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The Five Fantasies for Organ of Ross Lee Finney

Part II

by Anne Parks

While writing the *Fantasies for Organ* in 1966-1969 (except for No. 3, composed in 1958), Ross Lee Finney was puzzling over a paradox of the mind: the mind can lead us away from our feelings, but if it keeps silent great evil can be done. Finney says that he was haunted by the phrase "So long as the mind keeps silent," (from Camus's *The Myth of Sisyphus*) which he gave as the title for the first of the *Fantasies* in the published set.¹ (The *Fantasies* were not written in their published order; see chart at end for details.) In the titles of all these *Fantasies*, Finney is concerned with questions of the role of the mind and its ability to give us truth. This latter issue, with the possibly disturbing nature of the truth that the mind might give us, is raised in *The Myth of Sisyphus*:

It is essential to consider as a constant point of reference in this essay the regular hiatus between what we fancy we know and what we really know, practical assent and simulated ignorance which allows us to live with ideas which, if we truly put them to the test, ought to upset our whole life. Faced with this inextricable contradiction of the mind, we shall fully grasp the divorce separating us from our own creations. *So long as the mind keeps silent* in the motionless world of its hopes, everything is reflected and arranged in the unity of its nostalgia. But with its first move this world cracks and tumbles: an infinite number of shimmering fragments is offered to the understanding. We must despair of ever reconstructing the familiar, calm surface which would give us peace of heart.² (Italics added.)

Finney describes the title "So long as the mind keeps silent" as "the crux of the whole series." In an interview with the author he sheds further light on its meaning for him by quoting another passage from the same book (a passage which Finney used as the text of part of his *Still are New Worlds*), which concludes "Science that was to teach me everything ends in hypothesis, lucidity founders in metaphor, uncertainty is resolved in a work of art."³ Finney sees art as coming from the feelings as much as from the mind. He says that he "was tormented at that time by the fact that, it seemed to me, so many young composers allowed their minds to dictate to their feelings and that their minds got them into preposterous artistic positions that were basically inhuman positions." Finney sees his own music, however, as "a language of concern."

At the same time, Finney is concerned with the other side of the paradox: the evil which can be permitted if the mind keeps silent. These *Fantasies* were written during the Vietnam War, and Finney says he was acutely aware of the danger of the mind's keeping silent at that time. He also recalled the consequences of the mind's keeping silent during the Nazi era.

The other titles, which amplify the primary meaning of this first title without the opposite concerns which Finney had also expressed, were conceived after it. "Advice which the hours of darkness



E. Power Biggs

1906-1977

(see page 3)

give," from Kazantzakis's *Report to Greco*, the title given later to the third *Fantasy* of the published set, refers to the intuitive knowledge which comes to us in dreams. "The leaves on the trees spoke" (the title of *Fantasy No. 4*), also from *Report to Greco*, is from a passage about a primitive tribe which sees portents in natural phenomena: "The leaves on the trees spoke, just like the lips of men, and several aged women understood what they said."⁴ This too suggests a subconscious source of knowledge.

"Each answer hides future questions" (the title of No. 5), also from *Report to Greco*, and "There are no summits without abysses" (the title of No. 2), according to Finney from Thomas Wolfe's *You Can't Go Home Again*, both reflect the paradox posed by the original, central title. The paragraph from which the first of these two quotations comes clarifies its meaning for Finney:

Every time I find an answer to the questions tormenting me, I always accept it with uneasiness because I know that this answer, without fail, will spawn new questions. Thus the hunt conducted by the two demons inside me has no end. It seems that each answer hides future questions in the

folds of its temporary certainty. That is why I always view its coming not with relief but with hidden disquietude.⁵

Once more, Finney, in choosing a title, raises questions for us about the mind and its ability to provide answers or show us the truth.

Finney urges us not to think of these quotations as descriptions of the individual works nor to think of the works as written to a program derived from the quotation. To him these writings are all "the kind of essay where the author is talking to himself, reasoning with himself . . . thinking about a philosophy of life . . ." He says he found himself reading many works of this kind at that time and he sees these organ works also as a dialogue with himself. While the organ works were not written to express these ideas, nevertheless, he says he "was thinking, constantly thinking, about questions that [these] writing[s] bring out." The questions raised by these quotations seem particularly paradoxical in the light of the fact that Finney used the twelve-tone technique in these *Fantasies*, a technique which many see as a purely intellectual phenomenon without emotional content.

(Continued, page 16)

Reeds With Short-Length Resonators

by Roland Killinger

Editor's note: the following address and demonstration was presented to the American Institute of Organbuilders convention in Houston, Texas, on October 4, 1976.

The nature of reeds is so complex that I hope nobody will be offended if I take the garden-hose and spray you with some wisdom about their construction and behavior.

The construction of reeds leaves just as many problems open as the windchest with its various wind-influences. Chorus reeds with full-length resonators very seldom give trouble; for example, the *Trichterdulzian*. But reeds with short-length resonators sometimes make fools out of even the most knowledgeable voicers. This was already noted by Praetorius!

Since you have windchest systems we never see in Europe, problems arise only in part, because the pipes stand directly above the valves. But sliderchests, especially those with long channels, although very good for a good attack of fluepipes, can cause problems with short-length reeds. Every lengthening of the wind-path means a lengthening of the boot. A reed pipe has three resonant systems: the resonator, tongue and the boot. With natural resonator length, the vibrations are in complete harmony. But with short-length resonators, the world suddenly turns upside-down and we have to find ways to overcome these problems.

If we make the resonator of a pipe exactly $\frac{1}{2}$ the normal length, the pipe speaks nevertheless, but the sound is a catastrophe! There is just a little fundamental and otherwise only snarling, biting sound. If we tune the note only a semitone sharper, or lengthen the resonator a semitone, we hear again a healthy fundamental. But this means that the true resonance of the short resonator is a semitone flatter and one octave sharper than the actual pitch. In spite of this, you get a quite viable fundamental. With quarter length, the resonator has to be about two semitones longer.

Put on a sliderchest with a channel of reasonable length, these pipes work in most cases. But, imagine: in a small organ the pedal-chest has to be reduced to a minimum in size, or, in a swellchest, the big pipes have to be conducted-off with tubing. We still have a perfect mess! The same applies also to conductor-fed *chamade* pipes. Sometimes large pipes with reduced length can't be tuned anymore, or don't speak correctly. They may speak, but at a flatter pitch. This is a worse situation, as you can imagine. The bad attack is due to the loss of pressure through the long ducts. The flexible hoses made of corrugated material cause much friction and turbulence in the flowing wind. Actually, that stuff should be condemned to death!

As we have seen in my demonstration with different channel-lengths, we have lengthened the boots, and their resonance was changed. Furthermore, you see that not much happens to a pipe with natural length, no matter where it stands. Pipes with reduced length change their pitch and sometimes have bad attack or, in the worst cases, collapse.

(Continued page 8)

The Redoubtable Mr. Biggs

The death of E. Power Biggs brings to a close the career of one of the most remarkable musical figures of our time. Perhaps more than any other person of the 20th century, he did the greatest good for the cause of the organ in this country, by introducing scores of people to its music. In many ways, he pioneered the playing of original organ music on appropriate instruments. From the time of his arrival in America until his death, he played countless recitals, premiering new works, reviving the older ones, and playing with chamber ensembles and orchestras. Certainly, no one else made as many recordings, a large number of which brought the sounds of historic foreign instruments to our ears for the first time. He was among the first to popularize the organ as a concert instrument all over the world. Apparently, all this musical activity did not come easily to Mr. Biggs. He practiced long and hard. Some years ago he had purchased a large pedal harpsichord built by Challis, and he delighted in spending many practice hours at it, even though he always considered himself primarily an organist. Painful arthritis in recent times did not stop him from playing, although he concentrated on recordings.

Curiously, Mr. Biggs was not known in the ways that most famous organists have been known: he was not known as a composer or improviser, he was not known as a teacher (although many attended his masterclasses or took occasional lessons), and he was not known as a church organist (although he held a church position for some years, unbeknownst to most). Yet, influential he was. His Sunday morning broadcasts for sixteen years brought "good" music to people who would not otherwise have heard it. He was directly responsible for some very influential organs, the most famous of which were the "classic" Aeolian-Skinner in the Busch-Reisinger Museum at Harvard (radical in its day — 1937 — for having choruses and mutations, low pressures, no swell enclosures) and its successor, a 1958 Flentrop, one of the first new European trackers to receive widespread attention in this country. For a while, he toured with his own Schlicker, which was hauled from concert to concert in a trailer. He generally declined to perform on electronic instruments. He also edited and published many important but less-known pieces of organ music which were then otherwise unavailable. His editions of such works as Daquin *Noëls*, Mozart *Sonatas*, and Purcell ceremonial pieces were all that many of us knew, and we eagerly awaited the next ones.

Undoubtedly, we have lost a great man in the death of E. Power Biggs. Perhaps we can best serve his memory by continuing in his own tradition: by striving to play worthwhile pieces in a musical manner on appropriate instruments.

— AL

In This Issue

This month we conclude the final section of a monumental survey of organ music which has been appearing in THE DIAPASON for the past six years—*A Survey of Organ Literature and Editions* by Marilou Kratzenstein. The articles which comprise this series have covered the most important aspects of organ music throughout the world, from their beginnings to the present, and they constitute possibly the most comprehensive survey ever to appear in English. Although each article is accompanied by background material and musical examples, the most valuable feature is undoubtedly the list of editions. We commend the complete series to your attention.

Spain & Portugal; October 1971, pp. 22-24.

Italy; February 1972, pp. 22-24.

South Germany; March 1972, pp. 18-21.

North & Middle Germany; part 1, July 1972, pp. 4-5; part 2, August 1972, pp. 4-6.

Germany & Austria since 1900; March 1974, pp. 3-6, 10-12.

France, 1531-1800; part 1, June 1973, pp. 4-5; part 2, July 1973, pp. 4-5.

France since 1800; November 1973, pp. 3-6, 8.

Germany & Austria since 1900; March 1974, pp. 3-6, 10-12.

England, Through the 18th Century; February 1975, pp. 4-6, 10.

England, in the 19th & 20th Century; July 1975, pp. 6-8.

The Low Countries; January 1976, pp. 4-6, 8.

Scandinavia, April 1976, pp. 6-9, 15.

Switzerland & Bohemia; September 1976, pp. 8, 10, 12-14.

Hungary & Poland; October 1976, pp. 14-15, 18; *addenda*, November 1976, p. 2.

The United States; part 1, March 1977, pp. 14-18; part 2, April 1977, pp. 14-15.

Summer Activities

UNITED STATES

Hartt College of Music, Seventh Annual International Contemporary Organ Music Festival, Hartford, Connecticut, June 6-10. Featured guests will be Robert Anderson and David Clark Isele; Dr. Anderson will premiere a new work written by Mr. Isele for the festival. Other principal participants will be Leonard Raver, James Bassert, Elizabeth Sollenberger, Joseph Mulready, and Edward Clark. Brochures and complete information may be obtained by writing to International Organ Festival, Hartt College of Music, University of Hartford, 200 Bloomfield Ave., West Hartford, Conn. 06117.

New England Regional AGO Convention, Hartford, Connecticut, June 26-29. Recitals, masterclasses, seminars, and services will include artists David Craighhead, Thomas Murray, Vernon DeTar, Eugenia Earle, Richard Westenberg, and others. Contact Mrs. George D. Timms, 41 Waters Avenue, Rocky Hill, Conn. 06067 for further information.

Pacific Union College, Keyboard Workshop, Angwin, California, June 12-17. Faculty will include Ruth Slenczynska, James and Jane Bastien, piano; John Hamilton, harpsichord; and Marilyn Keiser, organ. Graduate and undergraduate credit is available. For further information, write Keyboard Workshop, Music Department, Pacific Union College, Angwin, Ca. 94508.

THE DIAPASON

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

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts.

Errata

The printer's helpers worked overtime in our February issue, and some errors now need correction. In Robert Sutherland Lord's "Jean Langlais — On the Occasion of His Seventieth Birthday" (p. 14-15), the last sentence in the first paragraph should conclude "... one senses the theological overtones of a Messiaen ..." In the accompanying list of Langlais' organ works, the 13th through 16th titles are not properly aligned with the publisher. Thus, the *Four Postludes* are published by McLaughlin and Reilly, *Hommage à Frescobaldi* by Bornemann, *Folkloric Suite* by Fitz-

Simons, and *Dominica in palmis* by In addition, the *Prelude au Kyrie* (also Schola Cantorum (Musique et Liturgie), called *Prelude à la messe*) was published by Cantibus Organus in Utrecht (1958, 1969), as well as by De Praestant in Amsterdam.

Jesse E. Eschbach, author of "The Cavaille-Coll Grand Orgue in the Church of Saint-Sulpice, Paris, France" (Sept. 1976, p. 4-7), has called our attention to new information regarding the original specification of that organ. The *Récit Cor Anglais* was at 16' pitch. Also, the *Bombarde Flute Harmonique* was at 8' pitch, and the date for the completion of Clicquot's work was 1781, rather than 1776 (the date of the case).

Southwest Regional AGO Workshop, Dallas, Texas, June 13-15. This will include the regional competition, a hymn festival, theater organ party, regional convocation, as well as recitals by Charles Benbow, Antone Godding, Frank Lybolt, Peter Marshall, Mary Lou Robinson, and the competition winner. There will also be a number of workshops and lectures; Highland Park United Methodist Church will be the headquarters. For further information, write Dr. Larry Palmer, General Chairman, Workshop 77, Division of Music, Southern Methodist University, Dallas, Texas 75275.

masterclasses in organ performance, techniques of choral conducting; faculty will be Herbert Nanney, William Ramsey, and Marie Gibson. For more information, write Department of Music, Stanford University, Stanford, Ca. 94305.

Stanford University, Church Music Workshop, Stanford, California, June 20-26. This will be an intensive course of study for the church musician (organist, conductor, singer). Topics will include the organist as choir director, organ literature,

Westminster Choir College, Organ Master Class, Princeton, New Jersey, July 11-15. Joan Lippincott will be the coordinator, and faculty guests will include Fenner Douglass, William Hays, and Robert Schuneman. Westminster will also offer an organ week for high school students, with Joan Lippincott and Eugene Roan, July 4-8, and a number of church music and choral workshops from late June through early August. Information on all sessions is available from Daniel Pratt, Director of Summer Session, Westminster Choir College, Princeton, New Jersey 08540.



Shortly after arrival in Boston

Mr. Biggs on Records

E. Power Biggs made many recordings, on various organs and labels, from the late 1930's on. The following list contains only those records currently available, and makes no attempt at completeness. All are Columbia stereophonic records.

Organ

- Bach: Anna Magdalena Book (M-30599*+)
- Bach: Favorites, Vol. I (MS-6161+)
- Bach: Favorites, Vol. II (MS-6748+)
- Bach: Favorites, Vol. III (MS-7108) (Vol. I-III also on D3M-33724)
- Bach: Favorites, Vol. IV (MS-7424)
- Bach: Favorites, Vol. V (MS-31424*+)
- Bach: Favorites, Vol. VI (M-32791*+)
- Bach: Music of Jubilee, with Columbia Chamber Symphony (MS-6615)
- Bach: Various organ works (M-31840*+)
- Bach: Passacaglia and other works (KM-30648*+)
- Bach: Toccatas (M-32933*+)
- Barber: Toccata Festiva; Poulenc: Concerto; Strauss: Festival Prelude, with Philadelphia Orchestra and New York Philharmonic (MS-6398)
- Buxtehude: Organ Music (MS-6944)
- Copland: Organ Symphony, with New York Philharmonic (MS-7058)
- Daquin: 12 Noëls (M-32735)
- Famous Organs of Holland and North Germany (M-31961)
- Four Antiphonal Organs of Freiburg Cathedral (M-33514)
- French Organ Music (MS-6307)
- Gabrieli: Canzoni, with Gabrieli Consort (MS-7142)
- Gabrieli: Intonazioni and Motets, with Gregg Smith Singers (MS-7071)
- Gabrieli: Music for Organ and Brass, with Tarr Brass Ensemble and Smith Singers (M-30937*+)
- Gabrieli and Frescobaldi: Organ and Brass Music, with New England Brass Ensemble (MS-6117)
- Golden Age Music (M2S-697)
- Greatest Hits, with London Philharmonic, New England Brass Ensemble, Columbia Chamber Symphony (MS-7269)
- Handel: Concertos, with London Philharmonic (D3M-33716 and D3S-777/8)
- Handel: Concertos, Op. 4/2, 5 (MS-6439)

- Magificent Mr. Handel (M-30058)
- Music of Handel, with Royal Philharmonic (M-31206*+)
- Haydn: 3 Concertos; Mozart: 17 Sonatas, with Columbia Symphony (MG-32985)
- Heroic Music for Organ Brass, Percussion (MG-32311 and MS-6354)
- Hindemith: 3 Sonatas (CSP CMS-6234)
- Historic Organs of England (M-30445)
- Historic Organs of France (MS-7438)
- Historic Organs of Italy (MS-7379)
- Historic Organs of Spain (MS-7109)
- Historic Organs of Switzerland (MS-6855)
- Mendelssohn: Sonatas 1, 6 (CSP AMS-6087)
- Mozart: Organ Works (MS-6856)
- Mozart: 17 Sonatas, with Columbia Symphony (MS-6857)
- Music for Organ, Brass, Percussion (M-31193*+)
- Organ in America (MS-6161)
- Organ in Sight and Sound (KS-7263)
- Rheinberger: Concertos 1, 2, with Columbia Symphony (M-32297*+)
- Saint-Saëns: Symphony 3, with Philadelphia Orchestra (MS-6469)
- Soler: 6 Concertos, with Daniel Pinkham (MS-7174)
- Stars and Stripes Forever (M-34129)
- Sweetinck: Variations on Popular Songs (CSP AMS-6337)
- 24 Historic Organs, with Columbia Symphony (MG-31207)
- Walther: 6 Concertos after Italian Masters (M-31205)

Harpsichord

- Bach Program (MS-6804)
- Bach: Trio Sonatas (M2S-764)
- Holiday for Harpsichord (MS-6878)
- Joplin: Music of, Vol. I (M-32495*+)
- Joplin: Music of, Vol. II (M-33205*+)
- Walther: Concertos after Italian Masters (M-32878)

*also available on 8-track cartridge tape
+also available on cassette

Editor's note: the contents of some records may be duplicated by reissues on other records. Interested persons should consult their record dealer for further information. Certain editions of the Schwann catalog analyze the contents of anthologies.

Lewis and Clark College, Workshop in Church Music, Portland, Oregon, June 13-17. Gerre Hancock will lead sessions on service playing, improvisation, registration, organ literature and performance style, choral conducting and interpretation, choral literature and performance style. For further information, please write Dr. Lee R. Garrett, School of Music, Lewis and Clark College, Portland, Oregon 97219.

St. Lawrence University, Harpsichord Workshop, Canton, New York, June 19-25. Continuo work will be featured, and the faculty will include Daniel Pinkham, Helen Keaney, and James Nicolson. Enrollment will be limited to insure access to practice instruments, and academic credit is available. Details can be secured by writing Martha N. Johnson, University Organist, Dept. of Music, St. Lawrence University, Canton, NY 13617.

University of Kansas, Institute for Organ and Church Music, Lawrence, Kansas, June 13-17. Masterclasses in organ will be conducted by Catharine Crozier and Harold Gleason, both of whom will also give lectures. Robert Baker will conduct a workshop in church music, and a number of recitals will be heard. More detailed information is available by writing Dr. James Moesser, Dean, School of Fine Arts, The University of Kansas, Lawrence, KS 66045.

Baylor University, Vocal/Keyboard Institute, Waco, Texas, June 12-18. This institute for high school students offers private study in voice, piano, or organ to rising juniors and seniors; Joyce Jones will be organ instructor. Applicants may audition in person on April 30 or submit a tape prior to April 23. Further information is available from Mr. Roger Keyes, keyboard coordinator, School of Music, Baylor University, Waco, Texas 76703.

E. Power Biggs

E. Power Biggs, world-famous concert organist died on March 10 in a Boston Hospital. He was 70.

Edward Power Biggs was born at Westcliff-on-Sea, Essex, England, on March 29, 1906. He attended Hurstpierpoint College from 1917-24 and graduated in 1929 from the Royal Academy of Music in London, where he was named Thomas Threfall Organ scholar. He came to America as a permanent resident in 1930 and became a US citizen in 1938. His New York City organ debut was in 1932 at the Wanamaker Auditorium. After living in Newport, R.I., for two years, he made his home in Cambridge, Massachusetts, where he lived with his wife Margaret, who survives him.

