Cathedral of the Sacred Heart, Newark, New Jersey, where he began work on September 1. Mr. Smith will assist cathedral organist John Rose and will accompany the cathedral's choir of men and boys while continuing his study at Juilliard under Vernon DeTar. He is a native of Canton, Ohio, where he served as organist at Zion Lutheran Church until leaving that position in August to move to New York. He is a scholarship competition winner of the Canton Chapter AGO and has performed various recitals in that area. Organ study throughout junior and senior high school was under Arthur L. Lindstrom at Mt. Union College in Alliance, Ohio, where Mr. Smith was a special-admission half day student during his senior year in high school.

William Bolcom has joined the faculty of the School of Music at the University of Michigan this year as assistant professor of composition. He previously had been composer-in-residence at New York University School of the Arts, and served on the faculties of Yale, Washington, and Stanford universities. A student of John Jerrell and Darius Milhaud, he holds a BA degree *cum laude* from the University of Washington and an MFA degree from Mills College, the Prix de Composition from the Conservatoire National Supérieur de Musique of Paris, and a DMA degree in compo-

sition from Stanford University. His awards include one from the National Institute of the Arts and Letters, the Copley Award, three Rockefeller Foundation Grants, two Guggenheim Fellowship awards, and the Kurt Weill Foundation Award.

David Britton of Los Angeles, California, has been appointed to the organ faculty at California State University, Northridge. He recently completed the requirements for the DMA degree in performance and literature at Eastman School of Music where he was a student of David Craighead. Dr. Britton assumed his new duties as organist at Immanuel Presbyterian Church, Los Angeles, on Sept. 1 and he will continue to teach organ at Whittier College. He has taught previously at Capital University, Columbus, Ohio, and Loyola-Marymount, Los Angeles. He is under the management of Artist Recitals.

William DeTurk has been appointed assistant carillonneur for the University of Michigan. Formerly director of music at the Lutheran Church of the Reformation, Toledo, Ohio, Mr. DeTurk received his MusB degree at Heidelberg College and his MM degree from the University of Michigan. He is archivist of the Guild of Carillonneurs in North America.

Lorraine Gorrell has been appointed assistant professor of music at Winthrop College, Rock Hill, S. C. She replaces Katherine Pfohl who retired recently after 25 years of teaching at Winthrop. Miss Gorrell comes to Winthrop from the Victoria Conservatory of Music, Victoria, B.C., Canada, and prior to that she was on the Pennsyl-

vania State University faculty. She is an honors music graduate of Hood College, and holds two master's degrees from Yale University, the MM in voice and the MA in music history. She has performed extensively as recitalist and oratorio soloist, and she was the recipient of a Woodrow Wilson Fellowship and two other graduate scholarships to Yale. In 1967 she was named one of the "Outstanding Young Women of America." Miss Gorrell, who in private life is the wife of musicologist Wilburn Newcomb, will teach voice at Winthrop.

David Clark Isele has been appointed director of the University of Notre Dame Glee Club and the University Chorus, South Bend, Indiana. In addition to directing the choruses, Mr. Isele will teach theory and serve as composer-in-residence at Notre Dame. He is a graduate with honors of Oberlin College, holds the MM and MSM degrees from Southern Methodist University, and has completed requirements for his doctoral degree at Eastman School of Music. He has served as director of music at the historic Salem Church in Harrisburg, Pa., and as head of the Choral department in Queen Anne's County Schools, Centreville, Md. Recently commissioned works from Mr. Isele include *Three Expressions for Orchestra* performed by the Harrisburg, Pa. symphony orchestra, and *Prologue and Conjugation* which recently was premiered in Belgium.

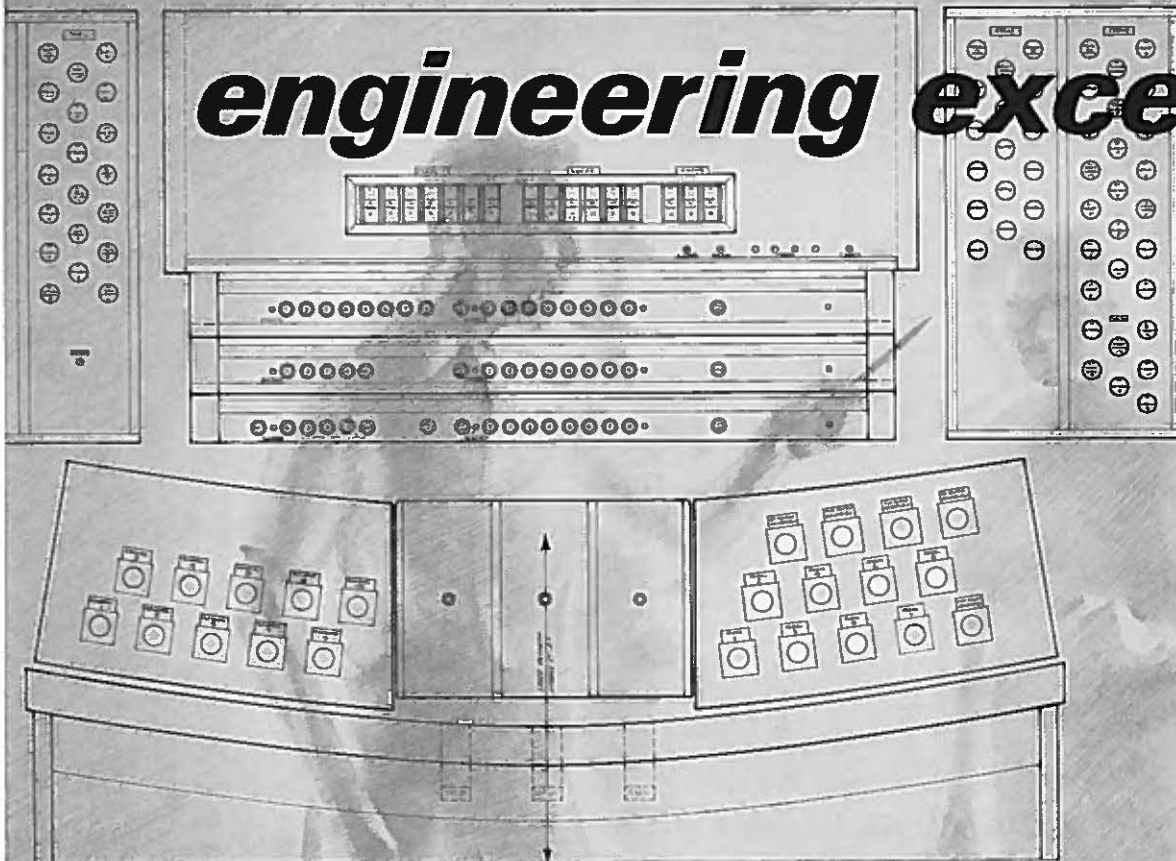
Sue Henderson Seid has been appointed university organist at Notre Dame University, Notre Dame, Indiana, and director of music at Sacred Heart Church on the campus. Ms. Seid has served on the music staffs at the Eastman School, Bowling Green State University, and Midwestern University in Wichita Falls, Texas. She received

an undergraduate degree in music at Hanover College in Indiana, a master's degree at Drake University, and she is degree at Eastman School of Music. During 1965-66 she studied with Michael Schneider in Cologne, Germany under a German government grant. She has also studied with Russell Saunders, David Craighead, and Arthur Poister.



Dan Locklair has been appointed organist-choirmaster of the First Presbyterian Church, Binghamton, New York, and part-time lecturer in music at Hartwick College, Oneonta, New York. A native of Charlotte, N.C., Mr. Locklair has lived in New York City for the past two years where he has pursued an SMM degree in composition and organ from The School of Sacred Music of Union Theological Seminary, and where he also served as organist-choirmaster of Our Saviour's Lutheran Church, Glen Head, Long Island. Winner of the 1972 national composition contest of the Washington, D.C. chapter of the AGO, Mr. Locklair will have two of his compositions published in 1974 by Belwin-Mills. Mr. Locklair's teachers have included Dona Robertson, Robert Baker, Eugenia Earle and Joseph Goodman.

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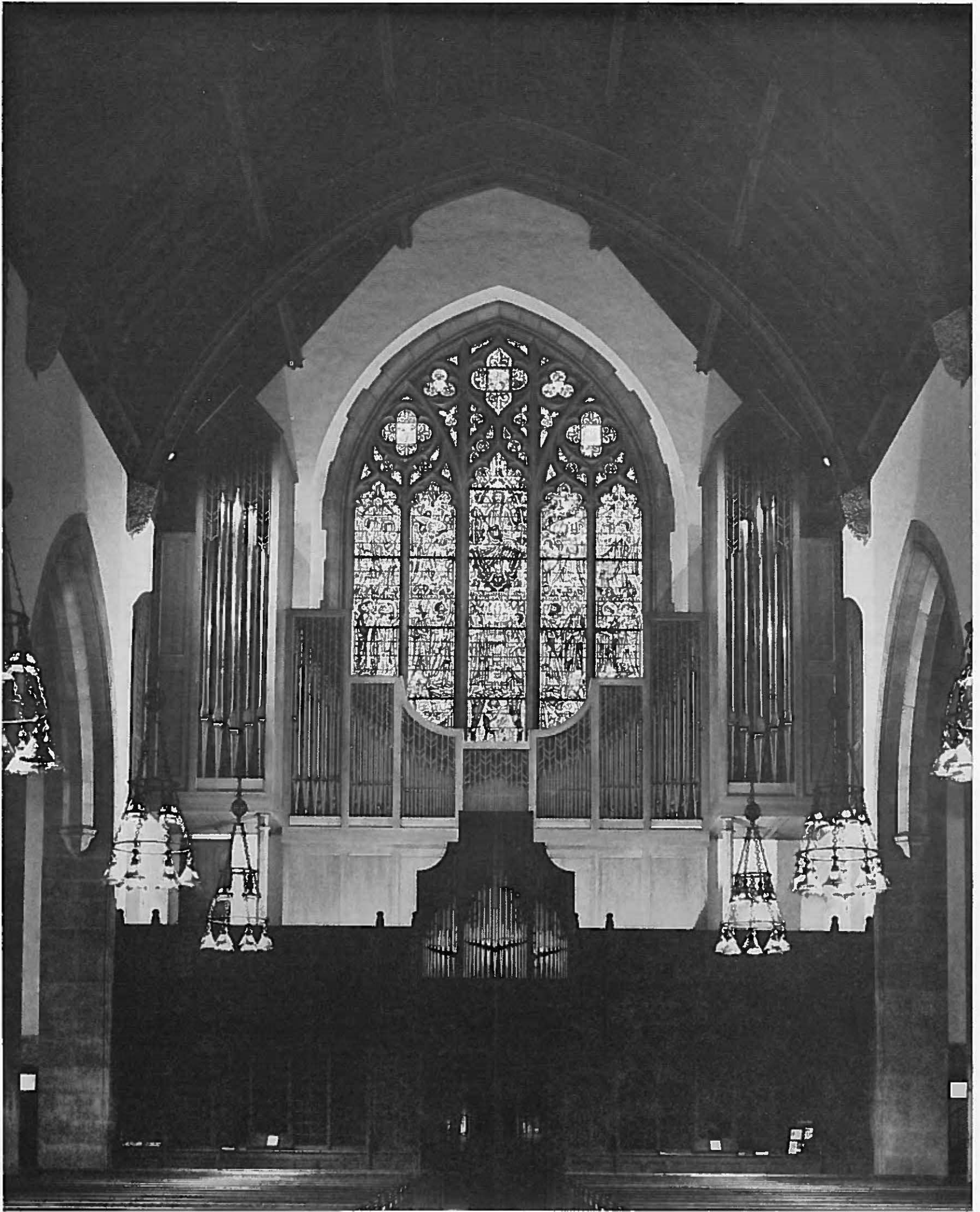
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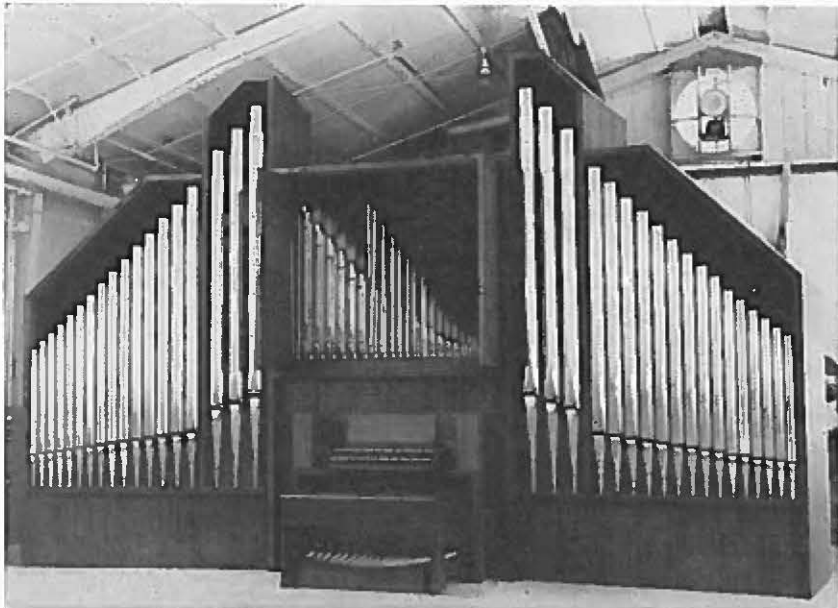
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BOOK REVIEWS



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Walcker-Mayer, Werner: *The Roman Organ of Aquincum*. Trans. Joscelyn Godwin, Ludwigsburg, 1972.

Reviewed by James McKinnon, faculty member, State University of New York at Buffalo.

Werner Walcker-Mayer's interest in the ancient organ of Aquincum was first aroused when as a child he was told of it by his grandfather, the eminent German organ builder Oscar Walcker. His interest grew through the years leading him to a detailed study of its technical aspects, a trip to Budapest in 1960 to examine it personally, three reconstructions of it, and finally this book describing the process.

