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G. Donald Harrison — A Study of Several of his Organ Designs

by Ann L. Vivian

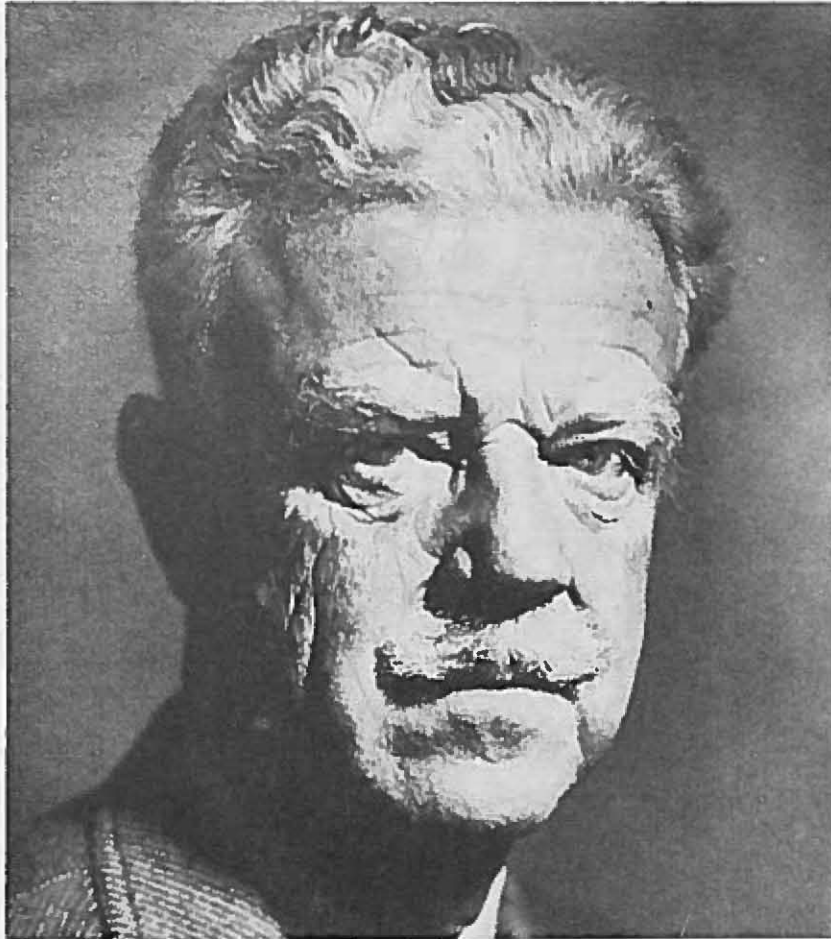
There can be no doubt about the fact that the organ building of George Donald Harrison, as carried on in America from 1932 to 1956, constitutes what is now acknowledged as a turning point in the history of American organ construction and design. It was Harrison, along with Walter Holtkamp, who was responsible for the development of what is now known as the "American Classic" organ. Working under separate auspices,¹ the two men responded to the need for reform in American organ building with different, yet related, results. Lawrence Phelps makes this comparison of those two great builders:

If reduced to words, the goal that motivated Holtkamp was quite like that of Harrison — to produce a kind of all-purpose instrument — but Holtkamp was willing to work in a much smaller frame; he was much more selective in what he felt was worthy literature and made no pretense whatever that his instruments were suitable for the larger Romantic works. Thus Holtkamp's instruments rarely had an enclosed Positiv or Choir, and rarer still are his instruments with more than three manual divisions. The rather large differences apparent in the sound of their work is due mostly to Harrison's natural English love for breadth of tone and a smooth tonal finish, in contrast with Holtkamp's determination to let his well-designed pipes speak for themselves without any attempt to make them conform to a pre-determined norm. In this respect, at least, Holtkamp's philosophy was closer to that of good classical practice, even if his fundamental voicing technique was not substantially different from that used by Harrison. So far as voicing of the individual pipe is concerned, the difference was one of degree rather than method.²

We would like, in this essay, to take a brief look at some of Harrison's most significant organ designs, but before so doing, we would like to mention some of his background, which his son, J. Michael Harrison, has so kindly provided for us:

George Donald Harrison qualified as a patent agent (patent attorney) and joined his father's (George Harrison) firm briefly. He couldn't stand being "his father's son" and had his father purchase a partnership in the Willis firm. GDH came to this country mainly because there was little future for him in the Willis firm, there being "Henry Willis IV" on the way. Also, the opportunities for building organs were much greater in this country than in England.

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G. Donald Harrison (1889-1956)

photograph courtesy of J. Michael Harrison

A New Wedding Processional of Jean Langlais

by Douglas D. Himes

Few contemporary composers for the organ have undertaken the task of writing wedding processional music.¹ Jean Langlais's *Esquisse Gothique No. 1* is, consequently, a welcome addition to the repertoire. While studying with Langlais in the spring of 1975, I had the opportunity of discussing with him suggestions regarding music for my forthcoming wedding in the fall of that year. During that discussion, he offered to write, as a wedding gift, the processional for the ceremony. "We will make it an homage to Chopin," he said, intoning the opening bars of Chopin's Funeral March. Profusely thanking him for his gracious offer, I returned to this country, not knowing quite what to expect. Several months later, following his summer vacation in Brittany (where he does much of his composing), Langlais sent the work destined for use as the wedding processional.² The result of his offer was a refreshing, stunningly unique — sans Chopin, incidentally — contribution to an im-

portant segment in the repertoire of every organist.

That summer, Langlais had set out to write six pieces based on ancient Gregorian melodies. These works became the *Trois Esquisses Romanes*,³ based on plainchants dating from the tenth and eleventh centuries, and the *Trois Esquisses Gothiques*,⁴ based on chants dating from the twelfth and later centuries. The wedding processional — while not designated as such in the published score — is the first piece in the latter collection. Though not appearing in the manuscript used for the first performance, an indication for the use of a second organ ("avec 2e orgue ad lib.") was added before the publication of the work.⁵ This does not, however, preclude the use of only one organ. The piece may be played quite effectively on a single instrument with as few as two manuals, making it practicable in any but the most limited of circumstances.

(Continued, page 16)

Spanish Keyboard Ornamentation 1535 — 1626

by Calvert Johnson

Spain was in its Golden Age in the 16th century. Isabel and Ferdinand had united Christian Spain and expelled the Moors from the Iberian peninsula; Columbus had discovered new gold-rich lands in America. Under Charles V, Spain was the political leader of the known world, her king also controlling Germany, Netherlands, Belgium, much of Italy, America, and parts of Africa.

This wealthy, powerful country attracted musicians from all over Europe. Opportunities were great, both at the courts and in the many competing cathedrals. A profusion of excellent native Spanish composers and performers began producing some of the greatest Renaissance music. In this environment the first important Spanish "school" of keyboard players developed. Many collections of keyboard compositions were published, as were treatises pertaining to keyboard technique and performance practices. One of the most important qualities of keyboard performance was ornamentation.

The purpose of this article is not to define a "common practice" of ornamentation in the period under consideration, but rather to describe the wealth of possibilities which were written down in some form in early Spanish sources. Mention is often made in these writings of ornamentation practices of other musicians. These practices are as often supported as condemned. Obviously, comments by a theoretician apply most accurately to his own compositions, but with care can be applied to other composers' works as well. For example, Antonio de Cabezón examined Santa María's treatise, and Venegas included many compositions by Cabezón in his collection.

Quebro and *Redoble* are the general terms used to describe ornaments in Spanish keyboard treatises of the 16th and 17th centuries. Actually, the two terms are used interchangeably for a wide variety of ornaments, since theoreticians and composers differed greatly in their basic definitions. Shakes (trills), prefixed shakes, mordents, inverted mordents, turns, and even grace notes appear in the descriptions. Juan Bermudo excluded a description of ornaments in his 1549 edition of the *Declaracion de Instrumentos musicales*, although he included them in the 1555 expanded version. The reasons for the earlier omission were that the fashion of playing ornaments changed daily, and because current methods of performing could not be notated.¹

There are also considerable differences in terminology for identical or

(Continued, page 12)

Our 1978 publishing year, the sixty-ninth continuous one in which this journal has appeared, begins with an eclectic issue. Articles on G. Donald Harrison, Spanish Renaissance keyboard ornamentation, a new Langlais work and German Romanticism all make up a curious but interesting collection. Each has been carefully prepared by an authority in the field, and we hope you will find something of interest in each.

Compiling the annual index, which appears at the end of this issue, is always a good excuse to reflect on the past year, which was a busy one. There was no shortage of news and varied articles and reviews, as reported in these pages, and we look for more in the future. The state of the economy and the rate of spiraling inflation notwithstanding, it looks as if it will be another year full of activity for the organ world. Among features you may anticipate from *The Diapason* will be the continuation of Dorothy Holden's series on E. M. Skinner, Douglas Butler's survey of Mendelssohn organ works, technical papers from the recent AIO convention, and usual news, stoplists, letters, reviews, calendar information, and classified advertisements. In all these things, our staff will look forward to your continued support and interest.

Music for Voices and Organ

by James McCray

Anthems for General Use

In recent issues this column has provided special articles about choral music in three parts (SAB), music for special situations such as weddings, funerals, etc., and music for the Advent and Christmas Seasons. This month our attention is given to anthems which serve a general use. An attempt has been made to review anthems of varying levels of difficulty.

O Clap Your Hands. Robert J. Powell, G.I.A. Publications, G-2088 45¢, Unison and organ (E).

Although the manuscript cover indicates unison, there are two brief areas where two parts are employed canonically. No tempo marking is given, but the character of the music and text suggests a brisk, driving pace. Neither the organ or choral music is difficult. Powell uses an ABA format with the middle section in 5/4 with sustained open harmonies in the organ and a chant-like melody for the voices. The Dorian modality is especially attractive.

Break Forth Into Joyous Song. Kent A. Newbury, Hope Publishing Co., A 488, SATB and keyboard (M-).

The keyboard will work better for piano than organ, although it could be easily adapted to the organ. This Psalm setting is exuberant and has an exciting rhythmic personality. The harmonies use many fourths and fifths; the chorus freely moves in and out of unison passages. Full vocal ranges are used with the majority of the anthem in a homophonic texture, with the organ contrasting by using busy eighth-note phrases. This anthem will thrill and impress the congregation, and if performed well, it will probably be one that will soon be requested as a repeat by the singers as well.

Song of Hope. John Ness Beck, Hinshaw Music Inc., HMC-233, 50¢, SATB and organ (M+).

There are two main sections to this extended anthem of 12 pages length. After a slow and sensitive first half, the mood and tempo change to one of rhythmic drive and celebration. Much of the fast half has unison choral areas, whereas the slower first half usually has a block chord four-part texture. This anthem would also work very well as a festival piece for large choral festivals, and would be particularly attractive to those directors working with high school choirs. The accompaniment is not difficult but maintains interest throughout. It is also scored for full orchestra and those parts are available from the publisher on a rental basis.

Lord, Make Me An Instrument of Thy Peace. John Joubert, Oxford University Press, 42.398, \$1.50, SSAATTBB and organ (D-).

Joubert has established himself as one of the leaders in British choral music and many of his settings have become standards in the church repertoire. This new anthem, Op. 84, was composed for Peter Hurford and has a duration of five minutes.

The organ material is on three staves and while not overly difficult, will require a sensitive performer with good technique. The choral music has a variety of textures; however, often the notes are doubled in the men's and women's sections, so that the eight parts are more for color of vocal range than for polychordal harmonies, although these sometimes occur too, usually in the form of "Quartet" chords. The tempo is slow and the overall mood is contemplative in nature. Full voice ranges are used and a moderately large chorus of about 40 voices would be recommended for effective performance and balance. The dramatic outbursts and rapid changes of dynamics add to the spirit of the work. This is yet another successful composition by Joubert, but recommended only for above-average church choirs.

Let All Creation. Jean Pasquet, Elkan-Vogel, Inc., 362-03233, 40¢, SATB and organ (E).

In this straight-forward homophonic anthem the organ merely doubles the choral parts. Before the two verses there is an organ passage which is essentially the same as the accompaniment for the opening choral phrases. This is very easy and could be learned quickly; it will service most small church choirs adequately.

Sing Aloud. Howard Jones, Novello and Company, No. 29-0380-06, 75¢, SATB and organ (D).

Jones has created a refreshing and challenging anthem which employs frequently changing meters of 10/8, 12/8, 6/8, etc. The harmonies are dissonant at times and the organ music is written on three staves with registration directions for the performer. There are some unaccompanied areas for the chorus whose material is often noticeably contrasted with that of the organ. This is a sophisticated anthem that shows fine craft of composition and has real musical merit. It is one that will probably be passed over because of its moderate difficulty, yet it deserves to be heard. It is highly recommended to ambitious directors seeking an exciting and rewarding piece of music.

Mannheim 87.87.87. Charles Wuorinen, C. F. Peters Corp., 66550, Unison and organ (E).

The title may be misleading but the text is sacred and taken from the Episcopal Hymnal. This is a slow and moderately dissonant anthem in which the vocal line is always doubled by the organ. It has a peculiar attractiveness to it which creates a haunting mood. There are only two pages and although it is not indicated on the score, this is a dodecaphonic work employing serial techniques. The first phrase uses all twelve notes of a row, as does the second phrase in a transposition level of a major second. The third phrase begins a retrograde version, etc.

Although this may not be immediately acceptable to many church choirs, it will leave the congregation with a quiet serenity and certainly communicates a calm prayer of hope.

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Competitions

The Corpus Christi Young Artist Contest, sponsored by the music teachers' association of that city, has been announced for March 11 at Del Mar College. Competing divisions include piano, organ harp, strings, and woodwinds. The first place winner in each division will receive a \$100 cash prize, with a \$50 prize going to the second place winner. Entries must be received by Feb. 11; for further information, contact Marsha Perkins Lazo, 622 Doddridge Cr., Corpus Christi, TX 78411, (512) 853-5901.

The Haarlem International Organ Improvisation Contest has been announced for July 6, when four competitors will be invited to compete on the famous 1735-38 Müller organ in the Bavokerk. Applications must be received by February 1 and must include a tape recording of 2 recent improvisations, one free (of 5 minutes' duration) and one on a given theme which will be provided on request. Further information is available from Stichting Internationaal Orgelconcours, Stadhuis, Haarlem, The Netherlands.

Strader Competitive Scholarships in Organ will be available for the 1978-79 academic year at the University of Cincinnati. Applications and preliminary auditions are due by March 1; all incoming organ students at the university are eligible to compete. Finalists will be invited to the campus on April 1. For applications and information, write Mr. W. Harold Laster, Assistant Dean for Admissions, College-Conservatory of Music, University of Cincinnati, Ohio 45221, or phone 513/475-6638.

Letter to the Editor

To the Editor:

My thanks to Robert S. Lord for his article *Charles Tournemire & The Seven Words of Christ on the Cross*. I've always been strongly moved by the deep, mystical and complex music of Tournemire and other French composers. Unfortunately, in school, we were usually given Germanic works full of form, fugatos, imitation, canon, passacaglia, and other contrapuntal devices. The French or Latin music was strictly outlawed. So it is a double pleasure to see such an article.

On the contrary, the composition is not "rarely heard." Your readers may be interested in a recent recording (1973) by Canada's own André Méri-neau of the complete set on the Pathé-EMI-HMV label # A 2 C 065-12169, readily enough available if the local record dealer is prodded enough. It is performed on the great St Eustache organ in Paris and comes across very well indeed. I feel quite fortunate in having a copy.

Gratefully yours,

Paul Morel,
Church of St. Saviour,
Toronto, Canada

The Nebraska Conference on the Organ and German Romanticism

a review by Gerald Frank

In recent years the organ world has engaged in a reappraisal, with extensive practical ramifications, of matters pertaining to Baroque performance practice. The same type of examination of the 19th- and early 20th-century German organ and its music and practitioners promises to summon our attention in the near future, if one perceives correctly the experience of the forty participants in the conference on "The Organ and German Romanticism" conducted at the University of Nebraska in Lincoln, October 6-8. The conference was one of those events which leaves the attendants exhilarated and exhausted, yet eager for more.

Led by Wayne Leupold of Syracuse, N.Y., and Robert Schuneman of the New England Conservatory, the sessions contained a wide array of approaches to and information about the matter at hand. The conference opened with a presentation by Mr. Schuneman on the aesthetic milieu of the organ in the 19th century and proceeded to a discussion of the instrument's structure in Germany during that period. Following Mr. Schuneman's evening class on principles of registration, Mr. Leupold presented an organ recital. The second day was devoted to lectures in which Mr. Leupold discussed the "conservative" and "liberal" schools of 19th-century performers and their practices, with application to the organ, as well as post-romanticism in the German organ world. The day concluded with a recital by Mr. Schuneman. The final day of the conference offered Mr. Leupold and Mr. Schuneman in master classes, with a closing panel discussion which served to coalesce many points made previously.

