

THE DIAPASON

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The Organ in Japan

by Barbara Owen

Spanning the full width of the front wall of the magnificent Honganji Temple in Kyoto is a graceful gilded frieze in high relief. Entwined in its intricate design are a number of angel musicians. The subject matter is common to both Eastern and Western religious art but the Kyoto angels are of course depicted playing upon oriental instruments — the koto, samisen, drum, bamboo flute, and cheng. This last instrument, referred to in most musical histories as one of the early "ancestors" of the organ, is said to have come to Japan along with many other elements of Chinese culture in the sixth century A.D.

It is said that Portuguese Catholic missionaries in Kyushu province may have used a portable organ in the seventeenth century. Excepting this, however, the cheng was the nearest thing to an organ to be found in Japan until the Protestant missionaries arrived in the late nineteenth century, bringing with them the ubiquitous reed organ. Within a short time these instruments became quite popular, and the Japanese began manufacturing them themselves. Copied from American models, in ornate cases which can only be described as "oriental Victorian," they may still be found in great numbers throughout the country — in tiny Christian churches, in schools, and in homes. One large Japanese firm still in fact produces reed organs. If you guess that the name of the firm is Yamaha, you're correct!

Documentation on the previously-mentioned Portuguese portable is lacking, and it is very doubtful that any other pipe organs appeared in the island nation prior to 1900. An organ is said to have appeared in the American Church in Yokohama shortly after this time, but nothing further is known about it. Various old American track-

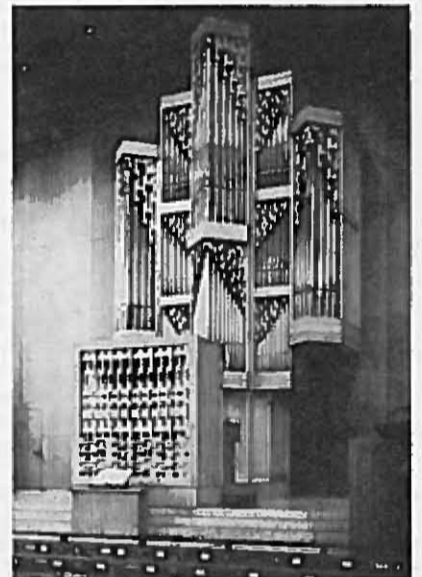
er organs may be found — an 1883 Roosevelt in Kyoto, a 1913 Barckhoff in Fukuoka, and a Hutchings which stood until recently in a mission in Tajimi — but all are second-hand instruments, acquired during the twentieth century. Only a few years ago, Vernon Brown of Tokyo rebuilt and installed in his home a circa 1890 American tracker of uncertain pedigree discarded by a Philadelphia church. During the 1920's and 1930's, Walcker of Germany exported five organs to Kobe, Okayama, and Tokyo, two of those for the latter city going to churches, and one to a theological seminary. In the late 1920's, North Japan College in Sendai installed a Möller organ of two manuals and 38 stops. Some of the oldest installations still in use may be found in Tokyo. They include a tubular-pneumatic instrument by the English builder Abbott & Smith in the National Conservatory (Gei Dai), a two-manual, 16-stop Austin of the late 1920's in St. Margaret's School, and a 12-rank Wurliitzer theatre organ in Mitsokoshi Department Store.

Until less than two decades ago, however, organs in Japan were still little more than a luxury or a curiosity. Christians make up only about 1% of Japan's population, and few of the Christian churches have been large or affluent enough to have an organ. A few schools had organs but these were invariably westernized institutions, usually run by missionaries. Large church organs or concert hall organs were nonexistent.

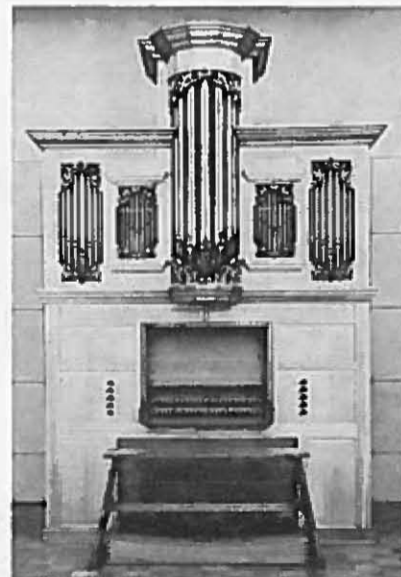
In the late 1950's and early 1960's this began to change. Part of the reason doubtless had to do with an increasing interest in early Western music on the part of young Japanese musicians, many of whom began traveling to Germany, France, and the



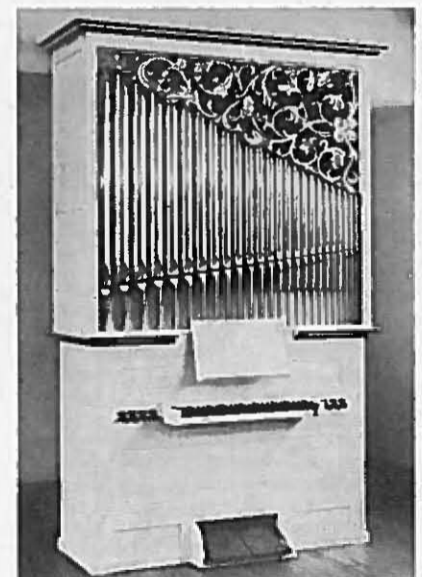
Tsuji organ, St. Paul's Episcopal Church, Tokyo



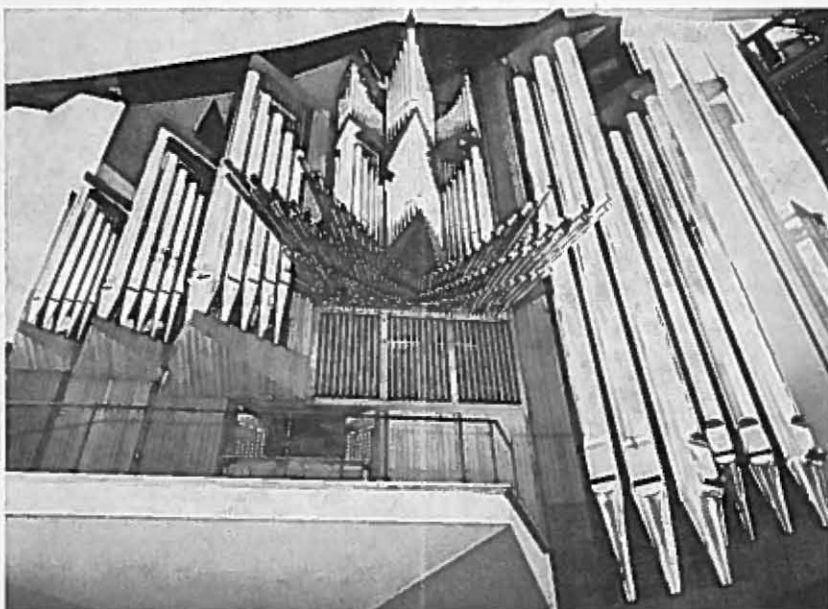
Rieger organ, International Christian University chapel, Mitaka, Tokyo



Tsuji organ, Tokai University, Tsurumaki Onsen



Tsuji organ, Kugenuma Megumi Lutheran Church, Fujisawa



Schuke organ, NHK Concert Hall, Tokyo (largest organ in Japan)

United States to study. Many of these musicians returned to their homeland as teachers and performers. A few, such as organist Yuko Hayashi and harpsichordist Eiji Hashimoto, have settled in the United States. Miss Hayashi, currently chairman of the organ department at New England Conservatory in Boston, has made an international reputation as a performer, and in so doing has maintained a constant contact with musical affairs in Japan. Her influence on Japan's growing organ culture, through her frequent concert and teaching tours as well as her Japanese students at the conservatory, has been considerable. But if Japan has gained much from her sons and daughters who have studied abroad, we must not overlook the

contribution of her enthusiastic concert-goers, whose interest makes possible concert tours by many American and European artists. Among noted organists who have toured Japan in recent years are Michel Chapuis, Marie-Claire Alain, Luigi Tagliavini, Harald Vogel, Anton Heiller, Peter Planyavsky, Karel Paukert, Anthony Newman, Claire Coci, Pierre Cochereau, Heinz Wunderlich, Arno Schoenstedt, George Kent, George Markey, Karl Richter and Helmut Rilling. Many of these have not only played recitals but have given seminars and master classes as well, all eagerly attended by organists and students who often must ride two and three hours on trains and subways to get to them.

(Continued, page 12)

Last month, the subject was advertising; this month, I want to deal with all the material which is *not* advertising. All the matter printed in any issue that is not advertising is considered to be *editorial material* — material which has been provided through the editor and for which he is directly responsible. This includes editorials, feature articles, reviews, reports, letters to the editor, and all the news items: awards, competitions, appointments, retirements, Nunc Dimittis, Here & There, calendar, organ stoplists, and the like. Obviously, this overall category constitutes the major emphasis of the magazine.

Editorial material comes from many sources. Signed articles, reviews, and reports are solicited specifically for publication and reflect the opinions of their authors, but those viewpoints do not necessarily represent the official thinking of the magazine. Unsigned material — generally, news — is gathered from as many sources as possible but is not intended to reflect a personal opinion. It is assembled and put into its published format by the editorial staff, which strives to insure as great a degree of accuracy and impartiality as possible.

Although there have been changes in content and emphasis along the way, most of these types of editorial material have appeared consistently over the years, since THE DIAPASON was first published in 1909. That's a long chronicle of events, mostly past history now, but it represents an essential part of the tradition of organs and church music in America. No doubt changes will come along in the future, too, but this editor has every intention of maintaining the editorial tradition already established. —AL

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

AUGUST, 1977

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

In This Issue

Our cover story is a survey of organs in Japan, by the seemingly-indefatigable Barbara Owen, who has found time to write up an interesting account of her recent trip there. We tend to be so caught up in our own occidental activities that many of us probably have not realized the extent to which modern organbuilding has penetrated and influenced the orient. We think you'll find this a fascinating story, complete with photographs supplied by the author. If you plan a tour to Japan someday, perhaps you'll want to save this article as a guide.

There is a great deal of fine composition for the organ going on in our country today, but much of it escapes our attention unless it comes from the pens of the most famous composers. Thus, Jeanie Little directs us to the music of Alan Stout in another of this month's features. In addition to material on the background and analysis of Mr. Stout's chorale preludes, you will find ideas for teaching and performance.

This summer has already seen a number of outstanding festivals, workshops, and institutes come and go — and more are yet to come. We call your attention to the several which are the subjects of reviews this month.

Music for Voices and Organ

by James McCray

Chief Seattle's Psalm (and a fragment from David). Daniel Moe, Carl Fischer CM 7995, 45¢, SATB, trumpet and organ (or piano) (M+).

Moe's new work uniquely combines the text of an oration by Chief Seattle, chief of the friendly Duwamish and Suquamish tribes, and the 24th Psalm. The keyboard music is not difficult and is mainly for color; the emphasis is clearly on the chorus and the texts. The trumpet part is easy and is treated as an obligato instrument that sometimes introduces the thematic material, as in the opening measures. If necessary, an oboe or clarinet may be substituted for the trumpet; a separate transposed instrumental score is included, but the choral score has the part in C. The choral music is a mixture of contrapuntal and homophonic phrases which often weave canonically between the male and female sections. This is a lovely work which will require a good choir, although the dissonances are nicely prepared through careful linear writing. It is recommended for both church and school performances.

Save Me, O God. John Blow (1648-1708), Boston Music Co. 13849, 40¢, SATB and organ (M-).

In this brief verse anthem, the English traditions of alternating full and *decani/cantoris* choirs may be seen. The organ does little more than voice doubling. The tempo is slow with sad, yet interesting, harmonic changes which aptly reflect the text. This would serve well as an anthem for a church choir

having the space needed for the antiphonal effects. The *decani* and *cantoris* choirs could be replaced by soloists.

Like As The Hart. Malcolm Williamson, Boosey and Hawkes 5953, unison choir, congregation and organ, 45¢ (E).

This is taken from Williamson's *Psalms of the Elements*, 20 settings of various psalms intended for service use. Each setting is simple, brief, and has one musical phrase woven into the musical structure that is to be sung by the congregation. In this one, the congregation appears six times, with the final line in an imitative canon with the choir. The accompaniment is quite simple and very repetitive. If desired, these settings would also work well with a junior choir singing the congregational response.

Psalm 66. Richard Slater, Augsburg Publishing House 110660, 45¢, SATB and organ (M+).

This exciting setting uses alternating mixed meters, mild dissonances and driving rhythms. The organ music is challenging and written on three staves, with extensive pedal work; it has many solo areas and equally shares the emphasis with the chorus. The choral passages intersperse with some having divisi. Preparing this will require more time than the usual anthem "rehearsal" time, but it is guaranteed to be well received by the choir and congregation when performed. It would also be of interest to school choirs having access to an organ and would be a good closing number for a concert.

The Promised Land (On Jordan's Stormy Banks). Robert Ward, Highgate Press of Galaxy Music 7.0234.2, organ and congregation, \$2.50 (M+).

This is, in effect, a chorale prelude for the organist which allows the congregation, or perhaps the choir, to join for the final section. The first seven pages are for organ solo. It is moderately difficult, with frequent registration changes, and will require a good organist. When the choir enters in unison with the familiar melody, the organ assumes a position as accompaniment and loses its previous solo character. There are several reasons why this work has value. In addition to being a well-written showpiece for the organist, its congregational (or choir) closing makes it useful as an anthem substitute for those Sundays with little choral rehearsal preparation time, and for those directors seeking folk/spiritual material for conservative congregations.

Your Love, O Lord, For Ever I Will Sing. Peter Hallock, G.I.A. Publications, SATB and organ, 45¢ (M-).

It is always refreshing to find interesting yet not overly complicated music for chorus and organ. Hallock's latest anthem is most attractive and will be of considerable use to most church choirs. The organ registration is provided; the choral parts are frequently in unison, with some dissonances in the four-part textures. Lovely music.

Reubke Revisited

Julius Reubke: The 94th Psalm, Sonata for Organ, ed. Daniel Chorzempa. Oxford University Press, 1976; ISBN 0 19 375685 (\$16.30).

Although several editions of this well-known large-scale Romantic work are already available, a new edition of it is worthy of mention. The musical text is clearly and carefully laid out over 37 pages. Included also is the specification of the 1855 Ladegast organ at the Cathedral of Merseburg, where the piece was first performed, an editor's preface, and a note on performance. This edition is based on the original by the composer's brother Otto and seems not to have any editorial emendations that are not clearly marked as such. The editor has supplemented the original German markings with both Italian and English, yielding such peculiar and unnecessary combinations as "etwas hervortretend/poco marcato" and "Flöte oder/or Harmonika 8' allein/only," but this does not impair the usefulness of the score itself. An item not included but which would have been helpful is the psalm text on which the sonata is based.

Other editions of this work currently available are by Keller (Peters), Ellingford (Oxford), and Koch (G. Schirmer). Both the Koch and Ellingford editions made minor changes and/or adaptations in the music; the Keller edition appears to be original except for some registration changes. The Koch includes the psalm text printed in the music. The original Schuberth edition is now long out-of-print.* Thus, the currently available editions most faithful to the original are the Keller and the Chorzempa. The latter has more page turns but a clearer musical text; it is also the most expensive — \$16.30 is not a misprint!

*I am indebted to Catharine Crozier for providing me information from her original edition.

—Arthur Lawrence

Boxhill Festival 1977

by Larry Jenkins



Performers in opening Boxhill Festival concert: (l. to r.) George Thalben-Ball, Ruth Dyson, Katherine Jeans, Dea Forsdyke, Susi Jeans, and William Cole.

Boxhill is one of the larger mounds in a range of hills known as the Surrey Downs. Nestling among these hills are a number of villages with such names as Mickleham, Westhumble, and Boxhill, all with fine old manorhouses as well as humbler dwellings. Cleveland Lodge is one of the former and is the setting each year for the Boxhill Festival, brainchild of Susi Jeans, who is well known to Americans as a concert artist, through her many visits in years past.

This year was the centenary of the birth of the eminent scientist Sir James Jeans, and the festival was marked to commemorate the event. Cleveland Lodge, where all three festival concerts were held (June 10-12), was the home of Sir James and Lady Susi, prior to his death in the forties. The house, rich in memorabilia and filled with rare musical instruments, is still inhabited by Lady Jeans, and a lovelier setting for a music festival would be hard to find outside Glynedebourne. The well-kept grounds stretch invitingly outside the music room doors, providing the scene for promenades at intervals by the limited (by space) number of patrons resting between bouts of exposure to chamber music, some familiar and some rare to the point of being esoteric. All of the music in the three well-planned programs was in some manner connected with the dedicatee, either directly or by association with his chief interests — astronomy and the organ.

The opening concert on Friday was composed of works by Bach and Handel, all said to be favorites of Sir James. Naturally there was organ music: the "Cathedral" *Prelude and Fugue in E minor* and various chorale preludes of Bach performed on the Jeans organ by William Cole, and "Two Cadenzas to Handel's organ concertos" performed by George Thalben-Ball, who explained that he had devised the cadenzas to play in the Henry Wood Promenade

Concerts (the Proms). He had listened to Marcel Dupré in earlier days play the same type of extended piece as a cadenza and modeled his extemporizations on these. The cadenzas, to concerti 9 and 10, were excellently done by the veteran organist-composer.

All performers at this opening concert were friends or family of Sir James. Dea Forsdyke played Bach's *Sonata in F minor* for violin and harpsichord with Susi Jeans; Ruth Dyson performed Handel's *G minor Suite* on the harpsichord which she had used for practice at Cleveland Lodge when she was a student, before she acquired her own. She told of being addressed as a musician by the famous astronomer when she was only sixteen and was in great awe of him. The family's contributions to the event were performances of Handel's *F major Sonata* for treble recorder, very stylishly done by Katherine Jeans, accompanied by her mother, and Bach's *E Minor Trio Sonata* played on the pedal harpsichord by Susi Jeans.

