

# THE DIAPASON

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

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Following the opening of the Leipzig Conservatory in April, 1843, Mendelssohn conducted a concert season in London. While he was in London, Mr. Coventry, of Messrs. Coventry and Hollier, music publishers, London, asked him to compose a set of three organ pieces, or Voluntaries. The composer left England with this commission in mind.<sup>1</sup>

The summer of 1844, the composer took his family for an extended holiday at Soden, outside Frankfurt, in the heart of the German countryside. From this period of relaxation and shortly thereafter come several separate organ pieces as well as most of the movements of the Six Sonatas, Opus 65.

The original commission from Coventry was for three organ pieces (Voluntaries). The composer wrote to Coventry, August 29, 1844, from Frankfurt:

I have also been busy about the organ pieces and they are nearly finished. I should like to call them Three Sonatas for Organ, instead of Voluntaries. Tell me if you like this title as well, if not, the name Voluntaries will suit the pieces also, the more so, as I do not know what it means precisely.<sup>2</sup>

Coventry replied November 9, 1844, London: "I like the term 'Sonata' just as well as 'Voluntary.'"<sup>3</sup>

The composer personally expanded the original commission for three organ sonatas to the final version, six sonatas, as one sees in his letter to his sister Fanny, April 20, 1845, Frankfurt:

The manuscript of my six organ sonatas is on its way to the copyist who will send it on to Breitkopf and Härtel. I will play them to you at Ober-Liederbach, that is to say, by three at a time, for all six are too fatiguing, as I found the other day when trying them.<sup>4</sup>

Further, he planned to issue the six sonatas with two music publishing houses.



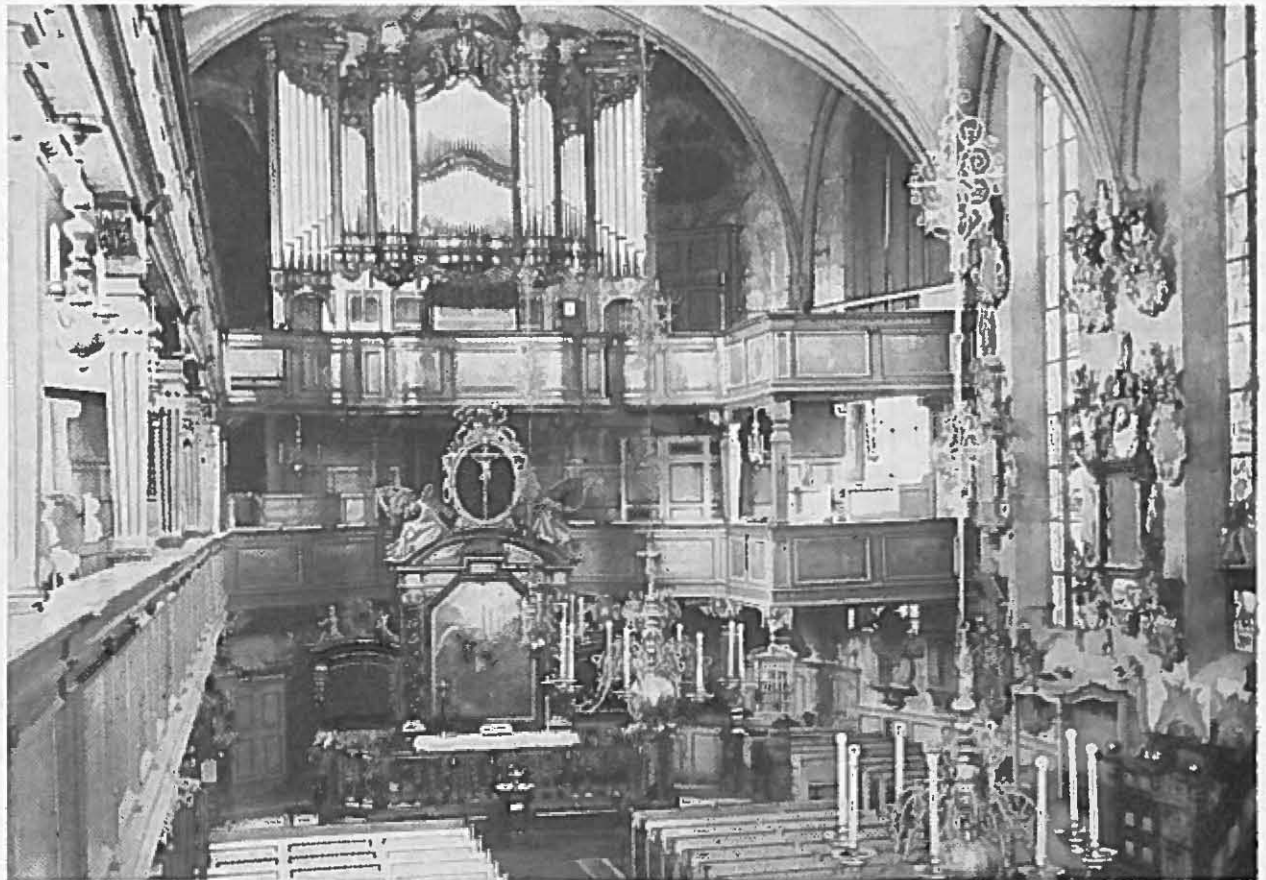
Voigt organ, Oberliederbach

The organ which is housed today in the Evangelical Church in Oberliederbach was built in 1833-34 by Friedrich Voigt. Its present specification is as follows:<sup>5</sup>

One Manual (C-g'') 56 notes  
 Prinzipal 8'  
 Bordun 16'  
 Viola di Gamba 8'  
 Flauto traverso 8'  
 Gedackt 8'  
 Octave 4'  
 Salicional 4'  
 Flöte amabile 4'  
 Nazard 2 2/3'  
 Oktav 2'  
 Waldflöte 2'  
 Mixture III

Pedal (C-d'), 27 notes  
 Subbass 16'  
 Octavbass 8'  
 Violon 8'  
 Spitzflöte 4'

## THE ORGAN WORKS OF MENDELSSOHN Part II: Six Sonatas, Opus 65 by Douglas L. Butler



Catherinenkirche Organ, Frankfurt-am-Main, destroyed in 1944

Coupler: Pedal to manual

Two registrational devices control various combinations of six registers: I. Waldflöte 2', Nazard 2 2/3', Mixture III; II. Principal 8', Bordun 16', Octave 4'.

This substantial one-manual instrument would require modifications in the composer's manual indications in performing certain of the sonatas, even with registrational aids. This second performance was obviously then a "read-through" performance for his sister Fanny.

The first performance of Opus 65, referred to by the composer in his phrase "the other day," took place a few days prior to April 20, 1845 on the organ at Catherinenkirche, Frankfurt. Rockstro described this first performance of Opus 65 by the composer in a pleasant, yet informative fashion.

On the evening of our arrival, after taking us to Thorwaldsen's lately-finished statue of Goethe, and the poet's birthplace in the Hirschgraben, he playfully proposed that we should go to an 'open-air concert,' and led the way to a lovely little corner of the public gardens, where a nightingale was singing with all its heart.

'He sings here every evening,' said Mendelssohn, 'and I often come to hear him. I sit here, sometimes, when I want to compose. Not that I am writing much now: but sometimes, I have a feeling like this' — and he twisted his hands rapidly and nervously, in front of his breast . . . 'and when that comes, I know that I must write. I have just finished some Sonatas for the Organ; and, if you will meet me at the Catherinenkirche, at ten o'clock tomorrow, I will play them to you.'<sup>6</sup>

He played them exquisitely — the whole six straight through from the neatly written MS.

We remembered noticing the wonderfully delicate staccato of the pedal quavers in the second movement of the Fifth Sonata, which he played on a single 8-foot stop with all the crispness of Dragonetti's most highly-finished pizzicato.

. . . . {After the playing of the sonatas,} . . . Mendelssohn took us home with him, to his early dinner with Madame Mendelssohn and the children. . . .<sup>7</sup>

The organ contained in Catherinenkirche, Frankfurt am Main at the time of the composer's performance of Opus 65 from manuscript was unfortunately destroyed by American bombing on March 22, 1944. The original old organ in Catherinenkirche had been partially restored in 1778. In the years 1779-80, the organ building firm of Stumm made a new instrument for Catherinenkirche. The disposition of this organ is given as follows:<sup>8</sup>

### HAUPTWERK

Prinzipal 8' (Prospekt)  
 Octav 4' (teilw. Prosp.)  
 Superoctav 2'  
 Mixture VI 2'  
 Cimbäl III 1'  
 Bordun 16'  
 Gedackt 8'  
 Kleingedackt 4'  
 Cornett V 5 1/2'  
 Gemshorn 8'  
 Quintatön 8'  
 Gamba 8'  
 Solizional 4'  
 Trompete 8'  
 Vox angelica-bass 2'

### ECHO (HINTERWERK)

Octave 2' (Prospekt)  
 Quinte 1 1/2'  
 Hohlflöte 8'  
 Flauto 4'  
 Gemshorn 2'  
 Flageolet 1'

Solicional 2'  
 Hautbois-Cromorne 8'  
 Vox humana 8' (Schwebung)

### POSITIV (OBERWERK)

Prinzipal 4' (Prospekt)  
 Octave 2'  
 Quinte 2 2/3'  
 Terz 1 3/4'  
 Mixture IV 1'  
 Gross Gedackt 8'  
 Rohrflaut 4'  
 Waldflöt 2'  
 Flauto travers 8'  
 Gemshorn 4'  
 Solicional 8'  
 Cromorne 8'  
 Vox humana 8'  
 Tremulant

### PEDAL

Prinzipalbass 16' (Holz)  
 Octavbass 8'  
 Superoctavebass 4'  
 Mixturebass VI 2'  
 Subbass 16'  
 Violonbass 16'  
 Clarinetbass 4'  
 Cornett 2'

The composer wrote Coventry May 1, 1845, Frankfurt:

I beg you will let me know whether a letter, which I wrote you some weeks since, has reached you or not. It contained the communication that I had written a kind of Organ-School in Six Sonatas for that instrument, and the question whether you would like to have the whole work or only half of it.<sup>9</sup>

In response to an interim letter, the composer replied to Coventry May 26, 1845:

I duly received your favour on the 29th April, and as I have no objection to your dividing my Sonatas into two books, I was very glad  
 (Continued, page 4)

## In This Issue

The second installment of Douglas L. Butler's articles on the organ works of Mendelssohn begins on this month's cover and includes more information which has not been generally available. In recent years, a fair amount has been written and spoken regarding the organs which this composer might have had in mind when he wrote his set of sonatas. Within the limits of the instruments he played, some conclusions can be drawn for performance. While there is a certain amount of speculation involved in this, there is also documentary and pictorial evidence, which we are pleased to be able to present. A concluding article will deal with the compositional and analytical aspects of the Mendelssohn sonatas.

Numerical symbolism is a topic which surfaces with some degree of regularity where the works of Bach are concerned, but there are many other areas where it has not been pursued. Thus, many readers will be interested to learn of this aspect of a famous piece by Liszt, as detailed by Susan Ferré in this issue.

The series of technical papers which were presented at the national AIO convention last fall continues this month with the remarks of a well-known American builder on the voicing of flue pipes. This is a subject doubtless best learned by experience, but the background and information given in this lecture, which draws on a wealth of experience, should be of value to many builders, as well as to non-builders who would like to know something more on the subject of voicing.

It seems worth noting that reader reaction to several of the articles in our March issue has already begun, both pro and con, in a manner more intense than usual. You may therefore expect to see pertinent letters in future issues, and we hope this is an indication of increased interest in the content of *The Diapason*.

## More on AGO Seattle

Events of interest prior to and following the AGO national convention in Seattle have been planned by several organizations. On Saturday, June 24, 1978, the National Open Competition in Organ Playing will be held in Seattle. Information on this activity will be available at the convention headquarters, the Olympic Hotel. On Sunday, June 25, four pre-convention events are scheduled: at 3:30 p.m. a recital by the runner-up from the playing competition at Plymouth Congregational Church, Seattle; an organ recital at University United Methodist Church, Seattle, at 5:00 p.m., by George Markey featuring contemporary works; a 7:00 p.m. performance of Monteverdi's *Solemn Vespers of 1610* by the Seattle Pro Musica under the direction of Richard Sparks at St. Mark's Cathedral; this will be followed by the compline service in St. Mark's Cathedral at 9:30 p.m. The Compline Choir under the direction of Peter Hallock has sung this service weekly since 1955. Because of the popularity of this service in the community seating will be limited. The service is followed by an informal organ recital.

### Organ Crawl

A *Four-Day, Two-State Organ Crawl* is being sponsored by the Seattle AGO Chapter immediately following the convention, July 1-4. The guided tour package will include all housing, meals, transportation, and admission to all events for \$150.00. Participants will see the spectacular scenery of Washington and Oregon as well as some of the more unusual organs. Featured will be such important members of the Pacific-Northwest organ culture as the 1883 Hook & Hastings organ located in the Old Church, Portland. Through a community effort, the carpenter Gothic building was saved from destruction and

turned into a thriving facility for public use. As a part of the preservation of the building the organ was carefully restored by Kenneth Coulter of Eugene, Oregon, in conjunction with Charles Fisk and Barbara Owen from Massachusetts. Another very important instrument is the 1972 organ by Jürgen Ahrend at the University of Oregon. Included will be a visit to Kenneth Coulter's shop and John Brombaugh's shop while in Eugene. Both of these builders received training in Fritz Noack's shop in Massachusetts, thereby bringing the influence of the Boston organ culture to the Pacific-Northwest.

Examples of their work to be seen will include Coulter's 1976 organ in United Lutheran Church, Eugene, and two instruments by Brombaugh: the 1974 organ in Grace Episcopal Church, Ellensburg, and the 1977 organ in Central Lutheran Church, Eugene. Serious inquiries concerning this tour should be sent to:

*Four-Day, Two-State Organ Crawl*  
David Ruberg, Director  
1229 Tenth Avenue East  
Seattle, Washington 98102

### Organ Workshop

A *Summer Organ Workshop* with John O'Donnell, Australian organist-scholar, will be presented at Pacific Lutheran University, Tacoma, July 2-8. The topics will cover *Symbolism and Theology in the Organ Works of J. S. Bach*, and *Organ Music of the South German Baroque Era*. Enrollment is available on a credit (\$150) or non-credit (\$100) basis. Low cost housing and meals will be available on campus. For information write to:

Richard Moe, Director of Summer Studies  
Pacific Lutheran University  
Tacoma, Washington 98447

APRIL, 1978

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### Other Activities

Two other activities of interest are Seattle Opera's production of Wagner's *Ring* in both a German and an English cycle, July 9-22, and the *King Tut* exhibit at the Seattle Art Museum which will open on July 15. For information on these, please write to:  
Seattle-King County Convention and Visitors Bureau  
1815 Seventh Avenue  
Seattle, Washington 98101

### Travel Information

With the advent of new savings on air fares it is even more feasible for people to visit the Pacific-Northwest than before. The special fares have restrictions, and the number of seats available per flight is limited; special fares apply only to coach seating and some are still subject to approval. (The following information was furnished by United Airlines but these fares apply to other carriers. It is suggested that you contact your local travel or airline ticket agent for complete details, remembering that the sooner this is done, the greater are your chances to obtain these fares. Persons interested in the *Organ Crawl* would also want to take advantage of an open-jaw connection between their town and Seattle/Portland.)

#### Super Saver

- .. 40% discount on round-trip flights on Monday through Thursday.
- .. 30% discount on round-trip flights on Friday through Sunday.
- .. Good for all destinations except Hawaii.
- .. Reservations must be confirmed 30 days in advance.
- .. Tickets must be purchased 30 days in advance.
- .. Minimum stay at destination is seven days.
- .. Maximum stay at destination is 45 days.

#### Freedom Fare

- .. 15% discount on round-trip flights.
  - .. Reservations must be confirmed seven days in advance.
  - .. Tickets must be purchased seven days prior to departure but no more than ten days after reservation is confirmed.
  - .. Minimum stay at destination is over one Saturday night.
  - .. Maximum stay at destination is 30 days.
- #### Tour Basing Fare
- .. 15% discount on round-trip flights (discount is changing).
  - .. Must be used in conjunction with an advertised tour program.
  - .. Only available from certain cities.
- The post-convention tour to Victoria and Vancouver, Canada (ITSG-GLSE2) qualifies for this fare. For information on this tour write to:  
The Gray Line of Seattle  
1900 Fifth Avenue  
Seattle, Washington 98101

One of the joys of publishing a convention brochure is looking for errors after the printing is finished. The worst error found to date is that the *Convention Hot-Line* telephone number is wrong! The *Hot-Line* should be used to request specific convention information which you feel cannot be answered by mail. The correct telephone number is (206) 455-2319, and will be operational on Monday through Friday between 2:00 p.m. to 6:00 p.m., PDT, from May 22 until June 23.

People coming to Seattle should bring a variety of clothing. The climate is moderated by ocean breezes causing most people to wear a light jacket or sweater during the evening hours. The organists of the Pacific-Northwest have been working to make your visit pleasant and memorable. We eagerly await your arrival.

## Letters to the Editor

### Alexander Schreiner

To the Editor:

The retirement of Alexander Schreiner as chief organist of the Mormon Tabernacle in Salt Lake City, reported in your February issue, brings to an end an era of organ playing unsurpassed both in superior quality and in length of broadcasting. Ever since I can remember, I have enjoyed listening to his playing on the great organ at Temple Square on the radio, and in recent years seeing him on television every other Sunday morning. Not only did he play Bach impeccably, but all his organ selections and accompaniments to the Tabernacle Choir were superbly done. To my mind his hymntune improvisations were inspired with heavenly harmonies that will never be duplicated and I always looked forward to hearing what he would do with a hymntune. I call his unusual harmonies "Schreiner-isms" because I have never heard them from any other player.

I was privileged to hear Dr. Schreiner play in person three times; once on the Aeolian-Skinner at the Church of the Advent, Boston, Donald Harrison's pride and joy, when he did a program of fantasias by several composers; a recital for the Boston Chapter of the Guild in 1949 at Emanuel Church on the large Casavant designed by Lynwood Farnam; and at the 1956 AGO Convention in New York at Saint James' Church on Madison Avenue. The organ world has lost a giant in his retirement and he will be greatly missed by me and many other organists and musicians.

Sincerely yours,

H. Winthrop Martin  
Syracuse, NY

### Harrison article

To the Editor:

Ann Vivian's article on Donald Harrison in the January *Diapason* was excellent, informing and richly deserved tribute to the eminent organ builder. A brief additional comment is offered in the spirit of good will:

The major omission among the Harrison-designed organs was as extraordinary and stunning as the instrument concerned in its ability to make music and earn its singular reputation, celebrated internationally. That this particular instrument had a considerably greater impact and influence than at least two of the organs noted in her article compels one to ask why she ignored the Harrison organ in the Church of Saint Mary The Virgin, New York.

The biographical legend on Miss Vivian indicates she will be continuing her research project on the work of Donald Harrison. That may be taken as reassuring, for she will realize the dimensions of her omission when she has experienced the glory of the Harrison accomplishment in the New York church.

Billy Nalle  
Wichita, KS

### Pipe Dreams

To the Editor:

Your editorial "Pipe Dreams II" (*The Diapason*, February, 1978) is both humorous and sobering. Yes, weep for the organ literature's loss of Ravel, Debussy, Stravinsky, and others.

Composers are motivated by sounds, not mechanisms. If we organists sincerely desire to interest first-rate composers in our performing medium, we would be well advised to concern ourselves more with instruments which inspire the listener and less with indulging ourselves in the academicism of whether the instrument is interesting for us to touch or fun to feel.

Faithfulness to historicity is fine up to the point at which such fidelity proscribes the use of modern techniques and devices, which, when properly applied, increase our instrument's color, flexibility, and its appeal to the listening composer. Of what future inspiration is a multi-thousand dollar investment which arbitrarily reproduces difficulties, errors, and limitations of the past?

Is there never to be a twentieth-century organ through which modern, established composers can communicate, or must such composers, if motivated to write for the organ at all, be confined by our expensive, reactionary gropings into theoretical, esoteric longings for the past?

The organ will thrive only when there is a flow of fresh music written for it. And music will not be written for it as long as it remains a quaint curiosity over which to be ogled by us dilettantish theoreticians who, fretting over playing actions or unsteady wind or archaic tunings, claim to be modern public performers.

Bach had his Schnitger; Franck, his Cavallé-Coll. What do we offer our contemporary composers? Should we not now divert our funds and creative energies into building exciting, fascinating organs and into offering handsome commissions to notable composers?

We must soon learn two lessons: 1) How the wind enters the pipes is insignificant to the composer; it is only the vibrations which reach his brain that count; 2) A musical instrument dies when it is forsaken by the great composers.

Let's put our money where our ears are.

Yours sincerely,

Richard Coffey  
New Britain, CT

To the Editor:

I enjoyed your editorial "Pipe Dreams (II)" in the Feb. issue. But I think you must have missed out on one of the literature's most amusing pieces — *En Bateau*, not by Debussy, whose *En Bateau* was sort of a canoe ride in the moonlight and for the piano at that, but *En Bateau* by Bartok. Quite a different kind of bateau, a floundering ocean-going tub, complete with seasick passengers, dinner gongs, etc. Since I haven't come across this piece in years, it may have been a transcription, but I don't think so. As I recall, it was recorded in the '50s by Richard Ellsasser.

Sincerely,

Frank Tack  
Los Angeles, CA

### Day article

To the Editor:

Of all the articles on performance practice which I have come across in the course of my studies, one of the finest so far is "The Organ and Choral Music of the Renaissance" by Thomas Day which appeared in the Dec. issue of *The Diapason*. Though Mr. Day confines his remarks primarily to the possible role(s) of the organ in Renaissance music, many of his observations are pertinent to the entire area of historical performance practice. He asks intelligent questions instead of providing dry formulas; his analogy between the inferences musicologists and archaeologists draw from limited and fragmented evidence is apt; his practical suggestions for live performance reflect a marriage of historical knowledge and sound musical feeling; his statement in the *apologia* that there is no truly "authentic" performance — "... every performer or conductor unconsciously modernizes the music of the past." — seems to me to be the best appraisal yet of what musicians do with music of our predecessors.

I think Thomas Day sees the forest and the trees!