In his initial lecture, Mr. Schuneman dispelled the notion that the 19th-century German organ was the decadent child of a once glorious instrument. In a fascinating discussion of the aesthetic of the time, Mr. Schuneman traced the severance of the organ from the musical mainstream with the emergence of romanticism. As the 18th-century church insulated itself from those philosophical developments which it considered theologically suspect, the organ became associated with the sacred in a new dichotomy with the secular. In the 19th century, therefore, for many composers the organ came to possess a specific aesthetic association with that which was sacred or other-worldly. The rhetoric of the organ was separate from, and simultaneously part of, a larger rhetoric. Among the works with which Mr. Schuneman demonstrated his point were Mendelssohn's *Reformation Symphony* (chorale statement), Schumann's *Rhenish Symphony* (final movement) and Wagner's *Tannhäuser* (Elisabeth's Prayer and Pilgrim's Chorus). Mr. Schuneman also cited several composers who were trapped by the new division of sacred and secular, including Franz Liszt, whose compositions (such as the organ mass) became undistinguished after his acquiescence to the church.

In the midst of this aesthetic upheaval, important developments in the art of organ building took place. Following the challenges to time-honored principles by Vogler, the attempt by Sorge to formulate the scaling and weight of pipes and the inescapable influence of Bedos, Töpfer produced his "normal scale" from which everything else was determined. Whereas variable scaling had previously been employed for acoustical reasons, most 19th-century builders did not vary pipe scales. Because the scale of the pipes in the system of the "normal scale" was narrower in the lower registers than in the higher registers, the dynamic strength increased as the notes of any given rank ascended. Consequently, a melody could always be heard in the top voice, regardless of texture. The multiplicity of 16' and 8' stops resulted in a sound which was neither muddy nor opaque; rather, the 19th-century organ possessed a certain weight and gravity previously unknown.

An examination of numerous specifications of organs, accompanied by slides, demonstrated those developments, from the work of Gottfried Silbermann through that of Wilhelm Sauer, which made the 19th-century German organ

what it was. The abandonment of the *Rückpositiv*, the emphasis on a horizontal rather than vertical arrangement of the case, the growing abundance of 8' stops, the introduction of new types of chests, winding systems, actions and registration aids, the use of tuning slots — all created an instrument which was capable of employing the immensity of stops available to effect a sound both weighty and lustrous.

From this discussion it was a simple matter for participants to make the transition to Mr. Schuneman's lecture on registration. Among the many points made were two cardinal rules consistently stated in 19th-century registration instructions: first, that the fundamental (8' manual, 16' pedal) is the predominant pitch to be heard (unless specified otherwise by the composer); second, that no gaps are to be left in the overtone series (unless specified otherwise by the composer). Three categories of stops were delineated: 1) foundation voices (unison and octave multiples); 2) filling voices (harmonic corroborating pitches between unisons and octaves) which were employed only when the octave above was also used; and 3) mixtures, used after all other flue stops were employed. 8's were used in multiples before 4's were added, thus effecting a pyramidal building of sound. The resulting method of crescendo explains why registration was indicated by dynamics, as in the preface of Mendelssohn's organ sonatas, rather than by specific stops. When composition pedals were employed, they engaged stops in a pyramidal fashion. No single 8' stop dominated the others; rather, the addition of a stop would color the sound. Among the registration problems expounded upon by Mr. Schuneman were special registration effects (use of 16', 8', 5-1/3' for dark weight in chorale preludes concerning penitence or death), the nature and use of reeds (which could also be added in a pyramidal order), the use of the tremulant (applied only to one reed in most specifications), undulating stops (of wide scale in Germany), the swell box and register crescendo (the use of which varies with Reger, Brahms and Mendelssohn), and combinations and ventsils. Mr. Schuneman's article in the September, 1972, issue of *Music* (with a specification correctly reprinted on page 56 of the November, 1972, issue) offers a detailed explanation of the subject.

Each of Mr. Schuneman's lectures was forthright and clear, demonstrative of a thorough and thoughtful knowledge of the subject matter. In his presentations he was a stimulating and ingratiating teacher.

The lectures by Wayne Leupold on the second day of the conference shifted attention to the music itself. Mr. Leupold has achieved an amazing accomplishment in culling a significant amount of performance directions from a vast number and variety of sources. Most of these directions have been documented by Mr. Leupold in recordings of performers either in live performance or via player mechanisms. Each recording which Mr. Leupold has utilized was made by an important artist of the time, many having also been students of Clara Schumann, Franz Liszt, et al. Mr. Leupold showed transparencies of each recorded piece in which he had used a marking system to delineate specific aspects of the performance.

Mr. Leupold began by making the point that we are now far enough removed from the 19th century, both chronologically and emotionally, that we can no longer rely on intuition or memory of "how it was done" to serve our efforts to achieve truly stylistic performances. To study 19th-century performance practices, Mr. Leupold has relied upon the division of the 19th century into "conservative" and "liberal" schools, the former including Mendelssohn, Schumann and Brahms, the latter school being Liszt and Wagner with their adherents.

For both schools, the point of departure was the preeminence afforded *bel canto* singing and the attempt to emulate that style in keyboard performance. Mr. Leupold cited several singing sources such as Manuel Garcia's

Art of Singing and Isaac Nathan's *Murgia Vocalis* to define such important elements of *bel canto* singing as *portamento* and *mesa di voce*. The style was then demonstrated in Adelina Patti's recording of "Voi che sapete" from Mozart's *Marriage of Figaro*.

From this discussion Mr. Leupold directed attention to two kinds of rubato which he classified as "melodic" and "free." Melodic rubato, used by vocalists as well as keyboardists, consists of a melodic line freed rhythmically from its accompanying voices. In free rubato the melodic and accompanimental voices deviate simultaneously from a strict beat. One of the most important points to emerge from Mr. Leupold's discussion and the playing of recordings of Chopin piano works was that the members of the "conservative" school employed a vast amount of melodic rubato.

In his session on the romantic German organ, Mr. Leupold reinforced many of the points made earlier by Mr. Schuneman and cited especially the instruments made by the five most significant German builders of the time: Walcker, Ladegast, Reubke, Sauer and Schulze. Mr. Leupold went further to distinguish the details in which the German and French 19th-century organs differed. Among those points concerning the German organ: it tended to retain a complete principal chorus in each manual; ventsils were split evenly by pitch (to help control problems with ciphers); a complete scheme of mutations was present; and only staged crescendos were available until the 1850's.

Turning to composers, Mr. Leupold mentioned several aspects reported about Mendelssohn's own performing — that he was adamant about adhering to the score, that he used little *ritardando* or *rubato*, and that he made no registration changes within movements. The swell available to Mendelssohn was an unbalanced hitch-down pedal. Trills were probably begun on the main note.

Rheinberger, a rather reactionary person who had no use for Liszt or Wagner, played the fugues of Bach on one manual with little registration change. For Rheinberger as well as Mendelssohn, registration indications consisted of dynamic levels: *ff* = full organ, *f* = the same without mixtures, *mf* = principals 8' and 4' or full secondary manual, *p* = two or three 8's and 4', *pp* = salicional, gamba or aoline 8', *ppp* = the softest 8'. The pedal should be "prominent."

By contrast, dynamic indications in Brahms signify different manuals.

Turning to the "liberal" school of performers, Mr. Leupold cited in recording and writing numerous students and followers of Liszt. Among the sources employed were the *Catechism for the Organist* (containing registration guides) and *Technical Studies for the Organist* (concerning the vocal shaping of lines in organ playing), both by Hugo Riemann, and *The Art of Free Organ Playing* by Bönicke, the first teacher of Julius Reubke.

A discussion of post-romantic German organ building, in which an orchestral approach to the instrument was dominant, included organ recordings by Reger on a player mechanism and of Straube conducting the St. Thomas' Church choir. The capstone of Mr. Leupold's presentation was a recording of Liszt's student Alfred Sittard playing the fugue and finale from the *Ad nos ad salutarem undam* Fantasy on the mammoth Walcker organ in St. Michael's Church, Hamburg. What was most amazing in this performance was not only the rhythmic abandon, but especially the textual freedom assumed by Sittard in the interpolation of stunning cadenza-like passages.

The sheer amount of work done by Mr. Leupold in singling out pertinent information from the vast resources, not to mention his determination in locating all that he has found, is absolutely staggering and of no small significance. He is to be commended for undertaking a project of this scope so successfully and with such useful deductions. At the same time, some further tightening of the material and concentration on matters such as pronun-

ciation might make his presentations both more relaxed and commanding.

The two evening recitals featured first Mr. Leupold in a program intended to show not only German music of the 19th century, but also music which grew from Germanic influences. The program consisted of the *Prelude in B Minor*, John Knowles Paine; *Sonata in G Minor*, Edgar Tinel; *Cantilena in G Major* and *Pater Noster*, Arthur Foote; six *Chorale Preludes* (nos. 3-7 and 9), Op. 122, Brahms; and the *Allegro of Symphony VI*, Widor. Mr. Schuneman's program the following evening included Brahms' *Prelude and Fugue in G Minor*, as well as the five *Chorale Preludes* of Op. 122 remaining from the previous evening to complete the set; two *Meditations* (nos. 3 and 9) of Op. 167, Rheinberger; three *Chorale Preludes* (nos. 25, 14 and 33), Op. 67, Reger; and Liszt's *Prelude and Fugue on B.A.C.H.*

Some of the intentions of the performers were clear only after the lecture sessions and the master classes which closed the conference. Both Mr. Schuneman and Mr. Leupold used melodic rubato in the Brahms chorale preludes, and both sought to achieve a spontaneous effect in doing so. The varying degrees to which they applied this form of rubato reminded one of the question of taste and degree in the use of *notes inégales*. Mr. Leupold's application of melodic rubato was to a great enough degree that *cantus firmus* notes occurring after the beat became suspensions while *c.f.* notes falling before the beat sounded as anticipations. Mr. Schuneman's use of melodic rubato, on the other hand, was much more tightly bound and subtle. The important principle in applying such rubato, emphasized in Mr. Leupold's discussion, is that a melody note's occurring prior to its accompanying voices heightens a feeling of *accelerando*, whereas a melody note's falling after the beat supports a *ritardando*.

In recital performance and later commentary, Mr. Schuneman treated no. 4 of the Brahms chorale preludes in a manner in which the arpeggiated notes were sustained as indicated by the slurring. A definite reference to pianistic technique, the effect of such holding is to heighten the top notes, which are derived from the chorale melody.

The delicate subject of the use of *accelerando* and *ritardando* was discussed by Mr. Leupold in his class and related to the worthy Tinel *Sonata*. The piano methods of Karl Czerny and Adolph Kullak, portions of which Mr. Leupold included in his packet of source materials, comment at length upon the importance and difficulty of achieving a proper use of tempo fluctuations. Mr. Leupold stated that, in addition to aspects of line and mood, *ritardando* is virtually synonymous with a decrease in sound while, conversely, *accelerando* usually accompanies a crescendo. He demonstrated a convincing use of *accelerando* in the Wagnerian sweep of the rising line of the first movement of the Tinel, with *ritardando* at appropriate places.

A different aspect of *accelerando* was espoused by Mr. Schuneman in the master class, with the performance of Schumann's *Fugue No. 1 in B-Flat on B.A.C.H.* Mr. Schuneman showed that, when the fugue is begun at the proper tempo and accelerated in the proper manner, the pedal entrance of the subject in augmentation will occur at exactly the same tempo as the initial statement of the subject. A continuous drive to the end maintains the excitement that is thus created.

Other pieces played in master class were another of the Schumann B.A.C.H. fugues and the Reger *Fantasy on "Wie schön..."*

Mr. Schuneman's remarks on the Liszt B.A.C.H. were predicated upon the editorial additions made by Liszt in the final publication of the piano version of the *Prelude and Fugue*. Unfortunately, none of the organ editions presently available utilizes this valuable source. Mr. Schuneman delineated those changes which need to be made even in the recent Margittay edition to realize Liszt's maturest preferences in this composition.

(Continued, page 10)

G. Donald Harrison

(continued from p. 1)

GDH had two sons by his first wife, Dora G. Harrison (Lang), Stephen and myself. After the divorce, my mother married Henry Willis III, making Willis my stepfather. Willis wanted me to join his firm after the war — but I came to this country and worked briefly for Aeolian-Skinner.

GDH worked on a number of interesting organs while he was with Willis, including Liverpool Cathedral and Stonyhurst College. He certainly brought to this country a love of massive sound in large open spaces as found in English cathedrals — and he always worried about the bad acoustics which are often found in U.S. churches.

GDH came from a long line of independent and inventive people. His grandfather and great-grandfather were active in the cotton industry in the north of England, being responsible for many technical advances. A forebear was the Harrison who invented the first chronometer that allowed the measurement of longitude at sea (18th century).

GDH was greatly influenced by the two Schulze organs in England. I

GDH worked on a number of interesting organs while he was with Willis, including Liverpool Cathedral and Stonyhurst College. He certainly spent a couple of days playing with the Schulze organ at Armley (in Lancs), and it certainly was a magnificent instrument — even though the snow was coming through the church roof and landing gently on the instrument.³

Interesting to note is Henry Willis' description of how Harrison happened to leave the Willis firm to come to America in 1927:

Don Harrison, my pupil and close friend, was trained as an engineer and passed his exams as a patent agent — but the organ was his line, and he came to me, and, with instinctive ability, soon became my right-hand man.

Following my comparatively short annual visits as consultant to the then Skinner Organ Co. in 1924, 1925, and 1926, it became obvious that if progress was to be effectively made it was necessary for one with the right technical knowledge and ability to be appointed to carry on the good work. On my recommendation Don Harrison joined the Skinner Organ Co. in 1927, rising from the position of assistant technical director to president within a few years.⁴

Harrison and E. M. Skinner had severe disagreements about organ design, however, so that eventually Skinner left the firm, later to start a new company in 1935 on the site of the Methuen Music Hall in Methuen, Massachusetts, for the purpose of building "authentic" Skinner organs. In the meantime, the original Skinner company had bought the Aeolian Piano and Organ Company, and the two merged in 1931 to become the Aeolian-Skinner Co., with Harrison as president and tonal director.⁵

We will now take a look at several of Harrison's organs: All Saints' Church, Worcester, Mass.; St. John's Chapel of the Groton School, Groton, Mass.; the Church of the Advent, Boston, Mass.; the Busch-Reisinger Museum of German Culture, Harvard University, Cambridge, Mass.; the Worcester Art Museum, Worcester, Mass.; and the Mormon Tabernacle Organ, Salt Lake City, Utah.

All Saints' Church in Worcester is a large gothic edifice rebuilt within the walls of the original church which was destroyed by fire in 1932. Seating approximately one thousand people, its interior is built of stone, which is a relatively rare occurrence in American architecture. Its chancel is spacious, and the organ chamber is situated on the left-hand, or north side of the chapel, and is elevated about twenty feet.

The organ chamber is surrounded by two stone grills, through which the sound passes on the chancel side and on the side of the north transept and aisle. The stone grills, successful both acoustically and aesthetically, and designed by architect H. Leland Chandler after the screens of the Chantry of



G. Donald Harrison (c. 1929)

Prince Arthur in the Worcester, England, Cathedral, had a large percentage of free space worked into the design, thus offering one solution to the controversy of having an organ screen with no pipes visible, versus an organ case with showing pipework.

The console is on the south side of the chancel, in an alcove in the wall, and the organist is forced to listen to the organ pretty much with his left ear. As A. Thompson-Allen pointed out, it is ironic and also a shame that it is no one but the organist who suffers when such space limitations are imposed.

The design of the organ was initially English when Harrison began designing it in 1933 (although it represented the first organ with French reeds exclusively), but it has gradually become more French and German classic throughout its changes up to 1951.