The Saturday night concert was entitled *Musica Mundana et Musica Instrumentalis*, and Thomas Bateson's madrigal "Hark, Hear you not a heavenly harmony?" tipped us off as to what it was all about — the Music of the Spheres. It was further revealed by Edward Thomas, reader of the evening, that the *Mundana* of the title phrase meant not "mundane" but "of the worlds" or the spheres of which the universe is composed. Besides madrigals by Giles Farnaby, Thomas Vautor, Richard Alison and Michael East, all with planetoid connections, the Stuart Singers, conducted by Richard Townend, performed several canons by John Bull, spherical both in musical shape and textual allusions. A catch, *The Ghost* by Sir William Frederick Herschel, provided spiritual uplift.

A *Praeludium* for organ and a *Zwölf-ton Spiel* for violin and keyboard which were written around the time of World War II by Joseph Matthias Hauer, were

then performed by Dea Forsdyke and Susi Jeans. Hauer was a mystic whose interest in the music of the cosmos caused him to abandon the composition of twelve-tone music to his younger contemporary Arnold Schoenberg. These examples of Hauer's output bear little resemblance to the music of other twelve tone composers and sound remarkably tonal. Chamber works in various combinations for their instruments were added to the evening's plate by John Hunter, recorder, David Jones, oboe, and Susi Jeans, harpsichord. Herbert Murrill's *Sonata* for treble recorder, Handel's *B-flat Sonata* for oboe, and Loelliet's *E-Minor Sonata* for oboe were executed with taste and skill by the two wind soloists ably assisted by Lady Jeans. The three joined together to play a *Canon-Sonata in F* by J. F. Fasch.

The stars of the Sunday night concert, if you will pardon the celestial pun, were the team of Yvonne and Peter Seymour, soprano and harpsichord, and bass violist Elizabeth Page, who participated in no less than four solo cantatas — *Pastorella vagha bella* by Handel, Pepusch's cantata for soprano, recorder, and basso continuo *When Love's Soft Passion* (the obligato of John Turner complementing Miss Seymour's rich lyric voice), and two church cantatas by Telemann, numbered 45 (*Durchsuche dich, O stolzer Geist*) and 49 (*Trifft menschlich und voll Fehler sein die Zeit Zusammen*) for the eleventh and fifteenth Sundays after Trinity. Katherine Jeans provided the recorder obligato for the Telemann cantatas; her tone contrasted with that of the voice and drew attention to Telemann's more vital writing. Miss Jeans and Mr. Turner were also assisted by Miss Page and Mr. Seymour in trio sonatas by Daniel Purcell and Telemann; the latter composition was a programmatic one in C, based on the characteristics of various ladies from the classical literature: Xantippe, Lucia, Corinna, Clelia, and Dido.

The festival was brought to an end with a fitting reminder of Sir James. Susi Jeans performed Bach's chorale prelude on *Wir glauben all' in einen Gott* (*in organo pleno*, from *Clavierübung III*). This simple statement of faith served remind the festival audience that Sir James retained an unswerving loyalty to the Church despite a lifelong scrutiny of the wonders of the universe.

There were exhibits arranged all through the house, and the prize one was a large display case in which Sir James's effects were arranged. His recorder, photographs of his family (his first wife was a poetess and a member of New York's Tiffany family) and friends, and other souvenirs were there in view for the festival goers. The most impressive of these effects were some letters written to the astronomer (and author of many books on his subject and others) from some very famous men. The signatures of Albert Einstein, George Bernard Shaw, H. G. Wells, and Alfred N. Whitehead caused one to pause, as did a note from Gustav Holst which began

Jan 31
St. Paul's Girls School
Hammersmith

Dear Sir

I write firstly to thank you for all the very real joy I have received from *Eos* and *The Universe Around Us*. Coming from an ignoramus like myself this does not amount to much but it has one great advantage — this sort of letter does not need an answer...

Mea Culpa

To the Editor:

The photograph in the June DIAPASON captioned "Felix-Alexandre Guilmant at the console of Ste-Trinité" actually shows M. Guilmant playing the Cavallé-Coll organ in his home at Meudon, France — not the organ at Holy Trinity.

Sincerely,

Jim Lewis
Los Angeles, Calif.

The editor replies: *Mr. Lewis is correct; as he and several others have pointed out, the caption should have indicated that Guilmant was pictured at the Meudon organ.*

Skinner Series

To The Editor:

Your current series of articles on the organs of E. M. Skinner is indeed a welcome relief from the abundant rhetoric found in recent issues that has been pouring forth from one-tracker minds around the country. The arguments for preserving some of these orchestral organs now rotting in auditoriums everywhere are just as valid as the arguments for recreating the North German sound in a new organ (whatever its action may be). These exotic high-pressure creations of Skinner and others can serve as an interesting diversion from the mainstream of European design, hopefully sensitizing listeners to the great difference that exists between the two sounds. That tracker organ will sound all the more brilliant after a few juicy transcriptions on the local four-manual tub!

But what kind of comparison can there be if a "restoration" project starts by tossing every fat sounding rank out the chamber door to make room for a load of screaming mixtures? Consider what happened to the 60 rank Skinner municipal organ here in Cedar Rapids, and it becomes obvious you can't teach an old dog new tricks. The May, 1930 DIAPASON reports that a crowd of four thousand attended its gala dedication which featured a hit-parade of favorite

Letters to the Editor

orchestra transcriptions (*William Tell*, *Liebstd*, etc.). When the municipal organ fad passed, this Skinner "escaped" doom by being moved to a very dead auditorium at a local college where it received a tonal facelift to suit it for teaching purposes. Out came the solo tuba on 20-inch wind and other miscellany, and in went the mixtures and principals in hopes of brightening the ensemble a bit. The resulting choruses are so disjointed and overall balance so unusable that students now run to local churches for practice on more recent and manageable instruments. The Skinner is once again collecting dust, and the city is left without a single notable organ from this era.

Let's hear it for Dorothy Holden and her fine restoration work. If others would take a cue from her, we might end up with a rewarding variety of styles that can truly demonstrate the many voices of the organ.

Sincerely,

Howard Maple
Cedar Rapids Iowa

Restoration?

To the Editor:

It is beginning to appear to me that two of the most currently abused words in the language are "natural" and "restoration." We may presume that the U.S. Food & Drug Administration will eventually come up with a workable and enforceable definition of the former, but I think that it is high time that the organ world deal with the latter before it is stripped of whatever last shreds of respectability it may still have left.

In historical circles, as applied to houses, furniture, and the like, "restoration" is generally accepted to mean putting the object in question as nearly as possible back into the state, form, or condition it had when new.

In organ circles the word "restoration" is rapidly becoming a handy "in" word to be carelessly bandied about in

this history-conscious post-Bicentennial period. I would refer to articles on page 20 of the April DIAPASON and page 3 of the June DIAPASON. The use of the words "restored" and "restoration" in regard to two organs may well have been quite in innocence, but it is nonetheless a gross and misleading misuse of these terms. The organs in question are in fact extensive rebuilds or remodelings of organs which had previously undergone quite extensive and drastic alterations. Indeed, in both cases all that appears to remain from the aboriginal instruments is some old pipe-work, all of which has most certainly been revoiced at least once, and, in one instance, some old casework parts.

I do not doubt that both of the organs mentioned are quite creditable modern instruments which are perfectly able to stand on their own merits without being foisted off as "restorations." Just because a new or extensively rebuilt organ happens to contain a few old pipes or other fragments does not mean that it bears more than a cursory resemblance to the original organ from which those pipes or parts came.

In the case of the Dutch organ in the June issue, the builders exerted every effort to preserve original parts of the organ, in their original relationships, and to carefully reproduce missing portions in the light of expert knowledge. The result resembles the original organ as closely as skill and scholarship can make it, and does indeed deserve the appellation of "restoration." In the very same article the same term is used to refer to a new Metzler organ in England which employs a few old parts. A careful reading of both accounts should point up the absurdity of calling this instrument a "restoration" — not only is the employment of old parts minimal (7 much-revoiced old stops out of 42!) but the stoplist and mechanism represent no effort whatever to even approach the originals. The indiscriminate use of the term "restoration" with

regard to this English example (as well as to the American example in the April issue) weakens the import of its meaning in reference to the Dutch example — which latter anyone in the historical field would recognize as indeed being a true restoration in the accepted sense.

Why make such a fuss about the careless use of a term? Quite simply because with the present growing interest in and study of organ performance practice, the *medium* is of critical importance. Existing historic restored organs — restored in the proper sense of the word — are invaluable tools in the study of older music, be it from the Renaissance, Baroque, or Romantic periods. Authentic sounds, mechanisms, wind systems, consoles, and all the rest can give life to the dry bones of old music in a moving and meaningful way. A performer who has experienced this is unlikely to forget it, and his or her future performances will be the richer for the depth of understanding thus gained. An organist playing the works of Scheidt, Lübeck, Bruhns, or Böhm on the organ of the Martinikerk in Groningen will have entered for a time the world of these composers, and a musician of any sensitivity cannot help but be enriched both intellectually and emotionally by the experience. An organist approaching the Trinity College, Cambridge organ in any anticipation of gaining insights into the music of Purcell, Greene, Boyce, or Walond is going to be left as much in the dark as ever — and still wondering what the music is really all about!

Let us thus have many more restored organs — and let us have fine new organs and skillfully-rebuilt ones as well. But, in the interest of the old composers, and the young musicians who would study their works, let us not confuse the three.

Sincerely,

Barbara Owen
Pigeon Cove, Mass.

It was a great pleasure to be able to attend the third annual Institute for Organ and Church Music, held June 12 to 17 at the University of Kansas, Lawrence. The week was filled with organ recitals, instruction, and related activities, all of the highest calibre; some 70 persons attended, and the level of concentration and participation was very high. I think the person who failed to find inspiration in some aspect of the work was non-existent, and most of us left with new motivation for practice, performance, and teaching.

The key person of the institute is James Moeser, dean of the university's School of Fine Arts, and motivating force behind the impressive amount of organ activity that takes place at this school. Within a few years he has created a center of organ playing and teaching, which culminates in the activities of the institute, for which he assembled a top-notch faculty. Catharine Crozier and Harold Gleason together gave masterclasses on a wide range of literature, as well as separate lecture-demonstrations in performance practice (Miss Crozier) and lectures on organ pedagogy and history (Dr. Gleason), and Robert Baker led workshops in church music. There were also recitals by Robert Baker, Delores Bruch, Catharine Crozier, John Ellis, Albert Gerken (carillon), James Moeser, and Mary Lou Robinson. Each morning was organized around a two-hour organ masterclass, followed by a performance practice seminar; the afternoons consisted of "An Hour With Harold Gleason" (which tended to be a continuation of the morning's material when necessary, inasmuch as the Gleasons continually complemented each other with remarks and material), and a church music session; each evening there was a major recital, usually played by memory. Camaraderie followed, often far into the night, and a final party was held at Dr. Moeser's house. The schedule thus permitted a good balance of listening, learning, and socializing.

The opening Sunday-evening recital was played by Catharine Crozier at Plymouth Congregational Church. Her program consisted of Handel: *Concerto in F Major, Op. 4, No. 5*; de Grigny: *Veni Creator*; Bach: *Passacaglia*; and Reubke: *Sonata on the Ninety-Fourth Psalm*. Miss Crozier's careful playing was marked by refinement and elegance; it was a model demonstration of the technique she teaches. The organ is a 1970 Reuter of three manuals and 47 ranks which has an all-purpose tonal design; the artist obviously felt at home with it and demonstrated its considerable versatility well. It was good to hear a Handel organ concerto — they have not been heard a great deal recently, perhaps because a performance necessarily involves some kind of arrangement. In this case, the infectious music was enhanced by the addition of restrained ornamentation. After model performances of the French classic and German baroque pieces, the Reubke sonata came as a real *tour de force*. A rendition of this imposing romantic piece tends to be either a rather long exercise in diminished-seventh chords or an exciting musical drama. Miss Crozier presented the latter approach, yielding one of those memorable performances for which she has long been legendary.

The same location was the setting for James Moeser's recital on June 13. He played Buxtehude: *Tocatta and Fugue in F Major*; Sweelinck: *Variations on "Est-ce mars"*; Bach: *Wir glauben all, BWV 740*; *Prelude and Fugue in C Minor, BWV 546*; Liszt: *Prelude and Fugue on B-A-C-H*; Hoag: *A Litany Heard in Pioneer Cemetery, Lawrence, Kansas*; Franck: *Fantasy in A*; and Sokola: *Passacaglia quasi Toccata on B-A-C-H*. As might be expected of the resident organist, Dr. Moeser made good use of the organ, playing with virtuosity and excitement. His use of agogic accent was notable, but I felt that it worked less well in the Buxtehude than in the remainder of the program. Although the virtuoso pieces were very exciting, there were moments of quiet beauty as well. Outstanding in this respect was the Bach chorale prelude with double pedal part; introspective yet flowing, it was played as a memorial to the performer's late concert manager, Lilian Murtagh. The piece by Charles Hoag, a member of the composition faculty at the University of

Institute for Organ and Church Music

The University of Kansas

A review by Arthur Lawrence

Kansas, was commissioned by James Moeser and first played by him as part of the national bicentennial observances at the Kennedy Center in Washington. This was the first local performance and it revealed a work of atmospheric effect which progressed through an evolving texture. At the conclusion of the printed program, an encore was played. After many present wondered which new but unknown work this might be (it was of toccata-like structure with slow introduction, in a fairly dissonant harmonic style), the piece was revealed to be a spontaneous improvisation, which made an impressive ending for the recital.

The third evening recital was played by Delores Bruch, assistant organ instructor at the university, who was joined by brass instruments and timpani in a varied program which demonstrated both fine playing and new ideas for programming. The ensemble works were Manfredini: *Concerto* (two trumpets and organ); Marcello: *Sonata* (trombone and organ); Keith Weathers: *Variations on a theme by Raynor Brown* (1974) (trumpet, trombone, organ); G. Gabrieli: *Canzon septimi toni* (2 trumpets, 2 trombones, organ); Bernhard Krol: *Sinfonia sacra "Jesu meine Freude"* (1973) (trombone and organ); Henk Badings: *Passacaglia per timpani e organo* (1958); and Daniel Pinkham: *Gloria* (1968) (2 trumpets, 2 trombones, organ). For solo pieces, Miss Bruch performed de Grigny: *Livre d'orgue: Cromorne en taille à deux parties; Dialogue*; Alain: *Litanies*, and Bach: *Concerto in D Minor after Vivaldi, BWV 596*. Although the whole program was good, I found the pieces with brass especially effective; undoubtedly the use of a church (Trinity Lutheran) with some resonance contributed greatly to the effect. The earlier pieces are probably arrangements but they all worked to good musical result. The interesting Weathers (Western International Music) and Krol (Bote & Bock) pieces are both somewhat conservative in style but are ones of which players of this literature may wish to know. The organ was a 1977 Reuter, Opus 1900, having three manuals and 33 ranks; featuring an elegant French-style console and somewhat more generous scaling than has been noted in the recent past, it was heard to good advantage. It was also in the best acoustical situation of any of the instruments used during the institute.

Robert Baker's recital on June 15 was played at Swarthout Recital Hall on the campus, where the organ is a three-manual Reuter of 71 ranks, built in 1969. He played Reger: *Introduction and Passacaglia in D Minor*; Bach-Ernst: *Concerto in G Major*; Bach-Grace: *Two Sinfonias from the Cantatas ("Like As the Rain and Snow From Heaven," and "God's Time Is Best")*; Bach: *Fantasia in G Major, BWV 572*; Brahms: *Prelude and Fugue in G Minor*; Boyce: *For Diapason and Trumpets, in D Major*; Purcell: *For Double Organ, in D Minor*; Myron Roberts: *Pastorale and Aviary, Nova*; Franck: *Choral in A Minor*. Dr. Baker had the mixed blessing of playing the organ which had also been heard in all the masterclasses, situated in a very dead hall, but he acquitted himself proficiently. His playing is definitely of the "old school" — I think he would be the first to admit and defend this — and I do not think it works very well for baroque music. Many changes of registration within a work such as the Bach fantasy destroy the shape of the music to my ears; thus I found the transcriptions the most palatable. The later music was a different story, and we heard sympathetic performances of the romantic works. For me, the outstanding work of the recital was *Nova*; coming after the more humorous *Pastorale and Aviary*, it had considerable impact, and the playing of it was convincing.

Since there were not enough evenings to accommodate the full slate of recitals,

John Ellis, a faculty member at the University of Montana at Missoula, played an afternoon program, June 16, also at Swarthout Hall. The program consisted of Reger: *Chorale Preludes, Op. 67 ("Lobe den Herren, den mächtigen König der Ehren"* and *"Wie schön leuchtet"*); Gerhard Krapf: *Chorale Prelude on "Herzliebster Jesu," Heiller: Meditation über die gregorianische Oster-Sequenz*; Vanhal: *Fugue in C Major*; Bach: three *Orgelbüchlein* settings (*"Wenn wir in Höchsten Nöthen sein," "Es ist das Heil uns Kommen her,"* and *"Herr Gott, nun schluss den Himmel auf!"*), *Prelude and Fugue in C Major, BWV 547*; d'Agincour: *Suite du cinquième ton*; Dupré: *Crucifixion (Symphonie-passion)*, *Widor Symphonie gothique*, and *Symphonie No. 5* (one movement from each). This program demonstrated a number of interesting but less-known works. Since the French pieces especially implore performance in a more resonant setting, I suspect that Dr. Ellis did not have this location in mind when he designed the program, but he managed nevertheless to imbue it with a good sense of style and musicality. The initial assortment of chorale-based works made a subdued beginning, but the larger works balanced this out later. Both halves of the recital closed with exciting performances having rather fast tempi, but I am sure that the same performer playing the same organ in a hall with more favorable acoustics would have been able to achieve more grandeur.