Sincerely,

Mary Hanson (Mrs. Carroll)  
Iowa City, IA

### Tradition of Bach

To the Editor:

I would like to respond to Michael Murray's article, "The Pure Tradition of Bach," (Oct. issue). I had some immediate misgivings about Mr. Murray's line of reasoning. This is one of the first times that I have ever heard of a teacher-pupil oral tradition of performance. I think that we all recognize that oral transmission of information is, at best, a very unreliable means of preserving information. Even where the pupil reveres the teacher, literal transmission of information is almost impossible. With each successive retelling, a little is lost through memory lapse, and a little is added through embellishment. It seems very unlikely that Bach's performance tradition should then be preserved unchanged over seven (often very brief) teacher-pupil relationships during the course of two hundred years. . . . When I recently visited [a former teacher], we spoke of Marcel Dupré's approach to performing music in general and Bach in specific. Dupré did inherit the great warmth of touch which characterizes the music with which he grew up, and which he specifically learned from the great master, Charles-Marie Widor. His early performances reflect this warmth of feeling and could only be characterized as very romantic. As the years passed by, he became increasingly concerned with playing music as correct as is technically possible and many people who heard Dupré during these years felt he had become very cold and precise. Only in his final years did he reconsider and blend these two very different approaches and the results were spectacularly musical. Dupré throughout his life performed with the utmost of skill, generated largely by his own musical instincts and experience. His performances of Bach, sad to say, can in no way be considered authentic since they were a product of Franck's school of musical thought (and everything that goes with it) and not Bach's. Dupré no more followed Bach than did Stokowsky. Musical, yes . . . Bach, no.

Very truly yours,

Bruce Chr. Johnson  
Gainesville, FL

## Announcements

An International Organ Composition Competition has been announced by the Schnitgerprize Zwolle Foundation in the Netherlands, for an organ solo of approximately 10 minutes duration. It must be a new work, as yet not performed, and should take the character and range of the Schnitger organ at Zwolle into consideration: manual compass of C-c', pedal compass of C-d', and tuning one tone higher than normal. The jury, composed of Albert de Klerk, Ernst Vermeulen, and Charles de Wolff, will select the best work submitted for the prize of Dfl.3,500; the work will be premiered on the famous organ at St. Michael's Church in September. Since entries will be judged anonymously, compositions should be accompanied by an envelope bearing the name and address of the composer. Entries should be sent in triplicate before June 1 to Foundation of the Schnitgerprize, c/o Townhall Zwolle, Grote Kerkplein 15, Zwolle, Netherlands.

The American Liszt Society has announced a festival to be held at the Midland Center for the Arts in Michigan, Oct. 5-8. The festival program will include 12 concerts and 12 lectures. Membership in the society is open to active professionals interested in Liszt performance and scholarship. Further information is available from the secretary, Dr. Thomas Mastroianni, Dean, School of Music, Catholic University of America, Washington, DC 20064.

April 29 is the date for a Saturday AGO Workshop, sponsored by the North Shore chapter and held at the First Presbyterian Church, Deerfield, IL. After registration at 8:30, various sessions on hymnody, choral music, organ music, and handbells will take place from 9 am until 4:30 pm, and will be led by Morgan Simmons, Lee Nelson, Grigg Fountain, Michael Surratt, William Bonhivert, Robert Reeves, and Barbara Brown. An organ recital by Margaret McElwain Kemper will conclude the day. Further information and applications are available from the dean, Lee Nelson, 3856 S. Parkway Dr., Northbrook, IL 60062; phone (312) 827-6082 or 945-0562.

The 2nd US tour for Czechoslovakian organist Alena Veselá, scheduled for this month, has been cancelled on short notice by her native agency. Artist Recitals of Los Angeles, sponsor of the tour, is making arrangements for other artists to fulfill the commitments already made.

A Christmas Carol Competition has been announced by Christ Church, Bethlehem, PA. The winning entry for original words and music will receive a \$500 prize in the contest which closes Sept. 15. Entries, scored for SATB and suitable for congregational singing, must be submitted under a nom de plume. Copies of the competition guidelines may be obtained from the office of Christ Church, 75 East Market St., Bethlehem, PA 18018.



Christopher Robinson, organist and master of the choristers at St. George's Chapel, Windsor Castle, England, will conduct the annual Conference for Choirmasters and Organists (Music for the Church), to be held at St. Thomas Church, New York City, April 30 — May 2. In addition to his work at St. George's Chapel, Mr. Robinson is conductor of the City of Birmingham Choir and the Oxford Bach Choir. He will emphasize the training of boys' voices and performance style, working with the boys of St. Thomas Choir. Complete information may be obtained by writing St. Thomas Church, Music Office, 1 West 53rd Street, New York, NY 10019.

The Organ Historical Society will hold its 23rd national convention in Middlesex County, MA, June 27-29. Convention headquarters will be the University of Lowell; accommodations will be available there and at area motels. Registration material is available from John Ogasapian, Univ. of Lowell, College of Music, Lowell, MA 01854.

Among the more than 20 instruments of the mid to late 19th century to be heard in Lowell, Woburn, Billerica Methuen, Acton, West Concord, West Groton, and Lawrence are organs by E. & G. G. Hook, James Treat, George Stevens, A. B. Felgemaker, J. H. Willcox, George Ryder, Emmons Howard, Hook & Hastings, S. S. Hamill, William Stevens, James Cole, and the Methuen Organ Co.

Carlton Russell will play a pre-convention recital June 26 at 8 pm, on a new 2/11 Schlicker at the university's Durgin Hall. Convention recitalists will include Ruth Tweeten, Leo Abbott, Michael Ambrose, Lois Regestein, George Bozaman, Kenneth Wolf, Samuel Walter, Jack Fisher, James Christie, Charles Krigbaum, Stephen Long, John Skelton, Carroll Hassman, Harold Knight, Permelia Sears, Kristin Johnson, Donald R. M. Paterson, Deborah Sohn, Thomas Murray, and Rosalind Mohnsen. The final recital will take place on the Walcker/Aeolian-Skinner at Methuen Memorial Music Hall.

Other programs at the convention will include a pedal-piano demonstration and a concert for organ with instruments.

## Mendelssohn Sonatas

(continued from p. 1)

to see that they are to appear all together at your house. I even think it would be well to sell each Sonata separately, if somebody wants to have them so; but it must always be with the title of Six Sonatas, etc., Nos. 1, 2, etc. Pray if you place it into the engraver's hands, let him be most careful, in order to get a correct edition. I attach much importance to these Sonatas (if I may say so of any work of mine), and accordingly wish them to be brought out as correctly as possible. Perhaps some one of my English friends and brother organ players would look them over for me, beside the usual corrections of the proofs. Perhaps Mr. Gauntlett would do it?<sup>10</sup>

The following pre-publication subscription notice of Messrs. Coventry and Hollier appeared in the *Musical World*, July 24, 1845, London:<sup>11</sup>

### MENDELSSOHN'S

### SCHOOL OF ORGAN-PLAYING

Messrs. Coventry and Hollier have the pleasure of announcing that they are about to publish, by subscription,

### SIX GRAND SONATAS FOR THE ORGAN

composed by

### FELIX MENDELSSOHN BARTHOLDY

Price £1. 1s. Od. to Subscribers, — and £1. 11s. 6d. to non-Subscribers.

The masterly performances of the above highly-gifted Musical Genius, on the noble Organ in the Town-Hall at Birmingham, as well as other large Organs in the Metropolis, were such as to excite the admiration and delight of all the competent judges who were so fortunate as to hear him; and to induce a wish, on the part of the Musical Public in general, and of English Organists in particular, that he would publish some of his own Compositions for that 'King of Instruments,' in order that they might enjoy the advantage of possessing such excellent models for their study and practice, and thus have an opportunity of availing themselves of such valuable assistance towards the acquisition of the knowledge and emulative cultivation on their part, of so sterling and refined a school of Organ playing.

With a special view, therefore, to the gratification of the numerous admirers of Felix Mendelssohn Bartholdy, Messrs. Coventry and Hollier have prevailed upon him to write the 'Six Grand Sonatas' expressly for publication in England at their Establishment, and which they intend to bring forward immediately, as specimens of what the Composer himself considers his own peculiar style of performance on the Organ.

As Proprietors of the Copyright of this work are quite aware that any eulogium would be quite superfluous relative to a Composer so universally esteemed as Mendelssohn, they purposely abstain from any attempt of the kind, in reference to his other musical production; and they wish merely to state, with respect to the particular work which they here announce, that all the English Organists, and other Musical professors who have been indulged with the sight of the M.S.S. have expressed their admiration of these Compositions for the Organ in terms of unqualified approbation.

July, 1845. London 71, Dean Street, Soho Square, where a List of the Subscribers to, and supporters of, the work may be seen; and where the names of additional subscribers are received.

Opus 65 was issued in October, 1845, to 190 subscribers. The composer received the sum of 60 pounds sterling for the English copyright. The metronome indications were added by the composer at the request of Dr. Edwards J. Hopkins of the Temple Church. The work was dedicated to Dr. Fritz Schlemmer, a Frankfurt lawyer, a friend of the composer, and subsequently a relation by marriage.<sup>12</sup>

According to Sumner, "Mendelssohn left three autograph copies of his Sonatas, though one is probably largely the work of a copyist."<sup>13</sup> The first German edition, issued by Breitkopf and Härtel (1845), was based on the manuscript now housed in the DSB, Berlin. The Breitkopf and Härtel edition faithfully represented the final version of the composer's manuscript, excepting editorial fingering indications and small differences in slurrings.<sup>14</sup>

The first printed English review of Opus 65 was by Dr. H.J. Gauntlett:

The fourth Sonata will be the favourite in England, and if not the most sublime or the most passionate, is yet the most beautiful of all the six. The first movement is a hymn of praise. It is a Bach prelude, and yet not Bach. Mendelssohn treats him as Melville treats the great Nonconformists and their Cerberus-headed orations. The epoch for expansion and extended analysis has passed away; the novelties of knotty points and subtle analogies are undesired; we want strong emotion, but it must be concentrated — it must strike sudden as the electric fluid — it must draw blood. And this is Mendelssohn. And this is the fourth sonata. Turn to the last page. Look at the second bar with its seventh on the F pedal; dwell upon the heart-quivering march up the pedal from the lower E flat to F on the second and third staves, and then 'give thanks,' and those 'for ever!'<sup>15</sup>

R. Werner<sup>16</sup> gives details of correspondence leading to the German publication of Opus 65.

... the work for organ which I originally mentioned this winter, I have now finished. It has become bigger than I myself had thought. It is namely Six Sonatas in which I tried to write down my manner to handle the organ and to think for the same.

In the summer of 1845, Mendelssohn went to Soden, in an attempt to regain his health. As there was no good organ there, he went to the nearby *Johanniskirche*, Kronberg, where he played Opus 65 to his friend Emil Naumann.

The instrument in the *Johanniskirche*, Kronberg, in 1845 was the original organ built by Philipp and Franz Stumm. According to Dr. Franz Bösken, Mainz,<sup>17</sup> Stumm instruments often had split registers; Gedackt 8' and Trompette 8' were

Only the other day we became quite absorbed in your Organ Sonatas, unfortunately at the piano, [the Schumanns owned a pedal-piano] but even without the title-page we should have found out that they were by you. And yet you are always striving to advance still more, and for this reason you will ever be an example for me. These intensely poetical new ideas — what a perfect picture they form in every Sonata! In Bach's music I always imagine him sitting at the organ, but in yours I rather think of a St. Cecilia touching the keys, and how delightful that that should be your wife's name! It is really a fact, dear Mendelssohn, no one else writes such fine harmonies; and they keep on getting purer and more inspired.<sup>18</sup>

Fritz Schlemmer, to whom Opus 65 had been dedicated, wrote March 28, 1884, Frankfurt to Dr. F.H. Sawyer, a Brighton organist regarding the composition and nature of Opus 65.

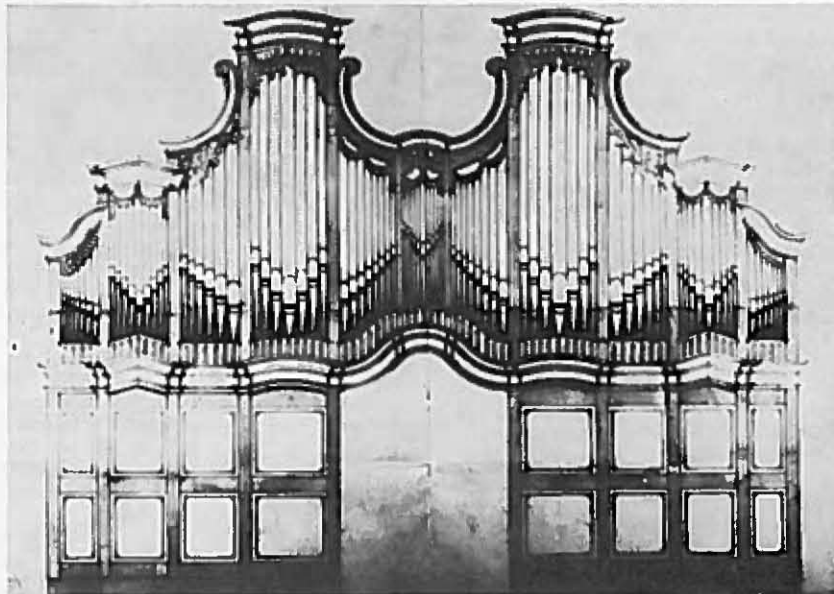
Felix Mendelssohn Bartholdy sent me the six Organ Sonatas from Leipzig on October 26, 1845, together with a few friendly lines. I must mention that we often in the preceding years — as often as he came here — spoke of J.S. Bach and his immortal works. In my

room stood a small English pedal-piano, on which Mendelssohn was fond of practising his pedal passages. At the great organ in *Catharinen Kirche* here we often spent many hours together, where many experiments were made in stop registration.

The Sonatas originated little by little, and I had no idea that such a long work would appear when he surprised me with a copy of it. He carried them 'in his head' for many years, especially toward the end of the thirties and the beginning of the forties, and then wrote them down amidst idyllic surroundings [at Soden], in the full strength of his powers and in the happiest frame of mind.

Chorales were introduced (in the Sonatas) because of his great love for J.S. Bach's works, especially the chorale preludes, and the treatment of the chorales in the church cantatas. The Sonatas were not extemporizations which were subsequently written down; they are well thought-out works.

Dr. Schlemmer maintained that in spite of their departure from "standard sonata" (Continued, page 6)



Stumm organ (1780), Johanniskirche, Kronberg



The same instrument, ca.1870, Johanniskirche



New Hillebrand organ (1966), Johanniskirche

always split, while Gamba 8' was often split. The disposition was as follows:

#### HAUPTWERK

Principal 8'  
Bourdon 16'  
Gedackt 8'  
Viola de Gamba 8'  
Octav 4'  
Quintation 8'  
Flaut 4'  
Quint 3'  
Cornet V 8'  
Superoctav 2'  
Mixture IV 1'  
Trompette 8'

#### POSITIV

Principal 4'  
Hohflaut 8'  
Flautraver im Discant 8'  
Klein Flaut 4'  
Quint 3'  
Octav 2'  
Solicional 2'  
Mixture III 1'  
Cromorne 8'  
Vox humana 8'  
Tremulant

#### PEDAL

Principal 8'  
Supbass 16'  
Octavbass 8'  
Violonbass 16'  
Posaunbass 16'

COMPASS: Manual, C, Cii-ff'  
Pedal, C-c' (2 octaves)  
COUPLERS: Pos./Hp.  
Hp./Pd.

This pipework of the original Stumm instrument was removed, without the case, in 1897, when a new instrument by Walcker was installed.<sup>19</sup>

Robert Schumann, who had seen Opus 65 in the month of English publication, wrote the composer October 22, 1845, Dresden:

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## Mendelssohn Sonatas

(continued from p. 4)

ta form," the works were intended to be more than suites or Voluntaries. He wrote further:

The history of music shows us that the form of sonata or symphony was never a fixed one, but possessed a certain elasticity, within which genius was free to make its flights.<sup>20</sup>

The composer manipulated the forms at hand for the purpose of musical expressivity in Opus 65. A free, "romantic" expression and "neo-classic" counterpoint result in a uniquely personal style of writing. The composer used sonata-allegro procedure in its broadest sense in Opus 65.

Only in 1840 did German theorists speak of Sonata procedures per se: Carl Czerny (1791-1857) wrote in 1840, "in no treatise . . . which has yet appeared has the manner of constructing a sonata . . . been fundamentally described."<sup>21</sup> Three important treatises mention sonata-allegro procedure:<sup>22</sup>

1) J.G. Albrechtsberger: *Gründliche Anweisung zur Composition*.

2) A. Reicha (4 vols.): *Vollständiges Lehrbuch der musikalischen Composition*.

3) G. Weber: *Versuch einer geordneten Theorie der Tonkunst*. Adolph Bernhard Marx (1795-1866), a student of Zelter, in *Die Lehre von der musikalischen Komposition* (III, 1845), explained, defined, and codified (for the first time) sonata-allegro procedure, with examples from various Classic composers.<sup>23</sup>

As late as 1854, Robert Schumann wrote of his C-Major Fantasy, "Grosse Sonate," dedicated to Franz Liszt. "Thus be it that one writes sonatas or fantasies (what's in a name!), but may he not forget the music while doing it . . ."<sup>24</sup>

Opus 65 is peripheral to the mainstream of sonata history, but perhaps central to the different branch of the organ sonata.

. . . Each 'sonata' of Opus 65 is a cycle, to be sure, but the cycles, of from two to four movements nearly always in the same key, are highly irregular and foreign to the mainstream of the sonata. In fact, the separate movements seem originally to have been composed as independent organ 'studies' . . . More indicative are the forms of the movements, which scarcely ever approach 'sonata form,' but nearly always are those most encountered in the organist's, especially the church organist's, literature.<sup>25</sup>

As indicated in contemporary accounts, the composer's organ concerts and extempore playing on his trips to England generated much interest. The result was a virtual re-thinking, on the part of many British organists, of the organ as a musical medium. Further, with the advent of the composer's playing major organ works of J.S. Bach and his editions of several Bach organ works, first issued in England by Messrs. Coventry and Hollier, British organists were introduced to a whole new body of repertoire for their instrument. The Six Sonatas were to have a similar effect on the British organists of the period.

A didactic purpose can be seen in the originally proposed title, "School of Organ Playing," later withdrawn at the composer's request. One may note a similar pedagogical intent in the *Orgelbüchlein* of J.S. Bach.

The composer stood almost alone in Germany as an accomplished solo and extempore organist possessing a mastery of the "old" contrapuntal forms in both his playing and compositions. With Three Preludes and Fugues, and Six Sonatas, the composer brings to an end the long period of decadence in the organ literature following the death of J.S. Bach.

Viewing contemporary accounts of the composer's extempore playing, one may assume he wrote in the style in which he played. Several sources refer to the composer's skill in blending gentle lyricism with large polyphonic structures. This wedding of counterpoint with cantilena is particularly characteristic of Opus 37 and Opus 65, his most mature musical expressions for the organ.

Johanniskirche photographs courtesy of Helmut Melzer, Kronberg.

One could contemplate a discussion of Opus 65 and the other organ works of Felix Mendelssohn Bartholdy, each sonata movement or piece in its turn. However, a discussion of these works in relationship to earlier style procedures, as well as general aspects of early romantic style, seems to be the more fruitful approach.

(to be continued)

### NOTES

<sup>1</sup>F.G. Edwards, "Mendelssohn's Organ Sonatas," in *The Musical Times*, XXXXII (December 1, 1901), p. 794.

<sup>2</sup>A.M. Henderson, "Mendelssohn's Unpublished Organ Works," in *The Musical Times*, (November, 1947), p. 347.

<sup>3</sup>W.L. Sumner preface article, "Mendelssohn and the Organ," to M.'s Sonata II, Opus 65 (London: Peters and Hinrichsen, n.d.), p. 1.

<sup>4</sup>G. Selden-Goth, *Felix Mendelssohn Letters*. Translated and edited from the German. (London: Paul Elek, 1946), p. 321.

<sup>5</sup>Dr. Hans Martin Balz, Darmstadt, in letters of December 20, 1972, and May 24, 1973 to the present writer.

<sup>6</sup>H.S. Rockstro, *Mendelssohn*. (Part of The Great Musicians Series edited by Francis Heuffer). (London: Sampson, Low, Marston, Searle, 1884), p. 99.

<sup>7</sup>*Ibid.*, p. 100. Domenico Dragonetti (Venice, 1763-London, 1846) was a double-bass virtuoso and composer, who came to London in 1794 and played in the opera and general concerts there until his death. His reputation was great; he knew both Haydn and Beethoven. See J.S. Westrup and R.L. Harrison, *The New College Encyclopedia of Music* (New York: W.W. Norton, 1960), p. 207.

<sup>8</sup>Walter Berger, Frankfurt, in a letter of June 28, 1972 to the present writer, supplied the disposition of the 1780 Stumm organ in *Catharinenkirche* as quoted in Theodore Pein, "Der Orgelbau in Frankfurt am Main und Umgebung von dem Anfangen bis zur Gegenwart" (Phil. Diss., Frankfurt am Main, 1956), pp. 138-43, 148.

<sup>9</sup>Sumner, "Mendelssohn and the Organ," p. 1.

<sup>10</sup>*Ibid.*

<sup>11</sup>Coventry and Hollier, London, pre-subscription notice of Opus 65 in *Musical World* (July 24, 1845). Edwards, *op. cit.*, p. 795.

<sup>12</sup>Sumner, "Mendelssohn and the Organ," pp. 1-2, and Edwards, *op. cit.*, p. 795.

<sup>13</sup>Sumner, "Mendelssohn and the Organ," p. 2.

<sup>14</sup>*Ibid.*, p. 2. The present writer has been unable to ascertain the editor who supplied the fingering for the first German edition by Breitkopf and Härtel. Copies of the Messrs. Coventry and Hollier, London, first editions are housed in 1) the Library of Congress, and 2) the British Museum, London, and are available in microfilm copy upon request.

<sup>15</sup>Dr. H.J. Gauntlett, *Morning Chronicle* (March, 1846), in E. Werner, *Mendelssohn: A New Image of the Composer and His Age*. (New York: Collier-Macmillan, Free Press of Glencoe, 1963), pp. 425-26.

