

# THE DIAPASON

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

Sixty-Eighth Year, No. 12 — Whole No. 816

ISSN 0012-2378

NOVEMBER, 1977

## Charles Tournemire & The Seven Words of Christ on the Cross

by Robert Sutherland Lord

The *Sept Chorale-Poèmes d'Orgue pour les sept paroles du Christ* (Opus 67) by Charles Tournemire is an undeservedly neglected masterpiece of twentieth century organ music.<sup>1</sup> Upon the publication of this work, Olivier Messiaen wrote, "These seven pieces are a direct expression of a powerful originality at the service of a profound faith."<sup>2</sup> The composer gave the first performance on July 6, 1935 at the Basilica of Sainte-Clothilde in Paris. Over forty years later the entire composition is rarely heard although the fourth and seventh words are occasionally played.

It is time to acquaint musicians not only with this work but also with its composer. As is generally known, Charles Tournemire (1870-1939) was a devoted student of César Franck and later (1898) succeeded him as organist at Saint-Clothilde. For many years he also was professor of chamber music at the Paris Conservatory. It is less well known that he was a strong contender for the appointment as professor of organ—a position subsequently filled by Marcel Dupré.<sup>3</sup> As a composer of organ music Tournemire is best known for his monumental *l'Orgue Mystique*—liturgical settings for fifty-one offices of the church year.<sup>4</sup> His contemporaries also remember him as a magnificent improviser—some say the greatest of his day.<sup>5</sup> Among the regular visitors to the organ tribune were his former assistants, Maurice Duruflé and Daniel-Lesur, Olivier Messiaen, Jean Langlais, Norbert Dufourcq, Gaston Litaize and Jehan Alain.

Tournemire was a prolific composer. In addition to organ, piano and vocal works, he wrote symphonies, oratorios, operas, chamber music and a passion.<sup>6</sup> Regrettably, many of these works have never been performed or even published. A profoundly mystical Roman Catholic faith permeates most of his music. He often chose ethical or spiritual subjects for his operas and symphonies. One of his favorite subjects was the life of Saint Francis of Assisi.

Still at the center of such a diverse musical life was his beloved Cavallé-Coll organ in Sainte-Clothilde—an instrument which was enlarged in 1933. He held in high regard the art of the liturgical organist and at the end of his life he planned a book to be called *De la haute mission de l'organiste à l'église* (*On the High Mission of the Church Organist*). He was not patient with those organists who did not share his religious convictions. He wrote, "La musique d'orgue d'ou Dieu est absent, est un corps sans ame." ("Organ music where God is absent is a body without a soul.")

Therefore, we must not forget, as

Messiaen has pointed out, that the *Sept Chorals-Poèmes* is first of all a profoundly religious expression. Each piece is inscribed with the Latin version of one of the traditional seven words:

- I. *Pater, dimitte illis; nesciunt enim quid faciunt.*
- II. *Hodie mecum eris in Paradiso.*
- III. *Mulier, ecce filius tuus. Ecce Mater tua.*
- IV. *Eli, Eli, lamma sabachthani.*
- V. *Sitio.*
- VI. *Pater, in manus tuas commendo spiritum meum.*
- VII. *Consummatum est.*

The texts themselves do not appear in any one source but are a composite of several passages from the Gospels. However, there is some question regarding Tournemire's arrangement of the sixth and seventh words. Luke (23:46) records the last words of Jesus as "Father, into thy hands I commend my spirit." On the other hand, John (19:30) says that the last utterance was "It is consummate."<sup>8</sup> In an article on the "Seven Last Words" in the *New Catholic Encyclopedia*, John's text is given as the sixth word and Luke's as the seventh.<sup>9</sup> Both Heinrich Schuetz and Joseph Haydn in their famous settings of these texts use this latter order. Charles Gounod in his *Sept Paroles du Christ sur la Croix* (1855) follows this same sequence. However, Théodore Dubois's *Sept Paroles du Christ* (1867) employs the same order as Tournemire. It may be artistic license.

This study reports for the first time on two special sources from Tournemire's library (now in a private collection in France). One is the composer's bound copy of the published version of the music. The other is the original manuscript which also includes the dates of composition and a source of inspiration for the music.

Each of the *Sept Chorals-Poèmes* was published in a separate fascicle. Tournemire's copies are bound into a single dark red leather volume with gold lettering on the spine. The book is in excellent condition with no additions or corrections although there are a few variant readings in the manuscript version. This score was probably never used for performance.

The original manuscript, on the other hand, contains many pencilled reminders undoubtedly intended for the first performance.<sup>10</sup> Each word is in a separate fascicle. The music is beautifully copied as are all of Tournemire's manuscripts. He was fond of writing the notes in purple ink with the performing instructions such as registrations set off in red ink.

(Continued, page 4)

## New Information About Mozart's Clockwork Pieces

by Hans Haselboeck



During his lifetime, Wolfgang Amadeus Mozart demonstrated a special interest in the organ: his father, Leopold Mozart, had himself been a first-rate organist, and both of them missed no opportunity to see all the noteworthy organs which lay along the routes of their concert tours. Church music duties constituted another factor which enforced a constant interaction with the organ.

That Wolfgang Amadeus Mozart nevertheless wrote no organ works is explained by the musical practices of Catholic liturgy: the essential liturgical chants, the ordinary and propers of the feast days of the time, were performed by the choir. There was no real place within the Mass for the organ to be prominent and independent. The organist merely had to provide intonations for the individual chants and then to play organ continuo in the orchestra. The interludes, normally short, had to be strictly matched to the timing of the liturgical acts, and were therefore usually improvised.

Nevertheless, we have three compositions for automatic organs, all from the last period of Mozart's life. The interest of organists has always been drawn to them, and they are the subject of the present study.

### THE COMMISSION

The three clockwork pieces, K.594, 608, and 616, were commissioned by the owner of an art gallery, as background music for his exhibits—namely by Joseph Deym-Müller (1750-1804), one of the most interesting personalities of Vienna's cultural life in the closing years of the eighteenth century.

Count Josef Deym von Stritz — his more complete name — came from an old and noble family in Bohemia. During his military service he was involved in a duel in which his opponent was killed. Deym then took flight all the way across Europe to Holland, where he adopted the name Müller

(Continued, page 12)

# Happy Birthday

This month, *Music/The A.G.O.-R.C.C.O. Magazine* celebrates its tenth birthday and congratulations are in order. A decade's survival these days is noteworthy, and the first years of any new venture must be the most difficult. Even though the current numbering is Vol. 11, the first issue appeared in October 1967, when Alec Wyton, then national president of the AGO, had the following to say concerning the new publication: "We are at a milestone in the history of our Guild. It is many decades since the American Guild of Organists voted to send its news and the subscriptions of its members to Mr. Siegfried Gruenstein's *Diapason*. That relationship was mutually valuable and we want, on this significant day, to wish *The Diapason* every good thing in its continuing independent life."

Despite such wishes, the parting of ways was not pleasant and friends became enemies over it. Viewed from the perspective of a few years, there were undoubtedly truths on both sides of the issue: whether the Guild should establish and finance its own publication which could then be made totally responsible to the wishes of its members or whether it should continue the less expensive arrangement of having the older magazine as the official journal when, as some felt, its editors were not sufficiently responsive to the group. Editorials and letters to the editor of that period reflect conflicting viewpoints. A number of prominent persons of whom history has now made fools predicted that *The Diapason* would cease publication within a short time. That a later editor can write this editorial is proof that the magazine did continue its "independent life," but "every good thing" did not come for a while.

With the umbilical cord severed, *The Diapason* was forced to trim unnecessary material (including a fair amount of chapter trivia) and make its own way. After some tentative years, however, it began to find its new course. Today, I think I can honestly say that it is a better magazine for having had this trial. Indebted to no pressure group, it is now possible to be an independent journal.

Neither the current editor of *Music Magazine* nor I were in our current positions when the great schism came, and I see no good reason that we cannot both continue to do our respective jobs, for the good of our mutual public. There is certainly more vital and interesting material to be published than either can do alone, so it would appear that there is a *raison d'être* for both the official journal and the independent one.

Happy Birthday, *Music Magazine*—may we both continue and prosper!

—A.L.

## In This Issue

This month, we call your attention to two interesting and unusual feature articles. Robert Lord's writing on Tournemire, in addition to providing information on a large-scale work which ought to be better-known, serves as a reminder of how little most of us know about a composer whose name is familiar to every serious organ student. Tournemire—the link at Saint-Clothilde between Franck and the present—is known today only as the composer of *P'Orgue Mystique*, or so it seems, yet his influence on many of the organists and composers of today is not to be underestimated.

New material about the standard literature, especially when it refutes previously-held assumptions, is always important; this is what the distinguished Viennese performer-scholar Hans Haselböck has produced in his Mozart article. He has based his work on documents from the composer's own time which have only recently come to light. It should be noted that the original German version of the article was written especially for *The Diapason* before other articles on Mozart appeared recently and in no way represents a duplication.

## New Records

### LESSONS AND CAROLS ...at St. Thomas



Lessons and Carols . . . at St. Thomas. The St. Thomas Choir of Men and Boys conducted by Gerre Hancock. Hark the Herald Angels Sing; plainchant; Hodie Christus Natus est; God Rest You Merry; Wishart: Alleluia, a New Work is Come; Joubert: Torches; While Shepherds watched their Flocks; Infant Holy, Infant Lowly; Howells: Here is the Little Door; O Come all ye Faithful. Stereo recording available from Music Office, St. Thomas Church, 1 West 53rd St., New York, NY 10019 (\$6.00 + \$1.25 postage).

Two more contrasting Christmas recordings could hardly be imagined, each exceptional in its own way. The sound of the St. Thomas choir is known from recent ICO appearances, but it is even more beautiful here, with full choir heard in the resonance of the church. The music ranges from well-known to unfamiliar; discreet organ accompaniments contrast with a cappella passages. Texts are given and the record has effective presence; readings are paced as at a service—the only better thing would be to be there in person. Note that this is last year's disc, but it is worth searching for. The Nonesuch record features unusual works in colorful performances; an interesting collection of instruments is used, and Eastern influences are definitely present. The conductus *Adest sponsus*, which makes use of shawms and percussion, is especially arresting. The readings in languages only semi-intelligible to 20th-century ears are fascinating. Both records are highly recommended.

—Arthur Lawrence



A Medieval Christmas. The Boston Camerata directed by Joel Cohen. Hebrew cantillation, the Sybil's prophecy, Gabriel's prophecy, readings from Old Saxon and Chaucer, and various anonymous settings of conductus, clausula, hymns, lauda and organum, from Spanish, French, Franco-Provençal, German, and Italian sources of the 10th-15th centuries. Nonesuch stereo H-71315 (\$3.96).

# THE DIAPASON

Established in 1909

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

NOVEMBER, 1977

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London

Prices:

1 yr.—\$7.50

2 yrs.—\$13.00

Single Copy—\$1.00

Back Number—\$1.75

(more than 2 yrs. old)

THE DIAPASON

Office of Publication

434 South Wabash Avenue,

Chicago, Ill. 60605. Phone (312) 427-3149

Second-class postage paid at

Chicago, Ill., and at additional

mailing office. Publication no. 156480.

Issued monthly.

Routine items for publication must be

received not later than the 10th of the

month to assure insertion in the issue

for the next month. For advertising

copy, the closing date is the 5th.

Materials for review should reach

the office by the 1st.

Prospective contributors of articles

should request a style sheet.

This journal is indexed in The

Music Index, annotated in Music

Article Guide, and abstracted in

RILM Abstracts.

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## Competitions

The international organ competition *Grand Prix de Chartres* will take place in Chartres, France, from August 30 to September 1978. There will be two prizes: one of 15,000 francs for performance and a similar one for improvisation. The jury will consist of nine organists, four from France and five from other countries. Required works for the first elimination round, to be played from memory, are the Bach Prelude and Fugue in D Major and the Final from Vierne's Sixth Symphony; at the second round, Buxtehude Prelude and Fugue in F Minor and Litaize Prelude and Dance Fugue will be required. Music is permitted for the final round, when contestants will play specified works by Bach, de Grigny, and Messiaen, as well as a choice of works by Saint-Saëns, Franck, Vierne, and Dupré. Further details are available from the Secretariat du Grand Prix de Chartres, 75, rue de Grenelle, 75007 Paris, France.

The *Gruenstein Memorial Contest* for women organists under the age of 30 has been announced by the Chicago Club of Women Organists. The preliminary contest will be judged from tapes and the top four winners will appear in person on May 20, 1978, at the Evangelical Lutheran Church of St. Luke, in Chicago. The winner will receive a monetary award and a recital appearance. Contest details and applications may be obtained from Mrs. Vera S. Flandorf, contest chairman, 4885 North Paulina Street, Chicago, IL 60640.

Joseph Kimbel, student of Dr. James Boeringer at Susquehanna University, has

been named the first winner of the annual Violette E. Cassel organ scholarship awarded by the Harrisburg Chapter AGO. The 1978 competition will be held in February or March; further information for interested persons of the area is available from W. Purnell Payne, 217 16th St., New Cumberland, PA 17070.

Establishment of the Holtkamp Award and the first annual competition for composers of organ music has been announced by the University of Hartford's Hartt College of Music. The contest will be held annually in conjunction with the International Contemporary Organ Music Festival, founded in 1970.

Judges for the initial contest will be William Albright, Donald Harris, and Vincent Persichetti. A prize of \$300, given by Walter Holtkamp, will be offered, as well as publication of the winning composition by Hinshaw Music Company and performance at the 1978 festival. The winning composer will also be a guest at the festival. Requirements for the contest will differ each year; for 1978, the composition must be an organ solo of less than 15 minutes duration capable of being performed on a wide range of instruments. The composer must have been born on or after August 1, 1947 and the piece must not have been published or accepted for publication. The deadline for entries is February 15, 1978. Further information and application forms may be received by writing John Holtz, chairman, International Contemporary Organ Music Festival, Box 400, University of Hartford, Hartt College of Music, 200 Bloomfield Avenue, West Hartford, CT 06117.

To the Editor:

Congratulations on the expert coverage that you personally gave to the ICO held last August in Philadelphia and Washington, D.C.

There seems to be some misinformation about who really built the organ at Girard College. I'm most familiar with the circumstances of who built this organ and its general history. Many years ago I spent a great deal of time with Mr. Larry Mogue of the Ernest Skinner company. At that time we were both employees of the Aeolian-Skinner Organ Company. Mr. Mogue, at the time of the Girard organ episode, was confident, traveling companion, and installation foreman for Ernest Skinner. This organ was sold, built and installed under the personal direction of Ernest Skinner himself. It is truly one, if not the last, completely designed Ernest Skinner organ. This is brought forth, not at all to denigrate the great influence that G. Donald Harrison had upon this company, but this came a little later.

Four years ago, the Burger and Shafer Organ Company of Findlay, Ohio, was contracted to do several tonal and mechanical improvements to this fine instrument. It was at this time that I conceived of hanging the Tuba Mirabilis (25" wind) upside down to the great enhancement of its tone, and the direct egress into the room is certainly stunning in its effect. I was rather disappointed that we were given no credit for the extensive tonal work we did on the organ in the ICO brochure; perhaps it was an oversight, however, we did spend the better period of a year on this great instrument and were very proud to hear the results of our efforts consummated in a splendid recital by Dr. George Thalben-Ball of the Temple Church of London.

Sincerely,

J. David Burger  
Findlay, Ohio

To the Editor:

I have read my September issue of THE DIAPASON from cover to cover and was very impressed with the reviews by Gustafson and Lawrence. As a Canadian I was proud to be there and hear what Canada had to offer in the field of church music both for choir and organ. Raymond Daveluy has certainly proved himself as a top international recitalist and his recitals at The Oratory in Montreal are ones that you don't miss when you are in the city. The

## Letters to the Editor

Festival Singers of Canada I consider were probably the highlight of the ICO and what a finer place to have such a beautiful performance than at The Cathedral-Basilica of SS. Peter and Paul in Philadelphia. Such splendid sound and inspiring feeling came from the gallery from a group of top professionals conducted by the great Dr. Elmer Iseler. As a Canadian, it was our day at ICO.

Yes, one cannot overlook the poor organization of ICO, the heat and tiresome humidity, the long bus rides, the long line-ups at the hotel restaurants, and so on, but let us stop for a minute and think of all the interesting things and fine musicians we heard. With high inflation, travel expenses etc. I considered myself very fortunate to be able to attend ICO with my fellow Canadians and American friends and at the same time renew friendships and exchange ideas. God bless those that have the responsibility to make all the arrangements, contact the recitalists and look after problems galore once the activities started for the week. Hopefully at the next ICO there will be more music and organ companies represented at the exhibits which at this one was disappointing. Where was everybody? I am amazed how many organ companies were not there.

Organ conventions are one of the highlights in our work, to refresh our minds and souls, to bring things into proper perspective. The ICO '77 enabled us to hear many fine people play, conduct and sing. May we see each other again soon either in Seattle (June '78) or Kitchener, Ontario (August '78).

Sincerely,

Ross R. Stretton  
Dunnville, Ontario

### Coe College Skinner

To the Editor:

In reply to Mr. Maple's letter of the August DIAPASON, I wish to suggest that the E. M. Skinner in Sinclair Chapel on the Coe College campus in Cedar Rapids, Iowa is not as hopeless as he has suggested. The organ was originally designed for a barn structure municipal auditorium which has long since become useless. The organ was designed for such a cavern and had to be altered for the acoustics of Sinclair Chapel.

In the mid-fifties Wayne Dirkson of Freeport, Ill. removed the Skinner organ to the Coe Chapel. At that time Mr. Dirkson had some of the ranks revoiced at Reuter Organ Co. Under Mr. Dirkson's direction the organ really never lost its Skinner quality, but was improved for the building it was located in. To my recollection there are still most of the fine old Skinner solo stops, including a large scaled Ophicleide in the pedal division. What more could one ask for in a romantic Skinner?

Unless there have been some recent drastic changes to the organ, under Mr. Dirkson the organ, as I recall as a student, was undoubtedly the best organ going in Cedar Rapids. I suspect if the organ students are running to local churches it is not because the Coe College organ has a principal and mixture; it is that the organ is considered to be too romantic and not a box of whistles.

Sincerely,

Phillip L. Baird  
Henderson, Minnesota

To the Editor:

Since mine are among the toes stepped on, I'm squealing a protest to Howard Maple's letter in August's DIAPASON, which says in effect that it's o.k. to restore old Skinner organs for comparison purposes but that what was done to a 1932 Skinner organ in this city was execrable.

Some misstatements need correction:

No. 1: "tossing every fat sounding rank out the chamber door to make room for a load of screaming mixtures." Only one fat rank was taken out (and stored), the First Diapason (the Second Diapason stayed), and in its chest went a Trumpet from another organ of the same vintage. The Great originally had no mixture, so a 3-rank one was installed on a new chest. The original diapason chorus is still there: 16', 8', 4', twelfth, and fifteenth.

No. 2: "Out went the Solo Tuba on 20-inch wind and in went the mixtures and principals in hopes of brightening the ensemble a bit." The Solo Tuba is still there, but on reduced wind from what it was in its original giant auditorium. There was a whopping, rattling Tromba 8' in the Great, and because of the relocation of the organ it was put into the pedal division 30 feet away from the Great organ. The Tromba was

removed and its chest used for a 3-rank mixture for the pedal, which had none, and for the top 12 of a diapason from that same other Skinner organ from which the trumpet came. Also from this organ a 4' principal was installed in a vacant Choir chest, chiefly for tuning purposes, and a tierce in another vacant Choir chest. All these pipes came from the Skinner organ of the same vintage and were carefully voiced.

No. 3: "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." Except for the Great mixture, the Great diapason chorus is the original one, and the Choir flute chorus is the original one. None of the present choruses drew any complaints from such recitalists on the organ as Leonard Raver, Clyde Holloway, and E. Power Biggs even when directly quizzed on the subject. The instrument continues to function and perform with colorful results, and it contains all the original leathers and other patented Skinner materials.

No. 4: "The Skinner is once again collecting dust, and the city is left without a single notable organ from this era." Out of the present 60 ranks, 8 are not Skinner (6 of these in mixtures), and 45 ranks are the original 1932 Skinner. Don't these make a "notable organ from this era?" Can't students derive some valuable experience from performing on it?

Sincerely,

Eleanor Taylor  
Prof. Emeritus of Organ, Coe College  
Cedar Rapids, Iowa

### Women Performers

To the Editor:

In response to the letter (DIAPASON, September, 1977) by R. Rice Nutting regarding the low percentage of leadership roles played by women in this year's regional conventions, we submit that neither statistics nor available figures can always tell the whole story.