For the final recital of the institute, we returned to Plymouth Church the same evening to hear Mary Lou Robinson, director of the organ and church music division at the university. She played Krebs: *Tocatta and Fugue in E Major*; Bach: *Partita on "Sei gegrüßet," Hindemith: Sonata III*; and Reger: *Fantasy and Fugue on "Wachet auf!"* Her whole program was distinguished by playing that was elegant and completely musical. Succeeding sections of each piece flowed effortlessly into the next, and the listener was conscious of musical qualities, rather than the manipulation of a machine. Even the large Reger fantasy, which can so easily sound turgid and pompous, was captivating here. It was a fitting climax to a week of fine recitals.

For the masterclasses, Catharine Crozier and Harold Gleason planned repertoire representative of the main schools of organ composition from the early baroque to the present. At each carefully-scheduled session, several students were heard in various works by Scheidt, Pachelbel, Couperin, Bach, Franck, Reger, Widor, Langlais, Alain, or Sokola. The level of student playing was very high and it was mostly done from memory (while everyone else followed the score). In each case, the Gleasons would listen quietly until the conclusion, then offer their ideas dealing with touch, technique, registration, phrasing, and general interpretation. Common-sense observations relative to musicianship were balanced by many fine points, as well as minute details pertaining to the particular piece. This was especially helpful in the case of the several works whose composers were known to the Gleasons or to their teachers. A secure technique was emphasized throughout. Miss Crozier frequently gave her own demonstration of certain passages.

In the performance practice sessions, concepts of technique, fingering, pedaling, ornamentation, and registration were discussed and related to their historical sources. Particular examples from de Grigny, Bach, Mendelssohn, Reubke, and Distler were studied, and Miss Crozier also performed the works. Dr. Gleason drew many parallels between historical treatises and practice, both in earlier times and today. A number of helpful printed materials were distributed, and many references were made to the famous method these artist-teach-

ers have evolved and written. Editions were compared and teaching procedures were discussed. The combination of morning and afternoon sessions was most informative and the pleasure of being able to observe and query the most distinguished organ teaching team of our day was considerable.

Robert Baker's church music workshops were in a somewhat different vein, but were equally helpful. His informal lectures and demonstrations were sparked by wit and vigor. The practical aspects of good church music were a hallmark of his style. He devoted himself to various aspects of the organ in church use: hymn playing, oratorio accompaniment, working with soloists, selecting music for various occasions, conducting from the console, and playing the organ repertoire for church. His insistence on simplicity, attention to the text, breathing with the congregation, regular rhythm, and judicious tempi ought to be gospel rules for all who would be leaders of hymn singing from the organ. A whole session, was effectively devoted to this topic. A second session dealt mainly with oratorio accompaniment, and, here, Dr. Baker's many years of experience in distinguished New York performances came to the fore. In this, he emphasized the importance of thorough preparation and understanding of the musical requirements of the score. In a final session, he showed his own ideas about accompanying solos, bringing in two singers to assist in the demonstration. These workshops were valuable presentations for the church musician.

Institute members were offered a choice among several related activities one afternoon. A group toured the factory of the Reuter Organ Company, also located in Lawrence, and witnessed firsthand some of the many complex steps that go into the production of a modern electro-pneumatic organ (Reuter is also beginning the building of mechanical-action organs). The firm has been in its present location since 1920, has produced over 1900 custom-built instruments in its sixty years, and currently employs 68 people, building 25 to 30 organs per year.

A second group remained at the music building, where one of the studio organs was used to demonstrate aspects of elementary organ maintenance and repair — the kind of first-aid that every organist ought to know. A slide show of Schnitger organs, with accompanying tapes, was shown to another group. A final group climbed the narrow stairs to the school's handsome memorial carillon tower, where University Carillonist Albert Gerken gave a fascinating demonstration of the large and complex instrument. In addition to playing several pieces, he explained the process of composing or arranging music for the carillon, emphasizing the idiomatic peculiarities inherent in bells.

The same evening, Mr. Gerken played a carillon recital preceding the organ program. The works heard were Matthias van den Gheyn: *Preludio III*; Joannes de Gruyters: *Cecilianus*; Percival Price: *Andante (Sonata for 47 Bells)*; Gian-Carlo Menotti: *Prelude*; Samuel Barber: *Dirge*; Johan Franco: *Tocatta X*; Ronald Barnes: *Sarabande*; Gary White: *Changes*; John Pozdro: *Landscape II: Ostinato*; Milford Myhre: *Prelude on "The King's Majesty"*; Roy Hamlin Johnson: *Summer Fanfares*; and Easley Blackwood: *Chaconne*. The performances displayed more variety and greater subtlety in playing technique than I had previously realized were possible. I found *Changes*, with its marvelous clusters of notes, and *Summer Fanfares* particularly telling. Hearing this recital from the grassy lakeside below the tower on a lovely summer evening made it an especially remarkable event.

A written report such as this can only hint at the many experiences an institute of this kind provides. Those who were present will be reminded of the memorable performances and classes, and those who were not may take my recommendation that it is an institute worthy of attendance in the future. Jack Ruhl's report in the August 1975 issue of this journal documents an auspicious beginning for the University of Kansas Institute, and I, for one, look forward to its future with anticipation.

Guild of Carillonneurs in North America Congress

A report by Hudson Ladd

The 1977 Congress of The Guild of Carillonneurs in North America (GCNA) was held June 23-26 in Chicago at the carillons of the Rockefeller Memorial Chapel at the University of Chicago and the Crane Memorial Carillon at St. Chrysostom's (Episcopal) Church. Both instruments are noteworthy in that the 72-bell Gillett and Johnston carillon at the university is the second heaviest carillon in the world, having an 18½ ton bourdon, installed in 1932; and the 43-bell carillon from the same bellfoundry at the church was installed in 1927, thus celebrating its 50th anniversary this year. For these reasons the GCNA was pleased to accept the invitation to hold its annual Congress in Chicago. The immediate past president of the GCNA, Dr. Robert Lodine, also acted as Congress host and was assisted by Vernon Studt and Wylie Crawford.

The GCNA was founded in 1936 and holds its annual Congresses at different North American carillon installations. The proceedings include many carillon recitals by guests and students, papers and lectures, business meetings, premieres of new compositions and publications, a banquet and adequate time for the members to greet and meet new and old friends. This year the Congress drew national attention and coverage on ABC and UPI networks and attracted several notable non-American guests, namely André Lehr (Europe's leading campanologist), Jos D'hollander (City Carillonneur of Sint Nicklaas, Belgium), Bernard Winsemius (City Carillonneur of Haarlem and Edam, the Netherlands) and John Barrett (Assistant Carillonneur in Canberra, Australia). The more than 70 registrants at the Congress came from the four corners of our continent.

The Congress got underway on Thursday morning with a business meeting in the undercroft of the Rockefeller Memorial Chapel, followed by two advancement recitals. In the GCNA, 'carillonneur' membership is granted only to those who perform and pass a half-hour juried advancement recital. The requirements for these recitals change each year and are increasingly demanding on musicianship and technique. Since the GCNA is administrated for and by carillonneurs and one of its primary goals is the publication of carillon music and materials, only 'carillonneur' members have voting privilege and can serve on the Board of Directors. Within the GCNA there are five categories of membership: carillonneur, student, associate, sustaining and honorary.

Following lunch there was a highly interesting, although hotly discussed, debate entitled "The Carillon vs. Electronics." The panel was moderated by Milford Myhre, Carillonneur of the Bok Singing Tower in Lake Wales, Florida, and other members included Janet Dundore, GCNA President and Carillonneur at St. Thomas' Church in Whitmarsh, Pa.; Mr. James Verdin from the I.T. Verdin Company of Cincinnati; and

André Lehr of the Eijsbouts Bellfoundry in the Netherlands (represented in this country by Schulmerich Carillons, Inc.). It is the opinion of this writer that while the debate was open and frank, it left more questions unanswered than it resolved and it is hoped that this may be the beginning of an open dialogue between carillon performers and the manufacturers of both the carillon and its electronic imitators.

Leen 't Hart, Director of the Netherlands Carillon School, sent a paper entitled "Composing for the Carillon" which was read by his former student Lowell Smith. A delicious banquet was served at the University of Chicago Center for Continuing Education, after which Janet Dundore spoke, showed slides and video-tape of her recent trip to Curacao in the Netherlands Antilles, where she played a recital on the Eijsbouts carillon that has been silent for some 21 years. Her visit and recital has brought renewed interest to the carillon on this small Caribbean island. The postprandial speaker was Professor Percival Price, Emeritus University of Michigan Carillonneur, speaking on European and North American carillon history. The first day of the Congress was concluded with an evening concert on the Rockefeller Chapel carillon with Dr. Robert Lodine and Mrs. Beverly Buchanan playing several duets. Their program included *Rhapsody No. 4 for Two Carillonneurs*, by Price, *The Stars and Stripes Forever* by Sousa, and the world premiere of *Partita No. XII* (solo by Lodine) by Johan Franco.

The second day began with a presentation on behalf of the recently established World Carillon Federation by our representative Milford Myhre. This Federation is a gathering of the various carillon guilds and societies the world over that is seeking, among other things, to further carillon-related publications and to standardize the carillon console. Whereas it may be impossible to standardize organ consoles worldwide, there is an optimistic feeling that it may be possible for the carillon art, since there are far fewer instruments involved and there is a growing mutual respect and appreciation for the diverse styles of performance and composition for the instrument. The early afternoon was spent at the Museum of Science and Industry where special tours were offered. On the grand entrance stairs to the museum, the Pepsi Cola Travelling Carillon was advantageously placed so that the Congress participants and the thousands of visitors to the museum could hear and witness carillon per-

formance by its carillonneur, Larry Weinstein, and any other carillonneur who so desired. Returning to the Rockefeller Chapel the GCNA was presented with a rare and thrilling treat. Five large bells in the tower, including the 18½ ton bourdon, were swung in the style of the continental peal. Words cannot begin to do justice to the majestic, awesome sounds which we savored for the eight or so minutes of the peal. Rung for the benefit of the Congress, it served as a prelude to an organ recital in the Rockefeller Memorial Chapel by University of Chicago Organist, Edward Mondello. His program included the *Litanies* by Alain, three chorale preludes by Bach and *Outburst of Joy* by Messiaen.

Following supper, Richard Von Grabow performed some of the latest compositions published by the GCNA, including *Promenade* by Ronald Barnes, Albert Gerken's *Pastel in Bronze, Landscape for Carillon* by John Pozdro and Gary White's *Changes*. The evening was concluded by an exceptionally well-performed recital by William De Turk, director of music at the Grosse Pointe Memorial Church, Grosse Pointe, Michigan, in which he included his transcription of Charles Ives' *Variations on "America"* and the newly published transcription by Albert Gerken of *Pieces for Flute Clock* by Haydn. He finished his recital with a performance of Roy Hamlin Johnson's latest carillon composition, *Flag Weaving '76*.

Flag Weaving '76 was written for the Bicentennial under commission from the Schulmerich Carillons, Inc., and is a unique addition to carillon repertoire. The work is enjoyable and intellectually stimulating; it is mixed with creativity in that the first two movements are aleatoric. The first movement, entitled *Fragments*, is thirteen separate fragments of seven American songs representing the 13 colonies "hanging separately." The second movement, *Stitching*, is the same thirteen fragments transposed down a major third but this time connected by ritards; it represents the drawing together and compromises of the colonies. Besides being aleatoric these two movements are free of tempo and interpretative markings. The final movement, *Waving*, represents the signing of the Declaration of Independence and uses our National Anthem as cantus firmus which, in the concluding measures, has a descending passage culminating on what is already nicknamed "the chord!" Truly an exciting composition and refreshing addition to carillon repertoire, it was brilliantly performed by Mr. De Turk.

On Saturday the Congress heard the Belgian Jos D'hollander perform a guest recital at the university followed by a demonstration of English change-ringing on the 10-bell ring of Whitechapel bells (1908) in the U-C Mitchell Tower. Transportation was provided to St. Chrysostom's Church on the near north side, where carillon recitals were then given by Vernon Studt, Patti Ouimette and Lowell Smith. Frank Law, Carillonneur of the Washington Memorial Chapel in Valley Forge, Pa., presented a paper "Musical Notation" for the carillon and the Reverend Robert Howell, rector of St. Chrysostom's, gave a brief history of the Crane Memorial Carillon.

Sunday, the final day of the Congress, began with a Morning Prayer service at St. Chrysostom's, for which the carillon was used for both the prelude and the postlude. Gary White presented a very interesting paper entitled "Composing for the Carillon" in which he explained his unique approach to the instrument. George Gregory presented a demonstration on 31 cup-shaped bells modelled after medieval examples and gave a mini-concert. The Congress ended with guest recitals by John W. Harvey, University of Wisconsin Carillonneur, Madison, and Herman Bergink, Carillonneur at the Centennial Carillon in Victoria, British Columbia.

Much GCNA business was transacted and enacted at the Congress, including the acceptance of over fifty new members, including 6 new carillonneur members and two honorary members. Anyone interested in further information regarding the GCNA and membership applications is invited to contact its Director of Public Relations: Sally Slade Warner, Phillips Academy Music Department, Andover, Mass. 01810.

It was a greatly rewarding experience to attend this Congress and I am constantly amazed at the dedication and enthusiasm which the GCNA has for the carillon art. Dr. Lodine and those who assisted him should receive our appreciation for a well-organized and thoroughly enjoyable Congress. The 1978 GCNA Congress will be held jointly at Christ Church Cranbrook, Bloomfield Hills, Michigan, June 16-18, and the University of Michigan, Ann Arbor, June 19-20, 1978.

A World Carillon Congress has been announced for August 7-10, 1978 in Amersfoort, The Netherlands, in conjunction with the 25th anniversary of the Netherlands Carillon School, located in Amersfoort. The Congress is co-sponsored by the Netherlands Carillon Guild (NKV) and the carillon school. Several performance contests and many exciting events are scheduled during this Congress. A World Congress is held every four years and is the only time when the world body of carillonneurs gathers to exchange ideas, papers and music. Further information is available from: Mr. D. Kaan, secretary, Planning Committee, Zornhof 8, Amersfoort, The Netherlands.

Announcements & Competitions

The Moravian Music Foundation has announced the Thor Johnson Memorial Anthem Competition, held biennially in connection with Moravian Music Festivals. A prize of \$500 and a performance of the work are offered to the winner. The anthem must have a Biblical or devotional text suitable for church performance, length of 3-5 minutes, and accompaniment of organ, small orchestra, or chamber ensemble; no a cappella works will be accepted. The composition must be unpublished and unperformed, and identified by a nom de plume. The deadline for entries is November 1, 1977; a \$2 fee is required to pay for the return of manuscripts. The premiere performance of the winning composition will be given during the 13th Moravian Music Festival, June 18-25, 1978. Entries and requests for further information should be sent to Thor Johnson Memorial Anthem Competition, Moravian Music Foundation, Drawer Z, Salem Station, Winston-Salem, NC 27108.

The Greater Hartford Arts Council has awarded a grant of \$1300 to the music program of Trinity Episcopal Church, Hartford, Connecticut, for performances of Britten's "Noye's Fludde" in the spring of 1978 and for an organ recital to be given by McNeil Robinson on November 23. James Frazier is organist-choirmaster of the church.

Planning for the 1978 National Biennial AGO Convention, to be held in Seattle, Washington, June 26-30, 1978, is well underway. Headquarters will be the downtown Olympic Hotel, and many international artists have been contracted to play a large array of organs by American and European builders. Advertising for the brochure must be received by October 1, and remaining exhibit space is being sold on a first-come, first-served basis. For information regarding the former, contact Bill Bunch, 5413 Meridian Ave. N., Seattle, WA 98103; for the latter, Talmage Elwell, 121 N. 46th St. no. 103, Seattle, WA 98103.

The Association of Independent Conservatories of Music (Cleveland, Juilliard, Manhattan, Mannes, New England, Peabody, Philadelphia, and San Francisco) has issued a new comprehensive brochure about its members and services. Included is information regarding enrollment, programs, and financial aid for each of these conservatories not allied with universities or colleges. Copies may be requested from AICM at Carnegie Plaza, 162 W. 56th St., Suite 406, New York, NY 10019.

The Extant Organs Committee of the Organ Historical Society has prepared lists of all known tracker-action organs, old and new, in the US. This compilation is an on-going project, by volunteer labor; corrections and additions are solicited from all interested persons. The most recently-prepared set of lists, the midwest (Illinois, Chicago, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio, and Wisconsin — over 1000 organs), is available at cost, \$6.25 postpaid, from David and Permelia Sears, P.O. Box 61, Dunstable, MA 01827. Single states or other lists are available on request from the same address.

The American Music Center, in conjunction with the National Endowment for the Arts, has announced the establishment of a collection of new works by American composers who are recipients of grants from the NEA Composer/Librettist Program. The archive, housed at the American Music Center, 250 57th Street, New York, consists of scores, recordings, biographical information, and documents relating to the performance of the compositions. These materials may be studied by performers, conductors, and other interested musicians.

A Saturday Music School will be conducted again this year by the Bishop's Advisory Commission on Church Music, Episcopal diocese of Chicago, with six Saturday afternoon sessions to be held at the Cathedral of St. James, Chicago. The schedule will include Paul Bouman (Sept. 17) on hymn playing, Roy Kehl (Oct. 22) on plainsong and Anglican chant, Wilma Osheim (Nov. 19) on vocal production, Robert Lodine (Jan. 21, 1978) on 19th-century organ repertoire and performance, Rev. Richard Wojcik (Feb. 18) on choral tone and choir training, and Richard Enright (Mar. 11) on conducting from the console. Further information may be obtained from Harriet L. Mueller, 612 N. Arlington Heights Rd., Arlington Heights, IL 60004.

A musical composition contest has been announced by Trinity Episcopal Church in Watertown, NY. Music suitable for choir and congregation is desired and is to be a setting of the sung portions of the Episcopal service of Holy Eucharist, Rite II in the Proposed Book of Common Prayer. The winning composition will be performed at a special service for the sesquicentennial of the church, on May 21, 1978, and a cash award of \$500 will be given. Further information and application forms are available from The Organist and Choirmaster, Trinity Church, 227 Sherman St., Watertown, NY 13601.