<sup>16</sup>Rudolf Werner, "Felix Mendelssohn Bartholdy als Kirchenmusiker" (Ph.D. dissertation, Frankfurt am Main University, 1930), p. 119, the composer's letter to Breitkopf and Härtel, April 10, 1845.

<sup>17</sup>Dr. Franz Bösen, Mainz, in a letter of May 19, 1973, gave the present writer a photo-copy of his original typescript of *Quellen und Forschungen zur Orgelgeschichte des Mittelrheins*, 11: *Die Orgelbaufamilie Stumm* (Mainz, 1960), pp. 31-32. A copy is housed in the Harvard University Library, Cambridge, Mass.

<sup>18</sup>*Ibid.*

<sup>19</sup>Sumner, "Mendelssohn and the Organ," p. 21.

<sup>20</sup>Letter of Dr. Fritz Schlemmer, March 28, 1884, in English translation and with additional comments in Sumner, "Mendelssohn and the Organ," preface, p. 2.

<sup>21</sup>Carl Czerny, in English translation, in Daniel Walker Chorzempa, "Julius Reubke: Life and Works" (Ph.D. dissertation, University of Minnesota, 1971), p. 172, p. 172n 9, the original German.

<sup>22</sup>*Ibid.*, p. 173.

<sup>23</sup>*Ibid.*

<sup>24</sup>*Ibid.*, p. 174, in English translation; p. 174n 13, the original German.

<sup>25</sup>William S. Newman, *The Sonata Since Beethoven* (Chapel Hill: University of North Carolina Press, 1969), p. 110.

A line was omitted in the first part of Dr. Butler's Mendelssohn article in the Feb. issue. The beginning of the third complete paragraph, p. 5, col. 2, should read: *Fugue in F minor, 6/8, Lento, dated July 18, 1839, Frankfurt, stands in bold contrast to the other two fugues which are Allegro, alla breve, with much active figuration. Fugue in F minor is 6/8, lento with warmly expressive legato movement.*

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**John K. Zorian** died on July 9, 1977, in Wheeling, West Virginia. He received his early training in England under Dr. Henry Coleman of Peterborough Cathedral and Harold Dawber of St. George's, Stockport, earning the LTCL in 1915 and the ARCO in 1922. He served as organist and choirmaster of Mellor Parish Church, Derbyshire, and St. Matthew's Church, Manchester before coming to the U.S. in 1923.

Mr. Zorian resumed study with T. Tartius Noble in New York and earned the FAGO certificate in 1929. From 1923-1949 he served churches in Massachusetts, New York, and Pennsylvania. He became organist and choirmaster of St. Matthew's Church, Wheeling, in 1949 and remained there until his retirement in 1970.

While in Wheeling, Mr. Zorian served as instructor in piano and organ at West Liberty State College, choral director at Wheeling Country Day School, and instructor in organ at Mount DeChantal Visitation Academy. He was well known as a recitalist in the Ohio Valley, and was at one time dean of the Wheeling AGO Chapter.

## Nunc Dimittis

**Thomas Schippers**, recently-named conductor laureate of the Cincinnati Symphony Orchestra and one of the foremost among young American conductors, died of lung cancer in New York City on Dec. 16 at the age of 47. The severity of his illness had caused the cancellation of a number of recent concerts.

A native of Kalamazoo, Mich., Mr. Schippers had begun his career as an organist. At age 15, he entered the Curtis Institute in Philadelphia, before studying composition with Hindemith at Yale. He

later became organist at New York's Village Presbyterian Church, where he also conducted the Lemonade Opera which performed in the basement of the Greenwich Village church. Through this group, he began a long association with the composer Gian Carlo Menotti, conducting his operas and founding with him the Spoleto Festival in Italy.

In addition to his Cincinnati Symphony post, Mr. Schippers had been engaged as music director of the Santa Cecilia Orchestra in Rome.

## Choral Service Music Reviewed

*Holy Orders/Forever I will Sing; Proclaim His Marvelous Deeds; The Lord has done Great Things; Robert Twynham (G-2022, G-2023, G-2024, \$2 each). Christmas Mass at Midnight; Forever I will Sing — The Son of David; Assumption/The Queen Stands at your Right; God Mounts His Throne — God is King; Howard Hughes (G-2026, G-2027, \$2 each; G-2028, \$1.50; G-2029, \$2). Alleluia and verses; Ralph C. Verdi (G-2065, \$1.50). Alleluia verses/Sundays of Advent; Alleluia verses/Christmas season; John Schiavone (G-2110, G-2111, \$2 each). Just as in Adam all die; Alexander Peloquin (G-2120, \$2). Saints of God; Richard Proulx (G-2121, \$1.50). Lord, send out Your Spirit; Robert Edward Smith (G-2122, \$2). Beatitudes; Mission Hymn/Great is the Lord; S. Suzanne Toolan (G-2132, \$2; G-2133, \$1.50). G.I.A. Publications.*

A new cantor-congregation series has begun coming from GIA; the first 15 editions of responsorial psalms, refrain songs and hymns, and alleluia verses are now available. Large-size covers (9 x 12) include the congregational parts in reproducible format, with permission to duplicate. Most follow the form of a congregational refrain, with verses to be sung by a cantor; all have organ accompaniments which can be played on most instruments, real or imagined.

The settings with the most musical sophistication are those by Robert Twynham (Psalms 88 [89], 95 [96], and 125 [126]), and these include some verses spoken over accompaniment. More straight-forward but quite singable are the settings by Howard Hughes (Psalms 44[45], 46 [47], 88 [89], and 95 [96]) and Robert Edward Smith (Psalm 103 [104]); in the same category are Richard Proulx's funeral hymn and John Schiavone's Alleluias with verses. The Alleluia with verses by Ralph Verdi for Christmas and Easter (without a congregational part for reproduction) will appeal to those who prefer a more colorful, "blue" style of harmony. I find the pieces by Peloquin and Toolan the most poverty-stricken from a harmonic standpoint, but they will be easy to sing.

Although Protestant hymnals usually include similar service music as a matter of course, the series would appear to fill a need for Roman Catholic churches where congregational singing is not well established; it will be welcome in providing an alternative to Gelineau or Deiss settings. All are relatively easy, last 2-4 pages, and require only unison voices and a soloist, with organ; in some, variety might be provided by having several voices sing the solo sections.

— Arthur Lawrence

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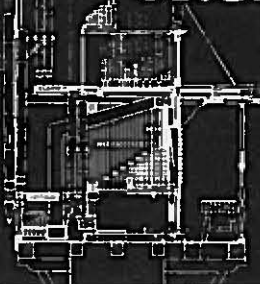


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## Summer Activities

For the next several months, THE DIAPASON will publish this column of information regarding summer music activities of interest to our readers, as a service to them. The range and length of workshops, conferences, festivals, and the like is considerable — these offerings should appeal to many tastes and abilities. Some provide the opportunity for travel and recreation, and potential travelers should not overlook the various discount flight plans that apply at certain times and places.

Readers are invited to peruse this column and write the appropriate persons for further information. Convention-goers should remember that such events as the national AGO and OHS conventions will also take place this summer; they have been listed elsewhere in these pages.

### EUROPE

**Baroque Ensemble Music Week, Oxford, England, Aug. 23-30.** Instruction will include strings, woodwinds (including recorder), and continuo. Walter Bergmann will be director, and Lorna Burroughs and Ursula Groke will be in charge of continuo work. Details may be had from The Secretary, 4 Glebe Gardens, Grove, Wantage, Oxon OX12 7LX, England.

**Baroque Performance Practice Today, London, England, May 22-23.** This will be a two-day study and practice conference, with Robert Donington as the chairman. Problems of performance practice in church music will be included. For details, write The Conference Administrator, Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey TW9 3DH, England.

**York Early Music Festival, England, July 1-23.** The first week will be devoted to mediaeval music, the second to renaissance music, and the third to baroque and classical music; each will include concerts, courses, exhibitions, and lectures. Among many ensembles will be Musica Reservata and Pro Cantione Antiqua; visiting artists and lecturers will include Andrea von Ramm, Howard Mayer Brown, and Colin Tilney. For further information, write John Bryan, 86 Micklegate, York, England.

**Breiteneich Courses at Bildungshaus Grossrussbach, Austria, July 30-Aug. 20.** There will be a course on the making of small keyboard instruments, primarily clavichords, using traditional techniques rather than commercial kits. During the first week, there will also be a seminar for clavichord music. For further information, contact: Walter Hermann Sallagar, 42 Neulinggasse, A-1030 Vienna, Austria.

**Festival of Renaissance Music, Florence, Italy, May 22-June 30.** This will be the fourth such festival and will include vocal and instrumental concerts. For information, write: Centro Studi Rinascimento Musicale, Villa Medicea "La Ferdinanda," 50040 Artimino (Firenze), Italy.

**Recorder '78, Sheffield, England, Aug. 3-10.** Although this summer school, held at the Doncaster College of Education, is primarily devoted to recorder playing and instruction, harpsichord study with Marie Boxall will be offered. Brochures are available from Miss C. Eyre, 2 Meadowhead Close, Sheffield S8 7TX, England.

**Dolmetsch Summer School, Chichester, England, Aug. 4-11.** This week will include courses on recorder, gamba, 18th-century flute, harpsichord, clavichord, and chamber choir, as well as concerts and demonstrations. Further information may be obtained by writing The Course Secretary, The Dolmetsch Organisation, Marley Copse, Marley Common, Haslemere, Surrey, England.

**Deller Academy, Lacoste, Provence, France, Aug. 17-26.** In addition to vocal studies offered by Alfred and Mark Deller, Harold Lester will teach harpsichord, and instruction in lute and recorder will also be available. For further information, write Deller Academy, Saint-Michel de Provence, 04300 Forcalquier, France.

**Academy of Italian Organ Music, Pistoia, Italy, Aug. 31-Sep. 8.** This 4th annual interpretation course will be directed by Luigi Ferdinando Tagliavini, with the additional participation of Harald Vogel, Wijnand van de Pol, Umberto Pineschi, and Pier Paolo Donati. Music to be studied will center around works of Andrea and Giovanni Gabrieli; seminar topics will include intabulation, registration, organ restoration, and the Pistoian organ. Applications should be submitted by May 31. Further information is available from the Secretary's Office of the Accademia di Musica Italiana per Organo, Via della Madonna 28, 51100 Pistoia, Italy.

**Summer Academy for Organists, Haarlem, The Netherlands, July 7-23.** The faculty at this most-famous of European summer organ academies will include Kenneth Gilbert (harpsichord), Anton Heiller (J. S. Bach and Buxtehude), Ewald Kooiman (Classical French organ literature), Ton Koopman (Sweelinck and his contemporaries), Gisbert Schneider (Regier/Hindemith/Reda/Kluge), Luigi F. Tagliavini (Italian and Spanish organ literature), and Louis Toebosch (improvisation). Teaching instruments to be used are by Müller (1738), Cavallé-Coll (1875), and Ahrend & Brunzema (1968). Applications must be received by May 15. For further information, write Stichting Internationaal Orgelconcours, Townhall, Haarlem, The Netherlands.

**Zurich International Masterclasses in Music, Zurich, Switzerland, June 5-Aug. 26.** Although many areas of music are included in the various masterclasses of this group, readers of this journal will be particularly interested in the harpsichord class of Zuzana Ruzickova devoted to works of J. S. Bach (June 5-10) and the organ class of Jean Guillou (Aug. 14-26), which will deal with improvisation and will take place on the Kleuker organ at Grange La Besnardière, near Tours. For brochures and information, write Stiftung für Internationale Meisterkurse für Musik, P. O. Box 647, 8022 Zürich, Switzerland.

**Classical Music Seminar, Eisenstadt, Austria, Aug. 8-22.** Martin Haselböck will lecture on the interpretation and ornamentation of 18th-century Austrian and South German organ works; he will also lead tours to the exceptional instruments of the area, such as Klosterneuburg, Melk, Sontagberg, and Vienna. Private instruction will be available, and other offerings will be in piano, voice, strings, and choral music. For further information, write Classical Music Seminar, 311 Jessup Hall, the University of Iowa, Iowa City, IA 52242 (phone 319/353-7395). Academic credit is available.

**European Organ Culture, Organ Tour II to Holland, North and South Germany, Austria, July 20-Aug. 3.** Joan Lippincott is the coordinator for this tour, which will be led by Harald Vogel and Klaas Bolt. There will be demonstrations, recitals, and early-music programs on the most important historic organs between Amsterdam, Lübeck, and Innsbruck. Academic credit is available. For brochure and application, write or call Daniel Pratt, Director of Summer Session, Westminster Choir College, Princeton, NJ 08540 (609/924-7416).

### CANADA

**Baroque Workshop, Wilfred Laurier University, Waterloo, Ontario, May 14-26.** The faculty will be comprised of Kenneth Gilbert (harpsichord), Sonya Monosoff (baroque violin), and Peggy Sampson (viola da gamba). In addition to instruction, there will be recitals and ensemble work. Academic credit is available. For further information, write Summer Baroque Workshop, Faculty of Music, Wilfrid Laurier University, Waterloo, Ontario, Canada N2L 3C5.

(To be continued in the next issue, with listings of events in the United States.)



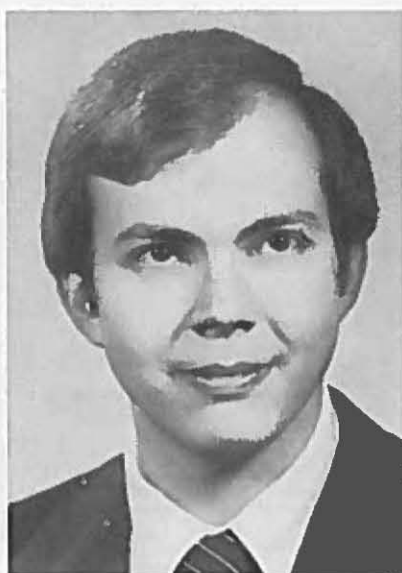
## Appointments



Charles Harris has been appointed organist-associate director of music at the Tyler Street United Methodist Church in Dallas, TX, and lecturer in organ at Dallas Baptist College. He received his BMus degree from North Texas State University where he was a scholarship student, and his MMus degree in organ performance from Westminster Choir College. He was a graduate assistant to Joan Lippincott at Westminster and taught on the organ faculty. His organ study has been with Joan Lippincott, Dale Peters, and Charles Mathews.

J. Marcus Ritchie has been appointed instructor of organ at Mercer University in Atlanta, GA, as of January 1978. Mercer University in Atlanta is a part of the accredited institution which has its main campus in Macon. The Atlanta campus includes the Fine Arts division, housed in a building which reflects the concepts of contemporary architecture; located in the center of the building is the auditorium, which is completely encircled by classrooms and music studios. Mercer offers several undergraduate degrees, with concentrations in organ and church music, as

well as in other areas of music. Mr. Ritchie will continue in his position as organist and choirmaster at the Episcopal Cathedral of St. Philip in Atlanta.



Harry L. Huff has been appointed assistant organist at St. Bartholomew's Church in New York City, where he will assist Jack H. Ossewaarde in the music program. He succeeds Neil Larson, who was recently appointed music director for Christ Church Cathedral in Louisville, KY.

Mr. Huff, a native of Tennessee, attended the University of Tennessee and graduated from the North Carolina School of the Arts; he was recently awarded the MMus degree from Yale University. He has been a finalist in national organ competitions sponsored by the AGO, the RCCO, and the MTNA, and was awarded a National Society of Arts and Letters scholarship. He served as organist-choirmaster of St. Thomas Church, New Haven, CT, while attending Yale, and was also associate organist of Marquand Chapel of the Yale Divinity School.

Richard W. Slater, music director at St. Mark's Episcopal Church, Glendale, CA, has been appointed a lecturer in music history and theory at California State University, Los Angeles, beginning in January. Mr. Slater is also a doctoral student in church music at the University of Southern California and writes for the Los Angeles Times.



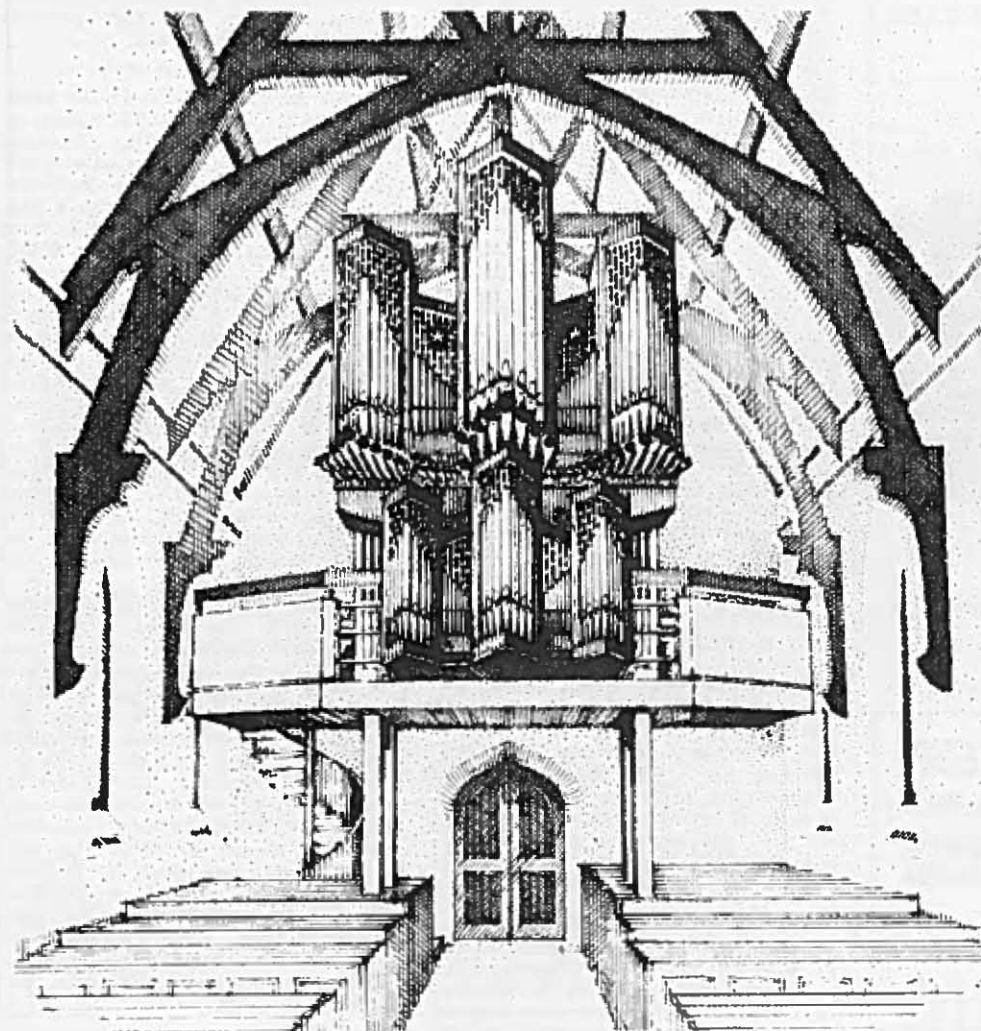
Richard Hass has been appointed organist of St. Paul's Episcopal Church, Carlinville, IL, and visiting faculty member at Blackburn College, where he teaches organ, piano, and music history. He also directs the college choir and madrigal singers. As a Marshall Fellow last year, Dr. Hass studied organ with Grethe Krogh of the Royal Danish Conservatory; he also studied organ building and gave recitals. His organ teachers have included Philip Gehring, Thomas Gieschen, Delbert Diselhorst, and Gerhard Krapf. He has served as the organist of the American Church in Copenhagen.



Paul L. Giles has been appointed organist and choirmaster at the Basilica and National Shrine of Our Lady of Consolation in Carey, Ohio. He will direct the Shrine Chorale and the children's choir, and will be organist for all services and concerts. Mr. Giles, a native of Toledo, has served various parishes in the Diocese of Toledo during the past 25 years and is a member of the liturgical commission of that diocese. He has attended the Gregorian Institute of America and St. John's Abbey in Collegeville, MN.

### Correction

Inasmuch as professional qualifications often appear in print in versions quite different from the ones submitted, it should be noted that the distinguished English singer Janet Baker is *not*, to our knowledge, a composer. Thus, the statement at the conclusion of the harpsichord recording reviews in our Feb. issue (p.8) should have indicated that Benjamin Britten wrote the cantata *Phaedra for Dame Janet*.



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5 Prestant	4'	29 Octavin	2'
6 Grosse tierce	3 1/5'	30 Cornet (TF)	V
7 Quinte	2 2/3'	31 Plein jeu	IV
8 Doublette	2'	32 Basson	16'
9 Cornet (MC)	V	33 Trompette	8'
10 Fourniture	V-VI	34 Hautbois	8'
11 Trompette	8'	<b>Chamade</b>	
12 Voix humaine	8'	35 Trompette en chamade	8'
13 Clairon	4'	<b>Pédale</b>	
<b>Positif</b>		36 Contrebasse	16'
14 Montre	8'	37 Octave	8'
15 Bourdon	8'	38 Octave	4'
16 Prestant	4'	39 Fourniture	IV
17 Flûte	4'	40 Bombarde	16'
18 Nasard	2 2/3'	41 Trompette	8'
19 Doublette	2'	42 Clairon	4'
20 Tierce	1 3/5'		
21 Larigot	1 1/3'		
22 Cymbale	IV		
23 Cromorne	8'		
24 Hautbois (TC)	8'		

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## New Organ Recordings

reviewed by Arthur Lawrence



Marilyn Mason playing the von Beckerath organ, Saint Peter's Episcopal Church, Tecumseh, Michigan. J. S. Bach: Toccata and Fugue in D Minor, BWV 565; Partita, "O Gott, du frommer Gott," BWV 767; Raynor Taylor: Variations on "Adeste Fidelis"; Benjamin Carr: Variations on The Sicilian Hymn; John Knowles Paine: Concert Variations on The Austrian Hymn; Virgil Thomson: Variations on "Shall We Gather at the River?" Advent stereo ASP 4007; available from St. Peter's Church, 313 North Evans St., Tecumseh, MI 49286 (\$7.00 + \$.50 handling).

Marilyn Mason has been a distinguished performer on the international scene for some years, and this recording supports the esteem in which she has been held. Since she has been best-known as a champion of contemporary literature, usually played on large electric-action organs, this disc may come as a surprise, inasmuch as she plays Bach and American music on a small tracker.