Thompson-Allen in 1951 described the Great, Swell and Pedal ensembles as "... indescribably grand ... the unique scaling of the flue work and the style of the voicing treatment here applied, coupled with light-pressured reed voicing employing the French type of parallel eschallot, transforms the specification ... into something resplendent. The general tone quality is really neither English, French, nor German, although it is flavoured by the latter styles. The brilliant flue work blends with and glorifies the free-toned quality of the reed work, and when the Bombarde ensemble is added, the luculent grandeur of the superstructure is further embellished."⁶

In an article written in 1953, Henry Willis criticized the organ. Although Willis considered it to be one of Harrison's best as it originally stood, he had this to say about the changes that were made in the instrument later:

Aeolian-Skinner in 1934 built a fine four-manual organ — a well designed and voiced instrument with a Solo organ including a Diapason 8', Octave 4', and Fourniture of seven ranks, Tuba and Clarion, the whole enclosed. A fund exists which, by accumulation, permits of expenditure upon the organ from time to time ... Recently the Solo organ as it stood has been scrapped — the Solo box removed — and a Bombarde division with 16', 8', and 4' reeds and two enormous mixtures in its place. The full organ, already completely adequate without the Bombarde section, is shattering with it; when I heard it at the hands of the accomplished organist William Self, I was half-stunned — partly by the colossal avalanche of sound and partly by the mental effort to imagine a reason for it.⁷

With these two opposing points of view in mind, let us take a look at the specifications of the organ as it existed first in 1934, and later in 1951. Thompson-Allen pointed out that the organ is free from all manual extension and the pedal has fourteen open "straight" voices, with only two 32" extensions and the usual manual to pedal derivations.⁸

All Saints' Church, Worcester as originally designed by Harrison in 1934:⁹

GREAT		All Saints', Worcester, as it stood in 1951: ¹⁰	
16'	Diapason		
16'	Quintaton		
8'	Principal		
8'	Diapason		
8'	Flute Harmonique		
8'	Gemshorn		
5-1/3'	Grosse Quinte	16'	Montre
4'	First Octave	16'	Bourdon
4'	Second Octave	8'	Principal
4'	Wald Flöte	8'	Bourdon
3-1/5'	Grosse Tierce	8'	Gemshorn
2-2/3'	Quinte	8'	Flute Harmonique
2'	Super Octave	5-1/3'	Grosse Quinte
1-3/5'	Tierce	4'	Octave
IV	Fourniture	4'	Rohrflöte
III	Cymbale	3-1/5'	Grosse Tierce
16'	Bombarde	2-2/3'	Quinte
8'	Trumpet	2'	Doublette
4'	Clarion	1-3/5'	Tierce
	Chimes (Bombarde)	1-1/7'	Septeme
		IV	Fourniture
		III	Cymbale
		16'	Bombarde
		8'	Trompette
		4'	Clarion
			Chimes (Bombarde)
SWELL		SWELL	
16'	Flute Conique		
8'	Geigen		
8'	Rohrflöte		
8'	Viole de Gambe		
8'	Voix Celeste		
8'	Flauto Dolce		
8'	Flute Celeste		
4'	Octave Geigen	16'	Bourdon
4'	Flute Triangulaire	8'	Geigen
4'	Fugara	8'	Rohr Flöte
2'	Super Octave	8'	Viole de Gambe
III	Cornet	8'	Voix Celeste
VI	Plein Jeu	8'	Flauto Dolce
16'	Bombarde	8'	Flute Celeste
8'	First Trumpet	4'	Octave Geigen
8'	Second Trumpet	4'	Rohr Flöte
8'	Oboe	4'	Fugara
8'	Vox Humana	2'	Octavin
4'	Clarion	VI	Plein Jeu
	Tremulant	III	Cymbale
		16'	Bombarde
		8'	Trompette
		8'	Hautbois
		8'	Vox Humana
		4'	Clarion
			Tremulant
CHOIR		CHOIR	
16'	Violon		
8'	Diapason		
8'	Lieblich Gedeckt		
8'	Dulciana		
8'	Unda Maris		
8'	Viola		
4'	Gemshorn		
4'	Lieblich Flöte		
2-2/3'	Nazard	16'	Quintaton
2'	Piccolo Harmonique	8'	Montre
1-3/5'	Tierce	8'	Viola
1-1/3'	Larigot	8'	Lieblich Gedeckt
1'	Blockflöte	8'	Dulciana
V	Sesquialtera	8'	Unda Maris
8'	Corno di Bassetto	4'	Prestant
8'	Trompette	4'	Lieblich Flöte
4'	Clarion	2-2/3'	Nazard
	Harp and Celeste 61 bars	2'	Piccolo Harmonique
	Tremulant	1-3/5'	Tierce
		1-1/3'	Larigot
		1'	Blockflöte
		V	Plein Jeu
		16'	Dulcian
		8'	Cromorne
		4'	Rohr Schalmei
BOMBARDE		BOMBARDE	
8'	Principal		
8'	Flauto Traverso		
8'	Gamba		
8'	Gamba Celeste		
4'	Octave		
VII	Fourniture		
8'	French Horn	V	Fourniture
8'	English Horn	III	Scharf
8'	Trompette Harmonique		Chimes
4'	Clarion Harmonique	16'	Bombarde
	Chimes, 25 notes	8'	Trompette Harmonique
	Tremulant	4'	Clarion Harmonique
PEDAL		PEDAL	
32'	Soubasse		
16'	Principal		
16'	Diapason (Great)		
16'	Contrebasse	32'	Soubasse
16'	Soubasse	16'	Contre Basse
16'	Violon (Choir)	16'	Montre (Great)
16'	Flute Conique (Swell)	16'	Soubasse
10-2/3'	Grosse Quinte	16'	Bourdon (Swell)
8'	Octave	10-2/3'	Grosse Quinte
8'	Flute Ouverte	8'	Principal
8'	Viola (Choir)	8'	Gedeckt Pommer
8'	Flute Conique (Swell)	6-2/5'	Grosse Tierce
6-2/5'	Grosse Tierce	5-1/3'	Quinte
5-1/3'	Quinte	4'	Octave
4'	Super Octave	4'	Flute Harmonique
4'	Flute Harmonique	2'	Nachthorn
III	Mixture	V	Fourniture
32'	Contra Bombarde	32'	Contre Bombarde
16'	Bombarde	16'	Bombarde
8'	Trumpet	8'	Trompette
4'	Clarion	4'	Clarion
	Chimes		Chimes (Bombarde)

Next, we turn to a Harrison instrument built in 1935, at St. John's Chapel of the Groton School, Groton, Mass. It is not only considered to be one of Harrison's best organs, but also, one of the first designs in which his "distinctive style came to the fore;"¹¹ it is, for instance, his first instrument with a Positiv. Edward B. Gammons, former Music Master of Groton, who worked with Harrison on planning the design for the organ, comments:

At Groton, Mr. Harrison planned an organ based on the principles of the past, but with a mind fully open to the contributions and needs contemporary and individual, yet admirably adapted to the building and the us's of the school. Further, it affords every reasonable timbre and device required for the various schools of organ literature.

It is a source of pride to the school that this organ remained one of Mr. Harrison's favorites. In many letters he stated that though he might build larger, more brilliant or spectacular instruments, that in the Groton School Chapel would always stand as one of his finest works and perhaps as the one most characteristic of his ideal.¹²

As for the physical distribution of the organ, Mr. Gammons is quick to point out that for the most part, it stands in a chamber which is long and deep, which is not an ideal position for any organ. He considers it, however, a "masterly use of a very difficult area, and the blend and balance of the divisions are unusually fine."¹³

The pedal 32' basses stand across the rear wall, and extend along the top of the chamber, from back to front. The 16' pedal basses and those of the Great 16', run along one wall, with the two expression chambers situated in two stories, and with the Swell above the Choir. On the upper level, in front of the Swell, is the Great, on two chests. In front of the Choir, stands the upperwork from the pedal, and the hooded Great Bombarde. The Positiv faces the chancel and partially projects into it from a little gallery which formerly held the console. Finally, the basses from the 8' Great and Pedal principals are contained in the case from the original Hutchings organ of 1900. Later, in 1954, an expressive "Processional" Organ was added to what had formerly been an unenclosed Processional of two stops.

The console has finally also found its way to where the organ can be heard by the organist on the nave floor, opposite the organ on the other side of the chancel.

As for some of the unusual stops on the organ, Mr. Gammons suggests that the Positiv was the object of some controversy. Arguing that pipe formations are neither adaptations of Willis mutations, nor smaller in scale than the Advent as Lawrence Phelps presumed, they are, instead, based on those presented by Praetorius in 1609 *Syntagma Musicum*: "The four-foot Koppelflöte was the first true stop of that formation made in America, and the low pressure of the two-and-one-half inches was the first successful proof that the Pitman chest would operate well on such low pressure."¹⁴

The Choir reeds also suggest interesting design: the 16' English Horn is of true timbre and formation to tenor G, where it merges into a Bassoon bass. The 8' Trompette, according to Gammons, brings thoughts of Ste. Clothilde to mind, to those who have ever heard that Cavallé-Coll instrument, whereas the 4' Rohrschalmei added in 1954 is strictly Baroque.¹⁵

Here, then, is the stop list as it stood in 1951:¹⁶

GREAT (unenclosed)	
16'	Sub-Principal
8'	Principal
8'	Diapason
8'	Gemshorn
8'	Flute Harmonique
5-1/3'	Grosse Quinte
4'	Principal
4'	Octave
4'	Flute Couverte
2-2/3'	Octave Quinte
2'	Superoctave
1-3/5'	Tierce
IV	Full Mixture
IV	Fourniture
III	Scharf
8'	Bombarde

VESTRY PROCESSIONAL (unenclosed)*

8'	Gedeckt
4'	Spitzgeigen
POSITIV (unenclosed)	
8'	Rohrflöte
4'	Principal
4'	Koppelflöte
2-2/3'	Nasat
2'	Blockflöte
1-3/5'	Terz
1'	Sifflöte
IV	Cymbel

CHOIR (enclosed)	
16'	Quintaton
8'	Viola
8'	Dulciana
8'	Unda Maris
8'	Orchestral Flute
4'	Liebllichflöte
2'	Zauberflöte
16'	English Horn
8'	Trompette Harmonique
8'	Clarinete
8'	Tremulant
8'	Bombarde (Great)

SWELL (enclosed)	
16'	Flute Conique
8'	Geigen
8'	Viole de Gamba
8'	Viole Celeste
8'	Echo Viole
8'	Gedeckt
4'	Octave Geigen
4'	Fugara
4'	Flute Triangulaire
2-2/3'	Nasard
2'	Flageolet
1-3/5'	Tierce
III	Mixture
IV	Plein Jeu
16'	Bombarde
8'	Trompette
8'	Hautbois
8'	Vox Humana
4'	Clarinete
4'	Tremulant

PEDAL (unenclosed)	
32'	Contrebasse
16'	Principal
16'	Contrebasse
16'	Pourdon
16'	Flute Conique (Swell)
10-2/3'	Grosse Quinte
8'	Octave
8'	Violoncello
8'	Gedeckt (Swell)
8'	Flute Ouverte
5-1/3'	Quinte
4'	Superoctave
4'	Flute Harmonique
4'	Klein Gedeckt
III	Mixture
III	Fourniture
16'	Bombarde
16'	English Horn (Choir)
8'	Trompette
4'	Clarinete

*The Processional Organ was later expanded and enclosed.

We now turn to the Church of the Advent organ in Boston. This, like the Groton instrument, was built in 1935, shortly after E. M. Skinner had left the firm of Aeolian-Skinner. Orpha Ochse suggests that for this reason, these two designs may have represented the first time that Harrison felt completely free to follow his own ideas.¹⁷

In his article on "Impressions of Some Organs in the United States" in *The Organ* journal of October 1957 (the year after Harrison's death), Thomas Stevens states that the Advent organ "... was possibly the finest small modern organ that I have heard ... The principal chorus ranks have the most excellent color, and what is equally important, articulation of speech. The Great, which is reedless, has the most remarkable tierce-sounding mixture alongside two quinte mixtures, which change color at every break in the manual compass, without ever belying the diapason characteristic of the manual, or degenerating into a smooth and full-toned cornet. The Swell and Pedal reeds are a little dry, perhaps to English ears, but they are not bottom heavy, and they have an exceedingly prompt attack. It will be obvious that I was very much struck with this instrument."¹⁸

It might be interesting to note here some of the comparisons Ochse makes between the Groton and Advent organs, especially since they both represent pioneering instruments in Aeolian-Skinner design. First of all, in both organs all the major pedal stops are completely independent; there were originally no reeds on the Great (by 1951 an 8' Bombarde had been added to the Groton instrument) and they included Harrison's first Positiv divisions.

In addition, the Groton and Advent organs each had both 16' principal choruses on the Great, plus 8' choruses. Both Swell divisions also included six ranks of mixtures (a Plein Jeu VI at Groton, and a Grave Mixture III and Plein Jeu III at Advent). The Swell reeds were identical on both organs: Bombarde 16', Trompette I 8', Trompette II 8', Clarion 4', and Vox Humana 8'. Harrison also used the third manual in both cases to accommodate both an unenclosed Positiv and an enclosed Choir. The Positivs on both organs were identical. Finally, the pedal divisions were outstanding in that the fourteen independent stops of the Groton organ gave it a size comparable to the Great, and the Advent pedal, only one stop smaller than Groton in size, was even more impressive in terms of the overall organ size, since the Groton had 85 ranks, and the Advent 76.¹⁹

Let us now examine specifically the Advent instrument. In an article entitled (appropriately) "The Church of the Advent Organ" in the February, 1966 issue of *The American Organist*, Ralph B. Valentine credits the organ with being "... noteworthy in that it had a completely 'straight' design — highly unusual at the time ... The only 'untrue' stop in the entire instrument was the pedal Subbass 32', which because of space limitations, could only be carried down to low F. (The 16' pedal Bourdon, sounding in fifths, carried the tone in resultant style, down to the low C.) The only 'borrow' was the Swell Liebllich Gedeckt, which was playable at 16' and 8' pitches on the pedal. Aside from this, each stop was completely independent, and designed for a specific purpose."²⁰

Valentine finds great merit in each division: the Great with its complete set of Principal and Diapason choruses, with ample mixtures, proved Harrison's theory that reeds were not necessary to add fullness. (Gammons claims that Harrison later added the 8' Bombarde to the Groton Great, since he felt that "in such a complete instrument, there was a proper place for a clear and brilliant unenclosed reed voice to act as a foil to the Swell reeds, and to provide a special climax for certain schools of organ music, and to lead the singing of lusty congregational hymns."²¹ Ochse points out that although Harrison's "reedless" Greats were sometimes criticized by organists who were reluctant to sacrifice the independence of manuals — which was necessary to couple reeds onto the Great — the instances where a reed appears on a Great in any of Harrison's instruments is relatively rare, and is not typical of his style.)²²

To return to Valentine's description of the Advent organ, it might now be interesting to discuss the changes which took place in the instrument in 1964. The idea behind the renovation was to add certain new stops, while maintaining the initial character of the instrument. Here, then, are the changes which were made: the Cor de Nuit 8' and the Rohrflöte 4' were added to the Great. The Cor de Nuit stop replaced the old Grosse Quinte 5-1/3', while the Rohrflöte 4' replaced the Super-Octave 2', which was moved to the same chest as the 2-2/3' Quinte, thus forming a Rauschquinte II. The Great mixtures were also "smoothed-out and regulated" with the Cymbel III receiving "special attention and recomposition."

A "classic-voiced" 8' wooden Nason Flöte replaced the Rohrflöte on the Positiv, the latter of which was moved to the Swell at 2-2/3' pitch. Valentine feels that the Nason Flöte "... gave the whole division a new color and drive." The conservative Scharf IV was replaced by a new one to add "... sparkle and charm to the whole chorus." (Valentine mentions that the original Scharf was as conservative and pitched as low as it was at 1-1/3' — since Harrison was cautious in introducing "high-pitched 'screaming whistles' to the eight-footed American public.")²³

A 16' Quintaton from St. Thomas' Church in New York City (which was Harrison's last) partly replaced the 16' Liebllich Gedeckt on the Swell. Valentine notes that St. Thomas' will never miss the rank, since by 1956 Harrison's love of Quintatons had gone to such an extreme, that he installed four separate ones on that organ: 16' Quintade on the Great, a 16' Quintaton on the Choir, a 16' Quintflöte on the Swell, and a 32' Quintaton on the Grand Choeur. As mentioned earlier, the Swell of the Advent now also holds a 2-2/3' Rohr Nasat, taken from the original 8' Rohrflöte of the Positiv. The new Rohr Nasat replaced an 8' Salicional, which was of little use. The two Swell mixtures were also brightened. Although the installation of the two Trompettes on the Swell was unique with Harrison, it was not considered very successful at first, since there was little tonal distinction between the two. A revoicing of the Trompette I at the Aeolian-Skinner factory in the summer of 1965 has rectified that situation.

As for the Choir, an 8' Krummhorn replaced an 8' Viola; the 8' and 4' accompanimental flutes were also considerably brightened.

The pedal was essentially unchanged. Donald Gillette of Aeolian-Skinner offered to replace the Grosse Tierce rank (3-1/5') of the three-rank pedal mixture with a new quint-sounding rank. The two pedal mixtures now form a complete five-rank quint mixture starting at 2-2/3'. The pedal reeds, which were from the original Hutchings, were refined in power.