In addition to many recordings, Mr. Biggs made concert tours throughout the United States, Canada, Mexico, Australia, Iceland, and Europe, where he performed on many historic organs. In 1970, he was invited by the East German government to record in the "Bach Church" of St. Thomas in Leipzig. He performed and recorded more than any other organist with the world's leading orchestras, including the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic, and the London Philharmonic. He recorded works of Handel, Mozart, Haydn, and others, using organs associated with the composers.

Mr. Biggs played a series of weekly solo programs originating at the Busch-Reisinger Museum of Harvard University which was broadcast over the CBS radio network coast-to-coast and by short wave to Europe. The series lasted from 1942 to 1958 and added up to about 800 programs. In recent years, he had made a number of special TV broadcasts.

In addition to performing, Mr. Biggs did musicological research and edited organ music for publication. He also became a champion of tracker-action organs and had a major influence on American organ building. He was decorated a knight commander of the Order of Isabella the Catholic and was cited for his contribution to music by the National Association of American Composers and Conductors in 1952. He was an honorary fellow of the Royal Academy of Music and the Royal College of Organists, and was also a fellow of the American Academy of Arts and Sciences.

Mr. Biggs's last public performance was with Arthur Fiedler and the Boston Pops Orchestra for the AGO National Convention in Boston, June, 1976. A memorial service was held for him on March 27, in Harvard University's Memorial Church.



In Italy

EUROPE

Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey, England, June 10-12. This annual festival, one of the best-known in southern England, will feature early music. Four concerts will be given, with Ruth Dyson (harpsichord), George Thalban Bell (organ), Susi Jeans (pedal harpsichord), and others performing works by Bach and Handel, as well as other Baroque works. An additional program on September 11 will feature an address by Sir Hermann Bondi and the performance of a new work written for the occasion by Robert Simpson. The festival commemorates the 100th anniversary of the birth of Sir James Jeans, late husband of Susi Jeans. Further information is available from The Secretary, Boxhill Music Festival, Cleveland Lodge, Dorking, Surrey RH5 6BT, England.

Summer Academy for Organists, Haarlem, The Netherlands, July 8-July 24. Probably the most famous of summer organ activities in Europe, this academy will have as its distinguished faculty Hans Haselböck (improvisation), Anton Heiller (J. S. Bach and Buxtehude), Werner Jacob (Max Reger and the Romantic age), Daniel Roth (French organ literature of the 19th and 20th centuries), Ewald Kooiman (classical French organ literature), and Kenneth Gilbert (harpsichord music of Frescobaldi, Froberger, d'Anglebert, and Louis Couperin). A four-day festival of concerts and an improvisation contest will take place immediately preceding the academy, in the St. Bavo church. Applications for the limited number of places available must be received by May 1, and are available from Stichting Internationaal Orgelconcours, Townhall, Haarlem, The Netherlands.

Schumann's Baroque Organ Compositions

by Thomas A. Brown

The musical style of the 19th century bears many similarities to the Baroque period. In rhythm and in form there is a return to the principles of the Baroque. For example, the rhythmic forms of the Romantic composers are not syntactical, that is they do not depend on balance and ordering, but rather they are cumulative. In terms of form they are concerned with an additive approach, in which the composers organized their pieces in terms of sections, with the climax reserved for the final measures.

In spite of the great influence of Bach on 19th-century composers, the Romantic style is neither conservative nor reactionary. The revival of the greatest Baroque composers was not a cause but a symptom of the stylistic change.

"Over a unified texture, the Romantic composers imposed a rigid periodicity derived from late classical music: this very slow beat of the fixed eight-measure phrase gives Romantic music a basic movement much less rapid than the classical style and yet retains the ideal of the symmetrical melody. One might say that the typical form of the Romantic Style is Gounod's *Ave Maria*, that is, a Baroque movement of harmony and rhythm (in this case Bach's C Major Prelude from the *Well-Tempered Keyboard, Book I*) with a post-classical melody superimposed."¹

Schumann believed historical study is useful primarily because it can enrich contemporary procedures in musical composition and stimulate contemporary artists. He himself returned many times to the study of Bach's music and as a critic he recommended the same course to many young composers. Although he tended to judge older music by 19th-century standards, he sometimes felt that Bach was just as successful in fulfilling these standards as contemporary composers.

For Schumann, Bach was the first of a series of great composers whose personal contributions comprised the focal point of an inevitable line of progress leading to his own time. This line extended from Bach through Beethoven and Schubert to the Romantics of Schumann's time. Thus Bach was not the last and best composer of an epoch, but the inaugurator of a new one: the creator of modern music.

"In a time when all eyes are fastened with redoubled intensity on one of the greatest creators of all times, Johann Sebastian Bach, it might also be fitting to call attention to his contemporaries. In respect to composition for organ and piano, no one of his century to be sure, can compare with him. To me, in fact, everything else appears in comparison to the development of this giant figure as something conceived in childhood. Nevertheless, certain isolated voices of that time have something to offer which is charming and too interesting to be entirely ignored."²

In Schumann's scheme of things, Bach's importance was multisided. He made the first important contribution to keyboard music of which Schumann was aware, raising it to a position of equality with vocal music. Schumann attributed to Bach the first significant keyboard variations, and considered him the first composer to enhance his music with the intangible spiritual and poetic qualities Schumann associated with the best composers of his time. In Bach's use of secondary dominants and dense polyphonic textures Schumann saw a real similarity to the expressive harmonies of Romantic music. In his *Damenskonversationslexikon* he writes about Bach in the following terms:

"How great and rich was the contrast between his inner being and his exterior! It was not only industry that allowed him to triumph over all the difficulties of musical composition, but an innate acumen. When we who come after him think we have discovered some marvelous configuration of tones, we find he has already used it or even developed it further. Besides this consummate mastery of the craft, his work has ideas and spirit; he was a real man. He did nothing by halves; his work is always complete written for all eternity."³

In view of Schumann's interest in Bach, it is not surprising to find him involved with the Bach revival of the 1830's. Through the *Neue Zeitschrift für Musik* he spread consistent and effective propaganda for the music of Bach, and he advocated the preparation of the *Gesamtausgabe* as a national project thirteen years before the *Bach-Gesellschaft* was founded. In fact, in his initial announcement of the musical supplements to the *Neue Zeitschrift für Musik* he wrote:

"But we shall also be mindful of earlier times. More specifically, there are many unprinted works of J. S. Bach awaiting publication, and some of the finest of these are already in our possession."⁴

His interest in Bach's music extended to his writing accompaniments to the six Bach solo violin sonatas and partitas. Although to 20th-century ears the accompaniments to the Bach violin works may seem questionable, Schumann sincerely believed them to be true to Bach's intentions. Furthermore, Bach himself transcribed movements from his solo violin sonatas and partitas. For example, the "Preludio" from *Partita 3* appears as the "Sinfonie" from *Cantata 29*, "Wir Danken dir Gott," and the "Fuga" from *Sonata 1* as "Fuga" for organ in D Minor (*BWV 539*).

Although Schumann admired the more classic composers, such as Bach, he disliked having to apply some of their stricter techniques. Apparently in the beginning it was difficult for him to master contrapuntal complexities, and it was not until 1841-45 that he finally achieved this skill. Although he lamented his ability to produce fugues, he nevertheless recognized the benefits of this technique of composition. He seriously studied counterpoint under Heinrich Dorn, and wrote Wieck in January, 1832:

"I can never come to an agreement with Dorn; . . . by a fugue he wants me to understand music. Heavens! How different people are! However I feel that theoretical studies have had a good influence on me. If formerly everything was an inspiration of the moment, now I look more at the play of my enthusiasm; perhaps sometimes I stand quietly in the center of it in order to look around and see where I am."⁵

Schumann's counterpoint of the 1830's is based on figured harmony more than the interweaving of independent voices. The impression of counterpoint is achieved often through a line harmonized by a rhythmic figure. Many of the Baroque contrapuntal devices influenced Schumann, for example, imitation. Although often the composition has a four-voice texture, the impression of more voices is given, because there are five or six entries. The number of voices is obscured further by their overlapping. He also employed the technique of inversion and various types of canons, for example, chordal canons, which are expansions of linear canons.

Although through the study of Baroque forms and techniques, and more specifically Bach's works, Schumann enlarged his conception of composition, he was nevertheless a product of the Romantic spirit, which recognized no distinction between form and content. He complained about traditional composers who never try anything new and believed that the artist who is a conformist will be forgotten during the course of history. The important thing for Schumann was that the original personality must dominate.

"And so it often occurred that those who . . . wanted to swim against the stream, had to continue their way lonely and without acclaim, while those who compromised, soon giving up aspirations, swam with hundreds of others in the stream and disappeared without a trace."⁶

For Schumann, the artist must remain true to his own convictions. By persevering in his principles, the original genius achieved a more satisfying personal triumph than one who bent his principles to the popular whim. Finally, on this point of artistic integrity, Schumann thought that the true artist

should express his own thoughts and ideas sincerely, and be content with the knowledge of his own achievement and the acclaim of his peers.⁷

"Little depends on the greater or lesser (degree) of outward acclaim. You must feel the reward within yourself, in the recognition by artists . . ."⁸

Thus Schumann's concern with Baroque techniques has to be understood in relation to his concern with artistic integrity.

Schumann's interest in the pedal-piano reflects his interest in maintaining his own identity as a composer with an interest in novelty, as well as Baroque compositional techniques. Schumann composed his *Piano Concerto* in 1845 and in the same year embarked upon a kind of composition which was not only entirely new to him, but which differed markedly from both the concerto and his preceding piano compositions. It was music which was designed for a keyboard instrument which had been unexploited as regards original composition, namely, the pedal-piano. Schumann had first become acquainted with the pedal-piano at the Leipzig Conservatory where one had been installed for the use of the organ students. When he moved to Dresden early in 1845, and had begun to initiate Clara into the serious study of contrapuntal works, he hired a pedal attachment for his own piano to facilitate these joint studies, and immediately began to compose works suitable for performance on the enhanced instrument. The experience which he had gradually acquired in writing orchestral and chamber works during the previous three or four years had made Schumann dissatisfied with the limitations of the keyboard. The pedal-piano offered wider scope for his increased ability as a contrapuntalist and an orchestrator. He was eager to compose for the instrument, not even stopping to consider that the chance of performance of works for this rare and cumbersome instrument was slight. He was so completely carried away by the exciting possibilities of the medium, that when he had persuaded his reluctant publisher into undertaking the printing of two sets of pieces for it, he even considered it advisable to swear the man to secrecy, lest news of the forthcoming publication should leak out and other composers should anticipate his novel idea.

Today the pedal-piano is virtually extinct, especially in terms of concert performances, and in their original form, the *Six Studies, Op. 56*, and the *Four Sketches, Op. 58* (subtitled "also for pianoforte for three or four hands") have become almost the exclusive property of organists. The *Six Fugues on the Name of Bach, Op. 60*, which were written specifically for "organ or pedal-piano," are also most frequently heard upon the former.

Schumann's concern with contrapuntal activities of 1845 extended to some short piano pieces. He wrote the *Four Fugues, Op. 72* and the small canon in D, which is the last number of the *Albumblätter, Op. 124*. Three years later he wrote *Kanonisches Liedchen* and *Kleine Fuge* for inclusion in the *Album for the Young, Opus 68*. Lastly, in 1853 he composed the set of *Seven Pieces in Fughetto Form, Op. 126*, as well as a canon in b minor, which ultimately became the second movement of his *Sonatina, Op. 118, No. 2*.

Just as the kernel of Schumann's early style is unmeasured lyrical melody based on the four-line stanza of poetry, the kernel of his later style is the fugue theme. Schumann worked at the fugue intermittently almost throughout his creative career, from 1830 onward. In fact, one of his notebooks of about 1836-38 is devoted entirely to what he calls "Fugengeschichten." He even began to compile a *Lehrbuch der Fugenkompensation* based on Marpurg and Cherubini. During the 1840's these studies were intensified, and the obvious fruits of these studies were compositions like the *Six Organ Fugues on the Name of Bach*.

From a study of the polyphonic elements in Schumann's piano compositions up to 1845, it is clear that he developed two divergent approaches. His consistent proclivity for inventing short canon imitations and his predilection for employing contrapuntal devices developed into a capacity for composing full length accompanied canons such as the *Six Studies, Op. 56*; and the isolated fugal finale of the *Impromptu, Opus 5*, eventually led to the production of the set of four short *Fugues, op. 72*, which Schumann himself considered only as "characteristic pieces in the severe style."

Nevertheless, it requires considerable imagination to detect in the composer of *Carnaval* the future author of another series of movements on four notes, namely the *Fugues on Bach's name*. For whereas the letters ASCH had stimulated Schumann to the creation of one of the most Romantic compositions of his first period, the name BACH was to incite him to write one of the most severely classical works of his entire career. He wrote to his publisher, in 1846,

"This is a composition at which I worked for a whole year in order that it might make it worthy of the great name it bears and which I believe will outlive all my others."⁹

His intent here, as with *Op. 56* and *58*, was to produce a work whose novelty would not only intrigue the public, but would also pay homage to a master whose compositions had been his constant inspiration, and whose fugues he had described as "characteristic pieces of the finest kind" and "truly poetic creations."

The comparatively slight pieces for the pedal-piano, charming and deft as they are, show few signs of such concentrated devotion to the ideas of polyphony, as do the strict fugues of *Op. 60*. *Op. 56*, the *Six Studies*, demonstrates both the strength and weakness of Schumann's compositional ability. The former consists chiefly in his unflinching inventiveness in terms of animated figuration, which is shown to its greatest advantage in the crisp and lively No. 5; the latter, in his fatal tendency to repetitious treatment of material which mars the graceful No. 2, where the canon at the unison in the two upper voices at the distance of one measure gives rise to an almost perpetual chain of measures grouped in pairs. Since Schumann thinks mainly in terms of musical ideas which are epigrammatic in character, and often tinged with a programmatic connotation, his compositions often become repetitious when he extends these ideas.

Op. 56, whose key relationship is unified, is also noteworthy for the diversity of style among the six pieces and for the well-balanced combination of the strict elements with the free. The first piece is perhaps the only one which is not typical of Schumann's style. On the other hand, it is more like Bach, with its clear lines and transparent texture in which the canon runs uninterrupted at the octave throughout. The others bear his characteristic imprint as regards form, content, and texture and are pre-eminently Romantic in style. All are episodic in structure, but each, except No. 6, makes the impression of being through-composed, owing to the uniformity of the individual accompanimental figures.

Although the device of canon is a unifying element in the group of six pieces, the canon is not always maintained at the same interval or distance throughout a whole piece. For example, in No. 4, it starts at the fifth, and later shifts to the octave. Furthermore, the canon occurs at the distance of three, two or one measures. In No. 6, the canon proceeds at the octave only during the first and last sections, which are enclosed in a four-part chordal harmony. The contrasting middle portion consists of a brief five-voice fugato on a flowing four-bar subject.

In all six pieces, the pedal part, which is absolutely integral to the harmonic scheme, is of varying intrinsic interest, and only in No. 5 does it participate

hesitantly in the purely decorative texture. In No. 6, the pedal voice plays a small, but essential role in the main canonic proceedings.

In the *Four Sketches for Pedal-Piano*, Op. 58, Schumann casts off the shackles of polyphony. The set of four pieces is dedicated to the same fictitious woman, Countess Pauline von Abegg, to whom he had dedicated the *Variations on the Name Abegg*, Op. 1, in 1830. The texture of these pieces is predominantly homophonic, frequently homorhythmic, for example No. 1 & 2, and even occasionally unisonic, as seen in No. 3. Only in the central portion of No. 2 does he introduce prominent canonic imitation. The set bears striking resemblances to an earlier set of four pieces entitled *Nachtstücke*, Op. 23. First of all, the key systems are similar. Secondly, both sets contain major-minor fluctuations in the opening pieces. Thirdly, the metrical outline of both the third movements are similar. Finally the performing directions, "Lebhaft" and "Markiert" are common to both, which indicate a likeness in mood. Upon closer examination, Op. 58 is a more spirited work than its forerunner. The harmonic progressions of No. 1, which are centered around the tonic and dominant relationship, coupled with the waltz rhythm which predominates, also recall the *Faschingschwankaus Wien*, Op. 26.

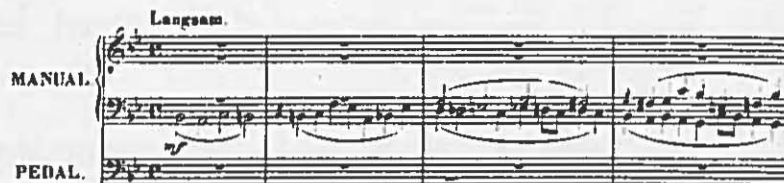
The role of the pedal in these four pieces is not nearly as extensive as it was in the six pieces Op. 56: It has no purely independent existence except in the tiny solo metrical figure of No. 4. The whole line could be incorporated, if desired, into the keyboard part in such a way that would entail no more wide left hand stretches or arpeggio chords than are customary in many of Schumann's works. By the time he wrote this second group for the pedal-piano, his enthusiasm for the contrapuntal possibilities of the instrument had evidently waned.

Although both Op. 56 and 58 can be performed on the organ, the composer's intentions regarding Op. 60 are unambiguous. Even if he had not explicitly marked the BACH fugues "for organ"

it would be obvious from a glance at the score that these complex extended pieces could not be effectively interpreted upon any other instrument. The intricate texture demands not only the manuals and pedalboard for its adequate performance, but all the resources of registration for imparting a variety of tone colors necessary to relieve the monotony of the figuration.

Tovey's statement, that Schumann was not only the greatest Romantic visionary, but also one of the most learned contrapuntalists, is substantiated by these six fugues. Many of the polyphonic devices Schumann employed are taken as a matter of course when scanning the literature of Bach, but arouse amazement when they appear in Schumann's music. When one sees the numerous contrapuntal ingredients used, such as the presentation of the theme by augmentation, diminution, and inversion, both successively and concurrently, and its appearance in double counterpoint and in retrograde, one is tempted to see no correlation with the same composer who previously had written brilliant piano pieces in which the subjective and expressive elements were projected above all else.

What are the connections between these two seemingly unrelated sides of Schumann's creativity? Only by an examination of his keyboard compositions can we come to any rapprochement between these apparently contradictory styles. First of all, the four-note theme of the first fugue based on Bach's name bears a close affinity to the predominantly semitonal theme of the finale of *Humoresque*. This parallel is enhanced further by the similarity of texture between Fugue No. 1 and the *Humoresque*, and the concern with a free-voiced polyphony (See Examples 1-2). Secondly, as early as 1834 Schumann had been concerned with the reshuffling of four notes, as seen in *Carnaval*. Thus, the many guises — tonal, metrical, and expressive — in which the BACH theme appears as the subject of each fugue, owe something to Schumann's previous concern with construction based on four notes. The permutations and combina-



Ex. 1. Six Fugues, Op. 60, No. 1, m.1-4.



Ex. 2. Humoresque, Op. 20, conclusion, m.1-5.



Ex. 3. Carnaval, Op. 9, No. 5 ("Eusebius"), m.1-2.



Ex. 4. Six Fugues, Op. 60, No. 4, m.52-59.

tions throughout the episodes are consequences of his extensive practice in writing variations (See Examples 3-4). Thirdly, the 16th-note passages at the end of the second fugue are similar to many such places in his sonatas and shorter pieces (See Examples 5-6). And finally, the performing directions, "faster

and faster" in No. 3 and 6 and the holding up of the rhythmical flow by passages of longer notes in No. 2 indicate the same impetuosity and technical inability to arrive at a convincing climax by recognized structural methods which Schumann had shown in his earlier sonata.

(Continued, page 20)

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For more than a century publishers have been bringing out new editions of old music. The Bach Gesellschaft edition, which took almost fifty years to complete (1851-1899), set a standard for "pure texts" which was in stark contrast to the highly personalized performing editions of the era. In 1977, there is still no consensus as to what constitutes a good edition. The eight volumes to be discussed below run the gamut, from a facsimile edition which leaves blatant errors uncorrected in the name of purism, to a modern arrangement in which only the melody and bass stem from the original composer. Some would argue that such diversity of editorial principles is healthy, offering appropriate sources for every taste, but any serious musician is familiar with the utter confusion which has been created. No one dare order a piece of music armed only with such innocent information as composer and title. Each publication must be carefully evaluated to see exactly what the editor is handing to us in the name of a composer who no longer has a say in the matter.

Italian Organ Music of the Eighteenth Century, edited by Milton Sutter. Harold Flammer, Inc. HF-5085, \$3.50. Francesco Durante: Sonata Fugata; Francesco Feroci: Elevazione; Gaetano Valeri: Sonata No. 6 (Siciliana), Sonata No. 8; Carlo Monza: Pastorale; Giovanni Battista Martini: All' Elevazione.