Kenneth Gilbert in Waterloo

A review by George Lucktenberg

A workshop on baroque music for harpsichord, violin, and gamba took place at Wilfrid Laurier University, Waterloo, Ontario, from May 23 to June 3, 1977. Master classes were given by Kenneth Gilbert, well-known Canadian harpsichordist and editor now residing in France, and by Sonya Monosoff, violinist, and Peggie Sampson, gambist.

Twelve American and Canadian harpsichordists, of diverse ages and experience, were present for daily sessions with Gilbert; these classes centered on the French style ca. 1650-1730 and its influence upon non-French composers of the same period. Each morning was devoted to coaching and general comments. Gilbert's teaching was liberally sprinkled with wit and generously illustrated by his own elegant playing. He moved easily from specifics to useful generalizations, and his grasp of a wide range of related subjects provided many direct or tangential insights into problems of interpretation.

Apparent inconsistencies of rhythmic notation, particularly *notes inégales*, recurred as a focal-point of discussion. Gilbert's commonsense approach to applications of a ternary subdivision of the beat, well-supported by comparisons with precedents and literature, tempered by his player's knowledge of what is practical and logical, held some revelations for everyone.

Each of Gilbert's afternoon lectures dealt with one important composer or a group of works. His explanations were lucid and convincing, and his coverage of topics was thorough. Subjects included Froberger, d'Anglebert, Louis Couperin, Rameau, the free style in Frescobaldi, and Bach's suites and partitas. During the lecture on Rameau, he included a discussion of his forthcoming edition of Rameau's *Pièces de clavecin* (Heugel), and its relationship to the Jacobi edition (Bärenreiter). In two other sessions, members of the class took part in a student recital, and my Viennese fortepiano by Thomas McCobb was demonstrated.

Evening concerts, a veritable mini-festival, were presented by the workshop faculty, groups drawn from Laurier University personnel and other Ontario musicians, and members of the workshop's string sections. The university's dean of music, Christine Mather, and member of her staff, are to be congratulated on this ambitious undertaking, to which was added (in the final three days) a 150-member conference of the Canadian Association of University Schools of Music and the Canadian Association of Music Libraries.

The university's physical resources were hard pressed to accommodate all this activity, at least from a harpsichordist's viewpoint. Its excellent 1-manual Blanchet copy by Willard Martin was supplemented only by three Zuckermann-kit harpsichords built by Ontario builder John Bright, plus the instruments brought by workshop members. To make things a bit tighter, the Martin/Blanchet and the two larger Brights were unavailable for student practice for 3½ days, since they were moved to the gymnasium-auditorium for rehearsals and a performance of a Bach *Triple Concerto*.

The first concert was a splendid solo recital by Gilbert, for which he chose to use my large Flemish double by Keith Hill of Grand Rapids, Michigan (also used for his master classes). The program ("Music in the French Style"): suites by Purcell (A Minor), Handel (1720 G Minor), Bach (French D Minor) and Rameau (E Minor), with single works by Froberger and Louis Couperin plus, as encores, a pair of Scarlatti sonatas. His enthusiastically-received playing was engaging, thought-provoking, and notable for details of articulation and rhythmic subtlety.

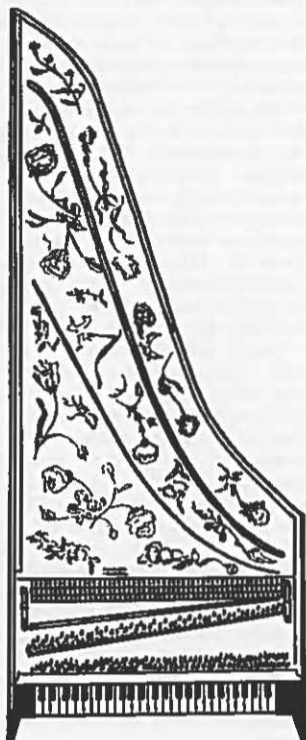
The three faculty principals—Gilbert, Monosoff, and Sampson—joined forces for a recital featuring trios by Buxtehude and Rameau, and a duo-sonata by Bach for each stringed instrument (first violin/harpsichord sonata, third gamba/harpsichord sonata.) Skillful and sensitive ensemble playing delighted the

audience, largely comprised of the workshop participants; in particular they were delighted by the concluding work—the *Third Concerto* of Rameau, with its rollicking tambourin finale.

The all-Bach orchestral concert was played to a house greatly expanded by newly-arrived members of the Canadian University Music Conference. A rich contrast of timbres, provided by performance on authentic instruments at low pitch, was evident in this program: *Concerto in D Minor* for three harpsichords, *Brandenburg Concerto 6*, *Cantata 189* and the E-Major *Violin Concerto*, all under the general direction of university faculty member Michael Purves-Smith. The mellow blend of lower strings in the *Brandenburg Concerto* and the combination of tenor, recorder, and Baroque oboe (the latter played by the versatile Purves-Smith, who also played the second harpsichord part in the *Triple Concerto*) were especially memorable. The authoritative leadership of Gilbert (at the Martin/Blanchet) and Monosoff, and the superb playing of violinist/violist Marilyn McDonald and cellist Catharina Meints, both of whom came from Oberlin College to assist with this concert, are deserving of special mention.

The workshop's culminating operatic double-feature, Monteverdi's *Combattimento di Tancredi e Clorinda* and Puccini's *Gianni Schicchi*, was held at the neighboring University of Waterloo's well-equipped theatre. Although the Monteverdi was lacking both in vocal prowess and staging finesse, it was interesting to experience this seldom-heard score at first hand. The Puccini was wholly satisfying, affording Baroque enthusiasts a pleasant transition back to the world of the standard repertory as we concluded a memorable twelve days.

George Lucktenberg is professor of harpsichord at Converse College, Spartanburg, S.C., and director of the harpsichord summer workshop at Interlochen, Michigan.



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Nunc Dimittis



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Marius Monnikendam, renowned Dutch composer and critic, died May 21 at the age of 81. He was a prolific composer, having written many organ works, and much of his music has been performed in the United States. His "Everyman," written in 1975, had its American premiere last August at the 41st Eucharistic Congress in Philadelphia. Another recent work, "Heart-Rhythm," for organ, male choir, and percussion, was commissioned for the annual convention of the Netherlands Heart Association in 1975. His unpublished "Toccata Pentecostal" received its first performance after the composer's death, on a recital played by Huw Lewis for the Detroit Regional AGO Convention.

Monnikendam was buried in an organ pipe box; during the funeral ceremony, two jets flew overhead to make a cross in the sky. He is survived by his wife Anneke, seven married children, and many grandchildren. He had studied at the Amsterdam Conservatory with Sem Dresden (composition) and de Pauw (organ and piano), and went in 1924 to Paris on a government scholarship, where he studied with Vincent d'Indy at the Schola Cantorum. Upon his return to Holland, Monnikendam became a teacher at the Rotterdam Conservatory, and he also wrote music criticism. He wrote books on Franck (Amsterdam, 1949) and Stravinsky (Haarlem, 1951). In his compositions, he injected modern style asymmetric rhythms into older forms; his larger works employed various advanced techniques, including polytonality.

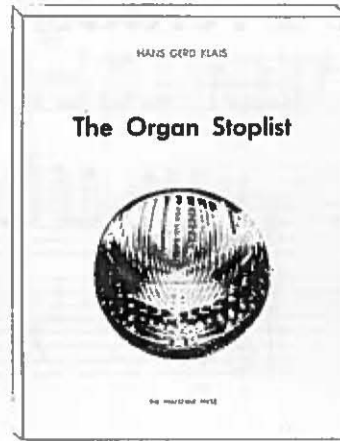
Marius Monnikendam wrote orchestral works, organ music, works for mixed chorus and orchestra, and church music. His hon-

ors included Knight of the Order of St. Gregory, Officer of the Academy (Palms Academies), Knight of the Order of Orange-Nassau, Silver and Gold Medals of Arts, Letters and Sciences (Paris), and the Sem Dresden prize of the City of The Hague, Netherlands (1974). A listing of his works for organ solo and for organ with instruments was included in an article by Lester W. Berenbrock, "Marius Monnikendam's 80th Year," MUSIC Magazine, December 1976.

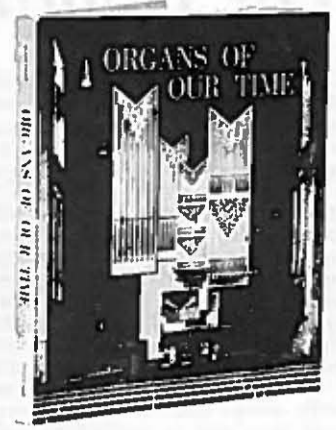
Dessa Byrd died on May 18 at her home in Indianapolis, Indiana. She was 79. Known as "queen of the theater pipe organ" in Indiana during the 1930s, she was a native of Robinson, Ill., and a graduate of the Indianapolis Conservatory of Music. She performed in theaters beginning in 1920 and later did radio and TV programs. Her farewell performance was in 1971.

Miss Byrd was a long-time member of Indianapolis chapters of the AGO and the ATOS, and was last year inducted into the Theater Organists Hall of Fame in Philadelphia.

Frank W. Mulherson, Milford, Connecticut, died June 17 at the age of 45. He had been organist-choirmaster of the First United Church of Christ, Congregational, in that city for the past 20 years. A native of Duncannon, Pa., he graduated from Lebanon Valley College and Union Theological Seminary. He studied organ with George Markey and Charlotte Garden, and had done further study in Germany and at Oxford University (New College). He is survived by his wife, a daughter, a sister, and his parents.



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The Chorale Preludes of Alan Stout

by Jeanie R. Little

Since the mid-1960's an increasing number of high-caliber American composers have been writing for the organ. Those of their compositions that are primarily recital works and that have been commissioned by recitalists or A.G.O. conventions get repeated reviews, performances by nationally known recitalists, and hearings in universities. Unfortunately the length, difficulty and, in some cases, subject matter make these compositions inaccessible to those many organists who are first of all church musicians and teachers of beginning and intermediate students. There are, however, shorter and less virtuosic pieces ranging from easy to moderately difficult which are equally effective aesthetically and compositionally, in combining serial, chance, or electronic techniques with traditional elements. Particularly attractive and useful examples are the chorale preludes of Alan Stout.

Stout (b. 1932) composes in many media, for instruments and voice as well as for organ. Four of his compositions have been performed by the Chicago Symphony Orchestra, which commissioned his *Symphony No. 4* in celebration of its eightieth anniversary.¹ Stout received his undergraduate and masters degrees from Johns Hopkins University and the University of Washington. He studied composition with Henry Cowell and Wallingford Riegger and since 1963 has been teaching theory and composition at Northwestern University.

His chorale preludes, *Eight Organ Chorales* and *Three Organ Chorales*, were published by Augsburg in 1969 and 1971 respectively but were written earlier, the first set in 1950 and the second in 1967. The chorales of both collections are short and straightforward with one complete statement of the melody and one overall idea, mood, technique, or texture (or alternating texture) per piece. They use twelve-tone material, though not always in ordered sets and never following the rules of Schoenberg's system. The unadorned chorale melodies appear quite prominently, either as the lowest, highest, or loudest and often most colorfully registered voices. Most of the chorales are in AAB form. The repetition of A may have an essentially new accompaniment, retain the original, or modify and/or combine elements of one or both approaches. Counterpoint and dissonance are prime features. Only *Christ lag in Todesbanden* has a truly chordal accompaniment. The most-used texture places the chorale in mid-range with a minimum of pedal support and a meandering, syncopated or metrically-ambiguous counterpoint more above the staff than on it. The chorale provides pulse and drive, the pedal depth in range, often several octaves below the melody, and the right hand an aura, frequently suggesting an ethereal quality.

CHORALES WITH MEANDERING COUNTERPOINTS

Es ist ein Ros' entsprungen (Eight)² a typical example of this texture, is a good first choice for the performer and listener. Its simplicity, contrasting soft flutes, and gently circling counterpoint are consistent with the Christmas text, "Lo, how a Rose e'er blooming from tender stem hath sprung!" The dissonances arising from the totally independent treatment in the manual parts, which combine the unaltered left-hand cantus firmus with the twelve-tone right-hand line, are minimized by the softer, slimmer registration for the right hand and the avoidance of coinciding motion between the hands; the counterpoint is so manipulated as to create rhythmic suspensions with the notes of the chorale (Ex. 1). The result is continuous eighth-note motion that is interrupted only once between the first and last measures and that for only one quarter note connecting the two statements of A (m. 6). The pedal is restricted to sustained notes, one for the end of each half line of the chorale.

Example 1. "Es ist ein Ros' entsprungen," mm. 1-4.

Example 2. "Es ist ein Ros' entsprungen," mm. 11-12.

Example 3. "Jesu, meine Freude," mm. 1-4.

Examples 1-5, 7, and 9 from *Eight Organ Chorales* by Alan Stout, © 1969, Augsburg Publishing House. Used by permission.

Examples 6 and 8 from *Three Organ Chorales* by Alan Stout, © 1971, Augsburg Publishing House. Used by permission.

The repetitive scheme of the chorale melody, aaba, becomes AABA' in Stout's setting, making this the most repetitious of his chorales. The second A (mm. 6-10) is identical to the first, and in the third one (mm. 13-18), which follows the slightly contrasting B (mm. 11-13), the same notes are present in the right hand but in a different order. The seven-note pattern (D-flat - B - C - A-flat - G-flat - D - E-flat), used three times in the last four measures as the accompaniment to the last chorale phrase, is somewhat disguised in its repetitions by octave displacements. The counterpoint consists of the chromatic notes not appearing in the portion of the chorale it accompanies. The initial order, slightly varied and abbreviated, is repeated in the third measure (Ex. 1). The right-hand material is further reduced to a thrice stated, seven-note order developed from and overlapping with the last five notes of measure three (brackets in Ex. 1). Here Stout merely uses all twelve pitches usually without repetitions (except in the chorale) in preference to manipulating a row. The order of the first twelve notes, with almost as many thirds as seconds, the reference to a G-sharp natural minor scale in the counterpoint to the third chorale line (Ex. 2), and the constant repetition facilitate comprehension. Technically *Es ist ein Ros' entsprungen* is within the grasp of a first-year student.

Nun ruhen alle Wälder (Eight) and *Schmücke dich, o liebe Seele* (Three) are treated almost the same as *Es ist ein Ros' entsprungen*, with the exception of slight differences in the method of pitch organization of the right-hand part. In *Nun ruhen alle Wälder* the twelve-tone row is used as a pitch ostinato modified by varying rhythms and octave displacements, which effectively prevent tiresome predictability to the extent of making aural recognition difficult. In *Schmücke dich, o liebe Seele* the initial twelve-tone order is used as a motive, continually altered by fragmentation, slight interval changes, and reversing the order of three-note groups.

Compositionally *Jesu, meine Freude* (Eight) uses the same format, but the registration with principals, mixtures, and reeds and the rhythmically more complex counterpoint lend this piece a sturdy quality. The independence and rhythmic ambiguity of the counterpoint are assured by constant changes among divisions of four, five, and six within the half note, which are complicated by ties between and within the groups (Ex. 3). In addition to these differences in rhythm and registration, which here emphasize the difference in range between the hands by giving the highest-pitched stops to the chromatic upper voice and by basing the left-hand part on a 16' foundation, the circling right hand makes increasing use of octave displacement, which augments the angularity of the line. The ten right-hand notes of the initial twelve-tone order occur again at the beginning of the repetition of A (m. 8). Otherwise the original order is condensed and varied, creating six- to eight-note patterns which are repeated immediately (brackets in Ex. 3). Due to the subtle rhythmic variations and interchangeability of octaves, it is doubtful that many listeners will recognize these repetitions. For the performer, however, they give order to what at first appears to be randomness.

Ludwig Lenel has questioned this "loud and turbulent" setting of *Jesu, Priceless Treasure*, which is usually considered a contemplative hymn;⁴ if, however, its strength and full color can be seen as the personal expression of joy and faith in Christ, who shields us from the ravages of natural forces, from suffering and need, and from shame and vice, which is the proclamation of the six stanzas of the chorale, there is no conflict between text and setting. *Jesu, meine Freude* looks like the previously discussed preludes but gives a very different effect; it is more difficult to perform and perhaps more difficult initially to accept.

PEDAL CANTUS FIRMUS CHORALES

The only other of Stout's chorales with such strong dynamics and continuous dissonance is the second setting of

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Aus tiefer Not (Eight) where they are readily perceived as expressive of the agony of the crying out, the demanding, perhaps, of the Lord's attention. Both here and in the three-part setting of *Out of the Depths*, the chorale is appropriately assigned to the "depths" of the pedal. The four-part setting maintains a texture resembling in concept the harmonized chorales of J. S. Bach. Here, however, a steady eighth-note pulse is created by staggered manual parts pitted against the pedal rather than by connective passing notes between chords (Ex. 4). Additional voices are used at cadence points. This is the only one of these pieces in which all voices breathe together at the end of each phrase. Unity is dependent upon the use of characteristic intervals. At least one interval of a second (seventh), usually minor, is always present vertically. In addition to the seconds, tritones in the last twelve measures make up more than a third of the intervals between the upper voices. The only formal repetition is that of the full texture of the first two phrases. This is a powerful, terrifying, and exciting crying out, a desperate begging, pleading to be heard, intensified by the expanding outward of hands and pedal at the close of both sections. *Aus tiefer Not* will not fail in gaining the attention it demands.

