

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICORD AND CHURCH MUSIC

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SEPTEMBER, 1976

The 21st annual National Convention of the Organ Historical Society was held in the Lebanon-Lancaster region of Pennsylvania June 29 through July 1, 1976. A record 200 OHS faithful turned out in this Bicentennial year, including conventioners from Washington, Alaska, Florida and Germany. They enjoyed lovely Pennsylvania countryside and fine Pennsylvania-built organs. Demonstrations, recitals, a business meeting, an organ builders' forum, and several church suppers were programmed. Virtually every demonstration was well-executed, most of the organs were interesting, and events started on time.

Many of the organs were small, single-manual instruments, by such builders as David Tannenbergh, Christian Dieffenbach, Thomas Dieffenbach (the former's grandson), Conrad Doll, Joel Kanter, and John Ziegler. Two-manual organs heard were a Johnson and Son, a Hook & Hastings, and two undistinguished instruments by Samuel Bohler. Several new organs, presumably the finest in the area, were also heard: a Schlicker tracker (1973), a Kney tracker (1975), and a Schantz (1968), the latter two in pre-convention programs. The only 3-manual organ on the Convention roster was the Miller at "Old Salem" Lutheran Church, Lebanon, Pa.

Smaller organs included the David Tannenbergh (1793) in the Single Brethren's House, Lititz, of 4 stops (Gambe 8', Gedackt 8', Floet 4', and Principal 2') and the John Ziegler (1835) at the Pennsylvania Farm Museum, Lancaster, of 3 stops (Stop'd Diapason 8', Open Diapason 4' and, not original, a Principal 4'). Many instruments included a Quinte and a 2'. One ample single-manual organ, the Christian Dieffenbach (1816) in Altalaha Lutheran Church, Rehrersburg, contains 5 stops at 8' pitch, 5 at 4', a Quinte and Oktav 2'.

There is a brightness of tone along with clarity and a singing quality in the work of the Pennsylvania builders so that, while the sound is small, it is also alive and colorful. One particularly pleasing example was the Conrad Doll organ (1807), a single-manual, 6-stop instrument in Peace Church, Shiremans-town. The Pennsylvania Historical and Museum Commission authorized and paid for the exquisite restoration of this organ by the Noack Organ Company.

A number of organs had been competently restored by the local James McFarland Company of Millersburg, and McFarland, a member of the convention committee, also kept the majority of instruments sounding well for the convention. Some organs need work even though, thanks to the committee, they spoke for the convention. At Christ Church, Bernville, OHSers reached in their pockets to start a restoration fund for a charming, clear-voiced Andrew Krauss organ (1837).

The Andover Company, Hartman-Beaty, Noack Company, and Thomas Eader were also represented by restorations or rebuilds. The 3-manual A.B. Miller (1888) in Lebanon, an outstanding instrument of gutsy, rather Hookian tone quality, was restored by Andover (principally Robert Newton) two years ago. The superior reeds, flutes, and chorus were a surprise (who ever heard of Miller?) and a fitting climax for the convention.

Unfortunately, one organ, the Christian Dieffenbach in Rehrersburg, had been extensively "restored" and suffered severe winding problems. This writer observed that the tiny, new bellows permitted full chords to sag rapidly and a higher pressure exchanged the singing quality for a pushed, strident speech. The case has been handsomely restored.

Demonstrations generally were of a high level this year. Recitalists clearly had chosen pieces with the assigned

Organ Historical Society 21st National Convention

by Lois Regestein
Boston, Massachusetts



The 1816 Dieffenbach organ, Altalaha Lutheran Church, Rehrersburg, Pa.

organ in mind, and many announced registrations before each piece. Typically excellent demonstrations were given by James Litton, Carol Teti, Stephen Long, James Cochran, James Bates, Joyce Auchincloss and Timothy Braband.

Beyond this competent standard of performance, moments of high art were provided by several organists. Peggy Marie Haas played her well-chosen program with elegance and refinement on the Doll organ. Her program included William Byrd dances, the Sweelinck "Mein junges Leben," 4 chorale preludes for single-manual by J. S. Bach, works by American composers and, ably assisted by Grace Boeringer, violin, and John Zurfluh, 'cello, two ensemble works by Buxtehude and Stanley.

Permelia Singer Sears demonstrated the Johnson and Son (1883) in the

Methodist Church, Millersville, an organ successfully rebuilt and enlarged by the Hartman-Beaty Organ Company. Her strong style suited the Buxtehude *Prelude and Fugue in G minor* especially well; however, the ornamented tune of the Boehm *Vater unser* was suitably liquid.

Karl Moyer demonstrated the Hook & Hastings (1881) at Millersville State College, restored by McFarland. His exciting drive in the *Widor Symphony V* (1st movement) was matched by his sensitive playing of Persichetti's *Drop, Drop Slow Tears*, and unabashed, virtuosic "rendering" of Dudley Buck's *Variations on the Star Spangled Banner*.

James Boeringer delighted us all with an imaginative program of late medieval and renaissance pieces, mostly brief and

extremely appealing. He was assisted by a promising young oboist, Barbara Herr, who gave us a *Sonata* by C.P.E. Bach with ease of tone and musicality.

The concluding recital by Thomas Murray on the 3-manual A. B. Miller at "Old Salem" Church, Lebanon, was done with skill, musical intelligence and dramatic sense. The *Prelude and Fugue in E-flat* by Bach displayed the well-knit Great chorus and convincing "Positif" of the Swell, played an octave higher with Bourdon 16' in the ensemble. A selection of Haydn *Clock Pieces* displayed the fine flutes with brilliance and humor. Mr. Murray saved the Doppel Flute for the Mendelssohn *Spring Song*, one of two pieces on the program which had been played at the dedication of the organ. And, in a masterful stroke of timing, Murray reserved the loud Great Trumpet for the fanfare statement of the *William Tell Overture*, the startling effect of which was augmented by the appearance of the Masked Man himself, striding purposefully down the aisle. The *William Tell Overture* had also been played at the organ's dedication in 1888, presumably without the sight gag.

This year's Convention saw some "firsts". A thread throughout the 3 days was provided by *The Hymnlet*, an eminent collection compiled and edited by Dr. Samuel Walter. Its title-page reads, "A Choice Collection of Hymns and Hymntunes from 17th, 18th, & 19th Century American Hymnals, Songbooks, and Psalters along with some new 20th century hymntunes." The "Hymnlet" provided the customary hymn following each recital, and would be a worthy addition to any church musician's library.

Another "first" was a commissioned piece, written by David Sears of the Millersville State College faculty, and performed by Permelia Sears. The piece was a set of variations on a tune from the Hymnlet, which this writer enjoyed and might describe as "American Hindemith", the variations being frequently contrapuntal, closely composed, and with evident structural coherence. The piece was perhaps a little too long, which is another way of saying it didn't sustain its fresh beginning through the last two or three variations.

Pleasant surprises greeted us at Lititz, Tannenbergh's birthplace. The Lititz Trombone Choir regaled us with German and Moravian chorales from the tower, and Ann McFarland played parlour songs on a piano by an unknown builder (c. 1830).

Extramusical highlights included the presence of honored guest Frank Dieffenbach, direct descendent of John Jacob Dieffenbach, America's first native-born organ builder; a traditional "Pennsylvania Dutch" dinner; bus rides through rolling, verdant farmland punctuated with immaculate Pennsylvania German farm buildings; the glimpse of local church architecture, frequently built of local limestone, and varying from meeting house style with balcony and wine glass pulpit to later buildings with the ubiquitous mural behind the center pulpit; and, not least, the "crowning" of inimitable member Cleveland Fisher with a "vetching" horse collar of local crown vetch.

Despite its larger size, this year's Convention still felt like a family reunion. There was some wistful remembrance of "the way it used to be" when one or two buses embarked on the day's schedule rather than five, but even the OHS, in its 21st year, has come of age. The Society's recent Bicentennial Tracker publication, its program to recognize worthy historical organs, its financial support of recitals on older instruments, and its aggressive campaign to enlist a larger membership, all mark the beginning of a new, more purposeful era for the Organ Historical Society.

Beginnings...

Writing an editorial for the many diverse readers of THE DIAPASON is a sobering task, even for an editor who is not new. A first editorial is undoubtedly supposed to contain something new, bold, or dramatically eye-catching, but this will be a reminder of what the magazine has been in the past and what it will continue to be — a journal dedicated to serving the needs and interests of the world of the organ and church music, and, more recently, that of the harpsichord also. To this we have now added the sphere of organbuilding, inasmuch as we are the official journal of the American Institute of Organbuilders. It has been our goal for some 67 years to serve these various areas, and we plan to continue to do so in the future. The diversity inherent in the organ world makes it both challenging and difficult to cover in print; however, to provide the best in feature articles, news, commentary, and in-depth reviews will remain the new editor's goal, taking into account the wealth of modern research and scholarship now available. There are many fascinating topics awaiting us, ranging from all periods and styles, all types of instruments, and all areas. We will continue to pride ourselves in presenting this material in stories and accounts that are timely, accurate, unbiased, and, hopefully, interesting for our readers.

I am grateful to the staff and management of THE DIAPASON for the confidence they have placed in naming me the new editor, and to the many readers and advertisers who have expressed interest in my appointment. I am especially grateful to Robert Schuneman for his assistance in helping me assume this new work. Now I look forward to your encouragement and interest in future issues.

Arthur Lawrence



Arthur Lawrence has been appointed editor of THE DIAPASON, effective August 1, 1976. He will retain his position as associate professor of music at Saint Mary's College, Notre Dame, Indiana, and as organist-choirmaster of St. Paul's Episcopal Church in La Porte, Indiana, where he plays a century-old Steer and Turner organ.

A native of North Carolina, Dr. Lawrence holds the AB degree in music from Davidson College, the MMus degree in theory from Florida State University, the DMA degree in performance practice from Stanford University, and the AMLS degree in music librarianship from the University of Michigan. He has done additional graduate work in music at the University of California, Berkeley, and at Northwestern University. His organ teachers have been Josef Privette, Philip Gehring, Jan Schinhan, Ramona Beard, Lawrence Moe, and Herbert Nanney. He has studied harpsichord with the late Putnam Aldrich and Margaret Fabrizio, and his studies in choral conducting have been with Harold Schmidt, Margaret Hillis, and John Nelson. He was one of six conductors selected to study at the first Choral Institute of the Aspen Festival. He has appeared widely throughout the United States and Europe as an organ recitalist, a harpsichordist, and in the performance of duo music; he was recitalist at the "Expo '74" series and has made presentations for the American Guild of Organists in several states.

Dr. Lawrence has taught on the faculties of the Florida State University School of Music; Stanford University, where he was also Acting University Organist; the Centre College of Kentucky; the University of Notre Dame, where he was University Organist and Carillonneur, and organist-choirmaster of Sacred Heart Church; and the adjunct faculty of Indiana University at South Bend. Since 1969 he has taught at Saint Mary's College, where he has also organized a Madrigal Singers group which performs an annual madrigal dinner and which has twice toured Europe. At Saint Mary's, he has conducted operas and musicals, founded the Collegiate Choir, and prepared the world premiere of Dello Joio's Mass; his regular duties include the teaching of organ, harpsichord, and music history, as well as working with chamber ensembles.

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FEATURES

- Organ Historical Society 21st National Convention by Lois Regestein 1
- The Cavaille-Coll Grand Orgue in the Church of Saint-Sulpice, Paris, France by Jesse Ernest Eachbach, III 4-7
- A Survey of Organ Literature and Editions: Switzerland and Bohemia by Marilou Krutzenstein 8, 10, 12-14

EDITORIALS

- Beginnings... and Endings by Arthur Lawrence 2
- ... and Endings by Robert Schuneman 3
- After the Bicentennial, What? by Elwyn A. Wienandt 3

REVIEWS

- Oberlin Organ Institute by Doris Lora 16-17
- New Kern Organ in Paris by Arthur Lawrence 20-21
- The Chocote Organ-Harpsichord Seminar by Gerald Frank 22-23

LETTERS TO THE EDITOR

- 18

NEWS

- Arthur Lawrence Appointed Editor 2
- American Institute of Organbuilders 17
- Here & There 18
- Appointments 19
- Competitions, Managements 21

NEW ORGANS

- 14-15

RESTORED ORGAN

- 17

CALENDAR

- 24-25

CLASSIFIED ADVERTISEMENTS

- 26-27

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Harpsichord

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He has held a number of positions in church music, including those as organist-choirmaster of Kerr Street Methodist Church, Concord, N.C.; vespers organist, Davidson College Presbyterian Church; organist-choirmaster of the Chapel of the Resurrection, Tallahassee, Florida; organist-choirmaster of the Church of the Epiphany, San Carlos, California; and director of music and parish administrator at All Souls Episcopal Church, Berkeley, California.

Dr. Lawrence holds the AAGO and ChM certificates from the American Guild of Organists, and has been treasurer of the San Francisco Chapter AGO, and sub-dean and dean of the St. Joseph Valley Chapter. He is also a member of the American Association of University Professors, the American Recorder Society, the American Choral Foundation, the American Choral Directors Association, the American Musicological Society, the International Musicological Society, the College Music Society, the Music Library Association, the International Association of Music Libraries, the Organ Historical Society, the Riemenschneider Bach Institute, the New Bach Society, Phi Mu Alpha Sinfonia, the Association Francaise pour la Sauvegarde de l'orgue Ancien, and the International Harpsichord Society, which has listed him in the performing artists listing.

He served two years as a courier officer in the Armed Forces Courier Service and is a graduate of the Adjutant General's School, US Army. He has also been a member of the University Broadcasting Services of Florida State University. He has operated his own organ maintenance service and has worked on the installation of new organs built by the Estey Organ Company and the Kilgen Organ Company. He has also built harpsichords and currently owns two harpsichords and a virginal. He has been a research assistant in the DeYoung Collection of historical musical instruments at the University of California, Berkeley.

He has held scholarships from the Theodore Presser Foundation, the Florida State University School of Music, and the Stanford University Music Guild; he has also been a Stanford University Fellow, and holder of summer research grants at the University of California in Berkeley. He was awarded the certificate from the Presiding Bishop of the Episcopal Church, for which he received third-highest standing on examinations administered by the late Leo Sowerby.

Dr. Lawrence has published articles and reviews dealing with the organ, harpsichord, and church music in many professional journals. He has been a European reporter for THE DIAPASON and an editor for the Music Library Association's NUC Phonorecord Printed Card Project; he serves as an editorial reader for Studies in Romanticism and as a reviewer of music and books for Notes. He is the author of a thesis on The Early Sacred Cantatas of J. S. Bach and a dissertation on The Partito delle Canzoni a 4. & 8. voci di Gio. Domenico Rognoni Taeggio (Milan, 1605). During the 1975-76 academic year he studied and travelled in Europe on a sabbatical grant from Saint Mary's College, during which time he studied late eighteenth-century French harpsichord music and nineteenth-century French organ music. He is currently working on a book devoted to the harpsichord repertoire. His biography was recently included in the 7th edition of the International Who's Who in Music and Musicians' Directory.

... and Endings.

Six years is historically a miniscule period of time. But six years in my immediate past seems like a long time. I suppose that this is a result of the amount that has happened during my tenure as editor of THE DIAPASON. It is to me both gratifying and also somewhat staggering to think back over the past six years, recalling the myriad events of our profession in which I have participated.

For me, an era of my life is ending, and another is beginning. Arthur Lawrence is at the moment of this writing the new editor of THE DIAPASON, and by the time you read this, I will be already active in my new work in Boston.

The past six years have been filled with joys and frustrations, with happiness and sorrow, and with successes and failures — the kind of tensions which have filled this one soul with gratitude born of being fruitfully alive. My recall tells me that it has been an extraordinary privilege to have served our field at an exciting and challenging time in history — a privilege which few are allowed, but which I have been allowed as editor of an international journal. My memories tell me that I have been blessed with the acquaintance of a host of colleagues and friends whose persons I would have never known except as a result of my being here. My ego tells me that it has been a terrifying and yet singularly satisfying opportunity to have been able to help shape the world in which we make music. My whole being says that I have received much, personally and publicly, from the organ world as editor of this august journal.

I would be dishonest to say that all that I have received has been pretty and beautiful. The Postal Service, for instance, has been one source of consistently increasing headaches. And the necessity to write reviews was sometimes for me a bellyache. Frustrations abounded. Chief among them were such problems as the great number of readers (who often tend to write "letters to the editor") who do not support the journal with their subscription, thus leaving us with the problem of how

to subsidize their readership. And then there were the bruises and "trick knees" from trying to please all the varying tastes and ideas and personalities in this multifarious world of ours. But even the saddest days are quickly forgotten; memory is short on pain. Even our dog days produce some kind of fun eventually.

I have spoken of what I have received as editor of THE DIAPASON. Of what I have given I cannot speak, for it is obvious in the 72 issues of my editorship. Those pages will testify to what I have given, and will be judged by others, for better or for worse. But the pages of those issues cannot tell of what I take with me as I leave this editorship, and I think it is worth telling. What I take with me has not been given me by some inanimate printed pages and bindings. It came from the people who in all their various ways make the pages of this journal what it is. My gratitude then is to all of you out there, some whom I know personally, and others whom I barely know at all and yet feel your presence strongly. I am grateful for you all.

History eventually measures all. If I had to predict ahead of history's judgment just what would be the future of THE DIAPASON, I would not hesitate to say that it will remain strong and durable, valuable and worthy in the future. THE DIAPASON has a fine editor in the person of Arthur Lawrence. He is well qualified, he writes well, he is knowledgeable in our field, and most of all he cares. Care, proverbially speaking, is the finest nutrient to the growing body, and I am sure that he will nourish the journal well.

As I look back over the preceding paragraphs, it occurs to me that you might get the wrong impression. I am not unconsciously writing my obituary. Rather, I am extremely happy and excited to be going on in my career, returning to my first loves of performing and teaching, and even more happy and satisfied that this journal is strong, sturdy, and in excellent hands.

So for now, a fond *adieu*. I look forward to our paths crossing again somewhere else.

Robert Schumann

The bicentennial year is waning, and we can see the light at the end of the tunnel. For nearly two years our lives have been touched daily by the mingled responsibilities and opportunities attending the observance of our national origins. We have been treated to stories, pictures, books, advertising, promotions, and, not least of all, music that takes us back to our American beginnings. Now that it is coming to an end, we have an opportunity to evaluate what, if anything, of value has emerged for our continuing consideration.

The world of merchandising will move on to new ideas, most of them less overwhelming than the present emphasis on American history. We will be left with memories of songs sung, copies of music purchased, and tastes affected by the emphasis on our musical past. Can we, or should we, salvage any of this music for use in the coming decades? Will the psalm tunes, anthems, fuguing tunes, and folk hymns survive comparison with the standard literature of the past and the idioms of the present to deserve continued use?

We know that some of the music performed and published during the recent observance would not have achieved any prominence without its connection with an event related to our national pride. Much of that music has been available to editors, publishers, arrangers, and performers for a considerable time. Still, most of it attracted no attention, received no performance, or came into print until our patriotic reincarnation, which brought quantities of it into view.

We should have no quarrel with the presence of that music during the last couple of years. It has exposed us to an important layer of our artistic heritage, crude at times, unsophisticated and blunt, but an honest expression of musical thought. Nevertheless, music that is destined to continue as a historical presence must have certain enduring qualities that give it interest, evidence of creative skill, and a function compatible with its place of performance. Several things exclude a large amount of the material we have recently discovered and used from such a continuing existence.

First, we need to recognize that the acceptance of early American music beyond the present year requires that it compete without favoritism against European music composed during the same period. The competition is formidable. We may have real interest in the music of William Billings, Oliver

Holden, Daniel Read, Andrew Law, or dozens of others. But we cannot expect their compositions to compare with those of their contemporaries, Bach, Handel, Boyce, Mozart, Haydn, Beethoven, and the countless others who came from a long European tradition. The Americans usually wrote for three or four voices without accompaniment; the Europeans ranged widely, from *bicinia* to polychoral pieces, employing keyboard instruments, orchestral instruments, and voices in various combinations for theater, concert hall, and church. The American composer usually wrote for the church or for social gatherings at which religious music could be sung. If he found himself in one of the country's larger cities, he generally found that transplanted foreign composers had caught the fancy of the secular market.