Short and Easy Pieces for Organ, edited by C. H. Trevor. Oxford University Press 0-19-375856-3, \$6.25. J. K. F. Fischer: Two Fughettas; Boyvin: Prélude du Septième Ton; Rheinberger: Trio; Julien: Prélude; Nivers: Verset; Walther: Chorale prelude "Herzlich tut mich verlangen"; Heredia: Tiento de falsas del Sexto Tono; Guilain: Prélude du Deuxième Ton; M. Corrette: Musette; Bermudo: Hymnus "Veni Creator Spiritus"; Merkel: Short Prelude and Fugue; Chauvet: Interlude; Vierling: Trio; Muffat: Präludium; Pachelbel: from Chaconne in D minor; Murschhauser: Praecambulum tertii toni; Rembt: Two Fughettas; Pachelbel: Chorale prelude "Christus, der ist mein Leben."

The first of these anthologies is an exemplary edition of little-known music. The five composers span the entire eighteenth century, and the pieces chosen by Milton Sutter offer a sampling of styles which is both interesting and musically satisfying. The musical text is free of editorial markings, except for the addition of accidentals and ties which really correct errors in the original texts. The music is on two staves, with occasional indications of bass notes to be played by the pedals. The textures vary from two-voiced to melody with chordal accompaniment, but all of the music is technically rather easy. Succinct notes in the back of the volume provide biographical information and some practical suggestions for interpreting the music on organs which, like most American organs, do not have the characteristic sounds of Italian instruments. The volume is an excellent collection for church use and is even more useful for teaching purposes. Al-

New Editions of Earlier Organ Music

reviewed by Bruce Gustafson

though a few ungrateful page turns could have been avoided, this volume should become a part of every organist's library.

C. H. Trevor's volume offers three times as much music at twice the price, but on the whole it is a less interesting affair. The music comes mostly from the eighteenth century, but a trio by Rheinberger is slipped in as well. Registrations for a British romantic-style organ are provided with little regard for the sounds which the composer would have heard in his own time and place. Also, there is no indication of where the twenty short movements came from — some, such as the Pachelbel chorale prelude are extracted from larger works. Finally, one must mention that the editor has supplied tempo marks, staccato marks, *rallentandi*, etc., at will. For all of these criticisms, the book has its value. It provides a good collection of pieces, all with obligato pedal parts, which are within the technical reach of a first-year organ student at the university level. From the pedagogical point of view, the pieces are well chosen to give a variety of textures requiring several different approaches to fingering and touch. The text, though far from "pure," is spacious and legible.

James Nares: Six Fugues with Introductory Voluntaries for the Organ or Harpsichord, edited by Robin Langley. Oxford University Press 0-19-375611, \$10.90.

Juan Sessé: Seis Fugas para Organo y Clave, edited by Almonte Howell. Union Musical Española (Carrera de San Jerónimo, 26, Madrid 14, Spain) 22159, no price listed.

Carlos Sexias: Sinfonia, edited and arranged by Frank Speller. H. W. Gray St. C. 986, \$1.50.

Arnolt Schlick: Salve Regina, edited by Frank Speller. H. W. Gray GSOC 72, \$2.50.

The six fugues by James Nares (1715-1783) are presented to us in a completely unedited version. There is an increasing vogue for facsimile editions of early prints and one cannot help but wonder where it will all end. For more than ten dollars one gets nineteen pages of music in which the notes are not aligned and obviously wrong notes must be corrected by the performer. Yet one can play from this edition with only a little mental readjustment; the clefs are the same as in modern standard practice, the text is legible, and (unlike almost any edition of our improved age) there are no page turns in the middles of pieces. A two-page introduction by Robin Langley places the music in historical context (the age of Arce, but with a

conscious return to the fugal style of Blow and Croft, mixed with forward-looking chromatic writing). The ornaments are explained and suggestions for appropriate registrations are given. A table of errata provides the diligent student with the material to correct some wrong notes without waiting to stumble upon them by accident. The music itself is interesting, but not so much so that one should expect another edition of it to appear. University organists, particularly those with a special interest in English music, will do well to study and play from this volume.

The six fugues for organ or harpsichord (or early piano) by the Spaniard Juan Sessé (1736-1801) will be of interest to more organists. This edition presents a clear modern text prepared by Almonte Howell. No interpretive markings have been added and registrational suggestions in the preface are vague ("the many sectional changes during each fugue will suggest obvious places for changes to other manuals with lighter registrations"), but the music itself is appealing and (Mr. Howell is quite correct) presents no conundrums for the performer. The fugues are relatively long (6-10 pages each) and do not require pedals. As one would expect with late eighteenth-century fugues, the textures vary considerably during the course of each piece, incorporating homophonic passages and toccata-like figurations.

Mr. Speller's arrangement of a sinfonia by the Portuguese composer Sexias (1704-1742) is aimed at the organist who enjoys playing baroque music in the romantic fashion. The editor has filled in the original two voices (here given as right hand and pedal) with complementing inner parts, largely for the left hand. That this is an arrangement, not an edition, is made fairly clear on the cover. Most historically-oriented organists will not be interested in this item, but it is effective and relatively easy for those who, say, are used to realizing piano reductions of orchestral accompaniments at the organ.

The same editor's version of a Salve Regina by Schlick (ca. 1450-1525) is of more questionable worth. The editor spreads the piece out over sixteen pages on three staves and so burdens the text with his own articulation suggestions, fingering and other marks that the page is irritating to the well-trained organist. Surely anyone interested in playing the music of Schlick demands a more authoritative text than this. The editor's stated purpose is to provide "only one of many approaches to the SALVE." This he has done.

Julius Reubke: Trio in E-Flat, edited by Rollin Smith. H. W. Gray GSOC 70, \$1.50.

Ludwig van Beethoven: Wellington's Victory at Vittoria, Op. 91, edited by Ludwig Altman. H. W. Gray GSOC 73, \$5.00.

These two editions are very different, but both are of special interest to organists. Mr. Smith brings us a short, easy trio by the unprolific Reubke, who is justifiably famous for his huge *Sonata on the 94th Psalm*. All serious organists will want to examine this attractive little piece, but they must be warned not to expect anything of the drama or scope of the sonata. Unfortunately, there is not a word of commentary in the edition. Since the work is not mentioned in the list of works found in MGG, one is curious to know where it comes from. The editor provides extensive fingerings and pedallings. We must assume that staccato marks are his also.

Finally we come to the most curious of these editions. It is an organ arrangement of Beethoven's orchestral favorite, *Wellington's Victory*. A rather dry preface would have us believe that this is to be taken seriously as organ music, but it will surely be most performed as a wonderfully funny joke for the *cognoscente*. The history of this work is strange and is not clearly explained by the editor. Beethoven originally intended the piece for a "Panharmonikon," an invention of Mälzel (the inventor of the metronome). The Panharmonikon was a mechanical instrument which used mostly organ pipes and percussion instruments to reproduce all kinds of music, much to the delight of the public. There is documentation of Mozart overtures and even Haydn symphonies (the "Military") being played on such gadgets; Mälzel made more than 250 of them. Beethoven was commissioned to write a work and scored a new piece, *Wellington's Victory at Vittoria* for fourteen brass, woodwind and percussion instruments. This open score was then to be realized by Mälzel on the mechanical wonder. Unfortunately (or fortunately, depending on how seriously you take this work), the task proved too difficult and Beethoven eventually rewrote the piece for live orchestra, the form in which we now know it. It was premiered along with his seventh symphony. The piece, then, was never actually played by a mechanical organ.

Nevertheless, Ludwig Altman has reduced Beethoven's original score to three staves in an edition which can be played on the modern organ. The edition indicates the orchestration which Beethoven used in his first score and distributes the parts plausibly among the hands and feet of the accomplished organist; optional percussion parts are provided. The texture is, however, unorganistic and often thick; this joke will cost a considerable price in practice time.

Dr. Gustafson is a member of the music faculty at Saint Mary's College, Notre Dame, Indiana.

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(Continued from p. 1)

My voicing machines have short channels because of space-limitations. Regals are trimmed on these machines so that they work perfectly. If you put these pipes on a larger chest, sometimes it happens that one or another note will not speak the right way. But this is not the fault of the voicer. I'll tell you later how to correct this.

Everyone knows that if one can't tune a pipe sharp enough when it has a tongue of the right curvature, then the resonator is too long. It has to be shortened. But with conical resonators, the slot is cut open on the top, and maybe even a lid is soldered on. Nobody would be happy to solder the slot shut, cut off the resonator, solder on the lid again, and cut the slot open again. If the tuning difference is only slight, it helps if you pull out a little on the slot or drill an additional small hole at the height of the slot next to the seam. But what to do in extreme cases? Here we have to try to change the boot's resonance again; because of the long ducts, it is already changed. Well, we can try even a longer duct! If necessary, try different lengths until we find a resonance point again. As mentioned earlier, you get a loss of pressure that makes the pipe speak late. You have to flatten the tongue curve. Please note that I am speaking of extremes.

There are drastic examples from regals. We all know the so-called "old masters" tried to imitate the human voice. These tries were similar to those of the alchemists trying to make gold from base-metal! They tried adventurous resonator shapes. Gabler, for example, tried to copy the human larynx. In organbuilders' language, his register is a *dulcian-regal* in altered form. By the way, this register is almost never played alone, and the gedeckt 8' or a string is always added. Other builders tried even more complicated shapes, but with the same intention. I often hear the enthusiastic exclamations of the organ nuts during conventions of the *Orgelfreunde* about the art of the old masters. But if you only knew what kinds of problems these builders had! I can hear them say "Thank god it works at all." Once in a while we have to build copies of such registers or restore them and therefore we know well the problems of the old masters.

In some earlier lectures, reedmakers talked about reeds which everybody knows in the United States. So let me talk about registers which are not so well-known here. It is too bad that these registers are hardly tolerable in very large, modern churches, which often have bad acoustics. But in the large European churches, organbuilders built these registers until the late Baroque.

From 1618 to 1648, the thirty-years' war raged in Germany. Life got rough, and roughnecks occupied the scene. In spite of these difficult times, major organ works were written and some of them have lasted until our time. There were organs with *brustwerk* divisions without 8' flues, and the 8' pitch was provided by one regal, often even at 16' and 8' or 8' and 4'. Those people didn't have to worry about listening customs.

It is a fact that people 200-300 years ago had much better hearing than we have today, and the organbuilder in those days didn't worry about such relatively weak registers. Also, the people of those days had better voices for singing. Many songs were sung at a higher pitch than we sing today. Now please observe: in this range, only 18 or 20 pipes of these registers are really useful. Don't ask about the notes outside this range! Almost all notes were, and still are, compromises today.

From the earliest times, organbuilders knew that critical notes could be overcome by using large scales of the resonator and shallot. The results were screaming, loud registers. In his book of 1650, *Musurgia Universalis*, Kirchner called for the replacement of the *Kälbergeschrei* ("calf-screaming") or *zooglossa* by the *anthropoglossa* (human voice). This is, in my opinion, the origin of the *vox humana*. It is a term for every regal of refined tone which produces a full-singing tone. As mentioned earlier, the concerned people looked for compromises and now we have to try and look for solutions. Prejudices exist and we have to try to eliminate them. In many cases, it is a rocky road and after much experience, I actually wish the sliderchests and all regals would go to hell! (It is a strong word, but the only applicable to these two subjects).

To digress for a moment, during a recent organ acceptance, an expert complained that you couldn't accompany the *krumhorn* with the fagott in the pedal. It is the same as comparing a soapbox racer against a sports car!

Here is the next case of extremes: an organist wants an 8' reed as a foundation for the upper manual in his house organ of 8 stops, in a room of 3200 cubic feet. He wants to practice for at least 3 hours, also at night, and without wearing out his ears. In addition, the register has to be playable throughout the whole compass. Or, a small church, with an able organist and an open-minded congregation, has only a little space. Here again the story of the 56 compromises begins.

Earlier, the organbuilder made this effort very simple. He made samples at every C, or only at low C and the last note, and connected these points on the scale-sheet with a ruler. But, what a big disappointment for him during voicing, when he got to E-29, for example, only to discover that the next note would not produce F-30 at any price! This is a problem for regals with tapered resonators, and is even more problematic with cylindrical resonators. The latter will jump immediately into the quint when tuned sharper and refuse to produce the 6 intermediate notes. You can only bore the resonators with a small hole of 2 mm somewhere. You have to experiment. The best area is the upper third of the resonator. If that doesn't work, you have to solder the hole shut and try another place. In this way you have to try each pipe until you can tune the following pipe normally again. A critical range is thus overcome. It is too bad that this does not work satisfactorily with cylindrical resonators, because of their harmonic structure. All this correction and adjustment at the tongue has to be done very carefully; otherwise, there will be pipes which never will stay in tune, or,

when played with the tremulant, will even jump over the pitch. We have to find ways to overcome this as well.

A French *vox humana* is a relatively fat *dulcianregal* in scale. Here you don't have to drill a hole, and you can make corrections even better by using the boot resonance. Lengthen the boot and let it taper off in length up the scale. We do this, but it is not new; Gabler had already done this. If you have a narrow *krumhornregal* with cylindrical resonators, you must have the courage to let the resonator length repeat several times; in this way the length is always on a resonance point. It does change the color of the sound a little every time, but every regal changes almost unnoticeably, because of the problems mentioned before. Let's take a scale which begins with 1/4 length CC and becomes full length at number 56. The scale then runs through different critical phases. Beyond about the 1/4 length you can tune tapered resonators sharper in chromatic order. Remember the case at number 29! At number 30 the resonator for F was too long and by drilling a hole, we shortened it. Here was reached a critical point, where the resonances of the desired pitch and that of the resonator are close together and conflict.

Look at the sketch (Figure 1.) The result is that the shallot and the resonator lengths added could be 12 mm and no room for a block at G-56. A soft, rasping sound would be all these pipes could produce. The resonator is simply too short. In this high range the resonator has to work as an amplifier.

Now you can see that the length relationship changes constantly (Figure 2). This scale goes through a critical range four times: at 1/4 length, quint-length, 1/2 length and again at the quint-length. The last is the most dangerous. At every critical point three, four, five, or more resonators will have to be drilled. This is different with every scale and pressure.

There is a certain freedom in the regal stops, too. You can start with CC at any length, 26, 15 or only 7 cm length, whatever strength and color you want, but you have to see how and where to continue. For a long time we have made a stop where the resonators between #37 and #49 reach half-length and continue that to #56. The richness is not very full, but these registers are still useful in even moderate-sized churches. Otherwise, these registers can be kept very tame.

Remember that organist who wants to practice for 3 hours on his house organ at midnight? Even this problem has a solution. It is a *krumhornregal* of repeating length and very narrow scale.

Earlier I told you how regal scales were done (I call this "drawingboard scaling"). American technology has coined the phrase "trial and error", which means *design* and then *rebuild* the scales.

What I said so far works well with resonators having simple construction. Where the resonators have three or more parts, the arrangement has to be changed two or three times, since you cannot build it the same straight through, because of the diameter to length ratio. Take, for instance, a *bärpfeife* with three cones, or a *knopffregal* two cones between two cylinders. All

these registers end, more or less, in a narrow trumpet with a small inverted cone. This naturally results in a small tonal break at every change. Often such registers are hard to keep in tune. In these resonators, there are many close-lying resonances which leave little room for fluctuation. Besides, there is not enough material in the resonators to compensate for temperature changes. Good reeds keep themselves in tune and are playable all the time, whereas the fluework goes out of tune. In spite of all the pros and cons, I would like to say that the more complicated the shape of the resonator is, the harder it is to keep in tune.

Fortunately, we also find stops with complicated resonator shapes which stay in tune very well. Among these are the *Rankett*, *Sordun*, triple-cone *Bärpfeife*, and others which work the same way.

In the beginning of the 18th century, Kirchner's demand already seemed to have been fulfilled. In spite of this, these registers are not always pleasant to the ears of the player. Besides, it was simpler for the organbuilder in those days: the manual compass was only 49 notes!

In France, the regal, except for the *vox humana*, never was really at home. The fantastic artists in regal building were the Spanish. Maybe you are familiar with the Iberian cathedrals. In them, just about anything sounds good! The demands on the whole organ are much tougher today than in earlier times. Think of our modern buildings where the acoustics are sometimes not much better than those of a henhouse! Besides, in the early churches there were no thick carpets or pew cushions. Many large rooms of today swallow up a lot of sound, but you can hear every little peep from a pipe. And some organbuilders of earlier times, such as the Silbermanns, would refuse to build in such rooms. They were afraid for their reputation! Nevertheless, it can happen that in churches where they have built instruments, single pipes of the organ sound terrible when you stand near them, but at the console or out in the room, one note sounds as good as the next. If you put in tin cans instead of pipes, they would sound just as good. Today, more is demanded of us. You need more sensitivity and imagination than in those days, where you could get away with a little more experimentation.

Let me stray a little from the subject: Some time ago an organbuilder came to me and brought with him the director of a church music school. The following task was asked of me: To build a practice organ with 13 registers in a room 20' long, 13' wide, and 9' high, or about 2340 cubic feet. The sound had to be that of a Silbermann! The way you translate from one language to another, the specific Silbermann sound had to be translated into a living-room! And what's more, at pianissimo! We sat together for about six hours and worked out the scales. This guy had all the original Silbermann scales in his head! And then he fought with my experience for such a living-room organ over the last 1/2 mm! Incidentally, this director also got his night-practice organ from

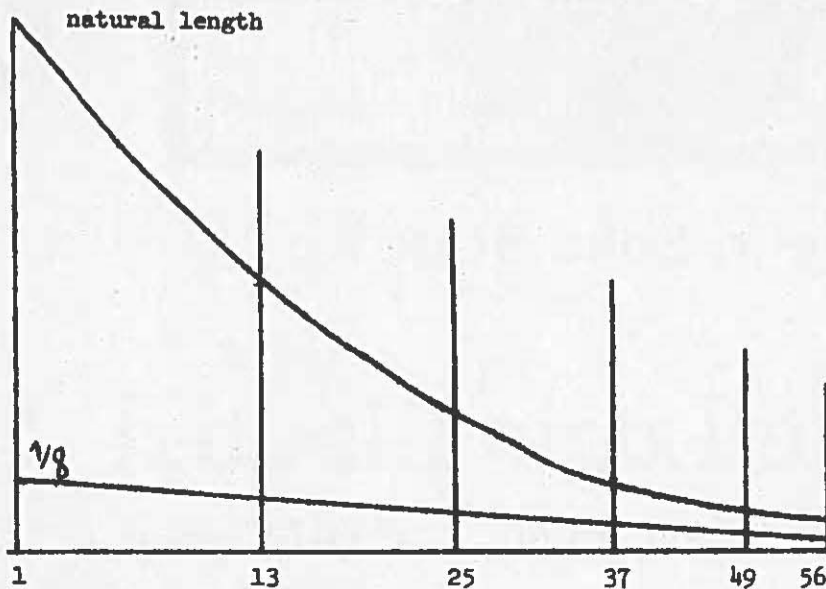


Figure 1.

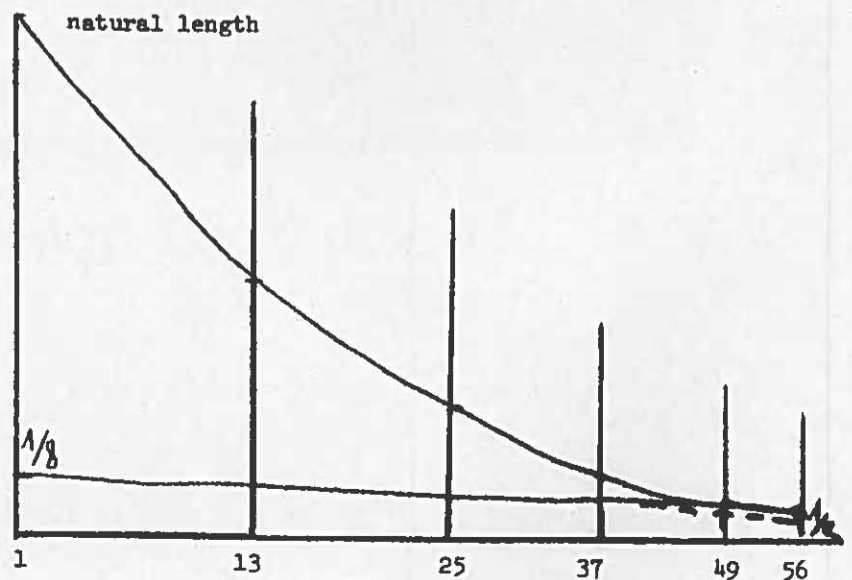


Figure 2.

me, so that from the start we had a certain *détente*. It's too bad this organ has not yet been installed; therefore, I can't comment on the success of my efforts on scales and pre-voicing. My voicing rooms are about the same as the organ room. In this organ, by the way, the only reed is an 8' trumpet in the pedal. It was also built with Silbermann characteristics.