For the All New England Regional Convention, five of our first-choice major participants (performers/speakers) were women, four of whom declined our invitation. We conclude that well-qualified women are not overlooked but rather are overlooked.

Very truly yours,

Richard Caffey All New England  
Larry Allen Program Committee,  
Regional Convention  
Hartford Chapter AGO

# Reviews . . . . . Choral Music and Books

## Music for Voices and Organ

by James McCray

The reviews for this month provide the reader with choral music for special occasions which include: wedding, funeral, communion, processional, harvest, and prayer response. Church choir directors are often faced with the task of selecting choral music for these situations, and the works listed below offer new alternatives to the music traditionally heard.

### WEDDING

*Benedictio nuptialis.* Richard Felciano, E. C. Schirmer, No. 2318, 40¢, unison chorus and organ (E).

Felciano is rapidly establishing himself as a leader in sacred music. Many of his compositions employ recorded tape sound sources or organ. This setting may be sung as a solo for medium voice or with chorus in unison. The music is beautiful, with fine writing for both the voice and the organ which has specific registrations listed. The music builds to a large climax and then, after a simple recitative-like area, returns to the opening material. It is recommended for those directors seeking a contemporary yet moving, expressive setting for a wedding. Because of the traditional, Old Testament text, it may not be suitable for some modern liberated women.

### FUNERAL

*Dirge; Thou Knowest Lord, the Secrets of Our Hearts; Canzona.* Henry Purcell (1659-1695), Concordia 97-5376 (full score \$3.00, choir score also available), SATB, organ with 2 trumpets and 2 trombones (E).

Written in the last year of his life, these three brief pieces were originally composed for the lavish state funeral of Queen Mary. The solemn four-part homophonic choral movement is framed by a dirge and canzona for brass quartet. The choral music is very easy and may be sung unaccompanied although an optional organ part (reduction) is provided. The dirge is brief and was sounded as processional music before the royal chariot. The canzona is longer and more contrapuntal; it was played in Westminster Abbey after the anthem. This material is most appropriate for a funeral or could be used in a Sunday service as well.

### COMMUNION

*Bread of the World.* Thomas McLelland-Young, Novello and Co., 20155, SAB and organ with soprano solo (M).

This is a remarkable short anthem that has an effective sensitivity to the text. None of the parts are especially difficult, because of the skillful writing. There is dissonance, particularly for the soprano soloist against the undulating parallel-fourth organ background. At one point the sopranos must divide into three parts and the altos into two as the climax of the anthem is reached.

This is a work that is highly recommended to church choir directors seeking a poignant, bitter-sweet musical setting for communions.

### PROCESSIONAL

*Processional Psalm.* Richard Proulx, G.I.A. Publications, G-1750, 30¢, high and low voices, four handbells and soloist (cantor) (E).

The composer points out that this processional is intended for use with whatever choral resources are available and that any vocal combination may be used. The first two lines are sung at a distance from the congregation. The antiphon then follows. It is sung three times, with each preceded by a separate responsorial chant between the cantor and the choir. This has a wonderful festive spirit and the top choral part could be printed in the service bulletin (program) permitting the congregation to join in the performance.

### HARVEST

*Thou, O God, are praised in Zion.* Ian Hare, Oxford University Press, A 300, 55¢, SATB and organ (M+).

This harvest festival anthem has good organ writing, changing meters and tempi, interesting harmonies and choral writing that sounds difficult, but is within the reach of most church choirs. Often the chorus starts in unison and moves to an expanding two-part melismatic phrase that is based on seconds. The two-part areas sometimes occur as S/T and A/B. There is good solid writing in this attractive anthem for the fall.

### PRAYER RESPONSE

*The Lord's Prayer.* Halsey Stevens, Mark Foster, EH-11, SATB and organ (M+).

Stevens has provided a lovely new setting of this traditional text. The choral music is merely doubled by the organ and everything moves in block chords. There are some mild dissonances and brief moments of dissonance in some of the parts. It is an effective and musical setting which would be of value as a prayer response or even as an anthem.

## New Choral Bibliography

by Victor Weber

James D. May: *Avant-Garde Choral Music: An Annotated Selected Bibliography.* Metuchen, New Jersey: Scarecrow Press, 1977; 258 pp. \$10.00.

My concern for the *avant-garde* began in a dream: no, not a nightmare of dissonance, but rather a vision of a world where there is no dissonance, where consonance is said to reign in splendid majesty. I had died, and was standing at the gate to Heaven. The Grand Inquisitor asked me what my passion had been in life, and I answered that I had been a choral musician. His eyes brightened, as he asked what I had done to acquaint the world with the music of a well-known composer of

(Continued, page 14)

(continued from p. 1)

There is no dedication on the manuscript, although the published version is inscribed to Ernest Mitchell, a prominent American organist who worked for many years at Grace Church in New York City. Earlier, Tournemire had dedicated to him Office No. 30 of *l'Orgue Mystique*. It would be interesting to learn more about Tournemire's acquaintance with Mitchell as well as with other prominent American organists to whom he dedicated works such as William Carl, Lynnwood Farnam and Carl Weinrich.

Tournemire began to compose the *Sept Chorals-Poèmes* on February 9, 1935, and completed the work seven weeks later on March 29th. He did not compose each word in order but rather began with the fifth word. We shall try to explain the reasons for this later. The dates and order of composition follow:

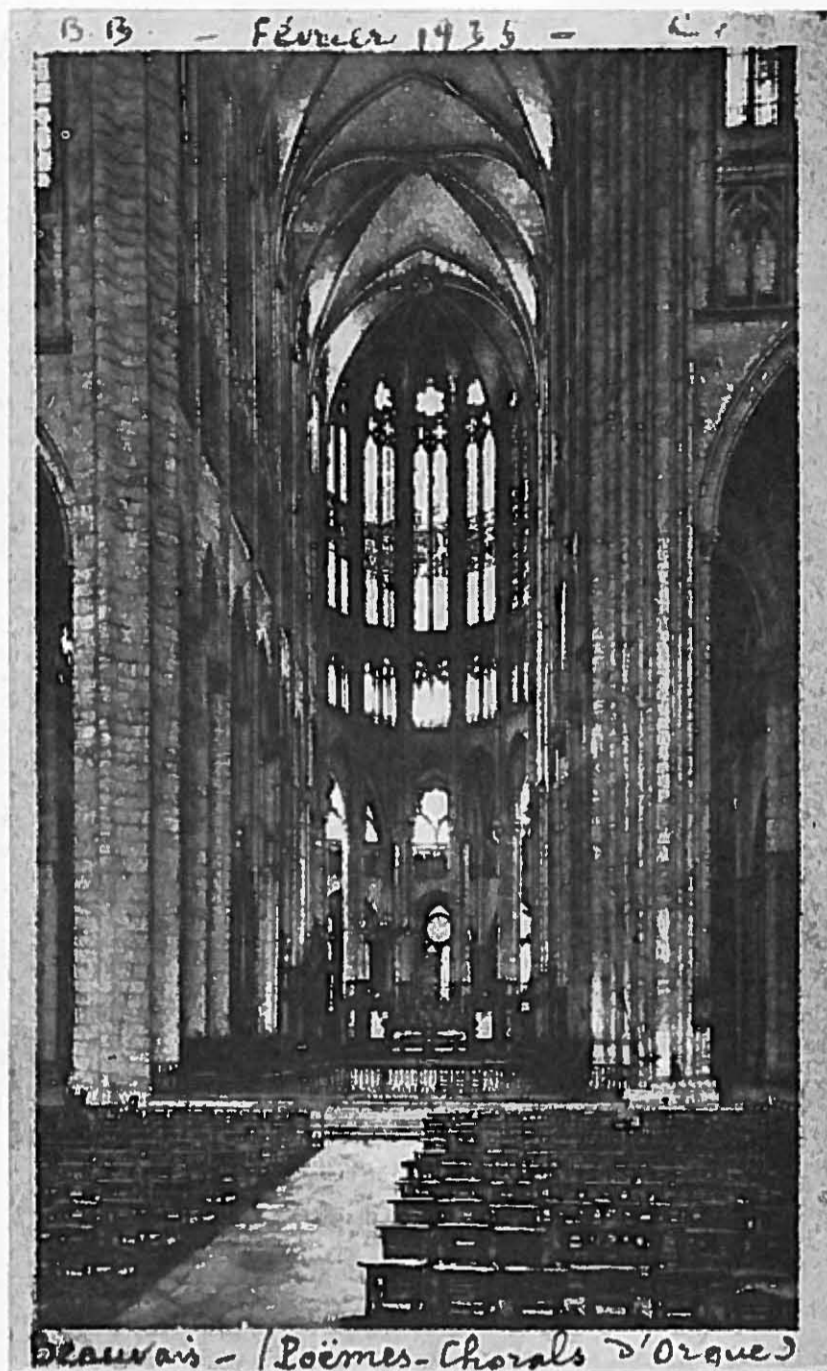
- Word V completed February 15, 1935
- Word VI completed February 22
- Word VII completed February 25
- Word I completed March 9
- Word II completed March 16
- Word III completed March 23
- Word IV completed March 29

I do not believe that these works resulted from improvisation such as Marcel Dupré reported for his *Chemin de la Croix*.<sup>11</sup> Prior to beginning *l'Orgue Mystique*, Tournemire had spent much time studying the Gregorian chant, reading studies on the liturgy and even prepared a sketch book.<sup>12</sup> There is a hint of similar preparation at the end of the seventh word where there appears a quotation attributed to Monsignor Gay. While the musical significance of this passage will be discussed later, our present task is to identify the author and its source. Unfortunately, no works by this author remain among Tournemire's books. However, over twenty religious books by *Monseigneur Charles Gay* (1882-1935) are listed in the catalogue of the Bibliothèque Nationale in Paris. Many of his books appeared in numerous reprints attesting to his popularity as a religious writer especially during the early twenties. While the source of the quotation has not been located, the literary style suggests that this is our missing author.

On February 8, 1935, the day before he began to compose, Tournemire accompanied by his wife visited the Cathedral of Beauvais. He did not go there to study any particular work of art which might portray the passion of Christ. Rather, he wanted to meditate in the magnificent Gothic choir of that cathedral — an architectural manifestation of his ardent Catholic faith. He bought a post card as a souvenir of his pilgrimage. On it he noted his visit and its connection with the *Sept Chorals-Poèmes*. (See illustration).<sup>13</sup> He also recorded his visit on the last page of the manuscript.

Why did Tournemire begin with the fifth word — "I thirst?" The dramatic arrangement of the seven words provides one possible answer. The first four words show the conflict of Jesus as man. The last three suggest the triumph of Jesus as God. The first word — one of forgiveness — is directed toward his executioners. The second extends the promise of paradise to the penitent thief. The third addresses his mother and his beloved disciple, John. The fourth word, reaching the climax of the human struggle, is addressed to God — "Why hast Thou forsaken me?" After this agonizing cry of lamentation, Jesus is reconciled to the will of the Father. The last three words prepare for the end which Jesus as God had accepted. Artistic reasons justify ending with *Consummatum est*. Thus, Tournemire's musical climax occurs at the same time as the dramatic high point in the fourth word.

There is another reason which strengthens the logic of beginning with the fifth word. In my opinion Tournemire was searching for a musical idea evocative of the divine love of Jesus. He planned to use this theme throughout the entire work to provide spiritual and musical unity. We shall identify this cyclical theme as the "thirst" motive because it is derived from the first six measures of the principal theme in the fifth word — "I thirst" (Example 1).<sup>14</sup>



Postcard marked by Tournemire, commemorating his visit to Beauvais Cathedral prior to composing the *Sept Chorals*.

This thirst motive contains two poetic ideas. The first, moving in half steps, expresses the sorrow and pain of Jesus' human struggle. The second, a scalelike gesture ascending toward the heavens, symbolizes the divine nature of Jesus.

Before discussing each individual word, we need to understand the meaning of *choral-poème*. Obviously, each piece evokes the spirit of the particular word. However, the word *choral* has several musical definitions which cause confusion not only in English but also in French.<sup>15</sup> It can refer either to a Lutheran chorale tune or to a plain chant. As will be seen, Tournemire also uses it to describe organ settings of chorales by early German baroque masters. However, Franck in his *Trois Chorals* used no pre-existing tunes. This new dimension of the term is discussed by Tournemire in his *Précis d'exécution de registration et d'improvisation à l'orgue*.<sup>16</sup>

The highest expression of organ music is manifested in the chorale [*choral*]. The refined style which flows through it assigns to it a place apart. It is not only a question of writing; the import is more elevated. It is the state of a particular soul. From the instant the composer enters in this temple perfumed with incense, he feels himself penetrated with dignity. His praying [*orante*] soul is filled with clarity. We witness this in the works of Scheidt, Pachelbel, Buxtehude and J. S. Bach — simple chorales, ornamented chorales, chorale fantasias.

We see there without any doubt the origin of the vast conception of Franck — the "Latin" chorale — more supple than the Lutheran melody [*chant*].

The chorale seemed to have given all. Then, after a deep sleep of about one hundred and forty years, a bold enterprise marked a very important epoch in the history of the most excellent music. This is the mixture of two forms of principal interest: The chorale variation and the Beethoven fantasia (from the late quartets). This genial fusion resulted in the enlarging of developments around the chorale.

A new glorious creation had just been born.

That new creation was the "vast conception" of Franck's in the *Trois Chorals*. The *choral*, then, has a new meaning: a newly composed chorale or hymn-like melody which is expanded by variation and thematic development into a work of substantial importance. Franck includes such a melody in each of his *Chorals*. Tournemire describes these new melodies as "Latin chorales" which are "more supple" than Lutheran melodies. The typically French use of the word "supple" is puzzling. Does it refer to the rhythmic flexibility of the Latin plain chant? Franck reportedly did not use plainchant when improvising during the office, although the now-outdated harmonic accompaniment of the chant was still taught in the organ class at the Paris Conservatory.<sup>16</sup> The Roman church would not endorse the



Example 1: "Thirst motive" from first theme of Word V

Gregorian revival initiated by the Benedictine monks at Solemnnes until a decade after Franck's death. Perhaps Tournemire injected his own feelings for the chant when describing his teacher's music.<sup>17</sup>

Therefore, each of the *Sept Chorals-Poèmes* will have at least one original melody having a series of more or less balanced phrases similar to a chorale or hymn. These poetically evocative themes will be subjected to musical commentary or development. It is this tightly knit expansion of thematic ideas within a formal structure which distinguishes this music from the vagueness sometimes attributed to romantic tone poems. In addition, other melodies and motives will appear along with the thirst motive to complete the poetic atmosphere.

The purpose in studying each of the seven words is to discover Tournemire's plan in his formal designs and to watch the unfolding of his melodic ideas. Furthermore, the poetic ideas are especially important for a proper understanding of the music although a certain amount of caution is required when trying to explain these evocations. Tournemire seldom discussed the meaning of his music. Another important part of the musical poetry is expressed by the organ sonorities which Tournemire chose. There is much evidence in support of the thesis that he conceived these works for the Sainte-Clothilde organ. These works, in fact, must be heard there in order to fully understand them. That famous instrument often called "the Franck organ" might just as well be known as "the Tournemire organ." Indeed, within the history of modern French organ music, there is an important tradition around this instrument.<sup>20</sup>

Word I: *Pater, dimitte illis; non enim sciunt quid faciunt.*

And there were led also two other malefactors with him to be executed. And after they came to the place which is called Calvary, there they crucified him: and the thieves, one on the right hand, and the other on the left. And Jesus said, Father, forgive them for they know not what they do. But they dividing his garments, did cast lots. (Luke 23: 32-34).<sup>21</sup>

This opening piece is the longest and the most complex of the series. Heavily stressed pedal notes evoke a poetic atmosphere suggesting the hammering of the nails into the body on the cross. This important portato articulation, which will reappear throughout the piece, then moves into the manuals accompanied by a restless sixteenth-note figure.

The registration emphasizes the organ ensemble rather than individual sonorities. Opening with foundations 8' and 4', the sound oscillates from softer to louder intensities throughout the piece gradually working toward a final climactic tutti. Sixteen-foot manual foundations help to create a dark quality of sound.

The freely invented chorale theme is the first principal melody. It enters in the pedal while an ostinato-like percussive articulation continues in the manuals. A feeling of restlessness pervades the announcement of the theme which is caused by introducing new countersubjects for each phrase. First there are descending major sixths and octaves; then an agitated series of two sixteenth notes — the first group slurred; the second, portato; then dissonant chords before the reappearance of the restless introductory figures. The melody does not stay in one range but moves first from the pedal to the highest voice in the manuals with progressively louder sound concluding with the last phrase once again in the pedal. The organ thus retreats like a postlude to the poetic feeling of the opening (Example 2).

This melody which is in the Dorian mode resembles a chorale. Each phrase is set off by rests or other devices. The opening four notes form an important melodic fragment which returns in the third, fifth, sixth and seventh phrases.

After a dramatic pause (m. 38), the second principal theme is introduced. It is the thirst motive from the fifth word. The melodic development of this idea which follows is interrupted by a series of tortuous, incisive motives. First

the ascending portion of the melody is expanded (m. 42) followed by a complete statement (m. 45-47). Motivic interruptions, derived from the counter-subject in measure 16, occur at measures 41 (Example 3), 48 and 50. A second and more percussive chordal motive enters at measures 43 and 52 (Example 4). These melodic satellites continue the portato articulations already introduced.<sup>22</sup>

The overall form consists of a systematic alternation of the two principal themes which are continuously varied. The chorale melody returns (m. 54) with agitated portato articulations. Turbulent motivic insertions now interrupt the chorale climaxing in the last phrase (mm. 72-79) where the melody appears in the highest voice and dynamically intensified by the addition of positif reeds and mixtures.

Without a break, the thirst motive returns and gradually builds up tension toward a series of strident harmonies (mm. 92-94). Then a *con fantasia* passage follows based on the second part of the thirst motive. For a brief moment, the restless opening motives return before the music surges forward once again with greater momentum.

After a needed breath in the music, three detached chords are sounded followed by an ascending sixty-fourth note natural minor scale.<sup>23</sup> Three times the chords are repeated followed by an ascending pedal glissando (m. 112). The melody supported by the full sonority of the organ drives upward toward the extremities of the keyboard — a typical characteristic of Tournemire's melodic writing.

The chorale returns in diminution after another moment of silence. Chromatic alterations to the theme give it more pathos. Utilizing once again a variant of the opening material, Tournemire pushes to an agonizing climax (note especially the chords in mm. 132-134) before his last statement of the chorale.

A grandiose and now uninterrupted rendition of the chorale (m. 139) produces a feeling of triumph over physical torment enabling Jesus to utter his words of forgiveness. The second note of the chorale is changed from A flat to A natural giving it a strong feeling of the major mode. For the first time, a countersubject — disjunct eight-note leaps in the pedal — is continuously maintained.

The last two phrases of the chorale overlap with a triplet variant of the first section of the thirst motive which then follows with the full resources of the pedal division. This motive is strengthened by removing its lamenting and painful half steps. The final tutti is related melodically both to the last two notes of the thirst motive (B, A) and the opening phrase of the chorale. Two short chords provide an unexpected ending to the piece.

Word II: *Hodie mecum eris in paradiso.*

And one of those thieves that were hanged, blasphemed him, saying, If thou be Christ, save thyself, and us. But the other answering, rebuked him saying, Neither dost thou fear God, whereas thou art in the same damnation? And we indeed justly, for we receive worthy of our doings; but this man hath done no evil. And he said to Jesus, Lord, remember me when thou shalt come into thy kingdom. And Jesus said to him, Amen, I say to thee: this day thou shalt be with me in paradise. (Luke 23: 39-43)

The poetic atmosphere of a vehement struggle portrayed in the first word is now dispelled. Messiaen has written, "This entire piece is admirable for its emotion, its humanity. On the last pages, heaven is opened."<sup>24</sup>

Two new themes in the Aeolian mode are introduced. The first is poetic and lyrical and appears without introduction. (Example 5). The second one is a new chorale (Example 6).

The registration for the opening theme calls for all the eight-foot harmonic flutes and bourdons on the organ. The Sainte-Clothilde organ is rich in such eight-foot foundations.<sup>25</sup> In contrast, the chorale, which is harmonized

in four to six voices, has an unorthodox registration: a *récit corneet séparé* comprising bourdon 8', flûte harmonique 8', flûte 4', nazard, octavin and tierce. While such a combination is traditional for a solo voice, its use for a harmonized melody is unusual.