Finally, the unenclosed Trumpet was moved from the Choir to where it now stands at the west end of the church. When it was first moved in 1964, it was left tonally unchanged, on four inches pressure, and was "hooded" in an upright position. In 1968, however, the rank was revoiced and put in its present horizontal position, under the direction of the organist, Dr. Phillip Steinhilber.²⁴

It is interesting to note that plans existed in 1966 (we understand that they have since been modified) for additions to be made to the organ, if funds were to have permitted. The prospective additions included a 32' Pedal reed, a 16' Classic-type reed for the Choir, a 4' Rohr Schalmei to replace the 4' Clarion on the Swell, some flute replacements on the Choir and Pedal, and finally, a nine to ten rank Antiphonal Organ for the rear gallery.²⁵

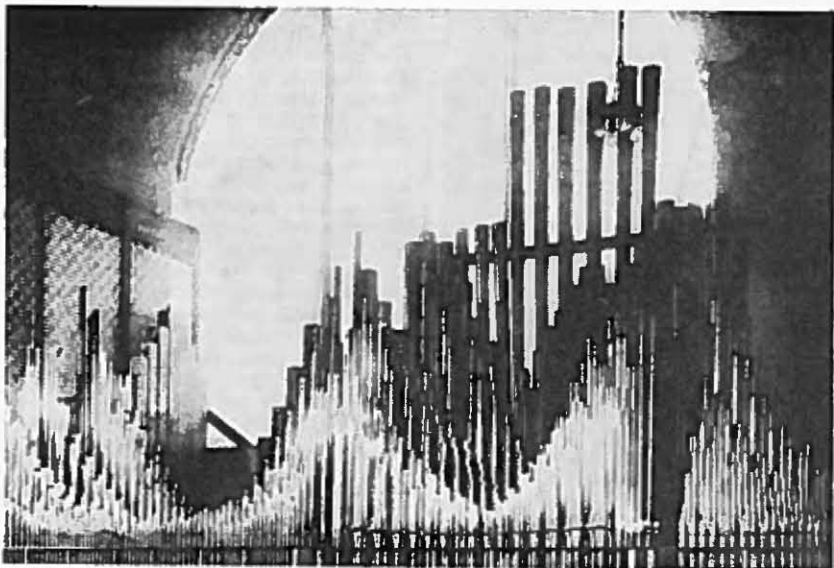
Following, then, is the stop-list for the Advent Organ. The changes which were made in 1964 have been marked with an asterisk.²⁶

GREAT	
16'	Diapason
8'	Principal
8'	Diapason
8'	Flute Harmonique
8'	Cor de Nuit
4'	Principal
4'	Octave
4'	Rohrflöte
2-2/3'	Rauschquinte II
2'	Fourniture IV
1'	Cymbel
8'	Sesquialtera IV-V

POSITIV	
8'	Nason Flöte
4'	Principal
4'	Koppelflöte
2-2/3'	Nasard
2'	Blockflöte
1-3/5'	Tierce
1'	Sifflöte
2/3'	Scharf IV

SWELL	
16'	Quintaton
8'	Geigen
8'	Viole de Gambe
8'	Viole Celeste
8'	Stopped Diapason
4'	Octave Geigen
4'	Fugara
4'	Flauto Traverso
2-2/3'	Rohr Nasat
2'	Fifteenths
2-2/3'	Grave Mixture III
1'	Plein Jeu III
16'	Bombarde
8'	Trompette I
8'	Trompette II
4'	Clarinete
4'	Vox Humana

(Continued overleaf)



Pipes of Busch-Reisinger organ (left) and Donald Harrison at its console in 1949 (right).



E. Power Biggs, Albert Schweitzer and G. Donald Harrison at its console in 1949 (right).

photographs courtesy of John Feserman, Smithsonian Institution

G. Donald Harrison

(continued from p. 5)

CHOIR

8'	Orchestral Flute
8'	Dolcan
8'	Dolcan Celeste
4'	Zauberflöte
8'	Clarinet
•4'	Krummhorn
•8'	Antiphonal Trumpet
	Tremolo

PEDAL

32'	Sub Bass
16'	Principal
16'	Contre Bass
16'	Bourdon
16'	Quintaton (Swell)
8'	Principal
8'	Flute Ouverte
8'	Quintaton (Swell)
5-1/3'	Quinte
4'	Principal
4'	Flute Harmonique
2-2/3'	Mixture III
1'	Fourniture
16'	Bombarde
8'	Trompette
4'	Clarion

We will now take a look at an organ which greatly added to Harrison's reputation as one of America's foremost exponents of the new "Classic-designed" organ. We are referring here to the small neo-Baroque organ designed in 1937 at the behest of E. Power Biggs for the Busch-Reisinger Museum of Germanic Culture at Harvard University.

Biggs, like Harrison, was trained in English musical traditions (having emigrated here in 1930) and also like Harrison, was an idealist. He saw the need for such an organ not only to expose Americans to the Baroque repertoire for the organ, but also to the correct instrument for its performance.²⁷ His subsequent broadcasts of recitals on the Germanic organ over C.B.S. Radio from 1942 to 1956 on Sunday mornings managed to accomplish just that. Charles E. Billings, author of an article on "Current Trends in American Organ Building" in *The Organ* of January, 1957, considers Biggs "... more than any other person ... responsible for the success of tonal reforms."²⁸

Henry Willis referred to this instrument, as well as to the similar Worcester Art Museum organ, built by Harrison in 1942, as being of "... enormous interest to the discerning expert, if caviar to the general."²⁹

Orpha Ochse referred to the Germanic Museum organ as the "... closest to a Baroque organ that any American organ builder had come since Tannenberg. It was entirely unenclosed, free-standing, and used 2-1/2" pressure."³⁰

Edward Gammons, in a review he wrote at the opening of the organ, said:

The color and versatility of this little organ of twenty-five stops are beyond conception and withal it is the most satisfying musical medium for the interpretation of classical organ music that the writer has ever hoped to hear.³¹

Finally, a commentary from *The Diapason*:

Failing to arouse any interest in Harvard authorities, Mr. Biggs mentioned the idea to Mr. Harrison, who

became so interested that he recommended to the Aeolian-Skinner firm that they build the organ as an experiment . . . The new organ, while not by any means Mr. Harrison's ultimate ideal for a church organ, does express his philosophy of organ building.³²

It is most unfortunate, that after having been moved to the School of Fine and Applied Arts of Boston University in 1958, the organ was ultimately destroyed by fire in 1971.³³ Here, then are the specifications:³⁴

HAUPTWERK

16'	Quintade
8'	Principal
4'	Spitzflöte
8'	Principal
4'	Rohrflöte
2-2/3'	Quinte
2'	Super Octave
IV	Fourniture

POSITIV

8'	Koppelflöte
4'	Nachthorn
2-2/3'	Nasat
2'	Blockflöte
1-3/5'	Terz
1'	Siffelöte
III	Cymbel
8'	Krummhorn

PEDAL

16'	Bourdon
8'	Gedeckt Pommer
8'	Principal
4'	Nachthorn
2'	Blockflöte
III	Fourniture
16'	Posaune
8'	Trompette
4'	Krummhorn (Positiv)

COUPLERS

Positiv/Pedal
Hauptwerk/Pedal
Positiv/Hauptwerk 16', 8'

We have mentioned the similarity between the Germanic Museum organ and that of the Worcester Art Museum, and so we will now briefly discuss the latter instrument. Like the Germanic organ, it had 23 independent voices, and was actually originally planned as a two-manual organ. Built in 1942, the Worcester organ represented Harrison's first use of unenclosed, free-standing pipe-work in a rear gallery, with all divisions of the three-manual instrument unenclosed, situated above the court skylight, out of sight.³⁵

The organ was designed by Harrison with Joseph Bonnet, who served as resident organist at the museum during the 1942-43 season (and who incidentally played the opening recital on November 18, 1942)³⁶ and with William Self, organist of the All Saints' Church in Worcester, who later served as resident organist of the Worcester Museum from 1943 on.³⁷ A. Thompson-Allen, whom we quoted earlier in reference to the All Saints' organ, had this to say of the Art Museum organ:

Without any doubting, at the Worcester Art Museum may be heard one of the best modern examples of a classical instrument of precise calibre . . .

The instrument forms an ideal medium for music of the classical per-

iod. An organist playing this music and using the registration available finds a remarkable wealth of tonal variety at his command. Joseph Bonnet placed great emphasis on the 8' Bourdon as a foundation stop for the manuals. The addition of the 4' Principal, when the two stops are wisely scaled and voiced, serves to create the illusion of a pleasing, old-fashioned diapason tone of 8-foot pitch.³⁸ Herewith are the specifications:³⁹

GREAT

16'	Quintaten
8'	Bourdon
4'	Principal
4'	Rohrflöte
IV	Fourniture

POSITIV

8'	Quintade
4'	Koppelflöte
2-2/3'	Nasard
2'	Principal
1-3/5'	Tierce
1-1/3'	Larigot

RECIT

8'	Rohrflöte
4'	Prestant
IV	Cymbal
8'	Cromorne

PEDAL

16'	Rohr Bourdon
8'	Spitzprincipal
4'	Nachthorn
2'	Blockflöte
IV	Mixture
16'	Fagot
8'	Trompette
4'	Rohr Schalmei
16'	Quintaten (Great)
8'	Quintaten (Great)

We turn now to one last example of G. Donald Harrison's designs, and that is of the organ in the Mormon Tabernacle in Salt Lake City, Utah. It is one of his later, post-war instruments, having been built in 1948, and it is also one of his largest. In 1953, Henry Willis wrote that Harrison considered the Tabernacle organ his "magnum opus" to date,⁴⁰ and Willis regretted his inability to visit the instrument which "... all who have heard it [sic] speak in glowing terms."⁴¹

Willis also spoke of the wonderful building which the instrument enjoys — it has a six-second reverberation period;⁴² similarly, Alexander Schreiner opened his article on "The Tabernacle Organ in Salt Lake City" in the Spring, 1957 issue of the *Organ Institute Quarterly* with a discussion of how acoustics affect organ sound:

Just as the resonator of any musical instrument affects its tone, so also the building in which an organ is installed can act as a kind of resonator and create either an effective, cohesive blending of tone, or dull disjunct sound. The Mormon Tabernacle Organ occupies a commanding position in a building with fine acoustical qualities, a building built by early settlers in a western wilderness.⁴³

Originally built by Joseph Ridges in 1866-69, with parts from the Simmons Organ Co. in Boston, it included two manuals (Great and Swell) and Pedal, with 27 stops when it was completed. (The dedication of the Tabernacle utilized the partly-built organ.)

In 1885 it was enlarged by Niels Johnson to three manuals, forty-six speaking stops, with Great, Swell, Choir, Echo, and Pedal divisions. The organ was later completely rebuilt in 1900 by W. W. Kimball, in 1916 by Austin, and finally by Aeolian-Skinner in 1948, expanding the instrument to 189 ranks. This organ, much like the Busch-Reisinger instrument, has been popularized by frequent recitals and radio broadcasts, continuously since 1929.⁴⁴

As for the Harrison design of the organ, there are eight divisions, including the Antiphonal in the rear of the Tabernacle. Schreiner's description of the main body, that is, the remaining seven divisions of the organ, seems worth quoting in full:

... the main body of the organ ... is located in such a prominent position in the front as to enable the pipes to speak unimpeded, so that each section contributes its proportion to the total of the ensemble. For instance, the Positiv on the lowest wind pressure can be heard contributing its particular brilliance to the sum of the other six divisions. Also, the two most powerful stops, the Solo Tuba on fifteen inches and the Bombarde Trompette on seven inches, are not overpowering when heard alone and thus do not overshadow the remainder of the organ. This is a very delicate artistic achievement which can only be affected by the most experienced builders. It has been accomplished and is clearly demonstrable in this instrument. Two results are produced: (1) The whole organ sounds like a large choir of sounds, each stop contributing to the whole, a quality particularly sought in any musical ensemble, whether it be choral, orchestral, or organ; (2) No one stop, though it be of dominating quality, is allowed to blot out the whole sections of weaker voices, so that when the last Tuba is added, the sound is still that of a large organ and not that of one stop accompanied by all the rest. Naturally, there are delicate flue and reed sounds which cannot be heard in a full ensemble, but the foundation stops, mixtures and reeds, which are the backbone of the organ, are so well balanced that each contributes to a "democratic" ensemble of sound.⁴⁵

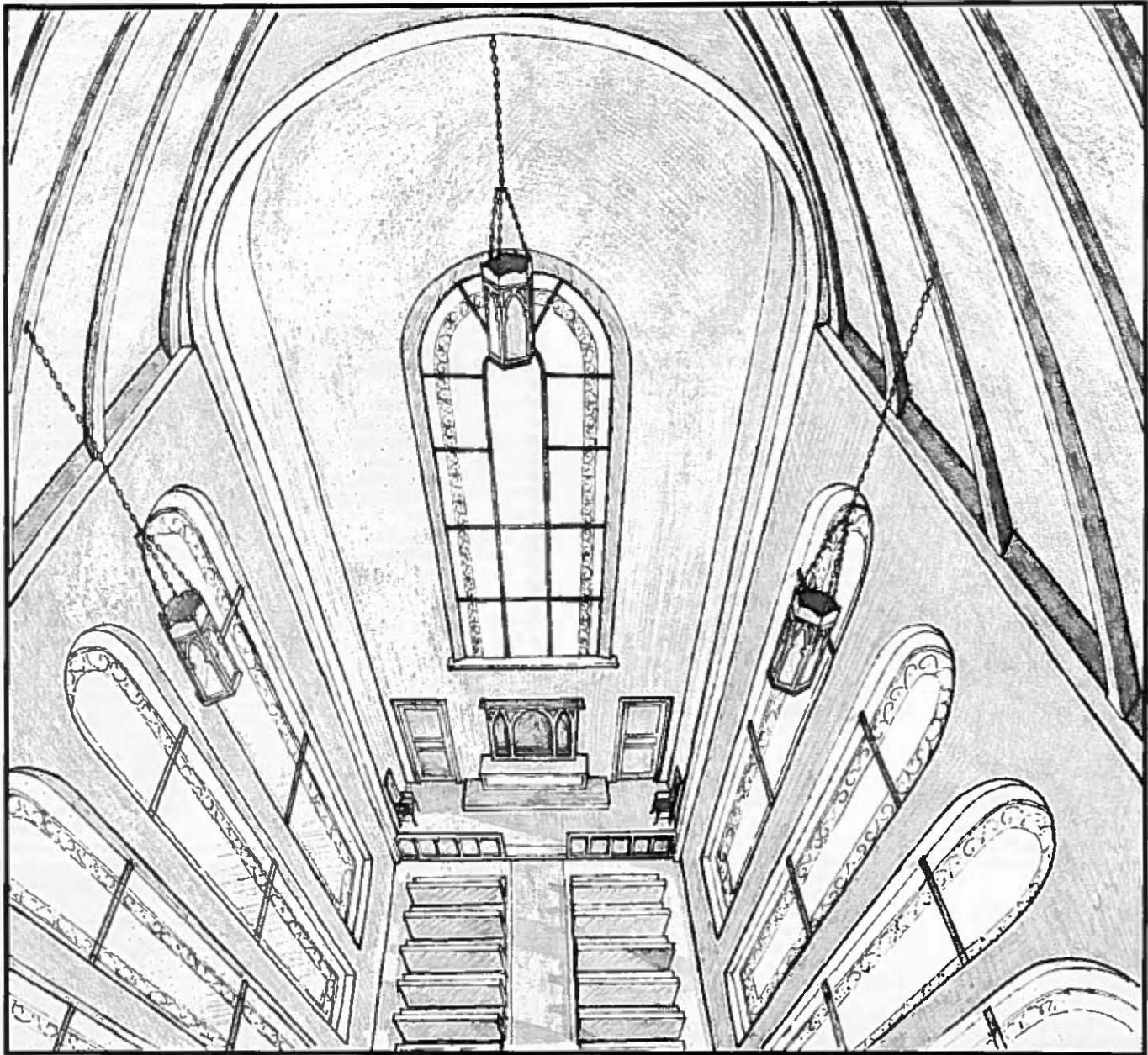
The Great organ comprises a complete flue chorus, ranging from the 16' Sub Principal to the Acuta Mixture, based on 1' pitch. Typical of the Harrison style, there are no reeds on the Great, although there are thirty-one reed ranks in the instrument.

Schreiner describes the Bombarde as a "super Great organ," rarely used, and of "heroic proportion . . . its sixteen ranks together are nearly as powerful as the remaining 172 other ranks of the organ."⁴⁶

The Swell holds both "broad and keen" strings, covered and open flutes, reeds at 5 pitches and a Plein Jeu capable of being played by itself.

The Choir also contains varied strings, a Zauberflöte, which is a set of closed harmonic pipes overblowing at the third harmonic, and a set of Baroque short-length reeds at 16', 8', and 4' pitches, as well as the Trompette and Orchestral Oboe.

(Continued, page 8)



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G. Donald Harrison

(continued from p. 6)

The Positiv contains "clearly voiced" flutes, mixtures, Principal mutations, and a Baroque-type 16' Rankett.

The Solo organ, also containing broad and keen strings, has, in addition, reeds on 10" pressure and the Tuba on 15 inches, which, incidentally, is not affected by the tremolo.