We have already made two trips into the mini-organ. The opposite can also happen in different form. A krummhorn in a small church can sound like a shabby regal in a large church. We also need, then, a sensitivity for a maxi-style. Can we build regals in churches with cathedral dimensions and acoustical hurdles as well? The dangers are immense. Normal wind pressure and classical scales result in a weak and unsatisfying sound and, as the expert, you have to ask yourself: So much money for so little music?

High wind-pressure and too-wide scales let the regal buzz (remember Kirchner), unpleasant for the player and the listener. Even in Germany the *Weiche Welle* — "wave of softness" — is coming back. The people are tired of hard things. Incidentally, with normal wind pressure, you can come back to a normal register with narrow scaled resonators. The bass gets resonators with short length, and somewhere between #13 and #25, the resonators repeat in natural length. The regal impression is perfect. The French krummhorn suddenly is a real krummhorn, and the narrow German krummhorn is a regal. A very narrow trumpet sounds like a French hautbois, which it really is.

From a rankett and sordun you expect a relatively high percentage of fundamental. The rankett is therefore often built as lingual subbass for house organs, but with leathery shallots to soften the sound. This leathery is an exception with regals. The shallots are also a little wider in scale than is usual in regals.

A wide sordun or a *Bürpfeife* needs a certain amount of space in the layout and is impossible to accommodate on small windchests. This is too bad, because it has such a characteristic sound which can't be produced any other way. On the other hand, we have blocks which fit on key-scale if the layout is staggered. Here the resonator scale is limited by the division. There are only three shapes possible: conical, cylindrical and double-coned, like the musette. We build such registers for very small windchests. The practice organ krummhorn has the same boot size. I would like to close the subject of regals even though I could talk about it for hours more. Many good and bad stops were built and, like anything else in life, you can learn from every one of them.

One more item, though, is the actual regal instrument. From this the regal-stop came to the organ. It had a wind source, a manual, and small resonators. The narrow shallots and thin tongues, with the blocks, are placed entirely in the windchest. Those instruments were to be found in many houses of the well-to-do citizens of the sixteenth to the eighteenth centuries. It was a house instrument, which, in addition to the lute, took the same place as a piano does today. The resonators were built in square shape and very short by almost all builders. Low CC was about 6 cm long and of key-scale width. The resonators were closed on top and had three to six holes above the block, usually arranged decoratively. Often there was a small tube inside, somewhat like a rankett. Therefore, these pipes produced a relatively good fundamental: the fullness was naturally very minimal.

Earlier I touched on a different subject: the shallot. I would like to tell you a few more things from my experience, not about scales, but about their character. We have German, French and boat (Dom Bedos type) shallots. The German and the boat shallots produce no attack tone. The bevel on the boat shallot is aerodynamically the most suitable. The incoming wind is directed to the back and the result gives more harmonic production and more strength, very valuable for trumpets and regals. The French shallot produces attack tones, either "bla" or, with very wide resonators, "Shoo". This is a matter of taste. However, in the treble, the French shallot is the most unsuitable. This is because of the dome, where there is much dead

space under the tongue, which has to be filled by the incoming wind. The boat shallot is not unknown in France. The shallots of Clicquot, slanted in the front, worked the same way as the round shallots. Therefore, the corners are rounded a little. With minor rebuilding on a limited budget, the straight shallots were sometimes made smaller with solder, to get the effect of the boat shallots. The success is rather limited because the scales are still old ones! The face of the shallot naturally has to be perfectly flat and polished very finely. You must sometimes leather a 16' short-length pedal-stop. I know this is taboo in France and partly here too. But in Germany, things are demanded of such registers which are unknown in France. German organists, for instance, want to play a *cantus firmus* on a strong pedal reed without covering up the register with flue-stops. In this case, France is a little more generous.

The shape of the blocks doesn't make any difference — they don't make music! Wonderous things are attributed to the French double blocks. In these, the end of the shallot is closer to the resonator tip. Here you can do the same by drilling a cone-shaped hole in the top of the block. The double block has another purpose. The brass used in earlier days was very soft, and the pressure of the tuning wire would bend the shallots, if the shallot were not supported at that place. This is the whole reason. By the way, another hint: the pressure of the wire onto the tongue should not be any stronger than to barely hold down the tongue. If the pressure is too strong, the curve of the tongue will be flattened after frequent tuning. If a tongue speaks a little too slowly, it is often enough to push the wire back and forth several times to flatten the tongue and reduce the curve. Normally you do this with the burnishing-iron, but this is an emergency trick.

The boots of all reeds absolutely must be made of pipe metal; 25-30% tin is the best. The wind flow should be as soft as possible. Zinc produces a rattling sound whether in the resonator or the boot. If you put a pipe from a zinc boot onto one made of pipe metal, the sound will improve. The opening in the boot — toe hole — should be as large as possible, for example, 18 mm at 16', 13-14 mm at 8' and 11-12 mm at 4'. If a reed is too loud, never knock the toe closed as you might do with a flue-pipe. This would result in slow speech for the pipe. If the resonator has no device to adjust the loudness, or where there is a slot and you can't close it any further, glue a tiny piece of felt or a paper roll onto the back corner of the inside of the shallot. But be careful! The attack could be slowed down, so you must then flatten the curve a little. With large resonators having sockets, you can wrap a piece of paper several times around the tip of the resonator to hold it higher in the socket, in effect, lengthening the resonator. These possibilities are also useful if the resonator is too short. There is another method: cone in the resonator a little. This also applies to the problems mentioned previously. All this is not ideal, except the lengthening of the resonator, because it results in a darker sound in any case, unless it is possible to do tonal correction on top of the resonator. The latter operation is sometimes done with stops such as trumpets and *schalmes*, if the lower octave has short length resonators and the register is to be installed in a small organ.

The boots have to have a small hole near the bottom, approximately 2 mm across. The windchests built today are so tight, that decompression is very slow and a low decay of a reed pipe sounds terrible. This is important, especially with the sliderchest. Even built-in exhausts sometimes don't create a fast enough decompression.

One more word about wooden boots. You don't need them for 16' regals, but full-length or half-length 16' stops speak more precisely with paper membranes on the wooden boots. The backlash of the paper, as it inflates, results in additional compression. But here again, there is an exception: an 8' fagott with half-length resonators speaks wonderfully on a metal boot. If you put it on wooden boots, it won't work anymore. Because of the large boot volume, the boot resonance doesn't fit the rest of the pipe. If you shorten the resonator, it will work again.

One word about the tongue: the material should be as hard as possible, the harder the material, the clearer the sound. Also, the tongue should swing in natural length. Weights on the tongue steal many harmonics from the music and make it dull. Naturally, a short tongue is easier to curve, but it takes some time to take off and put on again the weights until the curve is right. Finally, the tuning stability of a reed depends on the precision of the curve. There is no other substitute!

Let me tell you some more about the influence of the material in the resonator. In any case, the ideal is pipe metal. Whether the tin content is high or low, depends on the color of the sound desired and the budget! I have already discussed the effects of zinc when speaking about the boots. Copper sharpens the sound, but produces a little more fullness and many nonharmonic overtones as well. The voicing of a fagott or posauone of copper keeps you busy! — to push back those nasty overtones. Naturally you can build trumpets or even krummhorns completely of copper. Here you can leave the natural tonal development alone.

A sturdy rackboard is absolutely necessary. Not only because of physical reasons — to hold up the pipes — but it gives the resonators more stability and improves the formation of tone. Reeds should never be tied up with twill, tape or chord. It is also important that the resonator seals well in the block. In earlier days, the large wooden resonators were often simply put on the block with a leather disc as a gasket. Since wood expands and contracts, the connection was sometimes tight, sometimes leaky. The result is that it doesn't stay in tune. Put a short brass tube into block with a felt disc around it and you create a tight connection.

The theme of this discussion is "Reed pipes with short-length resonators." Sometimes it happens that you have to shorten a resonator of natural length by mitering. Basically, there should be 15 cm, or so between the top of the resonator and the ceiling of the case or swell-box. I have been asked to describe how to make a miter with 6-cuts — the most

common type. I brought a prepared example for demonstration, because it would take about two hours to make one from scratch. The most important things are the measuring of the first and fourth cuts. They determine the actual length after completion. A miter makes the sound a little softer, and you even hear the break to the straight form. Hooding, with two cuts is definitely easier to do, but you cannot use both methods in the same stop. The miter rounds the sound and the hood throws it out the front like a *chamade*. This effect may be used for a strong register if you can't have a *chamade* because of visual reasons. Cylindrical resonators can be mitered with three cuts to look like a walking stick. (Editor's note: a demonstration followed.)

Now there is a "cheap" way to miter cylindrical resonators by using the natural attributes of these resonators. You can find many resonance points in these resonators. If you cut the resonator CC to approximately DD, move the cap and change the tuning at the wire you find a new resonance point very quickly. Then you trim until you get an optimum tuning point.

A dulzian or a krummhorn this way throughout its range looks like the roof of a shed. But this produces small tonal breaks, which, if you can tolerate them, is a cheap way to miter.

Earlier, when I was talking about regals, I described how hard it is to voice a narrow cylindrical regal without changing the resonator. You see, there are many conspiracies against the organbuilder and these long resonators are so patient.

If you consider all this in relation to the organ as a whole, this is just a spoonfull. But you can fill a tub with a spoon and patience, and for good organs you need the desire for the utmost quality. This is our task and aspiration — and our purpose.

Mr. Killinger is in charge of the *Süd-deutsche Orgelpfeifenfabrik in Freiberg-Beihingen, Germany*. The English translation of this address was prepared by Jan Rowland of Visser-Rowland Associates, Houston, Texas.



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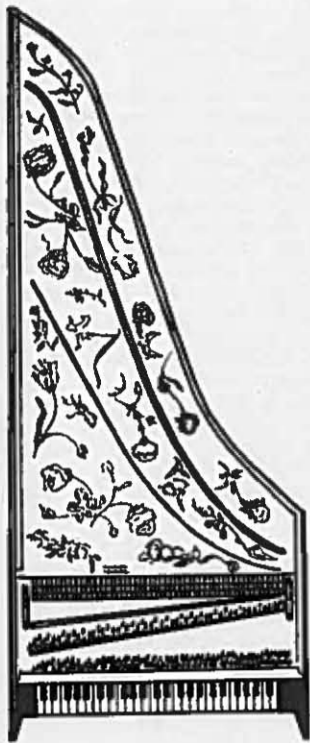
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Harpsichord News

Robert Edward Smith played this program on February 18 at St. John's Evangelical Protestant Church, Columbus, Ohio; and on February 14 at The Reformed Church of Oradell, New Jersey: Concerto in D Major, Vivaldi-Bach; Ordre 18, Francois Couperin; 6 pieces, Rameau; Suite in E Major, Handel; Chromatic Fantasy and Fugue, J. S. Bach. Mr. Smith's harpsichord is by Eric Herz (1969).

Bruce Gustafson played this faculty recital, "Harpsichord Music from the French Court, 1531-1731" at Saint Mary's College, Notre Dame, Indiana, on January 30: Five Dances from Attaingnant's Collection; Suite in C Major, Chambonnières; Tombeau de Mr. de Chambonnières, d'Anglebert; Suite in D minor, Louis Couperin; 3 pieces from Ordre 5, Francois Couperin; Gavotte variée, Rameau. Instruments employed were a Todd & Ference virginal (1973) and a Dowd harpsichord (1970).

David Sutherland, harpsichord maker, lectured on the restoration of the "Guisti" Harpsichord on February 14 at the University of Michigan. The instrument, part of the original Frederick Stearns Collection donated to the University in 1899, is a genuine instrument dated as late 17th-century. It passed through the workshop of the Florentine dealer, restorer, and forger Leopoldo Franciolini during the late 19th century; having sustained little damage at his hands, it was decided that the instrument should be brought back to its original state. Dr. Sutherland has worked for approximately a year on this project. A dedicatory recital on the instrument will be scheduled during fall term 1977.

Larry Palmer played this program for the Friends of Music Series of Centenary College, Shreveport, Louisiana, on February 11: Praeludium, Fugue, and Postludium, G minor, Boehm; Suite XIX, Tombeau Blancrocher, Froberger; Ballo del Granduca, Sweelinck; Passacaglia in D minor, Fischer; Sonata for Harpsichord, Persichetti; La Forqueray, Duphy; L'Affligée, L'Arlequine ou la Adam, Armand-Louis Couperin; Praeludium, G Major, BWV 902, Suite in G Major, BWV 816, J. S. Bach. The instrument was the 2-manual Richard Kingston French double belonging to Centenary College.

Richard Burney Smith played these harpsichord works in a program of music for organ and harpsichord at St. Christopher's Church, Burlington (February 11) and St. Paul's Church, Dundas, Ontario, Canada (February 13): Diferencias Caballero, Cabezon; Suite in E Major, Handel; The King's Hunt, Bull; Sonatas in C, K. 132, 133, Domenico Scarlatti. The harpsichord was by William Post Ross (1969), tuned in Kirnberger I.

Ross Wood was harpsichordist in this program presented at Memorial Art Gallery, Rochester, New York, on February 13. Toccata VIII, Book I, Frescobaldi; Sonata in A Major for Violin and Harpsichord, Bach; Concerto in D minor (after Marcello), Bach; two songs, Purcell; 6 pieces from Ordre 3, Prélude from L'Art de toucher le Clavecin, Francois Couperin; Cantata, Singet dem Herrn, Buxtehude. He was joined by Helen Boatwright, soprano, and Howard Boatwright, violin. The harpsichord was a French double by Richard Kingston.

R. Cochrane Penick was joined by Ellsworth Peterson for this faculty recital at Southwestern University, Georgetown, Texas, on February 17: Ground in C minor, Z. 1681, Purcell; Les Baricades Mistérieuses, Couperin; Sonatas, K. 546, 547, Domenico Scarlatti; 8 Sonatas for two keyboard instruments, Bernardo Pasquini. The realizations of the Pasquini sonatas were by Mr. Penick, a project undertaken during his sabbatical leave of the past fall semester.

Jan Worden was joined by George Kriehn, recorder, and Charles Lang, gamba, for a concert of baroque sonatas at Bethany Presbyterian Church, Dallas, on February 18. Ms. Worden also played a recital of 17th and 18th-century works at the church on February 21. Both concerts were features of "A Winter Festival: A Celebration of Humanity and the Arts."

The Hans Ruckers the Younger double virginal from the Harding Collection in Chicago was sold at auction at Sotheby Parke Bernet of New York in October and brought a record \$65,000. By comparison, the last important Ruckers to be sold at auction, in 1969, brought \$22,080. If you find a Ruckers in your attic, it might be a good idea to keep it for awhile if this trend continues!

Page Long's article, "A Kit Harpsichord for Your Church" appears in the Choristers' Guild Letters for March 1977. Dr. Long, of First Congregational Church, Saginaw, Michigan, speaks from experi-

ence, having built five instruments from Zuckermann kits.

The Kuijken Quartet (Bart, Sigiswald, and Wieland Kuijken and Robert Kohnen, harpsichord) appeared at the Eastman School of Music's Kilbourn Hall on February 23 in this program: Concert à 2 violes égales, Sieur de Saint-Columbe; Sonata "La Pucelle" (flute, violin, and basso continuo), Couperin; Pièces de viole, Marais; Concert 5 (Pièces de Clavecin en Concerts), Rameau; Sonata in D Major for flute and basso continuo, Muethel; Sonata opus 2, no. 7, in G minor (violin and basso continuo), Tartini; "Parisian Quartet" no. 12 in E minor, Telemann. The instruments were a transverse flute by G. A. Rottenburg, Brussels, ca. 1745; a violin of the Maggini School, mid-17th century; bass viols by P. Prévost, Paris 1634, and an anonymous Tirolean maker, 18th century; and a Richard Kingston harpsichord, loaned for the concert by Ross Wood.

Ken Bruggers was harpsichordist for this concert at Eastfield College, Dallas, on March 4 (a part of the Festival of 20th Century Music series): La Valo, Duphy; Tombeau Blancrocher, Louis Couperin; Le Tombeau de Stravinsky, Rudy Shackelford; Fantasy, William Penn. He was joined by guitarist Enric Madriguera for the Sonata for Guitar and Harpsichord of Manuel Ponce and Introduction and Fandango, Boccherini. The instrument was a 2-manual by Bruggers and Horne (1975).

A news item from New York Magazine for November 1, 1976, noted the Baroque Music Center, 33 Union Square West (eleventh floor) in New York City, where seven Zuckermann harpsichords were to be played by Louis Bagger, James Richman, Joseph Payne, Linda Sternick, and Barbara Cadranel, who "married Fernando Valenti just two weeks ago." The concert series began on October 28.

William Pepper was harpsichord soloist with the Old First Orchestra at Old First Church (Presbyterian) of San Francisco on February 6. He played the Bach Concerto 4 in A Major for Harpsichord and Strings.

Gustav Leonhardt will open his 17th American tour at Florida State University, Tallahassee, on April 12, at 8:15 pm. The program will consist of works by Duphy and Bach.

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

Kenneth Gilbert will present his seventh summer course in Antwerp, Belgium from June 30 to July 9. This course is for the advanced student who wishes to increase his knowledge of early keyboard music played on historic Antwerp harpsichords in a 470-year-old building (the Vleeshuis). The program, organized by the Department of International Cultural Relations and the Ruckers-Genootschap, is available for a subscription fee of 500 Belgian francs and a course fee of 3,000 francs. Pieces to be studied include: the Peter Philips pieces from Fitzwilliam Virginal Book Volume 1; Toccata 1, 2, 7, 9, 10, 11 from Secondo Libro di Toccate, Frescobaldi (Bärenreiter, Volume IV); Suites of Louis Couperin (either Heugel or Oiseau-Lyre editions). For further information, write the Ruckers-Genootschap, V.Z.W., Vleeshouwersstraat 38-40, B-2000 Antwerpen, Belgium.

Douglas Reed played harpsichord continuo for the Evansville (Indiana) Choral Society's presentation of the Vivaldi Gloria and Bach Magnificat on December 12. The harpsichord was a 1974 Dowd, belonging to the University of Evansville.

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New Harpsichord Recordings

reviewed by Dale Carr

The instrument and the performances combine to make this the most interesting recording devoted to Louis Couperin yet to appear. The harpsichord is French, from the late seventeenth century, and is owned privately in Paris. Details are given on the record jacket in English by the performer, and in French by Johannes Carda, who restored the instrument. (But neither tells us why the instrument, though in mean-tone, is tuned at modern pitch.) It should be noted that the arrangement of the various preludes and dances movements in suites is that of Mr. Curtis; he also provides notes on the music, but no registrations are given.

It is good to have recorded performances, at last, by the modern 'discoverer' of the unmeasured prelude, a scholar who has for at least twenty years been responsible for major contributions to our knowledge of the music of the seventeenth century. The performances are not only correct, as one would expect them to be, but musical as well. Only considerable experience, and a ripened sense of how to make a harpsichord sound, can result in such convincing preludes; the ornaments, too, sound sensible and spontaneous. I detect only a slight reluctance to dwell on some of Couperin's juicy chord changes, or to relax into final cadences. A most worthwhile record — may it contribute to a wider appreciation of the first and greatest of the Couperins.

Domenico Scarlatti: Sonatas, played by Colin Tilney. Sonatas in A minor, K.532; A Major, K.222, 212; E Major, K.206; C Major, K.513; F Major, K.524-5; F Minor, K.364-5, 481; C Major, K.501-2; E-flat Major, K.370-1. Argo stereo ZK5.

This is the first recording of Scarlatti on an Italian harpsichord; remarkable, in view of the composer's universal popularity, that we should have had to wait so long. The idea, of course, needs no defense; Tilney's jacket note nevertheless devotes considerable space to defending it. We can forgive him that, since he reviews several interesting historical details in the process, and one has to write something on a record jacket.

The instrument was built in 1782 by Vincenzo Sodri in Florence, and has no hand stops, though there are two choirs of strings at 8' pitch. The tone has the energetic quality that one expects from Italian instruments; the playing is also energetic, and Tilney is well able to bring off Scarlatti's surprises. This record will easily find a place in the collections of all Scarlatti fans, and all lovers of the Italian harpsichord.

John Bull: Music for Harpsichord and Virginals, played by Peter Williams on instruments from the Russell Collection, St. Cecilia's Hall, Edinburgh. Ground "Les Buffons," Duke of Brunswick's Alman, Pavan and Galliard in the 8th tone, Pavan and Galliard in the 2nd tone, Three Corantos in the 2nd tone, Suite of dances and Variations in the 7th tone, "Dr. Bull's Ground," In nomine, Lady Luck's Galliard, Two Galliards (Parthenia), Bony sweet Robin, Alman, What care you, Why ask you, miscellaneous dances and grounds. Criterion Records stereo SCH 741.