Each theme then returns in order. The first melody is now ornamented while the accompaniment is identical with the first statement. The *récit gambe* and *voix céleste* provide a more sensuous registration. The chorale returns unornamented in the pedal with a new accompaniment in the manuals.

Suddenly all barlines are suspended (until the last page) and the registration is reduced to flutes. In an *ad libitum* section over a pedal point, the thirst motive is shaped in a garland of triplets. This is answered by a transformation of the opening theme similarly decorated with triplet eighths. An ethereal fantasy unfolds with both themes combined into one flowing line. The concluding three triplets form a disjunct ostinato figure. Against this counter-subject, the chorale enters and is harmonized with long suspended chords in the left hand and pedal. A quiet ornamented statement of the opening theme ends the celestial vision.

The special color provided for this harmonized chorale is reserved by Tournemire for moments of ecstatic portrayal. It comprises the following *récit* stops: bourdon 8', gambe 8', voix céleste, voix humaine and *tremolo*.<sup>26</sup> Tournemire was probably the first composer to call for this combination especially in an harmonic texture. He had used it earlier for a solo registration in the third section of his *Triple Choral* (Opus 41) which portrays the third person of the Trinity.<sup>27</sup> The identical sonority, used in the *Poème No. 2* (Opus 59), is described by Tournemire as "very mysterious and poetic."<sup>28</sup> He warns, however, that such a combination of stops requires caution. He says, "The voix humaine, which is to be used only with the *tremolo* and mixed with *voix céleste*, the gambe and the bourdon 8, is a combination of high fantasy which is necessary to employ with the greatest reserve under the pain of falling into the most degrading *amaterisme*."<sup>29</sup>

Word III: *Mulier, ecce filius tuus. Ecce mater tua.*

And there stood beside the cross of Jesus, his mother, and his mother's sister, Marie of Cleophas, and Marie Magdalene. When Jesus therefore had seen his mother and the disciple standing whom he loved, he saith to his mother: Woman, behold thy son. After that, he saith to the disciple, Behold thy mother. And from that hour the disciple took her to his own. (John 19: 25-27)

Jesus addressed both his beloved disciple, John, and the blessed mother. Tournemire expresses this rhetorical dualism in a two part canon. The opening theme is in the Lydian mode (Example 7). The canon begins with the second phrase in the top voice (m. 3) and is imitated an octave lower in the tenor (m. 4). The canon continues systematically phrase by phrase. The theme is then joined to the first part of the thirst motive (m. 12).

After a grand pause, a chorale melody in the Mixolydian mode is introduced. It consists of three balanced phrases (Example 8) set in a six-voice non-imitative polyphonic texture. The chorale is less suggestive of traditional hymn style because of the warm flowing eighth-note motion. It might be expected that a balanced fourth phrase would conclude the theme. Instead, the thirst motive enters (m. 26).

A short bridge based on the opening of the main theme follows (m. 32 ff.). A prominent rhythmic design (an eighth-note and two sixteenths, followed by a quarter-note) extends the phrase, joined by a sudden enlarging of the sonority of the organ. The first theme returns accompanied by a violent registration with the canon reinforced by full pedal reeds. While the melody remains unchanged, the harmonization is dissonant by comparison with the calm setting of the first statement.

(Continued, page 6)



Example 2: Chorale theme, Word I

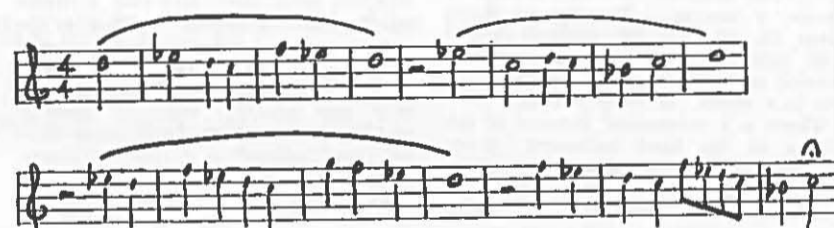


Example 3: Word I, m. 41

Example 4: Word I, m 43



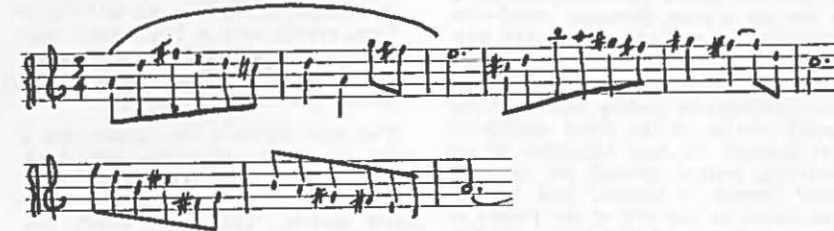
Example 5: Word II, principal theme



Example 6: Word II, chorale theme



Example 7: Word III, principal theme



Example 8: Word III, chorale theme

s Tournemire

(Continued from p. 5)

Without warning, the melody becomes a toccata which once again is linked to the thirst motive. Hammering, insistent chords interrupt the melodic flow. These chords recall similar passages in the first word. After a grand pause (m. 79), the climax occurs with dramatic sustained chords punctuated in the pedal by a two-note rhythmic figure.

A variation of the main theme in diminution completes the piece. The hammering, accented motives return (mm. 95-98) as well as a pedal ostinato emphasized by the bombarde 16' crying out the opening two measures of the first theme. Thunderous octaves at the end prepare for the climax of the entire work in the next word.

Word IV: *Eli, Eli, lamma sabachthani.*

And from the sixth hour, there was darkness made upon the whole earth, until the ninth hour. And about the ninth hour Jesus cried with a mighty voice, saying, *Eli, Eli, lamma sabachthani?* that is, My God, my God, why hast thou forsaken me? (Matthew 27: 45-46)

Strong dissonances and continuous full organ express the last resistance of Jesus the man to the will of God the Father. Then Jesus' divinity is revealed in a calm resignation depicted musically by a transformation of the theme along with rich quiet sonorities in the organ. Messiaen describes this word as "music which succeeds in suggesting the heaven and the earth, the Father and the Son, the two natures — divine and human — united in the person of Christ — A God himself concerned while condemning his Son to victory by death! Such a theme, such music . . . indeed, it is genius!"<sup>30</sup>

Tournemire chose the form of the passacaglia. Unlike the other works, there is only one theme. It is in the Mixolydian mode and combines poetic atmosphere with a chorale melody (Example 9). After the opening tutti statement of the passacaglia theme, there are five presentations of the melody — first in its original form and later varied and appearing in the manuals.

Dissonant chords — each with a decorative appoggiatura — accompany the first statement of the passacaglia (m. 12). (The sixth measure of the original theme is omitted.) The second statement (m. 22) uses the complete theme. The countersubject consists of short-winded and melodically expressive triplets in a sparse two voice texture.

There is a substantial increase of intensity in the third statement (short version) of the passacaglia. The melody is divided into two sections. The first builds on the harmonization of a three-note rhythmic figure anticipated in the last two measures of the previous statement (mm. 31-32). This is reiterated and punctuated with strident harmonies *en insistant*. The countersubject for the second half of the theme breaks into a toccata figuration.

In the fourth statement, the theme moves to the manuals and is modified by chromatic passing tones along with an expressive triplet motion. Two ascending minor seconds derived from the third phrase of theme are joined to dissonant chords (m. 62 ff.) ending with three repetitions of the final chord. Each of these chords is accompanied by a significant reduction in the forces of the organ.

The last statement of the passacaglia is very free. The barlines are suspended like the vision of paradise in the second word. The melody played on the clarinet flows like a plain chant interspersed with arabesques on a quiet bourdon.

After a pause, the barlines return for the last three measures. The second half of the thirst motive enters and ascends two and a half octaves coming to rest on a long dissonant chord—the only piece to end on a dissonant harmony.

Tournemire symbolized the death of Jesus the man by ending with only the second portion of the thirst melody — that segment we have identified as an ascending gesture toward the heavens. Jesus' lament is finished and his reconciliation to the will of the Father is complete. A musical link is forged with the next word which will open with the

same melody — by now the familiar thirst motive. Thus, Tournemire finished his task of composing the seven words by using the same melody with which he began.

Word V: *Sitio.*

Afterward Jesus knowing that all things were now consummate, that the scripture might be fulfilled, he saith, I thirst. (John 19:28)

This piece is remarkable for both its poetic expressiveness and the simplicity of its two-voiced texture. Previously we have described two sections of this melody (Example 1). The first part, moving in chromatic half steps, suggests human sorrow and pain. The second part, an ascending stepwise gesture, points toward the heavens. Thus, the two natures of Jesus — man and God — are combined in one theme. When serving as the first theme of this word, it is extended melodically by three more measures.

However, we need to examine the scale on which this melody is based. The descending form is outlined in the concluding three measures of theme (Example 10). The two augmented seconds in the melody (A sharp-G; D sharp-C) are not part of any traditional church mode. In fact, Tournemire has chosen a Hindu mode — the *Chalanâta*.<sup>31</sup> This is certainly an early use of such exotic materials in twentieth century organ music.

The chorale theme (m. 12) employs the same Hindu mode (Example 11). This melody, in four symmetrical phrases, is harmonized in chorale style with the thirst motive appearing over the last chord. The registration calls for hautbois and bourdon 8'. While the hautbois is ordinarily considered a solo stop, Franck often used the Sainte-Clothilde hautbois in an ensemble like a foundation stop. This is possible because of the string-like quality of this stop.

The thirst motive returns (m. 24) as a duo followed by an ornamented chorale setting (m. 35). This is played solo on a *trompette douce* — again reminiscent of the beautiful Cavallé-Coll trompette at Sainte-Clothilde made famous in many of Franck's organ works. This variation is like a small chorale prelude.

A development of the first theme follows (mm. 46-56) creating an air of fantasy which ends (m. 57) with a series of repeated notes like a bird call. A triplet eighth motion acts as a transition to the next section where the unornamented chorale enters in the pedal. The sonority is an interesting combination of the *ricit voix humaine* (without *trémolo*) and the *nazard*. Triplet arabesques form the countersubject in a typical Tournemire fantasy.

The last statement of the thirst motive (m. 87) returns in a two-voiced canon over a long pedal on C. The chorale theme now joins in and is transformed into the free arabesque style of the thirst motive. The pedal point moves to the manual and is sustained during one more quiet ascending and descending statement of the Hindu mode. It comes to rest on the unison.

The evidence is especially clear in this word and the end of the previous word that Tournemire conceived the sonorities for the Sainte-Clothilde organ. He used all the special solo reed stops available on that instrument: trompette, voix humaine and clarinet — all prominent in Franck's organ works.

The only stop called for which is not available on that instrument is a pedal quinte (5-1/3'). (See registration for the sixth word.)

Word VI: *Pater, in manus tuas commendo spiritum meum.*

And it was almost the sixth hour: and there was made darkness upon the whole earth until the ninth hour. And the sun was darkened; and the veil of the temple was rent in the midst. And Jesus crying with a loud voice, said, Father, into thy hands I commend my spirit. And saying this, he gave up the ghost. (Luke 23: 44-46)

The first theme is the subject for a fugal exposition (Example 12). It is an ascending melody like a supplication and is similar to the second half of the thirst motive. The scale, which employs both D flat and D natural, is once again a Hindu mode — *Çankradvâni*.<sup>32</sup>

The same Hindu mode is used for the chorale theme (m. 29) which is introduced in octaves in the top voice and accompanied by a countersubject frequently harmonized in thirds (Example 13). There are four balanced phrases with phrases one and three and two and four being nearly identical.

The two principal themes are then combined polyphonically (mm. 41-54). The first theme in diminution appears in running sixteenth notes and combines two statements of the melody. It forms a countersubject to the chorale melody.

Moving toward the climax of the piece, the thirst motive is sounded in the pedal (m. 53) acting as a transition into the last developmental statement based on the first phrase of the chorale (m. 55). The thematic material forms a dialogue between the two upper voices.

The mood becomes more agitated as the melody moves higher in pitch accompanied by increased dynamic intensity. The passage ends abruptly in a series of dissonant chords. The last chord is quickly released leaving only one note sounding while the organ is reduced. This is followed by a long silence.

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Then, quietly and simply, the pedal introduces a two-note motive on low C which will have poetic significance in the seventh word. The pedal slowly intones a portion of the opening theme over a sustained F which lasts until the end of the piece. A final statement of the thirst motive cadences on an open chord. The mood has been prepared for the last word.

Word VII: *Consummatum est.*

A vessel stood there full of vinegar. And they putting a sponge full of vinegar about hyssop, offered it to his mouth. Jesus therefore when he had taken the vinegar, said, It is consummate. And bowing his head, he gave up the ghost. (John 19: 29-30)

A solemn pedal ostinato, anticipating the first theme, opens the work. The main theme moves upward in a symbolic gesture. Tournemire once again chose a Hindu mode — *Sâlanâga* (Example 14).<sup>33</sup>

The second theme (m. 16) corresponds to a chorale melody although it has only two phrases. Again Tournemire draws on a Hindu mode — the *Bhavaprya* (Example 15).<sup>34</sup>

(Continued, page 10)

Example 9: Word IV, passacaglia theme

Chalanâta Mode

Example 10: Word V, principal theme

Example 11: Word V, chorale theme

Çankradvâni Mode

Example 12: Word VI, principal theme

Example 13: Word VI, chorale theme

Sâlanâga Mode

Example 14: Word VII, principal theme

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A conference on harpsichord playing and building was held the weekend of Sept. 23-25 on the campus of Saint Mary's College, Notre Dame, Indiana. The weekend was conceived and organized by Bruce Gustafson and Arthur Lawrence, both faculty members at Saint Mary's who are involved in harpsichord performance, musical source questions, and modern keyboard editions. The weekend was outstanding for its efficient organization and balanced assortment of activities: two solo recitals and one for multiple keyboard instruments; ongoing exhibits of instruments by eleven builders (eight of whom were from the Midwest); three master classes in harpsichord performance; and three musicological papers on source problems and musical style. In addition, there were opportunities for builders and players, professionals and amateurs, and teachers and students to get together socially. At the banquet, party, happy hours and dinners, the 109 participants kept up intensive discussion of the topics of the day. All activities took place close together in one area of the campus, so the interchange of ideas never had to stop.

The weekend was underway with a showing of "Harpsichord Building in America," a color film produced by Robert Ornstein. It focused on the work of John Leek, Frank Hubbard, and William Dowd but it also gave historical perspective, since harpsichord music of the early Italian, Elizabethan, Flemish and later French schools, played mostly on modern instruments, was coordinated with reproductions of appropriate paintings and engravings. A colloquium on general issues of building and playing followed. The builders on the podium,

## Saint Mary's Harpsichord Weekend

a report by Edward Parmentier

E. O. Witt, Steven Sørli, Margaret Hood, Knight Vernon and Anderson Dupree, disagreed on many aspects of their craft and on their relationship to building on the east coast, but it was clear at least that harpsichord making has indeed taken firm root in the Midwest, and that the builders wanted not to copy surviving instruments but rather to discover the essential tonal principles of particular antique shops. There was no consensus on what harpsichord tone actually is, let alone on how it is to be reproduced.

The instruments were exhibited in several rooms, so individual harpsichords could be played in relative quiet. The following builders had instruments on display: William Dowd (Taskin); Anderson Dupree (two Italians); Keith Hill (large clavichord, Flemish single, French doubles in 17th-century southern French style and in 18th-century Parisian style, and a German double); Margaret Hood (Flemish single, large single, and French double — all from Zuckermann kits, and a clavichord); Willard Martin (single and double, both after Blanchet double, c. 1720, owned by H. Dreyfus of Paris); Steven Sørli (Italian, and double after Goujon, 1749); George Stilphen (Italian); David Sutherland (single, after Yale Ruckers, 1640); Todd and Ference (virginal); Knight Vernon (single, after Moemans); and E. O. Witt (single in mixed Italian-Flemish style). Of particular interest were the reedy tenor and bass of the Martin double, the delicate treble of Sørli's lower eight, the overall clarity of the Vernon, and the brittleness of Dupree's Italians. Outstanding for recital projection were the Dowd, the Sutherland and the Hood/Zuckermann double. The Hill Parisian and German stood apart for their highly articulate, speaking nature, particularly in the tenor and treble.

Penelope Crawford's recital on Friday night got the weekend's music-making off to a brilliant start. Her program consisted of J. S. Bach *Tocatta in D-Major*, BWV 912, and *Capriccio on the Departure of His Beloved Brother*, BWV 992; Rameau; pieces in D Major/Minor;

Scarlatti Sonatas, K.513, 370-71, 211-12 (on the Hill German); Byrd: *The Bells and Pavan and Galliard 3 (My Ladye Nevells Booke)* (on the Sutherland Flemish). The playing of both instruments revealed her careful articulation and rhythmic verve.

Saturday was devoted primarily to lectures and master classes. In his talk on the harpsichord in Vienna, Martin Haselböck showed how Italian elements (such as written-out ornaments) were mixed with French elements (such as arpeggiation and profuse ornament signs) to form an independent Austrian keyboard style in the hands of Kerll and Georg Muffat. He described a harpsichord by Leib, dated 1749, constructed with similar tone color on both eights; he proposed that this permitted the tempering of one eight for church use and the other for opera. He pointed to the eleven-measure harpsichord solo in Haydn's *Symphony 98* as evidence of the harpsichord's long life in Vienna, despite the fact that few harpsichords survive from that city.

The participants then divided, one group to hear Penelope Crawford outline an "expressive vocabulary" of harpsichord technique for the use of pianists, the other group to hear Larry Palmer on similarities and differences between organ and harpsichord playing. Mrs. Crawford tied in the larger question of Baroque vs. post-Baroque musical aesthetic (e.g. playing with the bar-line in mind vs. playing over the bar). Dr. Palmer pointed out places where harpsichord notation explicitly shows overholding, staggered attack between bass and treble, and delayed attack of a melody note. He advocated restricting notes that die away on the harpsichord (e.g. the G-Minor "English" Suite of Bach, Gavotte II).

David Fuller's lecture-demonstration, "What organists brought to mid-17th-century French harpsichord idiom," explored the origin of French harpsichord style. Dr. Fuller believes that the brisé style of lute playing was consciously plagiarized for use on the harpsichord by Chambonnières. He also notes that since the 1649 Froberger autograph predates any corpus of French harpsichord music, Froberger must have based his style not on French harpsichord music but rather on French lute music. It is most likely that Froberger was acquainted with this French lute style not from lute sources but from German keyboard transcriptions. Dr. Fuller showed how the contrapuntally-oriented organ training of Dumont penetrated his harpsichord style, but, since one finds organ-like features (such as hidden canonic melodies in otherwise brisé-style allemandes) in the music of Chambonnières (who wasn't an organist), he concluded that it didn't matter whether a French harpsichord composer had received or-

gan training or not.

The other lecture-demonstrations included Arthur Lawrence's practical evaluation of basso-continuo realizations in editions (assisted by soprano Susan Stevens), Margaret Hood's session on voicing plectra and staggering the registers, and an informal talk by Bruce Gustafson on the interchange between French and German keyboard music in the late 17th century. Dr. Gustafson agrees that German harpsichord music was influenced by French lute — not harpsichord — music. For example, one rarely finds French harpsichord pieces in important German manuscripts. He explored possible stylistic connections between Buxtehude and LeBégue, the one *claveciniste* who was exported in manuscripts.

Larry Palmer presented a fascinating recital Saturday night, ranging from J. S. Bach's *French Overture*, BWV 831, to Howells' *Fellowes' Delight* and Hughes' *Ballet* (1927), Persichetti's *Sonata*, Op. 52, Ligeti's *Continuum* (1968), and Rudy Shackelford's *Le Tombeau de Stravinsky* (1971, revised 1976). The Shackelford was riveting, as performed on Keith Hill's French double, since it exploited the touch and tone of the classic instrument.

A Latin mass was celebrated Sunday morning in the Church of Our Lady of Loretto at Saint Mary's Convent. Music included a polyphonic ordinary (Byrd's *Mass for Four Voices*), motets, and plainchant, sung by the college Madrigal Singers under the direction of Dr. Lawrence, and selections from Frescobaldi's *Fiori Musicali*, played by Bruce Gustafson on a Dupree Italian.