The instrument is altogether worthy of such attention, being the only substantially preserved organ from the Greco-Roman period. It was discovered in 1931 during excavations at Aquincum, an ancient Roman city situated within the area of present day Budapest. Apparently it fell through a wooden floor during a fire, to be left undisturbed for centuries in rubble of the building's basement. Preserved are the metal portions of the windchest, much of the stop and key action, enough of the wooden keys to reconstruct the original keyboard, and, along with fragments of most of the pipes, several which are virtually intact. Entirely missing is the wind-producing apparatus, leaving it a matter of speculation whether the organ was an hydraulis or the later developed bellows-activated organ. An inscribed plate on the windchest tells us that the organ was presented to the association of weavers by a Gaius Julius Viatorinus during the consulship of Modestus and Probus, i.e., 228 A.D.

The book, first published in German in 1970, is presented now in a highly competent English translation by Joscelyn Godwin. The only revision to the text occurs on pp. 78, 79, while the elegant format of the original is reproduced in every detail. It is a slim book, but one of near-octavo size. Printed with large type on coated stock it has generous margins and a profusion of expertly drawn diagrams and attractively reproduced photographs. Pleasing to the eye as this is, it presents a problem. The text is so spare as to be little more than an outline, a condition aggravated by the fact that a large proportion of it is devoted to general treatments of subjects such as Roman measurement and Greek music theory.

Specifically, I find that the section beginning on p. 54 which deals with the heart of the subject, precisely which pitch relations the four ranks of pipes produce, suffers from too little exposition. Walcker-Mayer, working with just three intact open pipes, reconstructs a rank of 13 pipes with the following pitch sequence: c d e-flat f g a-flat a b c' d' e'-flat f' g' (pitches relative rather than absolute). He then arrives at three ranks of stopped pipes with precisely the same tone-semitone configuration, beginning on a, g and f respectively. One gathers that he has devoted much energy and ingenuity to achieving these remarkably precise results and is convinced that they are in at least some respects more acceptable than those of his predecessors like Nagy and Perrot; but his laconic style leaves the reader with a number of unanswered questions. Needed in particular are lucid step by step explanations of two crucial points: how the precise lengths of the fragmentary open pipes were reproduced and how the pitch of the lowest pipe in each of the three ranks of stopped pipes was determined.

A second general problem with the book is the manner in which Greek theory is used to confirm the tonal findings. Walcker-Mayer takes an isolated cryptic remark from the Bellermann Anonymous that the hydraulis plays in but six tropes or modes, the Hyperlydian, Hyperiastic, etc., and combines it

with a late Greek theoretical conception of the modes as scales of similar construction which differ only in that they begin on different pitches. When this information is applied to his reconstruction of the organ it is seen that each rank represents one of the Bellermann tropes and by the process of modulation produces a second.

This striking coincidence is treated with characteristic brevity, and once again numerous unanswered questions are raised. For example, were the author's initial tonal findings arrived at empirically or were they influenced by theoretical considerations? How does he account for the Iastic mode which appears in the reconstruction but is not mentioned by the Bellermann Anonymous? Could not any of the modes be reproduced by assigning minor changes to the reconstructed lengths of the fragmentary pipes? But most important, what has the theory of late antiquity to do with real music? Certain fundamental considerations such as the division of the tonal system into tetrachords seem relevant, but the highly artificial modal system strikes one as a combination of pure mathematics with a misunderstanding of the modes as they originally existed in the time of Plato and Aristoxenus some 600 or 700 years previous. Certainly the results as applied to the Aquincum organ seem to defy musical plausibility. One rank tuned diatonically with the semitone above the Mese as pointed out by the author's teachers Lohmann (p. 79) and Stroux (p. 84) is reasonable, but that the same scale is reproduced at different pitch levels by each of the other ranks is not. There is an uneconomical duplication of pitches, and both the mixture and the register principles are ruled out without so much as a word of explanation.

In summary this attractive and earnestly researched if somewhat underwritten book can be looked at from two different points of view. To some experts in the area of ancient Greek theory like Johannes Lohmann, Walcker-Mayer's reconstruction of the organ might be definitive, seeming "to exclude any different interpretation of the find" (p. 79). To someone like the author of this review, whose occasional work in the classical period convinces him of the irrelevance of late Greek theory to Greco-Roman music, Walcker-Mayer seems to have done quite well so long as he was on his own, but to have passed the limits of what is knowable when he turned for help to that discipline.

Editor's note: Another book on the Aquincum organ was published in 1971 by the Akademiae Scientiarum Hungaricae. Written by Kilian Szigeti, the German text is entitled Die ungelösten Probleme der römischen Orgel von Aquincum (The unsolved Problems of the Roman Organ of Aquincum). Although we have not seen this book, Dr. Wolfgang Adelung's description of its contents in the June, 1973 issue of the German periodical Ars Organi (p. 1825-6) might be of interest here:

"Since Werner Walcker-Mayer has occupied himself, in both a comprehensive study and practical tests, with the remains of the organ built in 223 AD and found again in 1931, this author (Szigeti) calls attention to several still unresolved problems regarding the organ and postulates these for discussion.

(1) He believes that the omission of a bottom portion of the windchest indicates that the instrument was not a hydraulis (water organ), but rather that it already had bellows, which were already known at this time. (2) He

(Continued, next page)

agrees with Walcker that this small instrument was not chromatic, but rather that it was tuned diatonically in various Greek scales. Indeed, he gives the notes of another scale structure (from Walcker's) which comprises our contemporary 'white keys,' and is therefore better arranged for the various scales. (3) The author doubts that some carbonized pieces of wood are to be construed as remains of the handle-type keys as was originally thought, for the windchest and note sliders are made out of bronze. It is logical, then, that bronze would have been used also for the keys. Since no other remains of bronze were to be found, it is his opinion that the sliders were operated simply by small 'handgrips' to be pulled, therefore eliminating keys. The small bronze springs which were found on the inside end of the note sliders served therefore to return the slider as soon as the handgrip would be released." (Translation of Dr. Adelung's German is by the editor.)

Organ Bibliography

Liebenow, Walther M.: *Rank on Rank - A Bibliography of the History and Construction of Organs*. Martin Press, Minneapolis, 1973. 171 pages, illustrated, maps, index, \$12.95.

Mr. Liebenow, a librarian at the University of Minnesota, has worked long and hard to bring forth this fine bibliography of organ history and construction. The end result is an attractive, hard-bound book with excellent paper. The very readable type is cleanly printed reproduction of IBM Selectric Delegate, 10 pitch, and the type is immeasurably enhanced by some fine calligraphy and line drawing illustrations done superbly by Judith Anne Duncan.

The book is a list of monographs published in western Europe and the United States on the subject, and some extracts and theses have been included. It is probably the most complete bibliography available in the field. All of the titles have been verified as to their existence in various libraries throughout the world.

The lists are organized firstly according to countries, and finally according to the categories "history" and "construction." Mr. Liebenow says in his preface, "Bibliographies generally look rather formidable, if not actually dull. For the air and light infused in this volume . . ." We would have to agree with his assessment in regard to his own book. Ms. Duncan has indeed thrown air and light into a dusty but most worthwhile list of books, and Mr. Liebenow is to be thanked most heartily for bringing such a useful tool to the service of a profession which badly needs such a volume.

The book may be ordered from the Challenge Book Center, 1425 Washington Ave. S., Minneapolis, Minn. 55404, and one should not delay, since this is a limited edition of 1000 copies only. By the way, full size photo-litho reproductions of Ms. Duncan's drawings are also available from the same address.

Practical Organbuilding

Robertson, F. E.: *A Practical Treatise on Organ Building*. Sampson, Low, Marston and Company, London, 1897. Unabridged republication by The Organ Literature Foundation, Braintree, Mass., 1973. 2 Vols. (text and atlas) paper, 361 pages + 45 plates, index, \$35.00.

The title page of this fine little work informs us that Mr. Robertson is a member of the Institution of Civil Engineers and president of the Egyptian Railway Board. We don't know if these are outstanding qualifications to write a book on organ building, but a casual reading of the book and perusal of the plates serve to affirm that the author is not only well qualified to write on the subject, but that he is shrewd in communicating a difficult and technical subject to the lay reader.

The book is, of course, now long outdated, but that should not deter the interested reader from using it. More precise and detailed information is available in the Hopkins and Rimbault, Audsley, and Töpfer-Allihn volumes, and these surely served as the basis for the book at hand. But this book gives much practical information for the non-professional organ builder, and it gives a quick overview of the practices used in organ building at the turn of the century.

Mr. Robertson concerns himself with all facets of the organ: acoustics as relating to organs, pipes, stops, soundboards, bellows and trunks, actions (mechanical, pneumatic and electric), the frame and case, voicing and tuning, purchase and repairs, specifications, and some history. The plates are large and handsome, and many are on fold-out pages. The reprinting is well done on good paper, although one might wish for a more sturdy binding and covers.

Thus, the Organ Literature Foundation has added another worthwhile book to their series of reprints, and one that will be of use to those who are interested in the history of organ construction. One may ask, "Why should such an outdated volume be of worth to the organ builder today?" If one views history, and thus organ building history, as a progressive thing in which the newer is always better, then such a volume is of no use. But many organ builders are discovering today that progress does not always bring with it improvement, but merely change which is often not for the better. If this is so, sometimes progress and change bring us only the loss of something good. I believe this is often true in organ building, and many others are beginning to recognize the same thing. Such a volume as this, then, can tell us much about what we have lost during the years of progress, and we should welcome this reprint along with the many other reprints of similar books (such as was mentioned above). The Organ Literature Foundation is to be congratulated and encouraged to continue such reprinting projects in spite of the great cost and low returns. This practical treatise is worth having.

— Robert Schuneman

RSCM HAS SUCCESSFUL COURSE IN AUGUST

The Lawrenceville School in New Jersey was the site of the Royal School of Church Music Boy Training Course held August 5 to August 11. It was directed by Mr. Lionel Dakers, currently director of the RSCM which has 8,000 member choirs throughout the world. The RSCM and the Episcopal Diocese of New Jersey cooperated with Lawrenceville School in presenting the course which was attended by 216 boys, staff and choirmasters from all over the country.

Dr. Lee Hastings Bristol, Jr., senior councilor and director of the school, headed the staff which consisted of Robert Hobbs, course chairman; James H. Litton and Robert Hazen, vice chairmen; Clinton Doolittle, administrator coordinator; Dr. Wade Stephens of the Lawrenceville School, secretary-treasurer; and The Venerable Frederick Williams of Indianapolis, chairman of the Joint Commission on Church

Music of the Episcopal Church, chaplain. Recitals were given by Gerre Hancock, Anthony Newman, and soprano Susan Robinson. The Rt. Rev. Alfred L. Banyard, retiring Bishop of New Jersey, and the Very Rev. Lloyd G. Chatten, dean of Trinity Cathedral participated in the final festival services. The settings of the versicles and responses were written by Robert Tate, formerly of Washington Cathedral and now organist and choirmaster of Christ Church, Greenwich, Connecticut. The *Magnificat* and *Nunc Dimittis* were by Howells.

The choir sang an Introit by Anton Bruckner, Psalm settings by David Kochring, who was also organist for most of the service, a York setting of Psalm 150 by Talbot, and anthems by Geoffrey Bush, Henry Loosemore, Duruflé, Bairstow, and Frederick Rimmer. A pre-service recital was played by John Fenstermaker.



CHRISTMAS MUSIC SELECTION

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New Organ Music

A new edition of Mozart's organ works has been prepared by Monika Henking and is published by Associated/Doblinger (\$5.00). Included are the famous KV 608 (F minor), 616 (F major), and 594 (F minor/major). Mozart composed all three pieces on commission for mechanical clock, and he was less than satisfied with the high pitched, somewhat childish-sounding mechanism. KV 608 and 594 were apparently notated by Mozart on four-staff systems, although the autographs in both cases are not extant; KV 616 was notated on three staves, and the autograph exists in Salzburg. KV 608 and 594 cannot conveniently be performed by two hands alone; KV 616 lies comfortably under the hands on a single keyboard.

A serious confusion of purpose is evident from the start, when Miss Henking remarks in the preface that the present edition is "a kind of practical adjustment of the Urtext. The organ setting was based on the premise that in a given section all the voices have the same quality of sound, which means that an independent pedal registration is excluded, as well as the playing on two manuals . . ." Application of this premise results in a pedal part with frequent 16th-note passages (particularly in KV 608) and even some double-peddaling. Yet suggested registrations in the preface call for an independent 16' stop for various sections of KV 608.

It seems to us that the only true Urtext of these pieces is their performance as clock cylinders. Further, that performance of these pieces on the organ must take into account their remarkably varying musical implications — dramatic/symphonic in KV 608, lyric in KV 616, contrastive and fantasia-like in KV 594. Organists who wish to realize these musical implications while playing from the present edition will be forced to do extensive re-editing of pedal-parts into manuals and vice versa. The net result of the edition, therefore, is an exercise in futility. This quasi-musicological perpetuation of the constraints originally placed on Mozart serves no useful purpose.

On the other hand, we were pleased to receive from Associated/Doblinger (\$6.50) Herbert Tachezi's *Ludus Organi Contemporarii*. This delightful collection of short pieces in various contemporary styles has an overtly pedagogical intent, and teachers will find it a stimulating adjunct to whatever traditional organ method may be used. Organists in general, however, will discover this as one of those collections which remains more or less permanently in use at the console. The composer suggests in the preface to take pieces that go well together and form suites, etc., as well as to vary pieces once learned through improvisation. The present volume is announced as the first in a series. We look forward to future installments.

Wayne Burcham's *Veni Creator Spiritus* from Augsburg (\$1.00) adeptly captures the mysticism of the Gregorian hymn which is found in many modern hymnals of all faiths. Technical demands are moderate.

Mildred Andrews and Pauline Riddle have compiled an extensive *Church Organ Method* (Carl Fischer, \$7.50) designed as a progressive series of 15 lessons for the beginning church organist. There is ample material, though, for twice that number of actual lesson sessions, and discerning choices have been made of unhackneyed graded repertory. Technical matters are discussed lucidly and in detail. The emphasis given to the playing of hymn accompaniments is particularly gratifying. This volume is a must for the organ teacher's library.