This is the first of two recent recordings of instruments from the collection of Raymond Russell at the University of Edinburgh. (For details of the collection the reader is referred to *The Russell Collection and other Early Keyboard Instruments in St. Cecilia's Hall, Edinburgh*, by Sidney Newman and Peter Williams, published by the Edinburgh University Press in 1968.) Music of John Bull (ca. 1563-1628) is here played on a virginal built by Stephen Keene, London, 1668, and a Ruckers single of 1637 (enlarged in the eighteenth century). Williams's playing has imagination, wit, and liveliness, and shows a fine sense of what sounds effective on a harpsichord or virginals. In some variation sets he has added his own doubles, closely modelling them on original variations. The disc is well planned, with each side devoted almost solely to one instrument, making comparison easier. Registers used (Ruckers) are noted on the sleeve, and excellent notes on the composer, the instruments used, notation, registration, tempo, ornaments, fingering and articulation have been written by the performer. The jacket also includes three photographs of each instrument.

It is rather difficult to evaluate the sound of the instruments as contained on the recording, since we are not told (for example) how the scaling of the Ruckers was altered, and since most listeners will have little material in their memories or their record collections for comparison with the Keene. Personally I find the virginals lovelier than the harpsichord, but both are unquestionably superb instruments. And the playing, as mentioned above, with its rather rough virtuosity and its appropriately bizarre style, is excellent.

J. S. Bach: Chorale Preludes (for organ or harpsichord), played by Peter Williams on instruments from the Russell Collection, St. Cecilia's Hall, Edinburgh. Chorale preludes from *Clavierübung III*, S.672-5, 677, 679, 681, 683, 685, 687, 689; *Wer nur den lieben Gott*, S.690-1; *Six Fughettas*, S.696-9, 701, 703; *In dich hab' ich gehoffet*, S.712; *Christ lag in Todesbanden*, S.695; *Jesus, meine Zuversicht*, S.728; *Nun freut euch*, S.734. Criterion Records stereo SCH 742.

In the second recording, chorale preludes of Bach are played on an anonymous English chamber organ of around 1690 (Father Smith?) and a single-manual harpsichord by J. A. Hass (Hamburg, 1764): we hear all the *manualiter* preludes from the third part of the *Clavierübung* on the organ, and the harpsichord works include six *fughette* on Advent and Christmas chorales. (Williams's article "Bach's Seven Fughette," *The Musical Times*, July 1975, p. 653-7, discusses these works; the record notes make no mention of the missing *fughetta*.) One might well question the choice of harpsichord for chorale preludes, but it is always easier to pose questions than to answer them; here the sound of the music on the instrument is sufficient justification for the decision. Indeed, some of the pieces (such as *Wer nur den lieben Gott*, S.690) sound very good on a harpsichord, and they certainly deserve more public exposure than they receive.

The chamber organ sounds rather paler than I fancy Bach might have liked, and its relaxed speech seems to take the starch out of a vigorous piece like *Wir glauben all*, S.681. Williams's

playing on the organ also seems somewhat less satisfactory than his sensitive harpsichord playing: I perceive a certain lack of restfulness and control, and the occasional arpeggiation seems to me to call unnecessary attention to the harmony, to the detriment of polyphonic clarity. But these are slight objections, and the recording is nonetheless heartily recommended. Notes are by the performer, and discuss the instruments as well as the music. Registrations and four photographs of the instruments are included.

Trevor Pinnock at the Victoria and Albert Museum. Anonymous: *My Lady Wynkfylds Rownde*; William Byrd: *The Queenes Alman*; *The Bells*; G. F. Handel: *Suite No. 5 in E Major* ("Harmonious Blacksmith"); William Croft: *Suite No. 3 in C Minor*; Thomas Arne: *Sonata No. 3 in G Major*; J. C. Bach: *Sonata in C Minor, Op. 5, No. 6*. CRD 1007.

The Victoria and Albert, one of London's outstanding museums, houses an important collection of musical instruments. Three good examples from this collection are exposed on the present disc. The music is all English, though partly naturalized, and so are the instruments: an Italian virginals of around 1570 which must have belonged to Queen Elizabeth I, the Ham House harpsichord (an English instrument of the early eighteenth century, which posed for years as a 1634 Ruckers), and a Kirkman of 1776. The instruments sound more polished than those of the Russell Collection, though it would be foolish to speculate on the reason in the absence of evidence. Pinnock's playing is also more polished than that of Williams, as one would expect of a professional performer on a commercial recording; but the difference is more of personality than of quality. In any case, the superbly balanced and controlled playing on this recording is a delight.

Cursory descriptions of the instruments recorded are included on the record jacket; more complete information can be found in the first volume of the Victoria and Albert's *Catalogue of Musical Instruments* by Raymond Russell: London, 1968. Notes on the music are by Nicholas Anderson; registrations and photographs are omitted. The *Queenes Alman* on Queen Elizabeth's virginals sounds most appropriate. In the Croft suite, a ground appears which may be by Purcell. Instruments, composition, and performances are all excellent.



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Here & There



George Markey, on sabbatical leave from Westminster Choir College, Princeton, New Jersey, is currently on a world tour which will take him to Japan, Korea, Taiwan, the Philippines, Singapore, and Australia. He is pictured here with an interpreter, giving a masterclass at Yonsei University in Seoul, Korea, on February 2.

A Solemn Evensong with Victorian Music was held on February 6 at the Cathedral Church of St. John the Baptist in Portland, Oregon. The service focused on the liturgical, historical, and musical contribution of the English Victorians to the modern church. Dr. Douglas L. Butler directed the Cathedral Singers in works by John Goss, Charles Villiers Stanford, Samuel Sebastian Wesley, Clement Scholfield, Horatio Parker, and Arthur Sullivan. An organ voluntary by Carl Busch and violin-piano pieces by Mendelssohn and Elger were also heard.

The North Texas State University School of Music has announced the establishment of an organ scholarship fund in honor of professor emeritus Helen Margaret Hewitt, who was a member of the faculty from 1942-1969. Dr. Hewitt was in charge of the institution's organ studies, and is well-known for her musicological writings.

Charles S. Brown played the "Meditations on the Mystery of the Holy Trinity" by Olivier Messiaen in a recital February 18 at North Texas State University in Denton. The nine-movement work, composed in 1969, comprised the complete program.

All Saints Church, Pasadena, California celebrated the 292nd birthday of Johann Sebastian Bach on March 21 with a recital by David Lennox Smith, who played the following works: Passacaglia and Fugue, Trio Sonata 6, Prelude and Fugue in E Minor, and three settings of "Allein Gott." A "Bachania" followed in the church courtyard: there were Bach's (box) birthday cakes, a German band playing Bach chorales, and various items to which the name "Bach" could, in one way or another, be applied.



"The Journey with Jonah," a chancel opera by Alec Wyton was given its premiere on February 18 and 19 at All Souls' Episcopal Church, Asheville, N.C. Marilyn Keiser was director for the performances, which were prepared by the composer. The work is described as a medieval-type drama which involves a cast of professional and amateur musicians, as well as the audience.

Dr. Wyton has also been reappointed recently as coordinator of the Standing Commission on Church Music of the Episcopal Church.

Robert Troeger and David Hart won first and second place, respectively, in the student organ competition held on February 28 by the Pittsburgh Chapter, AGO. Six contestants entered; the prizes were awarded by the Austin Organ Company and Casavant Frères, Limitée. Mr. Troeger will play in the regional competition to be held in Washington, D.C.

Dr. Percy M. Young, English organist, composer, and historian, will be visiting the United States this autumn. Institutions interested in having Dr. Young lecture or give a short course or workshop may write to him for further information, in care of Broude Brothers Limited, 56 West 45th Street, New York, N.Y. 10036.

March 26 marked the 100th anniversary of the birth of Siegfried E. Gruenstein, the Chicago organist and newspaper man who founded THE DIAPASON in 1909. As editor and publisher, he devoted most of his life to the care and nature of the magazine, the first of its kind in the English language. His career and death were recounted on the first page of the January 1958 issue.



Edward J. Sampson Jr. has been elected president of the Methuen Memorial Music Hall, Inc., the corporation which owns the hall constructed in 1909 to house the 1863 Walcker organ originally built for the old Boston Music Hall. He has been a trustee of the corporation since 1971, concert committee chairman since 1972, and, most recently, vice president. Mr. Sampson is a senior systems analysis engineer with the Raytheon Company and is a member of the Merrimack Valley Chapter AGO, the Boston Organ Club, and the Organ Historical Society.

The Polish composer Krzysztof Penderecki conducted the premiere of his "Magnificat" in a concert devoted to his works at Yale University's Woolsey Hall on February 27. He was joined by the Yale Philharmonia, the Westminster Choir, the Boy Choir of Princeton, and the choir of Trinity Church, Princeton. On February 28, he conducted the same program in Princeton, N.J., and it was repeated on March 2 in Carnegie Hall, New York.

Cantor Ray Edgar sang the dramatic cantata "David and Goliath" by Herman Berlinski on February 13, at St. Paul's Cathedral, Buffalo, New York. Frederick Burgomaster was organist.

Frank Owen, former organist-choirmaster of St. Paul's Cathedral in Los Angeles, has accepted a position as organist-choirmaster at St. Margaret's Episcopal Church, Palm Desert, California. The church is known as the "Presidents' Church" because of U. S. Presidents who have worshipped there.

The Americas Boychoir Federation has prepared an official statement on the "unique quality of the pre-adolescent boy voice," as justification for segregation by sex in boys choirs. It disparages "faulty interpretation of Title IX restrictions against sex segregation in schools" and points out that there is nothing in the legislation which prevents the existence of treble boychoirs nor the recruiting of singers for them. Copies of the statement are available free upon request from the Americas Boychoir Federation, Connellsville, Pa. 15425.


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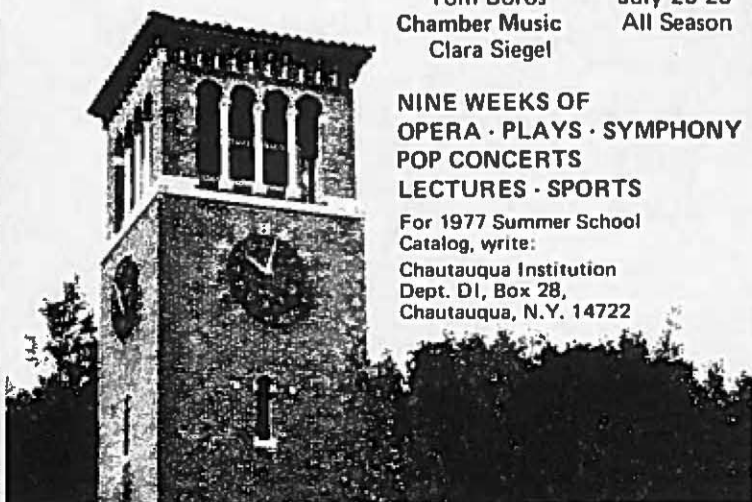
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A Survey of Organ Literature & Editions: The United States

(Conclusion)

by Marilou Kratzenstein

Lockwood, Norman: *Fantasy for Reformation Sunday*, Mt. Vernon (New York), Roy Anderson, publisher, 1963. *Processional Voluntary*, Waterloo Music Co. (thru Associated Music Publishers). **ORG. & INSTRUMENTS:** *Concerto for Organ and Brasses* (2 trpts, 2 trbns), New York, Associated Music Publishers, 1953.

Luening, Otto: *Choral Phantasy for Organ* (1922), New York, American Composers' Alliance. *Choral Vorspiel zu "Christus der ist mein Leben."* (1918), New York American Composers' Alliance. *Fantasia* (1929), New York C.F. Peters, 1963. *Fugue and Chorale Fantasy*, Cincinnati, World Library of Music, 1973. *Organ Piece* (1916), New York, American Composers' Alliance.

Mackelberghe, August: Publisher is H. W. Gray (New York), unless indicated otherwise. *De Profundis Clamavi*, 1946. *Fantasia*, Glen Rock, J. Fischer. *Flandria Variations. A Flemish Prayer. Impromptu Etude*, New York, Associated Music Publishers. *Improvisation on "Puer natus est."* *Let All Mortal Flesh Keep Silence. Night Soliloquy. Plainsong Prelude. Three Hymn Preludes. Toccata. Melody in Blue and Fugue*, Melville, Belwin-Mills, Triptych.

Manz, Paul: *Ten Chorale Improvisations*, 6 sets to-date, St. Louis, Concordia. Set I: op. 5, 1962. Set II: op. 7, 1964. Set III: op. 9, 1970. Set IV: op. 10, 1970. Set V: op. 14. Set VI: op. 16 *Ten Short Intonations on Well-known Hymns*, op. 11, Minneapolis, Augsburg, 1970. *Partita on "St. Anne."* St. Louis, Concordia. **ORG. & INSTRUMENTS:** *How Lovely Shines the Morning Star*, for oboe and organ, St. Louis, Concordia.

Middelschulte, Wilhelm: *Chromatische Fantasie und Fuge*, Leipzig, Kahnt. *Kanon und Fuge über den Choral "Vater unser,"* Leipzig, Leuckart. *Perpetuum Mobile*, New York/Frankfurt, C. F. Peters. The same, ed. V. Fox, New York, H.W. Gray. *Tokkata über den Choral ein feste Burg*, Leipzig, Leuckart. **ORG. & INSTRUMENTS:** *Kanonische Fantasie über B-A-C-H und Fuge über 4 Themen von J.S. Bach*, for organ and orchestra, Leipzig, Kahnt. *Konzert über ein Thema von J. S. Bach*, for organ and orchestra, Leipzig, Kahnt.

Moore, Douglas: *Dirge (Passacaglia)* (1939), New York, H.W. Gray, 1941.

Near, Gerald: Publishers are H. W. Gray (New York) and Augsburg (Minneapolis). *Fantasy*, HWG. *Passacaglia*, Augsburg, 1966. *Preludes on Four Hymn Tunes*, Augsburg, 1969. *Prelude on Three Hymn Tunes*, Augsburg, 1967. *Postlude on "St. Dunstan's,"* Augsburg, 1968. *Roulade*, Augsburg, 1965. *Suite*, HWG, 1966. *Toccata*, Augsburg, 1971. *A Triptych of Fugues*, Augsburg, 1968. *A Wedding Processional*, HWG.

Newman, Anthony: *Barricades*, New York, G. Schirmer. *Bhajejeb*, New York, G. Schirmer. 1974. *Fantasy on La, Fa, Fis* (1969), Boston, McLaughlin & Reilly. *Fugue on the Kyrie*, Boston, McLaughlin & Reilly.

Noble, T. Tertius: *Fifty Free Organ Accompaniments to Well-Known Hymns*, Melville, Belwin-Mills. *Free Organ Accompaniments to 100 Well-Known Hymn Tunes*, Melville, Belwin-Mills. *Two Traditional Hebrew Melodies*, New York, H. W. Gray. *Pastoral Prelude on a Chinese Christmas Carol*, New York, H.W. Gray. *Triumphal March*, New York, H.W. Gray. Numerous other publications by G. Schirmer, Galaxy, A. P. Schmidt, Oxford University Press, Augener, and Stainer & Bell, most of which are out of print.

Paine, John Knowles: *The Complete Works of John Knowles Paine*, ed. Leopold, New York, McAfee Music Co. Other publications by Oliver Ditson, A. P. Schmidt, etc., out of print.

Parker, Horatio: *Introduction and Fugue in E Minor*, Minneapolis, Augsburg, 1974. *Jerusalem*, London, J. B. Cramer & Co. *Quick March* (Duet for Two Organists), Carol Stream (Ill.). Hope Publishing Co. Numerous other publications by G. Schirmer and Novello, now out of print. **ORG. & INSTRUMENTS:** *Concerto* for organ and orchestra, op. 55, Novello, 1903. A new edition of this Concerto, edited by Robert Hart Baker, is also available.

It can be rented from the editor, who can be reached at Yale University.

Perera, Ronald: *Reverberations*, Boston, E. C. Schirmer (Ione Press), 1972.

Persichetti, Vincent: Publisher is Elkan-Vogel (Bryn Mawr). *Chorale Prelude: Drop, Drop Slow Tears*, op. 104, 1968. *Do Not Go Gentle*, for pedals alone, 1975. *Fantasy on the Hymn "Holy, Holy, Holy."* Parable (1971). *Shimah B'holi* (Psalm 130), op. 89, (1962), 1963. *Sonata* (1960), 1961. *Sonatine*, for pedals alone, op. 11 (1940), 1955.

Pinkham, Daniel: Publisher is E. C. Schirmer (Ione Press, Boston), unless indicated otherwise. *Canon* (1955) New York, American Composers' Alliance. *Five Voluntaries for Manuals. Four Short Pieces for Manuals. Pastorate on "The Morning Star,"* New York, Galaxy. *Prelude and Chaconne* (1953), New York, American Composers' Alliance. *A Prophecy*, 1971. *Prothalamion* (1955), New York, American Composers' Alliance. *Revelations* (1955) 1965. *Sonata No. 1* (1944), New York, American Composers' Alliance. *Sonata No. 2* (1961), New York, American Composers' Alliance. **ORG. & INSTRUMENTS/TAPE:** *"And The Angel Said"*, for organ and Tape. *Concertante* for organ, brass and percussion, New York, C. F. Peters. *Concertante* for organ, celesta, and percussion, New York, C. F. Peters. *Concertante* for guitar, harpsichord, organ, and percussion, New York, C. F. Peters, rental only. *Concertino* for organ and strings (1947), New York, American Composers' Alliance. *For Evening Draws On*, for English horn, organ and tape. *Gloria*, for organ and brass, Northeaston (Mass), Robert King Music Co. *Liturgies*, for organ, timpani, and tape. *Mourn For The Eclipse of His Light*, for organ, violin and tape. *The Other Voices of the Trumpet*, for organ, trumpet and tape, 1972. *Sonata No. 1 for Organ and Strings* (1943), 1964. *Sonata No. 2 for Organ & Strings* (1954). *Sonata* for two oboes and organ, New York, C. F. Peters. *Sonata* for organ & brass (1947), New York, American Composers' Alliance. *See That Ye Love One Another*, for organ, and tape. *Shepherds' Symphony*, for 1 or more melody instruments, organ, tape, and optional percussion. *Toccata for the Vault of Heaven*, for organ and tape, 1972. *Trumpet Voluntary* (1955), New York, American Composers' Alliance. *Variations* for oboe and organ, New York, C. F. Peters. *When the Morning Stars Sang Together*, for organ and tape, 1972. **TWO ORGANS:** *Signs in the Sun*, New York, C. F. Peters, rental.

Pisk, Paul Amadeus: Publications by American Composers' Alliance (New York), unless otherwise indicated. *Aria Variata. Capriccio. Chorale-Fantasy on "When I Survey the Wondrous Cross."* *Chorale Prelude: Hast Thou Hidden Thy Face, Jesus* (California Organist #47), Los Angeles, Avant Music. *Improvisation on an American Folk Melody* (1958). *Pastorale. Phantasy on Mexican Folk Songs* (1940). *Prelude, Adagio and Canzona. Prelude, Fugue and Hymn. Processional. Six Choral Preludes for Organ, Op. 41* (1938). *Sonata*, op. 46 (1940). *Suite in Four Movements*, op. 64.

Piston, Walter: *Chromatic Study on the Name of B-A-C-H* (1940), New York, H. W. Gray, 1941. **ORG. & INSTRUMENTS:** *Partita* for organ, violin and viola (1944), New York, Associated Music Publishers, 1951. *Prelude and Allegro* for organ and strings (1943), New York, Arrow Music press, 1944.

Porter, William Quincy: *Canon and Fugue* (1941), New York H. W. Gray, 1941. *Toccata, Andante and Finale* (1930), New York, H. W. Gray, 1966.

Wedding Prelude and March, New York, H. W. Gray. **ORG. & INSTRUMENTS:** *Fantasy on a Pastorate Theme* for organ and strings (1949), New York, American Composers' Alliance.