Both Bach pieces are youthful ones, and the performances here suit them well. The playing is straight-forward and is generally unencumbered by fussy articulation. Registration is kept on the simple side, and the occasional faint sound of changing registers is not distracting.

The American items, in contrast, are mostly insignificant but are quite entertaining. Raynor Taylor (1747-1825) came to this country shortly after the Revolution; his Christmas variations are so light-weight I wonder if they were written tongue in cheek (perhaps Ives heard them). The variations of Benjamin Carr (1768-1831) are equally amusing. John Knowles Paine (1839-1906) was undoubtedly serious about his variations and fugue. I find them hard to get excited about, but this is as fine a performance as one is likely to find of them — even though the organ can hardly provide "authentic" registrations for this one, the sounds are always agreeable. Virgil Thomson surely took some kind of prize in nose-thumbing when he wrote his four Sunday-School-Tune variations in the 1920's. They are replete with all the tricks such horrid little tunes deserve: "wrong" notes, missing beats, shifting accents, surprise modulations, etc. The music and performance combine to make such delightful listening that I wish Miss Mason had recorded the whole set at the expense of some Paine. (Collectors may still be able to ferret out her complete recordings of these variations on the Counterpoint label.)

The organ, entirely mechanical in action, was built in 1964 and contains only 14 stops (20 ranks). As heard here, it is an eloquent testimony to quality, rather than quantity. The recording itself has a very clean, quiet sound. There are informative jacket notes by Richard Hamar; the stoplist is given, but not the performance registrations. The only flaw is that a few pipes are out of tune, but this is not a serious distraction. Instrument, performance, and engineering here combine to provide a pleasing demonstration of this organ.

Masterpieces for Organ. Donald Williams playing the Roche organ, Unitarian Memorial Church, Fairhaven, Mass. J. S. Bach: Prelude and Fugue in E-flat Major, BWV 552; Nicolas de Grigny: Récit de tierce en taille; Hugo Distler: Chorale Partita "Nun komm, der Heiden Heiland;" Arthur Honegger: Fugue in C-sharp Minor. Sound Dynamics Associates SDAS 1002; available from Liberty Music Shop, 417 E. Liberty, Ann Arbor, MI (\$6.98).

This is good, musical playing on an eclectic American organ; it reveals performances which are careful and competent, using an instrument which sounds good, if not remarkable. The Bach prelude and fugue was taken from a live performance, which explains the presence of some audience noise and a few out of tune reeds. The remaining pieces are less well-known; played especially for the recording, they constitute works worth hearing. I would have preferred a more rhapsodic approach to the Grigny Récit and a more pungent tierce combination, but it is good by American standards. Neither the Honegger nor the Distler pieces have been served well in recordings, so it is good to have both here. The former ends quietly, on a warm celeste sound, while the Distler receives quite a commanding performance.

The 50-register, 58-rank organ was built in 1971 and is a 3-manual instrument with electro-pneumatic action. The recorded sound is adequate; the pressing would have been enhanced by more space between bands (5" is very little when a transition in style is involved). Jacket notes by Matthew M. Bellochio give information on the organ, as well as the specification; performance registrations are not specified. An insert, written by Mary Ida Yost, provides lengthy notes on the music.

Vaclav Nelhybel; Praise Ye the Lord. Karel Paukert, organist (Holtkamp organ, Gartner Auditorium, Cleveland Museum of Art); with brass quintet and timpani from the Cleveland Orchestra, Vaclav Nelhybel, conductor. Agape Records HR 748 stereo; available from Agape Records, Carol Stream, IL 60187.

Rather than being the usual record for listening to in toto, this disc was apparently produced to demonstrate to the publisher the works it contains. Viewed in his way, it is a success, and the record will be useful for anyone who wishes to hear authoritative performances of these hymn arrangements. Although the magnificent Riepp organ of Otobeuren used as the jacket illustration is not heard, the sound of the instrument used is quite acceptable, the recorded sound is good, and all the forces involved play well.

The Czech-American composer Nelhybel (b. 1919) has produced straight-forward but well-crafted arrangements of familiar hymns for the publisher, and excerpts of two collections are recorded. The more extended works are in the form of chorale concertatos, sometimes with choir singing the melody between instrumental sections. These include *Ein' Feste Burg*, *Nun Danket Alle Gott*, *Lasst uns erfreuen*, *Creatorex*, and *Diademata*. 52 shorter pieces serve as varied accompaniments which can be used for congregational singing; entitled *Festive Hymns and Processionals*, they have the invariable form of introduction, verse, amen. Twelve selections, such as *Nicaea*, *Regent Square*, *Old 100th*, etc. appear on this disc.

### Addendum

The musical examples used in Martin Taesler's *Reda's Monologue — without Dialogue*, translated by Richard Webb and published in the March issue, p. 5, were reproduced with the permission of Bärenreiter-Verlag, Kassel, Germany.

## Competition Winners



Ft. Wayne competition finalists: back row (left to right): Boyd Jones, Timothy Albrecht, Joseph Galema, Jr., Norman Cascioppo; front row (left to right): Gregory Kavaloski, Jane Ryan, Dennis Bergin, Mary Preston

### Ft. Wayne

The 19th annual organ playing competition sponsored by the First Presbyterian Church of Ft. Wayne, IN, was won on Mar. 5 by Dennis W. Bergin, 23, of Clay Center, KS. One of eight finalists, he won a \$500 cash prize and will play a recital on the church series Apr. 18. Mr. Bergin is a graduate of Wichita State University, where he is currently a candidate for the MMus degree and a student of Robert Town. He was second-place winner in the same contest in 1976 and won the 1977 Mader competition in California. As winner of the AGO Region VI contest, he will compete in the national convention at Seattle in June. He is organist of Eastminster United Presbyterian Church in Wichita.

Joseph Galema, Jr. was first runnerup in the Ft. Wayne competition and winner of a \$300 cash prize. He is a graduate of Calvin College, where he studied with John Hamersma and Kathryn Loew, and is currently a MMus candidate at the University of Michigan as a student of Marilyn Mason.

Third place was awarded to Gregory Kavaloski of St. Paul, MN. The other finalists were Timothy Albrecht, doctoral student of David Craighead at the Eastman School of Music; Norman Cascioppo, master's student of Robert Anderson at Southern Methodist University; Boyd Jones, master's student of Charles Krigbaum at Yale University; Mary Preston, student of John Walker at San Jose State University; and Jane Ryan, master's student of Robert Anderson at SMU.



Ft. Wayne competition judges (left to right): Arthur Lawrence, David Fuller, Delbert Disselhorst, William Kuhlman

Judges for the contest were Delbert Disselhorst, University of Iowa; David Fuller, State University of New York at Buffalo; William Kuhlman, Luther College, Decorah, IA; and Arthur Lawrence, St. Mary's College, Notre Dame, IN, and editor of THE DIAPASON.

The contestants were chosen from taped entries representing 23 states and Canada. Each contestant was required to perform a composition by a Baroque or pre-Baroque composer, a composition by a composer born between 1750 and 1900, and a composition by a composer born in the 20th century. All the finalists chose a Bach work in the first category; four chose large Reger works for the second, while three selected Dupré, and one, Widor. Twentieth-century composers chosen were Alain, Albright, Duruflé, Guillo (2), Heiler, Jackson, and Messiaen. Mr. Bergin played the ornamented trio "Allein Gott" by Bach, the Reger Fantasy on B-A-C-H, and William Albright's "Toccata Satanique" (Organbook II). Mr. Galema played the 2nd and 3rd movements of Bach Trio Sonata IV, Dupré Evocation III, and the Toccata by Francis Jackson.



Ft. Lauderdale winner J. Thomas Mitts

### Ft. Lauderdale

The First Presbyterian Church of Fort Lauderdale, Florida, has announced the results of its Seventh National Organ Competition, held on March 5. The three finalists were: **W. Thomas Jones, Gregory T. Kavaloski and J. Thomas Mitts.**

Mr. Jones is a senior at Stetson University, DeLand, Florida, a candidate for the B.M. degree in organ, and is organist for the Stetson University Concert Choir as well as organist for a local church in DeLand. He plans to pursue a career in sacred music, continuing with graduate study next year.

Mr. Kavaloski attended Indiana University and was a recent finalist in the Young Artist Competition held by the Women's Association of the Minnesota Orchestra. He has won several competitions sponsored by the St. Paul Schubert Club. He was a finalist in the recent National Organ Playing Competition sponsored by the First Presbyterian Church of Fort Wayne, Indiana.

Mr. Mitts is a candidate for the Doctor of Musical Arts degree in organ performance and pedagogy at the University of Iowa. He received his Bachelor's and Mas-

ter's degrees in organ performance from Louisiana State University. Mr. Mitts received top honors in numerous high school competitions, tournaments, and festivals, as well as several scholarships to LSU. He was also a finalist in the 1977 National Organ Competition sponsored by the First Presbyterian Church, Ft. Wayne, Indiana.

This year's winner was J. Thomas Mitts. Each contestant played a twenty-minute recital of his choosing. Mr. Mitts played Les Anges (The Angels) from La Nativité du Seigneur by Olivier Messiaen; Allegro from Trio Sonata in E Flat by J. S. Bach; and Intermezzo and Allegro Maestro from Symphonie III, Op. 28 by Louis Vierne.

The judges were Loretta Scherparel, Kathryn P. Stephenson, and George Wm. Volkel.

### Correction

As several astute readers have reminded us, the caption for the E. M. Skinner pipes pictured with the article by Dorothy J. Holden in the Feb. issue (p. 19) appeared in reverse order. Or, was the picture printed backwards? In either case, the information is correct if read from right to left. The conclusion of the next-to-last paragraph in the same article, p. 18, reads more clearly if the reader will imagine a dash after the words *The Diapason* — .




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# Liszt's Prelude and Fugue on B-A-C-H

## An Analysis

by Susan Ingrid Ferre

In 1856 in the Cathedral of Merseburg an organist named Alexander Winterberger (1834-1914) premiered in the presence of the composer what was to become Liszt's most well-known composition in the nineteenth century, namely, the *Prelude and Fugue on B-A-C-H* (or rather, on the musical sounds symbolized by the letters B-A-C-H: B $\flat$ -A-C-B $\sharp$ ). The theme itself had already been used not only by Bach himself, but by Albrechtsberger and Schumann, and would be used by Reger, Webern, Honegger, Bartók, Piston, Casella, and many others. Liszt himself made a second version of the piece, completed in 1870, and transcribed it both for piano alone and for two pianos.

Many believe this work to be the most important work of the period\* for its expressive nature, use of virtuosic piano technique, rhapsodic character, symbolism in numerology, and its use of the twelve tones of the scale. Schönberg in particular was to have been greatly influenced by this aspect of the work (not ignoring that other composers, including Mozart and Beethoven, had been aware of the twelve tones and had already used them in succession in various compositions). It was Liszt's forthright and obvious use of this technique which became, however, the springboard for later twelve-tone composers.

It is also held that the *B-A-C-H* in its second version for organ, because of Liszt's handling of the organ and the mysticism associated with the instrument, affected not only keyboard compositions but symphonic pieces as well. The organ retained a revered place in opera and was at this time often included in the scoring of large symphonic works of the more "modern" composers, such as Liszt and Saint-Saëns (as opposed to the more "classical" Mendelssohn and Brahms, for instance).

The most important version of the *B-A-C-H* is without a doubt the second one finished in 1870. It was this version which formed the basis for the other transcriptions a year later. Liszt had even stated that the first version should be eliminated. Analysis of the two substantiates Liszt's thinking, as it is the second version only which contains the symbolic numerology. The first version was perhaps hurriedly completed for the inauguration of the Merseburg Cathedral organ in 1855. Dedicated to the organist, A. Winterberger, the piece was performed by him only the next year (1856), for at the inauguration Winterberger played *Ad nos*. It can be conjectured that the *B-A-C-H* was not finished in time to have been well-rehearsed by the organist, and therefore was played on the next available occasion.

A close comparison of the two organ versions shows striking similarity of intention and mood, the rhapsodic sections differing the most widely. If the figuration varies, so also does the number of measures, the first version being thirteen measures longer than the second. This is important only if one is to consider that the second is steeped in numerological significance. The second version was changed in such a way that the number of measures, the number of entrances of the *B-A-C-H* theme, and cadence points all have extra-musical significance.

The piano transcriptions (more properly, "arrangements") follow the second organ version more nearly than they do the first, although certain virtuosic passages seem to resemble the character and shape of similar passages in the first organ version. The original one is less dramatic than the final one, but also more capricious and sporadic.

\*Robert Schuneman is currently preparing a book on this subject. This viewpoint is one which he shares.

It has its merits, although Liszt definitely preferred his remade version. This discussion will deal primarily then with the second version for organ — that preferred by Liszt.

Of all the published editions of the *B-A-C-H*, the most recent is the best. Published in 1971 in Budapest by Boosey and Hawkes, the edition by Margittay includes both the first and second versions in the same volume for easy comparison, and clearly differentiates, by the use of brackets, editorial suggestions from Liszt's markings. Previous editors have felt free to change almost everything from tempo markings to difficult passages, transferring them to the pedals.

The work might have easily been called a fantasia instead of a prelude and fugue, as the fugue itself participates in the whole composition as a larger extension of the first part. The improvisatory character of the first part might just as easily have been labeled a fantasia, in which case the fugal section would perform the function of a fugato section, as indeed it does. The piano version does actually bear the title, *Fantasia und Fuge über das Thema B-A-C-H*.

The *B-A-C-H* is striking in that it is organized around certain pitches, rather than around keys. Chords are shaped on these notes almost indiscriminately, bearing little or no functional relationship to each other. Liszt displayed his affinity for third relationships as well as for diminished and seventh-chord harmonies in the piece. If certain notes have more importance than others, then it is B $\flat$  which is the most important, followed by G $\flat$  and D $\flat$ .

Immediately the relationships between B $\flat$  and the pitch of G $\flat$  (F $\sharp$ ) present themselves in the first sections of the prelude. After starting the piece with seven statements of the theme (*B-A-C-H*) in the pedal, a series of diminished chords and dominant harmonies centered around the theme rise chromatically the length of an octave (from F $\sharp$  to F $\sharp$ ) to settle on a G $\flat$  major chord at the 14th entrance of the theme. The chord is immediately weakened, as it is followed by a D major chord in first inversion, with F $\sharp$  in the pedal (the flat-sixth relationship enharmonically), and more dominant-diminished harmonies follow.

From low F $\sharp$  the theme appears, this time rising to B $\sharp$  and falling the minor third to G major, repeating the same chordal relationships of the flat-sixth (G major to E $\flat$  major to a diminished seventh to a dominant-seventh chord). The pedal passage is repeated a second time, moving from G to A $\flat$  by way of the theme, and a shortened chordal section moves the pitch upward through more diminished harmonies to B $\flat$  and a reiteration of the theme eight times in the pedal (as at the first).

Fast passage work with more diminished harmonies and B $\flat$ -A-C-B $\sharp$  screech over a descending pedal (from G moving downward chromatically to C), settling on B $\sharp$  and quiet chords for the first time in the piece. It is not to rest here, however, for the B $\sharp$  becomes the root of another diminished chord and more violent passage work follows, taking the tonalities sweeping down the scale to six more statements of the theme in quarter-notes (this time beginning on E), as eighth-note chords are being "thrown at the keyboard" (to use Liszt's own words).

At the 60th entrance of the theme, a *maestoso* passage of dramatic chords harmonizes *B-A-C-H*, for the first time in the piece implying traditional functional harmony. Just before these four chords, the first key signature also appears: B $\flat$ . The passage modulates from B $\flat$  to G major — the correct tonic-subtonic relationship. With these four chords we have reached the apex of the prelude.

(See Example 1)

Two more measures of an *andante* section throw us once more into the vagueness of non-tonality and a high G $\flat$  appears, winding its way down three octaves to a low F. This section forms both the bridge and the introduction to the fugue. The prelude has consisted of 80 measures.

The fugue subject enters "mysteriously." It begins on a G $\flat$  (!) instead of the expected B $\flat$ . Rests follow. Then the theme enters again, this time beginning on B $\flat$ , as the right theme has appeared on the wrong notes.

(See Example 2)

The fugue theme (not counting the false opening four notes) consists of 12 notes, 10 of which are different pitches of the chromatic scale. The countersubject begins on yet a different one (D $\flat$ ) as the false entry on G $\flat$  becomes evident. With that false entry all 12 notes of the scale are present!

Next comes the first taste of tonality, albeit very chromatic still (and tonality and chromaticism are not incompatible) and since it is linearly conceived, gives a starker impression than before when there was no tonality at all. The exposition is completed strictly and quietly. When the fourth voice has finished its countersubject, the *B-A-C-H* theme has appeared seven times.

The second part of the fugue theme (derived from the *B-A-C-H* theme, using the half-step intervals) is then developed, and once more the music is thrown into the wilds of chromaticism, as seven more statements of the *B-A-C-H* theme (making 14 in all) lead to an abrupt break in the rhythm and character of the fugue. As triplets dance across more diminished harmonies to

their apex at A $\flat$ , descending chromatically to B in the soprano voice, a long *accelerando* and *crescendo* begins. Duplets are pitted against triplets at the climactic points, and sections alternate between fugal development with the *B-A-C-H* theme and rhapsodic passages of a Franckian flavor until a giant development section (marked "Allegro") begins the second half of the work. To this point there have been 28 statements of the *B-A-C-H* theme in the fugue.

The second half begins with another deception. A series of diminished chords had implied a resolution on an important B major chord. Instead, a very unstable E minor 6/4 chord is offered after a meaningful first beat rest. The chord is reiterated three times, alternating with the *B-A-C-H* theme in unisons beginning on A $\sharp$ . The chords are followed by cascades of scales moving from B downward through B $\flat$ , A $\flat$ , G $\flat$ , to F, all the while alternating with the first theme.

(See Example 3)

The fury has begun ("con molto fuoco") and it does not let up until the end of the piece. The fugue subject is developed brilliantly as the key signature changes rapidly. In this section there is no feeling of any key. Eighty measures into the fugue, the motion changes with the entrance of eight measures of trills descending over ambiguous harmonies and a C $\sharp$  pedal point. The trills give way to triplets, but the momentum is quickly continued by the entrance of the fugue subject shortened by staccato playing.

(See Example 4)

Example 1

Example 2

Example 3

These turn into a short, fast, bass line, marching up and down scales supporting once more the B-A-C-H theme heard overhead. At last, the harmonies, still unstable, move upward by step until the theme begins to be repeated over and over again on a B $\flat$ , this time alternating with a chordal rendition of the inversion of the subject. From B $\flat$  the passage moves to E (with one sharp in the signature).

A "stringendo, staccatissimo, martellato" section finishes with six and a half measures of pedal trills which move upward this time, an octave from F# to F#. This trilling comes just 84 measures after the last trill (which itself came 80 measures from the beginning of the fugue). The prelude had lasted 80 measures exactly. Thus the trills are balance points, cutting the fugue into two pieces which offset the prelude. This second large trill announces the end of the fugue as the momentum is slowed to a *maestoso*, "Grave," preceded by a quarter rest. This *maestoso* presents the 56th version of the B-A-C-H theme in the fugue, this time in four giant chords, which function normally (modulating again to G major) in the correct key of B $\flat$ . This corresponds to the climax of the prelude and hastens the end of the fugue.

(See Example 5)

It is followed by chords which finally substantiate the key of B $\flat$  and a huge cadence in that key is attained. It is superseded by a coda which states over and over the B-A-C-H theme as it had begun in the pedal. Its chords constantly reinforce the B $\flat$  tonality. The entire fugue theme is presented once more, as at the beginning of the fugue, in unison, with one important addition: the theme begins on B $\flat$  (not G $\flat$ ), omitting the first four false notes, but ends with the addition of two notes (D $\flat$  and G $\flat$ ) in long unison notes. This completes the 12 pitches of the chromatic scale using now 14 notes to achieve it! It is a brilliant stroke which can be followed only by a moment of reflection in a quiet, four-measure section which presents for the 70th and last time the B-A-C-H theme.

(See Example 6)

One last "full-organ" cadence finishes the piece gloriously and solemnly as B $\flat$  is for the last time solidly confirmed. The fugue contains 210 measures.

All of the numbers which have been important in the fugue (7, 14, 28, 56, 70, 84, and 210) are multiples of 14, the symbolic number for the name of Bach (B=2, A=1, C=3, H=8=14). From the number of notes in the fugue theme (14), to the number of measures in the fugue (210), and the number of entrances of that theme (70), all prove to be a multiple of 14! In addition, the number of B-A-C-H theme entrances in

the exposition (7), the number of entrances in the first episode (14), and all the important climaxes of the theme are multiples of 14 (28, 56, and 70).

There can be little doubt that Liszt's revisions of the work were meant to add another punch to his already far-sighted ideas. The entire piece can be reduced to a few pitches, numbers, and diminished-dominant (in that order) harmonies.

The analysis does contain certain implications for performance. In order that the thematic content not be obliterated, a moderate tempo should prevail throughout the prelude and the beginning of the fugue. The *accelerando* in the fugue is indicated to begin slowly, gradually, and is not to be relaxed until the *maestoso* section is achieved. Many performances break down at this point, speeding and slowing constantly, so that little continuity remains in the fugue.

Likewise, because certain pitches and tonal areas are more important than others, special emphasis can be made of arrival points, whether they be chords or pitches alone. A case in point would be the deceptive chord which cuts the work exactly in half, or the final statement of the fugue theme in 14 notes, or the *andante* passage which follows — dramatic in a quiet way, yet pregnant with feeling. Awareness of the important nodes will help the performance and will lend a formal air of credibility to what otherwise can seem completely unwieldy. To be aware that a coda exists is to prepare the preceding final cadence with a stately *rallentando*, so that the coda does not seem more important than it actually is.

The balance points and numerology will not be heard explicitly by an audience, but can be felt to the extent that the piece makes logical sense of what is frequently presented as an improvisation without form or structure.

Because it was so well-known and liked, the B-A-C-H made a tremendous impact on composers who were looking to be modern. Reger's large work on the same theme came 45 years later, but shows little progression of ideas. It is not hard to conceive of Liszt's work as the jumping-off place for Schönberg, Webern, and Berg; yet half a century was needed to achieve it, so great was the shadow of Liszt and, in particular, his B-A-C-H, on his contemporaries.