The twentieth-century's needs for religious music, whether for organ or choir, have been filled adequately from the European reservoir for several decades. In the choral field alone, we have depended much on Palestrina, Lassus, Monteverdi, Schuetz, Byrd, Purcell, Gabrieli, Gibbons, and countless others who died before The Bay Psalm Book was first printed with music in 1698. From the years before 1770, when Billings' first book appeared, there was published little American music that commands our interest beyond the present years. Yet the English and Continental composers were producing works that we willingly have used in our church services without any question about their artistic value or functional suitability. Our tastes were formed long before our recent exposure to the American diet; sadly we must recognize that little of substance has been added by that diet. A few dozen pieces of enduring value probably will survive this decade—and most of those will be esteemed as historical rather than artistic artifacts.

After the Bicentennial, What?

by Elwyn A. Wienandt
Baylor University

A second factor, textual weakness, will cause many directors to reject much of the early American material. The collections — and this is where the music is found, since individual pieces were not published before the 1840s — contain texts that usually are scriptural paraphrases or metrical settings of psalms. The metrical pieces are especially humdrum and inflexible. Their deadly rhythms persist stanza after stanza. Unfortunately (or is it fortunately?) only one stanza of the metrical psalm is printed in most books, making the piece too short for most practical situations. The other stanzas need to be sought in text collections, and most directors refuse to complete a job the editors failed to undertake when the music came into print. The problem is heightened by the inappropriateness of most such early texts to present-day use. Whether we intend to perform the piece in church or in secular surroundings now, we find that the words have no bearing on our existence, and they are marked with an antique peculiarity foreign to the common experience of the listeners.

There is much emphasis on sin, suffering, guilt, and judgment. The thrust of these pieces is antithetical to the concepts of forgiveness, understanding, and redemption that now permeate religious thought. Seasonal texts are few. One must look far to find any pieces dealing with Easter, Christmas, or the lesser events of the Christian year. In addition, the texts may be poorly understood. There were more than a few composers whose musical naivete made it difficult for them to set music with the accentual emphasis the text required.

Thirdly, there are musical problems that need resolution. The range of some pieces is extremely small. This music was intended for amateurs who lacked the skill of today's singers. The parts clung safely to the staff, to the detriment of variety and color in the compositions. Key selection was limited,

usually to no more than three sharps or flats, and modulation was a rarity. Harmonically, the music is not challenging. It lacks the drive of strong chordal relationships, and the texture suffers through poor doublings and incomplete chords. Metrically, there are few changes. The music grinds away in duple meter, sometimes in triple, and there is an absence of compound meters. Changing meters in the course of a composition was an idea that occurred to few composers. We may understand and forgive these shortcomings, but only the dedicated listener will return to such a meager banquet for repeated portions.

There are, as we have learned, a few fine pieces of music. They deserve continued use, and some of them undoubtedly will receive it. Such acceptance, now that the excitement is abating, will come because they are good music, not because they are American music.

We have been calling this music American, but in truth it is a regional dialect. Published examples from the first half century of our musical history came from New England, and then only from less than a dozen communities. These books did spread beyond the places of their original publication, but so did imported volumes that were reprinted and modified for local use. Historically, our tastes grew more and more to accept the European norm. It is no wonder that we accord greater respect to the products of the Moravians, for example, who transplanted the Classical idiom into this country's church music. Even though their composers did not publish widely or affect the nation's general taste in their time, it was they who introduced accompanied works in small and large forms along with an understanding of the artistic idioms of their forbears. More and more of those works are appearing in print, with English translations of the texts, and it is likely they will attract a stronger following in coming years than the seriously conceived but imperfectly crafted New England pieces.

We have long since learned the futility of limiting our performances to the works of a single school or idiom. An international assortment of music, reflecting our selection of materials from past and present, has served us well until now. We can add to this vast storehouse the best products of our early American history as well. Our performances deserve to be enriched by these works in the coming years, but in careful moderation lest we make them unwelcome.

The Cavallé-Coll Grand Orgue in the Church of Saint-Sulpice, Paris, France

by Jesse Ernest Eschbach, III

INTRODUCTION

Cavallé-Coll's grand orgue at Saint-Sulpice represents one of the most important instruments in the history of the organ, yet little material is available for the growing number of Cavallé-Coll admirers who hope to know more about this instrument and its illustrious history. The goal of this article, then, is to provide an introduction to the monumental organ through a survey of its history and unusual mechanical traits, many of which are not obvious from a cursory perusal of the specification.

It should be understood from the beginning that much of the pipework in the Saint-Sulpice organ dates from 1776 when François-Henri Clicquot provided the church with a five manual instrument. Jean-Albert Villard, titular organist of the Cathedral of Poitiers and authority on Clicquot's work, estimates that approximately one-third of the present Saint-Sulpice pipework was retained from the Clicquot organ. Certainly, all the Bourdons, Cornets, the majority of upperwork, and some foundation work can definitely be attributed to this 18th-century builder. Further study will undoubtedly prove that much of the Trompette family was also a legacy from the Clicquot past.

This reliance upon previous work in no way detracts from Cavallé-Coll's reputation as a first-class builder. Rather, the use of the older work not only in Saint-Sulpice but in the majority of his major instruments illustrates the profound respect Cavallé-Coll maintained for many of the tonal concepts of his predecessors throughout his career. Apparently, he realized early that few improvements could be made in the Bourdons, Principals, or basic design of the Trompettes. Cavallé-Coll's contribution rests in maintaining this classical outline while augmenting it with certain "new" voices (Gambes, Flutes Harmoniques, Bassons) and rendering the entire instrument more flexible with innovative mechanical devices such as the Barker lever and ventill system.

HISTORY OF THE CAVAILLÉ-COLL GRAND ORGUE AT SAINT-SULPICE

Specifications of the Cavallé-Coll Grand Orgue at Saint-Sulpice in 1862.

56-note manual compass
30-note pedal compass
Barker lever machines on all divisions except pedal
Tracker action in the pedal

PÉDALES DE COMBINAISON

[combination pedals]

Effet d'Orage¹ [storm effect; sounds several of the lowest pedal keys simultaneously]
Tirasse Grand-Choeur [Grand-Choeur to Pedal coupler]
Tirasse Grand-Orgue
Anches Pédale [Pedal reeds (ventill)]
Octaves Graves des Claviers [Sub-Octave Couplers of the manuals]
Grand-Choeur
Grand-Orgue
Bombarde
Positif
Récit
Appels des Jeux de Combinaison² [Ventill pedals for the Jeux de Combinaison]
Grand-Orgue
Bombarde
Positif
Récit
Accouplements au 1er Clavier [Couplings to the first manual]
Grand-Choeur
Grand-Orgue
Bombarde
Positif
Récit
Tremblant du Récit³
Expression du Récit
(unbalanced, three settings)

Five tiers of drawknobs arranged on both sides of the manuals

- 1) Pédale
- 2) Grand Choeur plus Sonnette du Haut knobs
- 3) Grand Orgue plus Registres de Combinaison
- 4) Positif (Jeux de Combinaison), Bombarde
- 5) Positif (Jeux de Fond), Récit-Expressif

Stops are arranged in the order of their locations within the console. Space indicates where manual divides horizontal row of knobs. Jeux de Combinaison stops are indicated by an asterisk.

PÉDALE

*Bombarde 16'
*Contre-Bombarde 32'
*Trompette 8'
Flute 4'
Soubasse 16'
Principal-Basse 32'

Violoncelle 8'
Flute 8'
Contre-Basse 16'
*Basson 16'
*Ophicleïde 8'
*Clairon 4'

GRAND-CHOEUR First Manual-Second Manual

Sonnette du Haut^{4,5}
*Clairon Doublette 2'
*Clairon 4'
*Basson 16'
*Bombarde 16'
*Plein Jeu IV
*Grosse Fourniture IV
*Salicional⁶ 8'

*Octave 4'
*Grosse Cymbale VI
*Cornet V
*1er Trompette 8'
*2e Trompette 8'
*Basson 8'
Sonnette du Haut⁷

GRAND-ORGUE Second Manual

Combinaisons:
Pédale
Récit
Positif
Bombarde
Gd. Orgue & Gd. Choeur
Flute à Pavillon 8'
Diapason 8'
Prestant 4'
Bourdon 16'
Montre 16'
Flute Conique 16'

Principal 16'
Flute Traversière 8'
Flute Harmonique 8'
Montre 8'
Bourdon 8'
Grosse Quinte 5 1/3'
Doublette⁸ 2'
Combinaisons:
Gd. Orgue & Gd. Choeur
Bombarde
Positif
Récit
Pédale

BOMBARDE⁹ Third Manual

*Clairon 4'
*Baryton¹⁰ 8'
*Cornet V
*Octavin 2'
*Octave 4'
Prestant 4'
Gambe 8'
Bourdon 8'
Flute Harmonique
Principal 8'

Bourdon 16'
Flute Conique 16'
Violoncelle 8'
Kéraulophone 8'
Flute Octaviant 4'
*Grosse Quinte 5 1/3'
*Grosse Tierce 3 1/5'
*Quinte 2 2/3'
*Bombarde 16'
*Trompette 8'

POSITIF Fourth Manual

*Clarinette¹¹ 8'
*Euphone¹² 16'
*Picolo 1'
*Tierce 1 3/5'

*Plein Jeu Harmonique III-VI
*Larigot 1 1/3'
*Trompette 8'
*Clairon 4'

*Quinte 2 2/3'
Dulciane 4'
Flute Octaviant 4'
Quintaton 8'
Quintaton 16'
Violone Basse 16'
Flute Traversière 8'
Salicional 8'
Gambe 8'
Unda Maris 8'
Flute Douce 4'
*Doublette 2'

RECIT-EXPRESSIF Fifth Manual

*Clairon 4'
*Bombarde 16'
*Dulciane 4'
*Cornet V
*Octavin 2'
Violoncelle 8'
Prestant 4'
Cymbale¹³ IV
Bourdon 8'
Basson-Hautbois 8'
Voix Humaine 8'

Cromorne 8'
Cor Anglais¹⁴ 8'
Quintaton 16'
Fourniture III
Doublette 2'
Voix Céleste 8'
*Flute Harmonique 8'
*Flute Octaviant 4'
*Nasard 2 2/3'
*Trompette 8'
*Trompette Harmonique¹⁵ 8'

Cavallé-Coll's monumental Grand Orgue in Saint-Sulpice has changed little since its dedication on April 29, 1862. Some minor alterations in solo stops and mechanical accessories have transpired, but the most important ensemble voices have remained untouched.

Four dates are engraved on the back of the positif façade which faces the console: 1776, 1862, 1882, and 1903. The significance of the first two has been established. Undoubtedly, most of the changes which have occurred since 1862 fall into one of the other two years. Unfortunately, company records maintained by Cavallé-Coll and his successor, Charles Mutin, have been sold to a French musicologist who, despite repeated attempts by the author to examine these documents, would only consult on Cavallé-Coll affairs over the phone. These records are known to include vital information which would clarify several of the mysteries which will be exposed in this article.

A comparison of the 1862 specification with the present one indicates the following changes:

- A. Mechanical
 1. Exclusion of the "Effet d'Orage" pedal.
 2. Exclusion of the "Tremblant du Récit" pedal.
 3. Addition of a "Tirasse Récit."
 4. Addition of a "Copula Récit-Positif."
 5. Addition of a chamade ventill.
 6. Changes in the order of the manuals.
 7. Change in nomenclature: The Bombarde is renamed Solo.
 8. Salicional 8' of the Grand-Choeur moved to the Grand-Orgue; Doublette 2' of the Grand-Orgue moved to the Grand-Choeur.
 9. Flûtes Harmonique 8' and Octaviant 4' of the Récit Jeux de Combinaison exchange places with the Fourniture III and the Cymbale IV of the Récit Jeux de Fond.
- B. Tonal
 1. Addition of separate Principals 16' and 8' to the Pédale.
 2. Septième 2-2/7' replaces Baryton 8' of the Bombarde.
 3. Positif Clarinette 8' removed and replaced by Bombarde Baryton 8'.

4. Positif Euphone 16' removed and replaced by new Basson 16'.
5. Récit Cor Anglais 8' removed and replaced by a new Diapason 8'.
6. Récit Trompette Harmonique 8' seems to disappear and a Trompette-Chamade added in its place.

Initially, the specification gives the impression of five separate manual divisions: Grand-Choeur, Grand-Orgue, Bombarde, Positif, and Récit-Expressif. Functionally, however, there are four divisions. The Grand-Choeur stops really function as the Jeux de Combinaison stops for the Grand-Orgue. The Grand-Choeur manual itself functions solely as a coupling manual. Any division or combination thereof is playable from the first manual by first depressing the appropriate pedal(s) under "Accouplements au Premier Clavier." The stops which appear to be assigned to that keyboard are floating and are playable either from the second keyboard by activating the Grand-Orgue ventill under the "Appels des Jeux de Combinaison" or from the first keyboard by activating the appropriate coupler. In any case, the Grand-Choeur stops do not automatically sound from the first manual.

Another unusual feature of the instrument is the fact that only two of the five manuals could be coupled directly to the pedal. If the organist desired the Récit, Positif, or Bombarde divisions coupled to the pedal, it was first necessary to activate the appropriate "copula" to the first manual and then couple the Grand-Choeur to the pedal. This procedure, of course, prevented the Grand-Choeur stops from being used on the first keyboard unless its stops were meant to sound in the pedal as well. Later, the "Tirasse-Récit" was added at the expense of the "Effet d'Orage" pedal.

Inter-manual coupling could be achieved only by coupling the divisions in question to the first keyboard. The important "Récit à Positif" coupling which eventually became so important in French literature of the late 19th and early 20th centuries was impossible without first coupling both divisions to the first manual. Eventually, the "Tremblant du Récit" was moved to a vacant drawknob, providing room on the "Pédales de Combinaison" for a Récit-Positif coupler.

The order in which the manual divisions were assigned to their respective keyboards was most logical, although in actual practice, the scheme proved to be highly impractical. The Récit-Expressif, containing the softest voices of the organ, was placed on the fifth manual. The Positif and Bombarde occupied the fourth and third manuals respectively, representing a gradual intensification of the dynamic level. Finally, the Grand-Orgue — Grand-Choeur complex occupied the second manual. The most powerful reed battery was situated in this division. Thus, the position of the manuals within the console graphically illustrated the relative dynamic level of each division: higher manuals were softer, lower manuals were louder. Unfortunately, the fifth manual is extremely impractical to use for any length of time. The organist's arms must be extended to their full length, and in the case of a small or medium built person, the back is uncomfortably bent over the other four manuals. As French organ literature developed, the importance of the Récit increased rapidly, necessitating a relocation of the manuals in the following scheme: Bombarde, Récit-Expressif, Positif, Grand-Orgue, Grand-Choeur.¹⁶ The name of the Bombarde division was undoubtedly altered at this time, assuming the English name Solo. This was an unfortunate change since this division has few similarities with English solo divisions. Nevertheless, the

division still occupies a dynamic intermediary between the Grand-Orgue — Grand-Choeur complex and the Positif.

Further comparison between the 1862 specification and the present console suggests that the chamade stop was added at a later date. However, the owner of the Saint-Sulpice documents maintains that the rank labeled Trompette-en-Chamade has always been in the organ. Apparently the Trompette Harmonique 8' on the Récit was later renamed Trompette-en-Chamade and equipped with its own ventill pedal. It should be noted, however, that chamade is a misnomer in this instance. The resonators are of the hooded variety, placed at the very top of the case and voiced on 6 inches of wind, the highest pressure in the instrument. This stop is the most powerful reed in the organ and is much more versatile on a separate ventill¹⁷ rather than within a portion of the Récit ventill system as Cavallé-Coll had left it in 1862.

The minor tonal changes outlined earlier are self-explanatory. Without access to the Cavallé-Coll documents, one can not definitively name the builder of the Septième 2-2/7' on the Bombarde or of the Basson 16' on the Positif. The Principals 16' and 8' of the Pédale (1934) and the Diapason 8' of the Récit (1903) were documented by engravings left by Charles Mutin. No mention is made of the Septième or Basson. However, a comparison of the Septième and Diapason pipes yields important similarities: both are constructed from an alloy containing significantly less tin than the remaining ranks of the instrument, and both exhibit heavy nicking throughout the compass, an extreme which is atypical of other known Cavallé-Coll stops. It is the opinion of this author that the Septième 2-2/7' is also the work of Charles Mutin. Why he neglected to mention this addition in his engraving remains a mystery.

The Basson 16' of the Positif exhibits certain clues which also suggest the

work of a different builder. The pipes of this rank are not as carefully installed as are similar 16' reeds known to be the work of Cavallé-Coll. The bass octaves on all 16' reeds are carefully supported by additional wooden racks which surround the resonator at the upper end. The bass pipes of the Basson 16' are tied with pieces of cloth, a practice which is found neither in Saint-Sulpice nor other important organs constructed by Cavallé-Coll.

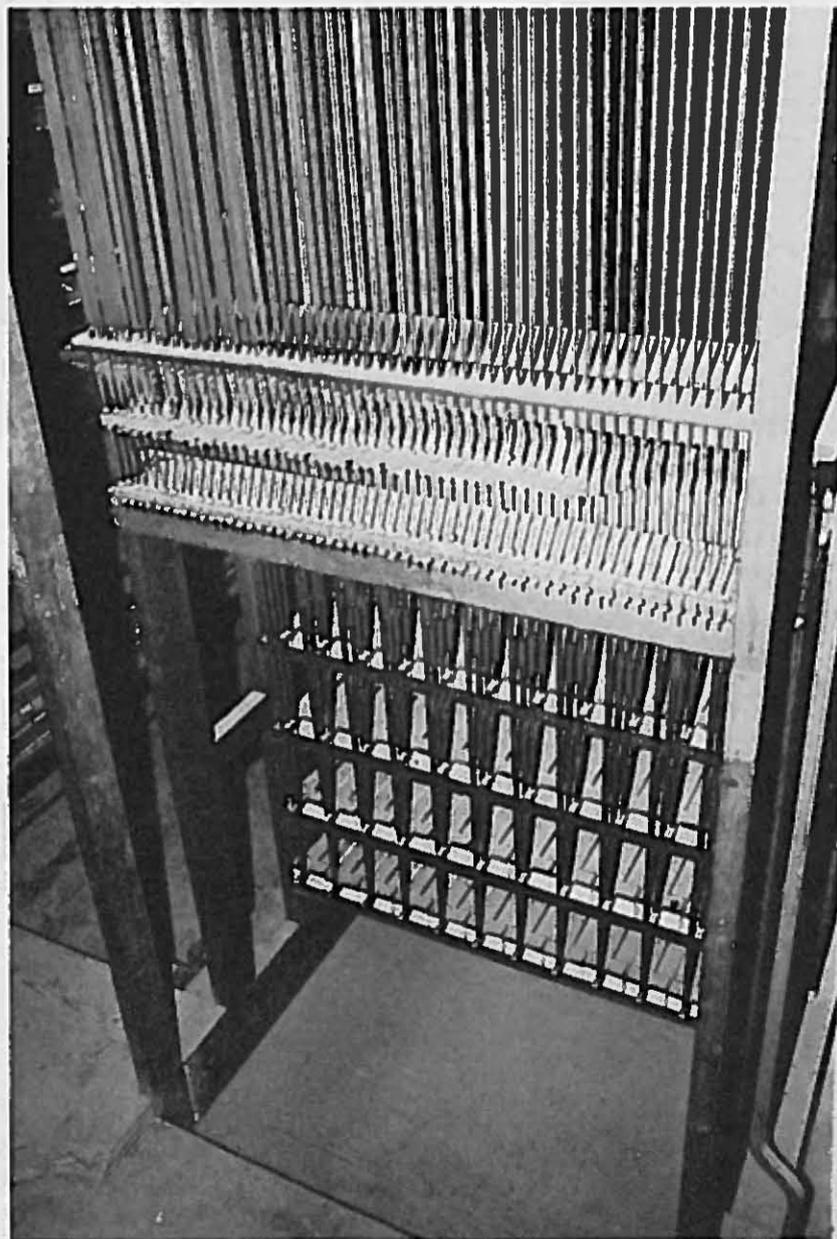
Although knowledge of Cavallé-Coll's voicing techniques and procedures in organ building may suggest probable dates for the new pipework, significant problems arise in dating the mechanical changes outlined earlier. In his article appearing in *The Organ*,¹⁸ William Sumner asserts that the chamade ventill and manual changes were accomplished by Mutin in 1903. Sumner acknowledges his friendship with Widor and was probably provided with this information by Widor himself. No documentation appears in the article. Nevertheless, Sumner's statement that the chamade was added by Mutin in 1903 is false. Records indicate that the stop existed in the instrument under another name and was controlled by another ventill system. In addition, Sumner implies that the Baryton's 8' of the Positif was also a new Mutin stop. Again, the 1862 specification refutes this. Further inaccuracies appear in the specification of the present organ and in the discussion of the former order of the manuals.