Powell, Robert: Publisher is Abingdon (Nashville) unless otherwise indicated. *Carol Prelude on "The Snow Lay on the Ground"* (California Organist #17), Los Angeles, Avant Music, 1964. *Chorale Prelude on "Angelus."* *Chorale Prelude on "Bedford."* *Christmas Organ Fest* (7 carol arrangements), New York, E. B. Marks. *Elegy. Fantasy on "Victimae Paschali."* *Fifteen Organ Pieces*, Oceanside, Boosey & Hawkes. *Five Short Voluntaries*, Delaware Water Gap, Shawnee Press. *Four Preludes on Early American Tunes. Four Psalm Preludes*, in 2 sets (1962) *Introduction and Passacaglia. Meditation Upon the Passion of Our Lord. Sacred Heart Suite. Service Sonata*, Delaware Water Gap, Shawnee Press. *Six Easter Preludes. Three Miniatures for Organ. Trumpet Tunes and Ayres*, New York, E. B. Marks. *Two Christmas Preludes.*

Read, Gardner: Publications by H. W. Gray (New York), if not indicated otherwise. *Chorale-Fantasia on "Good King Wenceslas."* *Eight Preludes on Old Southern Hymns* (1951), op. 90, 1952. *Elegiac Aria*, 1969. *Little Pastorate*, New York, Galaxy. *Meditation on "Jesus, meine Freude."* *Passacaglia and Fugue*, op. 34 (1936), Melville, Belwin-Mills. *Quiet Music*, op. 65a, Nashville, Abingdon. *Six Preludes on Old Southern Hymns*, op. 112. *Suite for Organ*, New York, Transcontinental. *Variations on a Chromatic Ground* (1964), Boston McLaughlin & Reilly. **ORG. & INSTRUMENTS:** *Christmas Pastorale*, for organ and violin, New York, Seesaw Music Corp. *De Profundis*, for organ and French horn (1943), New York, Mills/MCA. *Sinfonia da chiesa* (1969) for organ and brass, New York, C. F. Peters.

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NOTES

*The ban on organs applied specifically to the church service. The prejudice against organs in private homes was apparently not so intense.

*Ochse, *The History of the Organ in the United States*, p.20.

*According to Ellinwood (*The History of American Church Music*, p.51), Walton advertised subscriptions for the publication of these sonatas, but nothing further is known about these works.

*Ochse, *op.cit.*, p.45.

*Ellinwood, *op.cit.*, p.76ff.

*Machlis, *Introduction to Contemporary Music*, p.584.

*Their organ works are listed in earlier articles in this series. See THE DIAPASON Nov. '73 and Mar. '74.

MUSICAL SOURCES

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The Five Fantasies

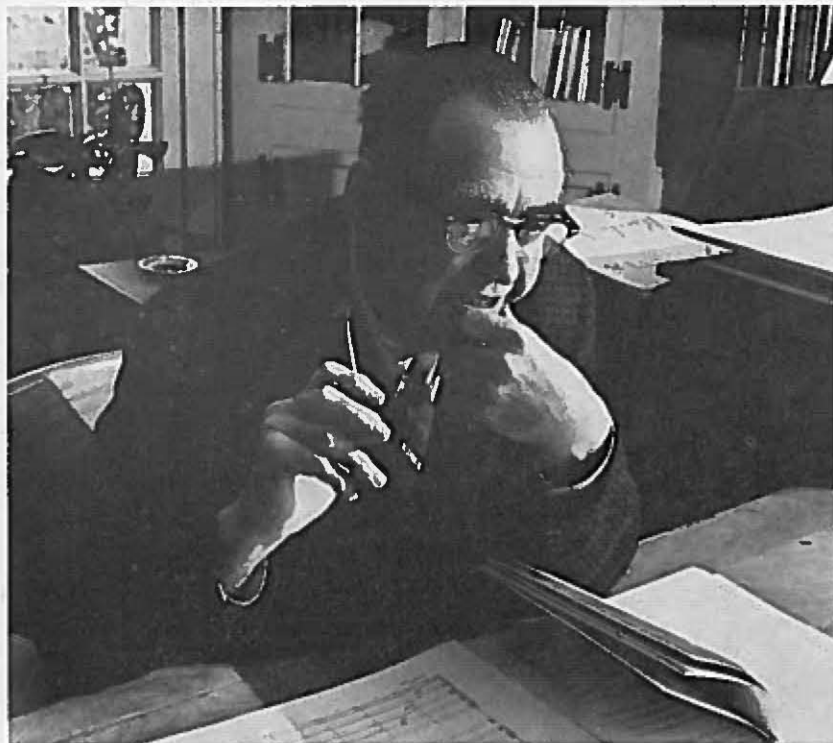
(Continued from p. 1)

As we saw with the third and fourth *Fantasies*, the large and small-scale structures must be separately considered in accordance with Finney's "principle of complementarity." The small structures utilize the twelve-tone technique while the large structures are related to traditional forms. Both of these are rational procedures in which the mind is active, not silent. This seems particularly true of the use of the twelve-tone technique. Finney, however, uses this technique as an outgrowth of his already highly chromatic melodies and uses it in a clearly audible way. The details of his technique may appear esoteric, but their end result is a more audible use of the row — a technique which is simpler to hear and audibly unifies his melody and harmony on the microcosmic level. Ultimately the inspiration and ideas of the works come not from such rational processes but from the realm of intuition. In discussing his *Fantasies*, Finney constantly refers to the ear as the final arbiter. In "Each answer hides future questions," when I pointed out an inconsistency in the repetition of a two-chord motive, Finney played both uses of the motive on the piano, carefully listened to the spot I had questioned and concluded that he preferred the sound as written. (Some other such spots are indeed errors. These are listed at the conclusion of this article.)

All of Finney's *Organ Fantasies* make use of some aspects of the twelve-tone technique. Over the span of years during which they were written, his technique grew more sophisticated. The first *Fantasy* to be written, "Advice which the hours of darkness give" (No. 3 of the published set), discussed in the previous article, uses a row in the episodes between the rondo themes, in a manner usually like a melodic motive, though octave transpositions of some notes in the row are used a few times. "So long as the mind keeps silent" (No. 1 of the published set), written eight years later, uses a six-note row almost continuously.

The other three *Fantasies*, written a few years later, have a more sophisticated construction and use of their rows. "There are no summits without abysses" (No. 2 of the published set) uses several interlocked rows with special properties. The first row is a scalar ordering of the second row with the six-note segments exchanged. The first row is constructed so that its second half is the transposed retrograde inversion of the first half (thus each retrograde of the row is the same as some inversion of the row and each retrograde inversion is the same as some original form of the row). The second row is constructed so that the second half of the row is a transposed inversion of the first half (see Example 1). Because of these properties, the row is, in effect, only six notes long, the other notes being derived from these notes. This makes the row easier to hear and recognize in its various forms. The correspondence between the six-note segments of the sets means that, in essence, a particular six-note scale is used throughout the piece, ordered, usually, into two different melodic motives. The treatment goes beyond scales and melodic motives, however, into twelve-tone technique, because any note of the row can be transposed up (or down) an octave (or two, etc.), as is done particularly in slower and more harmonically-oriented passages.

In "Each answer hides future questions" (No. 5 of the published set), the row construction is also quite sophisticated. Here Finney has used a "source set." (He says he is indebted to Milton Babbitt for this term.) The set, according to Finney, has its origin in the minor second and major second, which add up to a minor third, the next interval of the set. The set then repeats the source intervals. It necessarily repeats the same notes after the first six notes (see Example 2). Since the second half of this six-note row has the same intervals as the first half, there are only five possible transpositions (besides the original); the others are duplicates with the two halves reversed (see Example 3). The result is a three-note motive which, because of its brevity, is easy to hear even with octave transpositions of any of its notes.



Ross Lee Finney

"The leaves on the trees spoke" (No. 4 of the published set) was written, according to Finney, to provide contrast to the others, so it presumably was the last written. Like "Each answer hides future questions," it uses a "source set." The three-note source uses the intervals of a minor second and a minor third. This is linked to the next three notes by a major second. A similar linkage to a third three notes would produce a repetition of the row. Thus, again, only six notes are possible in the set and, as in No. 5, only five transpositions are possible. The resulting cohesiveness is, likewise, clearly audible (see Example 4).

According to Paul Cooper, "All [of Finney's] compositions since 1958 retain a hexachordal symmetry;" in effect a six-note or smaller source set generates the full row. This is true of all of Finney's *Organ Fantasies*. In the last two of these *Fantasies* we have seen an even tighter use of the source set with three rather than six notes generating the full row.

The formal structures used in the *Fantasies* do not betray a similar technical development. Two have already been discussed. "Advice which the hours of darkness give" has a rondo form; "The leaves on the trees spoke" is a short character-piece organized by a tonal progression.

The *Fantasy* written second, "So long as the mind keeps silent," is based on two principal ideas: the first consists of long chords with trills, while the second consists of runs (See Example 5). These two ideas are introduced in what might be considered an exposition, which is terminated by an interlude of strikingly different character. The two ideas are then developed alternately in a lengthy section which culminates in a climactic chord sounding similar to the opening chord. This climax is the beginning of a final recapitulation of the two ideas which, as in the exposition, are followed by the contrasting interlude, now functioning as a coda. The terminology which I have employed in describing this *Fantasy* suggests at least an analogy to sonata form, once more reminding us of Finney's principle of complementarity. The macrocosmic level employs modes of thought closely related to those of the past, while on the microcosmic level classical gestures of phrase and cadence are not used, but are replaced by highly chromatic melodies and chords organized by the twelve-tone technique.

"There are no summits without abysses" (No. 2 of the published set) has alternating sections of slow and fast with contrasting characters (slow-fast-slow-fast-slow). The slow opening section, which uses both rows, is charac-

terized by slowly accelerating trills culminating in flourishes. This section is concluded by a slow homophonic section using a row not found elsewhere in the piece. The fast material is a series of runs in one or two voices. The slow middle section begins with trills much like the first section. It merges gradually into a long fast section; this section is interrupted several times by repeated chords. The movement is gradually led to the concluding slow section by the increasing length of the notes of the runs (changing from sixteenth notes to eighths to quarters). The final slow section, short enough to be considered a codetta, returns to the opening form of the row.

"Each answer hides future questions" (No. 5 of the published set) is a surprise from a formal and rhythmic point of view. Finney says that it was written after the first two, but he uses bar lines in all but five sections; formally the piece is quite close to sonata form (closer than "So long as the mind keeps silent"). It is based on two elements, one chordal, the other melodic. The two opening chords, placed on upbeats (the second and fourth beats of the measure), set off a canonic chase up and down the keyboard. These ideas are developed alternately and at length. The recapitulation repeats the opening seven measure literally, followed by a varied version of the rest of the exposition. A coda concludes with repeated chords (new in this piece), a downward melodic flourish, and slowly ascending chords ending with the same notes in the right hand as in the first chord of the piece. The literal recapitulation (for seven measures), unusual in the twentieth-century, gives this piece a much closer link with past uses of the sonata form than any other piece of this group.

Finney has reordered his *Five Fantasies* from their compositional order (see chart). Though they are not a sonata or a suite of five movements and are published separately, they have been given a larger structure which unites them as a whole. The first, third, and fifth *Fantasies* are all strong in character — perhaps sonata-allegro-like — and use traditional forms (nos. 1 and 5 suggest sonata form, no. 3 a rondo). Nos. 2 and 4 are less clear as to form and both are slower. These offer a contrast of style and mood to the other three.

Finney's forms, with their return to opening pitches and row forms as well as to opening melodic or harmonic material, link him to the classical tradition in Western music with emphasis on balance and closure. His use of the twelve-tone technique gives audible order to his highly chromatic melodic style, replacing the order given in "the common-practice period" by triadic tonal structures. In so doing, he follows the path of Schoenberg, who used his twelve-tone technique to make possible continuing use of traditional forms. In his use of spatial notation, Finney departs from traditional rhythms. However, most of the notes are related through traditional note-values; his primary departure lies in his abandonment of meter. The principal changes which Finney made in revising the Third *Fantasy* (the first one written), from traditional notation to its present spatial notation, are (1) abandonment of bar lines and their implication (for him) of meter and (2) the substitution



Row One



Example 1,

"There are no summits without abysses"



Example 2,

"Each answer hides future questions"



Example 3,

"Each answer hides future questions"



Example 4,

"The leaves on the trees spoke"



Opening, First Idea



Page 4, Second Idea

Example 5, "So long as the mind keeps silent"

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of gradual *accelerandi* for a written-out series of faster and faster note-values. Finney's use of timbre is limited by his acute awareness of the variability of organs. His writing for organ is within the mainstream of contemporary music rather than within the special category of forms and styles traditionally written for the organ. Finney has written for us concert-hall music of interest not only to organists but to all those who find excitement in the variety of twentieth-century music.

NOTES

1. Information from Ross Lee Finney is from an interview with the author on November 18, 1976, for which I now express thanks.
2. Albert Camus, *The Myth of Sisyphus and Other Essays*, translated by Justin O'Brien (New York: Alfred A. Knopf, 1961), p. 18.
3. *Ibid.*, p. 19.
4. Nikos Kazantzakis, *Report to Greece*, translated by P. A. Bien (New York: Simon and Schuster, c. 1965), p. 367 and p. 368.
5. *Ibid.*, p. 367.
6. Paul Cooper, "The Music of Ross Lee Finney," *The Musical Quarterly* LIII:1 (1967), p. 11. For more information on Finney's use of twelve-tone technique see Henry Onderdonk, "Aspects of Tonality in the Music of Ross Lee Finney," *Perspectives of New Music* VI:2 (1968), pp. 125-145.

ERRORS IN THE PUBLISHED EDITION

No. 1, "So long as the mind keeps silent:"

Page 3 (first page of music), second score. The first whole notes in the right

hand (after first chord) should be on treble clef.

No. 2, "There are no summits without abysses:"

Page 6, first score. The first notes in the right hand should be E_b and D_b.

Page 9, second score. The left hand should be in the bass clef from the beginning of the line until the quarter note near the end of the line on the second staff-line, at which point the treble clef returns, making that note a G.

No. 3, "Advice which the hours of darkness give:"

Page 3, first score. The fourth note in the right hand should be an F, not an E.

Page 7, third score. The right hand should have an F_♯, not an F, as its fourth note.

No. 4, "The leaves on the trees spoke:"

Page 5, first score. The second chord in the left hand should be in the bass clef. The treble clef returns at the beginning of the next line.

Editor's note: two corrections should be made in the first part of Dr. Parks' article (THE DIAPASON, December 1976, p. 4). In the second paragraph of the first column, the fifth line should read "not-very-congenial instrument." The eighth line from the bottom of the second column should read "spatial notation." This spatial notation refers to notation in which the rhythm is analogous to the amount of space after a note on the page.

Finney's Reordering of the *Fantasies*

	Order of Composition ¹	Order of List ²	Order of Manuscript ³
No. 1, "So long as the mind keeps silent"	2	4	4
No. 2, "There are no summits without abysses"	3-4	5	2
No. 3, "Advice which the hours of darkness give"	1	1	1
No. 4, "The leaves on the trees spoke"	5	3	3
No. 5, "Each answer hides future questions"	3-4	2	5

¹Based on an interview with the composer. Finney describes Nos. 2, 4, and 5 as written around the same time; however, he also mentions writing No. 4 to give balance to the set. Therefore, I believe it to have been written last.

²Ross Lee Finney, "Problems and Issues Facing American Music Today," *Student Musicologists at Minnesota V* (1972), p. 131.

³William Albright has kindly loaned me his photocopy of Finney's manuscript.

Nunc Dimittis

Maurice Gouëllin, titular organist of the famous Cavallé-Coll at St-Ouen in Rouen, France, has died at the age of 66. Although his work was confined to his native Normandy, he was well-known for his devotion to a masterwork of organ building and for the warm welcome he gave to many visitors there.

Living his life literally in the shadow of an impressive fourteenth-century abbey church, Maurice Gouëllin was a close acquaintance of both Albert and Marcel Dupré. The elder Dupré, organist of St-Ouen from 1911 to 1940, encouraged Gouëllin's appointment as choir organist and was later succeeded by him at the large organ. From a period of work with the Bauchet firm, Gouëllin had a thorough knowledge of organ building, and he worked steadfastly for the preservation of the organ as one of the great instruments in France (Widor had hailed it as an "orgue à la Michel-ange") after wartime damage to the church. It is greatly to be hoped that the same spirit of preservation will continue to protect this organ, one of the last great instruments remaining by Cavallé-Coll.

Richard J. Griffin, co-founder and associate director of the Choate organ/harpsichord seminars, died January 6. Born in Meriden, Connecticut in 1928, he was a graduate of the Choate School and Yale University. He taught at several schools before becoming chairman of the music department at Milton Academy, and organist-choirmaster of St. Paul's Church, Dedham, Mass. He had been a past dean of the Boston Chapter AGO.

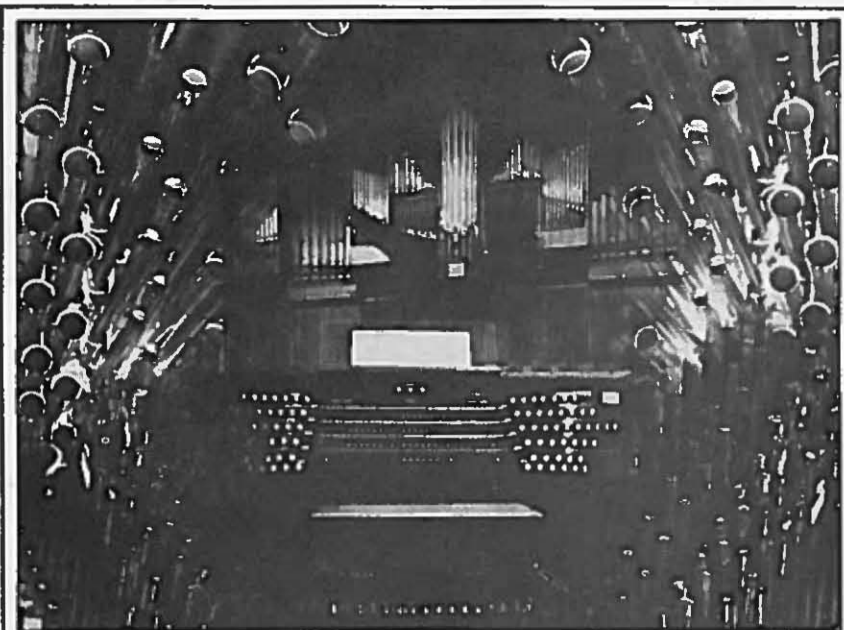
A scholarship fund has been established in his memory at Choate, and proceeds from this summer's concerts will be contributed to it.



Garnell Stuart Copeland, organist-choirmaster of the Episcopal Church of the Epiphany in Washington, D.C. died on January 6, the victim of stabbing in an apparent robbery at the door of his home. He was 34.

A native of California, he had studied with Newton Pashley and Richard Purvis, before going to the Curtis Institute in Philadelphia, where he won a scholarship at age 17 and studied with Alexander McCurdy. Subsequently, he studied with Leo Sowerby at the College of Church Musicians in Washington. He played numerous recitals, including a number at the Kennedy Center.

A concert, "Be Joyfull," was given in his memory on February 27 at the Kennedy Center. Participating were William Watkins, Paul Callaway, Herman Berlinski, William Whitehead, J. Reilly Lewis, Barry Shelton Hemphill, Albert M. Wagner, and Geoffrey Simon, as well as the Epiphany Choir and brass and percussion players. The concert was produced by Linda Hemphill to establish a memorial fund in Mr. Copeland's name.



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Nazard 2-2/3' 61 notes
Flageolet 2' 12 pipes
Larigot 1-1/3' 61 notes
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Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Flute Traversiere 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockflute 2' 61 pipes
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Basson 16' 12 pipes
Trompette 8' 61 pipes
Claron 4' 12 pipes
Tremulant

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Retirements



C. Harold Einecke will retire May 1 from his position as organist and master of choristers at the Cathedral Church of Saint John the Evangelist in Spokane, Washington. He has held this position for the past sixteen years, and has been carillonneur since the installation of a 49-bell carillon nine years ago. Bishop John Wyatt and Dean Richard Coombs will confer on him the title Canon-Precentor-Carillonneur, emeritus at that time.

Dr. Einecke was born in Quincy, Illinois, and has served churches in that city, Grand Rapids, St. Louis, Santa Ana, and Santa Barbara. He is a graduate of Columbia University and studied with the late Dr. Charles Doersam in New York, Joseph Bonnet in Paris, Sir Ernest Bullock at Westminster Abbey, Ralph Vaughan Williams, Sir Adrian Boult, and Reginald Jacques in London. He also studied organ with Günter Ramin and Karl Straube in Leipzig. He holds a doctor of music degree from the University of Chicago and is a fellow of Westminster Choir College, as well as a member of the RCO in London. He has been dean of several AGO chapters and is presently chairman for the state of Washington.

Dr. Einecke has taught and lectured at many colleges and universities, and has played recitals throughout the United States, Canada, England, and Germany. He founded both winter and summer organ recital series at the cathedral, and presided over a 3-manual 76-rank Aeolian-Skinner organ installed there in 1961.

Russell D. Fielder has retired from St. James-by-the-Sea Church in La Jolla, California, where he was organist-choirmaster for 18 years. He was honored with a special presentation of his own music, followed by a reception. Prior to his tenure at the California church, he was for 15 years in a similar position at St. Paul's, Peoria, Illinois.