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Example 4



Example 5



Example 6

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# Flue Pipe Voicing Tools, Techniques, and History

by Charles McManis

After glibly agreeing to talk on flue pipe voicing to A.I.O. Pittsburgh conventioners, I developed second thoughts on two points: (1) whether perhaps my own passionate and highly personalized delvings into the art of flue pipe voicing would be of general interest, or sufficiently in line with findings of other delvers, and (2) whether I might be doing McManis Organs, Inc. a dis-service by "telling all." For centuries tight-lipped European craftsmen in all the arts — stained glass, dyeing of fabrics, bell casting, organbuilding — have been highly secretive, passing on their know-how from close-knit generation to close-mouthed generation.

Mulling over the second point, I came to realize that presentation of a personal view of historic flue pipe voicing, including my own learning discoveries given without editorial comment, would in no way jeopardize McManis corporate secrets. Furthermore, similar techniques employed by different voicer-finishers invariably will produce dissimilar results. Each voicer brings to his task a different set of musical tastes, cultural backgrounds, emotional characteristics, and ears! The results could never be the same. So, McManis will tell all!

Even though the majority attending this lecture know what I will be talking about and understand all the terms, perhaps a few potential flue pipe voicers with only pre-apprentice background will get more worthwhile information if I give definitions of terms.

The anatomical names for flue pipe parts, beginning at the bottom are: toe, foot (the conical part), mouth, lower lip, upper lip, languid (or *languette*, meaning tongue) the partition at the mouth of the pipe, ears with perhaps a beard between them, and the body or resonator with coned top, tuning collar, cap or stopper. Other terms are: *fundamental* — lowest pitch, no. 1, within a musical tone; *upper partials* (incorrectly called "overtones") — those partial tones within a complex musical tone whose pitch frequencies are multiples of the fundamental frequency; *transients* — "consonant" pitches, usually non-harmonic, that appear briefly at the beginning and/or ending of a tone; *formant* — continuing non-harmonic musical pitches within a tone; and *harmonic development* — an expression relating to a characteristic pattern of upper partials, almost synonymous with "upper partials."

Before taking a historical look at voicing let me explain my own philosophical approach to neoclassicism, lest seeming heresy be apparent in the McManis approach. *Motivation* behind decisions of Baroque period builders — what they were striving for in solving their own problems — seems more important for 20th-century study than blind contemporary adoption of their specific solutions to 17th-18th-century problems.

Classic and contemporary problems are not at all alike. The classic organ before the Industrial Revolution suffered from insufficient wind, by our standards, and needed to fill big, big buildings with sound. The contemporary builder has plenty of wind but, thanks to acoustical fluff and uncooperative architects, he often has a worse time filling his contemporary buildings with sound than did the classic builder. He just may need more-recently-evolved voicing techniques to assist him.

As an aside, I would point out that if you do not agree with all or part of what I have to say, a virtue of listening is that it defines you, yourself, as a unique individual with your own personal concepts and contributions to make as organbuilder, voicer, or whatever. You need not turn red in the face or jump up and down with rage if your findings and opinions differ from mine — but rejoice that you have a valid viewpoint of your own. I would warn

you that this lecture is truly empirical — not a recitation of memorized book-learning. Any reference to extant (or recently extant) historical instruments results from actual inspection, unless otherwise indicated. History is exciting if treated not as something out of date, but a record of new, exciting developments (whether political, technological or just flue pipe voicing) as they happened. The student of history gains growing awareness and perception of developments that have preceded him, whether by 250 years or only five.

Because of the tremendous flood of information that has hit the world since World War II (which I dare not call "knowledge" until it can be digested by a lot of us), I may have missed many scholarly developments while hunched over the voicing machine since my student days. However, in addressing you I can say that I am well-read enough not to put myself in a class with the proverbial concertgoer who prefaces his criticism with the remark, "I don't know anything about music, but I know what I like."

A fairly safe generalization about 22 centuries of organbuilding might be this: that, in successive cultures and national schools of organbuilding, the common search has been for power and color, and for techniques to stabilize pipe speech and thereby capture and project the *harmonic series*. Evidently an early Palestinian builder had solved the power problem in Jerusalem, where his twelve brass pipes blown by a couple of inflated elephant hides could be heard a mile away at the Mount of Olives. Perhaps, without freeways and internal combustion engines to drown them out, the pipes were not as powerful as we might imagine. Also, the historian mentions nothing about tone quality, as I recall — which isn't much help to us here.

It's that ever-elusive harmonic series I'm here to discuss. Since my own search began well before neoclassicism had reared its pristine head, I became engrossed in Helmholtz's law of musical tone and its corollary on tone quality. Let me recite the succinct version we learned in high school/college physics: "Every musical tone consists not only of the fundamental — the pitch we identify — but upper partials (harmonics, overtones, call them what you will) whose frequencies are multiples of the fundamental frequency." The corollary: "Tone quality is determined by the presence and strength of those upper partials in relationship to the fundamental."

And that's it! I spent my teenage spare time building stopped and open wood pipes of fruit crates (back when fresh fruit and a lot of other edibles were packed for shipping in thin pine boxes) and metal pipes of unpainted coffee and condensed milk cans, coaxing what I could of the harmonic series from those primitive whistles. So, long before I had the foggiest notion that the organ literature existed, I was hung-up on tone quality and anything else related to the organ. You know — the typical "organ freak!" So, as mentioned earlier, these observations are truly empirical knowledge.

Before we get into the mechanics of flue pipe voicing let's take a quick look at organbuilding history, what little we really know of it.

Archaeologists, as you probably well know, have found remains of bronze organ pipes in the ruins of ancient Carthage — but they weren't shaped like lead pencils. Evidently a bunsen-burner shaped device on a gooseneck stem aimed a stream of wind across the end of the resonator to make it speak. Does anyone have any information about pipe shapes in the watery

hydraulus (developed by Ctesibus the Greek and scientist Archimedes)? Again, no historian has left us a rave review about tone quality of the hydraulus. Its short stay in 8th century Christian worship and a description of its sound as being "scandalous and profane" might suggest that the sounds of a calliope were not conducive to meditation and spirituality. Quantity probably was of greater concern than quality at that point.

We know little about pipe scaling or voicing of pre-Renaissance "block" ensembles, before the advent of "stops" to stop certain ensemble ranks from speaking. What we can be fairly sure of is that block ensembles speaking synthetically all the upper partials of "nature's chord" were introduced because individual pipes were voiced too primitively to speak effectively alone. (Don't get high bloodpressure over that presumption. I'll qualify it later.) The same could be said for early classic/Baroque voicing in which individually-drawn stops played together provided color (and power) not present in single ranks.

I always wondered at the lack of open flutes at 8' pitch in looking at stoplists of early Dutch and North German organs — until I got to play those organs in 1951. Schnitger Principals 16', 8' and 4' were so lacking in harmonic development that they seemed scarcely brighter than open flutes. The purpose of the 4' koppelflöte became apparent, too. 16' and 8' octaves of principals were so fragile and slow of speech that the 4' "coupling flute" was needed to get them going. Perhaps restoration work on some of those historical organs since 1951 has improved the speech of principal basses. Of interest here, though, is a demonstration of the obvious need for reinforcing harmonic development with traditional ensemble pitches.

Saxony was not open to tourists either during WWII or by 1951, so I have not heard Gottfried Silbermann's "silvery ensembles." According to those who have inspected his pipework, Gottfried used some nicking to achieve his gentle brilliance. In the first American attention paid to classic organs in the early 1930s, more was said about the work of Gottfried Silbermann than of Arp Schnitger who, in the 1950s, replaced Gottfried as the epitome of organbuilding.

A mistake ardent neoclassicists make is in lumping together over 100 years of organbuilding evolution and history into a single despised classification of "Romantic," which is oversimplification. Early Romantic-period sounds in no way resembled or brought on the high-pressure, high-decibel sounds of the "Roarin' 20s." Nor did the thunderous Steinway concert grand replace the "tinkling harpsichord" in one evolutionary flipflop. Hammerflügel, fortepiano and the gentle pianoforte of Weber, Schumann and Schubert all preceded the fury of Liszt at the concert grand.

Early Romantic sounds were harmonically rich, individually and collectively, as a result of experimental evolution in the voicing room. Had this not been true, Romantic sounds could not have provided enough musical satisfaction to supplant the classic ensemble. Agreed, that as the movement developed the tendency was to go to ever-thickening, pompous sounds; but, early Romantic organs could provide contrapuntally clear lines on a single 8' principal, or perhaps with a 4' octave as well. On a late-Romantic organ — not!

The most obvious mistake of the Romantic builders was the assumption that combinations of variously-scaled 8' stops would provide ample harmonic development for full "ensemble," if it could be called that. Robert Hope-Jones, of

theatre-organ fame, postulated that the sizzling harmonic development of a narrow-scale string rank added sufficient upper partials to make mixtures unnecessary. Of course, he was wrong. The basic physical problem was that the slender string pipe delivered too small a quantity of those higher pitches to balance the oversupply of fundamental. Classic ensemble synthesis is the only method of achieving desired textures at proper dynamic levels. "Clarified ensembles" of the 1930s represented an attempt to bring back the spread of ensemble pitches, unhappily on high pressures, but it remained for the post-WWII builders to get the pressures down.

Getting now to matters of voicing, we need to discuss functions and relationships of mouth width and cut-up, ears, flues, nicking (if any), and toe holes. The upper lip cut-up is based on the mouth heights being a certain proportion of the mouth width, which in turn is a certain proportion of pipe circumference. Draftsmen's adjustable proportional dividers simplify cut-up marking: set the pivot point slide at a given figure, say 4, and measure the mouth width with the longer prongs. Mark the cut-up with the shorter prongs, with one against the lower lip, the other scribing the upper lip as the tool is moved across for a  $\frac{1}{4}$  cut-up.

As a rule of thumb, a wide mouth will produce more energy of sound than a narrow one. In actual practice, mouth area (width times height) may be quite similar for pipes of the same family and volume level, with *wide* or *narrow* mouths, if the cut-up is low for the wide mouths and high for the narrow ones. A norm for principal pipe mouths is mouth width =  $\frac{1}{4}$  of pipe circumference and cut-up =  $\frac{1}{4}$  of mouth width. Simple fractions used to describe mouth measurements change denominators to express halves; between normal fractions  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ , and  $\frac{1}{5}$  are  $\frac{2}{3}$ ,  $\frac{2}{7}$ ,  $\frac{2}{9}$ , etc. If a principal pipe has a  $\frac{2}{7}$  mouth (which is wider than the norm), the cut-up must be reduced to  $\frac{2}{9}$  to maintain the  $\frac{1}{4}$  to  $\frac{1}{4}$  relationship; vice versa, a  $\frac{2}{9}$  mouth width needs a  $\frac{2}{7}$  cut-up. This example expresses the difference between the principals of G. Donald Harrison and Ernest M. Skinner. Skinner chose the  $\frac{2}{9}$  mouth width with  $\frac{2}{7}$  cut-up, and Harrison chose the  $\frac{2}{7}$  mouth width and  $\frac{2}{9}$  cut-up. Naturally, a narrow mouth with a high cut-up will have to be blown a bit harder than the wide mouth pipe for similar volume of sound, giving perhaps slightly more harmonic development but less edgetone at the mouth. These are rough generalizations.

Let me relate a personal anecdote concerning mouth width and pipe scales. At the time I was first smitten by organbuilding, G. Donald Harrison, having newly arrived from England and having joined the Aeolian-Skinner Company, put forth the ideas (for the correction of impossible 1920's sounds) that Romantic pipes were too large scale (some were) and that *low cut-ups increase harmonic development*. It took me two decades to overcome the fallacies of both ideas and discover that large scales with the right voicing are needed in spots and, more important, that excessively low cut-up *prevents* rather than increases upper partial development; that the sizzle at the mouth is not harmonic development and interferes with the breaking up of resonator wave patterns into higher partial frequencies.

The harder a pipe is blown, the greater the harmonic development. If a pipe is cut too low to permit enough fundamental at the proper dynamic level, the harmonic content, as well as the total volume, suffers — even though the low-cut mouth may be sizzling like steak in a frying pan.

Consider the unnicked pipe, with its chuff transients and a sustained sizzle, or edgetone. The edgetone is charming, if not overdone, but does not constitute upper partials. It is a mechanical sound which can be almost as easily produced by putting a business card to the lips and blowing across it.

Mr. McManis, a long-established organbuilder in Kansas City, Kansas, delivered this lecture to the fifth annual national convention of the American Institute of Organbuilders in Pittsburgh, PA, Oct. 5, 1977.

Ears have not always been standard equipment on flue pipes. They were introduced for directing the windsheet more efficiently from flue to upper lip. Ears are a definite aid in increasing harmonic development. Test this sometime by using your fingers as ears on either side of the mouth of a small earless pipe to hear an increase in high frequencies. Structurally, ears strengthen the pipe at its weakest points on either side of the mouth. Cavaillé-Coll and other French builders did not adopt the use of ears; instead, they put overlay strips of block tin about 5mm thick, soldered on either side of the mouth for added strength. I observed this first on the 16' case principal pipes at the Cathedral of Chartres, then found them again on 8' case principals by Cavaillé-Coll in Paris.

We come now to the dangerous ground of flues and toe holes. Some today swear by open toe voicing and some swear at it. Objectively considered, openness of the flue may be as important as the much-touted open toe, since openness of flue affects energy of speech, and, hence, is a *quality* control. The use of fully open toes also relegates *volume* control to the flue. Flues must be closed if wind flow is to be reduced to cut volume.

Nicking is another of the subjects that can cause high bloodpressure among organbuilders and organists. Nicking comes in all sizes and half-sizes. (It was the oversizes that got nicking into trouble!) Whatever the depth of the nick, its purpose is to stabilize the windsheet in its journey from flue to upper lip. Remember that the windsheet is under considerable stress. In splitting it across the upper lip, condensations and rarefactions within the resonator pull and haul the fragile sheet pretty roughly. A neat trick it is for a pipe to speak without popping off speech, like an adolescent boy's voice during the change. The function of nicking is best described by analogy: nicking is the "I" beam of the windsheet. A flimsy sheet of steel with ribs welded to it at 90 degrees becomes a strong building member. Tiny jets of wind at 90 degrees (or so) to the flimsy

windsheet perform the same strengthening function as the steel ribs. Explained in this light, the word "nick" doesn't sound quite so four-lettery, does it?

We come again to toe holes, with the usual array of opinions on whether to close them for wind passage control or leave them open for a full flush of wind. Obviously, the passage of wind must be controlled *somewhere*. If the toe is to be wide-open, both volume and quality control must be accomplished by regulating openness of flues. However, windpressure at the upper lip is what counts, regardless of where it is controlled, although differences in results are inevitable if flues must do all the work. A mid-range pipe on 5" wind, with a 1/8" toe hole and a fairly open flue, may develop the same pressure at the upper lip as an open toe, closed flue pipe on 2" wind or as a slightly-closed toe, fairly-open flue pipe or 2" or 3" wind. These are the options for wind control, and most builders have taken stands for one or another. The results *must* be different, but that we have diversity in our likes and dislikes is inevitable and highly desirable.

Next is *formant tone*, or non-harmonic pitches (not noise) within a sound that contribute to its color. Formants are not peculiar to the organ. The singing voice has them, as do orchestral instruments. Rosin on the fiddle bow is involved in violin formant tones. The female voice has a cluster of nonharmonic pitches about 3 octaves above mid-range that do not change pitch with movement of the melodic line. Well-produced male voices have two clusters of these pitches, one lower and one higher, relatively, than the single cluster of the female voice. Nelson Eddy had perhaps the most prominent formants that I have heard. If you have a fair voice, you might test for formants; open the mouth, lower the uvula and hold a hand on your solar plexus. Push out, with the throat open but not rigid! With a well-supported tone, without too much wind, pour forth a pure vowel sound. Sustain the tone but move the pitch up and down degree-wise and listen carefully for high clusters of sound that do not change pitch. Theo-

retically the formants are caused by an echo between closed vocal cords and roof of the nasal passages. Formants are the ingredients of a well-voiced rank of pipes that create the illusion of a solo line being played on a single pipe with its pitch changing.

Historically, formant tones and nicking have been closely associated on occasion. The previously-mentioned businesscard sizzle (edgetone) of the un-nicked pipe may or may not be a formant sound. The closely-but-lightly nicked flue of a bearded Romantic period string pipe lets a reinforced windsheet produce a similar formant tone, with one added benefit: the formant tone ties in on top of the pipe's harmonic series rather than seeming to stand away from it. In checking historic American organs — Johnson, Roosevelt, Hinners, etc. — I have found similar application of this blending together of formants and harmonic series in an exciting musical way. The blend makes for *vitality* rather than the *perfunctory* in tone production. Nicking in these cases was fine and close together — *not* the cross-cut saw look so common in the 1920's — and stabilized the windsheet to excite more harmonic development, given proper openness of flue and toe.

Of passing interest in Romantic period voicing is the difference in sizzle (edgetone, or whatever) between well-voiced Salicional and Viola da Gamba pipe speech. The Salicional with its high narrow, heavily-bearded mouth produces an extended "S", as is HiSSSS. The Viola da Gamba with lower, wider mouth, perhaps with smaller beard, provides a tying together of sizzle and body resonance, as the spoken or sung "Z" illustrates.

Returning to toe holes, a principal voiced on 3" or less, with a fairly open flue, has a large enough toe hole that in effect it is "open toe." (The tiny toe holes on high pressure are the ones that produce muffled, lifeless sounds.) Some of these desirable controls developed since the Baroque "Golden Age" just might be at least a *part* of the baby that we mustn't throw out with the bathwater of neoclassicism.

Beginners at flue pipe voicing, should be advised to commit sins of omission rather than of commission. If you don't know all you need to know, do what you *know* is correct, then work gradually and carefully from there toward better control of the sound. *Use good tools!* Don't use a screwdriver or pair of pliers to get that piece of dirt out of the flue or to straighten an upper lip. Develop a muscular biofeedback control in voicing and adjusting pipes, so that you exert the same pressure and movement from pipe to pipe. The results will be more uniform.

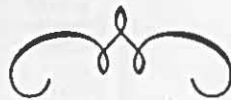
Voicing processes include several stages. First, decide what cut-up you think should be used (and what variable you may use here or there in the scaling). Mark upper lips with proportional dividers, as described earlier. Remove excess metal at the mouths with back-and-forth cuts of knives kept sharp by occasional honing and lubrication of blades. Before each cut, touch the blade to an oiled felted block. A straight two-edged blade, flat on one side (the side toward the metal being cut) is best for pipes 1-1/4" and smaller. For larger diameter pipes, an "L"-shaped knife with double cutter at 90 degrees to the handle, but parallel, gives the greatest accuracy for the energy expended. In cutting zinc basses, a small metal-cutting saw, with handle at one end, can save a lot of time. After sawing up to the scribed mark on either side of the mouth parallel to the ears, and making an extra cut about a half inch away from the far side, cut the half inch of upper lip, using an Exacto knife with no. 24 blade. This cut-out permits the metal saw to make a straight cut across the mouth to the other vertical cut. *Don't* let the sawcut be right on the cut-up line. Leave 1/16" of metal to be whittled out with the flat two-edged knife. Upper lips may be left blunt, sharpened on the outside, or even beveled on the inside where appearances are not so critical.

Next, the pipe mouth needs to be cleaned. An eighth-inch dowel with one end whittled on two sides for a thin wide end (or a toothpick for small

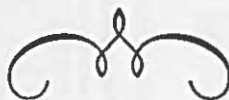
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## Flue Pipe Voicing

(continued from p. 15)

mouths) can be dabbed unsanitarily against the tongue, or better, on a moist sponge. Place the whittled end on the angled languid; move back and forth to brighten metal. Remove whitening and dirt that remain after the pipe soldering process. A small-handled Exacto knife with no. 11 blade is good for clean-up and even cut-up in tiny treble pipes.

If the voicer is not working on a production-line operation, in which toe hole sizes are pre-established and to be measured by a conical toe gauge, and he is not planning to use wholly open toes, he would be wise to ream out the holes only far enough to permit proper speech, before the pipes go to the voicing machine for volume/quality regulation. A further reamed-out pipe is neater than a bashed-in toe, even if bashed with proper toe cones. After the final reaming regulation use a countersink on toe holes for a sharp "leading edge" inside the toes. Countersinking removes burrs that produce interesting if unmusical whistling sounds in the feet.

When cleaning the mouths, straighten the ears so that they are at 90 degrees to the flattened mouths. The position of ears is particularly important if beards are to be added. If upper lip beveling has been done on the inside, an exacto blade no. 11 has a good acute-angle blade for cutting shavings at either side of the mouth inside.

The art (or despicable practice) of nicking has been discussed as an abomination for nearly a generation of organists and potential organbuilders. Perhaps we should examine the practice before all the acceptable nicking has been scraped off existing pipework throughout the country, or those who know how to nick become extinct. As described earlier, the practice of nicking as a "strengthening of flabby windsheets" sounds like more of a blessing than a curse. Any practice carried to excess, such as the 1920's type of crude nicking, must be shorn of excesses if the techniques are to be of value in contemporary organbuilding. Coarse nicking is a destroyer of tone, not a provider of quality. Fine nicking properly used can add the controlled formant ingredient many classic builders contend is eliminated from a pipe by nicking. Let me explain why elimination does not necessarily take place. When given an un-nicked pipe with narrow flue and proper speech, nick the pipe lightly, but do nothing else. The tone is virtually destroyed; nicking has re-directed the windsheet outward, slowing or eliminating speech. A nicked pipe requires almost twice as much wind as an un-nicked one. Open the flute to almost double its original width and knock the languid down for proper split of windsheet on the upper lip. The same technique works whether 5 or 9 or 29 nicks are used in a mouth. If toe holes are open, and I haven't talked you into nicking the flues, you shouldn't be winding the instrument on more than 2", according to D. A. Flentrop. If you anticipate volume control by toe hole size, you are free to do whatever you wish with the width of the windsheet at the flue to control harmonic development. It's a tricky area and you need to know what you're doing. "Make haste slowly," as the German proverb admonishes. Some would say, it's much easier to be "safe" (professionally) with so-called classic voicing and not too much worry about the quality of tone. I say this not critically, but analytically, I hasten to add. Colorless voicing is easier because it requires less matching of well-heard harmonic content. This is not a put-down of classic voicing but a warning that contemporary voicing, with the use of nicking, takes more time and more wind—not more wind pressure, just a greater volume of wind. This is no problem; with electric blowers we do not suffer from the classic shortage of wind.