Until further research is accomplished, one can not authoritatively assign the various mechanical alterations to either 1882 or 1903. By 1882, Widor had presided at Saint-Sulpice for 12 years, giving him ample time to discover the weaknesses of his instrument. Certainly the need for additional *tirasses* and inter-manual couplers had become obvious to him. His earliest symphonies required the traditional coupling of the Récit — Positif, Récit-Positif — Grand-Orgue, a scheme which was impossible at Saint-Sulpice. It is likely, therefore,



Exterior view of the Church of Saint-Sulpice

Barker levers for the Grand-Choeur



that Widor indicated these deficiencies to Cavallé-Coll, who agreed to add the "Tirasse Récit" and the "Copula Récit-Positif."

Items 8 and 9 listed under mechanical changes are somewhat more awkward to date. Their original locations are illogical in relation to the rest of the instrument, a fact which Widor no doubt recognized early in his association with the organ. Their subsequent relocations would have logically transpired in 1882.

A DESCRIPTION OF THE MECHANICAL ACCESSORIES ON THE SAINT-SULPICE CONSOLE

Cavallé-Coll's gigantic console at Saint-Sulpice initially presents a confusing array of drawknobs and hook-down pedals. By 20th-century standards, the various accessories designed to aid the organist in controlling his stops appear primitive. No combination piston action as we understand it was used. Large amounts of time are needed to set registrations, and in spite of the "Régistres de Combinaison" and the ventill system, one or two registrants are generally present to provide more subtle shadings in the registration.

In perspective, however, the Cavallé-Coll console represents a bold step in the evolution of the French organ. Few precedents were available in either the literature or in other organs for guiding Cavallé-Coll in dealing with mechanical accessories. As awkward as the ventill and coupling systems appear to us, they opened new possibilities for creativity which were fully explored by succeeding generations of French organists.

Mechanically, the most important departure from the German, English, and American traditions in organ building lies in the ventill system. On the Cavallé-Coll organ, the stops on all divisions are divided into two classes: Jeux de Fond (Foundation stops) and Jeux de Combinaison¹⁹ (Combination stops). Generally, 32', 16', 8', and 4' flues plus solo reeds comprise the first category. On the majority of Cavallé-Coll

organs, the sliders are activated as soon as the drawknob is pulled.²⁰ However, the upperwork and reeds, situated in the Jeux de Combinaison group, will not sound until a hook-down pedal is pressed for the desired division. While registering, the organist draws the desired stops from the Jeux de Combinaison (referred to as "preparing" the stops in French) which will sound when their ventill pedal is activated. Similarly, the stops are silenced by releasing the pedal.

Effective crescendos and decrescendos at Saint-Sulpice are the result of the organist's smooth operation of the hook-down pedals (referred to generically in French as "Pédales de Combinaison") for both the ventills and the couplers. Ordinarily, all 16', 8', and 4' foundation stops are coupled to the first keyboard and the pedal with most if not all of the Jeux de Combinaison prepared. At the appropriate points in the music, the ventill pedals are engaged in the following order: Récit, Positif, Bombarde (Solo), Grand-Choeur, "Chamade", and Pédale. The decrescendo is achieved by removing the pedals in the reverse order. It would seem that the sudden additions and subtractions of the large masses of reeds and mixtures would produce a somewhat brusque, uneven effect, but this has been successfully avoided by scrupulous voicing.²¹

Crescendos and decrescendos may be limited to the foundation stops. The appropriate stops on all divisions are drawn and the Récit is coupled to the first keyboard upon which the organist plays. He gradually introduces the Positif, Bombarde (Solo), and Grand-Orgue foundations by depressing their respective pedals under "Accouplements au Premier Clavier." Once again, a smooth, unified crescendo is produced. The reader should bear in mind that the first (lowest) manual functions as a coupling keyboard. The stops appearing to be assigned to the Grand-Choeur division function as the Jeux de Combinaison for the Grand-Orgue and will not sound until their ventill pedal or

(Continued on page 6)

(Continued from p. 5)

coupler is engaged (assuming they have been "prepared").

A vital principle in understanding the registrations of 19th- and 20th-century French organ composers is clarified at Saint-Sulpice as well as at other original Cavallé-Coll consoles: *Whatever division is coupled to the first manual will automatically sound in the pedal if the manual-to-pedal coupler for the first manual is engaged.* The same principle applies to inter-manual coupling and to the "Octaves Graves." When the Récit-Positif coupler and the Positif-first manual coupler are pressed, the Récit stops will sound from the first keyboard. Similarly, "Octaves Graves" for any division will couple through to the first keyboard (or to the Positif in the case of the Récit-Positif coupler). The "coupling through" feature partially explains why Cavallé-Coll equipped his console with only two *tirasses* in 1862. During crescendo passages, all manuals automatically sounded in the pedal as soon as their respective coupler to the first keyboard was activated. This avoided further pedal manipulation which would have been necessary had every manual required its own *tirasse*.

The "Registres de Combinaison" (Combination registers), located on the drawknobs, were first introduced by Cavallé-Coll on the Saint-Sulpice console and later used by him at Notre Dame and by Mutin at Sacré-Coeur. This device permits the organist to set beginning registrations on the drawknobs and then lock their sliders into position by moving the combination drawknob from "on" to "off." Another combination can then be set on the drawknobs which will not sound until the combination knob is redrawn to the "on" position. When practical, the combination knobs may be left open which permits the organist to add or subtract the stops gradually without activating the combination system each time. There are duplicate sets of five combination knobs. One set is situated on the left stop terrace, the other on the right, thus affording the organist or registrant with convenient control. Each set contains a combination knob for the Récit, Positif, Bombarde (Solo), Grand Orgue — Grand Choeur, and Pédale divisions.

NOTES

- ¹ Replaced by a Tirasse Récit.
- ² A ventill pedal controlling the hooded Trompette 8' was added above this group of pedals at a later date.
- ³ Replaced by a Récit à Positif coupler.

- ⁴ Pedal Principal 16' added in 1934 was placed on a vacant drawknob to the left of this Sonnette du Haut.
- ⁵ The Sonnette du Haut knobs connect with a bell at the pumping treadles in the interior of the organ. Before the electric blower was installed (1922), the organist could signal when it was time to begin supplying the organ with wind.
- ⁶ Later transferred to the Grand-Orgue.
- ⁷ Pedal Principal 8' added in 1934 was placed on a vacant drawknob to the right of this Sonnette du Haut.
- ⁸ Later transferred to the Grand-Choeur.
- ⁹ Renamed Solo.
- ¹⁰ Moved to Positif, Septième 2 2/7' added in its place.
- ¹¹ Replaced by Bombarde Baryton 8'.
- ¹² Replaced by a new Basson 16'.
- ¹³ Both the Cymbale and Fourniture exchanged places with the Flutes Octaviane and Harmonique.
- ¹⁴ Replaced in 1903 by a new Diapason 8'.
- ¹⁵ Eventually placed on a separate ventill system and renamed "Trompette en Chamade". A trémolo Récit was moved to a vacant drawknob immediately to the left of the Trompette en Chamade.
- ¹⁶ Vierne requested a similar redistribution at Notre Dame in the 1930's.
- ¹⁷ Unlike the other ventill stops at Saint-Sulpice, the "chamade" drawknob is not prepared (drawn). The pedal automatically engages the stop regardless of the position of the drawknob.
- ¹⁸ Summer, W.L., "The Organ in the Church of Saint-Sulpice, Paris," *The Organ*, XLVIII (January, 1969), p. 103.

- ¹⁹ The drawknob is always engraved in red when assigned to the Jeux de Combinaison category.
- ²⁰ In Cavallé-Coll's two largest instruments, Saint-Sulpice and Notre Dame, one further step was required which is explained later in this article.
- ²¹ One may judge for oneself the effectiveness of the crescendo and decrescendo at Saint-Sulpice by listening to Rolande Falcinelli's commentary on her registration of the Widor *Symphonie Romane*. During the crescendo, Falcinelli verbally indicates which ventill pedal has been activated.

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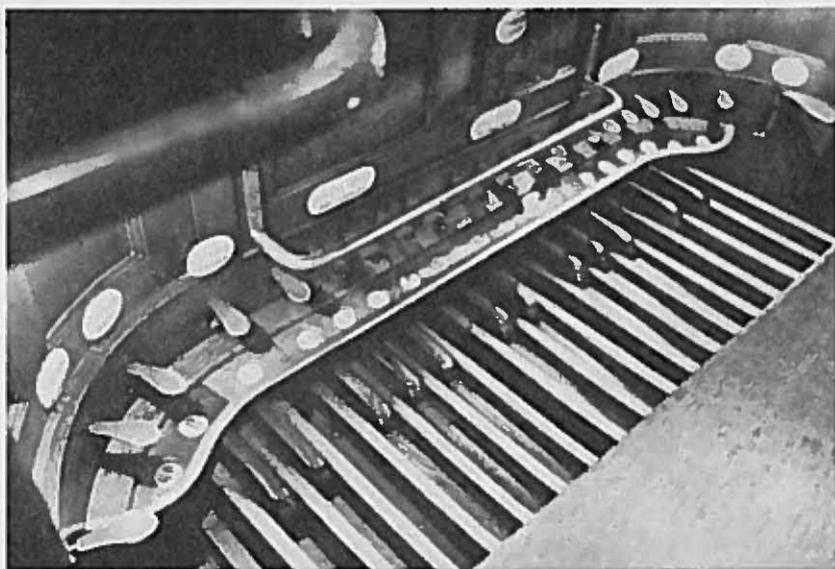
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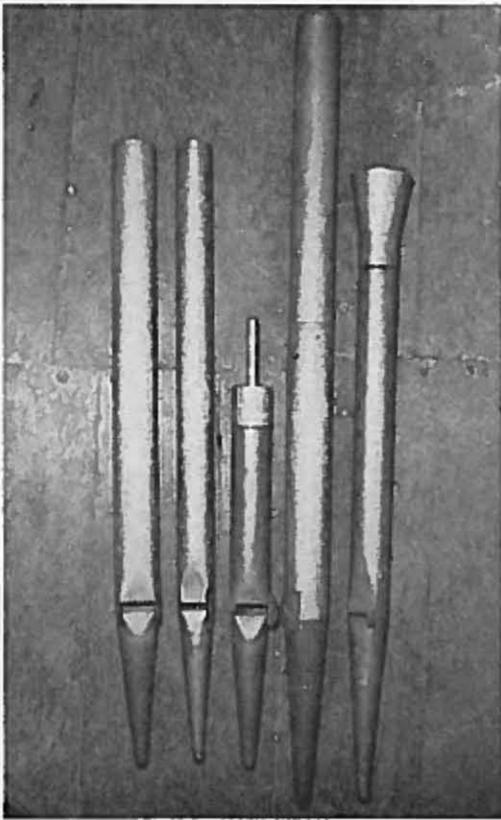
RECORDING

Commentaire sur la Régistration Employée dans la Symphonie Romane de Widor. Rolande Falcinelli. Distributed by Association des Amis de Marcel Dupré, 21 Boulevard Exelmans, Paris 16.



Various views of console showing left and right stop jacks (above) and keyboards (lower left), as well as pedalboard and foot accessories (lower right). Note the Récit expression lever at far right above pedalboard, referred to by Louis Vierne as the "spoon". The pedalboard was replaced during the week of July 1, 1974.

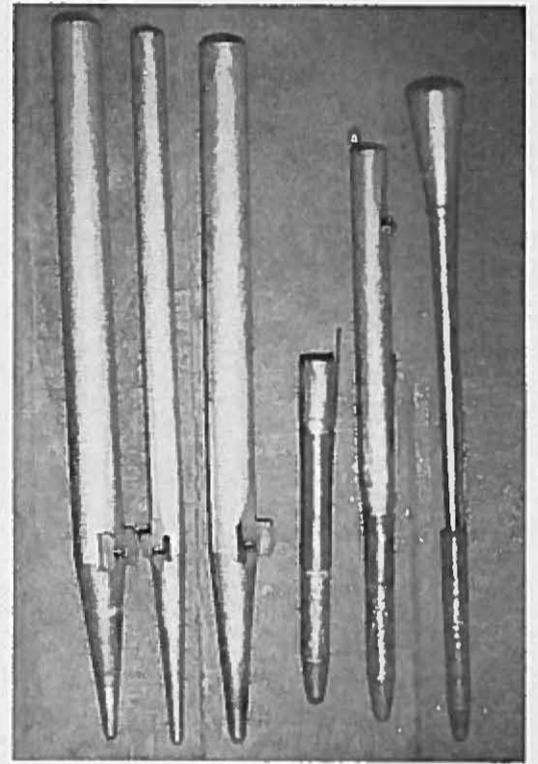




Flue pipes from the Grand-Orgue (l. to r.): Montre 8', Salicional 8', Bourdon 8', Flute Harmonique 8', Flute a Pavillon 8'. All pipes are c'.

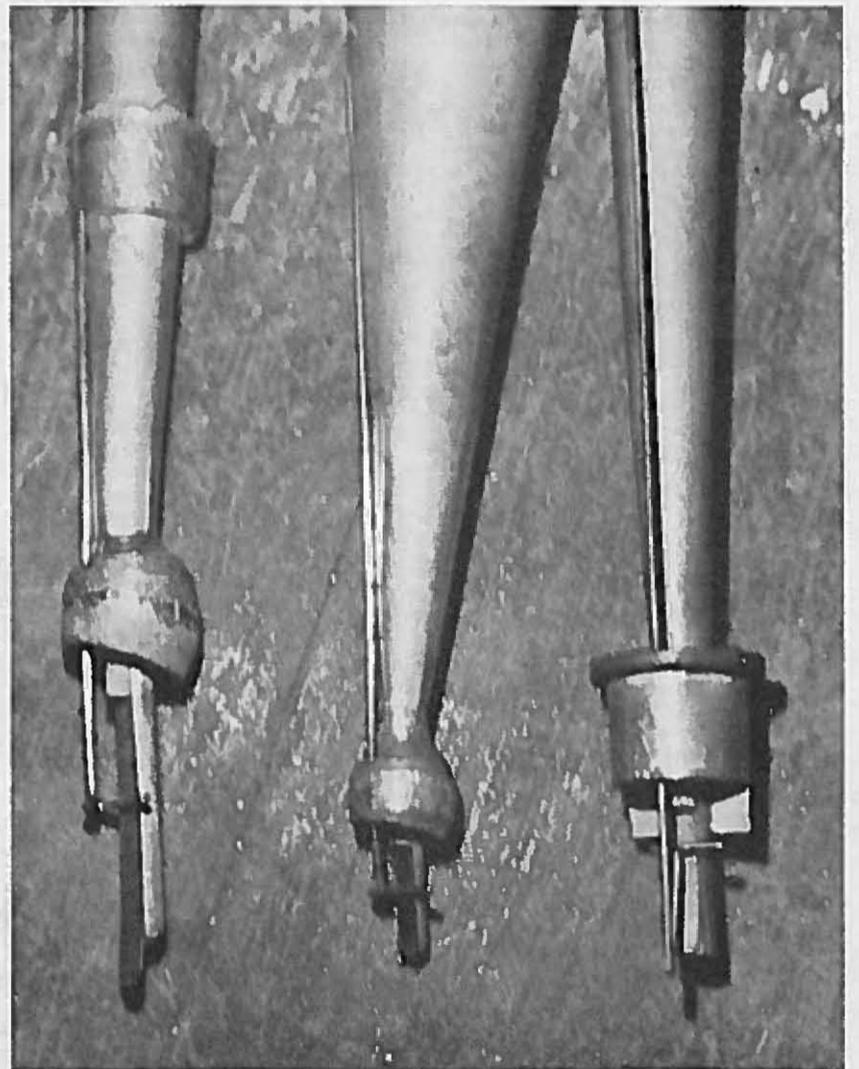
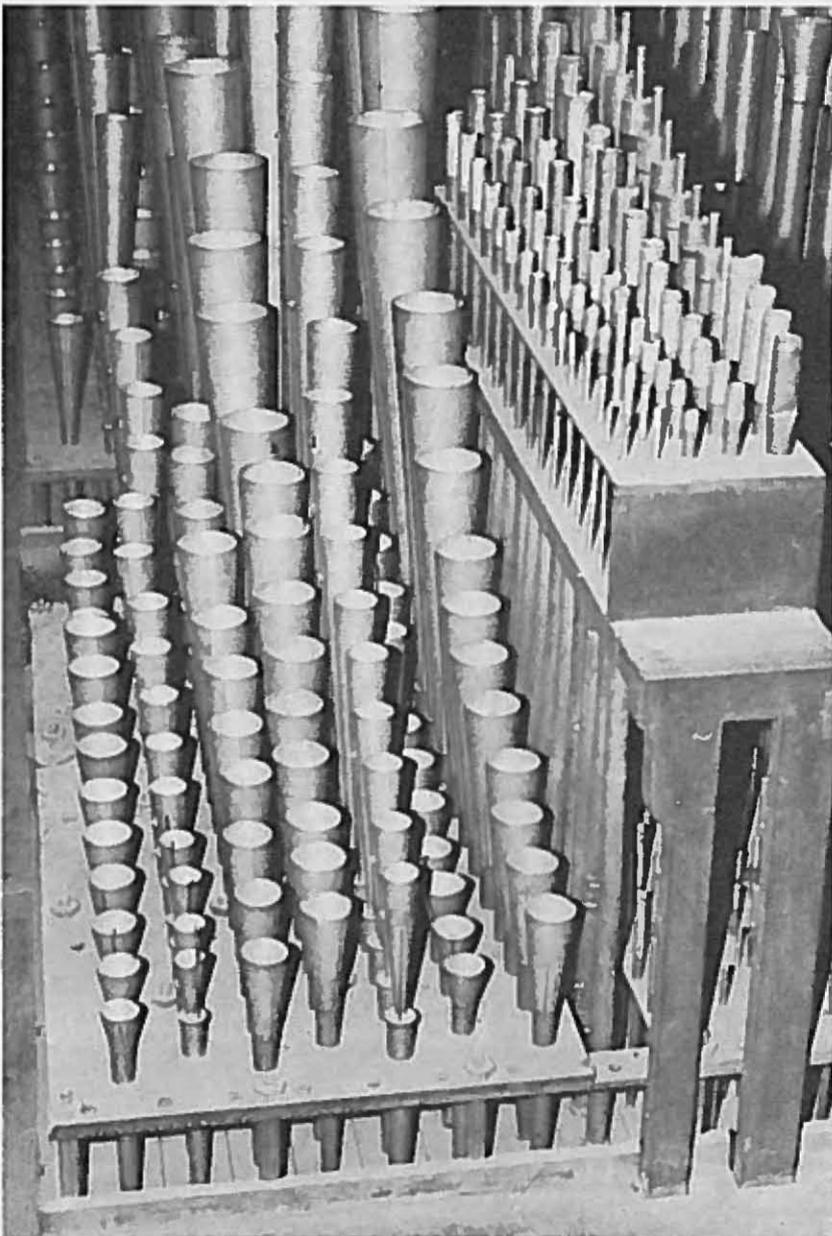


Positif pipes (l. to r.): Baryton 8', Dulciana 4', Gambe 8', Quintaton 8', Picola 1', Larigot 1-1/3'.



Récit pipes (l. to r.): Prestant 4', Octavin 2' (C), Flute Harmonique 8', Voix Humaine 8', Cromorne 8', Hautbois 8'.

Close-up of the Grand Choeur reeds (l. to r.): Clairon-Doublette 2', Basson 8', Clairon 4' 2e Trompette 8', Basson 16', 1er Trompette 8', Bombarde 16'.



Reeds of the Grand-Choeur (l. to r.): C of Clairon 4', c' of Trompette 8', c' of Basson 8'. Note tongue overhang (intentional) and the "double block" of Clairon.

Jesse E. Eschbach III holds the MusB and MM degrees from Indiana University, and he is currently pursuing the doctorate at the University of Michigan. His teachers have been Jack Ruhl, Oswald G. Ragatz, and Robert Glasgow. The research for this article was conducted in the instrument during June, 1974.

The author wishes to express his gratitude to the titular organist of Saint-Sulpice, Jean-Jacques Grunenwald, and the priest of Saint-Sulpice, Monsieur Marconnet, for cooperating so kindly in his project.

All photographs in this article are courtesy of Kurt Lueders.