William Albright's *Organbook II* from Presser/Jobert (\$15.50) has been recorded by the composer on Nonesuch H-71260, and familiarity with the recording is surely a prerequisite to performance. Conventional and graphic notation intermingle throughout, but it is the sound concept which will be found elusive. The theoretical aspects of *Organbook II* were discussed by Edwin Hantz in the May issue of THE DIAPASON.

The organ world's loss in Clarence Mader's death is illustrated vividly again with the publication by the Wil-

shire Presbyterian Music Foundation of *Clarence Mader — Organ Music* (Western International Music, Inc., \$5.00). Included in this collection are: Fanfare Prelude, October Interlude, Invitation to Quiet Nos. 1-3, A Fugal Piece, Idem I, Introduction Fugue and Toccata on a Hymn Tune. — Wesley Vos

Briefly Noted

Helmut Eder, *Partita on Nun danket all und bringet Ehr* (Associated/Doblinger, \$1.50).

Gwilym Beechey, *Chorale Prelude on In Dulci Jubilo* (Belwin/H. W. Gray, St. Cecilia Series No. 954, \$1.25). The venerable series resumes with nine conventional and disappointing pieces.

David Lacey, *A Stately Prelude* (S.C.S. No. 965, \$1.25).

Anna Mae Nichols, *Three Elevations* (S.C.S. No. 966, \$1.25).

John Stanley, *Introduction & Allegro* from Concerto No. 3, arr. by Kenneth L. Wilmot (S.C.S. No. 967, \$1.25).

Hampson A. Sisler, *Atonal Variations on 'Trinity'* (S.C.S. No. 968, \$1.25).

F. J. Haydn, *Largo* from Cassation No. 10, arr. by Wyatt Insko (S.C.S. No. 969, \$1.25).

Samuel Walter, *Prelude on a Scandinavian Hymn Tune* (S.C.S. No. 970, \$1.25).

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William Blanchard, *Lento* (S.C.S. No. 972, \$1.25).

Basil Maine, *Three Plainsong Preludes* (Boosey & Hawkes, no price listed).

Francis Routh, *Lumen Christi* (Boosey & Hawkes). A 24 minute programmatic work for Easter based on the entry into Jerusalem, the passion, and the resurrection.

Harold Stover, *Te Decet Hymnus Deus In Sion* (Boosey & Hawkes).

James Young, *Two Lenten Chorale Preludes* (J. Fischer, \$1.50).

Lee H. Bristol, ed., *The Bristol Collection of Contemporary Hymn Tune Preludes for Organ, Vol. 1* (Flammer, \$2.75).

Henry Hallstrom, *Three Pieces For Organ on Familiar Hymn Tunes* (Flammer, \$1.00).

Marius Monnikendam, *Toccata II* (C. F. Peters, \$3.50).

Steven Quesnel, *Five Variations on Now Thank We All Our God* (Presser, \$2.00).

Rayner Brown, *Sonatina No. 28* (Western International, \$3.00).

WINNERS OF THE INTERNATIONAL GAUDEAMUS COMPETITION for interpreters of contemporary music, which took place April 25-29 in Rotterdam, are: Michiko Takahashi, marimbist of Japan, first prize; André Salm, flutist, and Jean Koerner, pianist of France, second prize; Students String Quartet of Poland, third prize; Norbert Nozy, saxophonist of Belgium, fourth prize; and Carla Hübler, pianist of Chile, fifth prize. The 1974 competition for interpreters of contemporary music will be held in Rotterdam from April 8 through April 14, 1974.

THE BOYS CHOIR OF ALL SAINTS EPISCOPAL CHURCH, Chevy Chase, Maryland, under the direction of Frederick Monks, sang two performances in the ballet, "Trinity," with the City Center Joffrey Ballet of New York in the Filene Center/Wolf Trap Farm Park for the Performing Arts on August 9 and 12. This is the third consecutive year that the choir has been asked to perform with the Joffrey.

A LARGE ALLEN 3-MANUAL digital computer instrument has been placed temporarily in Chichester Cathedral, England. The Allen instrument will serve while funds are being raised to rebuild the badly deteriorated pipe organ in the cathedral. Organist of the cathedral is John Birch.



The eminent Icelandic organist and composer, Dr. Páll Isólfsson, celebrates his 80th birthday on October 12 this year. Born at an old farm at Stokksýri on the south coast of Iceland, Dr. Isólfsson received his earliest musical training from his father, the local organist who was a self-educated musician and composer. Dr. Isólfsson studied in Leipzig, Germany from 1911 to 1920 with Max Reger and Carl Straube. For several years he served as Straube's principal assistant and deputy organist at the St. Thomas Church in Leipzig. Later he studied with Joseph Bonnet in Paris.

Dr. Isólfsson has made a noteworthy contribution to the musical life of Iceland. He was the first headmaster of the Reykjavik Musical College when it was established in 1930, and he was also the director of music of the Icelandic State Radio for many years. He served as organist of the Lakeside Church in Reykjavik from 1923 to 1939, and then at the Reykjavik Cathedral from 1939 until his retirement in 1967.

Dr. Isólfsson has given many organ recitals in Iceland, as well as other countries in Europe and the United States. His recordings include one devoted to the works of Bach (HMV ALPC-6) recorded at All Souls' Church, Langham Palace, London, and two recordings devoted to the organ music of Gabrieli, Sweelinck, Frescobaldi, Pachelbel, Buxtehude, and some of his own compositions played on the organ of the Reykjavik Cathedral (Polyphone-Odeon CPMA-5-6).

In addition to his many duties, Dr. Isólfsson has written numerous compositions, among them an "Introduction and Passacaglia in F Minor," "Chaconne for Organ," a cantata for the 1000th anniversary of the Icelandic Parliament in 1930 (which won first prize in a national competition), incidental music to the plays of Ibsen, and numerous songs.

In recognition of his outstanding contributions to the world of music, Dr. Isólfsson has received several honorary degrees; he has been knighted, and he was elected a member of the Musical Academy of Sweden, an honor rarely conferred on foreigners.

Two books of memoirs have been written by Dr. Isólfsson in collaboration with Matthas Jóhannesson: "Hundathúfan og hafid" (Dog Mounds and the Seas), and "Í dag skein sól" (Today the Sun Shines).

WILLIAM SELF has been honored by the establishment of a scholarship fund in his name at St. Thomas Church in New York City. The fund was established by members of the St. Thomas Choir School Alumni Association. A similar scholarship fund in his honor was established by the choir and alumni of the choir at All Saints' Church, Worcester, Mass. in June of 1971. Mr. Self is organist emeritus of St. Thomas Church, and currently organist and choirmaster of Grace Church, Utica, New York.

THE ST. JOSEPH VALLEY, INDIANA AGO CHAPTER elected the following officers for the 1973-74 season: Mrs. Thomas Miranda, dean; David Sparkes, sub-dean; Mrs. B. H. Neitzel, secretary; Mrs. Jack Petersen, treasurer; Mrs. Jack Isenbarger, registrar. Board members include Mrs. Larry K. Haines, Thomas Wegener, Bruce Gustafson, Albert Schnaible, C. Warren Becker, and Arthur Lawrence.

THE DETROIT, MICHIGAN, CHAPTER AGO elected the following officers for the 1973-74 season: Harland Jylha, dean; Donald Baber, sub-dean; Lucille Hershberger, recording secretary; Edwin Little, corresponding secretary; Leo Haggerty, treasurer; and Grant Wiswell, Kendall Robertson and Beverly Buchanan as new board members.



American harpsichordist Robert Smith, recently added to the concert artists list of Arts Image, Ltd., launches the second season on a unique four-year project this month in New York City — public performance in sequence of the complete harpsichord works of Francois Couperin. Mr. Smith, a graduate of the Julliard Preparatory School and the Mannes College of Music where he studied privately with Sylvia Marlowe, began the ambitious project last season at Carnegie Recital Hall. He plans to perform one of the four books of Couperin harpsichord music each season in an autumn and a spring recital, keeping the movements of each ordre in proper sequence and keeping the ordres as such in sequence as program timing arrangement will allow. Mr. Smith, who made his New York recital debut in 1970, is convinced that Couperin fully intended the ordres of his harpsichord music to be performed in sequence despite the usual habit of performers to select only those movements which have become popular with concert audiences. Apparently he is beginning to win some musicians into his corner on the subject — The New York Times reported after his second recital in the series, "Couperin is being well served." This season's recitals in the historic series, representing Book II of the French composer's music for harpsichord, will take place on October 2 and March 26 at Carnegie Recital Hall. Robert Smith is the first harpsichord artist to be represented by Arts Image, a firm headquartered in Newark, N.J., which has previously represented only concert organists.



Douglas L. Butler has been awarded the doctor of musical arts degree in organ and music history from the University of Oregon, Eugene. His dissertation is entitled "The Organ Works of Felix Mendelssohn Bartholdy." Mr. Butler's organ study with Kathleen Quillan in Atlanta, Georgia preceded his scholarship study with Paul Jenkins at Stetson University where he earned the BMus degree in 1966. He then studied organ and harpsichord with Willis Bodine at the University of Florida and earned the MEd degree in music in 1968. During his master's study he won the 1967 Southeastern AGO regional playing competition. At the University of Oregon, Mr. Butler studied organ and harpsichord with John Hamilton and music history with Peter Bergquist and Edmund Cykler while instructing piano and organ as a teaching fellow. Mr. Butler is director of music at the First Unitarian Church, Portland, Oregon, and he is assuming new duties as adjunct professor of organ at Linfield College, McMinnville, Oregon.

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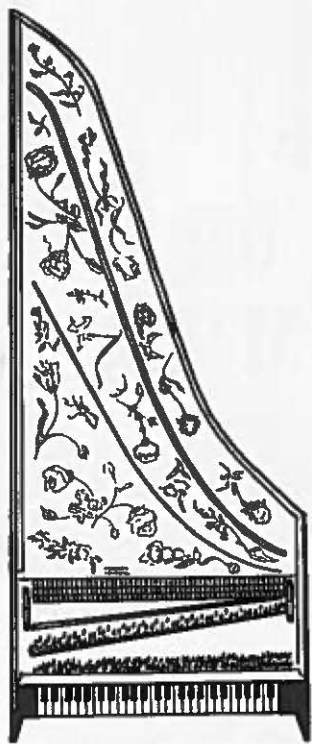
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The Harpsichord World

Reviewed by Larry Palmer



RECORDINGS

Domenico Cimarosa. The 32 Harpsichord Sonatas. Harpsichordist Martin Gotthard Schneider, Musical Heritage Society, MHS 1602/3.

Music this interesting deserves better than it has received at the hands of the Musical Heritage Society in these two recently released records. Domenico Cimarosa (1749-1801) has been nearly forgotten, although he was an important composer of comic operas and a favorite musician of no less a personage than Napoleon. By the evidence of these 32 keyboard sonatas, his music deserves to be heard more frequently. These are, for the most part, short, one-movement compositions, somewhat analogous to an Italianate Soler. While I would not recommend listening to all 32 at once (just as I would not want to hear all 32 Beethoven sonatas at once), an occasional one or two would be a pleasant change from the more frequently encountered Scarlatti or Soler works.

Martin Gotthard Schneider accomplishes all the notes, but he does not give a great sense of his involvement with the music; he does not supply much drama either, and I have the feeling that this music could be even more interesting to hear than he allows

it to be. The harpsichord is not distinguished; it remains unidentified in the liner notes. The liner notes, incidentally, like the total packaging of the 2-record set, are a disaster. Author Mark Gantt spends a third of his space discussing the suitability of the early fortepiano for this music, an allegation which I would not dispute, but the importance of which I question in notes to a recording made entirely at the harpsichord. The discs of my review copy were completely mislabelled. Since I listened without the scores in hand, it took some rather intense detective work to figure out that the set was actually pressed in automatic sequence, rather than in the side-by-side sequence indicated on the labels. If anyone else should encounter the problem, note that record one contains sides 1 and 4; record two contains sides 2 and 3. Incidentally, side 3 supposedly begins with an extraordinary sonata (number 20) which, according to the listing, begins in B minor and continues in B-flat! I rushed to hear this sonata (when I finally figured out where it might be) only to discover that Cimarosa had not outdone Schoenberg or Stravinsky, but that once again the label was mistaken: the sonata began in B minor and continued in B major.

Jean Francois Tapray. Symphonie Concertante in E-flat Major; Symphonie in G Major; Concerto, Opus 1, No. 1. Robert Gendre, violin; Pierrick Houly, piano; Hubert Schoonbroodt, harpsichord and organ; the Gerard Cartigny Chamber Orchestra. Musical Heritage Society, MHS 1627.

It is always a happy moment to discover among the legions of the deservedly forgotten an unknown who shouldn't be. Such is my feeling at hearing these three works by Tapray (1738-1819), an inhabitant of that musical wasteland that is France between Rameau and Berlioz. The *Organ Concerto* is a worthy work (accompanied by three violins and cello); the *Symphonie in G* is really a harpsichord concerto (its three movements will scarcely put C.P.E. Bach out of business, but it is charming music). However, the real gem here is the *Symphonie Concertante in E-flat* for harpsichord, piano, and violin obbligato with orchestra. Composed in 1778, it is a true masterwork. Here too are three movements, of which the second, a

deeply moving *Andante*, shows the depth of emotion of which Tapray was capable.

The performances are more than adequate, except that the use of a modern piano in place of the expected fortepiano throws the balances somewhat out of kilter. Again, the label is slightly off-base too. The *Symphonie Concertante* and one movement of the *Organ Concerto* make up side one; although the label doesn't make note of the fact, the first two bands of side two are the concluding movements of the *Organ Concerto*.

Francis Poulenc. Concert Champêtre for Harpsichord and Orchestra. Robert Veyron-Lacroix with the National Orchestra of the ORTF, Jean Martinon, conductor. Musical Heritage Society, MHS 1595.

One of the most successful, delightful, and enduring pieces composed for harpsichord in the 20th century is the Poulenc *Concert Champêtre* (Rustic Concerto). Completed in 1928 for Wanda Landowska, the first public performance of this work was given in Paris on May 3, 1929 with Landowska as soloist and Pierre Monteux conducting.