The weekend closed on Sunday with a spirited recital employing three harpsichords (doubles by Hood, Martin and Sørli), organ and celesta. Martin Haselböck, Arthur Lawrence and Bruce Gustafson performed familiar works by Francois Couperin, Krebs and C.P.E. Bach and unfamiliar pieces such as Haselböck's arrangement of instrumental music by Georg von Reutter (1656-1738), a *Concerto Responsoriale* for organ and harpsichord by the Viennese composer A. F. Kropfcreiter (b. 1936), and *A Day Veiled with Sadness Descends from the Bells (Ein trauerumfloster Tag sinkt aus der Glocken)*, composed in 1977 by Bruno Liberda (b. 1952) for harpsichord, organ and celesta. This work was a well-constructed discourse among the three instruments, each of which underwent interesting personality and role changes as the one-movement work progressed.

The weekend was a success, and plans are being made for a Saint Mary's Harpsichord Weekend two years from now, in late September, 1979.

Edward Parmentier is instructor in music history and harpsichord at the University of Michigan, Ann Arbor. He holds degrees in classics from Princeton, in education from Harvard, and in musicology from Princeton. He has studied harpsichord with Albert Fuller and Gustav Leonhardt.

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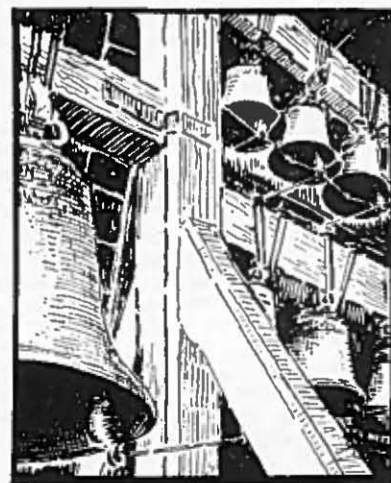


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The Fuhrer organ in the Luther Church in Datteln, Westfalen.  
**J. S. Bach:** Prelude and Fugue in B minor (BWV 544), Prelude and Fugue in G major (BWV 541), Prelude and Fugue in D major (BWV 532), Prelude and Fugue in G minor (BWV 542).

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The Fuhrer organ in the Luther Church in Datteln, Westfalen.  
**Julius Reubke:** The 94th Psalm / **W. A. Mozart:** Fantasy (K 608) / Fantasia in F (K 594).

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The Rudolf Stockmann organ in the St. Cornelius Church, Dulken / Rheinland.  
**Charles-Marie Widor:** Symphony No. V, op. 42, 5: Allegro vivace—Allegro cantabile—Toccata / Symphony No. II, op. 13, 2: Prelude—Pastorale—Scherzo—Adagio—Finale.

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The Rudolf Stockmann organ in the St. Cornelius Church, Dulken / Rheinland.  
**Louis Vierne:** II. Symphony, Op. 20: Allegro — Choral — Scherzo — Cantabile — Finale / Carillon de Westminster, op. 54 / Impromptu, op. 54 / VI. Symphony, op. 59: Finale.

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The Klais organ in St. Kilian's Cathedral, Wurzburg.  
**In Memoriam Marcel Dupre:** Three Preludes and Fugues for great organ (B major — F minor — G minor) / Cortège et Litanie, op. 19, No. 2 / Variations sur un Noel pour Grand Orgue, op. 20.

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The Klais organ in St. Kilian's Cathedral, Wurzburg.  
**Maurice Durufle:** Suite for organ, op. 5 (Prelude — Sicilienne — Toccata) / Scherzo, op. 2 / Chorale Variations "Veni creator spiritus" from op. 4 / Prelude and Fugue on the name Alain, op. 7.

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The Klais organ in St. Kilian's Cathedral, Wurzburg.  
**Max Reger:** Fantasy on "Ein feste Burg" / Toccata and Fugue, op. 59, No. 1 / Weihnachten, op. 145, No. 3 / Fantasy on "Wie schon leucht't," op. 40, No. 1.

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**Charles Tournemire**

(Continued from p. 6)

The accompaniment to the chorale is in a non-imitative polyphonic texture which is important both structurally and poetically. In the first place, there is a chromatically descending eighth-note figure derived from a similar melodic pattern which introduces the piece. It resembles the baroque custom of combining semitones with an ostinato to express sorrow or lamentation. This countersubject occurs at the end of the first theme (m. 14) thereby connecting the two principal themes of the piece. In the second place, three of the inner voices are sustained—two in the manuals forming a dissonant major second and another in the pedal (G sharp). This last note continues to play a role until the end of the piece. The last element in the accompaniment is a repeated rhythmic figure in the pedal (two eighths broken by eighth rests and followed by a quarter rest) which is maintained throughout the piece and requires further discussion. This figure is repeated in each measure of the chorale.

The main theme returns (m. 27) with the now familiar celestial registration. The pedal point on G sharp and the pedal rhythmic figure continue the mood established during the previous section. However, the pedal rhythmic pattern occurs only twice (mm. 29-30; 33-34).

Following the pattern established earlier in the piece, Tournemire brings back the first half of the chorale theme along with the chromatically descending figure, the sustained tones (including a pedalpoint now on G) and the pedal rhythmic figure — once again in every measure. Suddenly, only one note sounds along with an alteration in the pedal with the rhythmic design harmonized in parallel fifths. A variant of the first theme now returns as a solo *ad libitum*.

The melodic style of this passage resembles the second half of the thirteenth motive although the mode differs. It may function in place of the thirteenth motive which never occurs in this work.

The second half of the chorale now enters but stripped of nearly all its countersubjects. Cautiously the pedal reintroduces the opening pedal ostinato. It comes to a faltering stop restating the pedal rhythmic figure (on G sharp). It is presented three times, then two and finally only a single note.

After a period of silence, the work

concludes with the first theme while the pedal rhythmic figure sounds only at cadences. The final measures outline the last two notes of the theme like a last sigh. The pedal then slowly descends to the final G sharp harmonized by a long sustained open chord. *Consummum est*.

Undoubtedly Tournemire attached symbolic meaning to the pedal rhythmic figure.<sup>35</sup> Some have described it to me as signifying the dripping of blood or the blow of the hammer. In the latter case, this figure was adequately portrayed especially in the first word. It will be recalled that this figure first appeared in the closing section of the sixth word before becoming an important motive in the last word. At first it occurs regularly and then hesitates as if depicting the ebbing of life. I suggest that this figure be called the "heart" motive. This interpretation seems to be confirmed by the quotation from Monsignor Gay which Tournemire appended to the final page of the score. It reads:

The heart of Christ is the revelation  
of the heart of God  
The Cross is the revelation  
of the heart of Christ

The *Sept Chorales-Poèmes d'Orgue pour les sept paroles du Christ* stands as an impressive monument of religious music for the organ. These little known pieces are in themselves full of merit as well as being a profound and personal expression of the composer. They are colorful works which explore the magnificent sonorities of Sainte-Clothilde's noble instrument. Like the music of Franck, one might easily say that this music is best heard there.

Like much of Tournemire's music, these works are filled with an air of fantasy — one of the composer's favorite words. However, they were not created from spontaneous improvisation or vague tone painting. The melodic treatment is based on classic principles of development. And Tournemire — perhaps for the first time — draws on the expressive power of exotic Hindu modes to reveal his mystical Christian message.

Only thirty-seven people reportedly heard the first performance.<sup>36</sup> What style did Tournemire, who was known as a brilliant and free performer, bring to these works? Unfortunately, there was no recording made that evening. Jean Langlais and Madame Charles Tournemire were there. The spirit of César Franck was there — the classicism and expres-

sion of the *Trois Chorals*. But the musical materials and the style were new. The results were masterpieces of emotional intensity and religious ardor. With Messiaen we acclaim:

Such a theme; such music.  
Alas, it is genius!<sup>37</sup>

**FOOTNOTES**

1. Paris: Editions Max Eschig, 1937. Permission has been granted by the publisher to cite musical examples.
2. *La Monde Musicale* March 31, 1938, p. 84.
3. The author performed the entire work twice at the Heinz Memorial Chapel, University of Pittsburgh, as well as on the organ at Sainte-Clothilde. I wish to acknowledge the assistance of my teacher, Jean Langlais, Titular Organist of Sainte-Clothilde and former student of Charles Tournemire, for his important comments on the interpretation of this work as well as sharing with me many personal reminiscences of Tournemire. The study of the Tournemire library preserved in a private collection in France was made possible by grants from the Provost's Development Fund and the Faculty Grants Committee at the University of Pittsburgh.
4. Dupré discussed his appointment to the organ class in *Marcel Dupré raconte* (Paris: Editions Bornemann, 1972), pp. 117-118.
5. Paris: Heugel, 1927-32. Further discussion in Bernadette Lespinard, *L'Orgue Mystique de Charles Tournemire* (Paris: Cahiers et Mémoires de l'Orgue, 1971), No. 139 bis.
6. Several recordings of Tournemire's improvisations have been reconstructed and edited by Maurice Duruflé, *Cinq Improvisations pour Orgue* (Paris: Durand & Cie, 1958).
7. The author is preparing a study of this music.
8. The Douay translation has been used throughout this paper because it was the authorized Roman Catholic English translation at the time the works were written.
9. Vol. 13, pp. 139-140.
10. Madame Charles Tournemire informed me that she assisted with changes of registration at the first performance, replacing Pierre Moreau, a Tournemire pupil and now assistant organist at Notre Dame Cathedral in Paris, who at the last moment was called away because of a family emergency.
11. *Marcel Dupré raconte*, op. cit., p. 119.
12. His preparation was more extensive than has been previously known and will be the subject of a later article.
13. Tournemire visited Amiens Cathedral before composing his *Symphonie-Choral* (Opus 69).
14. While a motive is generally considered to be a small melodic fragment, the term is used here to signify a four-measure melody which returns in cyclic manner in six of the seven pieces like the *idée fixe* of Berlioz as well as the obvious comparison with the *Grundthema* or *Leitmotif* of Wagner.
15. For various meanings of "choral", see *Harvard Dictionary of Music*, 2nd edition, pp. 157-162. There is no mention of the special use of the word by Franck and Tournemire.
16. Paris: Editions Max Eschig, 1936, pp. 81-82. This quotation with a few slight changes is taken from Tournemire's *César Franck* (Paris: Librairie Delagrave, 1931), pp. 27-28.
17. The *Précis* uses *errante* while the *César Franck* says *orante*. The former is probably a typographical error. Tournemire calls his string quartet (Opus 61) *Musique Orante*.
18. Tournemire, *Précis d'exécution*, p. 104.
19. It should be recalled that Franck, prior to the *Trois Chorals* (1890), wrote his piano work, *Prélude, Choral et Fugue* (1884). Tournemire followed the model of the *Trois Chorals* in his long cyclic work, *Triple Choral* (Opus 41), of 1910 which is dedicated to Franck.
20. See author's article, "The Sainte-Clothilde Traditions—Franck, Tournemire and Langlais," *The Diapason* 66 (March, 1975), p. 3.
21. For purposes of program notes, the Douay translations might be replaced with more graceful modern translations.
22. The term "satellite" is borrowed from Tournemire's analysis of Franck's Chorale in E Major in his *César Franck*, op. cit., p. 29. It describes subsidiary melodic items surrounding the main theme.
23. These three descending chords resemble the opening of Messiaen's "Outburst of Joy" from the *Ascension Suite*. While the similarity may be coincidental, Tournemire may be suggesting a struggle toward ultimate triumph.
24. Op. cit.
25. For stops available to Tournemire, see description of Sainte-Clothilde organ in Marie-Louise Jacquet, *Jean Langlais Un Indépendant/Essai sur son oeuvre d'orgue* (Paris: Cahiers et Mémoires de l'Orgue, 1972), No. 144 bis, p. 59.
26. The Sainte-Clothilde organ has a very sensuous *voix humaine* which, along with the *trémolo*, is called for in Franck's Chorale in B Minor.
27. *Précis d'exécution*, p. 64.
28. *Ibid.*, p. 92. The example is cited.
29. *Ibid.*, p. 5.
30. Op. cit.
31. Tournemire included a table of Hindu modes for use in improvisation in his *Précis d'exécution*, p. 116. This example is on line 5, example 4. For a complete list of Hindu modes, see the article, "Inde," by Joanny Grosset in *Encyclopédie de la Musique et Dictionnaire*, A. Lavignac, ed. (Paris: Librairie Ch. Delagrave, 1913), vol. 1, p. 326. *Chalanata* No. 36.
32. *Ibid.*, p. 326, No. 19. Not cited by Tournemire.
33. Lavignac, *Encyclopédie* vol. 1, p. 326. No. 37; *Précis d'exécution*, p. 116, line 6, example 1.
34. Lavignac, *Encyclopédie* vol. 1, p. 326, No. 44; *Précis d'exécution*, p. 116, line 7, example 1.
35. Jean Langlais reported to me that Tournemire never discussed his music. See, however, Flor Peeter's discussion of similar pictorial elements in Tournemire's *Sei Fioretti* (Opus 60) in "In Memoriam Charles Tournemire: à l'occasion du vingt-cinquième anniversaire de sa mort," *L'Orgue*, No. 113 (January, 1965), p. 14.
36. Jacquet, op. cit., p. 5.
37. Op. cit.

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Example 15: Word VII, chorale theme

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## Appointments



Stephen Farrow has been appointed organist-choirmaster of the First Presbyterian Church, Kilgore, Texas, where he directs four choirs and handbell groups, and plays a 1949 Aeolian-Skinner, one of the first in the country to have a Trompette-en-Chamade. The instrument was designed by G. Donald Harrison and voiced by Roy Perry, who served the church as organist-choirmaster for more than 35 years. Mr. Farrow received his training at Northwestern University, where his organ teachers were the late Barrett Spach and Dr. Richard Enright. He headed the music program at Westminster Presbyterian Church, Greenville, S.C., for fourteen years, where he developed a highly-regarded musical series. Since 1974 he and his family have resided in Florida, where his most recent position was at Trinity Lutheran Church in Orlando.

Jerry Brainard has been named associate organist of the Riverside Church in New York City. In addition to assisting Frederick Swann director of music, in the service and conducting the choir in his absence. Mr. Brainard will organize several

Baroque instrument concerts for chapel performances throughout the year. He is a graduate of the Eastman School of Music, where he earned the BMus, MMus, and Performer's Certificate in organ, and is an associate of the Royal College of Music, having the ARCM diploma in harpsichord. He was a member of the music faculty of Texas Tech University from 1970 until 1976 and served during the past year as music director for the Flatbush-Tompkins Congregational Church in Brooklyn. He is currently a DMA candidate of the Juilliard School, where he is a harpsichord student of Albert Fuller.

Darryl Knapp has also been appointed to the music staff of the Riverside Church, where he will be responsible for handbell choirs and will serve as an organist and general assistant in the music program. He received his BMus degree from Texas Tech University in Lubbock and is currently a student at the Manhattan School of Music, where he has begun work on the master's degree in organ.



James Higdon, assistant professor of music at Hiram College, Hiram, Ohio, has been appointed organist-choirmaster of the First Presbyterian Church in Warren, Ohio. Dr. Higdon is a native of Colorado Springs, Colorado, and is a graduate

of St. Olaf College, Northwestern University, and the Eastman School of Music. His organ teachers include Edmund Ladouceur, Robert Kendall, Karel Paukert, and David Craighead. He will continue his work at Hiram which includes directing the college choir.



Stewart Alan Scharch of Madison, Wisconsin, has been appointed organist and choirmaster at St. Nikolaus von Tolentino Kirche in Roesrath, West Germany. A graduate of the University of Wisconsin-Madison, Mr. Scharch is currently in his second year of studies with Dr. Michael Schneider at the Hochschule für Musik, Cologne.

Anthony C. Furnivall has been appointed organist-choirmaster of St. Paul's Episcopal Cathedral in Buffalo, New York, succeeding Frederick Burgomaster. He leaves a position as organist-choirmaster of Christ Church Episcopal Cathedral in Louisville, Kentucky. Previously he served as assistant organist and choirmaster of the National Cathedral in Washington, D.C.

Mr. Furnivall holds undergraduate and graduate degrees in music from Magdalene College, Oxford University, England, and served on the music staff there. He came to the US in 1971 to accept a year's interim position in Westfield, NJ. He is married and has one child.



Frank A. Novak has been appointed organist-choirmaster of St. James' Episcopal Church in Batavia, New York, succeeding John Dexter, who has accepted a similar position in Corpus Christi, Texas. Mr. Novak leaves a position at Holy Trinity Lutheran Church in Buffalo, where he was engaged in an active music program. During the past year, he has also served as organist-choirmaster at St. David's Episcopal Church, West Seneca. He is a graduate of Western Michigan University in Kalamazoo, where he received graduate and undergraduate degrees as a student of Dr. Alexander Boggs Ryan, and he attended the Royal School of Church Music, Croyden, England, in 1975.

Mr. Novak was recently appointed chairman of the nine-member music commission of the Episcopal diocese of Western New York.

Contrary to the notice which appeared in the September issue of this journal (based on information from an incorrect source), Gerhard Krapf has not retired but has assumed a new position at the University of Alberta in Edmonton, Canada, where he is establishing a full-time organ department offering courses leading to both graduate and undergraduate degrees. A new Casavant tracker is being installed in a newly-refurbished hall at the university. Dr. Krapf leaves a position at the University of Iowa, where he had been since 1961.



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## Mozart's Clockwork Pieces

(Continued from p. 1)

and managed to support himself by building wax figures. Several years later he went to Naples, Rome and Florence, where he gained entree to the most important collections of antiquities, and produced plaster copies of significant ancient Greek art objects. About 1780, he brought his collection to Vienna, rented a store front quite near St. Stephen's Cathedral on Stock-im-Eisen Place, and charged admission to see about one hundred copies of famous ancient statues (including the Medicean Venus, the Venus by Knidos, the Farnesi Hercules, the Apollo by Belvedere, the Laocoön group and various others). Deym's collection contained yet other showpieces: life-size colored wax figures of important and recently deceased personalities (Kaiser Leopold II, Franz II, and the princes Lodkowitz and Esterházy), paintings and sketches, and artistically ornamented vases, along with musical clocks, mechanical figures, and other curiosities. The entire show, which became a noted attraction of the old Kaiser city under the name "Müllersches Kunstcabinet," must have had the character of a wax works whose artistic worth — according to a contemporary<sup>4</sup> — was of middling quality.

On July 14, 1790, the important Austrian field marshal, Laudon, the winner of the battles of Kunersdorf (1759) and Belgrade (1789), died. Deym, who had made a life-size wax likeness of the field marshal the year before his death,<sup>5</sup> rented new quarters in Vienna's Himmelpfort Street, across from the winter palace of Prince Eugen, not far from Mozart's last residence, and set up a memorial exhibit in Laudon's honor. It was in this connection, then, that Deym ordered a funeral piece from Mozart in August or September, 1790.

Mozart travelled to Frankfurt on September 23, 1790, to take part in the coronation of Leopold II. Clearly, he left with the intention that while on the trip, which lasted until the tenth of November, he would write the composition for Count Deym's automatic instrument. This is mentioned in his famous letter of October 3, 1790:

... So I have definite plans to write the Adagio for the clock maker at once in order to put a few ducats in my beloved little wife's hands; and I have done so — but as it is a hated chore for me, unfortunately can't finish it — I write every day on it — must put it aside because it bores me and indeed if there were not such an important basic reason for it, I would surely put it aside totally — so I hope to wring it out little by little — yes, if it were a large clock and the thing sounded like an organ, I'd be happy; but as it is, the mechanism is made out of nothing but little pipes which sound too high and, to me, too childish ...

Earlier Mozart scholarship relates this letter to K.594.<sup>6</sup> There is much evidence, however, that Mozart's writing of October 3, 1790, concerns K.593a, or another lost work. All of Mozart's efforts to the contrary, the work did not come to fruition. It appears that Deym had planned on too small an instrument, which, to the composer, did not seem to be suitable for funeral music, and which sounded "too childish" — that is, one of the well-known rococo flute clocks (for which Mozart later wrote K.616). In spite of Mozart's labors, the work was not finished, and not until December, 1790, when he was once again back in Vienna, did he write an entirely different piece, K.594. There is some basis for the assumption that Deym was able in the meantime to get a larger automatic instrument which Mozart thought more suitable to the purpose.