A Survey Of Organ Literature & Editions:

Switzerland and Bohemia

By Marilou Kratzenstein

SWITZERLAND

The presence of organs and organ playing in Switzerland can be established from the Middle Ages, especially in monasteries such as those at St. Gall, Einsiedeln, and Engelberg.¹ One of the oldest European organs still in partially playable condition is located in Switzerland, in the town of Sion. This organ dates from the early 15th century and was rebuilt in 1718. Foreign organ builders often worked in Switzerland, and occasionally Swiss organ builders were given contracts for instruments in neighboring territories, as far away as Mainz and Milan.²

The 15th and early 16th centuries (the pre-Reformation era) constituted a period of cultural expansion for the Swiss. Several German organists were employed in Switzerland, including one of the leading south German "colorists," Hans Kotter (c.1480/84-1541). Swiss musicians, on the other hand, often took employment abroad. The illustrious Ludwig Senfl (c.1486-1542/43), who became one of the most famous musicians in all of the German-speaking territory, was a Swiss by birth. Among Swiss organists who remained in their homeland, the most prominent was Fridolin Sicher (1490-1546), student of Hans Buchner and organist at St. Gall, who wrote a keyboard tablature in the early decades of the 16th century. With respect to both contents and style, this tablature resembles South German tablatures of the period and indicates that Sicher was acquainted with keyboard practices beyond the Swiss borders. From the vocal models used for the intabulations in this tablature, one judges that he was well acquainted with polyphonic works of the great European masters. Thus, musical life in Switzerland, particularly in the German-speaking part, was by no means isolated from the main cultural trends of Europe. Rather, it reflected major developments elsewhere.

The cultural growth and expansion which characterized the 15th century, and the beginning of the 16th, was abruptly broken off and reversed by the Protestant Reformation. The Reformers, in an attempt to purge the church of anything which might remind them of Rome, forbade all music except unison singing and the simplest 4-part music, note against note. Gone were the contrapuntal motets, the organ improvisation, and all of the rich and varied forms of musical expression which had previously been used in the service of the church. Many organs were destroyed or removed. Fortunately, in Basel, organ music was again tolerated from the year 1560. But, apparently the organist was restricted to playing preludes, postludes, and interludes; he did not provide organ accompaniment to the congregational singing.³ In many other towns, no organ playing of any kind was permitted until the end of the 17th century. In Geneva, in the principal church of St. Pierre, the organ was still silent as late as 1756. When the organ did find its way back into Swiss Protestant services, it was at first prohibited from accompanying the congregational singing and was restricted to less important parts of the service. In Zürich, the exceptionally strict church leaders could not bring themselves to accept organ accompaniment until the 19th century, and around 1900 one could still find several congregations which sang unaccompanied in 4-parts.⁴

In an atmosphere where congregational participation was encouraged above all else and where artistic elaboration was viewed with suspicion, it is not surprising to find a dearth of interesting musical personalities. Samuel Mareschal (1554-1640), a native of Belgium and resident of Basel, constitutes a minor

exception. He composed a sizeable, although unimaginative volume of psalm and chorale settings. Instrumental compositions based on the Huguenot psalms were rare at that time, so Mareschal's settings are not typical expressions of the Calvinist spirit.

In the centuries that followed, musical creativity continued to be sparse. In the 19th century, foreign musicians, particularly Germans, tried to stimulate interest in the musical arts in Switzerland, and by the end of that century a few native musicians were able to carry on this pioneering labor.⁵ Of Swiss musicians active at the turn of the century, the interesting one for the study of organ music is Otto Barblan (1860-1943). Having studied and taught in Germany, Barblan returned to Switzerland to become leader of a movement to revive interest in the music of J. S. Bach. Among his own compositions, noteworthy are the *Passacaglia*, op. 6, in which he quotes the countersubject of Bach's *Passacaglia and Fugue*, and the *Chaconne über BACH*, op. 10.

(See Ex. 1, p. 10)

His use of historical forms is an indication of his basic orientation.

As the 20th century progressed, it became apparent that the newly-awakened musical consciousness of the Swiss was developing with unusual vigor. Interest in organs and organ music gained momentum, and some of the foremost Swiss composers became involved in organ composition. Moreover, the previous German domination of Swiss musical life was now tempered by an acquaintance with, and admiration for, French music. Swiss music of the 20th century has dipped into both the German and French musical experiences, in degrees which vary from one composer to the next. There has been no concerted movement to develop a distinctive Swiss style. Nationalism of any kind is almost impossible to trace in Switzerland.⁶

Henry Gagnebin (1886-1960) is an example of a Swiss who belongs by family descent and by training to both the German and French cultures. Having studied in both Berlin and Paris, he returned to Switzerland where he was for many years director of the Geneva conservatory. Four volumes of organ settings based on the Huguenot psalter are his major contribution to organ music. The Lutheran *Choralbearbeitungen* of Bach were his model.

Frank Martin (1890-1974), probably Switzerland's most outstanding composer, was likewise not a member of a single national school, but took impulses from both the German (12-tone) and the French traditions, and especially from J. S. Bach. "The Bach Passions signify for me the strongest musical impression of my life," he said.⁷ He composed a *Sonata da chiesa* for viola d'amore and organ (1938), a *Passacaille* for organ alone (1944-54), and, more recently, a 3-movement work for orchestra and organ entitled *Erasmi Monumentum* (1969). In the *Passacaille* he used a traditional form and tradition-based counterpoint (canon, etc.), but infused them with new elements: a chromatic ostinato theme which has a 12-tone implication; the occasional use of harmonies recalling the flavor of Ravel or Stravinsky; the use of dodecaphonic devices such as scattering the theme in multiple voices (m.65ff.).

(See Ex. 2, p. 10)

Arthur Honegger (1892-1955), whom the Swiss claim as one of their greatest composers, belongs more properly to the French school and has already been discussed in a previous article.⁸ Other notable contemporaries of Martin who wrote for the organ are Willy Burkhard (1900-1955) and Conrad Beck (b.1901),

both from the German-speaking part of Switzerland. Their contrapuntal style is more severe than Martin's and stands largely under the shadow of the German neo-Baroque movement. Their works have sometimes been described as being "like the wood-cut with its often harsh accentuation and intentional aridity."⁹

(See Ex. 3, p. 10)

Other organ composers of that generation include: Rudolf Moser (b.1892); Walter Geiser (b.1897); Albert Moeschinger (b.1897); Paul Müller-Zürich (b.1898). As was true with the works of their contemporaries in France and Germany, the Romantic idiom predominated in some of their compositions, while in others the transition had been made to the objectivity of the post-war era.

Bernard Reichel (b.1901), friend and colleague of Frank Martin, contributed several organ works, of which the *Concerto* for organ and strings is notable. Like Martin, he retained the constructive principle of Schönberg's aesthetic but allowed himself the liberty to combine this with other techniques. Adolph Brunner (b.1901), active in the renewal of Protestant church music in Switzerland, contributed a set of variations under the title *Pfingstbuch* (Pentecost Book). Additional service music has been written by: Hans Studer (b.1911); Albert Jenny (b.1912); Oswald Jaeggi (b.1913); Heinz Wehrle (b.1921); Ernst Pfiffner (b.1922). In some works an alignment with German organ music is most apparent. In other compositions, different influences may be present, as in Wehrle's *Vision "Le Rideau divin,"* where the Messiaen imprint is unmistakable.

(See Ex. 4, p. 10)

Klaus Huber (b.1924), one of the few Swiss composers to write for organ in the serial manner, has contributed works which have been praised for their fine construction and sense of color. His *Cantus cancricans*, of which a part is quoted here, is a crab canon.

(See Ex. 5, p. 10)

Jacques Wildberger (b.1922), known for dodecaphonic works, has written five pieces for organ. Rudolf Kelterborn (b.1931), a Swiss by birth, but employed in Germany, and Hans Ulrich Lehmann (b.1937) have each contributed within the aleatoric genre.

The organs of Switzerland, like the composers, reflect the major trends of neighboring countries, especially Germany and France. The principal chorus most frequently corresponds to a German principal chorus, while reeds are often French in design and voicing. Also French-inspired is the practice of mounting the *Cornet* immediately behind the organ facade. Careful workmanship, for which the Swiss are famous, has brought Swiss organ building to a position of world prominence.

EDITIONS

Barblan: *Andante mit Variationen*, op. 1, Leipzig, Rieter-Biedermann. *Gebet*, Zürich, Hug & Co. 6 *Hymnen*, Zürich, Hug & Co. *Hymne solennel*, Zürich, Hug & Co. *Deuil*, Zürich, Hug & Co. *Quand même*, Zürich, Hug & Co. *Cinq pièces*, op. 5, Frankfurt, C. F. Peters, 1946. *Passacaglia*, op. 6, Frankfurt, C. F. Peters, 1946. *Chaconne über BACH*, op. 10, Munich, Leuckart. 4 *Stücke*, op. 21, Frankfurt, C. F. Peters, 1946. *Drei Stücke für Orgel*, op. 22, Augsburg, A. Böhm & Sohn. *Toccata*, op. 23, Zürich, Hug & Co. *Variationen und Tripelzuge über BACH*, op. 24, Zürich, Hug & Co. 4 *Pièces*, op. 26, Geneva, Edition Henn.

Beck: *Sonatine* (1927); Mainz, Schott. 2 *Praeludien für Orgel* (1932), Mainz, Schott. *Choralsonate* (1938), Mainz, Schott. ORG. & INSTRUMENTS: *Improvisation über ein lothringisches Verkündigungsglied*, for cello and organ (1945), Mainz, Schott.

Bovet: *Pièces d'orgue* (psalms, chorales, free works), Zürich, Edition Eulenburg, 1972. TWO ORGANS: *Petite Suite de concert sur des Psaumes Huguenots*, op. 14, published by the composer. ORG. & INSTRUMENTS: *Sonata da chiesa*, op. 15, for oboe d'amore and organ, published by the composer.

Brunner: *Pfingstbuch für Orgel* (Variations: Nun bitten wir), Kassel, Bärenreiter. *Kleine Partita: Nun freut euch, lieben Christen g'mein*, Stuttgart, Hänssler.

Burkhard: Publications by Bärenreiter (Kassel), unless otherwise indicated. *Praeludium und Fuge*, op. 16a, 1932. *Variationen: Aus tiefer Not*, op. 28, no. 1, (1930), Mainz, Schott. *Variationen: In dulci júbilo*, op. 28, no. 2 (1930), Mainz, Schott. *Fantasie*, op. 32 (1931), Mainz, Schott. *Partita: Grosser Gott, wir loben Dich* (1932). *Partita: Wer nun den lieben Gott lässt, walten* (1932). *Orgelstücke aus der "Musikalischen Übung"*, op. 39. *Sonatine*, op. 52 (1938). *Fantasie und Choral: Ein feste Burg*, op. 58 (1939). *Choral Triptychon: Ich steh an deiner Krippe hier; O Mensch, beweine; Christ lag in Todesbanden*, op. 91, 1953. ORG. & INSTRUMENTS: *Konzert*, for org., strings and brass, op. 74 (1945). *Dankeshymne* for organ and orchestra, op. 75 (1945). *Canzone*, for 2 flutes and piano, or organ, op. 76a.

Gagnebin: *Carillon*, Paris, Leduc. *Pastorale*, Paris, Leduc. *Pièces d'orgue sur des Psaumes Huguenots*, 4 vols., Geneva, Edition Henn, 1947-51. *Toccata*, Vienna, Doblinger; *Prrière*, Geneva, Edition Henn. *Six pièces d'orgue*, Paris, Les Editions Ouvrières. ORG. & INSTRUMENTS: *Sonata da chiesa per la Pasqua* (for Easter), for trpt. and organ (*Orgue et Liturgie*, Bk. 9), Paris, Schola Cantorum. *Sonata da chiesa per la Natale* (for Christmas), for oboe and organ, published by the author.

Geiser: *Fantasie I*, op. 17a, Kassel, Bärenreiter. *Christ lag in Todesbanden*, op. 17b, published by the composer. *Sonatine*, op. 26 (1939), Kassel, Bärenreiter. *Fantasie II*, op. 28, Kassel, Bärenreiter. ORG. & INSTRUMENTS: *Konzertstücke* for organ and chamber orchestra, op. 30, Kassel, Bärenreiter.

Huber, Klaus: *In Memoriam Willy Burkhard* (1955), Kassel, Bärenreiter. *In te Domine speravi* (1964), Kassel, Bärenreiter. *Invention: In Dich hab' ich gehoffet, Herr*, Mainz, Schott. *Cantus Cancrians* (1965), Kassel, Bärenreiter.

Jaeggi: *Invocation: Kyrie, orbis factor* (1950), Heidelberg, W. Müller Verlag, 1957. *Orgelsuite Nr. 1 über gregorianische Themen*, Heidelberg, W. Müller, 1960. *Kleine Orgelsuite Nr. 2 über gregorianische Themen*, Freiburg, Christophorus Verlag. *Kleine Orgelsuite Nr. 3*, Freiburg, Christophorus Verlag.

Jenny: *Präludium* Zürich, Eulenburg. *Vorspiel*, Zürich, Eulenburg. *Zwischenspiel*, Zürich, Eulenburg. *Orgelheft V: Pfingstkreis*, Lucerne, Edition Cron. 2 *Choralvorspiele: Tollite portas; Dies sanctificatus*, Lucerne, Edition Cron.

Kelterborn: See the survey of German Literature since 1900, THE DIAPASON, March, 1974.

Lehmann: *Noten für Orgel* (1964-66), Mainz, Ars Viva Verlag, 1967. ORG. & INSTRUMENTS: *Sonata da chiesa*, violin & org. (1971), Cologne, Gerig Verlag.

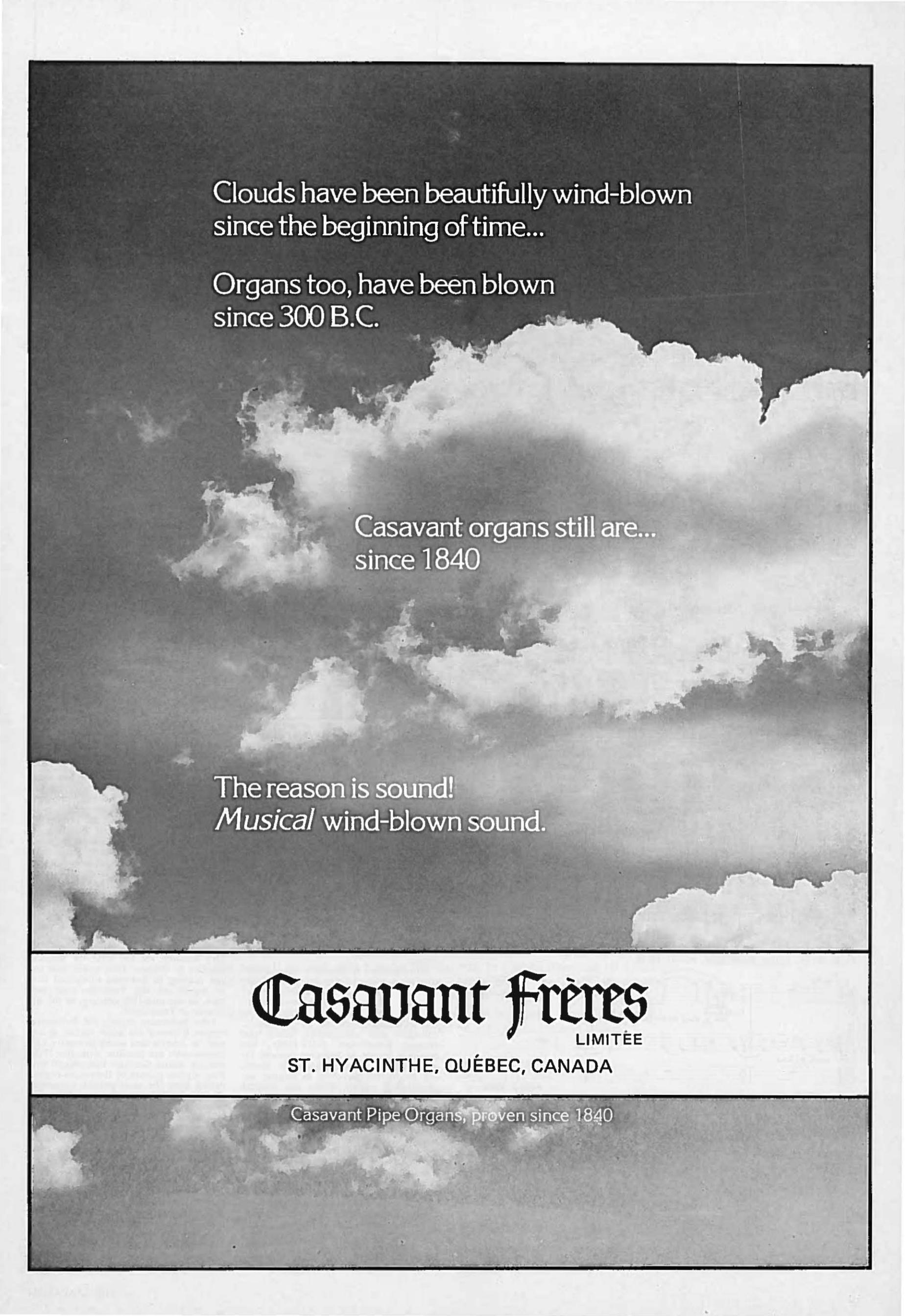
Mareschal: *Selected Keyboard Works*, ed. J.-M. Bonhote (*Corpus of Early Keyboard Music, XXVII*), Dallas, American Institute of Musicology, 1967.

Martin: *Passacaille* (1944-54), Vienna, Universal Edition, 1956. ORG. & INSTRUMENTS: *Sonata da chiesa* for viola d'amore and organ or for flute and organ (1938), Vienna, Universal Edition. *Erasmi Monumentum* (3 movt's) for full orchestra and organ (1969), Vienna, Universal Edition.

Moeschinger: *Introduktion und Doppelfuge*, op. 17 (1929), Mainz, Schott. Several works in manuscript.

Moser: *Dorische Rhapsodie*, op. 18, no. 2 (1921), Paris, Leduc. *Choralvorspiele*, op. 26 (1924-27), Leipzig, Breitkopf u. Härtel. *Passacaglia*, op. 30, no. 1, Gertrud-Moser-Verlag. *Fantasie und Fuge* (C), op. 30, no. 2, Gertrud-Moser-Verlag. *Suite: Der Tag, der ist so Freudenreich*, op. 54, no. 1 (1932), Zürich, Hug & Co. *Suite: Veni sancte spiritus*, op. 54, no. 2 (1937), Zürich, Hug & Co.

Müller-Zürich: *Toccata I* (C), op. 12 (1925), Mainz, Schott. *Praeludium und Fuge* (c), op. 22a (1934), Mainz, Schott. *Canzone* (c), (1936), published by the composer. *Toccata II* (D), op. 38 (Continued, page 10)



Clouds have been beautifully wind-blown
since the beginning of time...

Organs too, have been blown
since 300 B.C.

Casavant organs still are...
since 1840

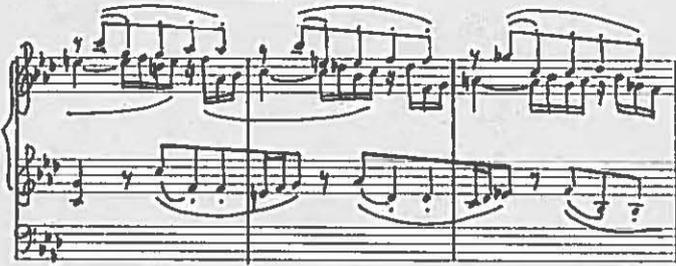
The reason is sound!
Musical wind-blown sound.

Casavant Frères
LIMITÉE

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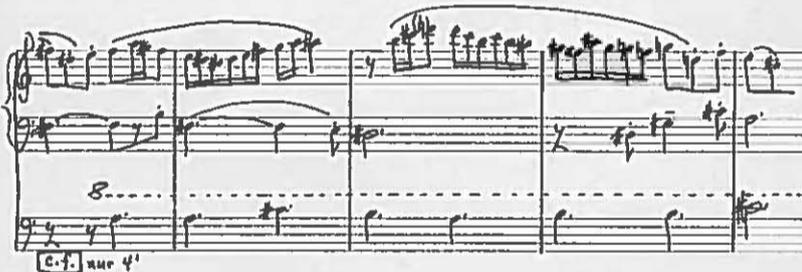
Ex.1. Barblan, *Passacaglia*, p.9, m.2-4.



Ex.2. Martin, *Passacaglia*, m.1-14.



Ex.3. Burkhard, *Choral-Triptychon*, mov't 2, m.37-41.



Ex.4. Wehrle, *Vision 'Le Rideau divin,'* m.1-4.



Ex.5. Huber, *Cantus Canticans*, m.1-3; 26-28.