Robert Veyron-Lacroix's performance is certainly the most desirable now readily available on records; it outshines a rather stodgy performance by Aimée van de Wiele with Georges Prêtre issued by Angel Records in 1962. For one thing, Mme. van de Wiele's harpsichord was dreadfully out of tune through much of the recording, and her approach in comparison to M. Veyron-Lacroix's version may be noted in comparative times for the first of the work's three movements: she spends slightly more than 11 minutes traversing the score while he does it in 9 minutes and 43 seconds.

This is not to say, however, that the race goes to the speediest. The greatest objection I have to the newer performance is that it has a rushed, jet-age effect; fingers are nimble to the point of obscuring the charm and wit of the music. Speed accomplishes less than elegance in this music. I find Veyron-Lacroix especially poor in his choice of tempo for the first *Allegro*, and even more so in his attack on the last movement. Both are played much faster than the composer's metronome markings indicate.

For the most part, the preferable recording of this work is taken from the sonically inferior tape made of Landowska's last performance of the work on Nov. 17, 18, and 20, 1949 with Leopold Stokowski conducting the New York Philharmonic. It is available as a limited edition recording from International Piano Library. The elegance and élan, the obvious identification of artist and music, make up, for me, for the admittedly amateur quality of the recording. Strangely enough, Landowska goes ripping through the *Très lent* arpeggiated section of the first movement (a spot which Veyron-Lacroix plays hauntingly well), and thus comes up with a surprising total for the movement of 9 minutes and 7 seconds. But in general her tempi sound exactly right. Only compare the playing of the *Éclatant* theme of the last movement: Landowska rejoices that the highpoint has been reached, and she conveys her jubilation. Veyron-Lacroix speeds through so fast that we don't even realize it has been a high point of the movement until much later.

On behalf of the MHS recording, the orchestra under Martinon plays beautifully most of the time. An occasional flub by the brasses is irritating, but not crucial. Veyron-Lacroix's harpsichord sounds well and is clearly recorded. The reverse side of this record is also a joy, for it presents the Poulenc *Organ Concerto* with Marie-Claire Alain as soloist.

Probably the best solution to a satisfactory recording is two recordings. The music, totally ingratiating (rustic only from the witty Parisian viewpoint of the composer), holds up extremely well to repeated hearings. The composer wrote Landowska upon hearing the tape of the 1949 performance: "... How can I tell you my emotion at hearing my goddess play the *Champêtre*? What joy you gave me! I suddenly felt rejuvenated, happy. The cherries from your garden at Saint-Leu were in my mouth. I confess to stealing some in those days, long ago, when I was but a student musician. Now that I wonder every day if my music will live, you have given me the illusion that it will. For this, thank you from the bottom of my heart." Veyron-Lacroix and Martinon have the advantage of today's stereo recording techniques. Landowska, however, brings both love for the music and an inevitable sense of history to her performance.

MUSIC

David Plesnicar. Seven Canons with Prelude for Harpsichord, Clavichord, Organ, et al (1972). Hollyhock Studios, 279 East 214 Street, Euclid, Ohio 44123 (no price given).

For exercise in contrapuntal playing in pieces featuring mildly dissonant tonal counterpoint, David Plesnicar's *Seven Canons* will fill a need. Each one is quite short, titled only by tempo indications: *Very fast-detached*; *Slowly*; *Moderato*; *Not slow*; *Gayly*; *Supplely*; and *Funkily* (!) The second canon requires some hefty stretches (a tenth or two). No fingerings or bracketings are suggested, but according to the composer this is done purposely since he doesn't "wish to confine performances of these pieces to manuals only." Triple meter predominates. *Funkily*, our favorite, has a sort of Gershwin-esque charm. It is apparently a perpetual canon, unless one chooses to end it at the fermata in the second line.

Domenico Scarlatti. Complete Sonatas for Harpsichord, Volume II (Sonatas, K. 507-555). Ed. Kenneth Gilbert, Le Pupitre 41. Heugel and Company, Paris, approx. \$12.

This is the fourth volume of Gilbert's complete Scarlatti edition which began with volume 8. The final sonatas of Scarlatti's 555 are included here. With each new volume one may only reaffirm his wonder at Scarlatti's creativity and unsurpassed knowledge of just what would sound right at the harpsichord. For those who subscribe to the complete set, this volume is doubtless already on your music rack. If you have delayed subscribing, why not start with volume 11 and work backwards?

NEWS

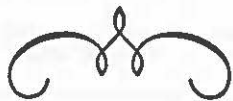
Dale Carr was harpsichordist in this program at the Saint-Gaudens Memorial in Cornish, New Hampshire on July 15: *Sonata in D minor* for cornetto and continuo, Cima; *Sonata in G minor* for recorder and continuo, Cima; *Sonata in G*, opus 1, number 3, (recorder and continuo), Locillet; *Canzona "La Bernardina"*, (cornetto and continuo), Frescobaldi; *In nomine, Bull*; *Fantasia for cornetto, organ and viola da gamba*, John Hingston; *Sonata "La Barssan"*, opus 2, number 1, for recorder and continuo, Philibert de Lavigne. He also appeared with the New York Philomusica Associate Artists in this program at Faulkner Recital Hall, Dartmouth College on Aug. 1: *Solo for Treble Recorder and Continuo*, Andrew Parcham; *Solo Cantata "Jubilate Domino"*, Buxtehude; *Variations on "La Follia"*, opus 5, number 12, Corelli; *Sonata for Bass*, Benedetto Marcello; *Concerto à tre in F*, Telemann.

During the Haarlem (Holland) Or-

gan Month for 1973, harpsichords were featured in the concert at the Bake-nesserkerk on July 21. Kenneth Gilbert and Ton Koopman played Bach's *Concerto in C minor* for two harpsichords (BWV 1062); they were joined by Bob van Asperen for the *D minor Concerto* for three harpsichords (BWV 1063); the three players also played the *C major Concerto* (BWV 1064), and were joined by Willemien de Leeuw for the *Concerto in A minor* for four harpsichords (BWV 1065). Ton Koopman directed the Musica da Camera.

The Harpsichord, volume VI, number 3, features a long interview with E. Power Biggs (whose portrait with a Challis pedal harpsichord graces the cover).

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





Nashville Church Installs Reuter Organ as Memorial

Brentwood United Methodist Church, Brentwood (Nashville), Tennessee, has received its new 2-manual, 32-rank organ from the Reuter Organ Company. The instrument was the gift of Mr. and Mrs. Henry Cannon. Mrs. Cannon is better known as Cousin Minnie Pearl, long time performer with the Grand Ole Opry in Nashville. The organ will serve as a memorial to her mother. It is located within the room in two spaces flanking the altar. The Great and Pedal divisions are unenclosed with the balance under expression. The music program of the church is under the leadership of Charles Witherspoon, organist, and Ray Hoover, choir director. Installation of the organ was made by Randall S. Dyer, district representative for the Reuter firm, and finishing was by Franklin Mitchell and James Scoggin of the Reuter factory.

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Spitzprincipal 4' 61 pipes
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Nasard 2 1/2' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1 3/4' 61 pipes
Scharff III 183 pipes
Trompette 16' 73 pipes
Trompette 8'
Oboe Schalmei 4' 61 pipes
Tremolo

PEDAL

Resultant 32'
Principal 16' 32 pipes
Bourdon 16' 56 pipes (enclosed)
Gemshorn 16' (enclosed)
Rohrgedeckt 16' (enclosed)
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Bourdon 8' (enclosed)
Rohrflöte 8' (enclosed)
Gemshorn 8' (enclosed)
Choralbass 4' 32 pipes
Bourdon 4' (enclosed)
Mixture III 96 pipes
Trompette 16' (enclosed)
Trompette 8' (enclosed)
Krummhorn 4' (enclosed)

Pomona College Gets Beckerath Organ

Rudolf von Beckerath, organbuilder of Hamburg, West Germany, has installed a new tracker action organ at Pomona College, Claremont, California. The Smith Memorial Organ was installed in the late summer of 1972 and formally opened in October with two recitals by Robert Noehren. Subsequent recitalists for the inaugural season included David McVey, lecturer in organ and Pomona College organist; Charles Krigbaum, Yale University organist; Richard Loucks, professor of music at Pomona College; and Alena Vesela of the Janacek Conservatory, Brno, Czechoslovakia. Dr. Loucks designed the organ in consultation with Helmut Walcha and the builder. The new instrument has mechanical key action, slider chests, *Werkprinzip* design, encasement, and also an enclosed division, electric stop action, and a solid-state capture type combination action. The first example of Beckerath's work in southern California, the instrument has been followed by others at Mission San Luis Rey near Oceanside and the First United Methodist Church in Redlands. The key compass is 56 notes in the manuals and 32 notes in the pedals.

GREAT

Bordun 16'
Principal 8'
Rohrflöte 8'
Octave 4'
Blockflöte 4'
Nasard 2 1/2'
Waldflöte 2'
Tierce 1 3/4'
Mixture V 1 1/2'
Trumpet 8'

RUECKPOSITIV

Gedackt 8'
Principal 4'
Rohrflöte 4'
Octave 2'
Quinte 1 1/2'
Sesquialtera II 2 3/4'
Scharf IV 1'
Dulcian 8'

SWELL

Holzgedackt 8'
Gemshorn 8'
Celeste 8'
Holzflöte 4'
Principal 2'
Sifflöte 1'
Obertöne III (1 1/2' + 1 1/2' + 1-1/7')
Cymbel III 1/2'
Trichterregal 8'
Tremulant

PEDAL

Principal 16'
Subbass 16'
Octave 8'
Gedackt 8'
Metallflöte 4'
Nachthorn 2'
Mixture IV 2 3/4'
Posaune 16'
Trumpet 8'
Trumpet 4'

CHERRY RHODES gave the final recital at the International Bach Festival in Paris on June 27th. The festival, which was held at St. Eustache over a 7-week period, included the works of Bach, omitting some of the miscellaneous chorale preludes. Other artists in the festival were Karl Richter, Jean Guillou, Marie-Claire Alain, Pierre Cochereau, and Lionel Rogg.

THE UNIVERSITY OF MIAMI SCHOOL OF MUSIC, Miami, Florida, broke ground for the Maurice Gusman Concert Hall on August 17. It will be adjacent to the present music school complex, and is slated for completion in 1974. The hall will seat 600, and will contain other facilities for the school.

MARIETTA BACH SOCIETY HAS SUCCESSFUL 51ST MEETING

The 51st annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society. The program was announced in traditional manner with chorales played by a brass choir, conducted by Dale Holshu. To open the program, all present joined in singing *Now Thank We All Our God*, accompanied by the brass choir. Following, all present shared in a statement by Miss Narcissa Williamson, entitled "The Marietta Bach Society: An Anniversary Tribute."

From the organ music of Bach, presentations included: *We All Believe in One God*, and the *Prelude and Fugue in G*, played by Theodore Bennett; the *Fantasia in G*, played by Sarah H. Buchert; the *Fantasia and Fugue in C minor*, played by David Schelat; the *Tocatta and Fugue in D minor*, played by Marilyn J. Schramm; the *Prelude and Fugue in C minor*, played by Craig Dobbins.

From *The Art of Fugue*, the *Double Fugue in Twelfth* was played by Flora G. Ford. From the *Musical Offering*, the *Three-Part Fugue* was played by Rebecca Burger, Carole Doughty, H. Courtney Jones, Richard Sears, Betty Rae Smith, and Nancy Staton.

From the cantatas and oratorios, presentations in the sequence of the Christian church year given by choir and instrumentalists included: *A Stronghold Sure Our God Remains; Now Hath Salvation, and Strength, and the Kingdom of God, and the Power of His Christ Appeared; Awake, Awake!; Come, Redeemer of Our Races; the Christmas Oratorio; the Magnificat in D; O Praise the Lord for All His Mercies; The Sages of Sheba; Jesus, Thou My Constant Gladness; Jesus, My Beloved Saviour; the Passion According to St. John; the Passion According to St. Matthew; the Mass in B minor; Christ Lay in Death's Dark Prison; the Easter Oratorio; the Ascension Oratorio; God So Loved the World; and The Heavens Declare the Glory of God.*

The traditional closing numbers of the program, in observance of the anniversary of Bach's death, were his melody *Come, Sweet Death*, played on the solo flute by H. Courtney Jones, and Bach's last composition played by Lillian E. Cislter, the chorale prelude *Before Thy Throne I Now Appear*.

MARK SMITH was conductor, and Ronald Siebenthal was guest pianist with the chancel choir and brass quartet of Old First Church (Presbyterian), San Francisco, California on June 17. The program included the "Liebeslieder Walzes," Opus 52, by Brahms, Fauré's "Cantique de Jean Racine," Opus 11, and "Canticum Gaudii," Opus 118 by Flor Peeters, as well as Monnikendam's "Concerto for Organ and Brass."

WILBUR HELD will give a day-long workshop on the organ works of Cesar Franck at Ohio State University, Columbus on October 22. All of the major organ works will be discussed, as well as Franck's musical style and organization, the Cavaille-Coll organ and the ventral system, and various problems in performing the works of Franck.

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Austin Builds for Salem, Ohio Church

The First United Presbyterian Church of Salem, Ohio has signed with Austin Organs, Inc. for the installation of a new 2-manual organ. The church was built in 1860 in the colonial style, and the new organ will be located high in the front and center of the chancel speaking down the centerline of the building. The present single opening in the shape of a round-topped window is being greatly enlarged by the addition of another similar opening at either side of the main opening. Grillework is very open and will be screened only with acoustic cloth. The console will be movable on its own built-in dolly. Contract negotiations for Austin were handled by William B. Stickel.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Flauto Dolce 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Fifteenth 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Harp
Chimes

SWELL

Gedackt 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' 49 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Larigot 1 1/2' 61 pipes
Trompette 8' 61 pipes
Hautbois 4'
Tremulant

PEDAL

Principal 16' 12 pipes (Great)
Gedeckt 16' 12 pipes (Swell)
Octave 8' 32 pipes
Gedeckt 8' (Swell)
Super Octave 4' 12 pipes
Rauschquint II 64 pipes
Trompet 16' 12 pipes (Swell)



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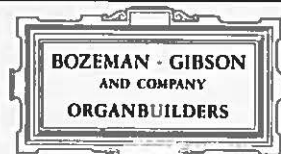
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NEW RECORDINGS

Cesar Franck. Complete Organ Works—150th Anniversary Edition. Rollin Smith playing the 1871 E. & G. G. Hook organ at St. Alphonsus Church, New York City. Repertoire Recording Society, Limited Edition, RRS-9.