Let's return to less controversial voicing procedures. Place the rank of pipes on the voicing machine. (It's really not a machine, just a test chest with keyboard attached!) Adjust the reservoir to the proper wind pressure and take in hand your languid depressers. For small open and conical pipes, 1/8", 3/16" and 1/4" brass rods serve well. Capped

pipes and ones with resonators longer than 12" or 15" will require a standard languid tool, with an end projection at 90 degrees to the shank for reaching past upper lips to languids. Use a 2-ounce hammer, and move the languid only slightly with each stroke.

Walter Holtkamp, Sr., used to claim that the well-built pipe voices itself, but that just may have been an overstatement. One pipe in a rank may seem to have voiced itself, but seldom more. Your first task is to find out if the languids are high, low, or just right. In theory you are trying to split the windsheet across the upper lips. (Theorists could argue all night on this point, probably, but for our purposes this explanation will do.) If the languids are high with the windsheets directed outward of the upper lips, the pipes will be virtually speechless. Low languids whose windsheets are directed into mouths, without splitting well across the upper lips, cause the pipes to overblow to an octave or other harmonic. If, perchance, the languid is just like the Little Bear's bed and bowl of porridge (i.e., just right), the pipe speech will be fast and "right on."

We have discussed how to correct the high languid. To raise the low languid, insert a rod in the toe hole, place it firmly against the under side of the languid, first at one side of the mouth, then the other, tapping it up preferably to slightly above proper height. Then, knock it down to the proper height while the pipe is speaking.

Having caused all pipes to speak respectably, though perhaps unevenly, determine by experiment in the rank's mid-range what quality and dynamic level you want. (Play something!) Regulate that middle octave to the sound and volume you think you want. Bear in mind that your quality control is not confined to the size of the toe hole. If you have started out with fairly open flues for principals, strings and conical pipes, you have great possibilities for formant/upper partials control by manipulating the openness of the flues. The more open the flue, the greater the edgetone, or formant. The narrower the flue, the duller, flutier and less energized the sound. Many types of stopped and semi-stopped flutes sound best with fairly well-closed flues. Ranks voiced on much over 2" of wind should combine quality-volume controls between flue manipulation and closing/opening of toe holes. The tenor octave of a rohrflöte (lowest chimneyed octave) is able to provide its distinctive chimneyed sound better if the wind reaching the nearly-closed flues is cut back quite a lot at the toe. The rank's fragile harmonic development can be heard without undue hiss and sizzle, which are not characteristic of flute sound generally.

In regulating intensity throughout the rank on the voicing machine, bear in mind that most ranks, especially 8' ranks, need to be regulated progressively brighter, if ever so slightly, in the soprano register to let the upper voice come through in 4-part harmony, rather than disappear in the chord.

Having now discussed possible ways of voicing flue pipes, let's examine what techniques builders may have employed through the years. We will take them pretty well in historical order. This will be sort of a "Pipes I Have Known" section of the lecture, and there will be blanks in it because I haven't seen everything.

1. In preparation for our 1964 restoration of the 1797 one-manual Tannenburg at Winston-Salem, I did considerable research in the 1803 Tannenberg still in use at Hebron Lutheran Church just outside Madison, Virginia. While most of the metal pipes were without nicking, the case principals had what seemed to be original nicking that looks like the markings on a ruler: a deep nick every 1/4 inch with three shallow nicks between. The languids, incidentally, are rather strange of shape and extra thick.

2. An 1830 2/18 by an unknown builder perhaps in Michigan, originally installed in Michigan but subsequently moved to the Presbyterian Church, Mitchell, South Dakota, had, besides an F Swell (1-17 being stopped bass only), a marvelous blatty Swell Trumpet, rich principals throughout, wood chimney flutes, and a stop I have always remembered because of its thoroughly orchestral character. It was a narrow scale



flauto traverso of thin wood with harmonic trebles. Completely round mouths with wood caps were topped by ivory cut outs, for flues exactly the shape of the opening made by a flautist's lips in performance; the caps slightly overlapped the lower sides of the round mouths.

3. Another example of the same flue shape was used by Gratian in at least one of his early tracker organs at St. Peter's R. C. Church, Kansas City, Missouri.

4. Still another later example of the flute player's lip shape was used by Kilgen in violin and second diapasons of the 1920's. They had very high pressure, so any improvement in quality was not apparent.

5. One of the nicest 8' principals I ever have heard was in the 1880-ish Hook & Hastings tracker organ in Trinity Episcopal Church, Lawrence, Kansas, replaced in the 1930's. The open flues were closely nicked, somewhat at an angle; the languids had an English diapason steep bevel and were not too thick. Its planed common metal was fairly thin, but not abnormally so. The windpressure was about 3". Resonators were slotted to c', ears to c'. The sound was a rich baritone quality. There was plenty of fundamental, but the velvety quality had partials including the 12th almost identifiable in the total sound. It was *not* quinty!

5a. Of almost equal quality were the Johnson principals, with their open flues and nearly open toes, that hardly seemed to change pitch with slight increase or decrease of windpressure . . . a handy characteristic on 19th-century pallet boxes sans schwinners!

6. Early Kilgen trackers often had a broad-scale Great 8' diapason with 1/4 or 2/9 mouth and almost the widest-open flues I've ever seen. At middle C, there were perhaps 8 or 9 nicks, and the toes were nearly wide open. They had a *big* sound, but were rich and singing, the sound was not velvety like the Hook, but was good.

7. The widest-open flues I've seen were those of a Wurlitzer theatre organ diapason. The middle C had a flue at least 5/32" (3.5mm?) open with perhaps 4 or 5 light nicks, and the mouth width was 2/9 or 1/5, with high-high cut-up and heavily leathered upper lips. The wind was probably 10". This was good "pure" phonon diapason tone without many "objectionable" upper partials—a sound that could tie into the BBB 16' Diaphone without much difference in quality.

8. The work of Henry Haskell done with Estey in the first decade of the 20th century should not be overlooked. In earlier work (before he discovered leathered lips), he built beautiful diapason choruses, good strings, and flutes. And a wood open flute with slots and beards that produced a colorful series of low flute partials . . . proving that flutes need not sound mere sine-wave fundamental pitches. His work with reedless oboes and clarinets was interesting but less successful, I think. He came up with an interesting Vox Angelica: a quiet aeoline with a tiny 2-2/3' rank adjacent to the unison and sharing common valves. The 2-2/3' rank was tuned slightly sharp, for a beat. The result was a shimmering clarinet sound off in the distance. Perhaps it was not worth repeating, but it was nevertheless, an interesting sound. Second Church of Christ, Scientist, Kansas City, Missouri, was happy with it.

9. Cavallé-Coll 8' Montre voicing is worth mentioning. There were no ears, even on case basses. There were sharp, upper lips. The nicking was closely spaced, even at CC. The pipes had about 1/4+ cut-up and 1/4 mouth width. A rich 'cello sound with plenty of body and brightness was the result.

10. The Kimball Company in the first 15 years of the century did some outstanding voicing, particularly of strings. Especially outstanding was a viola da gamba of at least 85% tin and extra-long feet, wide mouths, perhaps a little over 1/4, moderate cut-up, well-placed metal beards, close light nicking, very sharp upper lips, and a good thick windsheet. A rich ZZZing sound combining sizzle and body of tone was produced, not the hiss type sizzle. It meshed well with diapasons and flutes if not forced unnecessarily.

And while we're on forcing tone quality, or worse—failing to energize pipe speech—let's discuss what constitutes good tonal regulation for a given rank.

Each pipe shape has within it the potential for a characteristic pattern of upper partials. If it is poorly voiced and/or underwinded, the characteristic partials pattern does not reach the congregation's ear. If it is badly voiced and/or overblown for its cut-up a conical pipe sounds little different from a forced cylindrical pipe. I have this suggestion: regulate each rank of pipes to develop a characteristic harmonic development sufficient to be heard clearly wherever the collective ear may be located in the building. Avoid blowing pipes at their maximum sound short of blowing off speech. Between being underblown and overblown is an area where sounds can be velvety and rich—though not sentimental and sloppy. Most singers have a richer voice at 2/3 volume than at full throttle. The same goes for cars. One that can do 80 easily is smoother at 60 than a car that can go 60 doing 60.

Before winding up this discussion of voicing tools & techniques we need to get beyond the mechanics of sound production to the end product of music making. No matter what the personal bent is whether neoclassic, contemporary, or neither, voicers and designers of organs have the responsibility of producing instruments that play music, not just notes. Avoid the perfunctory sound so characteristic of the electronic menace (and some pipes, unfortunately) in favor of enthusiastic, involved sorts of sound that sings for joy, or at least seems to.

Hearing a piece of music must necessarily be a journey in sound from here to there. The means of propulsion in other journeys may be foot power, internal combustion engines, or perhaps rockets. The energy for musical propulsion results from dissonant intervals (out-of-phase sounds) demanding progression toward resolution of tension (getting in-phase), whether to consonance or to successive dissonances. Without belaboring the analogy, I would point out the importance in scaling, voicing and finishing organs to project sufficient energy of sound at the 8' level to the audience, wherever it may be, so that the normal dissonances of hymns, JSB's chorale preludes and Cesar Franck's romantic dissonances become journeys in sound. I mention the 8' level as being important because of my own personal discovery (which you may have made) that dissonances are meaningful and readily apparent to the human ear only within the range of adult male and female voices. If our ensemble efforts concentrate only on higher frequencies, with insufficient development of 8' voices (i.e., insufficient decibels), the "stuff of music" fails to materialize. If I seem to harp on Helmholtz's law, it is only because I get bored with music that seems to go nowhere, that has no subliminal driving force to move me to a total audio-physical response.

In making this presentation I have tried to keep my own preferences in check. Now I intend to give a sales pitch on the virtue of nicking, and perhaps its necessity, if we are to avoid a neo-romantic movement wiping out neoclassic gains as efficiently as neo-classicism has more-or-less castrated previous romantic gains.

Organists and organbuilders really are not on the horns of a dilemma in choice of neoclassic or romantic. We have more than two choices. A third choice might be a "contemporary" (for want of a better word) approach: a sifting of viable, enduring truths from organbuilding history—forgetting fads of yester- and this year—with emergence of voicing techniques that give meaningful expression to the ideas of composers from many schools and periods.

Sharp-eared organbuilders must have developed taste-test methods for comparing qualities of sound. My system is to hold a single note of a stop for perhaps a full minute, savoring texture; then, a consonant triad followed by a tight dissonance, this to determine if speech can survive and project stresses of dissonance to the ears of the congregation. (The magnificent Beckerath we heard yesterday flunked the McManis dissonance test. The Hauptwerk principal 8' had definite speech problems in the second chord of Franck's A minor chorale exposition, and the tight dissonance did not come through with the

(continued overleaf)

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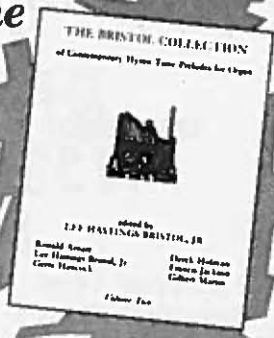
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**Flue Pipe Voicing**

(continued from p. 17)

obvious beats characteristic of the chord.) In hearing a single pitch, the sound should grow in richness the longer the note is held. If it pales, the sound has flunked the texture test.

Properly-voiced rich sounds are most likely to provide the ensemble blend I find so important: whether two or twenty pitches are speaking at once, each rank with its own upper partial pitches must tie into a single homogenized sound whose parts arrive at exactly the same milli-second. A 4' principal should tie so tightly into the speech and harmonic series of an 8' rohrflöte or gedackt that they speak as a single sound—no coughing and spitting by the principal should give away the fact that it is a separate sound source.

The colorful 8' voice easily accepts higher pitches that color it but get lost in a total new flavor. The same goes for complete ensembles—16' through 1/3': no holes, no bumps! Energy of speech is far more important than chuff. Let the stopped or semi-stopped flutes do the chuffing. For principals, strings and gemshorns, energized speech is sufficient. Incidentally, an ensemble of poorly-voiced pipes speaking on a sliderchest can sound like a unit flute! Transient speech patterns and sustained tones of poorly-voiced ranks may interfere with each other, each seeming to have made its own individual declaration of independence.

Light nicking takes the hard edge off a tone that otherwise seems almost to violate the sanctity of a person's eardrums, even on the mezzo-forte level.

Let me talk a little more about the voicing process. If you have decided to be "contemporary", choose a good nicking tool with an acute-angle diamond shape, as viewed from the sharp end. Count your nicks. Get the biofeedback of muscles and joints working so that each pipe can be nicked like its next-door neighbors. The nicks will be deeper at TC than at c<sup>2</sup>, obviously. Graduate the depth of nick as you proceed up the scale. The louder the pipe and the higher the cut-up, the deeper the nicking required. The lower the pitch, the fewer nicks the pipe needs; the higher the pitch, the greater the number. Generally, fewer nicks are needed in pipes speaking on a sliderchest.

If a flue is too open for the amount of wind admitted at the toe, but the dynamic level is about right, close the flue slightly, a bit more at the ends than the middle, to give energized speech. Subtle control of flue width (openness) is the key to energized speech, for a given cut-up, at any volume level.

With the development of stable, rich tone that handles and projects dissonances, the American organ stands to attract efforts of contemporary composers.

Without a contemporary literature we hardly can claim to have developed a contemporary instrument. In attracting new composers, we run the risk of having to listen to, and evaluate, sounds we're not used to. But remember Wagner and *Lohengrin*. Up to that point his friends had tolerated his far-out sounds, but *Lohengrin* was just one step too far!

When the Alain *Litanies* hit music racks some years ago, those were far-out sounds. Here was a 20+-year-old Frenchman, naïve and open enough to transcribe his emotional feelings/perceptions about a chance visit to a monastery (with its Gregorian mode of life) into new far-out sounds that are now far-in acceptable spine-tinglers on any organ recital. I sense the eternal youth in Alain, and his music—all of it—arouses the same naïve, wide-open receptive kid in me. We owe it to American kids (of all ages) to give them exciting sounds that elicit the composers in them.

As a final shot in this much-too-long discourse, I need to define the American organist as different from the European. The name of the now defunct *American Organist* magazine (to whose editor T. Scott Buhrman I owe my being in business), was the subject of English organists' scorn earlier in this century. The "American Organist" to them was a harmonium, or reed organ. The American Organist was a harmonium-ist, not a real organist. From another country: right after World War II, a well-known German organist was heard to say of American organists, "They don't play the organ. They just make sound effects." In defense of American organists I would analyze their differences (superiority?) to European organists on this basis: the typical, excellent European recitalist, whether German, French, or whatever, plays accurately and with good controls—Cool! The typical American organist brings to the literature an emotional verve—a seeming pouring out of himself spontaneously—subjectively—as though he were composing the score on the spot . . . an entirely different, and as correct a performance, as the objective approach of the well-schooled European.

This brings me back to voicing and finishing. The American organist needs a subjective-sounding organ, one that joins happily in his spontaneous pouring out. This is *no* place for the perfunctory, unenthusiastic it-says-here-in-the-fine-print-at-the-bottom-of-the-page sound. The perfunctory defeats our kind of subjectivity. (Our organists may be playing objectively, but their interpretations come off as subjective.) So, let's build American organs for American organists playing American and European works in a distinctive American way. And the performances of visiting European recitalists will seem more vital, too.

Best wishes to you in your search for the "good, the true and the beautiful!"

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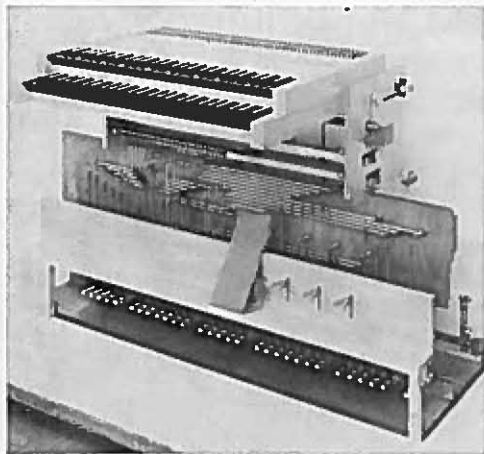
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Undergraduate organ students of **Mary Lou Robinson** [third from left] at the University of Kansas performed the complete *Orgelbüchlein* of J. S. Bach, in a series of three recitals recently on the Reuter organ of Plymouth Congregational Church in Lawrence, KS. The chorales on which the settings are based were sung by a choir and played by a brass quartet.

**Huw Lewis** will lead a tour of four historic organs in Detroit on May 18 for the Detroit Historical Society. The lecture-demonstrations will take place at the Jefferson Avenue Presbyterian Church, Sweetest Heart of Mary Church, Holy Family Church, and St. Anne's Church. The program will begin at 6 pm, with dinner served after the first two churches.

**Jackson Hill**, faculty member at Bucknell University, was winner of both the choral and organ composition competitions sponsored recently by the New York City AGO chapter. The winning compositions were a choral motet "In Mystery Hid" and "Three Mysteries" for organ; both will be published by Hinshaw Music Corp. The new works were first heard in the course of the annual guild service, which took place at the Church of St. Paul the Apostle on Feb. 27 and also included works by Albright, Stanford, Vaughan Williams, Leighton, and Stover.

**Paul Sifler** played the premiere of his latest organ work, *Childhood Patterns*, in a recent tour of Yugoslavia (Slovenia), where the three-movement work was well-received. Mr. Sifler reports considerable enthusiasm for organ concerts there, both in villages and in larger cities, where electronic instruments are frowned upon.

## Here & There

**Paul-Martin Maki**, organist-choirmaster of St. Michael's Episcopal Church in New York City, was the recitalist for a program sponsored by the newly-formed Elkhart, Indiana, AGO chapter, on Feb. 25. His program, on the Schlicker tracker in the chapel of the Mennonite Biblical Seminary in Elkhart, included the 3rd Concerto by Handel, Tournemire's *Improvisation on "Ave Maris Stella,"* Pachelbel *Partita "What God ordains,"* *Toccata and Fugue in F Major* by Bach, and Dupré's *Variations on a Noel*. Mr. Maki led a workshop on practice techniques for the chapter the preceding evening.

A program of music for recorder and organ was played at St. Paul's Episcopal Church, Clinton, NC, on Jan. 24, and at Covenant Presbyterian Church, Charlotte, on Feb. 5 by **Dale Higbee** and **Richard Peek**. The recital consisted of *Concerto in C*, Telemann; *Chaconne in F*, Purcell; *A Fancy*, Hurford; *Sonata in C*, Vivaldi; *Allegro maestoso (Sonata 3)*, Mendelssohn; *O Wie Selig*, Brahms; *Sonata in F*, Bach; and *Introduction and Pastoral Dance*, Peek.

**Frederick Rimmer**, visiting professor at Memorial University in St. Johns, Newfoundland, was the recitalist for a Jan. 23 program sponsored by the Ottawa Centre RCO. His program, at Knox Presbyterian Church, emphasized contemporary works, including his own "Pastorale and Toccata," Iain Hamilton's "A Vision of Canopus," and "Inquiries — Persuasions" by Ib Norholm.

**Robert Glasgow** played a recital devoted to 19th-century organ music, as part of the annual vesper concerts at Westminster Presbyterian Church, Lincoln, NE, on Feb. 26. The program was comprised of Schumann's *Sketches*, Op. 58, no. 3-4, and the *B-Major Canon*, Op. 56, no. 6; the *Grand Pièce Symphonique* of Franck; and the "Ad nos" *Fantasia and Fugue* by Liszt. Dr. Glasgow presented a workshop on "The Musician's Approach to Romantic Organ Music" the following day.



**Peter Planyavsky**, organist of Vienna's St. Stephen's Cathedral, will make his 5th tour of Japan in May, when he will play a number of concerts on a new Tsuji organ at Tamagawa University (see article on Japanese organs in this journal, August 1977). On the same tour, he will visit Australia, where he will perform and lecture for the Sydney Conservatory and for the Melbourne Organ and Harpsichord Festival, where he will also be a judge. He has been invited to judge the Chartres competition later this year and plans his next US tour for Feb. 1979.

Music of Henry Purcell was sung for evensong at Christ Church Cathedral, Indianapolis, on Feb. 12. **Frederick Burgomaster** directed the choir of men and boys in the *Magnificat* and *Nunc Dimittis* in G Minor; *My Beloved Spoke*; *Hear my Prayer, O Lord*; *Saul and the Witch at Endor*; and the *Jubilate* in D Major. The accompanying instruments were strings, trumpets, timpani, and organ.

The Cathedral of St. John the Divine in New York City was forced to postpone the beginning of a special Lenten concert series because of a malfunctioning blower motor in the south side of the organ. Leonard Raver's program of three New York premieres was rescheduled — the series took place after the replacement of the motor. Other performers were to be John Weaver, Eugene Hancock, McNeil Robinson, Frederick Swann, Alec Wyton, and Walter Reinhold; several devoted their attention to 20th-century works. Ironically, the series was planned for the benefit of the maintenance of the 1910 E. M. Skinner/1954 Aeolian-Skinner at the cathedral! It also marked the 25th anniversary of the dedication of the famous State Trumpet stop, located more than 500 feet from the main organ.

Davidson College held its 18th Annual Sacred Music Convocation in mid-November, when Howard Boatwright and Larry Smith were guest artists. Mr. Boatwright spoke on the historical background of musical settings of the Passion Story; a concert of his choral music included his own setting of the Saint Matthew narrative. Mr. Smith played a recital which included the *Symphonie-Passion* of Marcel Dupré. Wilmer Hayden Welsh, professor of organ at the North Carolina school and organizer of the convocation, played a program of music for organ and instruments on a 1977 Blakely organ in the Davidson United Methodist Church; in addition to his own *Sonatina* for Trumpet and Organ, works variously employing strings and trumpet, by Mozart, Borowski, Fantini, and Gabrieli, were heard.

English organist **Gordon Phillips** played his 2000th lunch-hour recital last October 27th at All Hallows-by-the-Tower in London. He played works by Bach, Widor, Hollins, Vierne, and Guilmant, as well as portions of his own *Tower Hill Suite*. At the conclusion of the recital, Mr. Phillips was honored by a reception and presentation.

**Richard Litterst** was formally ordained as minister of music at the Second Congregational Church of Rockford, IL, on Dec. 11. At that time, he presented his ideas on the ministry of sacred music, which were illustrated with musical examples.