(1943), New York, H. W. Gray. *Toccata III (a)*, op. 50 (1952), Mainz, Schott. *Choralfantasie: Ach Gott vom Himmel sieh darein*, op. 56 (1955), Kassel, Bärenreiter. *Passacaglia*, op. 65, Zürich, Hug & Co. *Canzone*, Zürich, Eulenburg. *Fantasia*, Zürich, Eulenburg. **ORG. & INSTRUMENTS:** *Konzert* for organ & str. orch., op. 25 (1935), Mainz, Schott. *Fantasia und Fuge*, for violin & org., op. 45 (1949), Zürich, Hug & Co. *Choralloccata: Fin' jester Burg*, op. 54, no. 1, for 2 trpts, 2 trbns, & org. (1953), Kassel, Bärenreiter. *Choralfantasie: Wie schön leuchtet der Morgenstern*, op. 52, no. 2, for 2 trpts, 2 trbns, & organ (1953), Kassel, Bärenreiter.

Pfiffner: *Toccata* (1957), Vienna, Doblinger. *Meditationen: O Lamm Gottes unschuldig*, Berlin, Merseburger. *2 Stücke für Orgel: Fantasia; Toccata II*, Zürich, Eulenburg. *Choralesonate I*, Lucerne, Edition Cron. *Choralesonate: Mitten wir im Leben sind*, op. 64/65, published by the composer. *Choralesonate II: In Memoriam Papae Joannis XXIII*, published by the composer. *Fantasia*, published by the composer. *Praeludium*, Zürich, Eulenburg. *Et Exaltavit Humiles*, Lucerne, Edition Cron.

Reichel: *Toccata pour Noël*, published by the composer. *3 Variations*, published by the composer. *Aria et 2 variations*, Geneva, Edition Henn. *Prelude*, Zürich, Eulenburg. *11 Chorales* (1942), Kassel, Bärenreiter. *Quatre Pièces pour l'avant*, published by the composer. **ORG. & INSTRUMENTS:** *Concerto*, organ & str. orch., op. 51 (1946-50), Geneva, Edition Henn. *Concertino*, for piano and organ, Kassel, Bärenreiter. *Invocation*, for trpt. and organ, published by the composer.

Studer: *Freie Orgelstücke*, Zürich, Eulenburg. *Choralfantasie: Ach Gott im Himmel, sieh darein*, published by the

composer. *Toccata, Aria und Fuge*, published by the composer. *3 Orgelchoräle*, published by the composer. **ORG. & INSTRUMENTS:** *Petite fantasia pastorale* (1952), for flute and organ, Kassel, Bärenreiter. *Konzert* for organ and orch., published by the composer.

Wehrle: *4 Orgelstücke (Aria variata; Chant de Paix; Fanal; Sons d'Orgue)*, Zürich, Eulenburg, 1970. *Choralmusik II: O Heiland, reiss die Himmel auf* (1967), Zürich, Eulenburg, 1973. *2 Orgelstücke: Le Rideau divin; Requiem* (1954/71), Zürich, Eulenburg, 1974.

Wildberger: *5 Stücke* (1966), Cologne, Gerig Verlag.

Pièces cultuelles, Geneva, Edition Henn. A collection of pieces for the church service by J. Binet, G. Doret, H. Gagnebin, J. Lauber, B. Reichel, E. Schmidt, R. Vuataz.

Zeitgenössische Orgelmusik im Gottesdienst (Contemporary Organ Music for Liturgical Use), ed. by the Zürich Organistenverband, Zürich, Edition Eulenburg, 1970. Contains 72 short pieces by contemporary composers, most of them Swiss. Germans, French, and Belgians also represented.

NOTES

- ¹ Jakob, "Introduction to Swiss Organ Building," *ISO Information*, No. 7, Dec. 1971, p. 53.
- ² *Schweizer Musikbuch*, p. 54.
- ³ *Ibid*, p. 69.
- ⁴ *Ibid*, p. 70.
- ⁵ *Der Schweizerische Tonkünstlerverein 1900-1950*, p. 250.
- ⁶ Hartog, *European Music in the Twentieth Century*, p. 152.
- ⁷ Billeter, *Frank Martin*, p. 33.
- ⁸ See *THE DIAPASON*, Nov. 1973, p. 6.
- ⁹ *40 Contemporary Swiss Composers*, p. 47.

MUSICAL SOURCES

- Ex. 1. Barblan: *Passacaglia*, p.9.
- Ex. 2. Martin: *Passacaglia*, p.1.
- Ex. 3. Burkhard: *Choral-Triptychon*, p.6.
- Ex. 4. Wehrle: *Vision "Le Rideau divin,"* pp. 1,6.
- Ex. 5. Huber: *Cantus Canticans*, pp.3,7.

BOHEMIA AND PRESENT-DAY CZECHOSLOVAKIA

The early history of organ playing in the kingdom of Bohemia (comprising Bohemia, Moravia, and sometimes a part of Silesia) was aligned with organ playing in south Germany and the area that is now Austria. Bohemia and Austria were so often under the same rule, the Habsburgs, that they participated in a mutual culture. For absolute historical accuracy, organ music of the old Bohemian masters should be placed together in one section with organ music of the Austrians and south Germans. I have chosen to list Bohemian organ music separately because later developments, especially in modern-day Czechoslovakian music, have taken paths quite independent of Austrian and German music.

During the Renaissance era, organ playing was one of the many arts cultivated by the imperial Habsburg court at Prague. Organ playing was not generally practiced elsewhere throughout the kingdom, except in Catholic churches and monasteries. After the Hussite Revolution (1419-1436), the common people of Bohemia usually ignored instrumental music, while devoting themselves fervently to singing, especially in unison. Thus, the musical practices of the Habsburg court, which was Catholic not only in religion but also in artistic taste, was completely divorced from the music of the common people. At the court, all kinds of elaborate choral and instrumental music were encouraged, including organ music. Foreign musicians from several countries were employed there, with first the Flemish and later the Italians in positions of dominance. Among those recruited for service in the emperor's *capella* was the Flemish keyboardist, Karel Luython (c.1557/58-1620). Also under the emperor's patronage was the famous Hans-Leo Hassler (1564-1612) who held the title, "Organist to the Emperor," an

honorary designation not requiring residence in Prague. In the 16th century, Prague was truly an international music center.

In the 17th century, Prague lost some of its importance as Vienna became the permanent residence of the emperor. With the court no longer residing in Prague, the responsibility for promoting organ playing and organ building in Bohemia passed to the Catholic churches and monasteries. Particularly active were the Jesuits, who considered organ music, and indeed all art, as tools to further the cause of the Counter-Reformation. There is relatively little documented information about organ playing in Bohemia in the 17th century. Yet one assumes that Bohemian organ music passed through the same stages as Austrian organ music, since Vienna, during the 17th century, set the style for musical practice in Prague. This means that organ playing in Bohemia submitted first to aspects of the Venetian style and then, in the mid-17th century, to the influence of Frescobaldi.

Like Bohemian music, old Bohemian organs followed the same format as organs in Austria and south Germany. Organists who are familiar with the 17th-century south German instrument will have a good picture of Bohemian organs dating from the same period. Following the strong Italian influence which appeared near the end of the 16th century, mutations and reeds (especially the latter) were reduced in number. Principal stops predominated, and the prevailing quality of the instruments was mild and gentle. Most organs were fairly small, having one or two manuals with pedal. Later, during the course of the 18th century, instruments were often enlarged, following general European trends. A deficiency in reeds and mutations, however, continued to characterize organs in the Habsburg realm.

Few names of Bohemian organ composers prior to the 18th century have

(Continued, page 12)



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Ex. 6. Cernohorsky, *Toccata*, m.1-3.

Ex. 7. Seeger, *Prelude in E^b Major*, m.1-4.

Ex. 8. Janacek, *Orgelsolo aus der 'Festlichen Messe,'* m.142-7.

Ex. 9. K. Janacek, *Toccata*, m.1-8.

Ex. 10. Kabelac, *Ctyri Preludia, no. 4, the beginning.*

Ex. 11. Reiner, *Tri Preludia, no. 1, m. 9-12.*

Ex. 12. Slavicky, *Invokace*, m.1-4.

Kratzenstein

(Continued from p. 10)

survived, with the exception of Arnolt Schlick, author of the famous *Spiegel der Orgelmacher und Organisten*, published in Mainz in 1511. Schlick (born c.1450-1460; died after 1520) is generally considered a member of the south German organ school, and one of its foremost leaders, but he was born in Bohemia and spent the larger portion of his life there. The kingdom of Bohemia produced numerous other fine musicians, both in that century and in successive centuries, but the best ones often took positions in foreign countries: Johann Stamitz, founder of the Mannheim school; J. Myslivecek; A. Reicha; F. X. Richter, etc. Charles Burney, the music historian, reported in *The Present State of Music in Germany, the Netherlands, and United Provinces* (1775), that the Bohemians had the reputation of being the most musical people of Germany, or perhaps, of all Europe.¹

The first native Bohemian organist to build up a tradition of organ music in his country was Bohuslav Cernohorsky (1684-1742). Only a few of his organ works are extant. As illustrated by the opening measures of the *Toccata in C*,

Cernohorsky wrote in the post-Frescobaldian, south German manner.

(See Ex. 6)

Upon first hearing one might even mistake this work for a pedal toccata of Pachelbel. There are no folk elements such as one has come to expect from Romantic and modern Czech compositions. Rather, this is a true product of the south German school.

Cernohorsky had many students and followers, of whom one of the best was certainly Johann Zach (1699-1773). His preserved organ works consist of four preludes and two fugues. Josef Seger (Seeger) (1716-1782), the most famous Bohemian organist of the following generation, may also have been a student of Cernohorsky, although this is not certain. Seger's works (toccatas, fugues, preludes, fantasies, etc.) are in a late Baroque style and reveal excellent craftsmanship. The opening measures of his *Prelude in E_b* are quoted here.

(See Ex. 7)

J. S. Bach was acquainted with Seger's compositions and is reputed to have held them in high esteem.²

A younger contemporary of Seger, Frantisek Xaver Brixi (1732-1771), is noteworthy for three concerti for organ and chamber orchestra. Brixi is one of the precursors of the Classical idiom.³

Ex. 13. Sokola, *Passacaglia quasi Toccata na Tema BACH*, m.49-50;53-54.

Ex. 14. Macha, *Smutečni Toccata*, m.53-54.

Ex. 15. Eben, *Moto ostinato*, m.1-4.

Ex. 16. Eben, *Laudes, mov't 4*, m.153-158.

and his concerti foreshadow organ concerti of a famous Austrian contemporary, Franz Joseph Haydn. Johann Stamitz (1717-1757) also wrote a concerto for organ and string orchestra.

Throughout most of the 19th century, organists were content to imitate the style handed down to them from Cernohorsky and Seger. Of course, the first part of the 19th century was artistically a low period for organ composition almost anywhere in Europe. But, in Bohemia, the condition was aggravated by the fact that many of the best Bohemian musicians had been leaving their homeland for better occupational opportunities elsewhere. The organists who remained in Bohemia in the 19th century were generally not that country's most gifted musicians.

With the advent of Romanticism in the mid-19th century, there arose a longing for an independent national culture. Similar to the situation in Norway, Sweden, Poland, Hungary, and other countries, the birth of a national consciousness provided an enormous incentive to artistic creativity. Organ music did not benefit from the patriotic spirit as quickly nor as directly as did orchestral, vocal, or chamber music. Yet, by the 20th century at least, organ music was beginning to reap the rewards of Bohemian nationalism.

Following the example furnished by symphonic and choral literature of the Romantic era, composers of organ music in the 20th century began taking their inspiration from the rich fount of folk melodies and rhythms which abound throughout Czechoslovakia. At first, they were not willing to relinquish the Romantic idiom, yet, later, they found it possible to combine modern compositional techniques with their national heritage.

In the years following World War I and the establishment of the first Czechoslovakian Republic, Prague was a meeting place for avant-garde musicians from all over Europe. One need only think of Alois Haba's experiments with quarter- and sixth-tone composition to realize that Prague was very progressive during the 1920's and '30's. This progressive character did not yet, however, affect organ composition, which lagged

behind other compositional areas. One very encouraging fact, however, was present: composers who themselves were not organists began taking an interest in organ composition, indicating that they considered the organ to be a suitable concert instrument, and not exclusively a church instrument.

One of the most spectacular compositions from the '20's and '30's was the *M'sa Glagol'skaja* (Glagolitic Mass) of Leos Janáček (1854-1928). It is particularly interesting for us because of the two fiery organ solos it contains. One solo is a part of the *Credo*. The other form the *Postludium* to the mass. This work represents the continuation of a centuries-old tradition in Austria and Bohemia, that of using both orchestra and organ to accompany a choral mass. A unique feature of this particular mass, however, is the bravura character of the sections allotted to the organ alone. They have no counterpart in other Mass literature.

(See Ex. 8, p. 12)

A chief promoter of organ music in the early 20th century was B.A. Wiedermann (1888-1951), probably more significant as a teacher than as a composer. At mid-century, Jiri Reinberger (b. 1914) became a prime force behind contemporary organ composition and historical organ study. As editor of several collections — old Bohemian, Romantic, and modern Czech—he has made a large quantity of organ music available to his countrymen and to organists in other countries.

In recent decades, Czech composers have received government subsidization, and their creative efforts have been substantially encouraged. Competitions are held to select the best compositions and best performers, which then appear at the Prague Spring Festivals. The most successful organ works written in Czechoslovakia in the last two decades have generally been works prepared for these festivals. The leading contributors to organ literature have been: Karel Janáček (b. 1903), Miloslav Kabelác (b. 1908), Karel Reiner (b. 1910), Klement Slavicky (b. 1910), Milos Sokola (b. 1913), Otmar Macha (b. 1922), Petr Eben (b. 1929). With the exception of Eben, none of these has written exten-

sively for the organ, but each has written at least one or two very fine works. All of them, excepting Kabelác, have relied heavily on folk melodies and rhythms and have worked in a style which is an outgrowth of post-Romanticism. In general, Czech organ compositions are meant for concert, not liturgical, use. They are often virtuoso pieces, often symphonic, and can best be realized on an organ which is able to accommodate Romantic literature. Examples are here provided for each of the composers mentioned.

(See Ex. 9-14, p. 12)

The 3-volume collection, *Nuove Composizioni per Organo*, from which these examples have been taken, provides a superb cross section of modern Czech organ music.

The outstanding organ composer among the Czechs is Petr Eben, who differs from his compatriots in that he has chosen to recall the liturgical heritage of the organ. For Eben, the organ is not solely a concert instrument. He frequently employs Gregorian chant, even in his *Concerto* for organ and orchestra, entitled *Symphonia gregoriana*. Like other Czech composers, he often uses folk idioms, and occasionally a touch of jazz is present. The rhythmic vitality typical of his work is illustrated in the following example, an excerpt from the *Moto ostinato* of his *Hedelni Hudba* (Sunday Music).

(See Ex. 15, p. 12)

Another example, this one taken from the fourth movement of the suite *Laudes*, shows a rapid interchange between chords on one manual and those on another, a favorite device with Eben.

(See Ex. 16, p. 12)

EDITIONS

The official American agent for most Czechoslovakian publications is Boosey & Hawkes, Inc. (New York).

Bixi: Together with works by Zach, organ works by Bixi are in *Orgelwerke altböhmisches Meister*, vol. III, ed. Quoika, Wiesbaden, Breitkopf & Härtel, 1948. **ORG. & INSTRUMENTS:** *Orgelkonzert* (F) for org., strings, 2 horns, & basso continuo, ed. Racek Reinberger

(*Musica Antiqua Bohemica*, Series I, vol. 26), Prague, Supraphon. Available on loan. *Zwei Konzerte*, for organ and orchestra (*Musica Antiqua Bohemica*, Series I, vol. 75), Prague, Supraphon.

Cernohorsky (Czernohorsky): *Composizioni per organo*, ed. Hellert/Michálek (*Musica Antiqua Bohemica*, Series I, vol. 3), Prague, Supraphon. *Orgelwerke altböhmisches Meister*, vol. I, ed. Quoika, Wiesbaden, Breitkopf & Härtel, 1948.

Eben: *Hedelni Hudba* (Sunday Music) (1958), Prague, Artia-Státní nakladatelství, 1963. *Laudes* (1964) is part of the collection, *Nuove Composizioni per organo*, II, Prague, Panton. **ORG. & INSTRUMENTS:** *Symphonia gregoriana: Concerto per organo ed orchestra* (1954), Prague, Panton, 1961.

Janáček, Leos: *Orgelsolo aus der "Festlichen Messe"*, Vienna, Universal Edition, 1929.

Kopelent: *Halleluja per Organo* (1967), Cologne, Gerig Verlag, 1968.

Luython: Together with works by Charles Guillet and Giovanni Macque, Luython's preserved works are in *Monumenta musicae belgicae*, IV, ed. Watelet, Antwerp, "De Ring," 1938.

Seeger (Seger): *Acht Toccaten und Fugen*, ed. Albrecht (*Organum*, series IV, no. 22), Lippstadt, Kistner u. Siegel, 1949. *Composizioni per organo*, 2 vols. (*Musica Antiqua Bohemica*, Series I, vols. 56), Prague, Supraphon. *Orgelwerke altböhmisches Meister*, vol. II, ed. Quoika, Wiesbaden, Breitkopf & Härtel.

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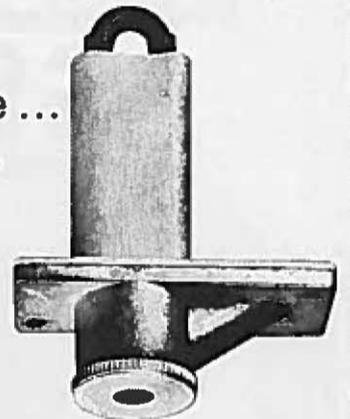
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Kratzenstein

(Continued from p. 13)

(3 choral overtures) (1919/1927/1928), Prague, Hudební Matice Umelecké Besedy, 1944. *Notturmo*, London, United Music Publishers, 1954.

Zach: Together with works by Brixi, Zach's complete works in *Orgelwerke altböhmisches Meister*, vol. III, ed. Quoika, Wiesbaden, Breitkopf & Härtel, 1948.

COLLECTIONS

A Century of Czech Music, 2 bks., ed. Paukert, Chicago, H. T. Fitzsimons, 1965. Bk. 1: works by Cernohorsky, Seeger, Brixi, Kuchar and Rejcha. Bk. 2: Seeger, Cernohorsky, Zach, Brixi, Vanhal.

Classici boemici per organo, ed. Reinberger (*Musica Antiqua Bohemica*, Series I, vol. 12). Prague, Artia-Státní nakladatelství. A survey of 18th- and early 19th-century music. Composers represented: Cernohorsky; Zach; J. I. Linek; J. K. Kuchar; K. Kopriva; A. Rejcha; K. F. Pic; Seeger; Vanhal; and Brixi.

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Nuove Composizioni per Organo, 3 vols., Prague, Panton-Státní nakladatelství, 1958/1966/? . Vol. I contains: *Moto ostinato*, P. Eben; *Invocazione*, E. Hlobil; *Toccata*, K. Janacek; *Fantasia*, M. Kabelác; *Giaccona*, M. Sokola; *Fantasia e Toccata*, J. Zimmer. Vol. II:

Laudes, P. Eben; *Čtyri Preludia* (Four Preludes), M. Kabelác; *Smuteční Toccata* (Mourning Toccata), O. Macha; *Tri Preludia* (3 Preludes), K. Reiner; *Invokace* (Invocation), K. Slavický; *Passacaglia quasi Toccata na téma BACH* (Passacaglia quasi Toccata on the Theme BACH), M. Sokola. Vol. III: *Rapsodia*, J. Feld; *Musica Aspera*, M. Isvan; *Affresco Sinfonico*, V. Kalabis; *Capriccio*, I. Rezac; *Via del Silenzio*, L. Sluka.

Orgelkompositionen alter böhmischer Meister (*Musica Viva Historica*, XXI) Prague, Supraphon.

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Slovenska organova tvorba (Slovakian Organ Music), 2 vols., Bratislava, Slovenský Fond. Works by Slovakian composers of the first half of the 20th century. Composers included: Moyzes; Bella; Babusek; Albrecht; Očenás; Zimmer; Kardos.

NOTES

¹Scholes, ed., *Dr. Burney's Musical Tours in Europe*, II, p.131.

²Musik in Geschichte und Gegenwart, XII, p. 462.

³Hellert, *Geschichte der Musik in der Tschechoslowakischen Republik*, trans. Steinhard, p.20.