Rollin Smith, the young and enterprising organist from New York City, played the entire works of Franck last year on Franck's 150th birthday anniversary. These recordings, two discs, contain the fruits of that performance which was given under the auspices of the Organ Historical Society and the Belgian consul general of New York.

Not enough good can be said for the organ on which Mr. Smith plays. It is New York City's only surviving example of a mid-19th century Hook, and it has been restored to excellent playing condition. The building is large, allowing the organ an ambience of both breadth and space in which to sing. Furthermore, the large 3-manual is perfectly suited to Franck's music, allowing the works to be superbly registered according to Franck's intentions, which Mr. Smith indeed does well. And so it is a joy to hear Franck's music on this particular organ, and in this lovely huge space which is captured well on the recordings.

Rollin Smith has established himself by now as a stylish and accurate organist with technique to burn. But he does not use this technique as a show in and for itself, but rather as the enabling tool for some very strong musical convictions. He has a fine sense of form and phraseology, thus the works seem to hang together well and sound natural. There is not much more that one could wish for in a performance, save one item in the case of these particular pieces. That one item has to do with tempo.

Rollin Smith is convinced that the works of Franck are played much too slowly, and that they should be played much faster than they usually are by most organists. This accounts for the reason that all three *Chorals* appear here on one side of a disc; indeed, that the entire organ works of Franck can appear on four sides testifies to Mr. Smith's fast tempos.

Mr. Smith has commented that this way of playing Franck's music strips it of piousness and worshipful reverence. He has also been quoted as saying that the fast tempos are more in keeping with the composer's written indications and the general performance practices of the period. This is an honest and sincere conviction on the performer's part, and there is nothing in the performances that would indicate that it is capricious or idle on Mr. Smith's part, or indeed (taken on its own ground) that it is not a successful approach.

Without slighting in the least Mr. Smith's convictions, nor his success in conveying them strongly (for there is nothing more that one can fault in his playing), I strongly disagree on this interpretation of Romantic tempo, and the premises from which it is drawn.

Romantic performers, especially the well-known and respected performer-composers, were generally derisive of the dazzling display of the virtuosos who forsook musical content for technical display. Brahms complained that performers played his music too fast;

Liszt complained about his students who would overlook musical expression in order to dazzle with technical display; Franck's own pupils went to great pains to establish the tempos with which the master played, especially d'Indy and Tournemire (see *THE DIAPASON*, April 1946 and October, 1970 for the latter). There is nothing to indicate that tempos used by Franck were faster, or should be faster, than present-day performers generally use. Indeed, there is much to suggest that they might have been slower than is generally used today. Furthermore, there is little to suggest that piety could be divorced from the music of the organ during the 19th century. Indeed, the organ as an instrument (no matter where it appeared) was the symbol of piety and religiosity within the musical thought of the period. The splitting of the sacred from the secular during the late 18th and early 19th centuries left the organ as the only remaining identifiable musical symbol of religion and piety, just the same as the church building became a "sacred" house as opposed to the "secular" concert hall and salon. The 19th century is perhaps the first era of musical history to embody this strict division. Whether the organ was played in the concert hall or in the church, or whether the sound of the organ was imitated by the orchestra, the piano, or by other instruments, the underlying connotation that it held for the 19th century mind and senses was precisely piety, religiousness, sacredness, and transcendental godliness. This is indeed one of the reasons that the 20th century has had such a difficult time "liberating" the organ from its "sacred" prison within churches. But these connotations are intrinsically built into the music and cannot be divorced from it.

There are two results which Mr. Smith's fast interpretations impose on the music here. One is, as he says, a lack of piety; the other is a sense of the lack of breadth, space, and the long singing line. To my mind, both of these things are inextricably necessary to the music, and I feel very uncomfortable without them. I would feel just as uncomfortable with a fast (by 50%) version of Wagner's *Tristan* — a circumstance which fortunately seldom arises. Too fast a tempo destroys the grand and heroic development of the long harmonic phrases and sections. In short, it parodies the music.

Be that as it may, Rollin Smith plays with conviction, and he plays well. We are happy to have the recordings, and we are sure that they will provoke much thought in the listener (as they have in us).

NOTED IN BRIEF

Gama uppländska orglar. Historic Swedish organs played by Rudolf Löfgren. *Kyrkoton* (Swedish) LP 118.

Mr. Löfgren, organist of the Cathedral in Uppsala, Sweden, here demonstrates a variety of old Swedish organs, some restored and others not. Using the music (mostly small pieces) of Sweelinck, Hassler, Stig Gustav Schönberg, Christian Geist, Zipoli, Andreas Düben, Frescobaldi, Ferdinand Zellbell, Hilding Rosenbergh, Murschhauser, Pachelbel, Torsten Sörenson, Oscar Lindberg, Alain, David Wikander, and Reger, he produces competent if not very exciting performances on the antique instruments. The instruments demonstrated are the following: the 1739 (altered in the 19th century) organ of the Frösunda village church; the chair organ

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of the 1632 organ built by Eisenmenger for Stockholm Cathedral, now in the church of Bålinge; the restored 1674 positiv in the church at Skokloster; the marvelous 1728 restored Cahman organ at Leufsta Bruk; a 1776 organ by Eken-gren in Skivisida; the 1841 organ by Gullbergson in its original condition at Lillkyrka; and the 1825 organ by Strand at Östervalä. It is an interesting and delightful collection of organs to be heard for those who are interested in Swedish organ antiquity.

E. Power Biggs. Famous Organs of Holland and North Germany. Columbia M-31961. Program: *All Glory Be to God on High*, Bach; *Fantasias in Echo Style in G and F*, Scronx; *Aria in C minor*, Telemann; *Fantasia in A minor*, *Fantasia in the Dorian Mode with Echoes*, *Fantasia in A minor with Echoes*, Sweelinck; *Fanfare Sinfonia from Cantata "Ihr lieben Christen, Let Us Together Praise Our God."* Buxtehude; *Mit ganzem Willen*, Paumann; *Courante met Varieties*, Cornet; *Partita for English Horn and Organ opus 41*, Jan Koetsier.

E. Power Biggs. Bach Organ Favorites, Vol. 5. Columbia M-31424. Program: *Fantasy and Fugue in G minor BWV 542*; *Jesu meine Freude BWV 733*; *Fantasy in G BWV 572*; *Prelude and Fugue in B minor BWV 455*; *Wir glauben all BWV 680*; *Prelude and Fugue in C BWV 545*.

Mr. Biggs continues to bring us recordings of high quality in these additions to two series of recordings long under way. The disc of famous organs of Holland and North Germany contain excellent recorded examples of extant old organs and one new organ. Although the instruments vary in degree of preservation as original old instruments, they all remain as excellent examples of the early days of glory in the organ building world — especially the magnificent Schnitger instrument of Uithuizen. The remaining organs demonstrated are: the Niehoff organ at the Johanniskirche, Lüdingworth; the Schnitger in Dedesdorf; both the great and small organs at St. Laurens Church, Alkmaar, and the Flentrop instrument in the Church of the Holy Sacrament in Breda.

Vol. 5 of the series of organ favorites by Bach is performed on the Flentrop at the Busch-Reisinger Museum at Harvard University. Both recordings exhibit Mr. Biggs in his usual spirited manner, bringing the music to loving renditions. As usual, the engineering and technical qualities in this latest addition to the E. Power Biggs repertoire are first rate.

The Trinity College Chapel Organ. Clarence Watters playing music from the inaugural recital on the new Austin organ. S & M Master Recordings, SM 225. Program: *Dorian Toccata and Fugue, Adagio* from the *D minor Trio Sonata*, Bach; *Variations on a Noël*, Dupré; *Veni, Creator Spiritus*, Watters; and *Allegro vivace* from *Symphony V*, Widor.

The large new Austin organ at Trinity College, inaugurated last year by Mr. Watters (who is responsible in large part for its design) is splendidly heard on this technically superb disc. After a somewhat dull and plodding rendition of the Bach pieces, things really came to life in the music by Dupré and Widor. Scarcely anyone in the country can do better justice to Dupré's music than can his pupil, Mr. Watters. And Clarence Watters shows that even at a ripe old age can fingers and feet move agilely and spritely to the notes of Widor. We have not heard so exciting a performance of the first movement of the *Fifth Symphony* in a long time. The exciting climax that Mr. Watters provides is indeed lively stuff.

The Gress-Miles Organ at Middlebury College. Emory Fanning, organist. Earth Audio Techniques, North Ferrisburg, Vermont 05473. (Available from Gress-Miles). Program: *Prelude and Fugue in E major*, Lübeck; *Chaconne in F minor*, Pachelbel; *Herzlich tut mich verlangen BWV 727*, Nun freut euch BWV 734, *Liebster Jesu BWV 706*, *Ein feste Burg BWV 720*, Bach; *Four Couplets from Mass for the Parishes*, Couperin; *Adagio* from *Symphony III*, Vierne; *Prelude and Fugue in G minor*, Dupré.

Emory Fanning shows off the new large organ in the very dry acoustics of the chapel at Middlebury College to good advantage. In spite of the somewhat aggressive, harsh and screaming ensemble of the organ, his playing is clean and competent, if a bit fussy in the ornamentation of the baroque works.

Robert Thompson at the Positiv Organ. Ethos Records, Box 287, Northfield, Minn. 55057. Program: *Three Noels*, Dandrieu; excerpts from *Messa dell' Apostoli (Fiori Musicali)*, Frescobaldi; Numbers 1, 2, 3, 10 and 11 from *Deissig Spielstücke*, Distler; 3 pieces from *Five Voluntaries for Organ Manuals*, Pinkham; *Meditation II*, Jan Koetsier; and *Voluntary in D*, Charles John Stanley.

Playing a three-stop positiv organ with a short octave in the bass, Mr. Thompson provides a delightful recording of pieces for manual alone. Part of the success of the recording is that it was done in a very live acoustical setting (School of the Good Counsel) in Mankato, Minnesota, and the small organ thus sounds much larger than it actually is. But most of the success of the recording is due the organbuilder, Charles Hendrickson, and Robert Thompson, faculty member of St. Olaf College. Organ and player combine to make some lovely music on the three stops. The playing is clean and musical, and it all goes to show that three good stops are far better musically than 100 bad or indifferent stops.

— Robert Schuneman

Cannarsa Builds for Jeannette, Pa. Church

Cannarsa Organs, Inc. of Hollidaysburg and Duncansville, Pa. has just completed a new organ for the Grace United Church of Christ, Jeannette, Pennsylvania. The new 16-rank instrument utilizes some Pedal pipework and Strings from the old 6-rank organ. The action is all electric and solid state. Paul Matthews acted as tonal consultant and performed the dedicatory recital.

GREAT

Principal 8' 61 pipes
Hohlfloete 8' 61 pipes
Salicional 8' 61 pipes
Dulciana 8' 61 pipes
Octave 4' 61 pipes
Spitzfloete 4' 61 pipes
Piccolo 2' 12 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes
Chimes

SWELL

Gedeckt 8' 61 pipes
Viol 8' 61 pipes
Viol Celeste 8' 49 pipes
Harmonic Flute 4' 61 pipes
Principal 4' 61 pipes
Nazard 2 2/3' 61 pipes
Block Floete 2' 12 pipes
Voix Humaine 8' 61 pipes
Hautbois 8' 61 pipes

PEDAL

Bourdon 16' 32 pipes
Dulciana 16' 12 pipes
Floete 8'
Principal 8' 32 pipes
Choral Bass 4' 12 pipes
Fagott 16' 12 pipes
Trumpet 8'
Clarion 4'

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NEW CHORAL MUSIC

Reviewed by Victor Weber

For choral musicians since medieval times the words of the Psalm, "Sing to the Lord a new song," have served as a special invitation to greatness. The texts of the Psalms have carried composers' imaginations through an array of stylistic innovation and expressive vitality which is certainly one of the prides of western culture. But, today, as one surveys the latest releases of psalm settings there is a sense of frustration at being far-removed from the centers of history which have produced the great settings of the poetry of the Psalms. The ambience of Rome, Paris, Dresden, Venice—even New York or Los Angeles—which opened many ears to the profundity of the Gabriellis, Josquin des Prez, Monteverdi, Schütz, Ives, Schoenberg, Stravinsky, is now replaced by Saturday afternoon forays into the bins of our cities' music stores. Our access to the Psalms comes through the auspices of the world's publishing houses.

The publishers emerge as patrons of music and musicians both past and present. These latter-day successors to the courts of Saxony and Burgundy, to the awesome traditions of St. Mark's and the *Thomaskirche*, must enlighten our search for appropriate vehicles of musical excellence—and not merely with newly improved fluorescence in their reading rooms. Happily, they provide us frequently with the stimulation of being able to reach the greatness of the past (one thinks here of the continuing efforts of Hänslers Edition of Stuttgart). But they also make us wonder whether in some of the world's publishing houses there is not a large room given over to the mad meanderings of musicologists whose love of antiquity has become an uncritical mania. Let some space be taken from the scholars and given to the composers who will speak authoritatively in the language of today.

There is, perhaps, something of the self-conscious musicologist lurking in Thomas Dunn's opening note to his edition of W. A. Mozart's *Vesperae solennes de Dominica*, K.321 (E. C. Schirmer). But he is right in offering "no apology" for his presentation of a new piano-vocal score of a work which should take its place beside the better-known *Vesperae de Confessore*, K.339. Whether the work is performed as a whole (with solo quartet, chorus, orchestra, and organ), or whether the movements are excerpted for individual performance (Vulgate Psalms 109, 110, 111, 112, 116—a virtuoso aria for solo soprano—and Magnificat), the lucidity and lyric conviction which one expects from Mozart's sacred music is evident on every page. Mr. Dunn offers a stylish keyboard reduction of the orchestral score. But it seems a curious abrogation of editorial responsibility that no mention is made of available orchestral scores or parts. Mr. Dunn implies that the same difficulties and inaccuracies which he found in previously existing vocal scores are to be found in the orchestral scores and parts. But he leaves it to prospective conductors (notoriously bad editors) to find the scores and to check them for variant readings and errors.