The Pedal consists of 36 straight sets of pipes comprising 16 pitches (i.e. 16 harmonics) from the bottom of the 32' to the top of the Cymbale (32', 16', 10-2/3', 8', 6-2/5', 5-1/3', 4-4/7', 4', 3-5/9', 3-1/5', 2-2/3', 2', 1-1/3', 1', 2/3', 1/2'). The seventh tierces and the ninth are incorporated into the Harmonic Mixture of the 32' harmonic series. The Ophicleide is the dominating reed, and it "... sounds clear trombone quality to its lowest note."¹⁸

Finally, the Antiphonal Organ has a full Diapason chorus with a Trompette and a pair of strings. It is also interesting to note that 60% of the organ is unenclosed and that which is enclosed is not deep — the Swell, for instance, is divided into four shallow chambers, with the ceilings of the boxes rising from back to front to help project the sound.¹⁷ This, then, would seem to be a major improvement over the type of situation found at Groton, with its deeply recessed chamber, and even of that at Advent.

One final note of interest: Schreiner mentions in his article that unusual circumstances prevailed in the determination of wind pressure for the Tabernacle Organ, since its location is so far above sea level. (Salt Lake City is 4300 feet above sea level.) Being something of a physicist, Schreiner discovered that where the barometric pressure at Salt Lake was 25.7, it was 29.82 in the Aeolian-Skinner factory at Boston, and a ratio was set up between the two, so that as $25.7/29.8 = 5/5.8$, it was decided that pipes intended to be played at 5" pressure should be voiced at 5.8" in Boston.

Recognizing the absolute artistry and beauty of this instrument, Schreiner requested that Harrison attach a "signed" plate to the organ, and this Opus 1075 of the Aeolian-Skinner firm is one of the first to boast his signature.¹⁶ Here, then, are its specifications:¹⁹

GREAT	
16'	Sub Principal
16'	Quintaten
8'	Principal
8'	Diapason
8'	Spitzflöte
8'	Bourdon
8'	Flute Harmonique
8'	Bell Gamba
5-1/3'	Grosse Quinte
4'	Principal
4'	Octave
4'	Gemshorn
4'	Koppelflöte
3-1/5'	Grosse Tierce
2-2/3'	Quinte
2'	Super Octave
2'	Blockflöte
1-3/5'	Tierce
1-1/7'	Septieme
2-2/3'	Full Mixture IV
2'	Fourniture IV
1-1/3'	Kleine Mixture IV
1'	Acuta III

CHOIR	
16'	Gamba
8'	Principal
8'	Viola
8'	Viola Celeste
8'	Dulcet II
8'	Kleine Erzähler
8'	Concert Flute
4'	Prestant
4'	Gambette
4'	Zauberflöte
2'	Piccolo
2-2/3'	Carillon III
2'	Rauschpfeife II
16'	Dulzian
8'	Orchestral Oboe
8'	Cromorne
4'	Rohr Schalmey
8'	Trompette
8'	Harp
4'	Celesta

SWELL	
16'	Gemshorn
16'	Liebllich Gedeckt
8'	Geigen Principal
8'	Claribel Flute
8'	Gedeckt
8'	Viole de Gambe
8'	Viole de Celeste
8'	Orchestral Strings II
8'	Salicional
8'	Voix Celeste
8'	Flauto Dolce
8'	Flute Celeste
4'	Prestant
4'	Fugara
4'	Flauto Traverso
2-2/3'	Nazard
2'	Octavin
2-2/3'	Cornet III
2-2/3'	Plein Jeu VI
8'	Hautbois
8'	Voix Humaine
8'	Harmonic Trumpet
32'	Contra Fagot
16'	Contra Trompette
8'	Trompette
5-1/3'	Quinte Trompette
4'	Clarion

POSITIV	
8'	Cor de Nuit
8'	Quintade
4'	Principal
4'	Nachthorn
2-2/3'	Nazard
2'	Principal
2'	Spillflöte
1-3/5'	Tierce
1-1/3'	Larigot
1'	Siffilöte
1-1/7'	Septerz
1'	Scharf III
1/2'	Zimbel III
16'	Rankett

SOLO	
8'	Gamba
8'	Gamba Celeste
8'	Viole Celeste II
8'	Flauto Mirabilis
4'	Concert Flute
8'	French Horn
8'	English Horn
8'	Corno di Bassetto
8'	Tuba
8'	Harp
4'	Celesta
	Chimes

BOMBARDE	
8'	Diapason
4'	Octave
2-2/3'	Gross Cornet IV-VI
2-2/3'	Grande Fourniture VI
16'	Bombarde
8'	Trompette
4'	Clarion
ANTIPHONAL	
8'	Diapason
8'	Gedeckt
8'	Salicional
8'	Voix Celeste
4'	Principal
2'	Kleine Mixture III
8'	Trompette
8'	Vox Humana

PEDAL	
32'	Flute Ouverte
32'	Montre
32'	Bourdon
16'	Flute
16'	Principal
16'	Contre Bass
16'	Violone
16'	Bourdon
16'	Gemshorn (Swell)
16'	Gamba (Choir)
16'	Liebllich Gedeckt (Swell)
10-2/3'	Grosse Quinte
8'	Principal
8'	Violoncello
8'	Spitzprinzpal
8'	Flute Ouverte
8'	Flauto Dolce
8'	Gamba (Choir)
8'	Liebllich Gedeckt (Swell)
5-1/3'	Quinte
4'	Choral Bass
4'	Nachthorn
4'	Gamba (Choir)
4'	Liebllich Gedeckt (Swell)
2'	Blockflöte
10-2/3'	Grand Harmonics V
5-1/3'	Full Mixture IV
1-1/3'	Cymbale IV
32'	Bombarde
32'	Contra Fagot
16'	Ophicleide
16'	Trombone
16'	Fagot (Swell)
16'	Dulzian (Choir)
8'	Posaune
8'	Trumpet
8'	Cromorne
4'	Clarion
4'	Chalumeau
2'	Kornett
	Chimes

Harrison's admiration of Schulze, Willis, and Cavallé-Coll can perhaps now be understood and appreciated, especially by those who have heard any or all of these instruments. We find Harrison's statement on the subject in William H. Barnes' *The Contemporary American Organ*:

The student who cares to live with and thoroughly investigate the great works of these old masters of the past may discover the laws which are in common between them. Briefly, they may be summed up as follows:

1. All stops employed, whether Diapasons, Octave, Mutation, String, Flute or Reed, are strictly musical in character. That is to say, the harmonic development is neither under nor overdone, but lies within well-defined limits, and the complete series of harmonics is in "phase."

2. The stops maintain such harmonic development throughout their compass.

3. The relative power of Octave and Mutation ranks to the Unison lies within definite limits and follows a certain logical order in all cases.

If these rules are adhered to and the tonal scheme is correct, it is almost impossible to go wrong. Beauty of the individual ranks, blending qualities, clarity in the ensemble are all assured, and yet an infinite variety in timbre is possible. The treatment can be extremely bold, if desired, without giving offense.

On the other hand, the breaking of one of these rules is fatal. Some little time ago, I examined a large four-manual organ in which the tonal scheme was about perfect for its size. The builder had followed rules 1 and 3, but had largely disregarded rule 2. The treble of the whole diapason structure faded away to weak flutes. In other words, the harmonic development had not been maintained through out the compass. The result was lack of blend in the treble and with the octave coupler drawn the effect was really excruciating, and yet I understand the fear of this mechanical device led the builder to make this error. . . . The artist organ builder will not slavishly copy either individual stops or departments from the old masters. "Stunts" of this kind rarely come off. Rather should he endeavor to give the fundamental laws his own interpretation.

Naturally I can only touch the fringe of these subjects. The design of Mixtures alone, with the various breaks arranged to suit the particular specification in hand is one which would require several volumes.

The poor organ has suffered more than any other instrument from the whims of amateurs, experimenters, and dabblers. Tones are allowed and even heralded as great achievements, which would not be tolerated in any other musical field. "Well, it's all a matter of opinion" is heard far too often. For an opinion to be worth anything it is necessary that the person offering it has reached the final stage of tonal appreciation. As my old friend the Rev. N. Bonavia-Hunt has said, "Many people never go beyond the second stage of tonal appreciation in which they revel in harmonic-ness or unmusical tones."

One may have personal preferences for the Willis or the Cavallé-Coll or the Schulze organs referred to, since they are all artistically correct, but the man who likes better than any of these an instrument having fundamental errors cannot expect to have his criticisms or opinions taken seriously.

Finally, the ideal instrument seems to be a combination of the properly designed, produced and finished classical organ with the new, beautiful and subtle tones which have been produced in this country.

Austin Niland, writing in "The Organ," lists these qualities as essential if an organ is to be aesthetically satisfying. He says: no organ is musically tolerable in chorus or lesser effects unless the following are present to a certain degree:

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THE DIAPASON

(A) **BALANCE:** The stabilization of all the pitches in satisfying proportions, no particular pitch dominating unduly.

(B) **BLEND:** A reaching out of a given register to embrace any one or more drawn with it. Thus, Viola and Flute or Gedeckt give a new composite colour, not merely string and Flute sounding together.

(C) **CLARITY:** The clear revelation of inner parts in polyphony. This is of great importance in all but FF climaxes when only the broad chordal outline is important enough to be apparent.

(D) **GRANDEUR:** The unique majestic quality of good organ tone. It is possible to construct a Baroque organ embodying blend, balance and clarity only. But without grandeur it would be intolerable musically even though it would be impossible to hear every note distinctly in polyphony.

(E) **RESTRAINT:** The quality of being within reasonable limits of power, so as (a) to avoid monotony and (b) increase the general utility of full chorus effects.⁶⁰

We leave it to the reader to consider whether or not Harrison was successful in following these particular criteria himself, but in any event, Harrison's impact on the organ world cannot be overestimated. Perhaps William King Covell said it best in his eulogy of Harrison:

This new type of organ, related to, yet different from, anything the world has known, of which he [Harrison] was so largely the originator and for which no adequate descriptive term has yet found acceptance, is as characteristic of our age, in terms of music, as are concrete, steel, and glass in architecture. The best of modern organs and modern buildings are not copies of even the greatest of the works of the past, and yet they one and all stand firmly on the foundation of past knowledge and achievement. Without the vision, the faith, and the research of master minds, now and yesterday, such masterworks as we have from our own age, could not have come into existence . . .

[Harrison] takes his place as perhaps no other organ builder of his generation, certainly in this country, in the succession of great masters that comes down from the past and beckons onward to the future.⁶¹

FOOTNOTES

- ¹ Holtkamp had taken over the leadership of the former Vötter, Holtkamp & Sparling Co. in 1931, forming the Holtkamp Organ Co., and Harrison had taken over the management of the E. M. Skinner Co. in the same year, also the year in which the company became known as Aeolian-Skinner Organ Co., upon the Skinner Co. merger with the old Aeolian Piano Co.
- ² Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), p. 387.
- ³ From correspondence with J. Michael Harrison.
- ⁴ Henry Willis, "A Footnote," *Musical Opinion*, LXXIX, p. 372.
- ⁵ Ochse, p. 380.
- ⁶ A. Thompson-Allen, "Voice from America," *The Organ*, XXXI, Oct., 1951, pp. 57-8.
- ⁷ Willis, "America Revisited," *The Organ*, XXXII, Jan., 1953, p. 111.
- ⁸ Thompson-Allen, p. 56.
- ⁹ "Organ at Worcester by Aeolian-Skinner," *The Diapason*, XXV, #10, Sept., 1934, p. 1.
- ¹⁰ Thompson-Allen, p. 57.
- ¹¹ Edward B. Gammons, "The Organ in Saint John's Chapel, Grotton Chapel," *Organ Institute Quarterly*, VII, Spring, 1957, p. 21.
- ¹² *Ibid.*
- ¹³ *Ibid.*
- ¹⁴ *Ibid.*, p. 22.
- ¹⁵ *Ibid.*, p. 24.
- ¹⁶ Thompson-Allen, p. 54.
- ¹⁷ Ochse, p. 380.
- ¹⁸ Thomas Stevens, "Impressions of Some Organs in the United States," *The Organ*, XXXVII, Oct., 1957, p. 93.
- ¹⁹ Ochse, pp. 378-80.
- ²⁰ Ralph B. Valentine, "Church of the Advent Organ," *American Organist*, XLIX, Feb., 1966, p. 20.
- ²¹ Gammons, p. 22.
- ²² Ochse, p. 380.
- ²³ Valentine, p. 21.
- ²⁴ *Ibid.*, pp. 21-2.
- ²⁵ *Ibid.*, p. 22.
- ²⁶ *Ibid.*
- ²⁷ Charles E. Billings, Jr., "Current Trends in American Organ Building," *The Organ*, XXXVI, Jan., 1957, p. 110.
- ²⁸ *Ibid.*, p. 111.
- ²⁹ Willis, p. 107.
- ³⁰ Ochse, p. 384.
- ³¹ *Ibid.*, p. 385.
- ³² *Ibid.*, p. 384.

- ³³ *Ibid.*, p. 481, footnote #3.
- ³⁴ *Ibid.*, p. 385.
- ³⁵ *Ibid.*
- ³⁶ *Ibid.*
- ³⁷ Thompson-Allen, p. 55.
- ³⁸ *Ibid.*
- ³⁹ *Ibid.*
- ⁴⁰ Willis, p. 112.
- ⁴¹ *Ibid.*, p. 114.
- ⁴² Alexander Schreiner, "The Tabernacle Organ in Salt Lake City," *Organ Institute Quarterly*, VII, Spring, 1957, pp. 25-9.
- ⁴³ *Ibid.* and Ochse, pp. 309-11.
- ⁴⁴ Schreiner, p. 25.
- ⁴⁵ *Ibid.*, p. 26.
- ⁴⁶ *Ibid.*
- ⁴⁷ *Ibid.*
- ⁴⁸ *Ibid.*, pp. 28-9.
- ⁴⁹ *Ibid.*, pp. 26-8.
- ⁵⁰ William Harrison Barnes, *The Contemporary American Organ*, 8th ed., (Glen Rock, N.J.: J. Fischer & Bro., 1964), pp. 289-90.
- ⁵¹ William King Covell, "G. Donald Harrison," *Musical Opinion*, LXXIX, Aug., 1956, p. 671.

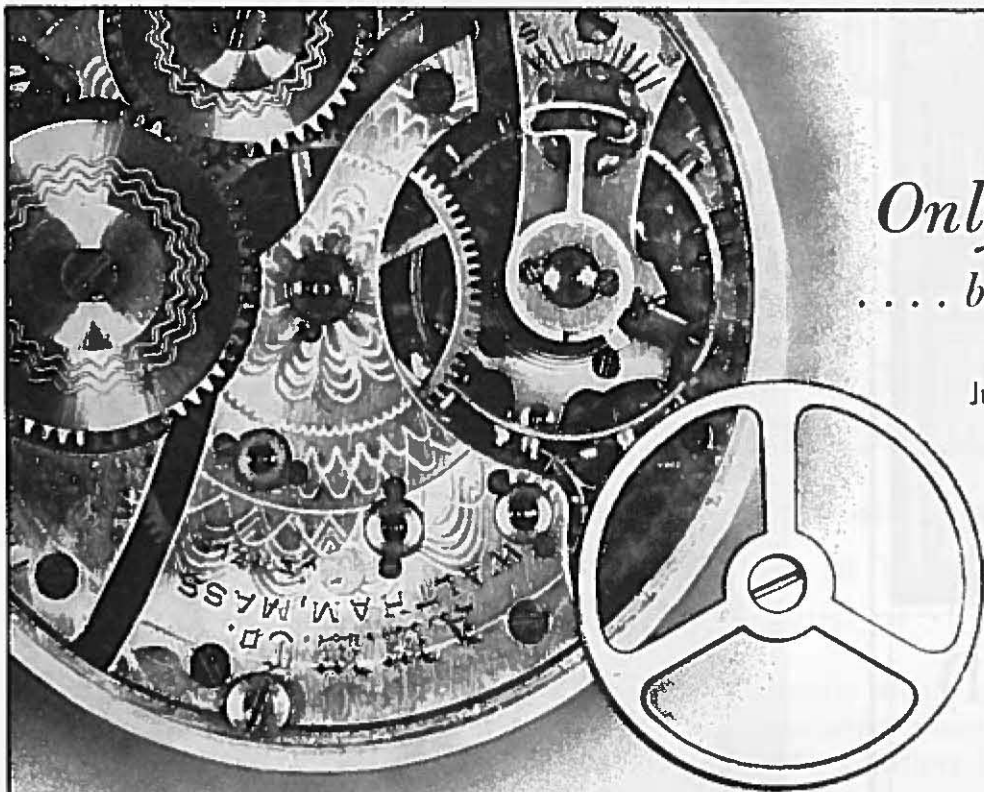
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- . "A Footnote." *Musical Opinion*, LXXXIX, Aug., 1956, p. 671.

**William Self has recently informed the author that the organ has undergone no revisions since 1942, and therefore we would like to inform the reader of errors in our source: the Furniture on the Hauptwerk is III-V ranks, and the 2' 'principal' is labeled 'Doublette' on the Positiv. Finally, the 16' read on the Pedal is a 'Posaune.' In addition, the couplers are Recit/Pedal, Great/Pedal, Positiv/Pedal, Recit/Great, Positiv/Great, Recit/Positiv, Recit/Great 16', Recit/Great 4', Pedal/Great 16', and Reverse Positiv and Recit.