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## New Organs



The Schantz Organ Co.,\* Orrville, OH, has completed a new organ at Centennial Associate Reformed Presbyterian Church, Columbia, SC. The 4-manual and pedal instrument has 43 ranks and uses French nomenclature. An additional 13 ranks are projected for installation at a later date. The Grand Orgue, Positif, and Pedal Montre are exposed; the Récit speaks from a chamber to the right, the Solo and part of the Pédale, from a chamber to the left. The organ was dedicated in recitals last fall by James M. Bigham, Jr., and Frederick Swann. Dr. James L. Lancaster is the organist and music director.

\*Jack Sievert, member, American Institute of Organbuilders.

### GRAND ORGUE (II)

Quintaton 16'  
Montre 8'  
Bourdon en bois 8'  
\*Cor de chamois 8'  
Prestant 4'  
\*Cor de nuit 4'  
Flute a bec 2'  
Fourniture IV 1-1/3'  
Trompette 8'  
Cloches

### POSITIF (I)

Flute couverte 8'  
Prestant 4'  
Flute a fuseau 4'  
Doublette 2'  
Larigot 1-1/3'  
Sifflet 1'  
Cymbale III 2/3'  
Chalumeau a cheminee 8'  
Tremblant  
Clochette  
Trompette des anges 8' (Solo)

### RECIT (III) (enclosed)

\*Principal 8'  
Flute a cheminee 8'  
Gambe 8'  
Voix Celeste 8'  
Octave 4'  
Flute octavante 4'  
Nasard 2-2/3'  
Quarte de nasard 2'  
Tierce 1-3/5'  
Plein Jeu IV  
Basson-el-hautbois 16'  
Trompette 8'  
Hautbois 8'  
\*Voix humaine 8'  
Clairon 4'  
Tremblant

### SOLO IV) (enclosed)

Flute harmonique 8'  
Flute douce 8'  
Flute celeste 8'  
\*Flute d'orchestre 4'  
\*Cornet III  
Clarinette a pavillon 16'  
Cor anglais 8'  
Trompette des anges 8'  
Tremblant

### PÉDALE

Contre bourdon 32'  
†Montre 16'  
Soubasse 16'  
†Quintaton 16' (G.O.)  
Contre gambe 16' (Récit)  
†Octave basse 8'  
Flute basse 8'  
†Quintaton 8' (G.O.)  
†Basse de chorale 4'  
Flute 4'  
†Doublette 2'  
†Fourniture IV 1-1/3'  
Grand cornet VI (derived)  
\*Contre bombarde 32'  
Bombarde 16'  
Basson 16' (Récit)  
Bombarde 8'  
Hautbois 8' (Récit)  
Bombarde 4'  
Chalumeau a cheminee 4' (Positif)

\*prepared  
†unenclosed



Ralph Blakely, Davidson, NC, has built a new organ of 2 manuals and pedal with 21 stops for the Easley Presbyterian Church, Easley, SC. The instrument is placed in two cases on either side of the sanctuary, using case designs patterned after the American Federal period, with pipeshades based on an American organ of 1839. The organ, which has electric key and stop action, replaces an earlier Estey. Mrs. James Stuckey is organist of the church. The dedication recital was played by Wilmer Hayden Welsh, in which he was joined by the Davidson College Male Chorus under the direction of Donald B. Plott. The program included Mr. Welsh's Jubilate Deo, which was commissioned by the builder for the occasion.

### GREAT

Prestant 8'  
Grossgedackt 8'  
Octave 4'  
Koppelfloete 4'  
Blockfloete 2'  
Sesquialtera II  
Mixture IV  
Trompette 8'  
Chimes  
Tremulant

### SWELL

Spitzfloete 8'  
Celeste 8'  
Gemshorn 4'  
Principal 2'  
Cymbel II  
Schalmei 8'  
Tremulant

### PEDAL

Subbass 16'  
Principal 8'  
Bourdon 8'  
Quint 5-1/3'  
Choralbass 4'  
Mixture III  
Trompette 8' (Great)



Austin Organs, Inc., of Hartford, CT, has enlarged and rebuilt its Op. 543 in the Salem United Church of Christ, Allentown, PA, where the organ was originally installed in 1915. A new Great was added in 1964 and the balance of work was completed in the spring of 1977, for a total of 43 stops and 40 ranks, distributed on 3 manuals and pedal. The organ is on both sides of the chancel, with four speaking facades.

### GREAT

Violone 16' 61 pipes  
Diapason 8' 61 pipes  
Bourdon 8' 61 pipes  
Gemshorn 8' 61 pipes  
Octave 4' 61 pipes  
Spitzflöte 4' 61 pipes  
Fifteenth 2' 61 pipes  
Fourniture III 183 pipes

### SWELL

Lieblich Gedeckt 16' 73 pipes  
Rohrflöte 8' 73 pipes  
Viola 8' 73 pipes  
Voix Celeste 8' (TC) 61 pipes  
Principal 4' 73 pipes  
Waldflöte 4' 73 pipes  
Blockflöte 2' 61 pipes  
Plein Jeu III 183 pipes  
Fagotto 16' 12 pipes  
Trompette 8' 73 pipes  
Fagotto 8' 73 pipes  
Clairon 4' 73 pipes  
Tremulant

**CHOIR**

Nason Flute 8' 73 pipes  
 Erzähler 8' 73 pipes  
 Erzähler Celeste 8' (TC) 61 pipes  
 Koppelflöte 4' 73 pipes  
 Oktav 2' 61 pipes  
 Larigot 1-1/3' 61 pipes  
 Sesquialtera II 122 pipes  
 Cymbal II 122 pipes  
 Krummhorn 8' 73 pipes  
 Tremulant

**PEDAL**

Diapason 16' 32 pipes  
 Violine 16' (Great)  
 Erzähler 16' 12 pipes  
 Gedeckt 16' (Swell)  
 Principal 8' 32 pipes  
 Violine 8' (Great)  
 Erzähler 8' (Choir)  
 Gedeckt 8' (Swell)  
 Fifteenth 4' 12 pipes  
 Mixture III, 96 pipes  
 Trombone 16' 32 pipes  
 Fagotto 16' (Swell)  
 Trumpet 8' 12 pipes  
 Krummhorn 4' (Choir)

The Fritzsche Organ Co., \* Allentown, PA, has built a new two-manual and pedal organ of 16 ranks with electro-pneumatic action for the First Baptist Church of Danville, PA. The instrument is installed in a newly-built church and had its specifications drawn up by Rev. Calvin Beveridge, Robert Davies, music director of the church, and Robert Wuesthoff of the firm. \*Robert Wuesthoff, member, American Institute of Organbuilders.

**GREAT**

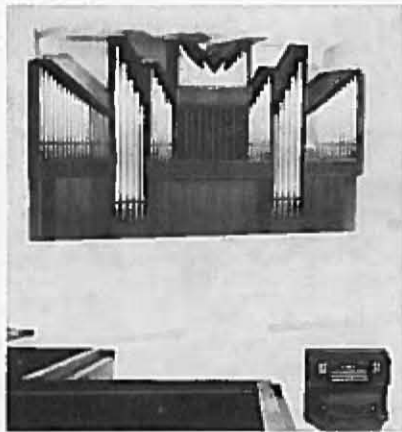
Principal 8' 61 pipes  
 Koppel Flute 8' 61 pipes  
 Dulciana 8' 61 pipes  
 Octave 4' 61 pipes  
 Flute d'Amour 4' 61 pipes  
 Mixture III 183 pipes  
 Trompette 8' 61 notes  
 Clarion 4' 61 notes  
 Chimes

**SWELL**

Gedeckt 16' 49 notes  
 Gedeckt 8' 61 pipes  
 Salicional 8' 61 pipes  
 Vox Celeste 8' (TC) 49 pipes  
 Prestant 4' 61 pipes  
 Flute 4' 12 pipes  
 Flute Traverso 4' 61 pipes  
 Nazard 2-2/3' 61 notes  
 Piccolo 2' 12 pipes  
 Mixture 61 notes  
 Fagotto 16' 12 pipes  
 Trompette 8' 61 pipes  
 Clarion 4' 12 pipes  
 Tremolo

**PEDAL**

Bourdon 16' 32 pipes  
 Lieblich Gedeckt 16' 32 notes  
 Principal 8' 32 pipes  
 Flute 8' 12 pipes  
 Choral Bass 4' 12 pipes  
 Flute 4' 12 pipes  
 Super Octave 2' 12 pipes  
 Fagotto 16' 32 notes  
 Trumpet 8' 32 notes  
 Clarion 4' 32 notes



The Wicks Organ Co., Highland, IL, has built a 3-manual and pedal organ of 38 stops for the Helen M. Hosmer Concert Hall in the Crane School of Music at the State University College, Potsdam, NY. Six concerts, concluding with a recital by Jean Langlais, were held during the 1977-78 academic year to highlight the installation. James P. Autenrieth and William Maul, of the faculty, collaborated with Charles Mosley of the firm in the design of the organ, which is encased at the rear of the stage and is controlled from a movable console.

**GREAT**

Prinzipal 8' 61 pipes  
 Bordun 8' 61 pipes  
 Oktav 4' 61 pipes  
 Koppelflöte 4' 61 pipes  
 Hellpfeife 2' 61 pipes  
 Sesquialtera II (TC) 98 pipes  
 Fourniture IV 244 pipes  
 Trompette 8' 61 pipes

**SWELL**

Contra Violo 16' 12 pipes  
 Violo de Gambe 8' 61 pipes  
 Violo Celeste 8' 61 pipes  
 Rohrflöte 8' 61 pipes  
 Nachthorn 4' 61 pipes  
 Prinzipal 2' 61 pipes  
 Plein Jeu II-IV 226 pipes  
 Basson-Hautbois 16' 61 pipes  
 Trompette 8' 61 pipes  
 Hautbois 8' 12 pipes  
 Clarion 4' 61 pipes  
 Tremolo

**POSITIV**

Nason Flute 8' 61 pipes  
 Prinzipal 4' 61 pipes  
 Oktav 2' 61 pipes  
 Nasat 1-1/3' 61 pipes  
 Scharff III 183 pipes  
 Krummhorn 8' 61 pipes

**PEDAL**

Prinzipal 16' 32 pipes  
 Bourdon 16' 32 pipes  
 Contra Violo 16' (Swell)  
 Quint 10-2/3' (Swell)  
 Octave 8' 12 pipes  
 Bourdon 8' 12 pipes  
 Choral Bass 4' 32 pipes  
 Bourdon 4' 12 pipes  
 Fourniture III 96 pipes  
 Contre Basson 32' (prepared)  
 Bombarde 16' 32 pipes  
 Basson 16' (Swell)  
 Trompette 8' 12 pipes  
 Krummhorn 4' (Positiv)

The Church Organ Co. of Edison, NJ, has rebuilt and enlarged a 2-manual and pedal organ of 17 voices and 22 ranks for Watchung Avenue Presbyterian Church, North Plainfield, NJ. Solid-state relays and all-electric action were used. Great and pedal pipes are exposed on either side of the chancel, with the Swell in a chamber to the right. The design is by Howard Vogel, organist-choirmaster of Calvary Episcopal Church, Summit, NJ, in consultation with James Konzelman of the firm. Stewart Holmes is the organist; the dedication recital was played by Mr. Vogel.

**GREAT**

Principal 8' 49 pipes  
 Rohrflöte 8' 61 pipes  
 Octave 4' 61 pipes  
 Spillflöte 4' 61 pipes  
 Flachflöte 2' 61 pipes  
 Mixture IV 244 pipes  
 Trompette 8' (Swell)  
 \*Chimes

**SWELL**

\*Gedeckt 8' 61 pipes  
 \*Salicional 8' 61 pipes  
 \*Voix Celeste 8' 49 pipes  
 \*Prinzipal 4' 61 pipes  
 \*Gedeckt 2' 12 pipes  
 \*Prinzipal 2' 12 pipes  
 \*Larigot 1-1/3' 61 pipes  
 \*Contra Fagotto 16' pipes  
 Trompette 8' 49 pipes  
 Clarion 4' 12 pipes  
 \*Tremolo

**PEDAL**

Bourdon 16' 32 pipes  
 \*Quintaton 16' 32 pipes  
 Prinzipal 8' 32 pipes  
 Rohrflöte 8' (Great)  
 Choralbass 4' 12 pipes  
 Spillflöte 4' (Great)  
 Mixture III 96 pipes  
 Fagotto 16' (Swell)  
 Clarion 4' (Swell)  
 \*retained from former Möller organ

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

## UNITED STATES East of the Mississippi

**5 APRIL**  
Music of Gibbons; St Thomas Church, New York, NY 12:10 pm  
Helen Penn; St Johns Church, Washington, DC 12:10 pm  
Carlo Curley; St Alphonsus RC, Grand Rapids, MI 8 pm

**6 APRIL**  
James Johnson; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm  
Christina Stevens; St Pauls Chapel, Columbia U, New York, NY 12 noon  
Thomas Richner, piano; Kirkpatrick chapel, Douglas College, New Brunswick, NJ 8 pm  
Paul Hesselink; Longwood College, Farmville, VA 8 pm  
Arthur Lawrence, harpsichord; St Marys College, Notre Dame, IN 8 pm

**7 APRIL**  
Beverly Brandt Bacheider; Woolsey Hall, Yale U, New Haven, CT 8:30 pm  
Carlo Curley; Westfield Piano Co, Grand Rapids, MI 8 pm

**8 APRIL**  
\*Gerre Hancock, workshop; Rochester, NY 10 am-3 pm  
Paul A Jacobson; Blackburn College, Carlinville, IL 4 pm

**9 APRIL**  
Victor Hill, harpsichord, with soprano & baritone; Williams College, Williamstown, MA 8 pm  
Stoney Baroque Chamber Players; Immanuel Lutheran, New York, NY 5 pm  
Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm  
Mozart Requiem; Downtown Presbyterian, Rochester, NY 3:30 pm  
John Weaver; 1st Presbyterian, Trenton, NJ 4:30 pm  
David A Weadon; 1st Presbyterian, Metuchen, NJ 8 pm  
Heinz Chapel Choir; U of Pittsburgh, PA 4 pm

Mark Richman, piano; Market Square Presbyterian, Harrisburg, PA 8 pm  
Our Redeemer Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Thomas Spacht; St Johns Lutheran, Parkville, MD 7 pm

Robert Edward Smith, harpsichord; Church of Holy City, Washington, DC  
Spring choral concert; Longwood College, Farmville, VA 4 pm  
George Ritchie; First Presbyterian, Burlington, NC 5 pm

Terry Farrow; 1st United Methodist, E Point, GA 7:30 pm  
Kathryn Stephenson; First Presbyterian, Ft Lauderdale, FL 8 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Lynne Davis; 1st Congregational, Columbus, OH 8 pm  
Melvin West; 7th Day Adventist, Kettering, OH 8 pm  
Carlo Curley; N Hills Christian Reform, Troy, MI 3 pm

Ray Ferguson, harpsichord, with Barry MacGregor, actor; Bushnell Congregational, Detroit, MI 7:30 pm  
William Eifrig; 1st Presbyterian, Ka'ama-zoo, MI 5 pm  
Student recital; U of Notre Dame, 7:15 pm

Choral concert; O'Laughlin aud, St Marys College, Notre Dame, IN 8 pm  
Chamber music of Bach; St Pauls Episcopal, La Porte, IN 4 pm  
Choral concert; 2nd Presbyterian, Indianapolis, IN 8 pm

Jay Peterson; North United Methodist, Indianapolis, IN 8 pm  
Robert Langston; 1st Presbyterian, Deerfield, IL 7:30 pm

**11 APRIL**  
Gerre Hancock, all-French; St Thomas Church, New York, NY 7:30 pm

**12 APRIL**  
Music of Herbert Howells; St Thomas Church, New York, NY 12:10 pm  
Loudoun Valley HS Chamber Choir; St Johns Church, Washington, DC 12:10 pm

**13 APRIL**  
Brian Jones; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm  
Lana Kallath; St Pauls Chapel, Columbia U, New York, NY 12 noon  
Ruth Maxey; Longwood College, Farmville, VA 8 pm  
Ron Rhode; Kirk of Dunedin, FL 8:15 pm

**14 APRIL**  
James Higbe; Christ Church, S Hamilton, MA 8:30 pm  
Eugenia Earle, harpsichord; Church of Ascension hall, New York, NY 8 pm  
Baltimore Symphony, all-Mozart; Cathedral of Mary Our Queen, Baltimore, MD 8 pm

\*George Ritchie; Westminster Presbyterian, Richmond, VA 8 pm  
William Albright; Wheeler Hall, U of Evansville, IN 8 pm

**15 APRIL**  
Mende'ssohn Lobegesang, The Psalms; Veterans aud, Providence, RI 8 pm  
Joan Lippincott, workshop; United Methodist, Moorestown, NJ 10 am-3 pm  
William Albright, workshop; U of Evansville, IN 10 am  
Lynne Davis; Wheeler Hall, U of Evansville, IN 8 pm  
Va'paraiso Chamber Singers; Faith Lutheran, Glen Ellyn, IL 7:30 pm

**16 APRIL**  
Male chorus festival; Fogg Museum, Harvard U, Cambridge, MA 3 pm  
Clyde Holloway; St Johns Parish, Waterbury, CT 4 pm  
Robert Ludwig; Woolsey Hall, Yale U, New Haven, CT 8:30 pm  
Cremona string quartet; St Marks Church, Jackson Heights, NY 4 pm  
Alan Barthele; St Thomas Church, New York, NY 5:15 pm  
Martin Lucker; Westminster Presbyterian, Utica, NY 7:30 pm  
Timothy Albrecht; 1st Lutheran, Lyons, NY 7:30 pm  
David A Weadon; 2nd Presbyterian, Newark, NJ 2 pm

\*Joan Lippincott; United Methodist, Moorestown, NJ 8 pm  
Günther Kaunzinger; Bryn Mawr Presbyterian, PA 4 pm

David H Binkley, with soprano & harp; Presbyterian Church, Camp Hill, PA 7:30 pm  
Towson State U Chorale, Ginastera Lamentations; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
George Ritchie; Presbyterian Church, Farmville, VA 4 pm

Inga Borgström Morgan, piano; 1st Presbyterian, Burlington, NC 5 pm  
New Hanover HS choral concert; 1st Presbyterian, Wilmington, NC 5 pm  
Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Rudolph Kremer, with John Mack, oboe; Art Museum, Cleveland, OH 8:30 pm  
Dayton Bach Soc; Church of Cross Methodist, Dayton, OH 4 pm  
Mari'yn Keiser; St Pauls Episcopal, Akron, OH 8 pm

Henry Lowe; Christ Church, Cincinnati, OH 4 pm  
John Obetz; Christ Church Cranbrook, Bloomfield Hills, MI 4:30 pm  
Student recital, Messiaen La Nativité; 1st Presbyterian, Mt Pleasant, MI 8 pm

Robert Anderson; U of Notre Dame, IN 7:15 pm  
Wolfgang Rübsam, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 5 pm  
Dexter Bailey; St Paul Lutheran, Skokie, IL 7 pm

Jay Peterson, dedication; Wesley United Methodist, Canton, IL 3 pm  
\*Robert Glasgow; 1st Federated Church, Peoria, IL 3:30 pm

**17 APRIL**  
Donald Williams; Concordia College, Ann Arbor, MI 8 pm  
\*Gustav Leonhardt, organ & harpsichord; Bethlehem Center Chapel, La Grange Park, IL 8 pm

\*AGO chapter program

**18 APRIL**

Raymond Daveluy; St Anselms Abbey Church, Manchester, NH 8 pm  
 Donald Sutherland, with Phyllis Bryn-Julson, soprano; Church of the Ascension, New York, NY 8 pm  
 Alice VK Maleski; Sacred Heart Cathedral, Newark, NJ 8 pm  
 Marilyn Mason; St Matthew Lutheran, Hanover, PA 8 pm  
 Robert Anderson; 1st United Methodist, Clarksburg, WV 8 pm  
 Martin Lucker; Elon College, Elon, NC 8 pm  
 Lynne Davis; All Saints Episcopal, Atlanta, GA 8:15 pm  
 Dennis Bergin, Ft Wayne competition winner; 1st Presbyterian, Ft Wayne, IN 8 pm  
 Ronald Neal; 1st Christian, Lafayette, IN 6:30 pm  
 Stephen Hamilton; 2nd Presbyterian, Indianapolis, IN 8 pm

**19 APRIL**

Music of SS Wesley; St Thomas Church, New York, NY 12:10 pm  
 Odile Pierre; St Peters Lutheran, New York, NY 8 pm  
 Mary Fenwick; St Marys Episcopal, Had-don Heights, NJ 8 pm  
 Carl Freeman; St Johns Church, Wash-ing-ton, DC 12:10 pm  
 George Ritchie; 1st Presbyterian, Burling-ton, NC 5 pm  
 Mozart C-Minor Mass; Eastern Kentucky U, Richmond, KY 8:30 pm

**20 APRIL**

Jean Wolfs; Busch-Reisinger Museum, Har-vard U, Cambridge, MA 12:15 pm  
 Peter Szeibel; St Pauls Chapel, Columbia U, New York, NY 12 noon  
 Martin Lucker; Reformed Church, Oradell, NJ 8 pm  
 Bach Cantata 4, Stravinsky Symphony of Psalms; Valparaiso U, IN 8 pm

**21 APRIL**

Yale Concert Choir, Jon Bailey, dir; Yale U, New Haven, CT 8:30 pm  
 Thomas Richner; 1st Church of Christ Scientist, Chevy Chase, MD 8 pm  
 Terry Farrow; Georgia State U, Atlanta, GA 8:15 pm  
 Pierre Cochereau; Art Museum, Cleveland, OH 8:30 pm  
 Diane Bish; Asbury College, Wilmore, KY 8 pm  
 Roberta Gary; 1st Evangelical Covenant, Rockford, IL 8 pm

**22 APRIL**

20th-century music for voices & instru-ments; Trinity Episcopal, Hartford, CT 8 pm  
 Thomas Richner, workshop; 1st Church of Christ Scientist, Chevy Chase MD 10 am  
 John Obeiz; W Park United Church of Christ, Cleveland, OH; masterclass, 3:30 pm; recital, 7:30 pm  
 Louisville Bach Soc, Bach Cantatas 10 & 147; Cathedral of Assumption, Louisville, KY 8 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Country Armory, Iron River, MI 8 pm  
 Betty Ann Ramseth, childrens choir work-shop; Central Presbyterian, Lafayette, IN 2 pm  
 Wilma Jensen, masterclass; MacMurray College, Jacksonville, IL 10:30 am