Equally welcome is the second volume of the *Sacred Music* of Henry Purcell (Volume 4 of the *Collected Works*, published by Novello under the editorial supervision of Peter Dennison). For enthusiasts of the newly developing ideas of Baroque performance practice which are emerging from Germany and England, the volume will contain many incitements to creative music making. Included are full scores (string orchestra and continuo) for verse anthem

settings of Psalms 21, 57, 71, 92, 103, 122 and 150. For those of us whose instrumental resources do not include an adequate complement of strings, the editor's realization of the organ continuo part will serve the demands of the score.

From one of the bastions of respectable musicology comes the apparently long-awaited "first practical edition" of the *Miserere* (Psalm 51) by E. T. A. Hoffmann (1776-1822). Those who have been dissatisfied with history's relegation of Hoffmann's importance to his abilities as writer and critic will be glad to learn that for a period of about ten years he attempted a career as a musician—a career which ended with his acceptance of the duties of a stage hand at the Bamberg opera. The English translation of editor Winfried Radeke's preface informs us that in lawyer Hoffmann's interests "Music... held the first place followed by poetry writing and painting." It is of some comfort that Mr. Radeke's original German establishes somewhat different priorities, giving music the third place, behind poetry and painting. Students of musical styles will be intrigued by Radeke's introductory analysis of the sources which may have produced the *Miserere*: Mozart stands as the ultimate inspiration for the general expressiveness of the work, in which melody bears the principal share (which dominates the opening section of the piece; the pedestrian tenor solo, "Auditui meo dabis"; or the equally disappointing bass solo, "Docebo iniquos"); his harmonic practice is fashioned after Palestrina; and the overall plan of the work, including Hoffmann's selection of the Biblical verses which he set, is derived from a *Miserere* written in 1638 by Allegri. The work is scored for full orchestra (2 clarinets, 2 bassoons, 2 trumpets, 3 trombones, timpani, organ, and strings), solo quintet (SSATB), and chorus (SATB). For the music libraries of the world Breitkopf and Härtel have possibly done a service in offering this long-postponed first edition, but it is questionable whether this lengthy (45 minutes) and expensive (\$10.00 for the piano-vocal score) work will achieve stature within the choral repertory.

If both the quality and quantity of Hoffmann's eclecticism seem profligate and academic, the derivative style of Robert Karlen's *Psalm 27 (Part I)*, published by Art Masters Studios, Inc., is at once economical and convincingly honest. Karlen recaptures the power and emotional directness of one of the earliest devices of medieval polyphony, parallel organum, in his treatment of the devotional psalm text. His choice of modal melodic structures, sometimes intoned against a somber choral drone, sometimes stated boldly in four-part parallel octaves (with an occasional open fifth), has an antique quality which appropriately suggests the timeless psychological truth of the psalm. Karlen's short setting is complemented by an ensemble of instruments which includes flute, triangle, finger cymbals, tambourine, and bongos. The plainness of the simple flute obbligato and the relentless, arid sounds of the percussion suggest the desperate search for meaning and security pursued by 20th century humanity in a world where, in Eliot's words
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar...

Karlen's title, *Part I*, implies that we
(Continued, next page)

Vernon de Tar

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will receive more from his pen; and that will be an eagerly awaited event.

Richmond Browne's anthem *Chortos I* (Harold Flammer, Inc.) does not invite critical comment based on the composer's printed 'score', for the success of the piece will rest entirely on the response of conductor and choir to the detailed instructions which are set out on each page of the piece for the improvisation of sound textures. But Browne is not to stand accused of being insensitive to the texts which he has chosen. The title of the piece comes from the Greek word for grass, which the composer takes as a Biblical symbol "for something green, living and beautiful which meets some terrible fate—being 'blasted,' 'withered,' and 'smitten.'" And he is explicit in his demand that the texts, drawn from Psalms 104, 37 and 90 (and Revelations, IV Kings, Isaiah, and Nahum), be in the hands of the audience for their perusal both before and during the performance of the anthem. *Chortos I* is written in a series of five one-minute sections, each of which is punctuated by five seconds of complete silence. Each section is characterized by the creation of an environment of improvised sound; the humming of low, fluctuating pitches; the crumpling of paper; the rattling of keys and/or coins; a loud glissando on an open "ah" vowel; and a "strongly beating stream

of sound" created by loud whistling which varies in pitch. Against these varying continuums of sound the texts which Browne has selected—all of which deal in some way with his central symbol—are fragmented to be presented first as a series of randomly selected words and phrases; then as an ensemble of improvised melodic lines, first by three soloists then by the entire choir, using the texts within their given traditional linguistic contexts; and finally as a series of whispered syllables, crescendoing to a loud shout.

Chortos I, with its easily followed cues (each series of sound events is carefully "timed" by the composer) and readily understandable directions (there is no hieroglyphic "modern" notation to cope with) brings the *avante garde* of choral music within the reach of every choral musician.

Performances will be as exciting and communicative as the imaginations and enthusiasm of the participants make them. Browne has presented an opportunity.

Our publisher-patrons have provided us with a thought-provoking selection of psalm settings. But they should be constantly reminded of their responsibility to remain conduits of excellence and not conjunctions of profiteers. *Aperti remaneant qui librum edendum curant, et caveant cantores.*

NUNC DIMITTIS

DOUGLAS R. BREITMAYER

Douglas R. Breitmayer, director of music at Grace United Methodist Church, St. Louis, Missouri, died of a heart attack at his West St. Louis home on Friday, July 27. He was 46.

A graduate of Heidelberg College, Mr. Breitmayer received the MSM degree from Union Theological Seminary in New York. Before going to St. Louis in 1959, he taught at the University of Missouri in Columbia, and at Carthage College. He directed music programs in New York, Michigan, Missouri, and North Carolina.

Mr. Breitmayer was a member of the A.G.O. and did tutoring at Hamilton College. He is survived by his mother, Mrs. Charlotte Breitmayer of Jackson, Michigan; a sister, Mrs. Murray Bloom of Los Angeles; and a brother, George Breitmayer of Barrington, Illinois.

Memorial services were held on July 29 at Grace Methodist Church, St. Louis.

GEORGE N. MAYBEE

Dr. George N. Maybee, organist and choirmaster of St. George's Cathedral, Kingston, Ontario, Canada for many years, died suddenly on July 24. Dr. Maybee had directed the cathedral choirs since 1942. Under his direction, the choirs gained an enviable reputation in Canada, the U.S., and also in England where the choir sang at Westminster Abbey, King's College Chapel in Cambridge and in many cathedrals and parish churches.

In 1966 Dr. Maybee was made an honorary fellow of Westminster Choir College, and in 1964 he was awarded the highest degree of the Royal School of Church Music in England. Dr. Maybee had also taught at Kingston Collegiate Institute for many years.

Memorial services at the Cathedral were packed, and the dean of the Cathedral as well as the Bishop of the diocese were present. The full choir under the direction of Peter Partridge, a former member of the choir, sang at the service on Friday, July 27.

CHARLES T. MEYER, JR.

Charles T. Meyer, Jr., vice president of Jerome B. Meyer and Sons, Inc., organ pipe making firm of Milwaukee, Wisconsin, died August 26 at the age of 48.

Mr. Meyer had been associated with the firm his grandfather had established back in 1908, and which still bears his name, since 1946 after serving in the Navy during World War II. He had the unusual distinction of being the only person in the State of Wisconsin to serve an apprenticeship as an organ pipemaker on the GI Bill of Rights, and he was granted a diploma by the State at the conclusion of his apprenticeship.

Still actively participating in the family business are Charles T. Meyer, Sr., son of the founder of the firm, and his son Gordon L. Meyer, president of the company.

ROBERT R. RANK

Robert R. Rank, church organist of Seattle, Washington, died July 11, 1973. Mr. Rank, his wife Joyce, his daughter Martha and son David, and another friend drowned as the result of a tragic boating accident.

Mr. Rank was organist of the University Congregational Church in Seattle, and was a student of Walter A. Eichinger. Three daughters survive.

Memorial services were held at the University Congregational Church on July 22, and many of the participating musicians in the service were students of Mr. Rank and Dr. Eichinger.

HEDWIG ROESNER

Mrs. Anton (Hedwig) Roesner died August 15 in a Dubuque, Iowa nursing home. She was 88 years of age. Mrs. Roesner was a charter member of the Dubuque Chapter of the A.G.O. and its secretary for many years. She was organist of St. Matthew Lutheran Church in Dubuque for 35 years.

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CALENDAR

OCTOBER						
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NOVEMBER						
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15		

DEADLINE FOR THIS CALENDAR WAS SEPTEMBER 10

5 October
Marie-Claire Alain, St. George's Church, Bridgeport, CT
Thomas R Thomas, Irvine Aud, U of Pennsylvania, Philadelphia
Wilma Jensen and K Dean Walker, organ and percussion, U of New Mexico, Albuquerque

6 October
Ray Ferguson, masterclass and recital, Central Methodist, Muskegon, MI (thru Aug 7)

7 October
Marie-Claire Alain, Riverside Church, New York, NY 2:30 pm
Craig Cramer, Cultural Center, New York, NY 3 pm
Peter Hurford, St Thomas Church, New York, NY 5:15 pm

Will Headlee, Bradley Hills Presbyterian, Bethesda, MD 4 pm
Charles H Heaton, East Liberty Presbyterian, Pittsburgh, PA 4 pm

J Marcus Ritchie, Trinity Chorale; recital and Evensong; Trinity Church, New Orleans, LA 4:30 pm

Lloyd Davis, Bryn Mawr Community Church, Chicago, IL 3 pm

Mary Fortner, First Presbyterian, Chicago, IL 3:30 pm

William Kuhlman, United Church of Christ, Ames, IA

Dorothy Addy, First United Methodist, Wichita, KS 4 pm

John Obetz, U of Nebraska, Lincoln 3 pm

Garnet Mallory; Stabat Mater by Pergolesi; St Mark's Episcopal, Glendale, CA 4 pm

8 October
Wilma Jensen and K Dean Walker, organ and percussion, Glendale United Methodist, Los Angeles, CA

9 October
Lionel Rogg, First Church Congregational, Cambridge, MA

Mary Ann Teng, soprano, Trinity Church, New York, NY 12:45 pm

Peter Hurford, St Mary's Abbey, Morristown, NJ 8 pm

Frank Speller, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Choral program, David A Wehr, dir.; Eastern Kentucky U, Richmond, KY 8 pm

10 October
Philip La Gala, Methuen Mem Music Hall, Methuen, MA 8:30 pm

Alexander Harper, harpsichord, South Congregational, New Britain, CT 12 noon

Verle Larsen, St John's Episcopal, Washington, DC 12:10 pm

Marie-Claire Alain, North Christian Church, Columbus, OH

Gerhard Krapf, U of Iowa, Iowa City 8 pm

Diane Bish, recital and workshop, Edgemoor United Methodist, Marion, KS

Donald Dumler and Marin Berinbaum, organ and trumpet; Santa Rosa H S, Santa Rosa, CA

Virgil Fox, Revelation Lights, Queen Elizabeth Theatre, Vancouver, BC

11 October
Frank Speller, Trinity Church, New York, NY 12:45 pm

Earl W Miller, Wayland Baptist College, Plainview, TX 8 pm

Jerald Hamilton, Minnehaha United Methodist, Minneapolis, MN

Peter Hurford, Christ Church, Cathedral, Hamilton, Ontario

12 October
Lee S Ridgeway, Wooster School Chapel, Danbury, CT 8:30 pm

Frederick Swann and John S Anderson, organ and actor; for Buffalo, NY AGO

Lionel Rogg, Southern Methodist U, Dallas, TX

Marie-Claire Alain, Carleton College, Northfield, MN

Virgil Fox, Revelation Lights, Seattle Opera House, Seattle, WA

13 October
Lionel Rogg, masterclass, Southern Methodist U, Dallas, TX

14 October
Martin Neary, Riverside Church, New York, NY 2:30 pm

John Pidgeon, Cultural Center, New York, NY 3 pm

John Rose, Immaculate Conception Seminary, Darlington, NY 3:30 pm

Richard Barrows, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Peter Hurford, All Souls Church, Washington, DC 4 pm

Norris Stephens, East Liberty Presbyterian, Pittsburgh, PA 4 pm

Pocono Boy Singers, Faith Lutheran, Whitehall, PA

18th Annual Church Music Workshop, (Dayton AGO and Choirmaster's Club), Westminster Presbyterian, Dayton, OH (thru Oct 15)

Marie-Claire Alain, North Christian Church, Columbus, IN

Lee Nelson, First Presbyterian, Deerfield, IL 4 pm

Chicago Early Music Ensemble, St Michael's Episcopal, Barrington, IL 6 pm

Roger Roszell, Chicago Brass Quintet, Calvary Lutheran, Chicago, IL 4 pm

Kenneth D LaRowe, First United Methodist, Decatur, IL 8 pm

Byron L Blackmore, Our Savior's Lutheran, La Crosse, WI 4 pm

Carlene Neihart, Parkville Presbyterian, Parkville, MO 7 pm

William Teague, brass quartet, Trinity Episcopal, Pine Bluff, AR 4 pm

Thomas Murray, St John's Cathedral, Denver, CO 4 pm

Joyce Jones, El Camino College, Via Torrance, CA

Judy Fink Richmond, Congregational Church, La Mesa, CA 7 pm

Ladd Thomas, Anaheim United Methodist, Anaheim, CA

15 October
Virgil Fox, Revelation Lights, Civic Aud, Portland, OR

16 October
Joan Lippincott, recital and workshop for Albany, NY AGO (thru Oct 17)

Christopher Berg, piano, Trinity Church, New York, NY 12:45 pm

Richard Barrows, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Malcolm Williamson, workshops for Harrisburg, PA AGO and Harrisburg public school