During the period through March, 1791, the piece was set on barrels (i.e., the pins which allow the pipes to speak were positioned and driven into the barrels — *trans.*), and on March 26, 1791, a notice appeared in the *Wiener Zeitung* that the Laudon-Mausoleum had opened three days previously and that "with the striking of each hour there is funeral music, and it will be different each week. This week the composition is by Herr Kapellmeister Mozart."<sup>7</sup>

Count Deym kept his Laudon-Mausoleum, as he called it, open until about the end of July, 1791. In August, he

## Machine Composition v. H. Kapellmeister Mozart



Beginning of K.594 (copy in private Viennese collection)

moved, together with these show pieces, to Stock-im-Eisen Place and displayed the Laudon memorial show together with his other art objects. The automatic instrument was also moved, and the *Wiener Zeitung* wrote the following on August 17, 1791:

The Müller art collection on Stockameisen Place . . . is presently set up almost completely new, and is considerably enlarged . . . One hears at the end various musical clocks, one of which imitates a pianoforte to the point of deception, another the transverse flute, a third the canary bird . . . When one has looked through the first two rooms, he will find the splendor of the mausoleum of the great Baron von Laudon . . . There one is surprised during the inspection of it all by select funeral music composed by the famous Herr Capellmeister Mozart, which is very suitable to the subject.<sup>8</sup>

The surprise which the reporter spoke of is obviously Mozart's second barrel organ piece, K.608, which must have alternated with K.594 in the new arrangement of the exhibit. Deym must have commissioned K.608 immediately upon the completion of K.594. Mozart gave March 3, 1791, as the completion date. The months of March through August would have been used again for the barrel pinner's work. We have some justification to assume that both pieces were to be performed on one and the same clock work.

Before this work (K.608) could have been performed by an automatic instrument, however, Mozart wrote a third similar work, the Andante K.616, which is from May 4, 1791. The commissioner was again Count Deym, who put the piece in another scene of his show, in the so-called "Bedroom of the Graces."

The later fortunes of Müller's exhibit will only be briefly described here. In 1795, four years after Mozart's death, Deym moved his exhibit to another location on the Kohlmarkt in Vienna's inner city. The automatic instruments which played the three Mozart pieces were transferred at the same time. The Laudon-Mausoleum was not re-erected, but stood upright and was portrayed together with the likeness of Kaiser Josef II (who died February 20, 1790), in the center of the "Elysium."

There is an exact description of the new exhibit by a contemporary reporter,<sup>9</sup> explicitly mentioning Mozart's music:

One hears every hour specially written suitable funeral music by the unforgettable Mozart, which lasts eight minutes and surpasses in precision and purity everything which has been tried with this kind of artistic endeavor.

The two Mozart pieces, K.594 and 608, seem to have been set to alternate. K.616, on the other hand, sounded on another smaller instrument in the "Bedroom of the Graces."

In the famous bedroom of the graces stands a resilient bed which is dimly lit in the evenings by alabaster lamps, with a beautiful sleeping figure, and behind these the most enchanting music which was composed especially for the place and presentation. In an eighteen-foot niche stands the beautiful Kalliygos Venus admirably colored, and with the aid of the artfully placed mirror, the three graces from which the bedroom takes its name.<sup>10</sup>

Two years later, in 1791, Deym — who had been rehabilitated in the meantime — moved for the last time with his collection: he had his own

palace-like building constructed at great expense near the Rotenturmtore by the Donaukanal, and there he showed his "Royal Privileged Kaiser's Art Gallery."

In 1799, Deym married a visitor to the gallery, Countess Josephine Brunsvik, the daughter of a Hungarian countess. At the same time, Deym also met with Beethoven about the joint production of a flute clock piece. (Beethoven produced three pieces and made a copy of K.608 for himself as preparation.)

Deym died after a rather joyless marriage, before the birth of his fourth child, on January 27, 1804, and left his wife in great financial difficulties. Josephine Deym Brunsvik left Beethoven's great attraction for her unrequited (she enters his biography as the "undyingly beloved"), married Baron Christoph Stackelberg from Riga in 1810, and died on March 31, 1821. After her death, the lawyer who was appointed trustee by the children sold the works from the collection to settle the claims of the creditors. The Müller building was subsequently put to use as a dance hall and for musical performances, and was completely torn down in 1889.

### THE INSTRUMENTS

While we know at least three flute clocks associated with Haydn and which come from the composer's time, there is no trace after 1821 of a single one on which Mozart's works once sounded.

The only one of the Mozart organ barrel pieces which can be heard on a flute clock is the Andante, K.616, which plays on Music Cabinet 2052, dating from about 1810, in the Leipzig music instrument museum. It is important to keep in mind that this music cabinet is not the same as the instrument in the Deym collection. The barrel, in any case, comes from a later time: since the old barrels had become unusable, the former owner of the music cabinet, Paul de Wit, had three new barrels completed towards the end of the nineteenth century. Mozart's Andante was set on one of them. In the autograph of this piece, which has a compass of f-f, there is also a suggestion by Mozart for shortening the length of it, reducing it from 144 measures to 111, if the barrel should have too little room. The Leipzig music cabinet in its present state does not use Mozart's suggested cut, but has only measures 1-53 and 125-144, a total of 73 measures.

Mozart had been familiar with the sound of automatic instruments from his earliest youth. In Salzburg and in the immediate vicinity of the city, there were three famous music mechanisms in the eighteenth century:

—the "Dutch carillon" from 1704, in the tower of the "reconstruction" of the archbishop's residence; it played daily, morning, noon and evening.

—The water organ at Hellbrunn, finished in 1752 by the Salzburg organ builder, Rochus Egedacher.

—The trumpet mechanism in the fortress Hohensalzburg, whose barrel organ had been rebuilt in 1753; the instrument's twelve pieces were published by Leopold Mozart in a version for keyboard.

In his later concert tours as well, Mozart must have continually encountered mechanical musical instruments because it was just at this time that decorative clocks and flute mechanisms were greatly favored in aristocratic circles.

Next to Berlin and Dresden, Vienna was the foremost production center of automatic instruments. A great number of flute clock makers is known to us: Franz Egidius Arzt and Joseph Arzt Johann Bauer, Joseph Gurk, Christian Heinrich, Franz and Johann Adolf Hoyer, Johann Nepomuk and Leonhard

Mälzel, Joseph Niemecz, Anton and Rudolf Reinlein, as well as Johann Georg Strasser and son. Among the surviving flute clocks, three can be cited with original works by Joseph Haydn (1772, 1792, and 1793), which contain between 17 and 29 pipes. As a rule, the musical mechanisms did not contain all the chromatic pitches, so that one was restricted in the choice of keys.

The question of the identity of the builder of the flute clocks on which Mozart's pieces were played can be answered here for the first time. In the archives of the *Gesellschaft der Musikfreunde* in Vienna, there is a letter which has not been previously discussed in Mozart scholarship; it was written by Ignaz von Seyfried (1776-1841) to an unnamed music publisher as he planned to arrange and publish Mozart's F Minor Fantasy, K.608, for orchestra under the title, "Fantasia fugata." The missive, dated January 18, 1813, gives unique details about the builder and sound of the Mozart flute clock:

Mozart's Fantasy in F Minor, composed here in Vienna for the organ machine of the late *Frater Primitiv*, is, to my knowledge, little known; yet it occupies, it seems to me, one of the first places among the masterworks of the immortal [composer]. I still remember from my youth the strong impression made by the repeated — often repeated — hearing of this genial product, which cannot be erased from my memory . . . [A detailed description of K.608 follows.]

Here we discover, therefore, who built the automatic instrument on which Mozart's pieces had been played: "Brother (Frater) Primitiv" was the monastic name of Joseph Niemecz, who was born in Bohemia on February 9, 1750; he entered the monastery of the Brothers of Mercy as a novice in 1768; in 1776 was ordained as a priest in Königgrätz, and in 1780 took the position of librarian for Prince Esterházy at the Esterháza palace. Niemecz had great literary gifts, but also played a number of instruments and was one of Haydn's composition students. His special talent lay, however, in the area of building automatic instruments and there were supposedly a number of such instruments — some very odd — in the palaces of Eisenstadt and Esterháza.

When Brother Primitiv died on January 9, 1806, his complete estate, "large and small musical playing clocks and machines . . . were sold for the cheapest prices."<sup>11</sup> The three small flute clocks with original pieces by Haydn are still known, but there is no trace of the other automatic instruments.

How, then, were the instruments on which Mozart's pieces were played procured? It is fairly certain that the three pieces by Mozart were intended for two different flute clocks: K.594 and 608 for a large instrument, built by Primitiv Niemecz; K.616, however, for a small rococo flute clock, apparently from the same builder. In this connection it is important that Mozart himself stipulated that his K.616 was "for a barrel in a small organ," whereas a copy of K.594 now in private possession in Vienna, carries the title, "Machine Composition v[on] H[errn] Capellm[eister] Mozart." (See illustration above.)

The constructional details of small flute clocks is sufficiently known: instruments of this type usually have a set of narrow-scaled gedecked pipes producing a delightful chamber music effect. It is more difficult to imagine the sound of the larger automatic instruments. We should remember that the composition which "has such an important basic reason for it" (the imminent opening of the exhibit? — Mozart's pressing debts?) must be completed, and yet it was not being finished because the instrument was of too small pipes; that is, the sound had too little gravity. After the return trip "in December," came K.594, which in no way gives the impression of a "hated chore." Obviously, the exhibitor, Count Deym, had been able to put another instrument to use. Its difference from the small rococo clocks lay not in a larger compass, as is sometimes assumed,<sup>12</sup> but in different disposition and scaling.

These assumptions are supported in other passages in Seyfried's letter, cited above, which gives information about the sound of Niemecz's clock with the Mozart pieces. According to his account, the device "consisted of flutes and bassoon!" It follows from this account that

this automatic instrument contained one or more labial voices and a reed register. There is further proof that both of the large Mozart pieces (K.594 and 608) were played on this instrument:

both pieces are in the same key, they were approximately of the same same duration, they are titled similarly in copies, they have the same notation (four staves).

The sound of this automatic instrument undoubtedly was about half way between that of the small rococo flute clocks and the later Orchestrion, more-or-less as Mälzel built them.

There is still further information about K.608: in the *Allgemeine Musikalische Zeitung* of July 28, 1801, a doctor named Doppelmair gave a report from Petersburg (Leningrad today) and wrote that a large automatic instrument was being exhibited by a clock maker named Johann Georg Strasser, who had emigrated from Vienna. His "mechanical orchestra" had seven registers on two separate chests, including two 12' voices and a reed stop! Among the fifteen barrels, each of which had a performance time of about ten minutes, was Mozart's "Fantasie à 4 mains" — K. 608 was circulated under this name.

Here are the most important passages of the letter:

For several pleasurable months art-lovers in St. Petersburg have had the joy of seeing the completed mechanical orchestra which is uniquely and notably splendid for this type of art work, the invention and workmanship of the famous clock maker, Mr. Johann Georg Strasser, from Baden near Vienna, and his son . . . This work is divided into two orchestras [and] the one has the following voices:

- 1) Viola di Gamba 12 foot.
- 2) Flöte 12 foot.
- 3) Flöte 8 foot.
- 4) Flöte 4 foot.

The second consists of:

- 5) Vox humana 8 foot.
- 6) Fugara 8 foot.
- 7) Flöte 8 foot.

The pipes are in part from wood, in part from metal, built by the famous organ and instrument maker, Mr. Gabrahan in St. Petersburg . . . Only those who understand musical expression so well, such as Messrs Strasser, father and son, could furnish such barrels and build the organ of the art work in such a way that one would think that he were hearing virtuosos who, through the gliding, articulating, swelling, and dying of the tones and of whole sections . . . knew how to give the pieces their own special life. . . .<sup>30</sup>

Mozart, to be sure, could not have heard this automatic instrument, but he could have known the clock maker Strasser, since his wife's vacations led him frequently to Baden near Vienna. It is therefore possible that Mozart became acquainted with other automatic organs by Strasser, or at least that he was informed of the plans for them. Mozart's wish in his letter of October 3, 1790, "yes, if it were a large clock and the thing sounded like an organ," was fulfilled here in Strasser's work.

An even larger sound was finally produced by Johann Nepomuk Mälzel's

musical machines, which he built in Vienna around 1813 and which he supplied with the name "Panmelodikon" or "Panharmonikon."<sup>31</sup> It is known that Beethoven had written his composition, *Wellington's Victory*, for this automatic instrument (Wellington, with an English army, had been victorious over the French army on June 21, 1813). The piece never sounded on an automatic instrument, but was orchestrated a little later by Beethoven and was performed with great success in Vienna on December 12, 1813.

Admittedly we have strayed considerably from Mozart's time with these automatic instruments. This brief overview should clearly show that from a developmental point of view, and aided by hindsight, Mozart's organ barrel compositions (with the exception of the Andante K.616) were written for a type of automatic instrument which stands half way in size between the rococo Haydn instruments and their successors, such as Mälzel's Panharmonikon, which included percussion instruments for the first time and led to the Orchestrion.

#### THOUGHTS ON ORGAN INTERPRETATION

The tradition of playing Mozart's organ barrel pieces on an organ with manuals and pedals does not have to be defended: of all of the arrangements (piano four hands, string quartet, brass quintet, orchestra, etc.), surely the sound of an organ comes closest to the sound that Mozart had in mind.

The least of the interpretation problems are soluble in the Andante, K.616. The appropriate sound for this piece would undoubtedly be to play it straight through with a single registration (Holzgedact 8' on a secondary division). The alternation of Gedackt 8' and Flöte 8' would also be conceivable, using the model which the flute clock from 1819 in the barrel organ museum in Utrecht gives us.<sup>32</sup> If the voices were not sufficiently clear, one could opt for the Gedackt 8' and Kleingedackt 4' (the South German "Klein-Copf"). A disposition in octaves is known, by the way, in exceptional old flute clocks: in the music instrument museum of what is today the Karl Marx University in Leipzig there are at least two instruments (one from Johann Nepomuk Mälzel's shop, with a 4' and a 2' register in an empire clock; a second by Franz Egidius Arzt from Vienna, rebuilt in a display case with clock, also with 4' and 2') which also have the choice of registers programmed on the barrel. An alternation of registration in K.616 from 8' to 8' with 4' is therefore not to be ruled out, but it is not required.

The situation with the pieces K.594 and 608 is more difficult. For the former composition, the original has still not been published, and the arrangements for organ which are available are based on a reworking. The uncertainty is, however, the same as for K.608: namely, if one takes the copy which was intended for the flute clock as the basis of a text of an organ version, then the composition can be played almost completely as written, note for note, if one couples the pedals to the manual in order to help the hands, leaving the independent (16') pedal stops off.<sup>33</sup> On

the other hand, one might return to the thought that Mozart himself complained, "yes, if the thing sounded like an organ." The sound of a larger organ is, therefore, at least not contradictory of the composer's intentions, and it is appropriate, if not necessary, to the musical dictates of both pieces, especially K.608. That the choice of the adequate sounds is a basic presupposition if a piece is to have its proper effect needs no detailed defense here. The attempt at a performance which has the "authentic" sound must therefore not merely adhere to the score, but must take into account the fact that Niemecz's and Strasser's organ machines surely had no mixtures, but possibly were similar to the sound of the later orchestration (on the organ this sonority corresponds to a *grand jeu* registration,<sup>34</sup> which in any case was not possible on a south German or Austrian organ of Mozart's time).

A registration of corresponding intensity and weight can be found in the *plenum* of the Hauptwerk of historic Austrian organs: it was of flue pipes throughout and was always — and this is of considerable consequence for the interpretation of Mozart's barrel organ pieces — played with a 16' pedal, just as every ensemble from a certain size on used a 16' foundation in the bass, according to conventional practice. Therefore, an interpretation of K.594 and 608 with 16' pedal is possible, and it is even useful for the desired musical effect, but we have to take a few octave transpositions into the bargain as well. For the use of pedals in K.608, one can also refer to the piano 4-hand arrangement which appeared just after Mozart's death.<sup>35</sup> In the interpretation of these pieces on the organ, a decision must be made between a rather literal performance which shuns a 16' pedal line (quite imaginable for small organs having a chamber-music character) and a rendition with "full" organ and 16' pedal — which Mozart's earlier intentions do suggest and which is more suited to the sound of a large organ, at the price of a few insignificant octave transpositions, to be sure.

We know from Mozart's improvisation in the monastery of Strahow/Prague in the fall of 1787 how he himself registered pieces with similar movements. According to the report of the monastery organist, Father Norbert Lehmann, he played the organ first with a coupled "pleno choro," and created "meisterhafte Accorde" ("masterful chords" — a registrational suggestion for the dotted sections of K.608?). Then Mozart took the manual couplers off and also reduced the pedal: "All four reeds were too loud for him. In addition to the normal pedal without mixture, he chose the eight-foot Posaunbass." With this registration he played polyphony, involving ornamentation at the same time, however (are the fugal sections of K.608 and the allegro part of K.594 parallel to this?): "Then he began a four-voiced fugue theme, which was even more difficult to execute because it and its answer were constructed from a series of mordents. . . ."<sup>36</sup>

In contrast, a quieter flute color, 8' or 8' and 4', should be chosen for the beginning and ending of K.594, as well

as for the middle section of K.608. In general, in places where the dynamic contrast between the plenum registration and the flutes would be too great (such as at the transition to measure 159 in K.608), an increase to 8' and principal 4' (8', 4', 2', at the most) is called for. Too many changes in registration should be avoided in the A-flat major section of K.608.

. . . yes, if the thing sounded like an organ": in spite of all of the arrangements of Mozart's organ barrel pieces, it is only the organist who has the means to make the composer's imagined sound a reality. There are a number of technical difficulties to master in the process, but the reward for all the trouble is certainly considerable: under skilled hands and on sympathetic instruments, Mozart's three organ barrel pieces show themselves to be masterful music of the Viennese Classic — organ compositions which have no counterparts in that style.

(See page 14 for chronology)

#### FOOTNOTES

<sup>1</sup> Theodor Frimmel, "Ein altes Wachsfigurenkabinett," *Alt Wiener Kalender* (1922), p.131 ff.

<sup>2</sup> Cf. Otto Erich Deutsch, *Mozart—Die Dokumente seines Lebens* (Cassel, 1961), p.341.

<sup>3</sup> Nottelohm, Nohl, Jahn, Albert, Köchel.

<sup>4</sup> Deutsch, p.340.

<sup>5</sup> *Ibid.*, p.351.

<sup>6</sup> C.M.A., "Beschreibung der kaiserl. königl. privilegierten, durch den Herrn Hofstatuarium Müller errichteten Kunstgalerie in Wien, 1799." 1814 edition, no. 37, p.76.

<sup>7</sup> 1796 edition. Quoted in Frimmel, *Wachsfigurenkabinett*, p.130.

<sup>8</sup> *Wiener Zeitung*, May 28, 1806.

<sup>9</sup> Ernst Simon, *Mechanische Musikinstrumente früherer Zeiten und ihre Musik* (Wiesbaden, 1960), p.75. Simon suggests a compass of F-d<sup>3</sup>, but a compass of c<sup>2</sup>-d<sup>3</sup> is fairly certain.

<sup>10</sup> *Allgemeine musikalische Zeitung* 3:44 (July 29, 1801): 376 ff.

<sup>11</sup> Detailed description in Hanns H. Josten, *Württembergisches Landesmuseum, Die Sammlung der Musikinstrumente* (Stuttgart, 1928), p.97 ff (cf. *The Diapason* 68:5 (April, 1977), p.6—trans.).

<sup>12</sup> Built by Diderick Nicolaas Winkel. The flute clock plays a composition which is supposed to be by Mozart (written on the barrel); however, there is no proof of the authenticity of this work.

<sup>13</sup> A version on this basis appeared in the edition of the Mozart organ barrel pieces by Döblinger (Vienna, Diletto musicale, 587).

<sup>14</sup> That is, a sound dominated by reeds and cornets (—trans.).

<sup>15</sup> Pianos at this time had a range down to contra F at the most, which corresponds approximately to the compass of a contrabass in an orchestra.

<sup>16</sup> Deutsch, p.444.

<sup>17</sup> *Ibid.*, p.444.

<sup>18</sup> *Ibid.*, p.444.

<sup>19</sup> *Ibid.*, p.444.

<sup>20</sup> *Ibid.*, p.444.

<sup>21</sup> *Ibid.*, p.444.

<sup>22</sup> *Ibid.*, p.444.

<sup>23</sup> *Ibid.*, p.444.

<sup>24</sup> *Ibid.*, p.444.

<sup>25</sup> *Ibid.*, p.444.

<sup>26</sup> *Ibid.*, p.444.

<sup>27</sup> *Ibid.*, p.444.

<sup>28</sup> *Ibid.*, p.444.