MUSICAL SOURCES

- Ex. 6. *A Century of Czech Music*, II, p. 5
- Ex. 7. *A Century of Czech Music*, II, p. 3.
- Ex. 8. Janacek: *Orgelsolo aus der "Festlichen Messe"*, p. 7.
- Ex. 9. *Nuove Composizioni per Organo*, I, p. 28. By permission of Boosey & Hawkes, Inc.
- Ex. 10. *Nuove Composizioni per Organo*, II: *Čtyri Preludia*, p. 5. By permission of Boosey & Hawkes, Inc.
- Ex. 11. *Ibid*, II: *Tri Preludia*, p. 2.
- Ex. 12. *Ibid*, II: *Invokace*, p. 3.
- Ex. 13. *Ibid*, II: *Passacaglia quasi Toccata na Tema BACH*, p. 7.
- Ex. 14. *Ibid*, II: *Smuteční Toccata*, p. 9.
- Ex. 15. Eben: *Nedelní Hudba*, p. 23.
- Ex. 16. *Nuove Composizioni per Organo*, II: *Laudes*, p. 37.

New Organs

Christ the King Chapel, College of Steubenville, Steubenville, Ohio. Built by Humpe Organ Company, Richmond, Ohio. 2-manual and pedal unit organ, all pipework enclosed in free-standing case of oak, drawknob console, electro-pneumatic action with all actions covered with Perflax-E. Gift of the Bontempo Family in memory of Joseph Bontempo, designer of the College Chapel. Installed in May, 1976.

SUMMARY

Diapason 8' 85 pipes
Bourdon 16' 97 pipes
Dulciana 8' 85 pipes
Trompette 8' 61 pipes

GREAT

Diapason 8'
Gedeckt 8'
Dulciana 8'
Octave 4'
Dulciana 4'
Twelfth 2-2/3'
Fifteenth 2'

SWELL

Gedeckt 8'
Dulciana 8'
Flute d'Amour 4'
Nazard 2-2/3'
Piccolo 2'
Tierce 1-3/5'
Trompette 8'
Tremolo

PEDAL

Bourdon 16'
Diapason 8'
Gedeckt 8'
Principal 4'

John Wesley United Methodist Church, Greenville, S.C. Built by the Greenwood Organ Company, Charlotte, N. C. 2-manual and pedal; to be completed fall 1976.

GREAT

Principal 8' 61 pipes
Hohlfute* 8' 61 pipes
Dulciana* 8' 61 pipes
Prestant 4' 61 pipes
Gemshorn* 4' 61 pipes
Doublette 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Cathedral Chimes 21 tubes

SWELL

Gedeckt* 8' 61 pipes
Salicional* 8' 61 pipes
Voix Celeste* (TC) 8' 49 pipes
Principal 4' 61 pipes
Flute Harmonic* 4' 61 pipes
Flageolet 2' 61 pipes
Larigot 1-1/3' 61 pipes
Oboe 8' 61 pipes
Tremolo

PEDAL

Bourdon* 16' 32 pipes
Octave 8' 32 pipes
Bassflute* 8' 12 pipes
Choralbass 4' 12 pipes
Octavin 2' 12 pipes

*pipework from former Hillgreen Lane organ

First Baptist Church, Union Springs, Alabama. Under contract to the Greenwood Organ Company, Charlotte, N.C. 2-manual and pedal. Specification prepared by Mrs. Henry Lee, Jr., church organist, and Norman A. Greenwood; installation planned for early 1977.

GREAT

Principal 8' 61 pipes
Hohlfute* 8' 61 pipes
Dulciana* 8' 61 pipes
Prestant 4' 61 pipes
Rohrfute 4' 61 pipes
Doublette 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Cathedral Chimes* 21 tubes

SWELL

Gedeckt* 8' 61 pipes
Viole* 8' 61 pipes
Viole Celeste* (TC) 8' 49 pipes
Principal 4' 61 pipes
Flute Harmonic* 4' 61 pipes
Flageolet 2' 61 pipes
Krummhorn 8' 61 pipes

PEDAL

Bourdon* 16' 32 pipes
Octave 8' 32 pipes
Flötenbass 8'
Choralbass 4' 12 pipes
Flute 4' 32 pipes
Octavin 2' 12 pipes

*pipework from 1923 Kilgen formerly in church

New Organs



University of Wisconsin, Stevens Point, Wisconsin. Built by Ronald Wahl, Appleton, Wisconsin. 2-manual and pedal, 7 stops. Mechanical key and stop action. Case of hand-rubbed, waxed white oak; pipe shades, foot shades, and doors carved in oak with white oak-leaf motif. Manual keys covered with rosewood and ivory-capped pearwood; pedal keys of maple and rosewood. Lettered stop-knobs hand-turned of rosewood and maple; key desk and music rack of maple with rosewood veneer, inlaid with holly and ebony. Well-tempered tuning system; open pipes cut to length, stopped metal pipes with soldered caps, wood pipes with stoppers and caps attached with tuning accomplished on metal beards. Winding system

with solid wood trunks fed by weighted reservoir. Manual key compass of 61 notes, pedal compass of 32 notes. John Thomas is head of organ department.

MANUAL I

Rohrfloete 8'
Principal 4'
Waldflöte 2'
II/I Coupler

MANUAL II

Gedackt 8'
Koppelflöte 4'
Larigot 1-1/3'

PEDAL

Subbass 16' (prepared)
Bourdon 8'
I/Pedal Coupler
II/Pedal Coupler

Rohrfloete 8'
Gemshorn 8' (Swell)
Gemshorn Celeste 8' (Swell)
Octave 4'
Rohrpfeiffe 2'
Mixture IV-V
Trompette 8' (Swell)
Cromorne 8' (Swell)

SWELL

Holzgedeckt 8'
Gemshorn 8'
Gemshorn Celeste (TC) 8'
Spitzfloete 4'
Octave Celeste 4'
Nasat (TC) 2-2/3'
Octave 2'
Terz (TC) 1-3/5'
Quintfloete 1-1/3'
Superoctave 1'
Scharf III-IV
Basson 16'
Trompette 8'
Cromorne 8'
Clairon 4'
Tremulant
Octaves Graves

PEDAL

Acoustic Bass II 32'
Subbass 16'
Principal 8'
Rohrgedeckt 8' (Great)
Quintfloete 5-1/3'
Octave 4'
Schwiegel 2'
Mixture III-IV
Basse de Cornet III 32'
Basson 16' (Swell)
Trompette 8' (Swell)
Cromorne 4' (Swell)

GREAT

Rohrgedeckt 16'
Principal 8'



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Organists from Seattle to New York and from Minnesota to Tennessee converged on the Oberlin Conservatory of Music for the second annual Summer Organ Institute, July 4-16, and found two weeks of concentrated scholarly erudition and exciting music-making.

Master Class teachers were two widely-acknowledged experts in their respective fields: Professor Fenner Douglass, University Organist at Duke University, discussing French Organ Music of the 17th Century and the Organ Works of César Franck; Harald Vogel, Director of the North German Organ Academy, discussing Late Renaissance and Early Baroque Style; both leaders also held master classes on the organ works of J. S. Bach, and both played two recitals in the course of the two weeks.

Rubbing shoulders daily with scholars-performers of the stature of Douglass and Vogel over breakfast, lunch and dinner, four master classes each day, and numerous recitals, provided an enormously rich experience for the seminar participants, who ranged from students who had studied organ for only two years to professors who had taught in major universities for twenty years. Each day two master classes met at the magnificent 44-stop Flentrop organ in Warner Concert Hall and two met at different hours in the nearby First United Methodist Church on the beautiful new 18-stop Brombaugh organ. In addition to scheduled practice time on these instruments, students practiced on the numerous fine practice organs and harpsichords in the Conservatory, and had the option of performing in several student recitals.

Fenner Douglass is truly a master teacher and an unquestioned authority on classical French organ music (c. 1650-1750). He showed an uncanny instinct for identifying a problem in a student's performance and then tactfully and efficiently making the precise suggestion for improving the performance. His classes were conducted with the witty authority and pedagogical elegance which made them enormously instructive and fun. Participants came away with real working ideas for interpretation of such composers as LeBègue, Boyvin, Clérambault, Raison, Nivers, Daquin and deGrigny and with many of the complicated instructions clarified regarding French registrations such as *Plein jeu*, *Grand jeu*, and *Tierce en taille*.

Professor Douglass' Franck classes were ear-opening for most students. How could there be any meaningful discussion of Cavallé-Coll-inspired sounds on a classically-voiced 18th century instrument with Werckmeister temperament, flexible wind and no swell box? It soon became evident that, just as in Franck's organ, the tracker action is very important for definition of the music, the shallow case unifies and projects the sound, and the upper division of the Flentrop had, in some ways, more possibilities than Franck's 8-stop Swell — a 16' Bourdon, for example. At times, the German reeds did not suit the music where Franck called for reeds, or one had to slightly alter touch and phrasing to comply with the responsive wind; some of the pieces worked better than others, most of them sounded magnificent, and all of them sounded better than when played on the average American "all-purpose" instrument. It became apparent again that real organ music still sounds better on an instrument which has the inner integrity of adherence to a single strong tradition and which, consequently, has the beauty of sound which wears well with any idiomatic organ music.

In two imaginatively-programmed recitals, Prof. Douglass played, together with Franck, early French, and Bach, some highly-entertaining pieces of Alkan and LeFèbure-Wély, friends and contemporaries of Franck. These are compositions of amusing naivete and carnival quality, setting Franck's genius in

gratifying perspective. The success of these widely-disparate styles on the Flentrop pointed up again the excellence of the instrument.

Harald Vogel brings a unique set of credentials to his discussion of 17th and 18th century North German and Dutch keyboard music. He combines an intimate knowledge of the early theoretical sources such as Santa Maria, Mersenne, Buchner, Diruta, Praetorius, Mattheson and C.P.E. Bach with years of practical experience playing the historic European instruments, to which he adds a brilliant performance technique, resulting in a combination which is musically astonishing and authoritatively persuasive.

When approaching music up through Bach, Mr. Vogel emphasized the old legato style discussed by 17th and 18th century theorists, as opposed to 19th century modern legato style, which results in performances of amazing rhythmic vitality and subtle dynamic qualities — decrescendo of single notes, for example. This old legato style is neither a detached style, on the one hand, nor a variation of the Czerny-inspired "perfect" legato which most of us transferred to the organ via Dupré and our piano training. Instead, it is a different kind of connection between notes, possible with careful attack and controlled — fast or slow — releases. The hierarchy of accents in this style, where beat 1 is strongest, then 3, 2, and 4, can be realized most simply and efficiently with the early fingerings, which de-emphasized use of the thumb and avoided finger substitution; rather, strong fingers (2 or 3) played the "good" notes (accented) and weaker fingers played the "bad" notes (less accented). Toes only, with a few exceptions, produced the proper pedal articulation.

By their own trial and error, seminar participants soon realized that the relaxed, no-weight, finger-motion-only hand position, in which the hand moves back and forth with rapid lateral motion, is the most natural way to get musical results from the classically-voiced instruments with their shorter keys, flat pedalboards, sensitive suspended tracker action and flexible wind systems. Students were amazed to hear the Flentrop and Brombaugh organs respond in subtle ways to different players, in the manner of other real musical instruments. Sensitive, relaxed playing produced cooperation from the instrument, while clumsy attack and insensitive touch produced protest. Perhaps the musical rewards of playing such responsive instruments, as opposed to merely depressing pitch-change valves, accounted for the excitement of the seminar participants. So, however interesting the early theories, the proof was in the playing. Music, which formerly seemed dry and unimaginative, came alive with the old legato style applied on authentic instruments. The results are similar to the effect of tonguing wind instruments or changing bows on the gambas — that is, systematic articulation of notes, as opposed to our modern legato understanding, which normally results in only repeated notes having consistent articulation.

Mr. Vogel demonstrated the success of careful application of Baroque performance practices in his all-Bach recital on the Flentrop. His interpretation of Bach's *Tocatta, Adagio and Fugue in C* can only be described as smashing. Articulation in the *A Minor Concerto* sounded like string players changing bows; and the program concluded with an absolutely elegant reading of the *Prelude and Fugue in E-flat*.

The Brombaugh organ seemed to be a near-perfect instrument for Mr. Vogel to demonstrate the subtleties of the under-rated early 17th century music. This vast repertoire, so long neglected (understandably) by organists in this country, demands authentic instruments and mastery of performance practices

such as early fingerings, rhythmic inequality and ornamentation. Mr. Vogel exploited the amazing color possibilities of the Brombaugh instrument with an impressive chorale improvisation and representative 17th century literature ranging from unpublished pieces through Scheidt, Praetorius, Scheidemann, Sweelinck, Tunder. The musical results, as Mr. Vogel so brilliantly demonstrated, bore no resemblance to the tedious sounds of a few short years ago, before there were instruments in this country on which to play this literature.

A stimulating aspect of the seminar was the individual interpretations brought to the same works. Professor Douglass and Mr. Vogel each offered valuable insights into the works of J. S. Bach from their respective rich backgrounds. Professor Douglass skillfully expounded on larger structural aspects of Bach works, while Mr. Vogel pointed out applications of Baroque performance practices and discussed French and Italian influences. Again, these en-

counters provided a rare experience for organists to weigh insights from two highly-competent scholars, with both men encouraging students to study, listen, practice and then arrive at their own musical interpretations, based on knowledge of performance practices and the capabilities and limitations of the instruments available.

Organ institute participants also had the bonus opportunity of hearing outstanding concerts by the Baroque Performance Institute instructors and students, which is held concurrently with the organ institute.

In this rich and varied climate, the organists gathered at Oberlin felt and discussed the excitement of participating in what seemingly is a knowledge explosion concerning organ building and performance of the core literature. The collective opinion was that Oberlin's Summer Organ Institute cannot be recommended too highly for organists of all ages and persuasions who wish to continue learning and growing.

American Institute of Organbuilders

Progress continues in the planning for the 4th annual convention of the American Institute of Organbuilders to be held in Houston, Texas from October 3-6, 1976. The official convention brochure is presently being mailed to all known full-time organ builders. Those not on the mailing list who may wish to attend the convention should write Jan Rowland, 2033 Johanna A-2, Houston, Texas 76105, for a copy of the program booklet which also will contain a convention registration application.

Dr. Maarten A. Vente, noted musicologist from the University of Utrecht, Holland, will lecture on Iberian organs as well as be the featured speaker at the closing banquet. Technical lectures on various facets of organ building will be given by Roland Killinger, German builder and voicer of reed pipes, Roy Redman, Jan Rowland, Otto Hofmann, and Pieter Visser, builders from Texas, and Pete Sieker, a California builder. Jack Sievert from Ohio will moderate a panel discussion on administrative problems. Other featured lectures will be given by Dr. Robert Anderson, professor of organ at Southern Methodist University, and Joseph Blanton, author of several contemporary books on organ building and design. Dr. Anderson will also give a recital on the von Beckerath organ at the University of Houston.

The convention will include the demonstration and inspection of German, Austrian, and American organs in the area. Several of the examples represent contemporary work by Texas builder members of the Institute. A visit to the shop of Visser-Rowland, Organbuilders, is also planned. The latter will provide an opportunity for practical demonstrations of voicing, effects of varying wind pressures as a result of varying chest actions, etc. Supplemental features include times for viewing exhibits by American and European suppliers and a special chance for a friendly exchange of ideas at a Texas style barbeque.

Advance registration for the convention is not required but would be appreciated to help in the planning of the facilities and transportation. The American Institute of Organbuilders is composed of individuals engaged fulltime in some facet of organbuilding. The membership is for individuals rather than firms; thus, company sponsorship is not required. Those not on the mailing list who wish to consider membership and yet will not be able to attend the Houston convention, may send a letter of desire for membership to Jan Rowland, whose address is given above. This will be referred to the membership committee during the convention itself.

Restored Organ

C. G. Barley Memorial Organ, The Coliseum, Marion, Indiana; built in 1928 by the Estey Organ Company. The organ was a gift of Mrs. Mae Harwood Judge of San Francisco in memory of Charles G. Barley, a 3-manual and pedal instrument with Estey automatic player for reproducing from paper rolls, 28 ranks with electro-pneumatic vented chests. Restoration currently being completed by Thad Reynolds of Marion, Indiana; instrument rededicated on Nov. 18, 1975 with program which featured two selections played by Kirby Koriath of Ball State University. All parts of original organ are being carefully preserved.

GREAT ORGAN

Open Diapason 8' 73 pipes
Gross Flute 8' 73 pipes
Melodia 8' 73 pipes
Cor d'Chamois 8' 73 pipes
Dulciana 8' 73 pipes
Flute Harmonic 4' 73 pipes
Tuba 8' 73 pipes
Chimes

SWELL ORGAN

Bourdon 16' 73 pipes
Stopped Diapason 8' 73 pipes
Clarebelle 8' 73 pipes
Unda Maris (TC) 8' 61 pipes
Viol 8' 73 pipes
Muted Viol 8' 73 pipes
Flute d'Amour 4' 73 pipes
Flautino 2' 61 pipes
Cornopean 8' 73 pipes
Oboe 8' 73 pipes (Labial)
Vox Humana 8' 73 pipes

ORCHESTRAL ORGAN

Contra Viol 16' 73 pipes
Concert Flute 8' 73 pipes
Viola d'Orchestra 8' 73 pipes
Viol Celeste (TC) 8' 61 pipes
Traverse Flute 4' 73 pipes
English Horn 8' 73 pipes
Cor Glorieux 8' 73 pipes (Labial)
Clarinet 8' 73 pipes (Labial)
Harp

PEDAL

Resultant 32'
Open Diapason 16' 44 pipes
Bourdon 16' 44 pipes
Gedeckt 16' (Swell)
Concert Viol 16' (Orch.)
Bass Flute 8' (Open Diapason)
Flauto Dolce 8' (Bourdon)
Cello 8' (Orch.)

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A Kansas thunderstorm failed to dampen the spirits of the more than 1500 visitors to the Reuter Organ Company on Sunday afternoon, May 23. Reuter opened its doors for a public open house that included tours of the offices, main factory, and pipe fabrication facilities. Each department prepared displays to show the various aspects and numerous steps in constructing a pipe organ; employees were on hand to explain processes and answer questions. In the assembly room, two completed organs were played, individually and in duo. One was a 12-rank 1872 Pisker tracker restored for the Cawker City, Kansas, United Methodist Church; the other was a new 12-rank Reuter (opus no. 1894) built for Central Park United Methodist Church, Birmingham, Alabama. A highlight of the afternoon was a surprise visit by organist Arlo Hulst, a veteran of radio and television performances. A glance at the guest book revealed visitors from fourteen states and three foreign countries.

The ministry of music and fine arts at Westminster Presbyterian Church, Lincoln, Nebraska, has recently announced plans for a dedication festival for the new 79-rank Casavant organ which was installed in mid-August. The first program was a private mini-recital for members of the organ selection committee and major donors, played by Gordon and Helen Betenbaugh, ministers of music and fine arts at the church; this was followed by a champagne toast poured from one of the organ pipes. Marie-Claire Alain will play the inaugural recital on October 17 and conduct a workshop the following day; subsequent programs will be listed in the calendar.

John Grady, music director of St. Patrick's Cathedral in New York City, was organist for the 41st International Eucharistic Congress, held in Philadelphia August 1-8. He played extended preludes and postludes, accompanied a one-thousand-voice chorus for the major outdoor liturgies, and was soloist and conductor for a recital with chamber orchestra on August 6 at the Cathedral of St. Peter and St. Paul. Mr. Grady was also organist for the official July 4th opening of the New York Bicentennial observance in Battery Park.

Cherry Rhodes, organist and faculty member at the University of Southern California, opened the International Festival of Echternach in Luxembourg on June 18, with a recital on a four-manual Klais organ in the Basilica. Other organists performing during the three-week festival were Karl Richter of Munich and Jean Guillou of Paris.

August 7, 1976

To the Editor:

Your recent review of the new organ at the University of Vermont (THE DIAPASON, July 1976) by Frank Taylor has finally prodded me into speaking my mind. At the outset let me say that I am using the article only as a reference to provoke thought among your readers. I have the highest regard for authentically realized music of the French Classic Period and think it long overdue that this music be heard on the type of instrument for which it was conceived. It is to Mr. Fisk's credit that this organ is capable of such an authentic performance.

However, I have a few axes to grind with some of the sweeping statements made by Mr. Taylor in the review, and some of the music on the dedicatory recital.

Why spend so much time and money constructing an organ expressly for one specific period of literature, and then feel bound to perform music of other periods on it? What musical reason is there for attempting such a feat? Perhaps all the requirements this organ will have to fulfill lie outside those for which it was designed?