Marianne Webb, Virginia Intermont College, Bristol, VA 8:15 pm

Peter Hurford, First Presbyterian, Fort Wayne, IN 8 pm

Carol Teti-Rottschafner, Cross United Church of Christ, Berne, IN 7:30 pm

Marie-Claire Alain, Simpson College, Indianola, IA

Martin Neary, Zumbro Lutheran, Rochester, MN

Joyce Jones, Paso Robles H S, Paso Robles, CA

17 October
John Davis Jr., organ, brass and percussion, Mem Music Hall, Methuen, MA 8:30 pm

Curtis Pierce, South Congregational, New Britain, CT 12 noon

Rollin Smith, "The Aeolian Organ and Its Music," Frick Collection, New York, NY 5 pm

Malcolm Williamson, recital and opera for Harrisburg, PA Civic Opera Association

Keith Jenkins, St. John's Episcopal, Washington, DC 12:10 pm

Lionel Rogg, Baptist Temple, Charleston, WV

Marie-Claire Alain, masterclass, Simpson College, Indianola, IA

Robert Baker, U of Kansas, Lawrence, KS

18 October
Larry King, Trinity Church, New York, NY 12:45 pm

Donna Jean Dixon, First and Central Presbyterian Wilmington, DE 12:30 pm

Joyce Jones, Chessall Gymnasium, Ukiah, CA

19 October
Diane Bish, United Congregational, Norwich, CT

Lionel Rogg, Grace Episcopal, Oak Park, IL

Karel Paukert, workshop and recital, Luther College, Decorah, IA

Marie-Claire Alain, St. Mark's Cathedral, Seattle, WA

Hans Uwe Hielscher, All Saints' Episcopal, Pala Alto, CA 8 pm

Peter Hurford, First Congregational, Los Angeles, CA

Gillian Weir, Palais des Beaux Arts, Brussels, Belgium

20 October
Arthur Poister, masterclass, Luther College, Decorah, IA 9:30 am

Marie-Claire Alain, masterclass, St Mark's Cathedral, Seattle, WA

Joyce Jones, Ontario H S, Ontario, OR

21 October
Martin Neary, Grace Episcopal, Providence, RI

Richard Bouchett, Riverside Church, New York, NY 2:30 pm

Arthur Phillips, Cultural Center, New York, NY 3 pm

Pocono Boy Singers, Middle Collegiate Church, New York, NY

Swarthmore College Chorus; Robert Smart; Trinity Church, Swarthmore, PA 4 pm

Leander C Claflin, all-improvisation, Abington Presbyterian, Abington, PA 8 pm

Festival music for choir, brass, percussion and organ; Robert Elmore, dir; Norman Mackenzie, org; Tenth Presbyterian, Philadelphia, PA 5 pm

Reynaldo Reyes, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Malcolm Williamson, organ and instant opera, Trinity Episcopal, New Orleans, LA

Roger Roszell, St John's United Church of Christ, Kankakee, IL 7 pm

Frederick Swann, First Baptist, Peoria, IL

Peter Hurford, Ladue Chapel, St Louis, MO 8 pm

Marie-Claire Alain, Walla Walla College, College Place, WA

22 October
Fiori Musicali Trio; St Mary's Abbey, Morristown, NJ 8 pm

Lionel Rogg, for Charlotte, NC AGO

Wilbur Held, workshop on the organ works of Franck; Ohio State U, Columbus

13th Annual Church Music Institute, Southern Baptist Theological Seminary, Louisville, KY (thru Oct 26)

Virgil Fox, Revelation Lights, St Cloud, MN

Malcolm Williamson, workshop, Southern Methodist U, Dallas, TX (also Oct 23)

Marie-Claire Alain, masterclass, Walla Walla College, College Place, WA

Joyce Jones, The Dalles H S, The Dalles, OR

Richard Birney Smith, organ and harpsichord, Colborne St United Church, Brantford, Ontario 8:30 pm

23 October
Patricia Kopec, instrumental recital, Trinity Church, New York, NY 12:45 pm

Vim van der Panne, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

Peter Hurford, Trinity U, San Antonio, TX

Marie-Claire Alain, recital and masterclass, U of Oregon, Eugene, OR (thru Oct 24)

24 October
James Frazier, South Congregational, New Britain, CA 12 noon

Helen Penn, St John's Episcopal, Washington, DC 12:10 pm

25 October
James A Simms, Trinity Church, New York, NY 12:45 pm

Martin Neary, Shrine of the Immaculate Conception, Washington, DC 8 pm

Guy Bovet, Improvisation Festival, Isere, Germany

26 October
Martin Neary, Shrine of the Immaculate Conception, Washington, DC

Lionel Rogg, Church of the Magdalene, Wichita, KS

Marie-Claire Alain, Schoenberg Hall, UCLA, Los Angeles, CA

27 October
Victor Hill, harpsichord lecture-recital, Williams College, Williamstown, MA 8:30 pm (also Oct 28 at 8:30 pm)

Clyde Holloway, Cornell College, Mt Vernon, IA

Wilma Jensen and K Dean Walker, organ and percussion; RLDS Aud, Independence, MO

Lionel Rogg, masterclass, Church of the Magdalene, Wichita, KS

28 October
Thomas Murray, Unitarian Church, Jamaica Plain, MA 4 pm

Hunter College Choirs, Ralph Hunter, dir, Riverside Church, New York, NY 2:30 pm

Michael Kearns, Cultural Center, New York, NY 3 pm

Mass in B minor by Bach, St Bartholomew's Church, New York, NY 3 pm

Robert Schuneman, Cathedral of St John the Divine, New York, NY 3:30 pm

Lee Dettra, First and Central Presbyterian, Wilmington, DE 7 pm

Richard Bouchett, Westminster Presbyterian, Wilmington, DE

Dwight Oarr, Cathedral of Mary Our Queen, Baltimore, MD

Hinson Mikell, St Mark's Church, Frankford, Philadelphia, PA 4 pm

Pocono Boy Singers, St Peter's Lutheran, Wind Gap, PA

Martin Neary, Trinity Episcopal, Toledo, OH 8:30 pm

Robert Noehren, Ebenezer Lutheran, Chicago, IL 4:30 pm

Robert V Krause, org; choral program; First United Methodist, Decatur, IL 4 pm

Hugo Gehrke, Sherman Park Lutheran, Milwaukee, WI 4 pm

Olivier Messiaen and Yvonne Loriod, solo and duet piano, Cornell College, Mt Vernon, IA 7:30 pm

German Requiem by Brahms; St Michael Oratorio Choir, members of Dallas Symphony, Paul Lindsley Thomas, dir; St Michael and All Angels Church, Dallas, TX 8:15 pm

Marie-Claire Alain, Texas Lutheran College, Seguin, TX

Judas Maccabaeus by Handel, Gordon McMillan, dir; Central United Methodist, Phoenix, AZ

Robert Anderson, First United Methodist, Phoenix, AZ

Hans Uwe Hielscher, Cathedral of St John the Evangelist, Spokane, WA 4 pm

David Craighead, First United Methodist, San Diego, CA 8 pm

29 October
Malcolm Williamson, week-long in-school opera education project for Opera Theatre of New Jersey.

Gretchen Franz, Lee Kohlenberg; program for Pittsburgh, PA AGO on "Music for Small Organs," Parkwood Presbyterian, Allison Park, PA

30 October
 Lorene Banta, St Anselm's College, Manchester, NH 8 pm
 Esther Lamneck, instrumental recital, Trinity Church, New York, NY 12:45 pm
 Thomas Richner, piano, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Malcolm Williamson, church music workshop, Princeton Theological Seminary, Princeton, NJ 7:30 pm
 Gerre Hancock, St Stephen's Episcopal, Richmond, VA
 Martin Neary, Trinity Episcopal, Miami, FL

31 October
 Richard Coffey, South Congregational, New Britain, CT 12 noon
 Albert Russell, St. John's Church, Washington, DC 12:10 pm
 Gillian Weir, Exeter Cathedral, England

1 November
 Kathryn A Mackes, Trinity Church, New York, NY 12:45 pm
 Malcolm Williamson, Church music workshop, Academy of St. Elizabeth, Convent Station, NJ
 Thomas E Faracco, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Martin Neary, Rollins College, Winter Park, FL
 Stephen Hamilton, Milligan College, Milligan, TN 8 pm

2 November
 Martin Neary, workshops for Rollins College and Episcopal Diocese of Central Florida, at Rollins College, Winter Park, FL (thru Nov 3)
 Marie-Claire Alain, Church of the Transfiguration, Dallas, TX
 Virgil Fox, Denver Symphony, Denver, CO

3 November
 Malcolm Williamson, organ and opera workshop, Union Church of Bay Ridge, Brooklyn, NY (also Nov 4)

4 November
 Theodore Feldman, Rams Island Center Dance Company, St Luke's Cathedral, Portland, ME 4 pm
 The Riverside Choir, Frederick Swann, dir., Riverside Church, New Ycrk, NY 2:30 pm

Te Deum by Bizet, St Bartholomew's Church, New York, NY 4 pm
 LaVerne C Cooley Jr, First Presbyterian, Attica, NY 4 pm
 Requiem by Mozart, Church of the Ascension, New York, NY 8 pm
 Collegium Musicum of Princeton, concerto program; Trinity Church, Princeton, NJ 8 pm
 Dorothy Lewis Griffeth, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 August Humer, St James Episcopal, Richmond, VA
 Donald McDonald, Independent Presbyterian, Birmingham, AL 4 pm

J Marcus Ritchie, Trinity Chorale; recital and Evensong, Trinity Church, New Orleans, LA 4:30
 David H Brinkley, Presbyterian Church, Camp Hill, PA 7:30 pm
 Marianne Webb, Westminster Presbyterian, Dayton, OH 8 pm
 Kathryn Loew, First Presbyterian, Kalamazoo, MI 5 pm
 Marilyn Mason, St Paul's United Church of Christ, Chicago, IL 3:30 pm
 William Bollinger, St Michael's Episcopal, Barrington, IL 6 pm
 Marie-Claire Alain, St Louis Priory, St Louis, MO 8 pm
 David Herman, Drake U, Des Moines, IA 4 pm

5 November
 The Delbarton Baroque Ensemble, St Mary's Abbey, Morristown, NJ 4 pm
 Kenneth and Ellen Landis, Holy Trinity Lutheran, Lebanon, PA 8 pm
 Carlene Neihart, Independence Blvd Christian Church, Kansas City, MO 8 pm
 Frederick Geokhegan, Delta H S, Delta, Co
 Martin Neary, St James Episcopal, Los Angeles, CA

6 November
 Dorothy Flexner, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 August Humer, organ and orchestra, St James Episcopal, Richmond, VA
 Ann Labounsky, Heinz Chapel, Pittsburgh, PA 12 noon
 Jack Ruhl, First Presbyterian, Fort Wayne, IN 8 pm

Marie-Claire Alain, Boys Town, NE
 Clarence Ledbetter, First Congregational, Los Angeles, CA 8 pm

7 November
 Clyde Morris, oboe; Albert Russell, organ; St John's Episcopal, Washington, DC 12:10 pm
 Catharine Crozier, U of Iowa, Iowa City 8 pm
 Joyce Jones, Glenwood Springs H S, Glenwood Springs, CO
 Frederick Geoghegan, City College Aud, Long Beach, CA

8 November
 Lowell Lacey, Trintiy Church, New York, NY 12:45 pm
 Lee Deitra, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Catharine Crozier, masterclass, Iowa City, IA AGO
 Martin Neary, University United Methodist, Salina, KS

9 November
 Gerre Hancock, U of Delaware, Newark, DE
 Marie-Claire Alain, Davidson College, Davidson, NC

10 November
 Marie-Claire Alain, masterclass, Davidson College, NC
 John Weaver, St. Mark's Church, Philadelphia, PA
 Arthur Poister, workshop, Ken State U, Kent, OH
 Virgil Fox, Revelation Lights, Fort Worth, TX

11 November
 Antiphony: 15 Centuries; The Desoff Choirs, Michael Hammond, dir; Riverside Church, New York NY 2:30 pm
 Dwight Oarr, Church of the Heavenly Rest, New York, NY 4 pm
 Dona Nabis Pacem by Vaughan Williams, St Bartholomew's Church, New York, NY 4 pm
 Fred Tulan, premieres for organ and tape, St. Patrick's Cathedral, New York, NY 4:45 pm
 Gillian Weir, Garden City, NY AGO

August Humer, Cathedral of St John, Paterson, NJ 4 pm
 Daniel Comegys, baritone, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Christoph Albrecht, All Souls Unitarian, Washington, DC 4 pm
 Frederick Swann, Centenary United Methodist, Winston-Salem, NC
 Marie-Claire Alain, St. Anne's Church, Atlanta, GA 3 pm
 Martin Neary, Independent Presbyterian, Birmingham, AL 4 pm
 Music of the Moravian Church, First Presbyterian, Deerfield, IL 4 pm
 Marsha Derby Reilly; Jubilate Deo by Johan Roman; First United Methodist, Decatur, IL 4 pm
 John Rose, Peoria, IL AGO
 James Moeser, Baptist Church, Concordia, KS 3 pm
 Joyce Jones, Wyoming Theater, Sheridan, WY

12 November
 Marie-Claire Alain, Virginia Intermont College, Bristol, VA

13 November
 Michael Boriskin, piano, Trinity Church, New York, NY 12:45 pm
 William K Burns, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Diane Bish, Lutheran Church, State University, PA
 Martin Neary, Grace and St Peter's Church, Baltimore, MD

14 November
 Marie-Claire Alain, Westminster Choir College, Princeton, NJ
 Wayne Nagy, St John's Church, Washington, DC 12:10 pm
 Robert Glasgow, First Baptist, Birmingham, MI
 Worth-Crow Duo, Community Concerts, Liberal, KS
 Ladd Thomas, Haller Lake United Methodist, Seattle, WA

15 November
 Herbert Tinney, First and Central Presbyterian, Wilmington, DE 12:30 pm
 Virgil Fox, Wheeling Symphony, Wheeling, WV

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Organ Recitals

Margaret Anderson, Chicago, IL — St Patrick's Cathedral, New York, NY Aug 12: Prelude and Fugue in B minor, We all believe in One True God, Bach; Echo for Two Manuals, Scheidt; In dulci júbilo, Fairest Lord Jesus, We now implore God the Holy Ghost, Schroeder; The glorious day has now appeared, Pepping; Praise to the Lord, Like the golden sun ascending, Open now Thy gates of beauty, Manz; Benedictus, Rowley.