The other setting of this chorale is the only trio texture in the *Eight Organ Chorales*, even though it is registered for one manual rather than two. The pedal melody is more prominent in timbre than that of the fuller setting of this chorale. This is a calmer setting, perhaps reflecting the expression of faith of the second and third stanzas, rather than the crying out of the first. The right hand has a seven-note ostinato (brackets in Ex. 5) consisting of those notes not found in the first chorale phrase. Because of Stout's preference for alternating motion, the ostinato is again one of pitch, not of rhythm. The ostinato is condensed, re-ordered, and varied slightly but heard often enough in its original form (sometimes including octave displacement) to be readily recognized. A separate pattern (m. 37 to A-flat in m. 40) altogether is used with the final line of the chorale. This setting does not fol-

low the repetition in the AAB form of the chorale but does restrict the ostinato used with A to exact or slightly varied forms, saving more extensive reorderings for section B. The left hand, an equal partner to the right, can be described as frequently implying broken chords in tertial harmony by an abundance of thirds, fourths, and fifths, especially in the second half of the piece. This leaning toward tonality is also present in the ostinato with its perfect fourth, major third, and B-flat major triad. The lines of both hands have clearly defined shapes and directions in contrast to the circling, rather than progressing, counterpoints of the previously discussed three-part settings.

Wo soll ich fliehen hin? (Three) is also in trio texture. The chorale in the pedal is joined by two continuous, running sixteenth-note manual lines in the manner of a canon in unison. Large sweeps or arches within the lines are made up of circling-back motions, of playing around notes, rather than of direct motions. The isometric use of sixteenth notes, not present in any of the other settings, and the make-up of these lines, reminiscent of Bach's *Schübler Chorale* on this tune, may be interpreted as the dramatization of the text, "Where shall I flee to escape the burden of my many and great sins?" It creates an effect of nervous, breathless searching controlled only by the straight-forward chorale quotation in the pedal, but closes as though the question had been answered; the suggestion of an F-sharp major scale ending on F-sharp and G-sharp, double leading tones to G, and G, the tonal center and final note of the chorale which continues beyond their release, signify this answer's finality (Ex. 6). The *Three Organ Chorales* show a tendency away from the cluster endings of the earlier eight preludes, whose cadences function more as cessations than resting places, and some relaxation of tensions, especially through thinning textures and tonal implications. The two-part setting of *Wo soll ich fliehen hin?* (Three) contrasts the chorale in the left hand against a right-hand part borrowed literally from the three-part part setting, but for some enharmonic spellings.

(Continued overleaf)

Example 4. "Aus tiefer Not," mm. 1-4.



Example 5. "Aus tiefer Not," mm. 3-6.



Example 6. "Wo soll ich fliehen hin?" mm. 13-14.



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**Chorale Preludes of
Alan Stout**

(Continued from p. 9)

CHORALES WITH INTERLUDES

Three of the chorales not yet discussed are extended by means of interludes between phrases. The interludes continue, possibly even strengthen, the drive onward from phrase to phrase. In two of the chorales, *Herzlich tut mich verlangen* (Eight) and *Jesus, meine Zuversicht* (Eight), the interludes are single rhythmic ideas differing from the chorale in texture and registration. Without the interludes, the textures resemble choral arrangements in two or three voices over a pedal point. In both settings the interludes use triple subdivisions of the half note as opposed to the duple divisions of the chorale phrases.

In *Herzlich tut mich verlangen* the chorale in the right hand is accompanied in the left by a syncopated, chromatic counterpoint which supplies pitches not used in the chorale, so that the full texture consistently and carefully uses all twelve tones, freely arranged (Ex. 7). The last two notes of each phrase are sustained along with a single pedal note for the duration of the interlude. The interlude consists of two statements of three three-note compound chords and pitch clusters,³ which by sharing the three sustained notes make up another twelve-note collection. The final two manual notes of each chorale phrase have tonal implications, momentarily suggesting cadential functions which are immediately cancelled by a pedal entrance dissonant by a half step. The minor second in the form of major sevenths and augmented octaves is a main element in introducing and unifying the interludes. Because they involve immediate repetition and are quieter, they serve the same purpose as the ledger-line counterpoints, a circling motion on another level. The 4' registration places them between the chorale pitches rendered by its 8' reed and 1-1/3' flute.

In *Jesus, meine Zuversicht* (*Jesus, My Sure Defense*), the lilting three-part chorale texture, played on foundation stops over a light supporting pedal point, expresses the Christian's confidence and optimism at the time of death. Here, the interludes, rather than intensifying the motion as they do in the other two preludes of this group, function as soothing, single melodic lines. They are slower moving and higher in pitch and registration than the chorale, possibly an other-worldly strengthening of man's faith. The pitch organization is the same as in *Herzlich tut mich verlangen*; the accompanying lines use the notes not represented in the chorale, and the final notes of each phrase are sustained throughout the interlude as components of another twelve-note collection. Because the chorale lines are three-part settings over pedal points, there is necessarily some pitch duplication. This is the most obviously joyful of Stout's pieces and one of the least ambiguous rhythmically because of the clear feeling of pulse in the highest voice. The wandering, circling ideas so common in these pieces are altogether absent.

Wer nur den lieben Gott (Three), one of the most interesting and individualistic settings, and the only one to have an important pedal part other than a cantus firmus, uses proportionate notation (Ex. 8). Vertical slashes through the top line of the staves indicate the time element of seconds. Black whole notes are to be played in free legato lines according to their position within the spatially indicated durational time units. This is contrasted with sections in conventional notation in which the quarter note is the durational equivalent of one second. A (secs. 1-30) is spatial, A' (secs. 31-64) measured, and B (secs. 65-94) a combination of the two. Half-phrases of the chorale are preceded and overlapped by recitative-like introductions (lower parts in Ex. 8). In A, notes of the cantus firmus fall consistently in the center of each durational second in contrast with the treatment in the lower voices where gradually increasing numbers of pitches per second mark the beginning of each durational unit (Ex. 8). No more than two parts are sounding together, allowing the listener to enjoy the beauty of

the individual lines and preventing the rhythmic freedom from turning into confusion.

With the exception of cantus firmus passing notes, the repetition of the first two chorale phrases is a note-against-note, four-part arrangement on soft 8' and 4' flutes, which contrasts sharply with the treatment in section A where the parts are so manipulated as to suggest flowing counterpoint. Stout has even been able to forgo the combined eighth-note pulse typical of the majority of his other chorales. The sound is more dissonant than in the other preludes using similar "choral writing;" here, not one but generally two intervals of seconds, often both minor and consecutive, occur in each vertical combination. The choral texture of A' is interrupted briefly by a much abbreviated version of the recitative-like interlude of the lower voices, clearly discernible by its principal registration (secs. 52-56).

The closing lines of the chorale are treated to a combination of the preceding ideas; the recitative lines are present in their entirety, but the right-hand chorale is more strictly measured, singled out by trumpet 8' and mixture, ending the penultimate line with a pitch cluster. The final chorale phrase (secs. 85-94) returns to the texture and sound of A' (moving to Manual II for the first note of the right-hand chorale as at the beginning of A' rather than waiting until the second line, page 8, as indicated?). By way of a coda (secs. 95-119), the first three pairs of recitative lines return in the manual parts over a soft pedal point. Each successive pair is registered more quietly until only one 8' stop remains for the single high F-sharp over the pedal B, the tonal center of the chorale. This relaxing of tensions and thinning of textures is reminiscent of that mentioned in connection with *Wo soll ich fliehen hin?* Pitch clusters, however, are still found at the ends of the inner half phrases of A' and B (secs. 50 and 79).

In the layered recitative sections, which with one exception (sec. 52) begin with the lowest voice, the two lower parts furnish the six or seven notes not used in the chorale. Pedal and left-hand recitatives, therefore, utilize identical but differently ordered pitches. Each order is stated twice, sometimes with the repetition in the same octave but more often in higher or lower octaves (Ex. 8). A variety of single and combined shapes, ascending and descending lines, arches and inverted arches, lend freshness to these lines. In the chorale-style phrases the three lower parts are limited to notes not contained in the melody. The thin recitative texture contrasting with the familiar four-part choral texture, the registration changes, the alternation of controlled freedom and measured writing, and the summary and symmetrical form make *Wer nur den lieben Gott* especially easy to follow. The changes in color and texture are the result of purely musical rather than textually related decisions.⁴

CHRIST LAG IN TODESBANDEN

Christ lag in Todesbanden (Eight) has little in common with the other preludes other than its characteristically dissonant treatment. Although it features the pedal point and left-hand chorale arrangement familiar to us from the ledger-line settings, the chorale here is in the tenor/bass rather than treble range, is in steady quarter notes, and is given phrasing and fermatas at phrase endings (Ex. 9). The only other indication of phrasing in these pieces is the slurs joining the unmeasured lines in *Wer nur den lieben Gott*. Instead of a high circling counterpoint, the right hand has sustained, three-note compound chords (predominantly), two per phrase and widely spaced, spanning a major seventh or minor ninth like those of the interludes in *Herzlich tut mich verlangen*. The sustained notes, sometimes spelled as incomplete tertial harmonies and occasionally even as quartal chords (mm. 10, 14, and 17), fall on the weak part of the beat, negating the regular pulse of the melody, the only moving part. The whole texture of each phrase uses all twelve notes with repetitions occurring only in the chorale. The same accompaniment is used with the repetition of section A of the chorale melody (mm. 5-9) but may not be immediately recognized visually because of rearrangements and enharmonic spell-

ings. Also, the attacks of the first two compound chords do not occur at the same places as those of the first A. Repetition occurs again in the right hand between measures 13 to 15 and 15 to 16, over the last line of the stanza and the alleluia.

The registration is the same as in the pieces with high counterpoints. This quiet but dissonant setting (with E-flat pedal point, chorale in A Dorian, and

sustained three-note groups) does not seem to comply with the joyful nature of the text and is questioned by Lenel for ignoring the traditionally triumphant mood.⁵ It could be that Stout has set in mood the first line only, "Christ lay in death's strong bonds," a common mistake of those who fail to read the rest of the text and to understand that its subject is the victory of Easter, which was possible only after the crucifixion,

Example 7. "Herzlich tut mich verlangen," mm. 1-3.

Example 8. "Wer nur den lieben Gott," secs. 1-11.

Example 9. "Christ lag in Todesbanden," mm. 1-3.

referred to here in the past (Christ lag). The simplicity and straightforwardness of the chorale and a sturdy tempo give some sense of assurance and confidence even with the added dissonances, but certainly not the joy, praise, and celebration of the hymn. It is the unceasing E-flat in the pedal, forming either a tritone or minor second with the beginnings and endings of every phrase, that lends a feeling of horror. At the end, the sustained compound chords gradually move higher, slow down, and fade away, leaving a tritone between pedal and final chorale note.

SUMMARY OF STYLISTIC CHARACTERISTICS

Alan Stout's chorale preludes involve the juxtaposition of three separate textural entities: the unadorned chorale, a syncopated counterpoint, and a pedal point; a chorale-like setting of the chorale with pedal point and contrasting interludes; or, less often, two contrapuntal lines and a pedal melody. The emphasis is linear rather than vertical in most instances. Few of the settings pause at chorale cadences or resolve the constant dissonance even in the closing measures, although there is some use of resolution and tonal implications within individual planes or lines. More often the sound simply stops after pausing on the final note of the chorale with extra voices added to increase the density of sound and harshness in those pieces with thinner textures.

The engaging rhythmic features of the chorale melody in these pieces are Stout's own inventions rather than quotations from historical forms of the tunes. The meter in many of the pieces changes constantly for convenience in reading. Pitch material other than borrowed melodies is at least initially derived by some serial procedure. Either the whole texture of each phrase uses all twelve notes, with the accompanying voices restricted to pitches not used in the chorale, or the counterpoint added to the chorale is an ostinato or continually varied motive using either the pitches not found in the first line of the chorale or all twelve tones. All of these methods are used with flexibility. The writing is never governed by Schoenberg's twelve-tone principles but by the use of unordered sets, motivic variation, continuous motion, and specific vertical sounds, in particular the minor second. Serial techniques are more responsible for content or the basic organization of material than for the actual manipulation or rules of ordering. These twelve pieces are a good means for learning to appreciate and for becoming familiar with new sounds and types of pitch organization with a minimum of effort and with positive results. They are effective, rewarding, and well suited to service playing and teaching especially because of their brevity and commitment to one mood and idea or combination of ideas.

PEDAGOGY AND PERFORMANCE

The pedal point and simple left-hand part in *Christ lag in Todesbanden* make it a good teaching piece for the sophisticated beginner with a strong keyboard background and for practice in moving

the right hand quickly to new positions. This is made easier by the regularity with which the compound chords change, generally on the second half of the third beat. The problem for young players is not so much technical as one of grappling with what they hear. *Herzlich tut mich verlangen* and *Jesus, meine Zuversicht* are excellent pieces for teaching alternating duple and triple divisions of the half note because of the constant eighth-note motion in the settings of the chorale phrases and the relative inactivity of those same parts while the interludes discover triplets. *Herzlich tut mich verlangen* is the easier of the two because of its two-part texture during the presentation of chorale phrases and its ability to be counted in continuous half notes despite frequent changes in meter and placement of accents. The rhythm simply alternates between four eighth notes and three quarter notes per half note (Ex. 7). The immediate repetition of each triplet and the lack of motion in the other parts during it allow the performer to concentrate on that rhythmic change. A discreet separation of the triplet compound chords is more effective and practical than attempting to keep some notes legato. In the next to the last interlude the reach required in each hand may exceed that possible for smaller hands. If played on adjacent manuals, both parts can be shared rather easily by both hands, keeping in mind the non-legato nature of the interlude.

In *Jesus, meine Zuversicht* the chorale phrases do not always contain an even number of quarter notes so that the change from duple to triple divisions of the half note is slightly more complex than in the preceding chorale. On the other hand, the melodic interludes are easier. In the first edition of the *Eight Organ Chorales*, which was made from the wrong proofs,¹ the interludes had a common, unchanging rhythmic pattern. In the revised edition that quickly followed, only the first and next to last share identical rhythms. The subtle variations of the others are heard more as freedom in performance than as real differences. The performer must avoid frantic movements from solo manual to chorale manual and vice versa. The same is true in *Herzlich tut mich verlangen*. In the revised edition, the B-flat in the final left-hand chord of *Jesus, meine Zuversicht* has been moved up an octave between the G-flat (F-sharp) and D.

Jesus, meine Freude and the three-part setting of *Aus tiefer Not* require more work than the other pieces in *Eight Organ Chorales*. In the former, tapping and counting out loud all rhythmic divisions and combinations of divisions before actually learning the notes and then practicing the parts separately and in pairs is helpful. The latter chorale requires more work, not because of its rhythms, but in terms of interpretation, of recognizing and realizing the changes in direction and the separation of thoughts within the manual parts. This requires listening to and experimenting with each manual part as an independent melodic line. With few exceptions, Stout's chorale preludes lack phrasing indications, which does not relieve the performer of striving for comprehensibility by discreet phrasing in both hands in this setting of *Aus tiefer Not*.

Similar study and phrasing of the ledger-line counterpoint in *Schmücke dich, o liebe Seele* is recommended. In general it is more directed than that in *Es ist ein Ros' entsprungen* or *Nun ruhen alle Wälder*, though often circling back within an overall ascending line. The need for phrasing is obvious at points where an abrupt change in direction, such as dropping into a lower octave, follows a steady two-measure ascent. The greater rhythmic independence of this part from the chorale increases its tendencies toward traditionally shaped phrases; its rhythm is not merely a response to the chorale, moving when the chorale does not move, although the two combined still create an eighth-note pulse. The rests separating chorale phrases in the two chorales from the earlier collection are not used in *Schmücke dich, o liebe Seele*, so phrasing of the chorale melody must also be supplied by the performer.

Wer nur den lieben Gott provides an excellent introduction to proportionate notation and the resulting limited rhythmic freedom. Because the introductory recitative-like lines are announced one at a time with only slight overlapping, there is rarely more than one unmeasured part at a time with more than one or two notes per second (Ex. 8). The performer then may focus his attention on realizing the accelerating melodic lines without forcing them into traditional rhythmic patterns and without being hampered by concern for vertical combinations as well. The most important element in the unmeasured portions of this prelude is a sense of flow controlled by the regular occurrence of notes on the beat (beginning of each second) in the chorale phrases. Additional notes simply provide rhythmic variations within that steady beat. The chorale-style middle section is in what would be described as close position in tonal music and lies well for the hands.

Because of the unusually high range in many of the preludes, more than half of them exceed the limits of the fifty-six-note keyboard unless played an octave lower (on 4' basis), which in most cases is easily accomplished because either both hands are in the treble clef or the right hand is on a separate manual with only an 8' flute. Registration suggestions are given for all, but no tempo indications are included in the first set. Relating the tempo to the congregational hymn seems to be a satisfactory solution.

UNDERSTANDING THE TITLES

In most of these pieces the choices of color, texture, rhythm, and mood are consistent with the text. One might well wonder which text, however, when comparing the German and English (in the table of contents) titles of *Herzlich tut mich verlangen* and *Nun ruhen alle Wälder*. For the first, the apparent conflict between *O Sacred Head, Now Wounded*, the subtitle *Passion Chorale*, and the German is explained by differences in English and German hymnological practices. The German chorale tune is traditionally referred to by the first line of the first sacred text associated with it; the tune for *O Haupt voll Blut und Wunden* (*O Sacred Head, Now Wounded*) is *Herzlich tut mich verlangen* (*My Heart Is Filled with Longing*), the older of the two texts.

The discrepancy between *Nun ruhen alle Wälder* (*Now Rest All the forests*) and its English title *O Bread of Life from Heaven* cannot be cleared up so simply, since the tune used is *O Welt, ich muss dich lassen*. Stout's use of *Nun ruhen alle Wälder* for the title would seem to imply his preference for that text, which is indeed the case because these chorale settings (*Eight*) "were written with the German texts in mind (in Danish translation . . . since they were composed for the Danish church)."² What, then, is the significance of *O Bread of Life from Heaven*, unless the Augsburg editors were responsible for the English and chose the more familiar text for this tune in the *Service Book and Hymnal of the Lutheran Church in America*, not recognizing *The Duteous Day Now Closeth* as a paraphrase of the German *Nun ruhen alle Wälder*? Either they or Stout might have taken the trouble to correct these and such other errors in the titles as unconventional or outdated German spellings, capitalizations, and punctuation. In five of the eight titles in the earlier collection occur, such errors as "Noth instead of "Not," "Thut Mich" instead of "tut mich," and "Jesu" instead of "Jesus."