Many churches I have visited have new organs which from their very inception have been inappropriate for their ultimate use. Maybe it is time to review our thinking on the design and utilization of an organ.

It would seem logical as a first step to determine what the organ is to be used for. What periods of music must it recreate? This may sound like a very inane question, but is nonetheless essential and must be answered if one is to have a musical result with any integrity at all. Secondly, the organ must be de-

Here & There

The fourth national organ-playing competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund will be held April 30, 1977, at Occidental College, Los Angeles, California. Applications, including a tape recording, must be received no later than February 5, 1977; required for the tape are performances of a major solo organ work from any period, a major solo organ work by a contemporary composer (written or published after January 1, 1965), and a Bach trio sonata (all movements). Organists under the age of 30 on the date of the competition are eligible to compete and may obtain application forms from the Ruth and Clarence Mader Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104.

The Institute of American Music of the Eastman School of Music, University of Rochester, has announced a new series of five re-issued recordings of music by American composers. Of particular interest to choral conductors are ERA 1007 (formerly Mercury MG 4000), containing Randall Thompson's "Testament of Freedom" and Howard Hanson's songs from "Drum Taps," and ERA 1010 (formerly Mercury SR 90150), containing Hanson's "Song of Democracy" and other works. Eastman-Rochester Archives recordings are available commercially and are distributed by Carl Fischer Inc.

Mendelssohn's incidental music to A Midsummer Night's Dream was performed with the Shakespeare play in an unusual presentation at Old First Presbyterian Church, San Francisco, California, on June 12 and 13. Mark Smith conducted the orchestra and women's choir, and the Old First Players were directed by Elizabeth Tucker. Vocal soloists were Marian Hampton and Norma J. Levister.

Variations on a Theme by Neithart von Reuenthal, a new organ piece by Marga Richter, was premiered by Leonard Raver in two concerts in the Summergarden of the Museum of Modern Art in New York City, July 9 and 10. The work is published by Carl Fischer Inc.

The Organ Literature Foundation has released supplement two for catalog H, listing new books and records. It is available free of charge from the Foundation at Braintree, Mass. 02184.

At the annual meeting of the Presbyterian Association of Musicians on July 28, the following officers were elected: Dr. James Rawlings Sydnor, president; the Rev. Jere T. Farrah, vice-president; the Rev. Robert S. Moorhead, secretary; and Joseph Schreiber, treasurer. Members elected to the executive committee were Mrs. Carolyn Darr, Dr. David McCormick, Mrs. Betty Peek, David Lowry, Wilbur F. Russell, and Dr. Linda Clark. PAM-sponsored conferences during July and August at Sherman, Texas, Montreat, N.C., Hunt, Texas, and Denver, Colorado, attracted over 2000 ministers, musicians, and laymen.

Gillian Weir, who was awarded an honorary diploma of the Royal College of Organists (FRCO) earlier this year, has been honored by the London Observer as the only keyboard player included in the series "Britain's Most Successful Women." A professor at the Royal Northern College of Music and organ teacher in Cambridge, Miss Weir was recently soloist in Peter Racine Fricker's Symphony for Organ and Orchestra, a work commissioned by the BBC and performed for the 25th jubilee celebration of Royal Festival Hall in London.

Jerome Butera and Ross Beacraft will present a series of organ and trumpet recitals at the Church of St. Gertrude in Chicago during the coming concert season. A varied repertoire will include works by Tomasi, Rivier, Telemann, Viviani, Persichetti, Langlais, Martini, and Bach. The initial program will take place September 26 at 3:15 pm; future dates will be included in the calendar. Mr. Butera is organist and choirmaster of St. Gertrude Church, and Mr. Beacraft is a member of the Chicago Symphony Orchestra; both are faculty members of DePaul University.

Timothy L. Zimmerman, instructor of organ at the University of Western Ontario and director of music at First St. Andrew's United Church in London, will represent Canada in an international organ series at St. Thomas Church, Newcastle-upon-Tyne, England. While abroad, he will also perform in Germany. Mr. Zimmerman has recently joined the management of Hart-Murdoch Artist's Representative, Toronto.

The U.S. section of the International Society for Contemporary Music and the New England Conservatory of Music have announced a week-long ISCM contemporary music festival, to be held October 24-30 at the Conservatory, in Boston. Entitled "World Music Days," it will be the first time the festival has taken place in the United States with full international participation. The events will include 13 concerts of chamber and orchestral music, by composers from 28 countries; the music to be performed represents a broad cross-section of the current contemporary music field and was chosen by an international jury from over 400 submitted compositions. Among the performing organizations will be the Boston Symphony Orchestra under the direction of Seiji Ozawa, the New England Conservatory Symphony Orchestra directed by Gunther Schuller, the University of Iowa Orchestra under the director of James Dixon, and a number of chamber ensembles. Further information may be obtained by writing ISCM, New England Conservatory, 290 Huntington Avenue, Boston, Massachusetts 02115.

Robert M. Turner has recently completed a new organ for Holy Trinity Lutheran Church in New York City. Utilizing some pipe-work from the church's 1965 Aeolian-Skinner and an earlier Ernest M. Skinner instrument, the organ contains 70 stops and 3,748 pipes, controlled from a new three-manual movable console. The action is all-electric, with solid-state relays and switches. The dedication is scheduled for September 19 at 11:00; the initial recital will be played by Frederick Grimes, organist and choirmaster of the church, at 5:00 p.m. the same day. The inaugural recital series will continue on Sunday afternoons throughout September and October.

The Gaudeamus Foundation, center for contemporary music in the Netherlands, held its international music week from September 3 to 7, with concerts in Amsterdam, Rotterdam, Hilversum, and Utrecht, as well as discussions about the works performed. Thirty-three world premieres of works by composers from the United States, Canada, Japan, and European countries took place; an international jury awarded prizes at the end of the week.

Dr. and Mrs. Adolph Steuterman returned recently from a twenty-day trip in South America, where they sailed more than 4,000 miles down the Amazon River, from the Andes to the coast of Brazil. Dr. Steuterman is organist-choirmaster emeritus of Calvary Episcopal Church in Memphis, Tennessee, where he officiated for 56 years, until his retirement in 1975.

Letters to the Editor

signed by a person who knows the components necessary to make it possible to perform the music of these predetermined periods. The third stage is the most important, and the most often abused. The organ must be used in the manner for which it was intended . . . no more, no less. I have heard recitals and services in which it was very evident that the organist did not care in the least whether his selections were appropriate for that particular instrument or not . . . or for that matter, for that particular acoustical environmental or not. Both of these considerations are exceedingly important in order to bring the composer's intentions into proper focus.

I quote, ". . . the Cesar Franck *Final* . . . showed the Franck could be performed on an organ of this sort with most of the romantic characteristics of the work still intact." Gerard Hoffnung showed that the *Finale* from Tchaikovsky's *Fourth Symphony* could be played by a Renaissance instrumental ensemble. However, Mr. Hoffnung was a master of deliberate parody. To perform a Franck work without the elements the composer requires for its romantic "spirit" (i.e. acoustical environment and specific sounds) is surely a bad parody, intentional or not.

Another quote, "This listener was totally undisturbed by the unequal temperament of the instrument in this (the Franck) concluding composition — but when has one ever heard an organ

in France that was in tune?" Now really! That old saw went out with the myth about using celestes in ensembles for French music because they made it sound more authentic. It was hardly a justification then, and is certainly not one now.

Lastly, ". . . an instrument which would serve as a model for colleges and universities all over the country." I disagree violently with this statement especially if those colleges and universities have only one organ and expect to produce our future organists.

A comment made by a young organ student at the Boston Convention last June gave me much food for thought. He said to a friend, "Service music? I don't care about that, I'm only going to play recitals!" I wish him all the luck in the world, but the cold fact is that there are very few organists who make their entire living playing recitals. It is up to the present and future generations of organists to ensure that we even have recitals in the future. I hate to put the blame on anyone, but a lot of the responsibility for the lack of attendance at recitals and the demise of some of our historic instruments lies with us, the organists. If we play programs so esoteric as to appeal only to a handful of people, we deserve to lose our listeners, and with them, financial support. Recitals must appeal to a wide variety of tastes in order to survive. Music for church services must also vary to keep interest

alive. For this to happen, we need to produce organists who have broad backgrounds in all organ literature so that they may utilize effectively the instrument at hand. To teach students to play only one school of music on one type of instrument is to sentence them to a very unhappy, and probably short, career.

No instrument can be "all things to all men." However, some instruments are more things to more men than others. I hope we can reflect in a few years and see that we have progressed forward rather than backward.

James A. Dale
U.S. Naval Academy
Annapolis, Md.

July 8, 1976

To the Editor:

I enjoyed Frank Taylor's article about the new Fisk organ at the University of Vermont. Mr. Taylor might be interesting in knowing that the organ at Saint Louis des Invalides, Paris, mentioned in the article was built by A. Thierry (1679), not by Robert Clicquot. Sincerely,

Jim Lewis
Los Angeles, California

Editor's note: Both Mr. Lewis and Mr. Taylor are correct in associating Alexandre Thierry and Robert Clicquot with the organ of Saint-Louis-des-Invalides in Paris, since Clicquot was one of the persons appointed to officially approve the work of Thierry, which took place from 1679 to 1687. Today, the organ is still housed in the handsome case built by Germain Pillon in 1679, but Thierry's organ was rebuilt in 1806, 1843, 1852, and 1921; now it is an electric-action instrument of 3 manuals and 57 ranks, having been rebuilt most recently by Beuchet.

Appointments



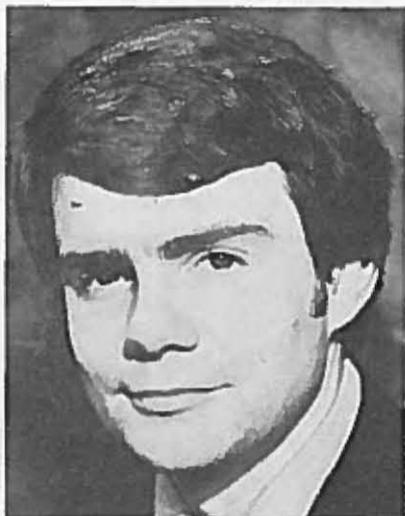
Paul Jenkins, professor of organ in the School of Music at Stetson University, has been appointed to a newly endowed chair in organ and church music, which was established through a gift by Mr. and Mrs. John Price of Fort Myers, Florida. Mr. Jenkins was officially installed as John and Alise Price Professor of Organ and Church Music on March 14. A graduate of Davidson College and the University of Michigan, he joined the Stetson faculty in 1956; his teachers have included Robert Noehren, Gustav Leonhardt, Cor Kee, Marie-Claire Alain, and Anton Heiller.



John Murez Jr. has been appointed organist-choirmaster of the Presbyterian Church of Upper Montclair, New Jersey, September 1. Mr. Murez received his MA in organ performance from Montclair State College, where he was a student of Russell Hayton. His new duties will include direction of children's and adult choirs, playing the organ, and playing the church's 16-bell English carillon. He leaves a position at Grace Evangelical Lutheran Church in Teaneck, New Jersey.

Douglas L. Butler has been appointed artist-in-residence at the Cathedral Church of St. John the Baptist (Episcopal) in Portland, Oregon, where he will work to expand the role of the Cathedral Singers in special evening services throughout the church year. He retains his positions as director of music at the First Unitarian Church and as adjunct performance faculty member at Reed College, the University of Portland, and Portland State University. He appears under the management of Artist Recitals.

Richard P. DeLong has been appointed organist and director of music at East Dallas Christian Church in Dallas, Texas, effective June 1. He recently received the MM and MSM degrees from Southern Methodist University, where his teachers were Robert Anderson and Larry Palmer. Mr. DeLong was an assistant to Robert Anderson, Lloyd Pfautsch, and Carlton Young at SMU's University Chapel.



Utah State University in Logan has announced the one-year appointment of George H. Pro as assistant professor of music in organ. Dr. Pro holds degrees from the University of Kansas, the University of Illinois, and the University of Missouri, where his principal teachers have been Laurel E. Anderson and Jerald Hamilton, and he has also studied at the Organ Institute in Freiburg, Germany. From 1970-73 he served as director of music at the St. Paul School of Theology in Kansas City, Missouri, and from 1973-76 he was assistant professor of music at Coe College, Cedar Rapids, Iowa. During the summer of 1976 he was on the teaching faculty of the Bay View Summer Conservatory of Music in Bay View, Michigan.

Eileen Morris Guenther has accepted an appointment as minister of music at Foundry United Methodist Church in Washington, D.C. She was previously director of music at St. Francis Episcopal Church in Potomac, Maryland, and is producer of the weekly organ music program "The Royal Instrument." She will continue as a member of the music faculty of the Holton-Arms School in Bethesda, Maryland, and has recently been elected dean of the District of Columbia Chapter AGO.

Raymond F. Weidner has been appointed director of music and the arts at First United Methodist Church, Grand Rapids, Michigan. Mr. Weidner is a graduate of Westminster Choir College and Western Michigan University, where he studied with George Markey, Donald McDonald, and Alexander Boggs Ryan. He is currently a doctoral candidate at Michigan State University, where he is a student of Corliss Arnold. Mr. Weidner will be responsible for six choirs and will direct the arts program of the church.

Michael Secour has been appointed organist and choirmaster of the Episcopal Church of St. Mary-the-Virgin, San Francisco, California, effective Sept. 1. Mr. Secour has just earned his MA in music at California State University at Long Beach, where he presented a graduate recital of Spanish organ music under the guidance of Wm. Paul Stroud. He leaves a similar position at St. James Episcopal Church, Newport Beach, where he also served on the Liturgy and Music Commission of the Diocese of Los Angeles.

Robert Schuneman has accepted an appointment to the organ faculty of New England Conservatory of Music, Boston, Massachusetts, effective in September. He will be teaching part-time in the organ department headed by Yuko Hayashi, which also includes Mireille Lagacé. At the same time, Mr. Schuneman has been appointed to the music history faculty at Boston Conservatory of Music.

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New Kern Organ in Paris

A Review by Arthur Lawrence



Facade of Kern organ, St. Michael's Anglican Church, Paris

Even in a city as famous for organs and organists as Paris, a new organ is always of potential interest. When an organ is as atypical and unusual as the Kern organ at St. Michael's Anglican Church, it is worthy of special note. A small organ in a small new building stands out in the French capital, where large organs in spacious historic buildings are the more usual rule. The contrast with tradition is greater when the church is not Roman Catholic. Thus, this new organ is in no way typical of the Parisian norm, but some time spent with it may prove it to be more influential for the future than is initially apparent.

Several years ago, the authorities of St. Michael's razed the old building near the British Embassy and built a new church on the same site, a few blocks from the Church of the Madeleine. The church itself is situated in the base of a new office building and is both plain and functional in its architecture. Not surprisingly, the church auditorium is not blessed with the marvelous acoustics which enhance the sounds of many European organs, but the sound here is clean and provides an adequate setting for choral and organ music. The initial plan called for a large electro-pneumatic instrument of typical English style; this plan was scuttled in favor of a less eclectic mechanical-action organ. The builder selected was Alfred Kern of Strasbourg, who personally installed the organ in late February 1976. M. Kern is perhaps

best-known for several large restoration jobs, in Paris and other parts of France, on organs which are frequently heard in recitals and recordings. The amount of new work added to such organs has varied, but it has usually been done in a pre-existing case. At St. Michael's, the new organ is in a new case.

The specification is as follows:

HAUPTWERK
Prinzipal 8' 56 pipes
Rohrflöte 8' 56 pipes
Octav 4' 56 pipes
Gemshorn 2' 56 pipes
Mixture III 168 pipes
Pos/Hw Coupler

POSITIV
Holzgedeckt 8' 56 pipes
Rohrflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Larigot 1-1/3' 56 pipes
Sesquialtera II 112 pipes
Tremulant

PEDAL
Bourdon 16' 30 pipes
Flöte 8' 30 pipes
Pos/Ped Coupler
Hw/Ped Coupler

The handsome case is fashioned from natural ash, with the console centered beneath the façade of pipes. The thirty-nine speaking pipes of polished tin form the lower part of the Prinzipal 8' and are arranged in three towers, with two flats between, surmounted by carved pipe shades. The case contains the pipes of both manual divisions; the pedal pipes are situated on a chest behind the main case.

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Alfred Kern, Thomas F. Froehlich, and Marie-Claire Alain at organ dedication, St. Michael's Anglican Church, Paris

such as reeds and cornets, which would have been desirable—and which are traditional in France. However, every stop in the organ counts for maximum usage and does its job well. In a situation where only limited space and funds are available, it seems far wiser to produce an organ which does some things very well, rather than settle for one which does many things poorly, but this is a lesson still to be learned by many. Fortunately, the organ under consideration here is the exception, rather than the rule.

At St. Michael's, Alfred Kern has built the first new organ in Paris to combine the various historic characteristics mentioned above. In so doing, certain choices have been made: unequal temperament, for instance, does not work well for all music, nor does flexible winding, but both make more beautiful the music for which they were intended. Low pitch enhances the same music and makes much accompanying easier than usual; surprisingly, perhaps, unequal temperament is not usually a hindrance in service use. In fact, the organ works quite well in most normal church use, since it fulfills the primary requisite of being a quality instrument. That quality, together with the fact that it does its job well with minimum size and expenditure, makes it worthy of special note. Both visually and aurally, it is an organ of considerable beauty.

The sound of the organ is produced in a classic manner, by pipes voiced to speak gently on a moderately low pressure of 70 mm. Wind is supplied by one reservoir, making the tremulant affect the whole organ, and the wind pressure is regulated by dead weight, rather than by springs. There is no swell enclosure. The majority of the 788 pipes are metal; the two pedal stops and the Holzgedeckt are wood. The scaling of each stop has been derived from a historic model and, to conform with this influence, the organ is tuned one half-tone lower than current normal pitch. The temperament is a modification of the "Kirnberger III" system.

The manual keyboards have reversed-color keys covered with ebony and ivory, the short dimensions of which are patterned after the 1728 Silbermann at Ebersmünster. The stops are controlled by hand-turned hardwood drawknobs on either side of the keyboards, while the three couplers are activated by foot controls. The pedalboard is in modern European style, being concave but not radiating.

The installation was supervised by Marie-Claire Alain and her student, Thomas F. Froehlich, who is the director of music and organist at St. Michael's. The builder took personal charge of the tonal finishing and voicing of the pipes; it was reassuring in a time of increasing mechanization to be able to walk into the church and find the builder himself there, accomplishing this work. The specifications of the instrument were designed by M. Kern, in collaboration with Mme. Alain and James D. Christie, former organist of the church.

The dedication recital took place on March 22, when Marie-Claire Alain played a completely memorized program consisting of works by Bruhns, Buxtehude, Pachelbel, J. S. Bach, and Jehan Alain. Her playing was characterized by complete musicality and controlled freedom; some may have found it a little introspective, but I found the performance, especially of the third trio sonata, all very beautiful. It marked a certain kind of maturity and refinement we have not always heard, even from this internationally-renowned organist. A regular recital series is now in progress at the church.

Since the organ has been heard both in recital and in regular service use and since I have had the pleasure of playing it at some leisure, a few reflections on its sound and success are in order. The scaling, voicing, and encasement all enhance the sound, which is further helped by the free-standing placement of the organ in a side balcony. The Germanic stop names are indicative of the Alsatian influence; the pipes produce tones which are somewhere between the usual north German and French standards. The literature of the German Baroque seems especially appropriate here, although much music of other styles and periods is also suitable. The relatively small size of the specification has dictated the exclusion of certain voices,

Competitions

The Third International Congress of Organists, to be held in Philadelphia August 1-6, 1977, will feature two competitions, one for organ playing and the other for improvisation at the organ. Robert Plimpton and Searle Wright are chairmen, respectively, and the judges will include Gerald Bales, David Craighead, Raymond Daveluy, Gerre Hancock, Derek Holman, Peter Hurford, Joan Lippincott, Paul Manz, Marilyn Mason, Simon Preston, and Vernon de Tar. The contests are open to all organists, regardless of age or nationality. A total of \$3000 in prizes will be offered, and the winner of the organ playing competition will be offered a contract for management in North America by Arts Image, Ltd. A brochure giving details for both contests is available from Dr. Maria de J. Ellis, registrar, International Organ Playing Competition, 33 St. Paul's Road, Ardmore, PA 19003, or from Wesley A. Day, coordinator, International Improvisation Competition, St. Mark's Church, 1625 Locust Street, Philadelphia, PA 19103.