Kenneth Beck — Cathedral of St John the Evangelist, Spokane, WA Aug 4: Emperor's Fanfare, Soler; Prelude and Fugue in E minor, Bruhns; Wachet auf, Kommst du nun, Prelude and Fugue in G, Bach; 3 pieces from Messe pour les Paroisses, Couperin; Kleine Präludien und Intermezzi V and VI, Schroeder; Elevation III opus 32, Dupré; Nun danket alle Gott, Karg-Elert.

Stephen H Best, Utica, NY — Church of the Messiah, Woods Hole, MA Aug 19: Processional in E-flat, Johnson; On the Divine Presence, Felciano; Vision of the Eternal Church, Messiaen; Cortege and Litany, Dupré; Song of Peace, Langlais; Fanfare, Leighton; Two Epitaphs for Edith Sitwell, Williamson; Litanies, Alain. Assisted by Audrey Haschemeyer, contralto.

Byron Blackmore, La Crosse, WI — Christ United Methodist, Rochester, MN Aug 14: Allegro moderato (Sonata I), Mendelssohn; All glory be to God on high BWV 644, Bach; Eclogue, Wagenaar; Gloria Couplets II and IV from Mass for Parishes, Couperin; Allegro (Symphony II), Vierne.

James D Christie, Oberlin, OH—St Paul's Lutheran, La Crosse, WI Aug 14: Ave maris stella, de Grigny; Trio Sonata in D minor BWV 527. Prelude and Fugue in A minor BWV 543, Bach; Prélude (Suite opus 5), Prélude (Suite opus 5), Prélude and Fugue on the Name ALAIN, Duruflé

John M Conner, Phoenix, AZ — Cathedral of St. John the Evangelist, Spokane, WA Aug 18: Prelude, Fugue and Chaconne in C, Nun bitten wir den Heiligen Geist, Buxtehude; Prelude and Fugue in C, Bach; Meditation, Acclamations (Suite Medievale), Langlais; Postlude for Compline, Alain; Majeste du Christ (L'Ascension), Messiaen; Choral in E, Franck.

Wallace M Coursen Jr, Bloomfield, NJ — St Paul's Chapel, Trinity Parish, New York, NY Aug 22: Prelude and Fugue in A, Ach bleib bei uns, An Wasserflüssen Babylon, Bach; Ritornell (Kleine Intradn), O Traurigkeit, Prelude and Fugue on Christ lag in Todesbanden, Schroeder.

Sister Anna Marie Flusche, Houston, TX — First Lutheran, Galveston, Tx Aug 9: Prelude and Fugue in A minor, Brahms; Voluntary in D, Boyce; Herr Jesu Christ dich zu uns wend, Prelude and Fugue in D, Bach; Prelude, Fugue and Variation, Franck; Prière, Jongen; Prelude and Fugue in B, Dupré.

Jan Furlow — Christ United Methodist, Rochester, MN Aug 7: Toccata on Nun danket alle Gott, Krapf; All depends on our possessing, Peeters; Prelude and Fugue on BACH, Liszt.

Rodney A Giles, Kansas City, MO — Central United Methodist, Kansas City Aug 19: Chaconne, L Couperin; Tierce en taille, Marchand; Grand jeu, du Mage; Jesus lead thou onward, Karg-Elert; Toccata, Adagio and Fugue in C, Bach; Sonata I, Hindemith; Postlude for Compline, Alain; Prelude and Fugue on ALAIN, Duruflé.

Judy Glass — University of Amsterdam, Holland July 13: Toccata prima, Muffat; Canzona, Kerll; Aria Sebalдина, Pachelbel; Von Gott will ich nicht lassen, Nun komm der Heiden Heiland, Schmücke dich, Prelude and Fugue in G, Bach.

Eileen Morris Guenther — doctoral recital, Catholic University, Washington, DC Aug 5: Sinfonia to Cantata 29, Allein Gott in der Höh BWV 711, Ein feste Burg BWV 720, Prelude and Fugue in C minor BWV 546, Bach; Choral in B minor, Franck; Prelude and Fugue in G minor opus 7, Dupré.

Edith Ho, Baltimore, MD — Church of All Saints, Florence, Italy Sept 6: Partita on Sei gegrüßet BWV 768, Allein Gott in der Höh BWV 662, Prelude and Fugue in C BWV 547, Bach; Choral in A minor, Franck; Introduction and Passacaglia in F minor opus 63/5 and 6, Reger.

David J Hurd, New York, NY — St Paul's Chapel, Trinity Parish, New York City Sept 5: Concerto in D minor, Vivaldi-Bach; Nun freut euch, Buxtehude; Prelude and Fugue from Symphony I, Vierne.

Dennis Keene — Church of the Ascension, New York, NY Aug 5: Fantasia and Fugue in C minor BWV 537, Prelude and Fugue in G BWV 541, Bach; Canzonetta in G, Buxtehude; Elevation from Sonate d'Intavolatura, Zipoli; Sonata on the First Tone, Lidon; Serene Alleluias, Outburst of Joy, Messiaen; Prière, Franck; Prelude and Fugue in B, Dupré.

Harlan Laufman, Corpus Christi, TX — Grace Cathedral, San Francisco, CA Aug 19: Offertoire sur les grands jeux, Couperin; O Mensch bewein, Fantasy in G, Bach; Fanfare, Cooke; Prière, Jongen; Litanies, Le jardin suspendu, Alain; Transports de joie, Messiaen.

David W Locke, Berkeley, CA — Cathedral of St John the Evangelist, Spokane, WA Aug 11: These are the holy ten commandments, Prelude and Fugue in B minor, Bach; Partita on How brightly shines the morning star, Pepping; Sonata I, Hindemith; Arabesque, Vierne; Prelude, Fugue and Variation, Franck.

Joel C McKay — St. Paul's School, Concord, NH Aug 1: Prelude, Fugue and Chaconne in C, Buxtehude; Flute Solo, Arne; Alle Menschen müssen sterben BWV 648, In dir ist Freude BWV 620, Prelude in E minor BWV 548; Schmücke dich, O Welt ich muss dich lassen, Brahms; Toccata (Symphony V), Widor.

Carlene Neihart, Kansas City, MO — U S Air Force Academy, Colorado Aug 12: Improvisation VII, Saint-Saëns; Partita on What God does is well done, Pachelbel; We pray now to the Holy Spirit, Buxtehude; Toccata and Fugue in D minor BWV 565, Bach; Fete, Langlais; Impromptu, Vierne; Prelude-Pastorale on a 13th Century Melody, Edmundson; Meditation on Proprior Deo, Goode; Fantasy and Fugue on BACH, Liszt.

John Obetz, Independence, MO — Chapel of the Prince of Peace, Aspen, CO Aug 18: Prelude in D minor, Pachelbel; Muzette, Noël de Saintonge, Dandrieu; Chant de Paix, Langlais; Litanies, Alain; Musical Clocks, Haydn; Prelude and Fugue in C minor BWV 546, Wachet auf, Bach; Fantasy on Wachet auf, Reger.

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Karel Paukert, Evanston, IL — Luther Memorial Church, Madison, WI July 31: Fantasy and Fugue in G minor, Bach; Fantasy and Fugue on BACH, Reger; Volumina, Ligeti; Finale, Eben.

G Leland Ralph, Sacramento, CA — Cathedral of St. John the Evangelist, Spokane, WA Aug 25: Prince of Denmark's March, Clarke; Minuetto antico e musetta, Yon; Prelude and Fugue in E minor, Bruhns; When thou art near, Jesu joy of man's desiring, Bach; Concerto in F opus 4/5, Handel; Rhythmic Trumpet, Bingham; Solemn Melody, Davies; Pièce Héroïque, Franck; Amazing Grace, Howard; Middlebury, Wood; Adagio, Nyquist; Fanfare, Cook.

Marjorie Jackson Rasche — Southern Illinois U, Carbondale, IL Aug 1: Prelude and Fugue in G minor, Buxtehude; Toccata per l'Elevatione, Frescobaldi; Concerto del Sigr Torelli, Walther; Aria, Loeillet; Prelude and Fugue in E minor BWV 548, Bach; Cantabile, Franck; Little Sonata for Flute and Organ, Bottje; Deux Danses a Agni Yavishita, Alain; Concert Piece, Peeters. Assisted by Joyce Bottje, flutist, and Toni Intravaia, dancer.

Michael D Reed — St Paul's Chapel, Trinity Parish, New York, NY Aug 15: Prelude and Fugue in D minor, Böhlm; Allein Gott in der Höh, Bach; Rondo (Concerto for Flute Stop), Rinck; Fantasy in F minor K 608, Mozart.

Albert F. Robinson, Haddonfield, NJ — United Methodist Church, Northfield, VT July 26: Suite in D, Handel; Air for Flute Stops, Arne; Prelude and Fugue in G, Mendelssohn; Grand Military Sonata (The Fourth of July), Hewitt; Prelude, Fugue and Variation, Franck; Prelude on Work Song, Bingham; Prelude on Hankey, Elmore; Finale (Organ Sonata in C minor), Thayer.

Roger Roszell, Chicago, IL — Cathedral, Segovia, Spain Aug 15: Trumpet Tune, Clarke; Trumpet Voluntary, Purcell; Trumpet Minuet, Hollins; Psalm XVIII, Marcello; Voluntary on Old 100th, Purcell; Gloria by Vivaldi with Chicago Choral Society, Robert Ekstrom, director.

Robert Schuneman, Evanston, IL — Christian Science Society, Ripon, WI Sept 23: Clavierübung, Part III (large settings), Bach.

Paul J Sifler, Hollywood, CA — Cathedral, Ljubljana, Yugoslavia June 25: Prelude and Fugue in C minor, Bach; Prelude and Fugue on BACH, Liszt; Introspection, Fantasias on Diverse Hymns and Chorales (The Lord of All, Peace Be With You, God of Might, The Last Supper, A Mighty Fortress), Three Christmas Miniatures (Joseph's Vigil, Shepherd Pipers Before the Manger, Gloria in Excelsis Deo), Autumnal Song (Psalm 39), Paul J Sifler.

David Lennox Smith, Los Angeles, CA — All Saints Episcopal, Pasadena, CA July 29: Grande Pièce Symphonique, Franck; Partita on Sei gegrüßet, Bach; Suite opus 5, Duruflé.

Rollin Smith, New York, NY — The Frick Collection, New York City Aug 15: Fanfare d'Orgue, Shelley; Pastorale, Chadwick; Fantasia and Fugue in D minor, Gibson; Cantilene opus 71, Foote; Pastorale opus 28/2, Parker; On the Coast, Buck; Meditation à Ste-Clotilde, James; Comes Autumn Time, Sowerby.

Sylvia Smith — student of Gilbert Macfarland, Bardstown Baptist Church, Bardstown, KY Aug 19: Psalm XIX, Marcello; Es ist ein Ros, O Gott du frommer Gott, Brahms; Litany, Schubert; Trumpet Voluntary, Clarke; Ich ruf zu dir, Prelude and Fugue in G, Bach; Nun danket alle Gott,

Bach-Means; Nun danket alle Gott, Karg-Elert.

Frank B Stearns — Zion's Reformed Church, Greenville, PA Aug 12: Récit de cromorne, Dialogue sur les grands jeux, de Grigny; Prelude on Brother James's Air, Wright; Voluntary in G, Walond; Amazing Grace, They'll know we are Christians, Gehring; Gothic Suite, Boëllmann.

Paul L Thomas, Dallas, TX — St Michael and All Angels Church, Dallas Sept 30: Kyrie Couplets from Parish Mass, Couperin; Prelude and Fugue on ALAIN, Duruflé; Desseins éternels, Dieu parmi nous, Messiaen; Prelude and Allegro for Organ and Strings, Piston; Sonata I for Organ and Strings, Pinkham; Toccata Festival for Organ and Orchestra opus 36, Barber. Assisted by members of Dallas Symphony, George Morey, conductor.

Thomas R Thomas — U of Pennsylvania, Philadelphia, PA Oct 5: Fantasy and Fugue in C minor BWV 537, Prelude and Fugue in E minor BWV 548, Bach; Fanfare, Cook; Prelude in E-flat minor (Suite opus 5), Duruflé; Te Deum, Langlais; Cortege and Litanie, Dupré; Choral in B minor, Franck; Litanies, Alain.

John Upham — St Paul's Chapel, Trinity Parish, New York, NY Sept 19: Toccata and Fugue in D minor (Dorian), Duetto II in F, Vater unser (Clavierübung III), Prelude and Fugue in C (9/8), Bach.

John W Vandertuin, Brantford, Ontario — Grace Presbyterian, Calgary, Canada July 27: 1st Movement Symphony V, Widor; Adagio (Fantasy in C), Pièce Héroïque, Franck; Te Deum, Supplication, Langlais; Partita on Vater unser, Buxtehude; To God on high alone be praise, Toccata and Fugue in F, Bach; Carillon de Westminster, Vierne.

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.

Sue Fortney Walby, Viroqua, WI — Christ United Methodist, Rochester, MN Aug 21: Fantaisie, Guillou; Passacaglia and Fugue, Bach; Fantasy and Fugue on BACH, Liszt.

Richard D Waggoner, Minneapolis, MN — Christ United Methodist, Rochester MN Aug 28: Prelude and Fugue in A minor, Sleepers Wake, O whither shall I flee, Praise to the Lord the Almighty, Bach; Choral in E, Franck.

Anita Eggert Werling, Macomb, IL — Central United Methodist, Traverse City, MI Aug 13: Veni Creator, de Grigny; Choral in B minor, Franck; Prelude and Fugue in E minor BWV 548, Bach; Sonata III in A, Mendelssohn; Danse funèbre (Trois Danses), Alain; Variations sur un Noël angevin, Litaize.

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