These criticisms are, of course, of minor importance when compared to the overall value of this music. These chorale preludes deserve much greater recognition and more frequent performances than they have received. They are excellent means of introducing mid-twentieth-century sounds within the familiar context of one of the most traditional forms of organ music, the chorale prelude containing one unadorned statement of a hymn tune. Alan Stout's chorale preludes should provide satisfaction with a minimum of effort for all but the very beginning organist. For those interested in more progressive and/or primarily recital works, Stout's *Study in Densities and Durations* (composed in 1965-66, published by Peters in 1974), composed in proportionate notation and requiring a registrant-assistant and four boards for playing extended clusters, is suggested.

FOOTNOTES

¹ Performance data concerning these four works and a list of Stout's compositions for voice are found in Roger Scanlan's "Spotlight on Contemporary American Composers: Alan B. Stout," *NATS Bulletin XXX/4* (May/June 1974), 27, 38.

² For the sake of clarity in discussion, chorales in *Eight Organ Chorales* will be identified by "Eight" and those in *Three Organ Chorales* by "Three."

³ Inaccuracies in spelling, capitalization, and punctuation of the German titles of the *Eight Organ Chorales* have been corrected in this text.

⁴ Ludwig Lenel, "Organ Music from Augsburg," *Journal of Church Music XI/11* (Dec. 1969), 14.

⁵ In this discussion, pitch cluster is defined as a wide-spaced vertical combination with at least two adjacent seconds in octave-reduced, close position; compound chord refers to a vertical combination of mixed intervals qualifying neither as cluster (vertical combination with at least two adjacent seconds) or pitch cluster.

⁶ Alan Stout, personal correspondence, June 24, 1974.

⁷ Lenel, 14.

⁸ Stout, June 24, 1974.

⁹ Stout, June 24, 1974.

¹⁰ Stout also has a published work for bassoon or cello and organ entitled *Serenity* (Peters).

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Organ in Japan

(Continued from p. 1)

The first tangible sign that an organ renaissance was beginning in Japan was the appearance of a number of new organs, many of them having mechanical action. At least two Walcker organs, both small, were imported during the 1950's, one for a church, the other for a school. One of the first large organs was a three-manual, 55-stop Klais built in 1961 for Musashino Music College in Tokyo, which had electro-pneumatic key and stop action. In 1963 Klais built another three-manual, of 30 stops, for the National Conservatory (Gei Dai) in Tokyo, followed soon after by two Walckers for the same institution: a two-manual, 11-stop practice organ and a five-stop positive. The conservatory's Klais, for all its size, is located not in a concert or recital hall but in a large studio. It thus cannot really be heard to advantage or used for public recitals. It was, however, the first large tracker-action organ in the country.

In 1964 the new St. Mary's Catholic Cathedral installed a three-manual, 48-stop Verscheuren organ which has electro-pneumatic action and seems tonally to be the Dutch version of a 1950's "American classic" organ. Located high up in the large, impressive, and almost unbelievably reverberant contemporary building, it is difficult to hear properly at the console, yet comes through rather clearly to listeners downstairs.

Throughout the 1960's smaller organs continued to trickle into Japan for churches, homes, and schools, primarily from German builders such as Bosch, Klais, Ott, and Walcker. In general, these tend to be "garden variety" neo-baroque instruments of no great distinction. One of the better ones is a Bosch of 1967 in the chapel of Tokyo Union Theological Seminary. Located in the rear gallery of a fairly sympathetic building, it has mechanical action and the following stoplist:

GREAT

Gedeckt 8'
Principal 4'
Nachthorn 2'
Mixture IV 1-1/3'
I-II

POSITIVE

Bleipommer 8'
Holzflute 4'
Principal 2'
Sifflöte 1'
Sesquialtera II

PEDAL

Subbass 16'
Principalbass 8'
Spitzflöte 4'
I-Ped.
II-Ped.

The year 1970 saw the appearance of another organ of real importance. This was a three-manual Rieger of 36 stops situated in a commanding position at the front of the chapel of International Christian University in Mitaka, a suburb of Tokyo. The chapel is spacious, with "fair-to-middling" acoustics. It can be and is used as a concert hall, and every two years it is the site of the I.C.U. Organ Academy, a week-long workshop featuring internationally known teachers such as Alain, Heiller, Tagliavini, and Hayashi. The organ is an excellent example of Rieger's work, and was recently overhauled and partly revoiced by members of the Rieger staff. It has mechanical key action and electrical stop action, and its specification is as follows:

HAUPTWERK (II)

Pommer 16'
Principal 8'
Spitzflöte 8'
Octav 4'
Rohrflöte 4'
Superoctav 2'
Sesquialter (2-2/3', 1-3/5', 8/9', 8/15')
Mixture VI 1-1/3'
Trompete 8'
I-II
III-II

RÜCKPOSITIV (I)

Quintade 8'
Holzgedackt 8'
Principal 4'
Koppelflöte 4'
Gemshorn 2'
Quintlein 1-1/3'
Scharff IV 1'
Krummhorn 8'
III-I

SCHWELLWERK (III)

Salicional 8'
Rohrflöte 8'
Principal 4'
Blockflöte 4'
Nassat 2-2/3'
Nachthorn 2'
Terz 1-3/5'
Mixture V 2'
Rankett 16'
Oboe 8'

PEDAL

Subbass 16'
Principal 8'
Spillpfeife 8'
Quinte 5-1/3'
Hohlflöte 4'
Hintersatz IV 4'
Fagott 16'
Posaune 8'
Schalmci 4'
I-Ped.
II-Ped.
III-ped.

Tremulants to all 3 divisions
Combination pistons



Schwenkedel Organ, Omori Megumi Church, Tokyo

1970 also saw the advent of the first French-built organ in Japan, a mechanical-action Schwenkedel of two manuals and 18 stops in Omori Megumi Church, Tokyo. It is an instrument of some distinction, but despite its stoplist it is by no means a French classic organ, which is unfortunate. It speaks rather with more of a German accent, and its reeds are typically German in sound and construction. It has the following specification:

GRAND ORGUE

Montre 8'
Flûte à Cheminée 8'
Prestant 4'
Nazard 2-2/3'
Flûte Conique 2'
Tierce 1-3/5'
Plein Jeu IV-V
Trompette 8'
I-II

BRUSTWERK (Swell)

Bourdon 8'
Flûte à Cheminée 4'
Principal 2'
Larigot 1-1/3'
Cymbale III
Cromorne 8'

PEDAL

Soubasse 16'
Flûte 8'
Principal Italien 4'
Douçaine 16'
I-Ped.
II-Ped.

Tremblant

Although recitals were being given with some frequency on many small church organs and visiting recitalists had given concerts on the I. C. U. Rieger and other college organs such as the Klais at Hokkaido University, it was not until 1973 that Japan possessed a full-fledged concert hall organ. At this time the Nihon Hosoo Kyoka (National Broadcasting Association) had just completed a modern and lavishly-equipped radio and television facility in the heart of Tokyo. Included in this complex is a large, attractive concert hall. Advantageously located in an exposed position on the wall to the right of the stage is the largest organ in Japan, a five-manual, 90-stop instrument by Karl Schuke of Berlin, with mechanical key action and electrical stop and combination action. Striking though its appearance is, it is not there for mere show. It is used frequently with the orchestra and as a solo instrument, and in addition to being heard in "live" concerts, it is used in a number of ways in the broadcasting programs. Readers will find its stoplist of interest:

HAUPTWERK (II)

Prinzipal 16'
Oktave 8'
Rohrflöte 8'
Oktave 4'
Nachthorn 4'
Quinte 2-2/3'
Oktave 2'
Flachflöte 2'
Cornett V
Mixture VI-X
Scharff V-VI
Trompete 16'
Trompete 8'
Trompete 4'
Spanisch Trompete 16'
Spanisch Trompete 8'
Spanisch Trompete 4'

POSITIV (I)

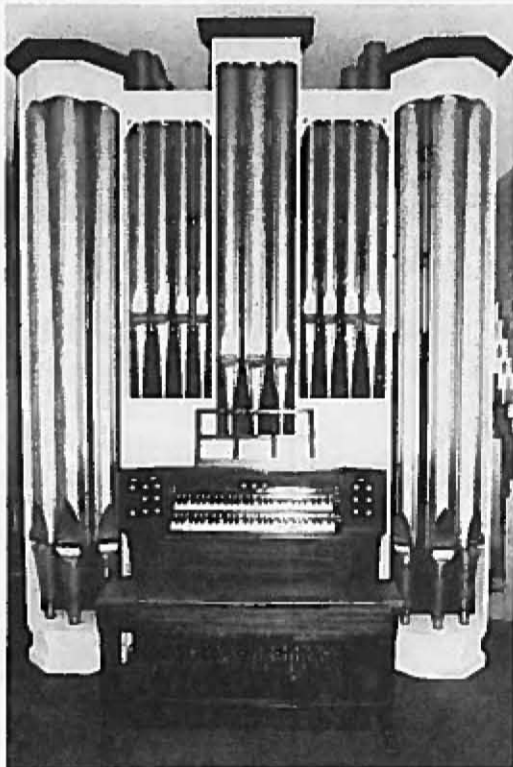
Prinzipal 8'
Gedackt 8'
Oktave 4'
Dulzflöte 4'
Oktave 2'
Waldflöte 2'
Nassat 1-1/3'
Quinte 1-1/3'
Sesquialtera II
Scharff II
Klingend Cymbel III
Dulzian 16'
Trichterregal 8'

BRUSTWERK (III)

Quintadena 8'
Holzgedackt 8'
Blockflöte 4'
Prinzipal 2'
Gemshorn 2'
Oktave 1'
Terzian II
Oberton II
Scharf IV
Musette 16'
Vox Humana 8'



Bosch organ, Tokyo Union Theological Seminary, with Kazuko Sacon, organist



American organ ca. 1890 in residence of Vernon and Kuniko Brown, Tokyo (case designed by Mr. Brown)



1913 Barchhoff organ, Chapel of Sainan Gakuin, Fukuoka (one of few organs in Kyushu province)

SCHWELLWERK (V)

Bordun 16'
Koppelflöte 8'
Schwegel 8'
Unda Maris 8'
Prinzpal 4'
Spitzgambe 4'
Rohrnassat 2-2/3'
Oktave 2'
Blockflöte 2'
Piccolo 1'
Quint-Sept II
Terz-None II
Mixtur IV-VI
Cymbel III
Cor Anglais 16'
Hautbois 8'

BOMBARDENWERK (IV)

Rohrflöte 16'
Prinzpal 8'
Hohlflöte 8'
Gemshorn 8'
Oktave 4'
Rohrpfeife 4'
Quintflöte 2-2/3'
Nachthorn 2'
Terz 1-3/5'
Glockenton II
Fourniture VI
Scharffcymbel III
Bombarde 16'
Trompette Harmonique 8'
Clairon 4'

PEDAL

Prinzpal 32'
Oktave 16'
Subbass 16'
Quinte 10-2/3'
Oktave 8'
Spitzflöte 8'
Gedackt 8'
Oktave 4'
Rohrpommer 4'
Nachthorn 2'
Rauschpfeife IV
Mixtur VIII
Posaune 32'
Posaune 16'
Fagott 16'
Trompete 8'
Trompete 4'
Cornett 2'

COUPLERS

Sw. — Hw.
Bom. — Hw.
Bw. — Hw.
Pos. — Hw.
Sw. — Bw.
Bom. — Bw.
Sw. — Bom.
Sw. — Ped.
Bom. — Ped.
Bw. — Ped.
Hw. — Ped.
Pos. — Ped.

Tremulants to all divisions (incl. Pedal)



Organist Tomoko Akatsu and gambist Yukimi Kambe at Schuke console, NHK Concert Hall, Tokyo

Shortly after building this instrument, Schuke received another interesting commission, a three-manual organ for a large and modern Buddhist Temple in Tokyo. This represents a rather noteworthy break with custom, for traditionally the ancient Buddhist worship service has employed no music other than that produced by the human voice. Since the building of the N.H.K. instrument, one other Japanese concert hall, Kanagawa Hall in Yokohama, has installed a Klais organ of three manuals. Because the organ in Japan is as much a secular as a church instrument, it will be interesting to see how the trend toward concert hall organs will develop there.

Although the National Conservatory in Tokyo was one of the earliest institutions to possess any organs, the smaller Tokyo Musical College did not install one until 1974. This is a small but distinguished mechanical-action instrument by the Dutch builder J. Reil, housed in a handsome classic case. Its specification is as follows:

MANUAL I

Holpijp 8' (bass/discant)
Praestant 8' (discant)
Fluit 4' (bass/discant)
Octaaf 2' (bass/discant)

MANUAL II

Flute 4'
Cornet/Sesquialtera III (discant)
Vox Humana 8' (bass/discant)

PEDAL

Sordun 16'
I—Ped.

Tremulant

It will be seen that most of the stops are divided, giving added flexibility to a small instrument. In addition, the Manual II has an interchangeable Cornet or Sesquialtera — the stops can be exchanged by simply picking up the toeboard, pipes and all. Tokyo Musical College has recently contracted for a much larger Reil organ, to be installed in a recital hall. It is to have 30 stops, and is scheduled for completion in 1978.

With such a growing interest in organs, and with its well-known reputation for fine craftsmanship, it is inevitable that Japan should eventually produce some organ builders. This has

happened only recently, however. Although a few organs were once constructed in the Yamaha reed organ shop, they were essentially assembled from imported parts and pipes, and the unknown workmen responsible for them could hardly have been called organ builders. In more recent times a few individuals eminently worthy of the name have emerged. Chief among them is Hiroshi Tsuji, recently of Zama in Kanagawa (near Tokyo), who has this year moved to a larger workshop high in the mountains of central Japan, in the quiet town of Shirakawa. Tsuji first became interested in organ-building while a student at the National Conservatory in the 1950's, when he discovered that taking apart and repairing the few rickety pre-war organs then to be found in Tokyo (including one of the Yamaha specimens) was almost more enjoyable than playing them. In the early 1960's he spent several years as an apprentice, first with the Schlicker Organ Co. in Buffalo, and later with D. A. Flentrop in Holland. A chance visit to the workshops of Charles Fisk and Fritz Noack brought him to the realization that building fine organs on a smaller scale than Schlicker or Flentrop was possible and,

with the encouragement of both his former employers, he returned to Japan to set up a workshop of his own. His first instruments were small ones, mostly chamber organs, positives, and practice organs, and between instruments he did installation work for Bosch and others, along with tuning and maintenance.

Tsuji's first organ of appreciable size, his Opus 10, is a two-manual of 15 stops built in 1972 for the Lutheran Center in Tokyo. Stylistically, this instrument owes much to its builder's apprentice training and experience with German organs, while at the same time revealing a distinct character of its own. Heard recently in a recital of North German music played by Nobuko Takahashi, it acquitted itself admirably. It has the following specification:

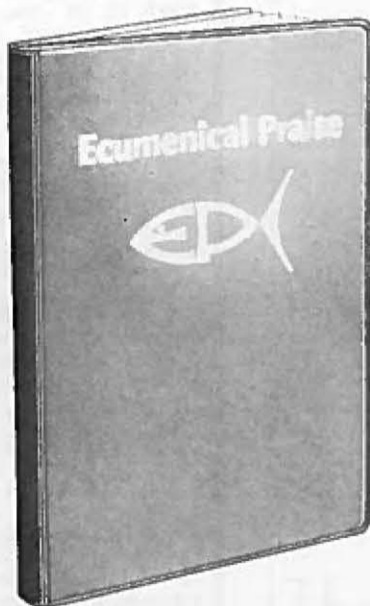
MANUAL I (Rückwerk)

Rohrflöte 8'
Principal 4'
Koppelflöte 4'
Oktave 2'
Sesquialter II
Mixtur III
I—II

(Continued overleaf)

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Organ in Japan

(Continued from p. 13)

MANUAL II (Brustwerk)

Quintadena 8'
Holzgedackt 4'
Principal 2'
Cymbel II
Regal 8'

PEDAL

Subbass 16'
Gedacktbass 8'
Choralbass 4'
Dulzian 16'
I—Ped.
II—Ped.

The Rückwerk is the main division, and is located on the balcony rail; a creative solution to the placement of a two-manual organ in a gallery with an extremely low ceiling.

Shortly after building this organ, Tsuji made several trips to Europe for the purpose of studying historic instruments. Like certain other modern builders in both America and Europe, he soon came to the realization that these historic instruments possessed musical qualities which were lacking in so called neo-Baroque work. This in turn led to a conviction that the only way to truly study a historic organ would be to do as the harpsichord builders had done — to attempt a direct copy. His opportunity came in 1974 with a commission from Tokai University in Tsurumaki Onsen. The result is a small instrument based on the Arp Schnitger organ of 1698 in Nieuw Scheemda, Holland — Tsuji's Opus 15. It is an instrument of considerable charm, both visually and tonally. Its authentic sound and sensitive action make it an excellent teaching instrument despite its small size, according to Masaaki Tsukioka, Tokai's organ instructor. Its specification is:

MANUAL I

Quintadena 8' (bass/discant)
Rohrflöte 4'
Octave 2' (bass/discant)
Mixtur II (bass/discant)
I-II (shove coupler)

MANUAL II

Gedackt 8'
Principal 4'

PEDAL

Subbass 16'
I — Ped.

Although the original Schnitger model has only one manual, the Tsuji adaptation has two as a concession to the organ's teaching function, but both occupy a single windchest, and the depth of the case is very nearly the same as that of the Schnitger. One grave difference, which may be corrected in the near future, is that while the Schnitger organ speaks from the gallery of a small but resonant masonry church, its Japanese counterpart presently stands in a totally "dead" recording studio which doubles as a practice room. It is greatly to be hoped that the University will eventually see fit to move this fine instrument to a more suitable acoustical and visual setting.