**23 APRIL**

Thomas Murray; 1st Church Congrega-tional, Cambridge, MA 4 pm  
 Robert Wallenborn, piano; Trinity Church, Newport, RI 4 pm  
 Joan Lippincott; Dwight Chapel, Yale U, New Haven, CT 8:30 pm  
 Handbell festival; Riverside Church, New York, NY 4 pm  
 Tom Fortier; St Thomas Church, New York, NY 5:15 pm  
 Pierre Cochereau; Alice Tully Hall, New York, NY 8 pm  
 Herbert Burtis; United Methodist, Red Bank, NJ 4 pm  
 Mendelssohn Elijah; George Markey, or-gan; Oak Lane Presbyterian, Philadelphia, PA 7 pm  
 Audley Green, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
 Robert Twynham; St Davids Church, Balti-more, MD 8 pm  
 Günther Kaunzinger, with choir & arch; All Souls Unitarian, Washington, DC 4 pm  
 Benjamin Van Wye, all-Brahms; St Marys RC, Norfolk, VA 5 pm  
 Haydn Creation; Front St Methodist, Bur-lington, NC 5 pm  
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Frank L Zajac; All Saints Church, Pontiac, MI 4 pm  
 Diane Bish; 1st United Methodist, Dear-born, MI 7 pm  
 Donald Sutherland, with Phyllis Bryn-Julson, soprano; Broadway Baptist, Louis-ville, KY 7 pm  
 Flor Peeters; Independent Presbyterian, Birmingham, AL 4 pm  
 Kathy Murphy; Grace U Methodist, South Bend, IN 3 pm  
 Sue Seid-Martin; U of Notre Dame, IN 7:15 pm  
 Betty Ann Ramseth, childrens choir festi-val; St Thomas Aquinas Center, W Lafayette, IN 3 pm  
 Odile Pierre; Alice Millar chapel, North-western U, Evanston, IL 8:15 pm  
 Verdi Requiem; U of Illinois, Urbana, IL 8 pm  
 Wilma Jensen; MacMurray College, Jack-sonville, IL pm

**24 APRIL**

Robert Edward Smith, harpsichord; St Elizabeth College, Convent Station, NJ 8 pm  
 Cherry Rhodes; Tift College, Forsyth, GA 8 pm  
 Odile Pierre, masterclass; Northwestern U, Evanston, IL 10 am  
 Richard Morris, with Martin Berinbaum, trumpet; Wayland Academy, Beaver Dam, HI 8 pm

**25 APRIL**

Ralph Kirkpatrick, harpsichord; Yale U, New Haven, CT 8:30 pm  
 Martin Lucker; Immaculate Conception Cathedral, Syracuse NY, 8 pm  
 David Allan Weadon; Westminster Choir College, Princeton, NJ 7 pm  
 Choral works of Mozart, Raymond Chenault, cond; All Saints Episcopal, Atlanta, GA 8:15 pm  
 Robert Langston; St Lukes Cathedral, Or-lando, FL 8 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Bradford HS, Kenosha, WI 8:15 pm

**26 APRIL**

Diane Bish; St. Joseph College, Hartford, CT 8 pm  
 Britten Missa Brevis; St Thomas Church, New York, NY 12:10 pm  
 \*David McVey; Westminster Presbyterian, Utica, NY 8 pm  
 Albert Russell; St Johns Church, Washing-ton, DC 12:10 pm  
 5th annual Bach Week; St Lukes Church, Evanston, IL 8:15 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Janesville, WI 8 pm

**27 APRIL**

Quadrivium; Busch-Reisinger Museum, Har-vard U, Cambridge, MA 12:15 pm  
 Jeff Shuman; St Pauls Chapel, Columbia U, New York, NY 12 noon  
 Mary Lou Robinson; Middle Tennessee State U, Murfreesboro, TN 8 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Watertown HS, WI 8 pm

**28 APRIL**

Martin Lucker; Trinity College, Hartford, CT 8:15 pm  
 Pierre Cochereau; National Shrine, Wash-ington, DC 8:30 pm  
 Odile Pierre; Trinity Episcopal Cathedral, Miami, FL 8 pm  
 5th annual Bach Week; St Lukes Church, Evanston, IL 8:15 pm  
 Diane Bish; 1st Evangelical Lutheran, Rockford, IL 8 pm

**29 APRIL**

Victor Hill, harpsichord with flute; Wil-liams College, Williamstown, MA 8 pm  
 Richard Morris, with Martin Berinbaum, trumpet; Thorton HS, Harvey, IL 8:15 pm  
 Diane Bish, workshop; 1st Evangelical Lutheran, Rockford, IL 8 pm

**30 APRIL**

John Rose; 1st Church of Christ, Long-meadow, MA 4 pm  
 Warren R Johnson; Village Congrega-tional, Whitesville, MA 4 pm  
 Martin Lucker; Mellon Arts Center, Choate Rosemary Hall, Wallingford, CT 7 pm  
 Robert K Kennedy; St Thomas Church, New York, NY 5:15 pm  
 Joan Lippincott; Grace Episcopal, Nyack, NY 4 pm  
 Carlo Curley; War Mem aud, Trenton, NJ 3 pm  
 William Whitehead; St Stephens Church, Millburn, NJ 4:30 pm  
 David C. Ruler; St Johns Lutheran, Allen-town, PA 3 pm  
 \*AGO chapter program

*(Continued overleaf)***EARL EYRICH**

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## Calendar

(Continued from page 23)

Festival concert, Bitgood works; Presbyterian Church, Camp Hill, PA 4 pm  
James Dale; US Naval Academy, Annapolis, MD 3 pmTheater Chamber Players with Donald Sutherland & Phyllis Bryn-Julson; Bradley Hills Presbyterian, Chevy Chase, MD 8 pm  
Dorothy Lafton Jones, mezzo; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pmPatrick Murphy; 1st Presbyterian, Burlington, NC 5 pm  
Mendelssohn Elijah; 1st Presbyterian, Wilmington, NC 5 pmMary Fenwick; Cathedral of St Philip, Atlanta, GA 5 pm  
Michael Corzine; Art Museum, Cleveland, OH 2:30 pmMendelssohn Elijah; St Michaels in the Hills, Toledo, OH 4 pm  
Charles Benbow; St Joseph Church,sylvania, OH 4 pmHuw Lewis; St Paul Lutheran, Trenton, MI 4 pm  
Choral-orchestral concert; 1st Presbyterian, Kalamazoo, MI 5 pmDavid Craighead; U of Notre Dame, IN 7:15 pm  
Handel Samson; United Methodist, Carmel, IN 7 pmWolfgang Ribusam, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 5 pm  
George Ritchie; 4th Presbyterian, Chicago, IL 6:30 pmEdward Mondello, Schantz dedication; North Park Covenant Church, Chicago, IL 7 pm  
5th annual Bach Week; St Lukes Church, Evanston, IL 8:15 pm

## 1 MAY

Choral concert, Richard Coffey, dir; South Congregational/1st Baptist, New Britain, CT 8 pm

Alice VK Maleski; Riverside Church, New York, NY 8 pm  
Jean Langlais; State University College, Potsdam, NY 8 pm

Richard Morris, with Martin Berinbaum, trumpet; HS, Fostoria, OH 8 pm

## 2 MAY

Marilyn Keiser; Park Church, Elmira, NY 8:15 pm

## 3 MAY

Britten Rejoice in the Lamb; St Thomas Church, New York, NY 12:10 pm  
Eileen Morris Guenther; St Johns Church, Washington, DC 12:10 pmStephen Hamilton; Hampton Baptist, Hampton, VA 7:30 pm  
Bruce Shewitz; Museum of Art, Cleveland, OH 12 noon

## 4 MAY

James Johnson Chorale; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm  
Poulenc Gloria, White This Son so Young; Church of the Ascension, New York, NY 8 pm

Richard Morris, with Martin Berinbaum, trumpet; Huss HS, Gastonia, NC 8 pm

## 5 MAY

Quadrivium, 1st Church Congregational, Cambridge, MA 8:15 pm  
Thomas Richner; Union College, Cranford, NJ 8 pm

## 6 MAY

Richard Morris, with Martin Berinbaum, trumpet; South HS, Parkersburg, WV 8 pm

## 7 MAY

Thomas Murray; St. Johns Church, E Boston, MA 3 pm  
Haydn Mass in Time of War; Christ Church, S Hamilton, MA 5 pmGeorge Szpinalski, violin; Trinity Church, Newport, RI 4 pm  
Paul Maki & Jay Peterson; St Michaels Episcopal New York, NY 4 pmBritten Rejoice in the Lamb; St Thomas Church, New York, NY 4 pm  
Lee Harvey Bristol; St Thomas Church, New York, NY 5:15 pm

Butler Service for the Lords Day; Downtown Presbyterian, Rochester, NY 10:45 am

Marianne &amp; John Weaver, organ &amp; flute; West Side Presbyterian, Ridgewood, NJ

Antiphonal choirs & brass; Bryn Mowr Presbyterian, PA 4 pm  
Works of Elmore; 10th Presbyterian, Philadelphia, PA 5 pm

Richard Morris, with Martin Berinbaum, trumpet; Central HS, Waynesburg, PA 8:15 pm

Violeta Santos, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Burke When in Our Music God is Glorified; Bland St U Methodist, Bluefield, WV 9:30 &amp; 11 am

Horsley 100% Chance of Rain; Bland St U Methodist, Bluefield, WV 7:30 pm

Stephen Hamilton; Methodist Church, Fairfax, VA 4 pm

Choir recognition program; Covenant Presbyterian, Charlotte, NC 1:30 pm  
Marilyn Keiser; United Methodist, Lakewood, OH 4 pm

G Dene Barnard &amp; friends; 1st Congregational, Columbus, OH 4 pm

Dayton Bach Soc, Cantata 51, Mozart Requiem; Immaculate Conception Catholic, Dayton, OH 8 pm

Huw Lewis; St Andrews Episcopal, Ann Arbor, MI 5 pm

Joyce Schemanske; Grace U Methodist, South Bend, IN 3 pm  
Brass & organ; U of Notre Dame, IN 7:15 pmStudent recital; Grace Episcopal, Oak Park, IL 3 pm  
Duruffé Requiem; St Lukes Evangelical Lutheran, Chicago, IL 4 pm

Paul Manz, hymn festival; Grace Lutheran, Glen Ellyn, IL 7:30 pm

\*Robert Glasgow; St Pauls Episcopal Cathedral, Milwaukee, WI 8 pm

## 8 MAY

Richard Morris, with Martin Berinbaum, trumpet; Senior HS, Waynesboro, PA 8:15 pm  
\*John Holtz; 1st Presbyterian, Kalamazoo, MI 8 pm

## 9 MAY

Bach B-Minor Mass excerpts; St Thomas Church, New York, NY 7:30 pm  
Jay Peterson; Colgate U, Hamilton, NY 8 pmRichard Morris, with Martin Berinbaum, trumpet; Mt Pleasant HS, Wilmington, DE 8 pm  
Arthur Wenk; Heinz Chapel, U of Pittsburgh, PA 12 noon

## 10 MAY

Music of Locke; St Thomas Church, New York, NY 12:10 pm  
Richard Morris, with Martin Berinbaum, trumpet; Community Theatre, Kingston, NY 8 pmCharles Callahan; St Johns Church, Washington, DC 12:10 pm  
Bruce Schewitz; Museum of Art, Cleveland, OH 12 noon

Susan Goodson; Central Presbyterian, Lafayette, IN 12:05 pm

## 11 MAY

Harvard Choir; Busch-Reisinger Museum, Harvard U, Cambridge, MA 12:15 pm  
Richard Morris, with Martin Berinbaum, trumpet; Mercy HS, Middletown, CT 8 pm

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

## 12 MAY

\*Robert Glasgow; Westminster Presbyterian, Buffalo, NY 8:15 pm  
Kenneth & Ellen Landis; Westminster Choir College, Princeton, NJ 8:30 pm

Choral festival, Vaughan Williams Mass in G Minor; Cathedral of Mary Our Queen, Baltimore, MD 8 pm

"The Splendor of Venice"; National Shrine, Washington, DC 8:30 pm  
Terry Charles; Kirk of Dunedin, FL 8:15 pm

Huw Lewis, with orchestra; Orchestra Hall, Detroit, MI 8:30 pm

## 13 MAY

Choral festival, pops concert; Cathedral of Mary Our Queen, Baltimore, MD 8 pm  
Virgil Fox; Embassy Theatre, Ft Wayne, IN 8 pm

## 14 MAY

Victor Hill, harpsichord; Christ Church Cathedral, Springfield, MA 5 pm  
SS Wesley The Wilderness; St Thomas Church, New York, NY 4 pmBetty De Loach; St Patricks Cathedral, New York, NY 4:30 pm  
Daniel A Junken; St Thomas Church, New York, NY 5:15 pmCremona String Quartet; Immanuel Lutheran, New York, NY 5 pm  
\*David Hurd; St Valentines Church, Bloomfield, NJ 3:30 pmJoseph Kimbel; St John Lutheran, Northumberland, PA 7:30 pm  
Choral Festival, with brass; Cathedral of Mary Our Queen, Baltimore, MD 4 pmBach Cantata 11, Magnificat; Christ Church, Cincinnati, OH 4 pm  
Choral concert; Central Presbyterian, Lafayette, IN 8 pm

\*AGO chapter program



Wolfgang Rübsam, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 4 pm  
Westminster Bell Ringers; St Paul Lutheran, Skokie, IL 7 pm  
Richard Morris, with Martin Berinbaum, trumpet; Senior HS, Wellsboro, PA 8 pm

**UNITED STATES**  
West of the Mississippi

**5 APRIL**  
Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon  
New World Baroque Players; 1st Congregational, Los Angeles, CA 8 pm

**6 APRIL**  
Marilyn Mason; Texas Tech U, Lubbock, TX 8:15 pm

**7 APRIL**  
Handbell workshop; First United Methodist, Big Spring, TX 7:30 pm  
Martin Lückner; St Marks Cathedral, Seattle, WA 8 pm  
Robert Anderson; 1st United Methodist, Palo Alto, CA 8:15 pm  
Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon  
Odile Pierre, all-Bach; 1st Congregational, Los Angeles, CA 8 pm

**8 APRIL**  
Handbell festival; First United Methodist, Big Spring, TX 9:30 am  
Irvine Master Chorale, Beethoven Mass in C; Santa Ana HS, CA 8:30 pm

**9 APRIL**  
John Murphy, piano; Christ Church Cathedral, New Orleans, LA 4 pm  
Stefan Bardas, Bach WTC I; N. Texas State U, Denton, TX 3 pm  
Everett Jay Hilty; U of Colorado, Boulder, CO 4 pm  
Pierre Cochereau; 1st United Methodist, Hollywood, CA 3 pm  
Odile Pierre; Presbyterian Church, La Jolla, CA 4 pm  
Bach B-Minor Mass; 1st Congregational, Los Angeles, CA 8 pm

**10 APRIL**  
\*Samuel Porter; Occidental College, Los Angeles, CA 8:15 pm

**11 APRIL**  
Richard Morris with Martin Berinbaum trumpet; Civic aud, Idaho Falls, ID 8:15 pm  
\*Odile Pierre; St Frances Church, Bakersfield, CA 8 pm  
\*Dennis Bergin, Mader competition winner; Covenant Presbyterian, Long Beach, CA 8 pm

**13 APRIL**  
Southwestern Singers; Southwestern U chapel, Georgetown, TX 8 pm  
Richard Morris with Martin Berinbaum, trumpet; Wynona Thompson, Cody, WY 8 pm

**14 APRIL**  
Thomas Richner; 1st Church of Christ Scientist, Shawnee, OK 8 pm

Odile Pierre; St Marks Episcopal, Portland, OR 8 pm  
Virgil Fox; Community Church, Garden Grove, CA 8 pm

**15 APRIL**  
Richard Morris with Martin Berinbaum, trumpet; Campbell Co HS, Gillette, WY 8:15 pm

**16 APRIL**  
Union College choral group; Westminster Presbyterian, Lincoln, NE 4 pm  
Durufle Requiem; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm  
Carlene Neihart; Baker U, Baldwin City, KS 5 pm  
Virgil Fox; Community Church, Garden Grove, CA 3 pm

**17 APRIL**  
Richard Morris, with Martin Berinbaum, trumpet; Hutchinson Recreation, KS 8 pm  
Virgil Fox, workshop; Community Church, Garden Grove, CA 7:30 pm

**18 APRIL**  
Frederick Swann; American Reformed Church, Orange City, IA

**19 APRIL**  
Richard Morris, with Martin Berinbaum, trumpet; Middle School, Algona, IA 8 pm

**20 APRIL**  
Richard Morris, with Martin Berinbaum, trumpet; Old HS, Mason City, IA 8:15 pm

**21 APRIL**  
\*Robert Glasgow; 1st Methodist, Des Moines, IA 8 pm

**22 APRIL**  
Bach Mass in F, Ascension Oratorio; Denton Bach Soc, St Paul Lutheran, Denton, TX 7:30 pm  
Susan Ingrid Ferré, workshop; 1st United Methodist, Corpus Christi, TX 10-12 am, 1:30-3:30 pm

**23 APRIL**  
Audrey Schuh, soprano; Christ Church Cathedral, New Orleans, LA 4 pm  
Virgil Fox; 1st United Methodist, Dallas, TX 7 pm  
Susan Ingrid Ferré; 1st United Methodist, Corpus Christi, TX 7:30 pm  
HS/College Choir Festival, Howard Swan, cond.; Community Church, Garden Grove, CA 2:30 pm

**24 APRIL**  
\*Jay Peterson; 2nd United Presbyterian, St Louis, MO 8 pm

**25 APRIL**  
\*Gustav Leonhardt, harpsichord; Caruth aud, SMU, Dallas, TX 8:15 pm  
University Chorale; Southwestern U theatre, Georgetown, TX 8 pm

**28 APRIL**  
\*Thomas Richner, organ & piano; Christ United Methodist, Rochester, MN 8 pm

Allen Pote, childrens choir workshop; First United Methodist, Big Spring, TX 7:30 pm

Michael Schneider; St Vincent DePaul RC, Houston, TX 8 pm

**29 APRIL**  
Thomas Richner, organ & piano workshop; Christ United Methodist, Rochester, MN 10 am

Marilyn Keiser; CLDS aud, Independence, MO 8 pm  
Allen Pote, childrens choir festival; First United Methodist, Big Spring, TX 10 am-4 pm  
Michael Schneider, masterclass; Organ recital hall, U of Houston, TX 9:30 am

**30 APRIL**  
Carlene Neihart; United Methodist, Kechi, KS 4 pm  
Richard Slater with trumpet & soprano; St Marks Episcopal, Glendale, CA 4 pm  
20th-century chamber music; Immanuel Presbyterian, Los Angeles, CA 7 pm  
Haydn Creation; Presbyterian Church, La Jolla, CA 7:30 pm

**1 MAY**  
Michael Schneider, masterclass; U of Kansas, Lawrence, KS  
Richard Heschke; St Marks Episcopal, Beaumont, TX 8 pm

**5 MAY**  
Michael Schneider; 1st Congregational, Los Angeles, CA 8 pm  
Marilyn Horne, soprano; Community Church, Garden Grove, CA 8 pm

**7 MAY**  
Sam Batt Owens; Christ Church Cathedral, New Orleans, LA 4 pm  
Mandelssohn Elijah; St Bedes Episcopal, Menlo Park, CA 8 pm  
Schubert Mass 2 in G; St Marks Episcopal, Glendale, CA 3 pm

**12 MAY**  
Michael Schneider; 1st United Methodist, Palo Alto, CA 8:15 pm

**14 MAY**  
Verdi 4 Sacred Pieces, Palestrina Pope Marcellus Mass; St Johns Cathedral, Denver, CO 4 pm

**15 MAY**  
Britten Noyes Fludde; 1st-Plymouth Congregational, Lincoln, NE

\*AGO chapter program

**INTERNATIONAL**

**5 APRIL**  
Gillian Weir; Old St Pauls, Wellington, New Zealand 8 pm

**7 APRIL**  
Virgil Fox; Queen Elizabeth Theatre, Vancouver, BC, Canada 8 pm

**9 APRIL**  
Gillian Weir; Dunedin Cathedral, New Zealand 8 pm

**10 APRIL**  
\*Frederick Swann; St Catherines, Ontario, Canada 8 pm

**12 APRIL**  
Diane Bish; Morden Baptist, London (Sussex), England 8 pm  
Gillian Weir; Town Hall, Auckland, New Zealand 8 pm

**14 APRIL**  
Martin Lückner; Church of Redeemer, Calgary, Alberta, Canada 8:30 pm  
Gillian Weir; Town Hall, Auckland, New Zealand 8 pm

**16 APRIL**  
Peter Cass; Aeolian Town Hall, London, Ontario 4 pm

**23 APRIL**  
Martin Lückner; St Matthias Church, Montreal, Quebec, Canada 8:30 pm  
\*John Rose; Christ Church Cathedral, Hamilton, Ontario, Canada

**3 MAY**  
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm

**6 MAY**  
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm

**7 MAY**  
Jérôme Faucheur; Christ Church Chelsea, London, England 6:30 pm

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

**10 MAY**  
Jérôme Faucheur, Widor Gothic Symphony; St Margaret Church Lathbury, London, England 1:10 pm  
Gillian Weir, all-Bach; Concert hall, Cape Town U, S Africa 8 pm  
Virgil Fox; St Pauls Church, Toronto, Ontario 8 pm

**11 MAY**  
Robert Edward Smith, harpsichord; Melbourne Autumn Festival, Australia

**12 MAY**  
Jérôme Faucheur, Dupré Passion Symphony; St Pauls Cathedral, London, England 12:30 pm  
Robert Edward Smith, harpsichord; Assembly hall, U of Melbourne, Australia 8:15 pm

**13 MAY**  
Gillian Weir, all-Bach; Concert hall, Cape Town U S Africa 8 pm

**14 MAY**  
Robert Edward Smith, harpsichord; Melbourne Autumn Festival, Australia

**15 MAY**  
Robert Edward Smith, harpsichord masterclass; Melbourne Festival, Australia

\*RCCO Centre program

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