<sup>29</sup> *Ibid.*, p.444.

<sup>30</sup> *Ibid.*, p.444.

<sup>31</sup> *Ibid.*, p.444.

<sup>32</sup> *Ibid.*, p.444.

<sup>33</sup> *Ibid.*, p.444.

<sup>34</sup> *Ibid.*, p.444.

<sup>35</sup> *Ibid.*, p.444.

<sup>36</sup> *Ibid.*, p.444.

#### THE COMPOSITIONS

In 1784, Mozart began to sketch an index of his works, which he continued until his death. In this index, the exact dates are given for the genesis of the three flute clock works:

Overview from Mozart's index

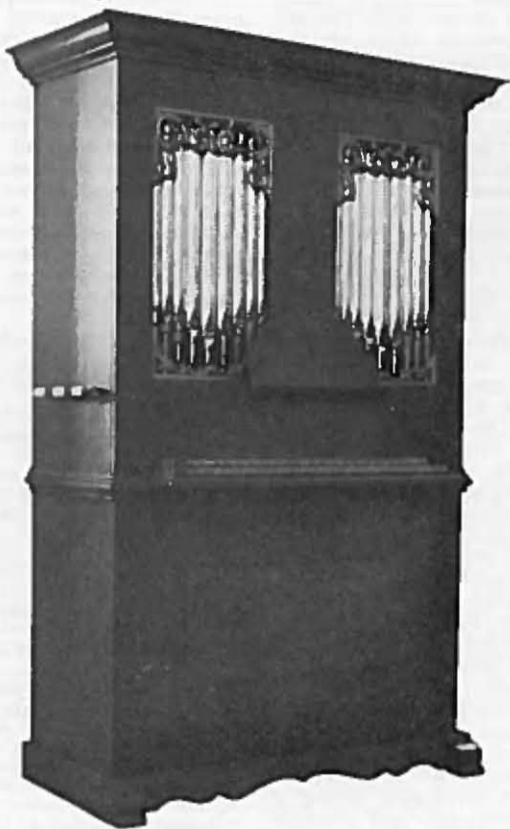
	Listings from Koehel's catalog
No. 121, "in December," (1790)	K.593a; <i>Adagio for keyboard or organ barrel</i> . Composed about the end of 1790 in Vienna; fragment of 9 measures, written on 3 staves (2 in ♯, 1 in ♮). Autograph in the Mozarteum, Salzburg. Range: d <sup>2</sup> -d <sup>3</sup> .
No. 130, "the 3rd of March," (1791) An organ piece for a clock	K.594; <i>Adagio and Allegro for organ barrel</i> . Autograph unknown. Copy from beginning of 19th century from Beethoven's estate, in New York Public Library. [Another copy in private Viennese collection (3 staves in ♯, 1 in ♮).] Range: c <sup>2</sup> -d <sup>3</sup> .
No. 136, "the 4th of May," (1791) An Andante for a barrel in a little organ	K.608; <i>Fantasy for organ barrel</i> . Autograph unknown. Copies in Preussische Staatsbibliothek, <sup>1</sup> West Berlin, and Gesellschaft der Musikfreunde, Vienna (3 staves in ♯, 1 in ♮). Beethoven made hand written copy. Range: c <sup>2</sup> -d <sup>3</sup> .
	K.615a; <i>Andante for barrel in small organ</i> . (Preliminary sketch for K.616.) About April, 1791; 4-measure fragment on 4 staves (3 in ♯, 1 in ♮). Autograph in University Library, Uppsala (attached to sketches for <i>Die Zauberflöte</i> ). Range: f-d <sup>4</sup> .
	K.616; <i>Andante for barrel in small organ</i> . Autograph in the Mozarteum, Salzburg; written in 3 staves, ♯. Range: f <sup>2</sup> -f <sup>3</sup> .

#### SUMMARY

1. Mozart composed three pieces for automatically activated organs, between December 1790 and May 1791. He had possibly written earlier for automatic instruments.
2. These pieces were commissioned by Count Joseyh Deym-Muller, who ordered them for his art gallery.
3. Of the three pieces, only K.616 survives in an autograph.
4. K.594 and 608 were played by a large automatic organ (Seyfried: "organ machine") in Deym's Laudon-Mausoleum. The instrument had labial pipes and a reed register; the builder was Father Primitivus Niemecz, librarian for Prince Esterhazy. The Andante, K.616, was meant for a normal small flute clock (builder: also Niemecz?) and was played in Deym's "Bedroom of the Graces."
5. The F-Minor Fantasy, K.608, was later heard in Petersburg on a large automatic organ, Johann Georg Strasser's "Mechanical Theater." This instrument had two divided chests with a total of seven registers, including a reed and two 16' stops from F. It had the capability of playing solo voices (as on a two-manual organ), letting the lower parts sound at 16' pitch. Strasser had worked in Baden, near Vienna, until 1795; it is probable that Mozart knew the "clock maker" Strasser and his musical machines.
6. Mozart's organ barrel pieces were written for two different types of automatic instruments: K.616 for the type like those which have survived with Haydn's original pieces (only 4' gedeckt stops, having an intimate sound); K.594 and 608 for an instrument with an intense sound, which also had a reed voice (and could, in the case of Strasser's automatic organ, even have the effect of 2 manuals and a 16' pedal).
7. None of the original automatic organs which sounded Mozart's compositions have survived. An excerpt of K.616 can be heard on a barrel in the Leipzig music instrument museum, but this cannot be considered a primary source, because the piece was initially pinned on the barrel toward the end of the 19th century.

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		8' Trompette	61
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## CHRONOLOGY OF MOZART'S CLOCKWORK PIECES

- c. 1780 —Count Josef Deym, who took bourgeois name Müller, opened the "Müller Art Gallery" on Stock-im-Eisen Square, Vienna.
- 1780 —Brother Primitivus Niemecz became librarian at Prince Esterházy's palace in Eisenstadt. He later became known as a maker of automatic instruments.
- July 14, 1790 —Death of Austrian field marshal Baron von Laudon (victor over Frederick the Great at Kunersdorf, 1759, and over Eroberer of Belgrade, 1789); Deym, who had made life-size wax bust of Laudon, conceived of erecting a memorial show.
- Aug-Sept. 1790 —Deym commissioned Mozart to write a funeral piece for a flute clock.
- Oct. 3, 1790 —Date of Mozart's letter to his wife, written in Frankfurt. Contents: he was not progressing with the piece because the instrument stipulated did not suit his plan.
- Dec., 1790 —Mozart composed the Adagio and Allegro, K.594, in Vienna.
- Mar. 3, 1791 —Mozart finished the F-Minor Fantasy, K.608. The piece was intended for the same automatic instrument in the Laudon-Mausoleum as K.594.
- Mar. 23, 1791 —Deym opened the Laudon-Mausoleum on Vienna's Himmelpfort Street. Mozart's funeral piece, K.594, sounded hourly.
- May 4, 1791 —Mozart wrote the Andante, K.616, intended for Deym, and apparently composed for the flute clock for which Deym had originally intended the funeral piece. It later played in the "Bedroom of the Graces."
- August, 1791 —Deym moved the Laudon Mausoleum to his gallery on Stock-im-Eisen Place. As an added attraction, K.608 was played there for the first time.
- Dec. 5, 1791 —Mozart's death.
- 1795 —Deym set up his collection at the Kohlmarkt.
- 1797 —Deym displayed his collection in the new "Müller Building" near the Rotenturmtor. The flute clocks with Mozart's pieces also made these moves.
- 1799 —Deym procured a large automatic instrument, perhaps at Konstanza's urging; it was in contrast to the little rococo flute clock's "flutes and bassoon." Builder: Father Primitivus Niemecz.
- July 29, 1801 —Report in the Allgemeine musikalische Zeitung: In Petersburg one can hear Mozart's F-Minor Fantasy, K.608, on a large automatic instrument ("Mechanical Theater") by Johann Georg Strasser, which has seven registers. Strasser came from Baden near Vienna, where Mozart had repeatedly stayed.
- Jan. 27, 1804 —Joseph Deym's death. Beethoven's dedication to Deym's widow ("undyingly beloved") was not reciprocated by her, perhaps because of her standing.
- Jan. 18, 1813 —Seyfried's report about the "organ Machine" by Father Primitiv, on which he heard K.608.
- Mar. 31, 1821 —Death of Josephine Deym-Brunsvik. Dispersal of Deym's collection to pay the claims of creditors. From this time, all trace of the flute clocks with Mozart's pieces is lost.

## Choral Bibliography

(Continued from p. 3)

"New Music." I chatted about my love of Josquin and Brahms and Mozart and Palestrina, finally admitting, casually, that I had not heard of the composer whom he had mentioned. The Gates slammed abruptly in my face, as he announced with a disgusted frown that the composer was his brother-in-law.

How often in our lives we find ourselves promoting the tested and accepted past and fail to live with passionate regard for the present! Thus, this review of James D. May's *Avant-Garde Choral Music: An Annotated Selected Bibliography* is a matter of selfish soul-preservation.

Any book about the *avant-garde* is automatically limited. Even as the author's ideas and bibliography are being committed to paper, the creativity of composers and theorists are pushing beyond his finished work. But, even with that caveat, James May's book will be a valuable aid to those of us who wish to live with an awareness and responsiveness to the musical present. He includes a bibliography of sacred and secular choral works which is over two hundred pages long, which will inform even the most knowledgeable of us about some composers and works with which we are not familiar. He provides information far beyond a mere list of titles, composers, publishers (and catalog numbers) and current prices per copy:

voice arrangement, including solo parts  
range and tessitura of all voice parts  
type of accompaniment (specific instrumentation)  
description of particular *avant-garde* techniques used  
characteristics of traditionally notated music  
description of supplementary equipment (e.g., tapes, projections, etc.)  
type of text and its author or source  
performance time  
grade of difficulty.

Purists may quibble with May's definition of the *avant-garde* and his application of it in choosing the works which he includes in the bibliography. According to May the basic nature of the repertory he discusses is "... to expand the resources of music written for the human voice and the choral ensemble ..." — an innocuous enough beginning. But, then:

Avante-garde composers are writing compositions which call for vocal in nonvocal sounds which extend far beyond those sounds traditionally associated with choral music. Tongue clicks and lip flapping, pops and squeaks, moans and groans, laughing and crying, prolongations of vowels and repetitions of consonants ... are being joined to such instrumental sounds as tone-clusters, glissandos, and cluster melodies ... Singers are now required to improvise melodies and rhythms, to employ facial and body expression, and to perform choreography ... Additional sound

effects are produced by the singer using his hands and feet as well as other sound-producing materials ...

His emphasis on traditionally "nonvocal" sounds as a criterion is, perhaps, necessarily practical, but it is clear that accepted *vocal* techniques can be used in ways which produce effects which are just as "new" sounding. It leads him to exclude such pieces as the Ligeti *Lux Aeterna* and the Webern *Cantatas*, which sound wildly radical to the untrained and uninquisitive ear, but which have become staples, even among ambitious high school choral directors, in the repertory of new music. (The Ligeti, of course, has become something of a hallmark among the young, with its use on the sound track of the popular film, "2001: A Space Odyssey.") And, it leads him to include something as patently "romantic" as the Schoenberg *De Profundis*, simply because of the composer's use of choral *Sprechstimme*.

May provides an exhaustive glossary of the terms which he associates with the vocabulary of the choral *avant-garde*. His discussions of such techniques as cluster melody, glissando, graphic notation, fragmentation of syllables and words, improvisation, inflected and non-inflected rhythmic speech, and unvoiced sounds, are designed to de-mystify them for the uninitiated. Further, his well-conceived descriptions and examples from the repertory are suggestive enough to provide much material for the development of exercises by imaginative directors to train their choruses to find confidence in dealing with the new repertory.

His chapter on "Avant-Garde Warm-Ups" is most helpful. He makes practical and specific suggestions for the cultivation of a creative and exciting atmosphere for singers to begin to be "at home" in the realm of expanded sound. Exercises are described for the development of independence among choristers, for the use of glissando, tone clusters, and improvisation. These exercises will, of course, serve the interested director as a basis from which he can work to expand and refine his own resources and to create exercises beyond those which May has set down, which will satisfy the particular needs of a given chorus in relation to any work which is in rehearsal.

We, all of us, hear enough sermons. And it is presumptuous for any reviewer to add injuries to the insults which we suffer daily from our superiors and colleagues. But it is impossible for this reviewer to resist affirming his own fear of being among those who, at the end of a career, can be guilty of failing to recognize the genius of a latter-day Obrecht, or Dufay, or Beethoven, or Stravinsky, or Schoenberg. Innocence born of diffidence towards an unfamiliar vocabulary, ignorance born of complacent negligence, cannot be excused. May's book will be an additional aid (among many already available, some of which he lists among his bibliographical resources) for all of us to take our rightful historical place as musicians of the last half of the twentieth-century.

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A few weeks later, the dedicatory recital, played by Carlo Curley, created a major sensation, garnering repeated standing ovations from the 2,000 in attendance.

Clearly, installations like this are going to gain many new friends for Allen, for which I count it a privilege to have played a part.

*James L. Caldwell*

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## Here & There



Peggy Marie Haas was named one of two winners in the organ playing competition held in July at the St. Albans Festival in England. She and co-winner Marcus Huxley of England received a monetary prize and played a festival recital which was broadcast by the BBC. Miss Haas, director of music at St. James' Episcopal Church in Richmond, Virginia, won the AGO national competition in Cleveland, 1974. She is graduate of Susquehanna University and Union Seminary; her teachers have included James Boeringer, Charles Dodsley Walker, Heinz Wunderlich, and Cherry Rhodes.

Wolfgang Rübsum, faculty member at Northwestern University, will play the complete organ works of J.S. Bach in a series of sixteen Sunday afternoon recitals at 5 pm in the university's Alice Miller Chapel. The 1977 portion of series continues with programs on November 6 and 20; the 1978 portion closes on July 16 with "The Art of the Fugue."

Rudy Shackelford was a resident scholar at the Rockefeller Study and Conference Center in Bellagio, Italy, during May. In addition to continuing his research on the music of Luigi Dallapiccola, he composed a Canticle for Trumpet and Organ: "Olive Tree, First Pilgrim," commissioned by Douglas Butler.

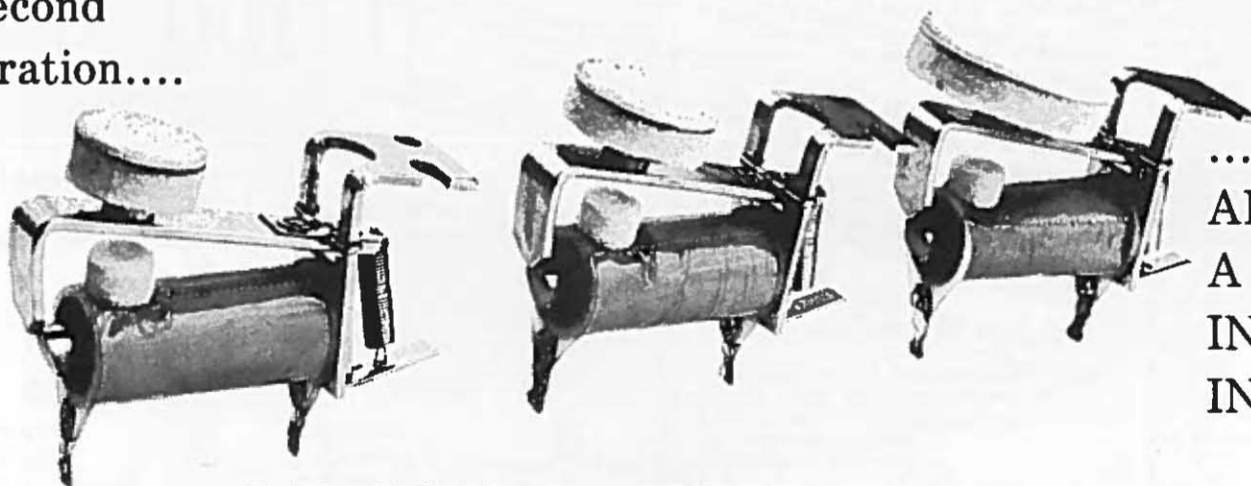


Hans Haselböck, distinguished Austrian organist and recording artist, will tour the United States this month. His recitals are scheduled as follows: Nov. 11, Zumbro Lutheran Church, Rochester, MN, 8 pm (music for two organs, with his son Martin); Nov. 13, Luther College, Decorah, IA, 8 pm; Nov. 15, Christ Church, London, Ontario, 8 pm; Nov. 16, Chetman, Ontario, 8 pm; Nov. 17, St Pauls Cathedral, Detroit, MI, 8:30 pm; Nov. 18, Art Museum, Cleveland, OH, 8:30 pm; Nov. 20, St Pauls Cathedral, Pittsburgh, PA; Nov. 21, First Presbyterian Church, Dallas, TX 8:15 pm. Mr. Haselböck's article on the organ works of Mozart appears elsewhere in this issue.

Harald Vogel will conduct workshops on early organ performance practices at 9 am and 1:30 pm on November 19, at the Wesley House Chapel at the University of Nebraska in Lincoln. On the following afternoon, he will play two identical recitals at 3 pm and 5 pm. The classes and recitals will take place on the new Hoesch Memorial organ, a 20-stop mechanical action instrument built by the Gene R. Bedient Company of Lincoln, described elsewhere in this issue.

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## New Organs



Harris Organs,\* Whittier, California; built for Christ the King Lutheran Church, Mount Pleasant, Michigan; 1974. 2 manual and pedal, 11 ranks; electric action. Free-standing at front of church in case of light red Philippine mahogany, with trim and carving in teak. Dutch-style voicing, with open toes, no nicking; 65 mm wind pressure. Tremulant effects entire instrument. Manual compass, 61 keys; pedal compass, 32 keys.

\*David C. Harris, member, American Institute of Organbuilders.

### HOOFDWERK (I)

Praestant (TC) 8'  
Roergedekt 8'  
Octaaf 4'  
Quinfluit 2-2/3'  
Vlakfluit 2'  
Scherp III-IV 1-1/3'  
Dulciaan 16'  
Schalmei 8'

### POSITIV (II)

Praestant 4'  
Schalmei 8'  
Roerfluit 4'  
Octaaf 2'  
Nasaaf 1-1/3'  
Siflet 1'  
Sesquialter (TG) 11  
Holpijp 8'  
Tremulant

### PEDAL

Subbas 16'  
Gedektbas 8'  
Praestant 4'  
Gedektfluit 4'  
Octaaf 2'  
Ruispijp II 2-2/3' & 2'  
Mixture III 1-1/3'  
Bazuin 16'  
Dulciaan 8'



Lewis & Hitchcock, Inc., Silver Spring, Maryland, Op. 248; built for the First Baptist Church, Newport News, Virginia. 2 manual and pedal, 22 ranks. Oak case displays pipes of Great Principal and Pedal Octave. Recent console and several ranks of pipes were retained from former organ. Specification drawn up by Gerald L. Piercy of the firm in consultation with former music minister James H. Durham; case design, layout and voicing by George L. Payne, president.

GREAT  
Gemshorn 16' (Swell)  
Principal 8' 56 pipes  
Bordun 8' 56 pipes  
Gemshorn 8' (Swell)  
Octave 4' 56 pipes  
SpitzOctave 2' 56 pipes  
Mixture III 1-1/3' 168 pipes  
Trumpet 8' 56 pipes

### SWELL

Rohrflöte 8' 56 pipes  
Gemshorn 8' 56 pipes  
Celeste 8' 44 pipes  
Spitzflöte 4' 56 pipes  
Principal 2' 56 pipes  
SpitzQuint 1-1/3' 56 pipes  
Cornet II (TC) 2-2/3' 88 pipes  
Hautbois 8' 56 pipes  
Tremolo

### PEDAL

FauxBourdon 32'  
HolzPrincipal 16' 32 pipes  
Subbas 16' 32 pipes  
Gemshorn 16' 12 pipes  
Octave 8' 32 pipes  
Subbas 8' 12 pipes  
Gemshorn 8' (Swell)  
Octave 4' 12 pipes  
Spitzflöte 4' (Swell)  
Mixture II 2-2/3' 64 pipes  
Trumpet 16' 12 pipes  
Hautbois 4' (Swell)



Bozeman-Gibson & Company,\* Deerfield, New Hampshire; built for Squirrel Island Chapel, Squirrel Island, Maine. 1 manual and pedal, 8 stops; suspended mechanical action. Wind pressure 2 3/4", intentionally somewhat flexible. Manual stops divided TB/MC. Polished tin principal pipes in façade of main case, with case-work and all wooden pipes of oiled American white oak; pipeshades based on marine motives. Keyboard naturals covered with ebony, sharps of boxwood covered with ivory; pedal naturals of rock maple and sharps of black walnut capped with ebony. Prior to permanent installation, instrument was used for AGO national convention in Boston, June 1976, for concert at Holy Cross Cathedral. Dedication recital by Martha Folts, August 14, 1977.