In 1974 Tsuji built a small positive organ for his family's church, Kugenuma Megumi Lutheran Church in Fujisawa. This instrument, his Opus 17, has but four stops: Gedackt 8', Principal 4', Nasat 3' and Octave 2', all divided between A and A₂. It is blown by two foot treadles such as one sees in reed organs. It has a sprightly sound which quite adequately supports the enthusiastic singing of the congregation, and is an excellent vehicle for small *manualliter* pieces of the Baroque era — as well as the somewhat Victorian selections the church's regular organist seems to favor.

To date, Hiroshi Tsuji's largest instrument is his Opus 18, recently completed for St. Paul's Episcopal Church in Tokyo. This, too, is based upon a historic instrument, the Erasmus Bielefeld organ of 1731 in Scharmbeck, northern Germany. Its handsome case-work, based on that of the Scharmbeck organ but lacking the later pedal towers, adorns the front of the somewhat severe but tasteful contemporary church, and it is blessed with a good acoustical environment. The sound of the instrument is warm and singing, the wind system pleasantly flexible, and the action light and responsive. The pedalboard is a bit too wide for com-



Sketch by the author of chong-playing angel in Honganji Temple, Kyoto

fort, having been adapted from one of shorter compass, but is not especially difficult to get used to. The specification is as follows:

HAUPTWERK (I)

Quintadena 16'
Principal 8'
Gemshorn 8'
Octave 4'
Flute 4'
Octave 2'
Sesquialter II
Mixtur II-IV 1-1/3'
Trompete 8'
II-I

BRUSTPOSITIV (II)

Flöte douce 8'
Gedackt 4'
Quinta 2-2/3'
Waldflöte 2'
Terz 1-3/5'
Scharf III 1/2'
Dulcian 8'

PEDAL

Subbass 16'
Principal 8'
Octave 4'
Mixtur IV 2'
Posaune 16'
Trompete 8'
I—Ped.

Tremulant

This organ was dedicated by Yuko Hayashi, and has already been played in recital by Harald Vogel and Tomoko Akatsu, the latter, a former pupil of Miss Hayashi's, having recently been appointed organist of the church. It is hoped that this instrument will continue to be used for public concerts in the future. There is no question that it will do much to advance its builder's reputation in the musical world.

Although Hiroshi Tsuji is thus far the first Japanese builder to have built organs of the scope of those described above, it is fairly certain he will not be the last. At least one promising young man is presently apprenticing with an Alsatian builder. Another, Yukio Tsuda, while he has completed his apprenticeship, has thus far only done installation work for Klais in Japan, although he feels that he may some day build organs of his own. Tetsuo Kusakari, curator of musical instruments for Tokyo Musical College, is essentially a self-taught builder, yet he recently completed a delightful small positive containing a sensitively-voiced 8' Gedackt and 4' Rohrflöte for the college, and is now at work on a similar instrument. Hiroyuki Mochizuki served an apprenticeship with Klais and now does installation work for Ott, although he has yet to build a new instrument of his own.

Japan seems also to be nurturing some harpsichord makers of promise. Among them is Eizo Hori, one of whose instruments graces the Shirakawa residence of the Tsuji family. It is a light-toned, sensitive instrument which is most gratifying to play. A larger, more robust Hori harpsichord was heard in a well-executed program of music for recorder, gamba and continuo played before a large and appreciative Tokyo audience by three young artists. In keeping with the growing interest in early music, there are said to be some makers of gambas, recorders, and similar instruments also now working in Japan. Yet despite this great interest in Western music, one should not fear that the indigenous music of the orient is being abandoned. On the back streets of the cities one may still stumble upon a samisen-maker's shop, and the National Conservatory devotes an entire department to traditional instruments. As one passes the practice rooms, the nasal twang of the koto and the haunting notes of the bamboo flute can be heard mingling with the more commonplace sounds of the piano, violin, oboe, french horn, and — of course — the organ.

Here & There



Susan Ingrid Ferré has recently completed a recital tour in Europe, during which she played organs by Marcussen, Führer, Rieger, Cavallé-Coll, Fischer, and Armand. Her recitals were in Minden (St. Simeonis), Oldenburg (St. Lamberti), Nuremberg (St. Egidien), Paris (St. Clotilde), Geneva (Evangelical Lutheran), and in the southern French towns of Ste. Colombe and Chalabre. In seven different programs she performed works by Grigny, Dandrieu, Bach, Pergolesi, Stanley, Brahms, Liszt, Respighi, Vierne, Demessieux, Tournemire, and Albright. Next year from July 1-November 15 (1978), Miss Ferré will teach and concertize in Europe. She is represented by Murtagh-McFarlane Artists Management.

Sir William McKie was the guest speaker for the annual organist-clergy dinner of the Ottawa Centre, Royal Canadian College of Organists, which took place at Knox Presbyterian Church on April 16. Sir William was organist and master of the choristers at Westminster Abbey from 1941 to 1963 and was organist for the coronation of Queen Elizabeth II.

Marianne Webb, associate professor and head of the organ department at Southern Illinois University, was a featured clinician at the 23rd annual Church Music Workshop held July 11-14 at Michigan State University in East Lansing. She conducted daily classes in organ technique and repertoire.

Gerre Hancock, organist-choirmaster of St. Thomas Church in New York City and well-known recitalist, is recovering from open-heart surgery undertaken in a New York hospital on July 1, when a by-pass operation was effected. Mr. Hancock's convalescence is progressing very satisfactorily and he expects to return to a full slate of activities in the fall. Until then, Wesley McAfee is directing the music at St. Thomas.

Joyce Jones will be a guest artist at the Grand Teton Music Festival, Jackson Hole, Wyoming, during August. On August 18 she will play with other performers in small ensembles, and on August 27 she will join the festival orchestra in the "Organ" Symphony (No. 3) by Saint-Saëns.

The recent convention of the American Theatre Organ Society attracted over 1100 registrants to Chicago for events that took place between June 28 and July 4. Among the attractions were trips to Barton, Wurliizer, Skinner, Geneva, Owl Cinema, and Hybrid installations. George Wright played the "Grand Finale" at the Chicago Theatre on the 4th of July — the line for tickets extended 2 1/2 blocks!



Alena Veselá, concert organist from Czechoslovakia, will tour the United States during April 1978, under the representation of Artist Recitals Concert Management. In addition to playing recitals, she will lecture on Czech organ music. She is professor of organ at the Janáček Academy of Music in Brno, has performed widely in solo and with orchestra, and has recorded for Supraphon and Bärenreiter-Musicaphon. She made her first recital tour of the US in 1973.

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New Choral Music

reviewed by Wesley Vos

Christmas

Several items of interest have arrived since those reviewed in the July issue.

Born Today, Richard Proulx. Unison, 10 handbells. GIA 30¢. (E) Mr. Proulx has arranged the "Hodie Christus natus est" chant in an English translation with handbells. Suggestions are also given for utilization of SATB forces.

O Little Town, John Coates. SA, piano. Shawnee Press 40¢. (E) Phillips Brooks' familiar text is combined with the tune "Forest Green." The superb tune is the strongest element in this rather conventional arrangement which changes midway from F to G major.

The Innkeeper's Carol, David Eddleman. SA, TB, or SATB, piano, and optional descant. Shawnee Press 40¢. (E) Mr. Eddleman has evidently written both tune and text of this charming folk-like piece. The tune is interesting in that it lies within one octave. The piece changes midway from D to E minor, so that the overall range (including descant) is *d' to e'*.

See Amid the Winter's Snow, Lewis M. Kirby. SAB, keyboard. Flammer 40¢. (E-M) Edward Caswell's text is enhanced by a curiously modal tune.

Dance We All to Bethlehem, Hal Hopson. SATB unaccomp. Shawnee Press 45¢. (M) A Czech carol is the basis for this arrangement by Mr. Hopson, who also furnishes the English text.

In the Stable, Maxine Posegate. SATB, unison children's choir. Flammer 40¢. (E) Virtually the only challenge here is the intonation and blending of combined children's and adult choirs.

December Child, arr. Lou Hayward. TTBB, piano, optional glockenspiel. Shawnee Press 45¢. (M) A fine piece for men's chorus, the style is summed up in the tempo marking "gentle rock."

Avant garde

Vespers for Mary Magdalen, Gregory Rose. 20 solo voices (SATB) unaccomp. Novello \$1.68. (D) Aleatoric procedures, clusters, and glided pitches are standard techniques, and a prominent stylistic feature is thick, massed texture. Plainchant forms a strong unifying factor. The notation is relatively conventional. First-rate vocal ensembles will find this piece a rewarding challenge.

Let the Spirit Soar, Brock McEltheran. SATB chorus, congregation, organ, and electronic tape. Oxford 40¢. (M) The success of this piece will depend largely on congregational participation. The composer provides a page of program notes which may be reproduced for use in performance.

The Hand and Foot, Jay Paul Krush. SATB, trumpet, trombone, tubular chimes and organ. Carl Fischer 50¢. (D) The interesting poem is by Jones Very (1813-1880), and a complex ensemble plan is made feasible by the use of a consistent beat throughout.

God's Grandeur, John Paynter. SATB, brass, and organ (or SATB and organ). Oxford \$7.50. (D) This sectional work is based on poems by George Herbert and Gerard Manley Hopkins. Performance time is 16 minutes. Choral parts range from freely aleatoric to tightly structured. A large chorus is assumed with much divisi and opportunity for solos.

Editions of Older Music

Cantate Domino Canticum Novum, Giovanni Nanino (1545-1607), ed. Walter Ehret. SATB-SATB unaccomp. Latin/English. Shawnee Press 50¢. (M) Antiphonal procedure clearly separates the two choruses, and homophonic texture predominates. Uncomplicated harmonic progressions allow for performance in a resonant environment.

O Domine Jesu Christe, J. H. Schein (1586-1630), ed. John Carlton. SSATBB unaccomp. Latin/English. Presser 50¢. (M-D) Schein indulges in his usual juxtaposition of modal and functional harmony, as well as the contrast of high and low voice groups. This stunning Easter motet will require great care in balance and intonation.

Vox in Rama, Mikolaj Zielenski (ca. 1611), ed. Joseph A. Herter. SATB unaccomp. Latin/English. GIA 40¢. (M) Zielenski is described as "magister capella" at a Polish court. The style is clearly Italianate. If this piece is representative of Zielenski's attainments, his works compare very favorably with those of his Italian contemporaries.

O Quam Gloriosum, William Byrd (1543-1623), Tudor Church Music #30 revised by Roger Bray. SSATB unaccomp. Oxford \$1.45. (M-D)

Hosanna To the Son of David, Orlando Gibbons (1583-1625), TCM #39 revised by Anthony Greening. SSAATTB, organ. Oxford \$1.15. (M-D)

Alleluia. I heard a voice, Thomas Weelkes (c. 1575-1623), TCM #45 revised by Roger Bray. SATBB or SSATB, organ. Oxford \$1.10. (M-D)

The TCM series revision continues with these three publications. Each is an exemplary edition containing both critical commentary and practical suggestions for performance.

Adoramus te Christe, Giacomo Perti (1661-1756), ed. Arthur Hilton. SATB unaccomp. Latin/English. Mercury 30¢. (E-M) One is made aware once again of how the *stile antiche* persisted far into the 18th century, though in a perfunctory and short-winded fashion.

Ave Maris Stella, G. Martini (1706-1784), ed. Helen Cannistraci and Ralph Hunter. SSAA, orchestra/keyboard reduction. Latin/English. Marks/Belwin 50¢. (E-M) Instrumental parts for 4 trumpets, strings and continuo can be purchased separately. Padre Martini's concern for tradition is reflected in the use of chant for several verses. The composed verses, on the other hand, are *galant* in style.

Out of the Deep, John Alcock (1715-1806), ed. Robert Field. SATB, organ. Presser 30¢. (E-M) Alcock was an English organist, composer, and collector of old music. The figured bass accompaniment of this "contrapuntal" piece has been realized by the editor. The piece is neither "ancient" nor "modern" but rather a half-imagined restatement of older values.

Psalmody
Malcolm Williamson has composed a "Psalms of the Elements" series for unison (in one instance, SATB) choir, congregation, and organ. The 20 psalms are published separately by Boosey & Hawkes and range in price from 35¢ to 75¢. A complete congregation part is available at 35¢. Five Psalms deal with each of the four elements — earth, air, fire, and water.

Choral directors familiar with the Williamson "Carols of King David" series (Josef Weinberger Ltd. 1970) will recognize here the same concern for good prosody, melodic interest, and antiphonal structure. The possibility exists in both series for use of two choirs instead of a choir-congregation combination.

Two of the more interesting pieces in the new "Elements" series are Psalm 144 (#5963) and Psalm 137 (#5955).

Here & There



J. David Hart was recently awarded first prize in a scholarship competition sponsored by the Tuesday Musical Club of Pittsburgh, Pennsylvania. Over 100 musicians competed for the \$1500 award, given annually to a promising young artist for musical study at the undergraduate or graduate level. Mr. Hart, 19, is a sophomore at Chatham College, where he studies organ with Russell G. Wichmann. He also serves as assistant organist at Shady Side Presbyterian Church, Pittsburgh, a position he has held for the past five years; in addition, he has been organist for the Pennsylvania Opera Festival since 1973.

George Brandon, composer of over 200 published works and some organ works, has issued a spring listing of recent available works. It may be requested by writing the composer at P.O. Box P, Davis, CA 95616.

Jean-Jacques Grunenwald, titular organist of the church of Saint-Sulpice in Paris, France, played an all-Dupré recital there on May 29. The works included on this Pentecost program were: Cortège and Litanie, Fugue on the Ionien mode, two chorales ["Viens, Esprit Saint," "Viens, Dieu Créateur"], Veni Creator ("Tombeau de Titelouze"), Prelude and Fugue in G-Minor, Cantabile ("Suite"), and Vitrail. M. Grunenwald also improvised on a theme of Dupré, who was the organist of Saint-Sulpice before him.



George Thalben-Ball, well-known English organist, will visit Canada in September, when he will be awarded the FRCCO (honoris causa) degree at a special ceremony in Ottawa on the 17th. He will also give two recitals the following week on the large romantic organs at St. Paul's, Toronto, and St. Matthew's, Ottawa. Dr. Thalben-Ball, a native of Australia, is organist-curator of London's Royal Albert Hall, organist-choirmaster of historic Temple Church, and civic-university organist of Birmingham. He has also been a BBC music adviser, director of the BBC Singers and Chorus, and professor and examiner for the Royal College of Music.

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New Recordings of Organ Music

reviewed by Arthur Lawrence

The only recording of these works which can really be compared to it is Messiaen's own on Ducretet-Thomson; the sound in that recording is much more distant and, of course, much older.

This Lyrichord disc contains brief, general notes on the jacket; the specification of the organ is given, but the registrations used in the recording are not.



Messiaen: L'Ascension; Le Banquet Céleste; Apparition de l'Eglise éternelle. Charles Krigbaum at the Hutchings-Steele-Skinner organ in Woolsey Hall, Yale University. Lyrichord Stereo LLST 7297 (\$6.98).

Probably no other organ music is as difficult to capture in its full essence and splendor, either in live performance or in recording, as that of Messiaen. So much of its very special quality is tied up in the color of the organ stops, the nature of the acoustics of the building, the temperament of the player (and of the listener) — in short, the *mystique* — that the music frequently fails to live up to its promise, especially when played on American instruments. Fortunately for lovers of this music, the present recording represents as fine a reading as is likely to be found of this composer's early organ works.

The music all dates from the late 1920's and early 1930's; one hears in this spacious and sympathetic performance music that has grown out of impressionism: Messiaen as the heir of Debussy. All the components that went together to make up the recording are "right" — a fine player, a magnificent organ that is one of the glories of American organbuilding, a resonant auditorium made largely of wood, and a technically proficient disc with quiet surfaces. If anything, the sound may be a little too opulent, with its wonderful warm celestes and full-bodied flutes; it is bigger than life in this respect, but it certainly is in keeping with the spirit of the music. A good deal of the necessary reverberation is captured; I can fault only the fact that the dynamic range of the recording is not great.

Mr. Krigbaum's performance is totally convincing, probably because he follows the composer's directions scrupulously (well, almost — his 16 second holding of the last chord of *Le Banquet Céleste* doesn't quite equal Messiaen's own recorded tenacity of 36 seconds!), and it makes fine musical sense. Particularly effective is the use of *crescendi* and *dimenuendi* (e.g. in *Apparition*), as well as the bell-like sound of the staccato pedal notes in *Le Banquet*. *L'Ascension* is best heard in its entirety, when the real meaning of the titles to each movement becomes apparent, especially the "Prayer from Christ ascending towards His Father."



Musique pour Deux Organistes. Music for Two Organists, played by Marie-Louise Jaquet and Anne-Catherine Plasse on the Dunand organ of the Abbey of St. Victor in Marseille, France. Gustav Adolf Merkel: Sonata Op. 30; Franz Schubert: Fugue in E Minor; Franz Lachner: Introduction and Fugue in D Minor; Adolph Friedrich Hesse: Fantaisie in D Minor; Jean Langlais: Double Fantaisie for Two Organists. Syrix stereo 0976-003; available from Disques Syrix, 7 rue Mérentié, 13005 Marseille, France (no price listed).

This record is comprised of works to be played by two organists at the same instrument. It is specialized music, not well known either in this country or in Europe, but it is well worth hearing. The performers play stylishly with flair and a sense which projects the entertaining qualities with which the music is often imbued. Mlle Jaquet is a student and disciple of Langlais, and Mlle Plasse is her student; the recording was made in September 1976. The 4-manual organ employed was reconstructed in 1974 by Dunand and has 50 stops, with especially nice reeds. The disc is engineered with quiet surfaces and unobtrusive stereo separation; the sound is somewhat distant, heavy, and resonant, but authentic. The jacket notes are in French only; the organ specification is given.