The author would like to express great appreciation to Phillip Steinhaus, who provided the initial idea and inspiration for this paper, as well as a great deal of pertinent information, and who kindly edited the original manuscript; to J. Michael Harrison, who provided heretofore unavailable biographical data on his father, and who also generously gave of his time to be interviewed, and to read and comment upon this essay; and, finally, to Robert Schuneman, who was and is an unending source of information and support for this project, and who also graciously did the final editing of the manuscript.

Ann Vivian holds a B.A. in music from Wilkes College, Wilkes-Barre, PA, where she was a student of Clifford Dalshaw. She is now a student of Phillip Steinhaus and recently received the M.M. in organ from the Boston Conservatory of Music. This article represents the beginning of a research project she is pursuing, with the ultimate goal of completing a comprehensive book on the organ designs of G. Donald Harrison and the American Classic organ.



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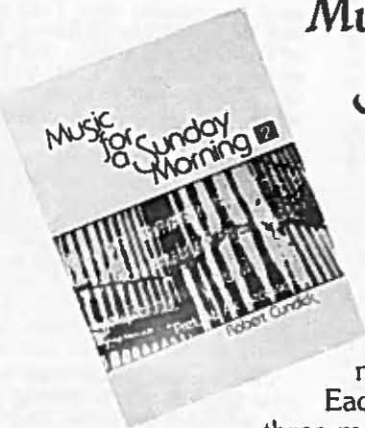
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Here & There



Marilyn Mason, professor of music and chairman of the organ department at the University of Michigan, was honored on October 19 for her 30 years of teaching at the Ann Arbor institution. Seventy-eight colleagues, friends, and former students participated in a celebration dinner held at the conclusion of the annual organ conference. Dr. Mason was presented with a cash gift, which will be used to commission a new organ work by a composer to be named at a later date. Pictured with her are student co-chairmen Michele Johns and Dennis Schmidt (left) and Roberta Bitgood (right).

Salem Lutheran Church, in Bethel, Pa., northwest of Reading, was consumed by an early-morning fire on Nov. 9. Although the brick walls were left standing, part of the roof collapsed, and the interior of the building was destroyed. A pipe organ, said to have been built more than a century ago by John Love of Ithaca, NY, was among the losses. It had been purchased in Ephrata only two years ago.

Delbert Disselhorst, University of Iowa, was the recitalist for the Peoria AGO chapter on October 23, when he performed works by Scarlatti, Arauxo, Bach, Widor, and Duruflé. The instrument was a newly-installed Wicks of 61 ranks, at the First United Methodist Church.

John Rose, Trinity College, Hartford, opened the 9th annual organ concert series at the First Congregational Church of Los Angeles on Nov. 11. Except for Robert Edward Smith's newly-written "Partita," the recital was an all-French one, including works by Marchand, Franck, Saint-Saëns and Vierne.

Robert Triplett has been granted a sabbatical leave from his position as associate professor of organ at Cornell College, Mt. Vernon, Iowa, for the period January through June 1978. Dr. Triplett's research project, "Anxiety and the Performing Musician," will be undertaken in San Francisco, where he will be associated with the Psychosynthesis Institute.



Organists from a six-state area attended the 12th Annual Organ Workshop at Southern Illinois University, Carbondale, on November 12. Guest performer was Joan Lippincott (right), who played a recital and held two sessions on "Baroque Articulation in the Works of J.S. Bach." At left is Marianne Webb, professor of music and organist at SIU.

C. F. Peters Corporation has issued its Music Calendar 1978, which contains both illustrations and dates relating to music. Of particular interest to organists is a 1936 photograph from the Library of Congress which shows a read organ in place in a rural Alabama church.

German Romanticism Conference

(continued from p. 3)

The faculty of the organ department at the University of Nebraska, Dr. George Ritchie and Dr. Quentin Faulkner, is to be commended for conceiving the conference and enabling its smooth operation. The only disappointment of the conference was Lincoln's lack of a 19th-century organ adequate to demonstrate the points made about instruments and registrations. The Reuter organs on campus were conceived within the "American classic" framework.

While it is difficult to do reportorial justice to the outstanding research, presentations and conclusions that Mr. Leupold and Mr. Schuneman have brought to bear upon the performance of nineteenth-century German organ music, it is hoped that a good segment of the organ world will be fortunate enough to lend them an open ear in the near future and to benefit from their expertise firsthand.

*Editor's note: Adolf Reubke (1805-1875), organ builder, was the father of composer Julius Reubke.

Gerald Frank is an assistant professor of music at Oklahoma State University, Stillwater. He is a graduate of Valparaiso University and Union Theological Seminary, and is completing his doctorate at the University of Cincinnati.

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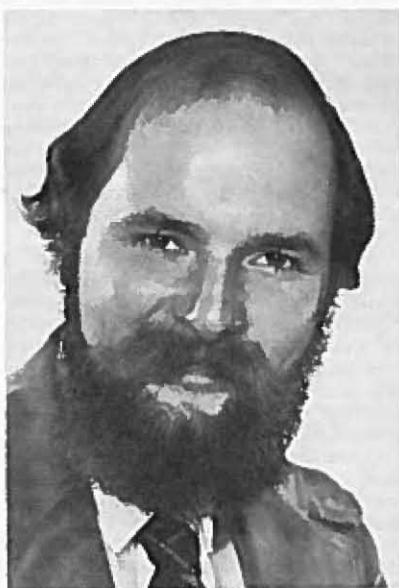
Eugenia Earle has been appointed to the faculty of Rutgers College of Rutgers University, to teach harpsichord, Baroque ensemble and piano. Miss Earle, formerly on the faculty of the School of Sacred Music of Union Theological Seminary, is presently also on the faculties of the Manhattan School of Music and Teachers College, Columbia University. She has given numerous recitals, lecture-demonstrations and workshops.



Hughes and Deborah Huffman have been appointed minister of music and organist/carillonneur, respectively, at the First Presbyterian Church, Gastonia, NC. The Huffmans had been associated with Christ Church, Oak Brook, Ill., since 1965, in similar capacities. Mr. Huffman is a

Appointments

graduate of Wheaton College and Northern Illinois University; Mrs. Huffman received her degrees from Wheaton and Northwestern University, and has also studied with Wilma Jensen. The new positions involve responsibility for a graded choir program, handbell choirs, organ and carillon music; the church contains a large Casavant organ, as well as a small Schlicker organ in the chapel, and a 4-octave Eijsbouts carillon.



Gale Kramer has been appointed organist at Metropolitan Methodist Church, Detroit, Mich. He holds degrees from Oberlin College, Syracuse University, and the University of Michigan. His organ study has been with Ray Ferguson, Haskell Thomson, Will Headlee, Arthur Poister, and Marilyn Mason. Dr. Kramer, a past dean of the Ann Arbor AGO chapter, will continue as a member of the music faculty at Wayne State University in Detroit.

Metropolitan Methodist Church has recently signed a contract with the Burger & Schafer Organ Co., Findlay, Ohio, to rescale and revoice the church's 5-manual, 119-rank Möller organ. A number of ranks will be replaced and several new

stops will be added. Robert Glasgow is chief consultant for the work.

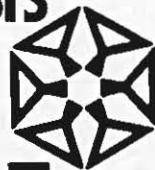


John Kuzma has been appointed to the staff of Garden Grove Community Church in Garden Grove, Cal., where he will serve as director of boychoir programs, associate organist and concert organist in residence. He is a graduate of the Eastman School of Music, where he studied with David Craighead, Russell Saunders, and Robert Noehren, and the University of Illinois, where he was a student of Jerald Hamilton. During 1968-69 he was a Fulbright scholar in Denmark. He leaves a position at the University of California, Santa Barbara.

Daniel L. Sharp has been appointed minister of music for the First Presbyterian Church, Pittsburgh, PA. He received the BME degree from Wheaton College, the MME from Drake University, and the DMA from the University of Southern California. Prior to beginning doctoral work, he taught music for two years in Newark, Ill., public schools. Dr. Sharp has sung and studied with Robert Shaw and Roger Wagner. He is joined in his work at the Pittsburgh church by Patricia Ann Ellis, who has been appointed organist there. Mrs. Ellis earned her BMus and MMus degrees in organ at the University of Cincinnati's College-Conservatory of music.

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Spanish Keyboard Ornamentation (continued from p. 1)

similar ornaments. Part of the confusion is due to the fact that singers, vihuelists, and keyboard players all used different names for the same type of ornament. Luys Milán alluded to this situation in *Libro de Música de vihuela de mano intitulado el Maestro* (1535):

"This sonnet which follows must be played somewhat joyfully and the singer must sing plainly, and where it fits, to ornament with the voice whether with a quiebro or, as they say, trinar."

This situation — still a problem nearly a century later — was explained by Francisco Correa de Arauxo in *Libro de Tientos y Discursos de Música práctica y teórica de Organo intitulado Facultad orgánica* (1626):

And never use a redoble (by my advice) between two pitches such as ut, re or re and mi, or fa and sol, or sol and la, but rather at half-steps like mi and fa or on a leading tone because this alone is used by many singers and instrumentalists; so that at whole-steps there is a quiebro instead of a redoble. And note that it is called differently by others: trinado or trino, and singers call it quiebro, but we call it redoble.*

The greatest wealth of information about ornamentation is supplied by Tomás de Santa María (*Libro llamado Arte de tañer Fantasia*, 1565)⁴ and by Correa de Arauxo. Confirmation of some aspects of their accounts is found in Bermudo's *Declaración*,⁵ the preface by Luis Venegas de Henestrosa to his anthology *Libro de Cifra Nueva* (1557),⁶ and the preface by Hernando de Cabezón to his edition of the *Obras de Música* (1578) of his father Antonio.⁷ The comments of each one will be found below with comparisons and contrasts to other sources. For the sake of convenience, all of the described ornaments with original fingering are listed in the table of ornaments (Examples 1-17).

note) if the fingering is possible. The interval formed by this ornament may be either a whole- or a half-step.

The quiebro of minims must consist of a whole-step above and a half-step below, as in Example 4. As the name implies, this ornament may be applied to minims only.

Santa María informs us of a recent change in ornamentation. Because of their dexterity of technique, some players were beginning the redoble and the quiebro reiterado with a grace note, as in Examples 2 and 6 (described as a note struck alone so that the second note of the resulting ornament will be struck on the consonance or beat). This manner of ornamenting as well as the quiebro of minims were new and beautiful, and thus to be preferred:

These kinds of dedobles and quiebros, and the quiebro of minims which is made with a whole- and a half-step together, are very new and gallant, and they create such grace and melody in the music, that they elevate the music so many degrees and to such contentment for the ears, that it seems an entirely different thing from that which is played without them, and for this reason one should rightfully use them always, and not the others which are old and not so attractive.

The remaining quiebros sencillos ("simple") may be played only on semiminims (quarter notes) or — if time allows — fusas (eighth notes). The quiebro reiterado is too long for semiminims; for the same reason the quiebro sencillo cannot be played on notes as short as semifusas (sixteenths) or most fusas. As a shortened form of the quiebro reiterado, the quiebro sencillo may be played on a whole-step or on a half-step. As indicated in Example 7, the quiebro sencillo is a mordent in ascending passages and an inverted mordent in descending passages.

Both ascending and descending forms of the quiebro sencillo may be played in the following manner. The finger

for ascending is not as graceful nor does it sound as well to the ears as the one used for descending, and for this reason one should not use it too often. These two quiebros cannot be notated and therefore no example can be given of them.

The quiebro sencillo is not to be played on every semiminim, but rather on some only. Santa María suggested that it is effective to play them on alternate semiminims (Example 19). His preference was to play them on the weak parts of measures (such as the second and fourth of four semiminims) because this gives more "grace" to the music (Example 20). Ornamenting certain fingers of scale passages in semiminims will produce this effect. A normal left hand fingering for ascending scales is 212121, and the one for descending scales is 343434. Ornaments may be played by the second finger ascending, and by the third finger descending (Example 21).

After a semibreve, one may play a quiebro sencillo on two successive descending semiminims which gives the "graceful and gallant" effect observed in Example 22. Another "elegant" effect suggested by Santa María is to play quiebros on all semiminims which immediately follow a dotted note in a descending passage (Example 23).

Occasionally the ascending and descending forms of the quiebro sencillo are exchanged. Santa María allowed the descending forms in place of the ascending forms when a half-step above the main note would be included in the quiebro. This possibility is clarified by Example 24, in which there is a half-step between A and B \flat in the descending form of the quiebro. In a passage of semiminims which ascends and then descends, the descending form of the quiebro is applied to the highest note (Example 25). Similarly, in a passage of semiminims which descends and then ascends, the ascending form of the quiebro is used for the lowest note (Example 26).

Imitative effects are recommended by Santa María to make the music more "graceful" and pleasing to the ears. In Example 18b, the redoble is used by several voices successively in an imitative passage.

Redobles and quiebros may be played on one of the notes forming the intervals of a third, fifth, or sixth if the fingering allows. Examples of redobles on these intervals in each hand are found in Example 27. A quiebro would be applied in similar fashion on these same intervals when fingered as indicated.

double will be an accidental. Playing in the fourth mode, you strike A and should use B (for the redoble). If for a special reason, the mode demands B \flat , you don't redoble with B, but with B \flat because the redoble calls for the accidental, which must be played.

The two normal examples in mode 4 are projected in Example 9. Unstemmed black notes are used because the relative durations are not indicated by Bermudo. Arbitrarily, only five notes have been projected, but this redoble could have as few as three notes (as in Santa María's quiebro sencillo in its descending form) or perhaps nine or more (as in Santa María's quiebro reiterado). In any case, Bermudo's description of the redoble does not resemble Santa María's redoble because it lacks the necessary prefix. It is probably related to one of the quiebros. Thus, here is further proof of the widely varying nomenclature and descriptions.

Like Santa María's quiebro sencillo, Bermudo's redoble may be played with the note above or below the main note. Interestingly, Bermudo advocated playing both forms at the same time in both hands over certain intervals (octave, fifth, or third) as projected in Example 10. Bermudo's recommendation for intensive practice on ornaments is additional proof of their importance.

There is a redoble above the struck note and one below. Some play the redobles above only, and never below because they say that the redoble below is not graceful.* I advise those who wish to learn, to practice and be facile in both redobles for there are notes where both can be played gracefully. If you can redoble above and you play an octave, a redoble in each hand will not be good music. It is very bad to play parallel octaves. And if you say you will redoble with only the right hand, this is not valid. For the player is forbidden to play glosas [diminution] in that manner, but must play redobles all he is able and with as facile a left hand as a right one. For this reason, students must be careful to practice redobles daily. I say that you must be informed of this matter from your teachers and that you have a lesson on redobles for one hour every day. You must learn to play redobles with all fingers so they will be disposed and able to redoble. Then if you know how to redoble in both parts and with both hands, in the above-mentioned octave you can redoble the soprano below and the other voice above, producing a sixth by the redoble. Or the so-

TOMAS DE SANTA MARIA

Ex. 1 Redoble RH 4 3 2 3 4 3 LH 1 2 3 2 1 2 2 3 4 3 2 3

Ex. 2 Grace note and Redoble RH 4 3 2 3 4 3

Ex. 3 Incorrect Redoble (Should contain both a whole and a half step)

Ex. 4 Quiebros of Minims RH 4 3 2 3 LH 2 3 4 3

Ex. 5 Quiebro Reiterado RH 4 3 4 3 4 3 4 3 4 3 LH 1 2 1 2 1 2 1 2 1 2

Ex. 6 Grace note and Quiebro Reiterado RH 4 3 4 3 4 3 4 3 LH 1 2 1 2 1 2 1 2

Ex. 7 Quiebros Sencillos RH 2 3 LH 3 2 3 Ascending form Descending form

Ex. 8 A solution for fast Quiebro Sencillo Ascending form Descending form

TOMAS DE SANTA MARIA

The importance of ornamentation to Santa María is demonstrated by its inclusion in a list of eight conditions that "adorn" music.⁸ Santa María placed ornamentation eighth after musicality and six conditions pertaining to basic keyboard technique.

Santa María defined redoble as "doubled or repeated notes." It is for adjacent notes (Example 1), and must consist of both a whole- and a half-step, as in Examples 1 and 2, but not as in Example 3. The redoble is to be played only on semibreves (whole notes), but need not last through the entire duration of the semibreve, lest an ugly effect be produced. Thus the passage in Example 18a might be realized as in 18b. Because of the tuning, one may use the redoble only on B \flat and E \flat in a descending passage and on C \sharp , F \sharp , and G \sharp in an ascending passage (folio 16).