Managements

Robert Glasgow, professor of organ at the University of Michigan, has joined the management of Arts Image Ltd. A native of Oklahoma, he studied at the Eastman School of Music with Harold Gleason and Catharine Crozier. He taught for eleven years at MacMurray College in Illinois before joining the University of Michigan faculty in 1962. He has performed throughout the United States and in Europe, and has been a featured performer at eight national conventions or conclaves of the American Guild of Organists. Dr. Glasgow recently played the opening recital and conducted daily master classes in organ performance at the annual organ conference at Pomona College in Claremont, California.



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The Choate Organ-Harpsichord Seminar

A Review by Gerald Frank

The success of a seminar depends primarily upon the productive interaction of faculty and participants. Fortunately, a rich blend of heterogeneous yet open personalities made the Bach Festival, offered as this year's Choate Seminar, a truly valuable experience for the 40 people who gathered in Wallingford, Conn., June 28-July 9. Not insignificant as factors were a carefully organized schedule and the excellent facilities of the Choate School (tracker organs by Casavant, Flentrop and Wilhelm) and the town's churches.

Each morning was devoted to a master class under the direction of Bernard Lagacé, Professor of Organ at the Montreal Conservatory of Music. What the students offered for performance determined the repertoire for the classes; the gamut covered all periods and styles of organ literature. Because the preparation of the participants was generally at a high level, primary focus could be devoted to musical considerations. Mr. Lagacé demonstrated a teaching personality both sensitive and affirmative, yet direct enough to transform a student's performance as desired.

As one would expect, Mr. Lagacé possesses a thorough knowledge of styles, performance practices and instruments. So detailed is his recollection that he can readily present textual differences in the various editions of numerous composers' works. Or he might propose that a student embellish a cadence with a formula à la Titelouze.

Mr. Lagacé is likewise a practical musician not averse to recognizing the importance and validity of personal taste and preference. For example, he would permit intelligent digressions to be made within the framework of the codified French Classic registrations. Aware of the limitations of an 18th century performance of Daquin *Noël* on a cabinet organ, and cognizant of the alternate means of instrumental performance legitimized by the composer, Mr. Lagacé would accept the use of *Bourbons and Flûtes* to replace *Cornet and Cromorne* registrations for the third *Double* of the *Noël Grand Jeu et Duo*.

That Mr. Lagacé's is a fertile mind was also evident. When asked about the apparent misplacement of the phrase markings in the *Finale* of Mendelssohn's *Sixth Sonata*, he noted that such a "Baroque" alignment of phrasings with measure bars could indicate an extension of earlier practices in an organ world notable for showing little propensity for change in other areas (e.g., temperament). By performing this movement, Mr. Lagacé then demonstrated that one could reconcile the written phrasings with more "natural" phrasings which

honor the melodic line.

In the early afternoons, Dr. Roberta Gary, Professor of Organ at the University of Cincinnati, offered a master class on technique. The benefits of the care and detail with which Dr. Gary approached students' technical problems were reinforced with excellent lectures on solutions to technical problems, as well as instructions for logical, controlled practicing. Dr. Gary's technical approach to playing is based on economical movements of both fingers and feet, with precise attacks and releases carefully prepared and controlled. The use of wrist motion, especially on tracker action organs, helps to create fine degrees of control, to aid relaxation, and to achieve varied articulations and repetitions of notes or chords.

Participants could choose one of several late afternoon classes designed to accommodate varying needs and levels of accomplishment. Mireille Lagacé of Montreal, a member of the organ and harpsichord faculty at the New England Conservatory, offered a harpsichord class. At the same time, Richard Griffin presented a church musicianship class to acquaint less advanced organists with repertoire and aspects of service playing. Students who desired further preparation for a master class performance met with Seminar Director Duncan Phyfe. Once each week Andrew Clarke, who demonstrated his skill as an improvisator in recital, taught an improvisation workshop.

Various participants of the Seminar played an organ or harpsichord recital each evening prior to dinner. The repertoire, ranging from music by Merulo through Messiaen, was given a generally high (and sometimes exceptional) level of performance.

The final event of each day, a concert or lecture-demonstration, focused attention completely on the music of Bach.

Martin Lückner, a young teacher at the Westfälische Landeskirchenmusikschule and a winner of several competitions in Europe, presented a lecture on the *Prelude and Fugue in C (9/8)* and the *Canonic Variations*. What began as a valid discussion of cantata derivation and structural elements in the C Major unfortunately became an extensive harmonic analysis. Concerning the *Canonic Variations*, however, Herr Lückner presented an enlightened discussion of the differences in text and order to be found in the engraved and manuscript versions of this work. Solid scholarship and a thorough knowledge of the score and sources were evident here. The playing of these works, especially the *Canonic Variations*, demonstrated a remarkable degree of maturity.

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Lecturing on Part III of the *Clavierübung*, Dr. Gary presented a balanced mixture of numerological symbolism and performance possibilities. Her playing of the work displayed a remarkable rhythmic vitality and a precise control of articulation.

Mr. Lagacé presented the majority of the lecture-demonstrations. The "Leipzig" chorales, divided between two evening sessions, proved to be an excellent vehicle for a demonstration of Mr. Lagacé's profound musicianship. His discussion of the works showed a thorough analysis and assimilation, including textural problems, symbolism, registrations, and the possible application of elements of the early versions in the performance of the final versions (such as borrowing ornaments for the repeat in *Schmücke dich*). In playing these works, Mr. Lagacé displayed one of his notable performance traits: the rhythmic freedom with which he permits the music to unfold even while he retains a strong pulse and a feeling for the larger structure of the work.

A lecture on the organ performance of the preludes and fugues of the *Well-Tempered Clavier* noted which of those works can be used successfully. Mr. Lagacé pointed out that 18th century organs were not well-tempered (an argument against organ performance of these works), but he said that some of the preludes and fugues (C-sharp and D-sharp) existed originally in the key of C before being included in the *WTC* in their new keys. Because Volume I of the *WTC* was written in Cöthen, when Bach also wrote didactic organ works, an organ performance may be legitimately within Bach's conception.

In a lecture on the early works of Bach, Mr. Lagacé restricted the discussion to those works of certain authenticity. The works were organized according to categories illustrating the various influences on Bach.

A demonstration of the first three trio sonatas displayed the versatility of an excellent small organ, for on the fifteen-stop Flentrop no duplication of registration occurred within nine movements. In the first and third movements of *Sonata No. 3*, Mr. Lagacé advocates the resolution of binary figures into ternary. His preference for doing this in the first movement is based on measure 57 (and similar passages), in which Baroque practice probably would have required an alignment of the binary note values with the triplet figures. With Mr. Lagacé's command, the use of this resolution throughout the movement is sensible and musical. Unfortunately a detailed discussion of the practice of resolving notated rhythms in performance was relegated to a suggestion that participants refer to the prefaces of Howard Ferguson's early keyboard music anthologies (published by Oxford).

The evening concerts included Madame Lagacé's performance of the *Goldberg Variations* on a new French double harpsichord of delicious resonance by

Canadian builder Wolfgang Kater. To watch Madame Lagacé perform is a pleasure, for her presence is every bit as gracious and expressive as the music she evokes from the instrument.

In different concerts, Mr. Lagacé and Mr. Lückler presented a cross section of Bach's free and chorale-based works. Dr. Gary closed the Seminar with an intense performance of *The Art of Fugue*.

One has difficulty in being critical of an experience so intensely positive as was the Choate Seminar. The Seminar centered primarily on Bernard Lagacé, and one must stand in awe of him. He performed an enormous amount of music in a virtually flowless and deeply moving manner. His classes were those of a conscientious scholar and teacher.

Yet there was one aspect of the Seminar that was disturbing: the omission of a systematic, detailed presentation of the non-legato manner of playing which Mr. Lagacé espouses for music of the 17th and 18th centuries. Why did none of the presentations delineate the various sources (such as early fingerings, statements in treatises, the demands of certain pedalboards, or instrumental phrasings and bowings) which outline and argue for extensive articulations? Perhaps it was not within the purview of Mr. Lagacé to deal with such questions, which is certainly his prerogative, but detailed explanation would have been pedagogically sound, especially given the unfamiliarity (and, yes, some disputation) of this performing manner in a large segment of the organ world. It was basically left to the participants to glean and collate such information from isolated remarks. Thus, when listening to the playing of some very capable performers late in the second week of the Seminar, one could not be certain that they had clearly perceived what was the essence or application of the approach. The difficulty of performing comfortably in a non-legato matter and the potentially disastrous results of a poor application of this style would demand a sound background knowledge. A careful detailing of source materials and their practical effects would have filled a real need while simultaneously reinforcing in students' minds the importance of careful musicological research and its ramifications upon performance.

Mention should be made of the mutually supportive outlook and approach of the various faculty members. Their unity permitted attention to be directed consistently to the music and questions of performance.

No review would be complete without noting the personal involvement of staff and participants. Director Duncan Phyfe and his wife exhibited an uncommon concern for and solicitation of the needs and comforts of Seminar members. The participants were receptive to the faculty and supportive of their peers. That one-fourth of the participants had attended previous Choate Seminars confirms the quality of these events, and many of this year's attendants vowed to return in the future.

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CALENDAR

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5 SEPTEMBER

Laraine Olson, Robert Waters, Notre Dame Cathedral, Paris, France, 5:45 pm

8 SEPTEMBER

Pierre Whalon, Music Hall, Methuen, MA 8:30 pm
Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm

10 SEPTEMBER

Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; Ocean Grove, NJ 7:30 pm
Wilma Jensen, for Springfield, MO 8:15 pm
Marilyn Mason, First Presbyterian, Phoenix, AZ 8 pm

11 SEPTEMBER

Wilma Jensen, masterclass for Springfield, MO AGO

12 SEPTEMBER

Richard Biernacki, St. Thomas Church, New York, NY 4 pm
Karl E Moyer, Mansfield State College, Mansfield, PA 3 pm
John Rose, St Marys Episcopal, Kinston, NC
Robert Anderson, First Presbyterian, Dallas, TX
Marilyn Mason, Northern Arizona State U, Flagstaff, AZ
The Creation by Haydn; S German Madrigal Choir, Wolfgang Gönnerwein, dir; Montreux-Vevey, Switzerland 8:15 pm

13 SEPTEMBER

Academy of Italian Organ Music, Pistoia, Italy (thru Sept 24)

14 SEPTEMBER

Stephen Hamilton, Virginia Intermont College, Bristol, VA 8:15 pm
Phyllis Bryn-Julson, soprano; Donald Sutherland, organ; for Atlanta, GA AGO

15 SEPTEMBER

Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm

16 SEPTEMBER

David Pettit, St. Thomas Church, New York, NY 12:10 pm
London Monteverdi Choir, Equale Brass Ensemble, John Elliott Gardiner, dir; Church of St Martin, Vevey, Switzerland 8:15 pm

18 SEPTEMBER

Goldberg Variations by Bach; Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm (also Sept 19)
Lynn Ziegler-Dickson, St. Paul Lutheran, Skokie, IL 5 pm
Billy Nalle, Downers Grove HS, Downers Grove, IL 8 pm
Peter Hurford, St Matthews Church, Ottawa, Ontario

19 SEPTEMBER

"Native American Cultural Heritage in Songs and Legends;" Hoté Casells, Princess Redwing; Trinity Church, Newport, RI 4 pm

Todd Wilson, St Thomas Church, New York, NY 4 pm

Frederick Grimes, organ inaugural, Holy Trinity Lutheran, New York, NY 5 pm
Vierne Festival Concert; Robert Glasgow, John Rose, Rollin Smith; Cathedral of the Sacred Heart, Newark, NJ 5 pm
Karl E Moyer, Millersville State College, Millersville, PA 2:30 and 8 pm
Pocono Bay Singers, Trinity Lutheran, Reading, PA 3 pm
Wilma Jensen, workshop, Baptist Center, Atlanta, GA (thru Sept 24)
Jack G Rain, Trinity Lutheran, St Petersburg, FL 4:30 pm
Paul Manz, Hymn Festival, First Presbyterian, Deerfield, IL 7 pm
Festival Evensong commemorating the Battle of Britain; Cathedral Choir, John Fenstermaker, dir; Grace Cathedral, San Francisco, CA 3:30 pm

20 SEPTEMBER

Joachim Grubich, St. Paul's Anglican, Toronto, Ontario 8 pm

21 SEPTEMBER

Pocono Bay Singers, The Forum, Harrisburg, PA 8 pm

22 SEPTEMBER

Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm
André Bernard, trumpet; Jean-Louis Gil, organ; Church of St. Martin, Vevey, Switzerland 8:15 pm

23 SEPTEMBER

Robin Y Tolbert, St Thomas Church, New York, NY 12:10 pm
André Bernard, trumpet; Jean-Louis Gil, organ; Church of St. Maurice, Montreux, Switzerland 8:30 pm

24 SEPTEMBER

Mary Ann Dodd, organ inaugural, Memorial Chapel, Colgate U, Hamilton, NY 8 pm
Marianne Webb, Millsaps College, Jackson, MS 8 pm

25 SEPTEMBER

Concertos by Handel and Haydn; Robert Smart, with chamber orchestra; Swarthmore College, Swarthmore, PA 8:15 pm

26 SEPTEMBER

Thomas Murray, chancel organ dedication, St Pauls Cathedral, Boston, MA 4 pm
Marie-Claire A'ain, South Congregational, New Britain, CT 5 pm
Dan S Locklair, organ dedication, First Presbyterian, Binghamton, NY 8 pm
John Schaefer, St Thomas Church, New York, NY 4 pm
Richard Bouchett, Holy Trinity Lutheran, New York, NY 5 pm
Wallace M Coursen, American Music, Christ Church, Glen Ridge, NJ 4 pm
Pocono Bay Singers, Pocono Manor Hotel, Pocono, PA 8 pm
Ross Beaucraft, trumpet; Jerome Butera, organ; St Gertrude Church, Chicago, IL 3:15 pm

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Cantata 51 by Bach, Grace Lutheran, River Forest, IL 4 pm
 Robert C Clark, Fourth Presbyterian, Chicago, IL 6:30 pm
 Robert Noehren, organ dedication, Sherman Park Lutheran, Milwaukee, WI 4 pm
 C William Ziegenfuss, Christ Church Cathedral, New Orleans, LA 4 pm
 Laurie McGaw, trumpet; John Fenstermaker, organ; Grace Cathedral, San Francisco, CA 5 pm

27 SEPTEMBER
 Mary Fenwick, Lebanon Valley College, Annville, PA 8:30 pm

28 SEPTEMBER
 Marie-Claire Alain, St James Episcopal, Richmond, VA 8 pm
 Wim van der Panne, Eastern Illinois U, Charleston, IL; workshops, 1 and 4 pm; recital 8 pm

29 SEPTEMBER
 Robyn Hyland, Music Hall, Methuen, MA 8:30 pm
 Karel Paukert, Museum of Art, Cleveland, OH 12:15 pm
 Marianne Webb, Southern Illinois U, Carbondale, IL 8 pm

30 SEPTEMBER
 Robert Ludwig, St Thomas Church, New York, NY 12:10 pm
 Nicolas Kynaston, Reformed Church, Oradell, NJ
 Kim Kasling, Thomas Murray; rededication of 1877 Johnson; Our Lady of Good Counsel, Mankato, MN 8 pm (also Oct 1 at 8 pm)

1 OCTOBER
 Thomas Richner, St Michaels College, Winooski, VT 8 pm
 Marie-Claire Alain, Virginia Intermont College, Bristol, VA 8:15 pm
 John Obetz, Cathedral of St Philip, Atlanta, GA
 Roy Kehl, Fourth Presbyterian, Chicago, IL 12:10 pm

3 OCTOBER
 John Holtz, St Therese Church, Granby, CT 3 pm
 Octoberfest Evensong, Trinity Church, Hartford, CT 4 pm
 Robert Edward Smith, Cathedral of the Immaculate Conception, Syracuse, NY
 Neil Larson, St Bartholomews Church, New York, NY 4 pm
 Rollin Smith, Holy Trinity Lutheran, New York, NY 5 pm
 Nicolas Kynaston, United Methodist Church, Red Bank, NJ 4 pm

Karel Paukert, organ; Noriko Fujii, soprano; Donald Miller, percussion; Trinity Evangelical Lutheran, Cleveland, OH 4 pm
 Gary Zwicky, Eastern Illinois U, Charleston, IL 4 pm
 Bruce Lamott, St Bedes Episcopal, Meno Park, CA
 Evensong; Havergal College Choir; St Pauls Anglican, Toronto, Ontario 7:30 pm

5 OCTOBER
 Thomas Richner, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Stephen E Carlton, Heinz Memorial Chapel, U of Pittsburgh, Pittsburgh, PA 12 noon
 Marie-Claire Alain, Our Lady of Bethlehem Convent, La Grange Park, IL 8 pm
 Carl Staplin, organ; Robert Weast, trumpet; Drake U, Des Moines, IA 8 pm

6 OCTOBER
 Nicolas Kynaston, Cathedral of the Immaculate Conception, Syracuse, NY
 James Darling, St Johns Episcopal, Washington, DC 12:10 pm
 Peter Hurford, First St Andrews United, London, Ontario, 8:30 pm

7 OCTOBER
 Richard Heschke, U of the South, Sewanee, TN
 John Tuttle, St Paul's Anglican, Toronto, Ontario 12:05 pm

8 OCTOBER
 Nicolas Kynaston, St Johns Chapel, Groton School, Groton, MA 7:30 pm
 James S Darling, Grace Presbyterian, Jenkintown, PA 8:15 pm
 Almut Rössler, Museum of Art, Cleveland, OH 8:30 pm
 Carl Sandquist, Fourth Presbyterian, Chicago, IL 12:10 pm
 Timothy L Zimmerman, First St Andrews United, London, Ontario, 12:10 pm

9 OCTOBER
 Victor Hill, harpsichord; Marcia Brown, recorder and flute; Williams College, Williamstown, MA 8 pm

10 OCTOBER
 Leonard Raver, dedication of Dowd harpsichord, Center Church, Hartford, CT 3:30 pm
 Jack Ossewaarde, St Bartholomews Church, New York, NY 4 pm
 Nancianne Parrella, Holy Trinity Lutheran, New York, NY 5 pm
 Charles Krigbaum, St Stephens Church, Milburn, NJ 4 pm
 Nicolas Kynaston, Christ Church, Philadelphia, PA
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Robert Clark, U of Michigan, Ann Arbor, MI
 Carlene Neihart, First Christian, Hutchinson, KS 4 pm
 Brian Jones, Grace Cathedral, San Francisco, CA 5 pm

13 OCTOBER
 Kent Hill, Millersville State College, Millersville, PA 8 pm
 Johannes Geffert, St Johns Episcopal, Washington, DC 12:10 pm
 Concert Choir, University Singers, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8:30 pm

14 OCTOBER
 Donna Brunσμα, Ralph Kneeream, all-Italian duo-organ program; St Thomas Church, New York, NY 12:10 pm
 Terry Charles, Opening 9th Annual Series, Kirk of Dunedin, FL 8:15 pm
 T Woolard Harris, St Pauls Anglican, Toronto, Ontario 12:05 pm

15 OCTOBER
 Thomas Murray, Krause Auditorium, Syracuse U, Syracuse, NY 8 pm
 Kevin Walters, Zion Episcopal, Wappinger Falls, NY 4 pm
 Terry Charles, Opening 9th Annual Series, Kirk of Dunedin, FL 8:15 pm
 Marlan Allen, Fourth Presbyterian, Chicago, IL 12:10 pm
 Marianne Webb, for Cedar Rapids, IA AGO 8 pm
 Brecon Cathedral Choir (Wales); St Pauls Anglican, Toronto, Ontario 8 pm
 Nicholas Kynaston, St Andrews Presbyterian, Kitchener, Ontario

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Management Artists



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Robert Baker



Charles Benbow



David Craighead



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Jerald Hamilton



Gerre Hancock



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Wilma Jensen



Joan Lippincott

It is a pleasure to announce the merger of the Lilian Murtagh Concert Management and McFarlane Concert Artists, to be known as Murtagh-McFarlane Artists Management. The list of artists served by each management will remain substantially the same.

The first major tour under this management will be Marie-Claire Alain, opening in New Britain, Connecticut, September 26 and extending through November 21.



Marilyn Mason



Donald McDonald



James Moeser



Karel Paukert



Frederick Swann



Donald Sutherland

McFARLANE CONCERT ARTISTS

George Baker
Herman Berlinski
Susan Ingrid Ferré
Marilyn Keiser
Susan Landale
Daniel Roth
Wolfgang Rübsam
Gordon and Grady Wilson
Richard Forrest Woods
Ronald Wyatt

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