The bulk of the music is of 19th-century Germanic style, sometimes pretentious but often fun. The Merkel sonata is the grand opus, with nice contrast of movements, an adagio reminiscent of Mendelssohn, and a busy fugue with grandiose ending. The Schubert and Lachner works are shorter pieces, written for performance in 1828 by the two composers together; the former is relatively quiet, while the latter is busily Germanic, after a subdued introduction. The four-movement Hesse piece is similarly Teutonic but has some delightful quieter moments.

Particularly worthwhile is the inclusion of the Langlais pieces, written in April 1976 for this recording and dedicated to Kenneth and Ellen Landis. Unlike some of this composer's recent works, these pieces seem somewhat retrospective, in the style of his earlier works. The first is mysterious and picturesque, slowly evolving with interesting sounds. The second is shorter and more forceful, with fugal writing. Together, they make a nice contribution to this unusual literature.



Finn Viderø plays J. S. Bach on the Frobenius organ at Ribe Cathedral, Denmark. Partita on "Sei gegrüßet," BWV 768; Partita on "O Gott, du frommer Gott," BWV 767; Pastorale in F, BWV 590. CBS stereo 73536; available from CBS Records, Bogholder Alle, 2720 Vanløse, Denmark (no price given).

Finn Viderø (b. 1906) has been known for many years as a scholar, performer, and exponent of earlier music. His recordings of the same pieces two decades ago on the Haydn Society label were some of the first LP pressings of these works, then relatively little known. A comparison between the recordings shows much the same style of playing: often on the dry side, with rather mechanical ornaments, strong rhythm, but little sense of dance patterns. It is good, musical playing, but scholarly and conservative, and rather more legato than might be expected today. A few uncorrected flaws suggest that the recording was made live.

The recorded sound, miked at a distance, sounds good and emphasizes the natural resonance of the building. The record jacket, with notes in English which include both the organ specifications and the registrations used for each piece, contains several good illustrations: the organ, the performer, and a 1585 view of the city. The recording was made in January 1976.

The gem of this disc is the organ itself. Built in 1973 behind a reconstructed case dating from 1635 (in a building described as "the most beautiful and remarkable Romanesque building in Denmark," dating from about 1150), the 3-manual, forty-stop organ has an ultra-refined sound. It could never be described as exciting, but it is always elegant. This is a record for those who want to hear Bach in a straight-forward performance on a lovely organ.

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New Organs



Wicks Organ Company, Highland, Illinois; built for St. Andrew's Episcopal Church, Fort Pierce, Florida. 3 manual and pedal, 41 stops, 38 ranks. Direct-electric action, with provisions for antiphonal section to be added later. Installation in front of church, with unenclosed Great under large window behind reredos. Minister of Music is Ray Stilwell; organ was first used on Easter Sunday.

GREAT
Quintaton 16' 61 pipes
Principal 8' 61 pipes
Holzflöte 8' 61 pipes
Octave 4' 61 pipes
Spillpfeife 4' 61 pipes
Octavin 2' 61 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes

SWELL
Rohrflöte 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' 49 pipes
Principal 4' 61 pipes
Nachthorn 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture III 183 pipes
Basson 16' 24 pipes
Petite Trompette 8' 61 pipes
Hautbois 4' 61 pipes
Tremulant

CHOIR — POSITIV
Pommer 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' 49 pipes
Kopfflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Klein Principal 2' 61 pipes
Tierce 1-3/5' 49 pipes
Larigot 1-1/3' 61 pipes
Rohr Schalmel 16' 12 pipes
Rohr Schalmel 8' 61 pipes
Tremulant
Chimes

PEDAL
Principal 16' 32 pipes
Subbass 16' 32 pipes
Quintaton 16'
Quinte 10-2/3'
Octave 8' 32 pipes
Gedackt 8' 12 pipes
Choralbass 4' 12 pipes
Mixture III 96 pipes
Bombarde 16' 32 pipes
Basson 16'
Rohr Schalmel 16'
Trompette 8'
Rohr Schalmel 4'

Austin Organs, Inc., Hartford, Connecticut; built for Trinity Episcopal Church, Asheville, North Carolina. 3 manual and pedal; 35 stops, 35 ranks. Installation in front left chancel, with neo-classic style façade incorporating Great and Pedal Principals. Great and Positiv on low wind pressure, forward and higher than Swell and Pedal, on higher wind. The 1912 Gothic Revival style church formerly had two-manual Reuben Midmer tubular-pneumatic organ, later electrified. Ralph Valentine was consultant; Rosemary Crow is organist. Vernon A. Thrift is area sales representative for the firm.

GREAT
Principal 8'
Bourdon 8'
Octave 4'
Kopfflöte 4'
Super Octave 2'
Sesquialtera (TC) II
Mixture IV
Zimbelstern
Chimes (prepared)

SWELL
Flute a Cheminée 8'
Gambe 8'
Céleste (TC) 8'
Principal 4'
Flute Ouverte 4'
Flute a Bec 2'
Plein Jeu III

Basson 16'
Trompette 8'
Tremulant

POSITIV

Holzgedeckt 8'
Spitzflöte 4'
Prinzipal 2'
Quinte 1-1/3'
Zimbel III
Krummhorn 8'
Tremulant
Bombarde 8' (Ped. ext.)

PEDAL

Resultant Bass 32'
Principal 16'
Bourdon Doux 16' (ext.)
Octave 8' (ext.)
Flute a Cheminée 8' (Swell)
Superoctave 4' (ext.)
Mixture III
Bombarde 16'
Basson 16' (Swell)
Trompette 8' (ext.)
Krummhorn 4' (Positiv)

ANTIPHONAL

Bourdon 8' (prepared)
Principal 4' (prepared)
Fifteenth 2' (prepared)
Mixture III (prepared)

ANTIPHONAL PEDAL

Bourdon 16' (prepared)



photograph courtesy of John Nickerson

C. B. Fisk, Gloucester, Massachusetts, Op. 74; built for St. Peter's-St. Andrew's Episcopal Church, Providence, Rhode Island. 1 manual and pedal; mechanical action, with wind-driven cymbalstern (said to be the first built in the US). "This cheerful organ represents an effort to bring some of the ancient musical feeling of life into a small urban American church. Having but one manual keyboard, such an organ might be presumed to lack the vigor and resources of a larger church organ. This organ, however, tells us another story. Its sound is intended to be vigorous, youthful, pungent, and above all happy. For the sake of diversity, several stops have been divided between B and middle C. This means that one hand can play on one voice (or melody), while the other can play on another voice (or accompaniment). In addition, there is a "machine stop" foot pedal for making quick changes of volume level; using this it is possible to imitate the effect of a two-manual organ" (from dedication brochure). Dedication recitals on March 12, 1977, by George E. Kent [organ] and Joseph Ceo [viola d'amore], and by Frank Taylor [organ] and George E. Kent [trumpet].

MANUAL

Prestant 8'
Gedackt bass 8'
Gedackt treble 8'
Octave 4'
Chimney Flute bass 4'
Chimney Flute treble 4'
*Fifteenth bass 2'
*Fifteenth treble 2'
Twelfth bass 2-2/3'
**Nazard/Sesquialtera treble II
*Mixture III-V
Cromorne bass 8'
Cromorne treble 8'

PEDAL

Subbass 16'
Manual to Pedal coupler

Tremulant
Machine Stop

*stops affected by machine stop
**full draw of knob brings on Sesquialtera; half draw brings on Nazard



Gebrüder Oberlinger, Wundersheim, West Germany; built for Fine Arts Center Concert Hall, University of Massachusetts, Amherst. 3 manual and pedal, 46 stops, 65 ranks; mechanical key action, electric stop action. Solid-state computerized combination action; adjustable tremulants. Detached console with grenadill naturals and ivory on palisander accidentals. Manual compass 58 notes, pedal compass 32 notes. Positiv and Hauptwerk patterned after central German ideals, Schwellwerk after French Récit. Design by Wolfgang Oberlinger; John R. King was consultant.

movable mechanical-action organ of 2 manuals and pedal, with 16 stops and 23 ranks. The latter is in the organ recital hall and is pictured below.



POSITIV (I)
 Quintade 8'
 Gedackt 8'
 Principal 4'
 Koppelflöte 4'
 Nasat 2-2/3'
 Octave 2'
 Blockflöte 2'
 Terz 1-3/5'
 Quinte 1-1/3'
 Scharff IV
 Krummhorn 8'
 Vox humana 8'
 Glockenspiel
 Tremulant
 Sw-Ps

HAUPTWERK (II)

Pommer 16'
 Principal 8'
 Hohlpipe 8'
 Octave 4'
 Rohrflöte 4'
 Quinte 2-2/3'
 Superoctav 2'
 Sesquialter II
 Mixtur V
 Cymbel III
 Trompete 8'
 Sw-Hw
 Ps-Hw

SCHWELLWERK (III)

Bourdon 8'
 Salicional 8'
 Unda maris 8'
 Praestant 4'
 Spillflöte 4'
 Doublette 2'
 Larigot 1-1/3'
 Siffelöte 1'
 Cornett IV
 Plein jeu V
 Dulcian 16'
 Hautbois 8'
 Tremulant

PEDAL

Subbass 16'
 Quintaton 16'
 Principalbass 8'
 Gedacktpommer 8'
 Choralbass 4'
 Nachthorn 2'
 Pedalmixtur IV
 Posaupe 16'
 Trompete 8'
 Schalmey 4'
 Hw-Pd
 Ps-Pd
 Sw-Pd

The same firm has also built a 2-manual and pedal mechanical-action instrument of 13 stops and 16 ranks for the university's organ practice studio, as well as a

Casavant Frères Limitée, St-Hyacinthe, Québec, Op. 3334; built for Green Lake Church of Seventh-Day Adventists, Seattle, Washington. 3 manual and pedal; 30 stops, 39 ranks. Electro-pneumatic action. Dedication recital by Melvin West, May 15, 1977.

GREAT
 Quintaden 16' 56 pipes
 Prinzipal 8' 56 pipes
 Rohrflöte 8' 56 pipes
 Oktave 4' 56 pipes
 Oktave 2' 56 pipes
 Mixtur IV 1-1/3' 224 pipes
 Trompete 8' 56 pipes

POSITIV
 Holzgedackt 8' 56 pipes
 Prinzipal 4' 56 pipes
 Koppelflöte 4' 56 pipes
 Waldflöte 2' 56 pipes
 Quinte 1-1/3' 56 pipes
 Siffelöte 1' (prepared)
 Sesquialtera II 2-2/3' 112 pipes
 Scharf III 1' 168 pipes
 Krummhorn 8' 56 pipes
 Tremulant

SWELL
 Bourdon 8' 56 pipes
 Spitzgamba 8' 56 pipes
 Schwebung (GG) 8' 49 pipes
 Spitzflöte 4' 56 pipes
 Prinzipal 2' 56 pipes
 Zimbel III 2/3' 168 pipes
 Oboe 8' 56 pipes
 Swell to Swell 16'
 Tremulant

PEDAL
 Subbass 16' 32 pipes
 Quintaden 16' (Great)
 Prinzipal 8' 32 pipes
 Gedacktpommer 8' 32 pipes
 Oktave 4' 32 pipes
 Mixtur III 2' 96 pipes
 Posaupe 16' 32 pipes
 Trompete 8' (prepared)
 Schalmey 4' 32 pipes

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UNITED STATES East of the Mississippi River

5 AUGUST

*Simon Preston; National City Christian, Washington, DC 7 pm

6 AUGUST

Stanton Daugherty; Cathedral of St John Divine, New York, NY 4 pm
*Ronald Stafford; Kennedy Center, Washington, DC 4 pm
*Günther Kaunzinger, Robert Grogan; National Shrine, Washington, DC 4 pm
*Festival service, Paul Callaway, organ; Washington, DC Cathedral 5 pm
Eileen Morris Guenther; Christ Church, Alexandria, VA 5 pm

*event of the International Congress of Organists

7 AUGUST

Joan Rollins; St Lukes Episcopal, Chester, VT 4 pm
Anita Eggert Werling; National Shrine, Washington, DC 7 pm
Roland Richter, carillon; Kirk in the Hills, Bloomfield Hills, MI 10:30 am, 12:30 pm

8 AUGUST

Robert Ivey; First Presbyterian, Red Bank, NJ 7:30 pm
Joan Lippincott; U of Alabama, University, AL 4 pm

9 AUGUST

Marianne Webb; Riverside Church, New York, NY 7 pm
Joan Lippincott, workshops; U of Alabama, University, AL

10 AUGUST

John Russell; Music Hall, Methuen, MA 8:30 pm
Joan Lippincott, workshops; U of Alabama, University, AL

13 AUGUST

John Jurgensen; Cathedral of St John Divine, New York, NY 4 pm
Thom Robertson; Christ Church, Alexandria, VA 5 pm

14 AUGUST

Paul J Wey; National Shrine, Washington, DC 7 pm

17 AUGUST

Corliss Arnold; Music Hall, Methuen, MA 8:30 pm

20 AUGUST

Robert Ruckert; Cathedral of St John Divine, New York, NY 4 pm
Virgil Fox; Music Festival Hall, Ambler, PA 8:30 pm
Thomas Scheck; Christ Church, Alexandria, VA 5 pm

21 AUGUST

Patrick W Collins; National Shrine, Washington, DC 7 pm
Robert Ladine, carillon; Kirk in the Hills, Bloomfield Hills, MI 10:30 am, 12:30 pm

24 AUGUST

Paul Wright; Music Hall, Methuen, MA 8:30 pm

27 AUGUST

David Riley; Cathedral of St John Divine, New York, NY 4 pm
Roy Kehl; Christ Church, Alexandria, VA 5 pm

28 AUGUST

Roy Kehl; Washington, DC, Cathedral, 5 pm
Jean-Philippe Mesnier; National Shrine, Washington, DC 7 pm

31 AUGUST

Choir of St Pauls Cathedral, Boston; Music Hall, Methuen, MA 8:30 pm

3 SEPTEMBER

William Trakfa; Cathedral of St John Divine, New York, NY 4 pm

7 SEPTEMBER

Eileen Hunt, all-French; Music Hall, Methuen, MA 8:30 pm
Charles H Finney; Houghton College, Houghton, NY 8:15 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

10 SEPTEMBER

Organ recital; Cathedral of St John Divine, New York, NY 4 pm

11 SEPTEMBER

Harry Huff; St Thomas Church, New York, NY 4 pm

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14 SEPTEMBER

Walter Hilse; Alice Tully Hall, New York, NY 8 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

UNITED STATES

West of the Mississippi River

9 AUGUST

Louise Temte; Christ United Methodist, Rochester, MN 12:20 pm

16 AUGUST

Karen Hanson; Christ United Methodist, Rochester, MN 12:20 pm

18 AUGUST

Marianne Webb, clinician; Schmitt Music Co, Minneapolis, MN 4-6 pm, 7-9:30 pm
Joyce Jones; Festival Hall, Jackson Hole, WY 8:30 pm

23 AUGUST

Mary Larson; Christ United Methodist, Rochester, MN 12:20 pm

27 AUGUST

Saint-Soëns Symphony 3 (Joyce Jones, organ); Festival Hall, Jackson Hole, WY 8:30 pm

30 AUGUST

Elsie Taylor; Christ United Methodist, Rochester, MN 12:20 pm

11 SEPTEMBER

Carl Staplin; Perf Arts Hall, Drake U, Des Moines, IA 4 pm

INTERNATIONAL

6 AUGUST

Jonathan Bielby; Wells Cathedral, Somerset, England 8 pm

8 AUGUST

Guy Bovet; Eupen, Belgium 8 pm

9 AUGUST

Guy Bovet; St Lambert, Oldenberg, West Germany 8 pm

10 AUGUST

Robert Anderson; Lahti Festival, Finland 6 pm
Guy Bovet; Jontjärvi, Finland 6 pm

11 AUGUST

William Teague; St Peters Cathedral, Bremen, West Germany

12 AUGUST

Guy Bovet; Heinola, Lahti, Finland 8 pm

13 AUGUST

Robert Anderson; Liipola, Finland 10 am
Robert Anderson; Nastola, Finland 8 pm

14 AUGUST

Guy Bovet; Cathedral, Tampere, Finland 8 pm
Robert Anderson; Järvenpää, Finland

16 AUGUST

Ian Curror; St Peters, Bournemouth, England 8 pm

17 AUGUST

Guy Bovet; St Johns, Helsinki, Finland 8 pm
Ian Curror; Arundel Cathedral, England 8 pm

18 AUGUST

Guy Bovet; Kuopio, Finland 8 pm
Robert Anderson; Cathedral, Stockholm, Sweden

20 AUGUST

Guy Bovet; Espoo, Finland 8 pm

21 AUGUST

Guy Bovet; Hanko, Finland 8 pm
William Teague; Notre-Dame Cathedral, Paris, France 5:45 pm

24 AUGUST

Guy Bovet; Pori, Finland 8 pm

25 AUGUST

Guy Bovet; Cathedral, Oulu, Finland 8 pm

26 AUGUST

Frank Iacino; Seventh Day Adventist Church, Montreal, Canada 8:30 pm

27 AUGUST

William Teague; St Matthews, Northampton, England

28 AUGUST

Guy Bovet; Cathedral, Oulu, Finland 8 pm

29 AUGUST

N. Holford Jones; St Edmundsbury Cathedral, Suffolk, England 3 pm
Geoffrey Tristram; Wells Cathedral, Somerset, England 8 pm

30 AUGUST

Guy Bovet; Vaasa, Finland 8 pm

1 SEPTEMBER

Guy Bovet; Kokkola, Finland 8 pm

4 SEPTEMBER

Guy Bovet; Town church, Jyväskylä, Finland 8 pm

11 SEPTEMBER

Guy Bovet; Priors House, Romainmotier, Switzerland, 4:30 pm
Sir James Jeans commemorative concert; Cleveland Lodge, Dorking, Surrey, England 8 pm

13 SEPTEMBER

Ian Curror; Parish church, Leeds, England 7:30 pm

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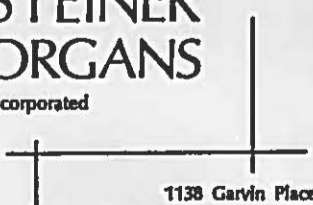
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