According to Santa María, quiebro also meant "doubled or repeated notes." Six quiebros are described in the treatise: the quiebro reiterado (Example 5), the quiebro of minims (Example 4), and four types of quiebro sencillo (Examples 7 and 8 in both ascending and descending forms). The quiebro reiterado is related to the redoble (reiterado also means repeated) but does not have the prefix of the redoble. It may be played on every minim (half

playing the first note remains on the key, but the finger playing the second note slides off the key in a scratching fashion, after which the first finger presses downward on the key. The second note is to be struck so quickly after the first note that they sound almost simultaneously. An approximate notation is found in Example 8. This quiebro sencillo would be most effective on the clavichord on which the *bebung*, pressing-down effect, can be realized. The full text follows:

Of the two quiebros of semiminims which are played by two fingers, whether ascending or descending, one must observe two things. The first is that the finger which strikes the first note, after having struck the key, need not be raised from it, but may keep holding it down, and the finger which strikes the second note then must be removed from the key, sliding off of it in a scratching manner, and in addition the finger which struck the first note has to press downwards a little on the key. And be advised that the first note of these quiebros is made with the finger that finishes the quiebro.

The second thing is that the second note of the above-mentioned two quiebros is to be struck so quickly after the first that they almost sound simultaneously, so that it seems by chance that one is struck second. And note that of these two above-mentioned quiebros, the one that is used

JUAN BERMUDO

Ex. 9 Mode 4: Redobles Half step Whole step Octave

Ex. 10 Redobles in both hands at the same time Fifth Third

Ex. 11 Redoble around note

JUAN BERMUDO

None of Santa María's contemporaries described ornaments and their uses as carefully as he did. All of the examples in this article pertaining to Santa María are quoted from his treatise, except examples 8, 18, and 27, which are projections from his descriptions. All of the examples from Bermudo, Venegas, and Cabezón are projections and interpretations of their information.

Bermudo provided an unclear description of the redoble, but indicated that it will consist of either a whole- or half-step, depending on the placement of the ornamented note on the scale of the mode of the composition. The duration of the ornamented note, number of repetitions, relative speed (eighth or sixteenth notes), and rhythmic placement (on or before the beginning of the ornamented note) are not even hinted at.

There are two ways to play redobles on the clavichord: some on a whole-step and some on a half-step. . . . The step or half-step must be in the mode in which you are playing, and this determines which notes to use in the redoble. If it is the fourth mode, and you play E, you will redoble with F because this note is in this mode. And if you play A you can redoble with B, for this note is essential in this mode. Thus if the mode demands a redoble of a half-step, play a half-step, and if a whole-step, then play a whole-step by the same reasoning. . . . Sometimes you will break this rule and the re-

prano above and the other voice below, producing a tenth. If the interval were a fifth the redoble could produce a third, and if the interval were a third the redoble could produce a fifth. The interested player in this way can combine redobles if he is practiced in these two ways, so that not only does he observe consonances on main intervals, but also in redobles. The above-mentioned redobles are played with the closest finger on the proper side of the finger playing the main note.

In a comment concerning hand distribution of notes, Bermudo also described the possibility of an ornamented melody plus accompaniment:

Whenever the right hand can stay free with only the soprano, you must try to do so in order to play redobles. Well-played redobles in the soprano (being the highest voice) beautify music a great deal.

An ornament described by no other Spanish source is projected in Example 11. It consists of the third formed by the notes surrounding the main note.

A most illustrious Spanish player redobles with two fingers — one above the note, and one below — so that the redoble is always a third. This redoble is a pleasant thing to my ear for the good harmony it makes, especially when a voice enters alone. The practice of applying an ornament to a single voice entering alone is also described by Correa de Arauxo.

LUIS VENEGAS DE HENESTROSA

Venegas provided only fingerings for the quiebro. Presuming that adjacent fingers play adjacent notes, the left hand quiebro (Example 12c) is probably Correa's redoble sencillo, or Santa María's redoble without the main note sounded first. Unfortunately, the fingering for the right hand produces a longer and different ornament than the left hand. If the "longest" finger is the third (as is probable), this quiebro is Santa María's redoble (Example 12a). But if the "longest" finger is the thumb, the ornament is the redoble reiterado of Correa (Example 12b). Venegas may have intended the left hand ornament to begin on the main note, in which case it will match the right hand quiebro (Example 12a) and also Santa María's redoble. That Venegas' quiebros produce redobles by other definitions again supports Bermudo's observation about the constantly changing ornamentation. Unlike Santa María's redoble, Venegas' quiebro is to be played for the full value of the main note. The full text from Venegas is given below:

You must also obtain these habits for quiebros: in the right hand playing on the desired key with the longest finger and then the second and turning on the middle finger, play the fourth and continue the quiebro with these two fingers (third and fourth); do this first slowly and then faster until you can do it spontaneously. The quiebro in the left hand must begin with the third finger and continue to the thumb and then playing the quiebro with the second and first fingers until a new note is given in the following measure.

HERNANDO DE CABEZON

Yet another quiebro (projected in Example 13) was described by fingering by Hernando de Cabezón. His quiebro seems to be related to the descending form (inverse mordent) of Santa María's quiebro sencillo. However "not

necessarily long" in the description implies that the number of repetitions (short trill) may vary. This possibility of variable lengths confirms Santa María's suggestion for longer or short redobles. This mordent is not excluded by the fingering either. Like Venegas, Cabezón did not describe the use of the quiebro. He left the use of the ornament up to the performer's discretion ("where it appears appropriate to play a quiebro"). The full text is:

Quiebros must be played in the right hand with the third and fourth fingers and with the second and third fingers. In the left hand, use the third and second fingers or the second and first fingers. And play the upper part of the quiebro as fast as possible, and not necessarily long, but rather as short as possible, always using strength on the keys which the notational figure specifies, where it appears appropriate to play a quiebro.

FRANCISCO CORREA DE ARAUXO

In addition to Santa María, Correa de Arauxo provided the most helpful information.¹¹ Not only did he describe ornamentation practices at length, but he also notated points where redobles may be played. Many quiebros are also written out in Correa's compositions and in tabulations. In spite of the distance in time between Correa and the earlier writers, the ornaments and their applications are remarkably similar.

Correa described in detail four ornaments, but acknowledged the existence of many more used by other masters. "Some masters have invented other redobles and these I submit to your good education; these are enough for now."

The quiebro sencillo (Example 14) is a "fast descent and ascent" as a mordent. This ornament may be played in any voice and on any pitch. It is to be noted that both whole-steps and half-steps may be used. Correa's quiebro sencillo is identical to the ascending

FRANCISCO CORREA DE ARAUXO

Ex. 14 Quiebro sencillo Ex. 15 Quiebro reiterado

Ex. 16 Redoble sencillo Ex. 17 Redoble reiterado

form of Santa María's quiebro sencillo. Correa specified its use on semibreves, minims, semiminims, and — rarely — fusas. Like Santa María's, it should not be played on every note when it is applied to passages of semiminims.

On semiminims you can play a quiebro sencillo in a slow tactus, on one but not on another, so that not all receive them. I have seen this played on fusas in very slow tempi when semifusas follow, although rarely, but never on semifusas.

Unlike Santa María, Correa did not go into any further detail concerning passages in which it would be appropriate to ornament some, but not all semiminims. But he mentioned other specific places where it is appropriate to use the quiebro sencillo. Its use at the beginning of short pieces is similar to the practice mentioned by Bermudo with respect to the redoble of a third (Example 11).

You can (and even should) use the quiebro sencillo at the beginning of each verso, or better stated, of each short work. In the middle, appropriate places are every semibreve and minim in which the hand (whichever it may be) is unoccupied with diminution. It is also appropriate when you play in fast tempi or in 'compas mayor.' [g]

The quiebro reiterado (Example 15) is a turn, and is similar to Santa María's quiebro of minims. It will be recalled that Santa María referred to the quiebro of minims as a new ornament which was to be preferred over older ones. In Correa's treatise it has completely displaced the quiebro reiterado of Santa María. Like the quiebro sencillo, the quiebro reiterado may also be played in any voice and on any pitch. It will be observed in the examples given by Cor-

rea (shown in Example 15), that both whole-steps and half-steps may be used; Santa María insisted upon a whole-step above and a half-step below for his quiebro of minims (Example 4). Correa and Santa María also differed in their fingerings for the left hand.

Just as the quiebro sencillo is used at the beginning of short pieces, the quiebro reiterado is used at the beginning of longer pieces, such as a *discurso* or large serious work. It may also be used "in works with grave measure, as in sixteen or more notes per tactus, as well as on semibreves (or at times, minims) without diminution which would otherwise forbid doing so."

The redoble described by Correa as "a repercussion of two neighboring notes with a quiebro sencillo at the end." Correa mentioned two redobles, which differ only in that the redoble sencillo (Example 16) has one less note at the beginning in the prefix than the redoble reiterado (Example 17). Correa's redobles lack only the main note as a point of departure; otherwise they are identical to Santa María's redoble and to Venegas' quiebro. Correa did not distinguish between the two redobles in applying them in compositions. However, he insisted that the redoble is usable only on a half-step:

Redoble must be used on the raised leading tone of every perfect cadence which lasts a measure or more, and on every Mi which ends on Fa which is immediately above in a cadence. In conclusion, on every long semitone which is plain and lasts a tactus.

... and never use a redoble (by my advice) between two pitches such as ut, re or re and mi, or fa and sol, or sol and la, but between half-steps like mi and fa or a leading tone . . . (Continued overleaf)

VENEGAS DE HENESTROSA CABEZON

Ex. 12 a Quiebro Ex. 12 b Quiebro? Ex. 12 c Quiebro Ex. 13 Quiebro

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Ex. 18a
 Ex. 18b 32 34 3 3 234 3 32343
 Ex. 19 RH 3 2 3 4 3 2 3 4 3 etc.
 Ex. 20 LH 3 2 3 2 1 2 3 2 1 etc.
 Ex. 22 (Original): Realized LH 2 1 2 1 2 1 2 1 2 3 4 3 4 3 4 3
 Ex. 21 q q q q q q q q q q
 Ex. 23 (Original) Ornamented
 Ex. 24
 Ex. 25
 Ex. 26
 Ex. 27 1 1 1 1 2 2 3 2 1 2
 LH 3 34 3 2 3 LH 3 34 3 2 3 LH 5 5
 Third RH 1 1 3 2 3 4 3 3 2 3 4 3 3 2 3 4 3
 Fifth RH 1 2 1 2 3 2 LH 3 3 4 3 2 3
 Sixth RH 2 2 1 2 3 2 LH 3 3 4 3 2 3
 Ex. 28: Tiento 37 beginning
 Ex. 29: Tiento XLV #. 10

Ex. 29 Clausula Llana: Realization
 Ex. 30: Tiento XXXVIII, n. 70
 Ex. 31: Tiento XLV m. 11-12
 Ex. 32: Tiento XXII m. 8-10
 Ex. 33: Tiento XLV m. 11-12
 Ex. 34: Tiento XXVII: m. 1-8
 Ex. 35: Tiento IV m. 20-21
 Ex. 36 Tiento XXVII m. 17-21

Spanish Keyboard Ornamentation (continued from p. 13)

Furthermore, Correa advised that whenever a redoble cannot be played because it is between whole-steps, a quiebro may be played instead. In practice, Correa did not always follow this injunction, but occasionally used a redoble on a whole-step if it was in the modal scale. This is clearly seen in Example 44 in which Correa completely wrote out the redoble.

On the clavichord, a redoble "must be used at the beginning of every large work which enters on Mi" if a voice enters alone. But, on the organ, a quiebro should be played instead (Example 28). In fact, if any composition — tiento, motet, or verso — begins with one voice alone, an ornament will be played on this opening note: a redoble on the clavichord, or a quiebro on the organ.

As an appropriate ornament on leading tones or on raised accidentals, the redoble must be used as described in

the following passage and as demonstrated in Example 29: "when the tenor plays a plain cadence [clausula llana] in a work for four voices, it is mandatory to play a redoble."

Occasionally redobles are encountered in Correa's tientos which seem to create parallel (or hidden) octaves. However, Correa indicated that "this is permitted because in the redoble one must only keep in mind the plain notes of the cadencing or ornamented voice, and not the notes around the redoble." Example 30 is one specifically mentioned by Correa in this regard.

Correa advocated ornamenting most longer note values with a quiebro or a redoble:

If the music were entirely plain (or for the most part) you would have to adorn it with these ornaments, and thus on all semibreves and minims you are allowed to play one of them . . . But it seems good to leave some notes plain from time to time without ornaments.

He also advised that there were no determined number of notes in either quiebros or redobles. Thus Correa continued the tradition of expecting the performer to use his own judgment when ornamenting. Santa Maria and Correa are thus in agreement on the general principles of ornamentation.

Whereas Correa wrote out many quiebros (especially in cadence formulas such as Example 31), he notated "R" in the score in numerous places where a redoble is to be played. He devised this notation to avoid writing out the redoble each time.

Correa's *Facultad organica* is printed in Spanish tablature in which each voice is indicated on a separate horizontal line. The voice lines are aligned vertically in the conventional SATB order. Notes which occur simultaneously among the voices are also aligned vertically.¹² Correa used two methods of notating "R" in this tablature. From Tiento XVI on, and occasionally earlier, he virtually always wrote "R" on a voice line. Up to Tiento XVI, and only rarely later, Correa marked "R" above the "staff" at the point rhythmically where a redoble should occur in some voice. These two placements of "R" will be discussed in more detail below.

When "R" is printed on a voice line, a redoble usually is to be played in that voice on the note indicated (Example 32; the original tablature notation is provided underneath Examples 32-36 for comparison). Notice in this case that the alto voice is an example of Mi-Fa. Sometimes an "R" on a voice line is not to be applied to that voice but to another voice (usually the one below or occasionally above). In Example 33, the soprano has not even entered yet. But it is clear that the redoble is played in the alto because of the function of F# as a leading tone in the chord progression.

When "R" is marked above the "staff" or on an inappropriate voice line, it is not always easy to determine which voice is to be ornamented. Perhaps Correa changed his manner of notation from *above the staff* to *on the voice line* in order to avoid the ambiguities prevalent in the tientos found at the beginning of the *Facultad*. In some situations the redoble will sound well in any of several voices (Example 34). In this rare example after Tiento XVI of notation above the "staff," it may be possible to play a redoble in either the alto or the tenor. This is a case of a thematic ornament (see measure 4 in the alto) which logically should be applied to the tenor. However the alto has been altered to a G# and is suitable for a redoble. It might be preferable to avoid the augmented fourth and augmented second created between the voices if the tenor is ornamented. Perhaps both voices should be ornamented. In any case, the performer must decide, because Correa has not been precise.

There are a number of clues to help the performer select the more probable voice to ornament. These clues include: 1) an "R" notated where only one voice moves, 2) a leading tone or other half-step in some voice, 3) a thematic ornament, 4) a prefix written out, 5) and a *clausula llana*. The possibility of determining the ornamented voice by a leading tone or half-step has already been demonstrated in Example 33.

In Example 35, only the tenor moves at the point where there is an "R". Confirming evidence that the tenor must be ornamented (even without the "R") is the fact that this is a *clausula llana* (Example 29).

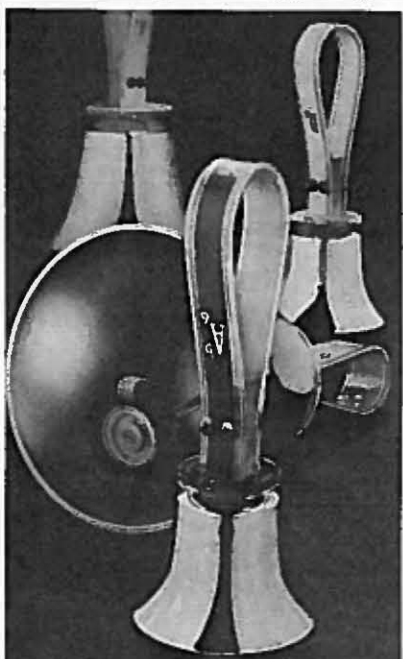
In some tientos, a redoble is used thematically by Correa. The beginning of Tiento XXVII was given in Example 34. The soprano entrance is shown in Example 36. Subsequent entries are notated similarly.

Quite often Correa wrote the opening notes (prefix) to the trilled portion of the redoble. The presence of this prefix clearly indicates the voice to which the redoble applies. These prefixes include both *sencillo* and *reiterado* types, and even double prefixes. Examples of each are given:

- Sencillo
 - (Example 37: Tiento XLIII, m. 47)
- Reiterado
 - (Example 38: Tiento XLIII, m. 15)
- Double Sencillo
 - (Example 39: Tiento XLVII, m. 63)
- Double Reiterado
 - (Example 40: Tiento XLVII, m. 48)
- Reiterado-Sencillo
 - (Example 41: Tiento XLV, m. 34)

Several observations may be made about these redobles with notated prefixes. Virtually all notated prefixes begin before the beat on which the main note falls. In most cases the portion of the redoble before the beat includes only the prefix, as in the examples just cited. But occasionally the middle of the prefix begins on the beat, leaving only one note before the beat (Example 42: Tiento XXX, mm. 15-16; redoble *sencillo* with double prefix). And in

Ex. 37
 Ex. 38
 Ex. 39
 Ex. 40
 Ex. 41
 Ex. 42
 Ex. 43
 Ex. 44
 Ex. 45
 Ex. 46
 Ex. 47
 Ex. 48
 Ex. 49
 Ex. 50
 Ex. 51



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some redobles, the written-out portion before the beat includes part of the trill (Example 43: Tiento XXVII, m. 48).