\*David V. Gibson, member, American Institute of Organbuilders.

### MANUAL

(56 notes)  
Gemshorn Treble 8'  
Gemshorn Bass 8'  
Chimney Flute Treble 8'  
Chimney Flute Bass 8'  
Principal 4'  
Spindle Flute Treble 4'  
Spindle Flute Bass 4'  
Recorder Treble 2'  
Recorder Bass 2'  
Sesquialtera Treble 2-2/3' 11  
Mixture 2' III  
Tremulant  
Chimes

### PEDAL

(30 notes)  
Bourdon 16'  
Manual/Pedal coupler



Delaware organ for Columbus, Ohio  
(see next page)

Delaware Organ Company, Inc., Tonawanda, New York; built for St. Agatha Church, Columbus, Ohio. 2 manual and pedal, 30 stops, 32 ranks; electro-pneumatic action. 2 1/2" — 3 1/2" windpressures. Installation over main altar, with pipes exposed behind open grille. Copper enamade trompette (Great) with stained glass case cover over canopy. Stoplist designed by William Haller, in consultation with Robert Colby, president of the firm; dedication recital by Dr. Haller April 3. Mrs. Paul W. Warnick is organist of the church.



**GREAT**  
 Lieblichflöte 16' 24 pipes  
 Principal 8' 61 pipes  
 Spillflöte 8' 61 pipes  
 Octave 4' 61 pipes  
 Gedeckt 4' 61 pipes  
 Super Octave 2' 61 pipes  
 Sesquialtera II 122 pipes  
 Mixture 1-1/3' IV 244 pipes  
 Trompette 8' 61 pipes

**SWELL**  
 Rohrflöte 8' 61 pipes  
 Spitzzambe 8' 61 pipes  
 Vox Celeste 8' 61 pipes  
 Principal 4' 61 pipes  
 Flauto Traverso 4' 61 pipes  
 Blockflöte 2' 61 pipes  
 Scharf 2/3' III 183 pipes  
 Larigot 1-1/3' 61 pipes  
 Dulzian 16' 61 pipes  
 Hautbois 8' 61 pipes  
 Tremulant

**PEDAL**  
 Principal 16' 32 pipes  
 Subbass 16' 32 pipes  
 Lieblichflöte 16' 32 notes  
 Quinte 10-2/3' 32 notes  
 Principal 8' 32 pipes  
 Gedecktpommer 8' 32 pipes  
 Choral Bass 4' 32 pipes  
 Rauschquinte II 64 pipes  
 Posaune 16' 32 pipes  
 Trompette 8' 32 notes  
 Hautbois 4' 32 notes

Ronald Wahl, Appleton, Wisconsin; built for James Martell residence, Marinette, Wisconsin. 2 manual and pedal, 3 stops; mechanical action. Solid oak case, with pipe shades and doors in oak-leaf motif. Pipes tuned in well-tempered system, with metal caps soldered on and wood caps glued on. 30-note parallel-concave pedalboard. Tremblant doux prepared.

**MANUAL I**  
 Rohrflöte 8'

**MANUAL II**  
 Spitzgedeckt 8'

**PEDAL**  
 Bourdon (wood) 8'

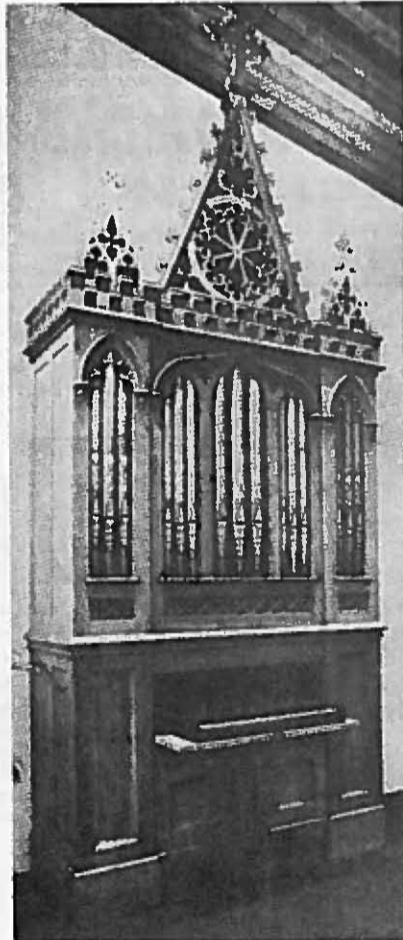
## Restored Organ



J. F. Nordlie Company, Sioux Falls, South Dakota; built for the First United Methodist Church, Appleton, Minnesota. 1 manual and pedal; 7 stops. Suspended mechanical key and stop action, wedge type reservoir, flat pedalboard. Free-standing installation in small Akron-plan church with hardened walls and ceiling; stained, oiled case of solid red oak. Reverse-color keyboard of ebony and satinwood; black walnut keydesk and stop-knobs. Polished tin façade and metal pipes by A. R. Schopp's Sons, Inc. Planned so that second manual (brustwerk) can be added in future. Installation and voicing by the builder, with assistance from A. Eugene Douff. Dedication recital played October 23 by Richard Colman, former pastor and consultant.

**MANUAL**  
 Principal 8' 49 pipes  
 Gedeckt 8' 56 pipes  
 Schwegel 4' 56 pipes  
 Gemshorn 2' 56 pipes  
 Sesquialtera II treble (prepared)  
 Mixture III 168 pipes

**PEDAL**  
 Bourdon 16' 30 pipes  
 Trumpet 8' 30 pipes  
 Manual to Pedal coupler  
 Tremulant



George Jardine, c. 1850; newly restored and installed in residence of Thomas R. Thomas, Jupiter, Florida. Thought to be the oldest existing pipe organ in Florida, the 3-rank instrument was obtained through the Organ Clearing House. Work was accomplished by Robert G. Murray and Mr. Thomas. New stop labels to match originals were made by Noel Mander. Key desk folds up into case when not in use; wind can be pumped by player or by handle at side of case. Dulciana shares bass of Diapason.

**MANUAL**  
 Open Diapason (treble) 8' 35 pipes  
 Diapason bass (stopped wood) 8' 19 pipes  
 Dulciana 8' 35 pipes  
 Principal 4' 54 pipes

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## New Organs



Hellmuth Wolff, Laval, Québec, Canada  
Op. 17 (1976); built for St. Thomas'  
Church, Hanover, New Hampshire. 2 manual and pedal, 18 stops, 21 ranks; mechanical action. Case of solid white oak; ten

largest pedal pipes beneath choir platform. Memorial to L. Milton Gill, Jr. (1931-1968). Inaugural and dedication recitals by Harriette Slack Richardson and James D. Ingerson, organist-choirmaster of the church.

**GRAND ORGUE**  
Montre 8' 56 pipes  
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Prestant 4' 56 pipes  
\*Doublette 2' 56 pipes  
Bourdon 2' 56 pipes  
\*Fourniture IV 168 pipes  
\*\*Douçaine 16' 56 pipes  
Récit to Grand Orgue

**RECIT EXPRESSIF**  
Bourdon 8' 56 pipes  
Flute a cheminée 4' 56 pipes  
+Nazard 2-2/3' 44 pipes  
+Tierce 1-3/5' 56 pipes  
Doublette 2' 56 pipes  
Cymbale II-III 138 pipes  
Voix Humaine 8' 56 pipes  
Tremblant doux

**PÉDALE**  
Soubasse 16' 30 pipes  
Flute ouverte 8' 18 pipes (Montre bass)  
Prestant 4' 30 pipes  
\*\*Douçaine 16' (Grand Orgue)  
Récit to Pédale  
Grand Orgue to Pédale

\*On one knob; Doublette derived from Fourniture but can be drawn separately.  
\*\*On one knob; playable separately either on GO or Pédale.  
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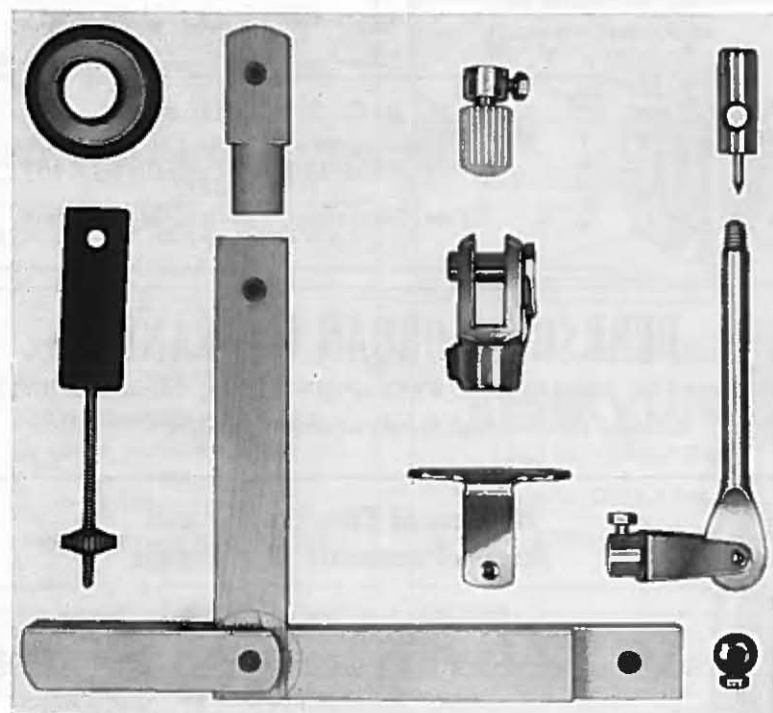
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Gene R. Bedient Company, Lincoln, Nebraska; built for Wesley House Chapel, University of Nebraska, Lincoln. 2 manual and pedal, 20 stops, 23 ranks; suspended mechanical action. Rear Gallery installation in room with favorable acoustics; Stained, hand-rubbed case of American walnut and Delta willow; unfinished sugar pine pipe shades and Brustwerk doors after 1642 organ in Klosterneuberg, Austria. Praestant with 23 K. gold leaf mouths in façade. Majority of metal pipes hammered from 98% lead; wood pipes of quarter-sawn white oak. Open pipes cone tuned; stopped pipes have soldered caps. Scalings after Huss, Schnitger, and other early builders. Manual compass 56 notes, pedal 30 notes; manual keys have walnut naturals and maple sharps, pedals have maple naturals and African ebony sharps; hand-turned walnut stopknobs. 70 mm. wind pressure supplied by single wedge bellows with wooden windways. Temperament after Kirnberger III. Dedication recitals by George Ritchie and Quentin Faulkner, April 3, by Harald Vogel, November 20.

**GREAT**

Bourdon 16'  
Praestant 8' II  
Holpijp 8'  
Octaal 4'  
Quinte 3'/Terz (2 positions)  
Octaal 2'  
Mixtur III-IV  
Trompet 8'  
Brustwerk/Great

**BRUSTWERK**

Gedeckt 8'  
Blockfluit 4'  
Octaal 2'  
Gemshoorn 2'  
Sifflet 1-1/2'  
Sesquialtera II  
Cymbal II  
Dulciana 8'

**PEDAL**

Subbas 16' (1-12 from Great)  
Octaal 8' 1-12 from Great  
Fagott 16'  
Trompet 8' (Great)  
Great/Pedal  
Brustwerk/Pedal

Tremulant to whole organ

Austin Organs, Inc., Hartford, Connecticut; built for Niantic Community Church, Niantic, Connecticut. Low-pressure organ situated across front of contemporary building, with facades of Principal pipes; replaces electronic instrument. Choir is seated between Swell and Pedal on left and Great and Pedal on right. Godfrey Tomaneck, organist, drew up specifications with the firm.

**GREAT**

Principal 8'  
Bourdon 8'  
Gemshorn 8' (Swell)  
Octave 4'  
Blockflöte 2'  
Mixture III  
Chimes (prepared)

**SWELL**

Rohrflöte 8'  
Gemshorn 8'  
Gemshorn Celeste 8'  
Koppelflöte 4'  
Prinzipal 2'  
Quinte 1-1/3'  
Fagott 8'  
Tremulant

**PEDAL**

Subbass 16' (ext.)  
Gemshorn 16' (ext.)  
Octave 8'  
Bourdon 8' (Great)  
Superoctave 4' (ext.)  
Fagott 16' (ext.)

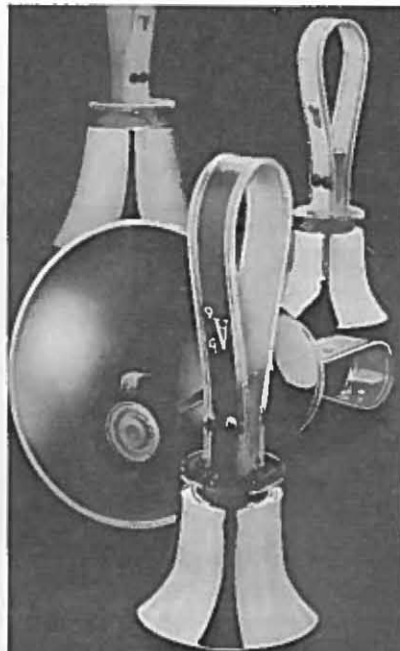
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# Calendar

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

## UNITED STATES

### East of the Mississippi River

#### 6 NOVEMBER

Rosalind Mohrson; First Parish Congregational, Dover, NH 7:30 pm  
James R Brown, with choir; First Parish Unitarian, Norwell, MA 7:30 pm  
Middle Broque music; St. Johns Church, Southampton, NY 4 pm  
Choral festival; Church of Redeemer, Brooklyn, NY 4 pm  
Brahms Requiem; St Bartholomews Church, New York, NY 4 pm  
Randall Mullin; St Michaels Church, New York, NY 4 pm  
George H Pro; St Thomas Church, New York, NY 5:15 pm  
Bach Cantata 106, Fauré Requiem; Church of the Ascension, New York, NY 8 pm  
David Britton; First Presbyterian, Buffalo, NY 5 pm  
Marie Reed, soprano; United Methodist, Red Bank, NJ 4 pm  
Mendelssohn Elijah; First Presbyterian, Red Bank, NJ 7:30 pm  
Kim Heindel; Emanuel Lutheran, Philadelphia, PA 4 pm  
Marilyn Mason; Baldwin Community United Methodist, Pittsburgh, PA 8 pm  
Robert Twynham; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Carlene Neihart; Hampton Baptist, Hampton, VA 3 pm  
Elizabeth French; Bland St United Methodist, Bluefield, WV 4 pm  
Vivaldi Gloria, Britten TeDeum; Front St Methodist, Burlington, NC 5 pm  
Donald W Williams; St Phillips Cathedral, Atlanta, GA 5 pm  
William Bates; First Baptist, Pensacola, FL 8:30 pm  
Giuseppe Zanaboni, lecture/demonstration (Italian music); Art Museum, Cleveland, OH 2:30 pm  
Huw Lewis; Christ Church Cranbrook Bloomfield Hills, MI 4:30 pm  
Diocesan choir festival; Christ Church Cranbrook, Bloomfield Hills, MI 5 pm  
Concert for 2 organs & choir; Independent Presbyterian, Birmingham, AL 4 pm  
Arthur Lawrence; First United Methodist, Mishawaka, IN 3 pm  
Susan Goodson; First Baptist, Lafayette, IN 3 pm  
Wolfgang Rübsum, all-Bach; Northwestern U, Evanston, IL 5 pm

#### 7 NOVEMBER

\*Martin Neary, workshop; Immanuel Congregational, Hartford, CT 8 pm  
Robert Edward Smith, harpsichord masterclass; St Elizabeths College, Convent Station, NJ 7 pm  
Arthur Howes; Our Lady of Grace Church, Greensboro, NC 8 pm  
\*John Obetz; Church St United Methodist, Knoxville, TN 8:15 pm  
William Bates, workshop; Christ Church, Pensacola, FL 1:30 pm

#### 8 NOVEMBER

Jane Parker-Smith; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm  
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon  
Carlene Neihart; Bruton Parish, Williamsburg, VA 8 pm  
Edith Ho; Our Lady of Grace Church, Greensboro, NC 8 pm  
Cello-piano duo; Christ Church, Cincinnati, OH 12 noon

#### 9 NOVEMBER

John Gearhart; St Johns Church, Washington, DC 12:10 pm  
Benjamin Van Wye; Main St Methodist, Suffolk, VA 8:15 pm  
Reiko Oda; Our Lady of Grace Church, Greensboro, NC 8 pm

#### 10 NOVEMBER

Jane Parker-Smith; Reformed Church, Oradell, NJ 8 pm

\*AGO chapter program

Paul Davis; Our Lady of Grace Church, Greensboro, NC 8 pm  
Larry Ferrari; Kirk of Dunedin, FL 8:15 pm  
Fall choral concert; O'Laughlin Aud, St Marys College, Notre Dame, IN 8 pm

#### 11 NOVEMBER

Jane Parker-Smith; St Pauls Episcopal, Albany, NY 8 pm  
Steve Kowalshyn, with orch; Our Lady of Grace Church, Greensboro, NC 8 pm  
Edith Ho; Mars Hill College, NC 7:30 pm

#### 12 NOVEMBER

Melvin Dickinson; First Presbyterian, Nashville, TN 8 pm

#### 13 NOVEMBER

Marshall Bush, all-Bach; First Baptist, Keene, NH 4 pm  
Music of Haydn & Mozart, James Higbe, cond; Christ Church, S Hamilton, MA 5 pm  
American church music festival, Paul Callaway, cond; Riverside Church, New York, NY 2:30 pm  
Britten Cantata Misericordium, Rejoice in the Lamb; St Bartholomews Church, New York, NY 4 pm  
Norman McNaughton; St. Thomas Church, New York, NY 5:15 pm  
Barbara Hartenbauer; St Charles Borromeo, Philadelphia, PA 4 pm  
Thomas W D Guthrie; St Matthew Lutheran, Hanover, PA 4 pm  
Machaut Mass; Heinz Chapel, U of Pittsburgh, PA 4 pm  
George E Tutwiler, with Mary A Demyan, contralto; First United Methodist, Pittsburgh, PA 4 pm  
George Pro; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
William Whitehead; Fairfax United Methodist, VA 8 pm  
Benjamin Van Wye; Trinity Lutheran, Newport News, VA 7:30 pm  
Mars Hill College Choir; Covenant Presbyterian, Charlotte, NC 7:30 pm  
Edward B Artis; St Phillips Cathedral, Atlanta, GA 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
Charles Benbow; Westminster Presbyterian, Dayton, OH  
Choral concert, G Dene Barnard, dir; First Congregational, Columbus, OH 8 pm  
Vaughan Williams festival; Mass; Mystical Songs; Zion Lutheran, Ann Arbor, MI 4 pm  
Christoph Albrecht; Valparaiso U, IN 4 pm

Cathy Stratman; Redeemer Lutheran, Evansville, IN 4 pm  
Jean Louis-Gil; Independent Presbyterian, Birmingham, AL 4 pm  
Jane Parker-Smith; Ebenezer Lutheran, Chicago, IL 4 pm  
Handel Messiah (complete); St Lukes Lutheran, Chicago, IL 4pm & 6 pm  
Choral music of Britten; Fourth Presbyterian, Chicago, IL 6:30 pm  
Terry Hicks; St Paul Lutheran, Skokie, IL 7 pm

#### 14 NOVEMBER

The Scholars; St Johns Chapel, Groton School, MA 8 pm  
Thomas A DeWitt; Morrison United Methodist, Leesburg, FL 8 pm  
William Whitehead; McKendree United Methodist, Nashville, TN pm

#### 15 NOVEMBER

Manhattan String Quartet; Church of the Ascension, New York, NY 8 pm  
The Scholars; Immaculate Conception Cathedral, Syracuse, NY 8:15 pm  
Mary Fenwick; First Presbyterian, Philadelphia, PA 12:05 pm  
Choral concert; St Annes Episcopal, Atlanta, GA 8:15 pm  
Bruce Hofzman, classical guitar; St Lukes Cathedral, Orlando, FL 8 pm  
Jack Ruhl, organ & harpsichord; First Presbyterian, Ft Wayne, IN 8 pm  
McNeil Robinson; Rockefeller chapel, U of Chicago, IL 8 pm