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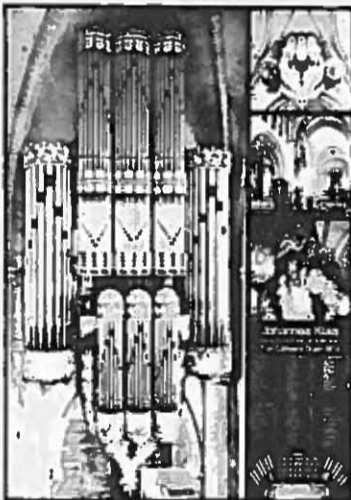


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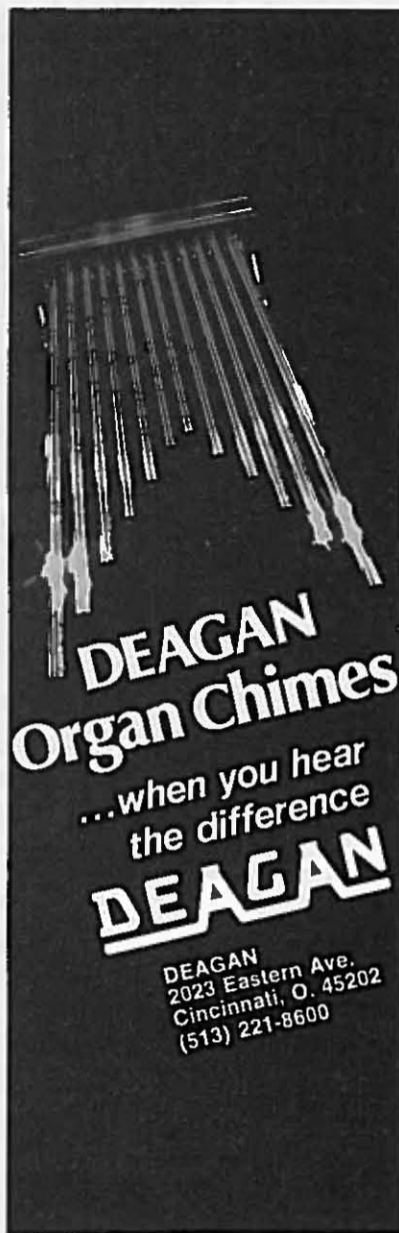
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Schumann

(Continued from page 5)

A performer may come to the conclusion that these fugues, viewed as whole movements, may be considered typical of the composer in that their texture never lacks interest, but that their formal construction is unconvincing. It was not a part of Schumann's nature to write long pieces in which there were few possibilities of vivid contrast. His whole art of composition rested on the alternation of contrasting sections, and when he was precluded from balancing one section against another, he could do little but spin a web of monochromatic figuration. The only appreciable contrast in Op. 60 is that provided by the differences in mood and tempi between the individual fugues: the sprightliness of No. 2 and 5, compared with the solemnity of No. 1 and 3, the deliberation of No. 4 and the urgency of No. 6.

Thus, Schumann wrote three sets of pieces which can easily be performed on

the organ, and which reflect both Schumann's innate compositional style and his desire to incorporate Baroque techniques. The Baroque revival was symptomatic of a kinship which the Romantic composers felt with their predecessors.

NOTES

- ¹ Charles Rosen, *The Classical Style* (New York: W. W. Norton, 1971), p. 453.
- ² *Neue Zeitschrift für Musik*, ed. Robert Schumann, Leipzig, 1837, p. 40.
- ³ Robert Schumann, *Damenkonversationslexikon*, ed. H. Herlsohn, Leipzig, 1833-34, p. 33.
- ⁴ *Neue Zeitschrift für Musik*, ed. Robert Schumann, Leipzig, 1837, p. 146.
- ⁵ Robert Schumann, quoted in Peter Sutermeister, *Robert Schumann* (Zürich, Ex-Libris Verlag, 1949), p. 80.
- ⁶ Robert Schumann, *Gesammelte Schriften über Musik und Musiker* (Leipzig: Breitkopf und Härtel, 1914), p. 498.
- ⁷ Robert Schumann, *Robert Schumanns Briefe*, ed. F. Gustav Jansen (Leipzig: Breitkopf und Härtel, 1914), p. 322.
- ⁸ Robert Schumann, quoted in Gerald Abraham, *Schumann: A Symposium* (London: Oxford University Press, 1952), p. 73.



Ex. 5 Six Fugues, Op. 60, No. 2, conclusion.



Ex. 6. Kreisleriana, Op. 16, No. 7, m.53-63.

Thomas A. Brown is professor of music at DePaul University, Chicago. Dr. Brown received the PhD from the University of Wisconsin and is the author of *The Aesthetics of Robert Schumann* (Philosophical Library).

Restored Organ

Hook and Hastings, Op. 1772 (1899); restored by Lawrence Ingold Company, Sunnyvale, California; for Trinity Episcopal Church, San Jose, California. Organ originally built for Trinity Episcopal Church, San Francisco; moved to present location in 1925; modifications and new console in 1952. Slider chests with early electro-pneumatic action; new primary action and offset chests. Windpressure is 3", except Bombard, which is 6-1/2". New pipes by Thomas H. Anderson, with tonal finishing by Ken Eaton and Jon Johnston. Work performed in conjunction with organist Dr. Kristin Sundquist.

GREAT

Quintaton 16'
Diapason 8'
Doppelflute 8'
Viol de Gamba 8' (new)
Octave 4'
Harmonic Flute 4'
Twelfth 2-2/3'
Fifteenth 2'
Mixture III
Trumpet 8'
Claron 4'

SWELL

Bourdon 16'
Diapason 8'
Stopped Diapason 8'
Salicional 8'
Voix Celeste 8'
Dulciana 8' (formerly in Choir)
Geigenoctave 4' (new)
Travers Flute 4'
Flautino 2' (former Choir Concert Flute)
Mixture III
Cornopean 8'
Oboe 8'
Vox Humana 8'
Tremolo

CHOIR

Gedeckt 8' (former Flute d'Amore)
Viola 8' (new)
Viola Celeste (TC) 8' (new)
Octave 4' (former Geigen)
Super Octave 2' (new)
Larigot 1-1/3' (former Nazard)
Bombard 8' (1952 addition)
Clarinete 8'
Tremolo

PEDAL

Open Diapason 16'
Contra Bass 16'
Gedeckt 16' (Swell)
Bourdon 16'
Principal 8'
Flute 8' (Swell)
Cello 8'
Choral Bass 4'
Bombard 16' (choir)
Trumpet 8' (Choir)

New Organs

Gabriel Kney and Company, Limited, London, Ontario; built for Christ Church, London, Ontario. 2 manual and pedal; 9 stops, 10 ranks. Mechanical key and stop action. Manual compass 56 notes, pedal 32 notes. Provision made for addition of two stops to Manual II. Organist is Terry Ford. Opening recital by George Black, February 7.

MANUAL I

Gedeckt 8'
Praestant 4'
Blockflöte 2'
Mixture III 1-1/3'

MANUAL II

Quintadena 8'
Flöte 4'
Terz 1-3/5'

PEDAL

Subbass 16'
Gedeckt 8' (by mechanical extension)

Wicks Organ Company, Highland, Illinois; built for First Baptist Church, Salem, Illinois, 1976. 3 manual and pedal; 38 stops, 38 ranks. Dedication recital played by Roger W. Wischmeier, December 19.

GREAT

Principal 8' 61 pipes
Bordun 8' 61 pipes
Octave 4' 61 pipes
Koppelflöte 4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV 244 pipes
Fagot (in Choir) 8' 61 pipes
Chimes (in Choir) 21 tubes
Bell (cast for church in 1874)

SWELL

Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Viole Celeste (TC) 8' 49 pipes
Geigen Principal 4' 61 pipes
Spillflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flachflöte 2' 61 pipes
Terz (TC) 1-3/5' 49 pipes
Plein Jeu III 183 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Tremolo

CHOIR

(enclosed)

Gedeckt 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste (TC) 8' 49 pipes
Waldflöte 4' 61 pipes
Spitzgeigen 4' 61 pipes
Weißprinzipal 2' 61 pipes
Quint 1-1/3' 61 pipes
Krummhorn 8' 61 pipes
Tremolo

PEDAL

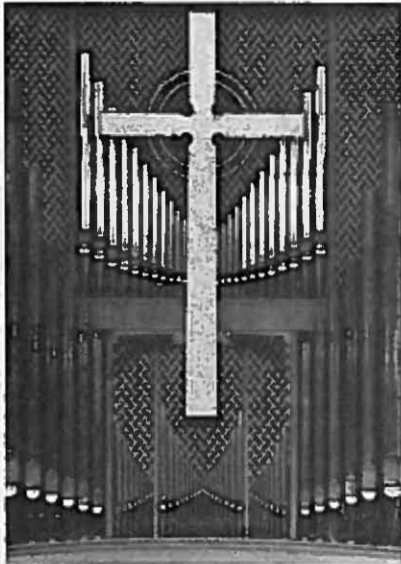
Principalbass 16' 32 pipes
Subbass (Swell) 16' 32 pipes
Erzähler (Choir) 16' 12 pipes
Octavebass 8' 32 pipes
Bordun 8' 32 pipes
Choralbass 4' 32 pipes
Flöte 4' 12 pipes
Posaune (Swell) 16' 32 pipes
Basson (Swell) 16'
Trompette 8' 12 pipes
Klarine 4' 12 pipes

SWELL

Bordun 8' 61 pipes
Salizional 8' 61 pipes
Voix Celeste (TC) 8' (prepared)
Rohrflöte 4' 61 pipes
Kleinprinzipal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal III (prepared)
Schalmei 8' 61 pipes

PEDAL

Subbass 16' 32 pipes
Prinzipal 8' 32 pipes
Gedeckt 8' 12 pipes
Choralbass 4' 12 pipes
Rauschquint II 64 pipes
Posaune 16' 12 pipes
Trumpet 4'



Robert L. Sipe, Inc., Dallas, Texas; built for First Presbyterian Church, Dallas. 3 manual and pedal; 39 stops, 54 ranks. Mechanical key action with detached console; electric stop action with solid-state capture system combination action. Complete organ encased, recessed into former chamber. Approximately one half of the pipes are reconstructed and voiced from former Skinner organ in church. Wind pressures are 2-1/3" for manuals, 2-3/4" for pedal, and 5-1/2" for Chamade. Dedication recital by Robert Anderson, January 30; other recitals October 18-19 by Bernard Lagacé (with masterclass) and February 6 by Robert Bates, organist of church. Stoplist drawn up by the builder and Dr. Anderson, who was consultant for church.

GREAT

Bourdon 16'
Principal 8'
Gedeckt 8'
Octave 4'
Super Octave 2'
Sesquialtera II
Mixture IV
Cymbal III
Trompette 8'
Klarine 4'
Tremulant

SWELL

Gemshorn 8'
Gemshorn Celeste (FF) 8'
Rohrflöte 8'
Principal 4'
Nachthorn 4'
Nasard 2-2/3'
Waldflöte 2'
Tierce 1-3/5'
Fourniture IV
Basson 16'
Hautbois 8'
Vox Humana 8'
Trompette en Chamade* 8'
Chimes
Tremulant

POSITIV

Flute Ouverte 8'
Holzgedeckt 8'
Principal 4'
Spillflöte 4'
Octave 2'
Larigot 1-1/3'
Scharf IV
Cromorne 8'
Tremulant

PEDAL

Resultant* 32'
Principal 16'
Subbass* 16'
Octave 8'
Choral bass 4'
Mixture IV
Kontra Fagott 32'
Posaune 16'
Trompette 8'

*on separate electric action



Johnson Organ Company, Inc., Fargo, N.D.; built for Trinity Lutheran Church, Jamestown, N. D. 2 manual and pedal; 21 stops, 19 ranks. Electro-pneumatic action with solid state switching. Pipework by Carl Giesecke of West Germany, with voicing and finishing by the Johnson firm. Negotiations by A. L. Buck of the firm. Dedication recital by Sue Hegberg, January 16.

GREAT

Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Oktav 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture IV 244 pipes
Trumpet 16'
Trumpet 8' 61 pipes
Trumpet 4'

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CALENDAR

The deadline for this calendar is the 10th of the preceding month (April 10 for May issue). All events are assumed to be organ recitals, unless otherwise indicated, and are grouped from east to west and north to south within each date. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of information in the calendar.

UNITED STATES East of the Mississippi River

- 5 APRIL**
Robert Carwithen; St Andrew & Holy Communion Church, South Orange, NJ 8:30 pm
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon
- 6 APRIL**
Bach St Matthew Passion; St Bartholomews Church, New York, NY 8:15 pm
Gerard Faber, improvisations; Central Christian, Lexington, KY 12 noon
- 7 APRIL**
Demantius Prophecy of the Sufferings & Death of Jesus Christ, Edith Ho, cond; United Church on the Green, New Haven, CT 7:30 pm
- 8 APRIL**
Bach St Matthew Passion; Bushnell Hall, Hartford, CT 7 pm
Fauré Requiem; Westminster Presbyterian, Utica, NY 8 pm
Schütz German Requiem, John Gearhart, dir; Grace Presbyterian, Jenkintown, PA 12 noon
Handel St John Passion; Emmanuel Episcopal, Baltimore, MD 12 noon
Huw Lewis; St Johns Episcopal, Detroit, MI 12 noon
Fauré Requiem; St Johns Episcopal, Detroit, MI 12:30 pm
Handel Messiah, parts II-III, Morgan Simmons, dir; Fourth Presbyterian, Chicago, IL 7:30 pm
- 9 APRIL**
U of Wisconsin Choir; Downtown United Presbyterian, Rochester, NY pm
- 10 APRIL**
James Johnson, all-Bach; First Church Congregational, Cambridge, MA 8 pm
Robert Anderson; Alice Tully Hall, New York, NY 2:30 pm
Easter Alleluia festival; St Thomas Church, New York, NY 3 pm
Evensong & Easter concert; Cathedral of St John the Divine, New York, NY 4 pm
Dvorak TeDeum; St Bartholomews Church, New York, NY 4 pm
Bach Easter Oratorio; Holy Trinity Lutheran, New York, NY 5 pm
Festival evensong for Easter night; Rooke chapel, Bucknell U, Lewisburg, PA 7:30 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
- 11 APRIL**
Robert Glasgow; Westminster Presbyterian, Akron, OH 8 pm
U of Wisconsin Choir, Robert Fountain, cond; Valparaiso U, IN 8 pm
- 12 APRIL**
Ted Gibboney; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Gustav Leonhardt, harpsichord; Florida State U, Tallahassee, FL 8:15 pm
Jan Stephenson, doublebass; Christ Church Chapel, Cincinnati, OH 12:10 pm
Herndon Spillman; Second Presbyterian, Indianapolis, IN 8 pm
- 13 APRIL**
Yale Concert Choir, Jon D Bailey, cond; Sprague Hall, Yale U, New Haven, CT 8:30 pm
Music of William Byrd; St Thomas Church, New York, NY 12:10 pm
David Bruce-Payne, with Michael Leighton Jones, baritone; Immaculate Conception Cathedral, Syracuse, NY 8 pm
Choral concert, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8:30 pm
- 14 APRIL**
Cambridge Symphonic Brass Ensemble; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon

Craig Campbell; St Thomas Church, New York, NY 12:10 pm
Jubal Trio; Fifth Avenue Presbyterian chapel, New York, NY 8 pm

15 APRIL
Gerre Hancock; Colgate Chapel, Hamilton, NY 8 pm
Thomas Richner; Douglass College, New Brunswick, NJ 8 pm
Benjamin Van Wye; St Marys Catholic, Norfolk, VA 7:30 pm
Gillian Weir; Berea Methodist, Cleveland, OH 8:30 pm

16 APRIL
Philip Spencer; Dwight chapel, Yale U, New Haven, CT 8:30 pm
Gerre Hancock, service-playing & improvisation workshop; Colgate Chapel, Hamilton, NY
Roberta Gary, workshop; U of Wisconsin, Superior, WI 1 pm

17 APRIL
Calderwood Consort; Cathedral of St Luke, Portland, ME 4 pm
Joan Rollins; Christ Church, Montpelier, VT 4 pm
Brian Jones; Sudbury United Methodist, Sudbury, MA 7:30 pm
Feast of Fools; Trinity Episcopal, Hartford, CT 4 pm
Leonard Raver; Woolsey Hall, Yale U, New Haven, CT 8 pm
Paul Callaway; Christ Church, Greenwich, CT 7:30 pm
Virgil Fox; St Ignatius Loyola RC, New York, NY 5 pm
James Laaffe; St Thomas Church, New York, NY 5:15 pm
Robert Glasgow; Christ Church, Bronxville, NY 8 pm
John Weaver, with Marianne Weaver, flute; First Presbyterian, Glen Falls, NY 8 pm
Ina Slater Grapenthin, 225th anniversary recital; Bergstrasse Lutheran, Ephrata, PA 3 pm
Wrights The Green Blade Riseth; Christ Episcopal, Reading, PA 4 pm
Reginald Lunt; Trinity Lutheran, Lancaster, PA 5 pm
Nancy Kelso, mezzo; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Earl Miller; Reformation Lutheran, Washington, DC 3 pm
Henry von Hasseln; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
Michael Mantz; St Peter in Chains Cathedral, Cincinnati, OH 8 pm
Carl Weinrich; Valparaiso U, IN 4 pm
Arthur Lawrence, harpsichord; St Marys College, Notre Dame, IN 8 pm
David Bruce-Payne; Grace-St Lukes, Memphis, TN 5 pm

18 APRIL
Choral concert with orch; Longwood College, Farmville, CA 8:30 pm

19 APRIL
David Bruce-Payne, with baritone Michael Leighton Jones; St Andrew & Holy Communion Church, South Orange, NJ 8:30 pm
Robert L Simpson; St Luke Cathedral, Orlando, FL 8 pm

20 APRIL
Josephine Graziano, coloratura; South Congregational/First Baptist, New Britain, CT 12:05 pm
Music of Herbert Howells; St Thomas Church, New York, NY 12:10 pm
John Rose; Old First Presbyterian, Newark, NJ 8:30 pm
John Gearhart; St Johns Church, Washington, DC 12:10 pm

21 APRIL
Brian Jones; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Michael D Reed; St Thomas Church, New York, NY 12:10 pm
David Bruce-Payne, with Michael Leighton Jones, baritone; Reformed Church, Oradell, NJ 8 pm
Choral concert; St Marys College, Notre Dame, IN 8 pm

22 APRIL
John Rose; Groton School, MA 7:30 pm
Richard Purvis, all-Franck; Woolsey Hall, Yale U, New Haven, CT 8:30 pm
Marilyn Keiser; West Side Presbyterian, Ridgewood, NJ
David Bruce-Payne, with Michael Leighton Jones, voice; St Peters Lutheran, Lafayette Hill, PA 8 pm

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23 APRIL
 Marjorie Hardge, soprano; Trinity Episcopal, Hartford, CT 8 pm
 Gerre Hancock, workshop; Miller Chapel, Anville, PA 10 am, 4 pm
 Choral concert, James McCray, cond; Longwood College, Farmville, VA 8 pm
 Bach Cantata 19, Ascension Oratorio; Louisville Bach Soc; Christ Church Cathedral, Louisville, NY 8 pm

24 APRIL
 Broad Cove Chorale; Fogg Museum, Harvard U, Cambridge, MA 3 pm
 Rosalind Mohnsen; St Marys RC, Charlestown, MA 7:30 pm
 Brian Jones; Trinity College chapel, Hartford, CT 4:15 pm
 Edith Ho; United Church on the Green, New Haven, CT 5 pm
 David Bruce-Payne, with Michael Leighton Jones, baritone; South Congregational, New Britain, CT 8 pm
 Chamber music for woodwind quintet & voices; Lafayette Ave Presbyterian, Brooklyn, NY 4 pm
 Virgil Fox; St Ignatius Loyola, New York, NY 5 pm

Herry Wilkinson; St Thomas Church, New York, NY 5:15 pm
 Music of Britten; All Saints Cathedral, Albany, NY 5:15 pm
 Herbert Burtis, with orch; United Methodist Church, Red Bank, NJ 4 pm
 Kerry Beaumont; First Presbyterian, Trenton, NJ 4 pm
 Wallace M Coursen; Christ Church, Glen Ridge, NJ 4 pm
 Marilyn Keiser; First & Central Presbyterian, Wilmington, DE 8 pm
 Michael Mantz; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 McNeil Robinson; St Davids Church Baltimore, MD 8 pm
 Huw Lewis; Washington, DC, Cathedral 4:40 pm