#### 16 NOVEMBER

The Scholars; Hamilton College, Clinton, NY 8:30 pm  
Helen Penn; St Johns Church, Washington, DC 12:10 pm  
Dona'd Renz; Hill Aud, Ann Arbor, MI 8 pm

#### 17 NOVEMBER

Hans Haselböck; St. Pauls Cathedral, Detroit, MI 8:30 pm

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18 NOVEMBER

Roy Kehl; East Liberty Presbyterian, Pittsburgh, PA 11 pm  
Diane Bish; First Baptist, Huntington, WV 8 pm  
Hans Haselböck; Art Museum, Cleveland, OH 8:30 pm

19 NOVEMBER

Benjamin Van Wye; Bruton Parish, Williamsburg, VA 8 pm  
Diane Bish, workshop; First Baptist, Huntington, WV 9 am  
Arthur Poister, masterclasses; Wayne State U, Detroit, MI 10 am, 1:30 pm  
Wilma Osheim, "Saturday School" (voice production); St James Cathedral, Chicago, IL 1:30 pm

20 NOVEMBER

St Cecilia's Day evensong; Trinity Church, Newport, RI 4 pm  
Durufle Requiem; Immanuel Congregational, Hartford, CT 8 pm  
Charles Krigbaum, Bach Art of Fugue; Dwight chapel, Yale U, New Haven, CT 8:30 pm

Columbia U Glee Club & Smith College Choir, works of Fauré, Britten; Riverside Church, New York, NY 2:30 pm  
Fauré Requiem; St Bartholomews Church, New York, NY 4 pm  
Gerald McGee; St. Thomas Church, New York, NY 5:15 pm

The Scholars; St Peters Church, Bay Shore, NY 4 pm

Scott Trexler, Möller dedication; Zion Lutheran, Schenectady, NY 7:30 pm  
Margaret Mueller; United Methodist, Red Bank, NJ 4 pm  
Marilyn Mason; Bryn Mawr Presbyterian, PA 4 pm

Hans Haselböck; St. Pauls Cathedral, Pittsburgh, PA pm

Günther Kaunzinger; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
Boaz Sharon, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Randall Mullin; St Davids Church, Baltimore, MD 8 pm

Clair A Johanssen; Grace United Methodist, Hagerstown, MD 7:30 pm  
Robert B King; First Presbyterian, Burlington, NC 5 pm

Flute & piano recital; First Presbyterian, Wilmington, NC 5 pm  
Lenora McClosky; Covenant Presbyterian, Charlotte, NC 3 pm

Richard T Crafts; St Philips Cathedral, Atlanta, GA 5 pm

Samuel Porter; First Presbyterian, Ft Pierce, FL 4 pm

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm  
John Christian; Lakewood United Methodist, Lakewood, OH 4 pm

J. F. Bach Christmas Oratorio; Christ Church Cranbrook, Bloomfield Hills, MI 7:30 pm

Bach Magnificat, Vivaldi Gloria; St Thomas Aquinas Church, W Lafayette, IN 8 pm

Gordon & Grady Wilson; Independent Presbyterian, Birmingham, AL 4 pm

James Hoyt Gladstone; Sherman Park Lutheran, Milwaukee, WI 3:30 pm

Children's choir festival; Grace Lutheran, Glen Ellyn, IL 3 pm

Wolfgang Rübsum, all-Bach; Northwestern U, Evanston, IL 5 pm

21 NOVEMBER

Jane Parker-Smith; Trinity Church, Boston, MA 8 pm

The Scholars; South Congregational, New Britain, CT 8 pm

Douglas Brock; University Methodist, Syracuse, NY 8 pm

22 NOVEMBER

Eugene Englert, piano; Christ Church, Cincinnati, OH 12 noon

The Scholars; Christ Church Cathedral, Indianapolis, IN 8 pm

23 NOVEMBER

Marshal Hogan, soprano; Immanuel Congregational, Hartford, CT 12 noon

Albert Russell; St Johns Church, Washington, DC 12:10 pm

25 NOVEMBER

Carlo Curley; Fountain Street Baptist, Grand Rapids, MI 8:30 pm

27 NOVEMBER

Larry Allen & Linda Miller; Congregational Church, S Britain, CT 4 pm

\*Andrew Clarke; St. Pauls Episcopal, Fairfield, CT 5 pm

Mendelssohn Hymn of Praise; St Bartholomews Church, New York, NY 4 pm

Carolyn Bensen; St. Thomas Church, New York, NY 5:15 pm

\*AGO chapter program

Wallace Coursen; Christ Church, Glen Ridge, NJ 4 pm

Handel Messiah, Frederick Swann, organ; First Mem Presbyterian, Dover, NJ 4 pm

James Dale; US Naval Academy chapel, Annapolis, MD 3 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Renaissance choral music, Clair A Johanssen, dir; St Ann Catholic, Hagerstown, MD 8 pm

Procession with carols; St Philips Cathedral, Atlanta, GA 9:15 am, 11:15 am

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Handel Messiah; First Presbyterian, Nashville, TN 8 pm

Jane Parker-Smith; Independent Presbyterian, Birmingham, AL 4 pm

Festival of Advent lessons & carols; All Saints Church, Pontiac, MI 10 am

Arthur Lawrence, Harpsichord harpsichord dedication; St Michaels Episcopal, Barrington, IL 7 pm

28 NOVEMBER

Edith Ho; Trinity Church, Boston, MA 8 pm

29 NOVEMBER

Sung-ju Lee, violin; Church of Ascension ha'l, New York, NY 8 pm

Benjamin Van Wye; Christ & St Luke Church, Norfolk, VA 8:15 pm

30 NOVEMBER

McNeil Robinson; Trinity Episcopal, Hartford, CT 8 pm

Nancy Curran, harpsichord; Immanuel Congregational, Hartford, CT 12 noon

Loudoun Valley HS Choir; St Johns Church, Washington, DC 12:10 pm

1 DECEMBER

Kenneth & Ellen Landis; Reformed Church, Oradell, NJ 8 pm

Choral works of Britten; Heinz Chapel, U of Pittsburgh, PA 8:30 pm

3 DECEMBER

Medieval madrigal feast; First Parish Unitarian, Norwell, MA 6:30 pm

Bach Magnificat, Cantata 36; Louisville Bach Soc. St Agnes Catholic, Louisville, KY 8 pm

4 DECEMBER

Lessons & Carols; St Johns Church, Southampton, NY 4 pm

Bach Magnificat; St Bartholomews Church, New York, NY 4 pm

Britten Memorial Concert; St. Thomas Church, New York, NY 8 pm

Joyce Larson; Emanuel Lutheran, Philadelphia, PA 4 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Virgil Fox; Fox Theatre, Atlanta, GA 3 pm

David Crawford Stills; St Philips Cathedral, Atlanta, GA 5 pm

Britten St Nicolas; Christ Church, Cincinnati, OH 9:15 am

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

Huw Lewis; St Andrews Episcopal, Ann Arbor, MI 4 pm

Advent music festival; Bethlehem United Church, Ann Arbor, MI 7 pm

Christmas vespers; Court St Church, Flint, MI 7:30 pm

Handel Messiah; United Methodist, Carmel, IN 10:15 am

Allegro Bell Choir; Albany Park Lutheran, Chicago, IL 3:30 pm

Handel Messiah; Rockefeller chapel, U of Chicago, IL 4 pm

Wolfgang Rübsum, all-Bach; Northwestern U, Evanston, IL 5 pm

Marilyn Mason; Fourth Presbyterian, Chicago, IL 6:30 pm

Christmas concert; Blackburn College, Carlinville, IL 4 pm

Carlo Curley; St Pauls Cathedral, Springfield, IL 4 pm

5 DECEMBER

Allen Shaffer, Hindemith Concerto 1, with Norfolk Symphony; Chrysler Hall, Norfolk, VA 8:30 pm

6 DECEMBER

Vernon de Tor, with flute & harp; Church of the Ascension, New York, NY 8 pm

Robert S Lord, all-Bach; Heinz Chapel, U of Pittsburgh, PA 12 noon

Randall Mullin; Church of Epiphany, Washington, DC 12:05 pm

Robert L Simpson, with choir; St Lukes Cathedral, Orlando, FL 8 pm

Music for voice & piano; Christ Church, Cincinnati, OH 12 noon

(Continued overleaf)

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**Calendar**

(continued from p. 23)

**7 DECEMBER**  
 Albert Russell; St Johns Church, Wash-  
 ington, DC 12:10 pm

**8 DECEMBER**  
 Terry Charles; Kirk of Dunedin, FL 8:15  
 pm

**9 DECEMBER**  
 Handel Messiah; Coral Ridge Presbyterian,  
 Ft Lauderdale, FL 8 pm  
 Terry Charles; Kirk of Dunedin, FL 8:15  
 pm  
 Fiori Musicali baroque ensemble; St Paul  
 Lutheran, Skokie, IL 8 pm

**10 DECEMBER**  
 Christmas choral concert; Heinz Chapel,  
 U of Pittsburgh, PA 8:30 pm  
 Handel Messiah; Coral Ridge Presbyter-  
 ian, Ft Lauderdale, FL 8 pm  
 Terry Charles; Kirk of Dunedin, FL 8:15  
 pm

**11 DECEMBER**  
 Larry Allen & Linda Miller; St. Rose of  
 Lima Church, Meriden, CT 12 noon  
 Thomas Richner, dedication; Eighth Church  
 of Christ Scientist, New York, NY 3 pm  
 Handel Messiah, part 1; St Bartholomews  
 Church, New York, NY 4 pm  
 Handel Messiah (Advent, Christmas por-  
 tions); Church of the Ascension, New York,  
 NY 8 pm

Ronald Morris; St Charles Borromeo, Phila-  
 delphia, PA 4 pm  
 Christmas choral concert; Heinz Chapel,  
 U of Pittsburgh, PA 4 pm  
 Music of Paulenc; St Davids Church, Bal-  
 timore, MD 4 pm

Choral concert; Cathedral of Mary Our  
 Queen, Baltimore, MD 5:30 pm  
 "In Praise of Advent;" Covenant Presby-  
 terian, Charlotte, NC 7:30 pm

Russell Stinson; St Phillips Cathedral, At-  
 lanta, GA 5 pm  
 Diane Bish; Coral Ridge Presbyterian,  
 Ft Lauderdale, FL 4:30 pm

Karel Paukert; Art Museum, Cleveland,  
 OH 2:30 pm  
 Handel Messiah, Honegger Christmas Can-  
 tata; Eastern Kentucky U, Richmond, KY 8  
 pm

Snyder Pastores (premiere); Court St  
 Church, Flint, MI 9:30 & 11 am  
 Christmas Choral concert; Church of Loret-  
 to, St Marys College, Notre Dame, IN 8 pm

Bach Magnificat; Valparaiso U, IN 4 pm  
 Helen Skuggedal Reed; Redeemer Luther-  
 an, Evansville, IN 4 pm  
 Choral music for Advent & Christmas; St  
 Lukes Lutheran, Chicago, IL 4 pm

Handel Messiah; Rockefeller chapel, U of  
 Chicago, IL 4 pm

**12 DECEMBER**  
 Richard Morris; Columbia HS, Lake City,  
 FL 8 pm

**13 DECEMBER**  
 Charpentier Midnight Mass; St Theresa  
 Church, N Reading, MA 4 pm  
 Alvin Kustin; Church of the Epiphany,  
 Washington, DC 12:10 pm  
 Richard Morris, with Martin Berinbaum,  
 trumpet; Forest HS, Ocala, FL 7:15 pm

**14 DECEMBER**  
 Helen Penn; St Johns Church, Washington,  
 DC 12:10 pm  
 Alvin Gustin; Western Presbyterian, Wash-  
 ington, DC 12:10 pm  
 Charpentier Messe de Minuit; Art Muse-  
 um, Cleveland, OH 8:30 pm

**UNITED STATES**  
 West of the Mississippi River

**5 NOVEMBER**  
 John Obetz; RLDS Aud, Independence,  
 MO 8 pm

**6 NOVEMBER**  
 Shreveport Baychoir; Christ Church Cath-  
 edral, New Orleans, LA 4 pm  
 Virgil Fox; Central HS, Devils Lake, ND  
 8 pm  
 Choral concert; Southwestern U, George-  
 town, TX 8 pm  
 Thomas Harmon, Bach workshop; Seventh-  
 day Adventist Church, La Mesa, CA 3 pm;  
 recital, 7:30 pm  
 Haydn Mass in B-Flat, St. Marks Epis-  
 copal, Glendale, CA 4 pm

**7 NOVEMBER**  
 Richard Morris with Martin Berinbaum,  
 trumpet; HS, Williston, ND 8:15

**8 NOVEMBER**  
 Virgil Fox; Gethsemane Episcopal, Min-  
 neapolis, MN 8 pm  
 \*Thomas Murray; Second Baptist, St Louis,  
 MO 8 pm

**9 NOVEMBER**  
 Richard Morris with Martin Berinbaum,  
 trumpet; HS, Havre, MT 8:15 pm

**10 NOVEMBER**  
 Richard Morris with Martin Berinbaum,  
 trumpet; Civic aud, Helena, MT 8:15 pm

**11 NOVEMBER**  
 Hans & Martin Haselböck; Zumbro Luth-  
 eran, Rochester, MN 8 pm

\*Marilyn Keiser; St Philips Presbyterian,  
 Houston, TX 8 pm  
 Virgil Fox; Flint Arts Center, Los Altos  
 Hills, CA 8 pm

John Rose; First Congregational, Los An-  
 geles, CA 8 pm

**12 NOVEMBER**  
 \*Marilyn Keiser, workshop; St Philips Pres-  
 byterian, Houston, TX am  
 Lanny L Collins; Green Lake Seventh-day  
 Adventist, Seattle, WA 4 pm

**13 NOVEMBER**  
 Hans Haselböck; First Lutheran, Decorah,  
 IA 8 pm

Richard Morris; Jr HS, Hood River, OR  
 8:15 pm  
 David Lennox Smith; Glendale Presbyter-  
 ian, CA 4 pm

**14 NOVEMBER**  
 Calvert Johnson; First United Methodist,  
 Magnolia, AR 7:30 pm

Richard Morris, with Martin Berinbaum,  
 trumpet; Roxy Grove Hall, Waco, TX 8:15 pm  
 Virgil Fox; Civic aud, Pasadena, CA 8 pm

**15 NOVEMBER**  
 Richard Morris, with Martin Berinbaum,  
 trumpet; Roxy Grove Hall, Waco, TX 8:15 pm  
 Virgil Fox; Civic aud, Pasadena, CA 8 pm

**17 NOVEMBER**  
 William Whitehead; First Presbyterian,  
 Lafayette, LA

Richard Morris, with Martin Berinbaum,  
 trumpet; Mem aud, Richmond, CA 8:15 pm

**18 NOVEMBER**  
 Virgil Fox; City College, Long Beach, CA  
 8 pm

**19 NOVEMBER**  
 Harold Vogel, workshops; Wesley House  
 chapel, U of Nebraska, Lincoln, NE 9 am,  
 1:30 pm

Junior Choir Festival Service; Trinity Epis-  
 copal, Galveston, TX 4 pm  
 Richard Morris, with Martin Berinbaum,  
 trumpet; La Siena pavillion, Riverside, CA  
 8:30 pm

\*AGO chapter program



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20 NOVEMBER

Barry Bobb; Christ Lutheran, Affton, MO 7:30 pm  
 Louisiana State U Brass Guild; Christ Church Cathedral, New Orleans, LA 4 pm  
 Harald Vogel, Bedient dedication; Wesley House chapel, U of Nebraska, Lincoln, NE 3 & 5 pm  
 Robert Baker; All Saints Episcopal, Watsonville, CA  
 Mozart Requiem, Schoenberg Friede auf Erden; Immanuel Presbyterian, Los Angeles, CA 7 pm

21 NOVEMBER

\*Carl Staplin, European organ workshop; Avondale United Methodist, N Kansas City, MO 7:30 pm  
 Hans Haselböck; First Presbyterian, Dallas, TX 8:15 pm

22 NOVEMBER

Virgil Fox; Civic aud, San Diego, CA 8 pm

25 NOVEMBER

Cynthia Bellinger; Second Baptist, St Louis, MO 8 pm

26 NOVEMBER

Virgil Fox; Arlington arts center, Santa Barbara, CA 8 pm

27 NOVEMBER

Merritt W Johnson, all-Vierne; Bethlehem Lutheran, Aberdeen, SD 8 pm  
 Samuel John Swartz, all-Franck; Immanuel Presbyterian, Los Angeles, CA 7 pm

29 NOVEMBER

Elizabethan Christmas dinner; Westminster Presbyterian, Lincoln, NE 6:30 pm  
 Diane Bish; First Methodist, Wichita, KS 8 pm  
 Richard Morris; JFK jr HS, Gallup, NM 8:15 pm

1 DECEMBER

Richard Morris; Seward Cy Comm College, Liberal, KS 8:15 pm

2 DECEMBER

Diane Bish; Christ United Methodist, Tulsa, OK 8 pm

4 DECEMBER

Handel Messiah; Southwestern U, Georgetown, TX 4 pm  
 Eben Missa Adventus, other Czech works; St Marks Episcopal, Glendale, CA 4 pm

5 DECEMBER

Richard Morris; Ingram aud, Bay City, TX 7:30 pm  
 Linda Walters; Southwestern Union College, Keene, TX 8 pm

6 DECEMBER

Virgil Fox; Victoria College, TX 8 pm

7 DECEMBER

Bach Cantata 61; Christ Memorial Lutheran, Affton, MO 7:30 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Civic center, McAllen, TX 8:15 pm

8 DECEMBER

Richard Morris, with Martin Berinbaum, trumpet; Mem aud, Harlingen, TX 8 pm

10 DECEMBER

Richard Morris; HS, Bogalusa, LA 8 pm

11 DECEMBER

Christmas vespers; Westminster Presbyterian, Lincoln, NE 4 pm  
 Vaughan Williams Hodie; Community Church, Garden Grove, CA 11:15 am

\*AGO chapter program

INTERNATIONAL

5 NOVEMBER

Lynne Davis; Kings College, Cambridge, England 6:30 pm

6 NOVEMBER

James Hill; Aeolian Town Hall, London, Ontario 8:30 pm

7 NOVEMBER

Lynne Davis; Royal Hospital School, Ipswich, England 7:30 pm

9 NOVEMBER

Lynne Davis; St Michaels Church, Framlingham, England 7:30 pm

12 NOVEMBER

Lynne Davis; New College, Oxford, England 5 pm

13 NOVEMBER

Aeolian Choral Soc Orch; Aeolian Town Hall, London, Ontario 8:30 pm

14 NOVEMBER

Frank Iacino; St Pauls Anglican, Toronto, Ontario 8:30 pm

15 NOVEMBER

Hans Haselböck; Christ Church, London, Ontario 8 pm

16 NOVEMBER

Lynne Davis; St Thomas Church, Newcastle-upon-Tyne, England 1 pm  
 Hans Haselböck; Chetman, Ontario 8 pm

18 NOVEMBER

Jane Parker-Smith; Christ Church Cathedral, Ottawa, Ontario 4 pm

23 NOVEMBER

The Scholars; St Marys U, Halifax, NS 8 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Jubilee aud, Edmonton, Canada 8 pm

25 NOVEMBER

Lynne Davis; McEwan Hall, Edinburgh, Scotland 1:10 pm

26 NOVEMBER

Lynne Davis; Bute Hall, Glasgow, Scotland 3 pm

28 NOVEMBER

Frank Iacino; St Andrews Presbyterian, Mississauga, Canada 8:30 pm

29 NOVEMBER

Lynne Davis; Town Hall, Leeds, England 1 pm  
 John Rose; Central United Church, Port Colborne, Ontario 8 pm

3 DECEMBER

Mendelssohn Elijah; Wells Cathedral, Somerset, England 2:30 pm  
 Lynne Davis; Gosmore End, Hitchin, England 7:30 pm

4 DECEMBER

Frank Iacino; Knox Presbyterian, Harrison, Ontario 8:30 pm

5 DECEMBER

John Bertalot; St Michaels Church, Cornhill, England 1 pm

11 DECEMBER

Alan Barthel; Gordon Jeffery; Aeolian Town Hall, London, Ontario 8:30 pm

12 DECEMBER

Richard Seal; St Michaels Church, Cornhill, England 1 pm

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