Fenner Douglass; Duke U Chapel, Durham, NC 7 pm
 Carl Gilmer; First Presbyterian, Burlington, NC 5 pm
 New Hanover choral concert, Jane Price, dir; First Presbyterian, Wilmington, NC 5 pm
 Robert F Wolfersteig; Cathedral of St Philip, Atlanta, GA 5 pm
 Karel Paukert; Museum of Art, Cleveland, OH 2:30 pm
 Henry Lowe; Christ Church, Cincinnati, OH 5 pm
 "A Spirit Speaks;" Fairmount Presbyterian, Cleveland Heights, OH 7 pm
 Little Orchestra chamber concert, James Hammann, dir; St Michaels in the Hills, Toledo, OH 7:30 pm

Karel Paukert, workshop; St Johns Cathedral, East Cleveland, OH 7-10 pm
 Detroit Madrigal Club & Orpheus Club concert; St Johns Episcopal, Detroit, MI 3 pm
 Bruce Gustafson & Arthur Lawrence, organ & harpsichord; St Pauls Episcopal, LaPorte, IN 4 pm
 Jerome Butera, with Ross Beacraft, trumpet; St Petronille Church, Glen Ellyn, IL 4 pm
 Robert Glasgow; Fourth Presbyterian, Chicago, IL 6:30 pm
 Bach Week in Evanston; St Lukes Episcopal, Evanston, IL 8:15 pm
 Robert Lodine; Holy Trinity Lutheran, Elgin, IL 4 pm

26 APRIL
 Gillian Weir; Zion Evangelical Lutheran, Pittsfield, MA 8 pm
 Virgil Fox; King Concert Hall, Fredonia, NY 8 pm
 Music for two keyboards; Christ Church Chapel, Cincinnati, OH 12:10 pm
 National Organ competition winner; First Presbyterian, Ft Wayne, IN 8 pm

27 APRIL
 Robert Byrne, baritone; South Congregational/First Baptist, New Britain, CT 12:05 pm
 Music of Walton & Hadley; St Thomas Church, New York, NY 12:10 pm
 Helen Penn; St Johns Church, Washington, DC 12:10 pm
 Guy Bovet; Covenant Presbyterian, Charlotte, NC 8 pm
 Susan Goodson; Second Presbyterian, Indianapolis, IN 8 pm
 Bach Week in Evanston; St Lukes Episcopal, Evanston, IL 8:15 pm

28 APRIL
 James Johnson; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
 Ron Neal; St Thomas Church, New York, NY 12:10 pm
 Marilyn Mason; First Presbyterian, Columbus, GA

29 APRIL
 Wilma Jensen; St Francis Xavier Catholic, Parkersburg, WV 8 pm
 Guy Bovet; Museum of Art, Cleveland, OH 8:30 pm
 Robert Glasgow; Metropolitan Methodist, Detroit, MI 8 pm
 Jerome Butera, with Ross Beacraft, trumpet; Center Theatre, DePaul U, Chicago, IL 8:15 pm
 Bach Week in Evanston; St Lukes Episcopal, Evanston, IL 8:15 pm

30 APRIL
 Memphis Briarcliff HS chorus; Cathedral of St John the Divine, New York, NY 4 pm
 Virgil Fox; Sheas Theatre, Buffalo, NY 8 pm

1 MAY
 David Gallagher; Cathedral of St Luke, Portland, ME 4 pm
 Rosalind Mohnsen; St Peters RC, Worcester, MA 8 pm
 Quadrivium, Marleen Montgomery, dir; First Church Congregational, Cambridge, MA 8 pm
 Richard Bouchett; St Michaels Church, New York, NY 4 pm
 Bach Motet Lobet den Herrn; St Thomas Church, New York, NY 4 pm
 R Wesley McAfee; St Thomas Church, New York, NY 5:15 pm
 Vaughan Williams Mass in g; Downtown United Presbyterian, Rochester, NY 10:45 am

Frederick Hohman; Cathedral of Immaculate Conception, Syracuse, NY 2:30 pm
 Robert Ivey; First Presbyterian, Red Bank, NJ 4:30 pm
 Alicia Blood Taylor, voice, with Kerry J Beaumont; First Presbyterian, Trenton, NJ 4 pm
 Thomas Hetrick, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Guy Bovet; St Luke Lutheran, Silver Springs, MD
 Bruce Stevens; Williamsburg Presbyterian, Williamsburg, VA 8 pm
 Sue Gerry; Cathedral of St Philip, Atlanta, GA 5 pm
 Gordon Wilson; First Congregational, Columbus, OH 4 pm
 David Kienzle; St Pauls Episcopal, Akron, OH 8 pm

Robert Glasgow; First Baptist, Southfield, MI 5 pm
 Lyle Hecklinger; Howe Military School, Howe, IN 4 pm
 Episcopal Youth Choirs Festival; Grace-St Lukes, Memphis, TN 5 pm
 Brahms Requiem; Rockefeller Chapel, U of Chicago, IL 4 pm
 Sam Hill; Trinity Lutheran, Des Plaines, IL 7 pm
 Robert Schuneman; Faith Lutheran, Glen Ellyn, IL 7:30 pm
 Bach Week in Evanston; St Lukes Episcopal, Evanston, IL 8:15 pm
 Marianne Webb; Trinity Presbyterian, Milwaukee, WI 8 pm

3 MAY
 Frederick Swann; Park Church, Elmira, NY
 Gerre Hancock, workshop; St Margarets Church Riverdale, NY 8-10 pm
 John Rose, with Robert Edward Smith, harpsichord & Louise Natale, soprano; St Andrew & Holy Communion Church, South Orange, NJ 8:30 pm
 Virgil Fox; Univ Aud, East Lansing, MI 8:15 pm

4 MAY
 Joan Niiler, soprano; South Congregational/First Baptist, New Britain, CT 12:05 pm
 Britten Missa Brevis; St Thomas Church, New York, NY 12:10 pm
 Terry Manspeaker; St Johns Church, Washington, DC 12:10 pm
 Karel Paukert; Museum of Art, Cleveland, OH 12:15 pm

5 MAY
 Quadrivium, Marleen Montgomery, dir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
 John Bertalotte; St Thomas Church, New York, NY 12:10 pm

6 MAY
 Dan Locklair; First United Methodist, Oneonta, NY 8 pm
 Robert Griffith, Bach festival; Trinity Lutheran, Hagerstown, MD 8 pm
 Virgil Fox; Kennedy Center, Washington, DC 8 pm
 John Rose; St Philips Cathedral, Atlanta, GA 8 pm

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CALENDAR (Cont. from p. 23)

7 MAY

Dan Locklair, workshop; First United Methodist, Oneonta, NY 10 am
Chamber concert, Bach festival; St Johns Episcopal, Hagerstown, MD 8 pm
Lutheran Choir of Chicago; Grace Lutheran, River Forest, IL 8 pm

8 MAY

Cantabrigia Trio, Eric Herz, dir; Fogg Museum, Harvard U, Cambridge, MA 3 pm
Guy Bovet; Old West Church, Boston, MA 3:30 pm
Vocal recital; Center Church, Hartford, CT 3:30 pm
Britten Missa Brevis; St Thomas Church, New York, NY 4 pm
Performing Arts Quartet; Immanuel Lutheran, New York, NY 5 pm
Idabelle Gay; St Thomas Church, New York, NY 5:15 pm
Albert Ludecke; First Presbyterian, Trenton, NJ 4 pm
Brahms Requiem; Trinity Church, Princeton, NJ 8 pm
Solo voices & organ; Grace Presbyterian, Jenkintown, PA 3:30 pm
Eugene Belt; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Jenson, Bach festival lecture; Trinity Lutheran, Hagerstown, MD 9:30 am
Clair A. Johannsen, harpsichord, Bach festival; Washington County Museum, Hagerstown, MD 3 pm
Bach Cantatas 106 & 11, Ronald Jenkins, cond; Trinity Lutheran, Hagerstown, MD 8 pm
Bruce Stevens; Hampton Baptist, Hampton, VA 8 pm
J Marcus Ritchie, with Jacquelyn Turner, mezzo; Cathedral of St Philip, Atlanta, GA 5 pm
Choral concert; Second Presbyterian, Indianapolis, IN 8 pm

9 MAY

Guy Bovet; Church of St John Evangelist, New York, NY 8 pm
Peter Schwarz; Fairmount Presbyterian, Cleveland Heights, OH 8:30 pm

10 MAY

Beethoven Mass in C, Gertrude Hancock, dir; St Thomas Church, New York, NY 7:30 pm
Virgil Fox; Methodist Church, Haddonfield, NJ 8 pm
Paul Henry, classical guitar; Christ Church Chapel, Cincinnati, OH 12:10 pm

11 MAY

Jacqueline Ridenour, soprano; South Congregational/First Baptist, New Britain, CT 12:05 pm
Music of Thomas Tomkins; St Thomas Church, New York, NY 12:10 pm
Samuel Porter; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Museum of Art, Cleveland, OH 12:15 pm

12 MAY

Marion Anderson; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12 noon
Richard Konzen; St Thomas Church, New York, NY 12:10 pm
Richard Heschke; W Georgia College, Carrollton, GA 8:15 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

13 MAY

Frederick Hohman; St Pauls Cathedral, Buffalo, NY 12 noon
Marilyn Mason; Kenmore Presbyterian, Buffalo, NY 8:15 pm
Duruffé Requiem; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 MAY

Stravinsky Mass, James Johnson, dir; First Church Congregational, Cambridge, MA 8 pm
David Pizarro, with brass; Cathedral of St John the Divine, New York, NY 4 pm
Hurd Swingin' Samson; Cathedral of Mary Our Queen, Baltimore, MD 8 pm
Virgil Fox; Lyric Theatre, Baltimore, MD 8:15 pm

15 MAY

Stravinsky Mass, James Johnson, dir; First Church Congregational, Cambridge, MA 5 pm
Evansong & Jersey City Orthodox Choirs concert; Cathedral of St John the Divine, New York, NY 4 pmBritten Rejoice in the Lamb; St Thomas Church, New York, NY 4 pm
Edward A Wallace; St Thomas Church, New York, NY 5:15 pm
Vaughan Williams Mass in g, Holst Hymn to Jesus; Church of the Ascension, New York, NY 8 pm
John Pagett, with orch; Presbyterian Church, White Plains, NY 8 pm
Princeton Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Music of Bach, Vivaldi, Britten; Tenth Presbyterian, Philadelphia, PA 5 pm
Festival evensong; Cathedral of Mary Our Queen, Baltimore, MD 4 pm
Serafina DiGiacomo, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Bach Cantata 11, Vivaldi Gloria; Reformation Lutheran, Washington, DC 3 pm
Stanley H Cox; Cathedral of St Philip, Atlanta, GA 5 pm
Sophie Albrecht; Lakewood United Methodist, Lakewood, OH 4 pm
Music of Handel; Christ Church, Cincinnati, OH 5 pm
Bach Mass in B-Minor, Dayton Bach Society; Seventh-Day Adventist Church, Kettering, OH 7:30 pm
Handel Messiah; First United Methodist, Ashland, KY 5 pm
Huw Lewis; St Johns Episcopal, Detroit, MI 3 pm
Mendelssohn Elijah; Carmel United Methodist, Carmel, IN 4 pm
Respighi Laud to Nativity, Kodaly TeDeum; Second Presbyterian, Indianapolis, IN 8 pm
Bach Cantata 80, Kodaly TeDeum, Morgan Simmons, dir; Fourth Presbyterian, Chicago, IL 6:30 pm

UNITED STATES

West of the Mississippi River

5 APRIL

Virgil Fox; Warner Pacific College, Portland, OR 8 pm

6 APRIL

George Ritchie; First Plymouth Congregational, Lincoln, NE 12:10 pm
Bach St Matthew Passion; Colorado St U chorus, Denver Sym Orch, Brian Priestman, cond; St Johns Cathedral, Denver, CO 8 pm

8 APRIL

Antone Godding, Dupré Stations of the Cross; Oklahoma City U, Oklahoma City, OK 7:30 pm
Pacific Union College Choir; Grace Cathedral, San Francisco, CA 8 pm
Elmore The Cross; Garden Grove Community Church, Garden Grove, CA 7 & 8:30 pm

10 APRIL

Music of Posch, Wellez, Schein; First Unitarian, Portland, OR 10:45 am

12 APRIL

Gertrude Hancock; Central Presbyterian, Des Moines, IA 8 pm
Michael Chibbett; Benedictine Priory, St Louis, MO 8:30 pm

13 APRIL

George H Pro; Utah State U, Logan, UT 8 pm

15 APRIL

Carlene Neihart; First Presbyterian, Columbia, MO 8 pm
James Moeser; First Central Congregational, Omaha, NE 8 pm
Suzanne Fairbairn; First Presbyterian, Topeka, KS 8 pm
Barbara Lane; First Unitarian, Portland, OR 8 pm

16 APRIL

James Moeser workshop; First Central Congregational, Omaha, NE am

17 APRIL

Roberta Gary; First United Methodist, Duluth, MN 4 pm
Royal D Jennings, with voice & instruments; Central Park Christian, Topeka, KS 3 pm
Marianne Webb; Moody Methodist, Galveston, TX 8 pm
Easter procession with carols; St John the Baptist Cathedral, Portland, OR 4:30 pm

18 APRIL

John Obetz; Christ United Methodist, Rochester, MN 8 pm
Wolfgang Rübsum; Independence Blvd, Christian, Kansas City, MO

22 APRIL
Gustav Leonhardt; St Marks Cathedral, Seattle, WA 8 pm

23 APRIL
Carl Staplin, workshop; First Christian, St Joseph, MO 7 pm
Dalores Bruch; RLDS Aud, Independence, MO 8 pm

24 APRIL
Robert E Scoggin; Richfield United Methodist, Minneapolis, MN 4 pm
Carl Staplin; First Christian, St Joseph, MO 3:30 pm
Suzanne Fairbairn; Swarthout Hall, U of Kansas, Lawrence, KS 3:30 pm
Pinkham Passion of Judas, Daniel Pinkham, cond; St Lukes Episcopal, Dallas, TX 8 pm
Gillian Weir; College Church, College Place, WA 8 pm
Guy Bovet; Hertz Hall, U of Cal, Berkeley, CA 8 pm
USC Concert Choir, James Vail, dir; St Francis Church, Palos Verdes Estates, CA 7:30 pm

26 APRIL
David Bruce-Payne; United Presbyterian, Fowler, CA 8 pm

27 APRIL
David Lennox Smith; Covenant Presbyterian, Long Beach, CA 7:30 pm

29 APRIL
Mitchell Groh; First Unitarian, Portland, OR 8 pm
David Bruce-Payne; First Baptist, Bakersfield, CA 8 pm

1 MAY
Handel Athaliah; Plymouth Music Series, Minneapolis, MN
Margaret Mulver; Wesley United Methodist, Oklahoma City, OK 5 pm
Britten Noyes Fludde; First Presbyterian, Bartlesville, OK 7:30 pm
Mozart Coronation Mass; St Johns Cathedral, Denver, CO 4 pm
Music for an English Summer; St Bedes Episcopal, Menlo Park, CA 8 pm
David Bruce-Payne; St Joseph Cathedral, La Jolla, CA 3 pm
Magnificat through the ages, Paul J Sifler, dir; St Thomas Episcopal, Hollywood, CA 4 pm
Heritage Singers; Garden Grove Community Church, Garden Grove, CA 7:30 pm

2 MAY
Britten Noyes Fludde; First Presbyterian, Bartlesville, OK 7:30 pm

3 MAY
John Kuzma; First Lutheran, Long Beach, CA 8 pm

6 MAY
Robert Cundick; First Congregational, Los Angeles, CA 8 pm

8 MAY
Music for Royal Festivities, Michael Chibbett, dir; Graham Chapel, Washington U, St Louis, MO 8 pm
Richard Morris, with Martin Berinbaum, trumpet; Modesto JC aud, Modesto, CA 8 pm

15 MAY
Melvin K West; Green Lake Seventh-day Adventist, Seattle, WA 4 pm
Works of Haydn & Mozart, chorus & orch, Douglas L Butler, cond; St John the Baptist Cathedral, Portland, OR 7 pm
John Renke; Lakeshore Baptist, Oakland, CA 5 pm
Robert Glasgow; St James by the Sea Church, La Jolla, CA 4 pm
Mendelssohn Elijah, L Robert Slusser, cond; La Jolla, CA Presbyterian 7:30 pm

INTERNATIONAL

5 APRIL
Haydn Lord Nelson Mass; St Georges United, Toronto, Ontario 8:30 pm
Tenebrae office; St Matthews Church, Ottawa, Ontario 8 pm

7 APRIL
John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

8 APRIL
Bach B-Minor Mass; St Pauls Anglican, Toronto, Ontario 7:30 pm
Jonathan Rennert; St Matthews Church, Ottawa, Ontario 8:30 pm

9 APRIL
Britten *Missa Brevis*; St Matthews Church, Ottawa, Ontario 7:30 pm

10 APRIL
Britten *Rejoice in the Lamb*, Langlais *Messe Solennelle*; St Matthews Church, Ottawa, Ontario 7 pm

14 APRIL
Eric Hanbury; St Pauls Anglican, Toronto, Ontario 12:05 pm

15 APRIL
David Bruce-Payne, with Michael Leighton Jones; St Paul St Church, St Catharines, Ontario 8 pm
Guy Bovet; Cathedral of Redeemer, Calgary, Alberta 8:30 pm

16 APRIL
Guy Bovet, masterclass; Pleasant Heights United, Calgary, Alberta 2 pm

17 APRIL
Simon Preston; St Georges United Church, Toronto, Ontario 4 pm

20 APRIL
Roy Massey; St John Chrysostom Church, Victoria Park, Manchester, England 8 pm
Simon Preston; St Georges United Church, Toronto, Ontario 8:30 pm

21 APRIL
Lynne Davis, all-Bach; St Michaels Anglican, Paris, France 8:30 pm
Malcolm McGrath; St Pauls Anglican, Toronto, Ontario 12:05 pm

23 APRIL
J Dudley Holroyd; Wells Cathedral, Somerset, England 8 pm

24 APRIL
Bach *Jesu, Meine Freude*; Dvorak *Mass in D*; Simon Preston, cond; St Georges United Church, Toronto, Ontario 8 pm

26 APRIL
Elmer Geiger; St Andrews Presbyterian, Port Credit, Canada 8:30 pm

27 APRIL
Edith Ho; St Nicolai kyrkan, Nyköping, Sweden

28 APRIL
James Chalmers; St Pauls Anglican, Toronto, Ontario 12:05 pm

30 APRIL
Susan Landale; St Georges, Guelph, Ontario 8:30 pm

1 MAY
Te Deum consort, Richard Birney Smith, dir; St James Cathedral Hall, Toronto, Ontario 8:30 pm
Aeolian Choral Soc; Music for the Queens Silver Jubilee; Aeolian Town Hall, London, Ontario 8:30 pm
Frances Macdonnell; St Matthews Church, Ottawa, Ontario 8:30 pm

2 MAY
Edith Ho; Cathedral, Kalmar, Sweden

3 MAY
Chester Carsten; St Andrews Presbyterian, Port Credit, Canada 8:30 pm

5 MAY
John Tuttle; St Pauls Anglican, Toronto, Ontario 12:05 pm

8 MAY
Albert Greer, tenor; St Georges United Church, Toronto, Ontario 4 pm

10 MAY
Susan Ferré; Evangelical Lutheran, Oldenburg, Germany
Frank Jacino; St Andrews Presbyterian, Port Credit, Canada 8:30 pm

12 MAY
Graham Griggs; St John Chrysostom Church, Victoria Park, Manchester, England 8 pm
Nora Easton; St Pauls Anglican, Toronto, Ontario 12:05 pm

13 MAY
Music of Heinrich Schütz, Richard Birney Smith, dir; St Christophers Church, Burlington, Ontario 8:15 pm

15 MAY
T Wollard Harris; St Georges United Church, Toronto, Ontario 4 pm
Music of Heinrich Schütz, Richard Birney Smith, dir; St Pauls Church, Dundas, Ontario 7:30 pm
Timothy Zimmerman; Aeolian Town Hall, London, Ontario 8:30 pm

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Management Artists



Robert Anderson



Robert Baker



Charles Benbow



David Craighead



Ray Ferguson



Jerald Hamilton



Gerre Hancock



Clyde Holloway



Wilma Jensen



Joan Lippincott



Marilyn Mason



Donald McDonald



James Moeser



Karel Paukert



Frederick Swann



Donald Sutherland



William Teague



Ladd Thomas



John Weaver



William Whitehead

EUROPEAN ARTISTS AVAILABLE 1977-78

FALL

Susan Landale
Martin Neary
René Saorgin
Gillian Weir

WINTER

Daniel Roth (February 1978)
Peter Hurford (Feb. 27—Mar. 15, 1978)
Lionel Rogg (March 1978)

OTHER AVAILABILITIES

George Baker
Herman Berlinski
Susan Ingrid Ferré
Marilyn Keiser
Wolfgang Rüksam
Gordon and Grady Wilson
Richard Forrest Woods
Ronald Wyatt