A few redobles are written out completely and marked "R" as well. These tend to be very florid, and have apparently been included in this pedagogical treatise as examples of the possible variety available to the more advanced player (Example 44: Tiento LIX, mm. 19-20). In another example from the same tiento, notice that the trilled portion is stopped before the suffix (closing figure) is written out (Example 45: Tiento LIX, m. 26).

Several questions arise in regard to these redobles for which Correa supplied a prefix and even a portion of the trill. Should all prefixes begin before the beat? Is there any reason for selecting a particular prefix? Is there any rationale for playing the redoble in sixteenth notes or in thirty-seconds?

The performer must use his own musical judgment in each context. Redobles with notated prefixes occur frequently as sixteenth notes and as thirty-seconds. The latter may be used if it is appropriate to the general level of rhythmic activity, or if time permits. Both *reiterado* and *sencillo* prefixes occur regularly, although double prefixes are less frequent. Variety seems to be the desired effect.

There is no clear answer to the question concerning the metric placement of the prefix. In the examples provided with the original definition and description of the redoble (Examples 16 and 17), the prefix occurs before the beat on which the trilled portion falls. In all but four situations, there is an unadorned minim or semiminim immediately preceding the note marked "R" (see Examples 32-36). Thus in nearly every case, there is time to play the prefix before the beat. Harmonically, the effect is also good. The examples written out by Correa in his compositions suggest that this was the usual practice. In Example 46, there is an imitation between soprano and alto. The alto's redoble is notated with a prefix before the beat. It may be assumed that the soprano's should be played in a similar fashion (Example 46: Tiento XLIX, mm. 7-9).

The four situations in which a prefix would not work well before the beat are all similar. In each there is movement preceding the ornamented note by fusas in either the ornamented voice or in another voice. (Example 47: Tiento XXX, m. 30).

It is not essential that the main note fall on the first of four sixteenth notes or eight thirty-second notes. In most redobles with the prefix written out, the main note does fall on stronger parts of beats. But in Examples 16 and 17 — also written out by Correa — the upper note falls on these stronger parts of beats.

Finally, the redoble does not necessarily resolve upwards. Other resolutions include:

- 1) resolution downward, especially in the bass (Example 47) or occasionally in another voice (Example 48: Tiento IX, m. 23; this example is the first encountered in which "R" is marked on a voice line)
- 2) resolution to the same pitch (Example 49: Tiento XLVI, m. 89)
- 3) no resolution: to a rest (Example 50: Tiento XLI, m. 76)
- 4) no resolution: final chord (Example 51: Tiento LI, m. 124).

CONCLUSION

Considerable freedom is given to the performer in selecting and using ornaments. The comparative table of ornaments demonstrates that although the ornaments described in these early Spanish sources are related to basic types (trill, turn, mordent, etc.), there is considerable variety among them as well. Bermudo, Santa María, and Correa mention the diverse and changing styles and practices of ornamentation which varied from musician to musician. Ornamentation also varied among such performers as singers, keyboard players and instrumentalists, and also between the organ and clavichord. Considering that ornamentation was a personal matter, that it was in a state of constant change, and that nomenclature varied widely, it is remarkable that there was such a continuity of style in the period under consideration.

The various guidelines given in these sources suggest that the application of ornaments was as varied as the ornaments themselves. But all are agreed that the purpose of ornaments is to make the music more "graceful" and expressive. Ornamentation is mandatory for early Spanish music. Relatively few ornaments were written out because it was assumed that each performer would determine his own ornaments. Santa María and Correa are agreed that nearly all longer notes (whole notes and half notes (quarter notes) may be ornamented (for example in the alternating manner of Examples 19-21). Most cadences may be ornamented, particularly on leading tones.

Ornaments were conceived melodically and harmonically. Modality generally determined the pitches forming the intervals of each ornament. The unequal temperament excluded the use of certain ornaments (those requiring a half-step above or below) on specific pitches because the required intervals forming these ornaments would sound too out of tune.

It should be evident that ornaments were used much more in Renaissance Spain than modern performers are accustomed to. Most modern performers have had a fairly intensive study of Bach's works, in which many ornaments were written out (a practice which was criticized by Bach's contemporaries). However, the modern performers should not hesitate to ornament a great deal in early Spanish music. Correa and Santa María advised only that some notes should be left plain for the sake of variety. The vihuelist Miguel de Fuenllana¹⁸ was the only Spanish 16th-century source to indicate that ornaments were *not* to be added by the performer in his own compositions. Fuenllana wrote out all the ornaments that he desired, and he disapproved of performers who "rewrote an already excellent piece." But other vihuelists such as Milán leave ornamentation up to the performer's discretion. A successful performance of early Spanish keyboard music depends equally on the composer and on the creativity of the performer in ornamenting and "gracing" the composition.

NOTES

¹ Robert Stevenson, *Juan Bermudo* (The Hague: Martinus Nijhoff, 1960), pp. 14-15.

² Edited by Leo Schrade (Wiesbaden: Georg Olms Hildesheim, Breitkopf & Hartel, 1967), p. 170 (Valencia: Francisco Diaz Romano, 1535).

³ (Alcalá: Antonio Arnao), f. 16. Photocopy of Library of Congress copy.

⁴ (Valladolid: Francisco Fernandez de Córdoba). Microcards of copy at Sibley Music Library, University of Rochester.

⁵ (Osuna: Juan de Leon, 1555). Facsimile edition by Marcario Santiago Kastner (Kassel: Barenreiter-Verlag, 1957).

⁶ (Alcalá de Henares: Joan de Brocar, 1557). Edited by Higinio Anglés. *La Música en la Corte de Carlos V*. Monumentos de la Música Española, Volume 2, second edition, revised. (Barcelona: Consejo Superior de Investigaciones Superiores Científicas; Instituto Español de Musicología, 1965).

⁷ "Premio al lector en loor de la música," Antonio de Cabezón, *Obras de Música* (Madrid: Francisco Sanchez, 1578). Photocopy of Library of Congress copy.

⁸ The material pertaining to Santa María is taken from ff. 47-51v.

⁹ The material pertaining to Bermudo is taken from ff. 60v-61.

¹⁰ Santa María was one who allowed, but found less graceful, an ornament fitting Bermudo's description: the ascending form of the *quebro sencillo* of Example 8.

¹¹ Unless otherwise specified, the material pertaining to Correa is taken from ff. 15-17.

¹² Full details are found in "Tablature," *The Harvard Dictionary of Music*, Willi Apel, editor.

¹³ This "R" does not appear in the Instituto Español de Musicología edition.

¹⁴ The reader is warned that some modern editors have reduced the original note values, so that what was originally a half-note may appear as a quarter note or even an eighth note in some editions. The more trustworthy editions will specify whether a reduction has been employed.

¹⁵ *Libro de Música para vihuela intitulado Orphenica lya* (Sevilla: Martín de Montedoca, 1554). The original edition in Chicago's Newberry Library was used.

Calvert Johnson is on the faculty of Northeastern Oklahoma State University. He completed his masters and doctorate in organ at Northwestern University. This article is based on his doctoral research project, "Spanish Renaissance Keyboard Performance Practices: An Introduction."

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New Wedding Processional
(continued from p. 1)

Some explanation may be required concerning the use of the first "Gothic Sketch" as a processional. An examination of the work reveals that it is laid out in four distinct sections. The first, an introduction (mm. 1-29), functions as a quasi fanfare heralding the event about to take place (see Example 1). The second section (mm. 30-92) is much more in the character of a march (see Example 2); it serves as a processional for the bridal attendants and is sufficient in length to accommodate even a large bridal party. The third major division (mm. 93-108) stands out as the climax of the work. It is separated from the body of the piece by a measure of rests at either end and is reserved for the procession of the bride. A brief conclusion (mm. 109-118) marks the triumphant close of the work.

Several comments regarding registration are in order at this point. When I performed the piece for him, Langlais suggested that, in the event that one organ is used, the sections of reduced registration be played on the Swell (or Positif) with appropriate reductions in Pedal. Along these lines, the *Tutti* may well be reserved until the beginning of the third section (m. 93), substituting full crescendo pedal in the first two sections where "*Tutti*" is indicated in the score. Langlais has personally suggested such a substitution on many occasions as a matter of convenience in the performance of several of his other works. With this alternative scheme, adequate contrast between full sections and those of reduced registration is still possible, while the full resources of the organ are reserved both to effect the indicated change in dynamic level in m. 94 and to clearly mark the climax of the piece.

Gregorian chant has always been an important element in the music of Jean Langlais. Even after the liturgical reforms of Vatican II, he has continued to use Gregorian themes, perhaps in an effort to preserve — at least in his own music — some of the rich heritage of a plainsong tradition. The two *cantus firmi* that he has chosen for *Esquisse Gothique No 1* are indicated in the score: the hymn *Veni Creator Spiritus* from the feast of Pentecost, and the sequence *Exultet Ecclesia* from the Mass for St. Denis, patron saint of Paris.

Aside from its interest as a wedding processional, the work at hand also presents an interesting example of plainchant *cantus firmus* treatment in French organ literature of the twentieth century. A close look at Langlais's handling of his thematic material discloses the subtle complexity of this composer's craftsmanship. The *Veni Creator*

appears — transposed, with F final — as the first measure and undergoes one complete statement, always in the uppermost voice, lasting to the end of the first section. The sequence first appears in m. 30, also in the top voice. This second theme is divided into two halves of equal length; each half is set to a six-measure segment of music (see Example 3). A statement of the first half of the *cantus firmus* (mm. 30-35) is followed immediately by a repetition with contrasting registration (mm. 36-41); the second half of the *cantus firmus* is similarly treated (cf. mm. 43-48 and 51-56). With the change of key in m. 61, the preparation for the climactic third section begins. The sequence appears in the pedal, stated, once again, in two segments of six measures each. The interludes following the *cantus firmus* statements contain quotations from the theme in the uppermost voice of the manual parts (see mm. 68-71 and 79-80). The *Veni Creator* returns for a complete statement in the pedal — at original pitch — beginning in m. 82. The climax of the piece begins in m. 94 with the return of both themes. Separated by a tritone (the *Veni Creator* transposed to D mode, the *Exultet Ecclesia* to G-sharp), the two *cantus firmi* are combined in *stretto* (see Example 4). Each theme undergoes one complete *cursus*, the *Veni Creator* entering first. Completion of this thematic statement marks the close of the third section. The final section employs only the first seven notes of the *Veni Creator* (with E final), twice in mm. 110-113.

In his famous diary, Samuel Pepys wrote: "saw a wedding in the church . . . and strange, to see what delight we married people have to see these poor fools decoyed into our condition." Stranger still, to see what delight we organists have in providing for these sacred occasions the same, often hackneyed repertoire that we have played for many years. In this new work, we have not only an innovative wedding processional, but a fitting recital piece as well. When we finally grow weary of Jeremiah Clarke *et alii*, it is reassuring to know that a composer of Jean Langlais's competence has made possible a complete departure from what has gone before. To the eminent organist of Ste. Clotilde a sincere word of thanks is in order, not merely for a generous gift, but for a significant contribution to a genre of organ literature in which musical substance is often questionable, and taste undetectable.

Douglas D. Himes is Assistant University Organist at the University of Pittsburgh and director of music at the Smithfield Street Churches in downtown Pittsburgh.

Example 1: measures 1-5



Example 2: measures 30-35



Example 3: Sequence: *Exultet Ecclesia*



Example 4: measures 93-96



NOTES

- ¹ Darius Milhaud's *Petite Suite* (Paris: Editions Max Eschig, 1957) and Ernest Bloch's *Four Wedding Marches for Organ* (New York: G. Schirmer, 1951) are noteworthy, though neither composer is known primarily as a contributor to the organ repertoire.
- ² The work was first performed on 29 November 1975 by Dr. Robert Sutherland Lord at the First Presbyterian Church in Sharon, Pennsylvania, from a manuscript transcription of Langlais's braille original.
- ³ Paris: Editions Bornemann, 1976.
- ⁴ Paris: Editions Bornemann, 1977. Both collections may be performed using two organs.

⁵ The first performance for two organs was done on 29 October 1976 by Ann Labounsky and Robert Grogan at the National Shrine of the Immaculate Conception in Washington, D.C.


⁶ The reader will recall that the bride begins her entrance at this point.

⁷ Robert Lathan and William Matthews, eds., *The Diary of Samuel Pepys*, vol. 6 (Berkeley and Los Angeles, 1972), pp. 338-339; entry for 25 December 1665.

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Edward A. Eigenshenk died in Chicago on Dec. 4, 1977, at the age of 74, after an extended illness. He had been chairman of the organ department at Chicago's American Conservatory of Music for many years, as well as organist-choir director of Second Presbyterian Church. He was honored by the church upon completion of

40 years' service there in 1969. Dr. Eigenshenk had also taught at Loras College, Dubuque, Iowa. After being a theatre organist at an early age, he had studied at the American Conservatory, where he won a gold medal for excellence in organ playing in 1922. His European studies were with Joseph Bonnet and Louis Vierne. He was a native of Chicago.

Mrs. Carl Weinrich died in Princeton, NJ, on Nov. 12, 1977, after a long illness. Born in Paterson, NJ, she was a graduate of Bucknell University and did graduate work in psychology at Columbia University. After high school and private school teaching, she taught psychology at the Westminster Choir College, when she came to Princeton in 1934. For many years she managed her husband's concert activities.



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New Organs



Hellmuth Wolff, Laval, Québec; built for Eighth Church of Christ, Scientist, New York City; 1977. 2 manual and pedal, 23 stops; 3rd manual for coupling. Mechanical key action; electric combination system applied to otherwise mechanical stop action. Case of solid white oak. Instrument constructed by Andres Hermann, Robert Sylvestre, James Louder, Paul Wiebe and Hellmuth Wolff; combination system by Richard Houghton of Solid State Logic Limited.

GRAND ORGUE

Bourdon 16'
Montre 8'
Flute a cheminée 8'
Prestant 4'
Nazard 2-2/3'
Doublette 2'
Tierce 1-3/5'
Fourniture IV
Trompette 8'

RECIT EXPRESSIF

Bourdon 8'
Viole de gambe 8'
Viole celeste 8'
Prestant 4'
Flute conique 4'
Flute a fuseau 2'
Larigot 1-1/3'
Plein Jeu III
Hautbois 8'

PEDALE

Soubasse 16'
Montre 8'
Flute 8' (Grand Orgue)
Prestant 4'
Basson 16'
Trompette 8' (Grand Orgue)
Clairon 4'
Tirasse Grand-Orgue
Tirasse Récit

Tremblant doux

Fritzsche Organ Co.,* Allentown, Pa.; under contract to Holy Trinity Lutheran Church, Gastonia, NC. 3 manual and pedal, 40 stops, 37 ranks; electro-pneumatic action. Will feature exposed Great and Pedal pipes on opposite walls of chancel, with exposed Positiv cantilevered from rear wall of sanctuary; trumpet en chamade to be mounted above Positiv. Drawknob console will incorporate Positiv as floating division, playable from any manual. Tonal design by Robert Wuesthoff of the firm, in collaboration with Irvin R. Dohner, minister of music, and Rev. C. Peter Setzer.

*Robert Wuesthoff, member, American Institute of Organbuilders.

GREAT

Pommer 16' 12 pipes
Principal 8' 61 pipes
Gedek Pommer 8' 61 pipes
Principal 4' 61 pipes
Koppel Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Fourniture IV 244 pipes
Chimes
Zymbelstern

SWELL
Rohr Gedekt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' 49 pipes
Prestant 4' 61 pipes
Spitz Flute 4' 61 pipes
Block Flute 2' 61 pipes
Plein Jeu III 183 pipes
Fagotto 16' 12 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant

CHOIR

Gedekt 8' 61 pipes
Erzahler 8' 61 pipes
Wald Flute 4' 61 pipes
Nazard 2-2/3' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Krummhorn 8' 61 pipes
Tremulant

POSITIV

Flute 8' 61 pipes
Octave 4' 61 pipes
Flute 4' 61 pipes
Mixture II 122 pipes
Trumpet in Chamade 8' 61 pipes

PEDAL

Contra-Bass 16' 32 pipes
Bourdon 16' 32 pipes
Pommer 16' 32 notes
Flute 8' 12 pipes
Principal 8' 32 pipes
Super Octave 4' 12 pipes
Flute 4' 12 pipes
Mixture II 64 pipes
Fagotto 16' 32 notes
Trumpet 8' 32 notes
Clairon 4' 32 notes



Gress-Miles Organ Co., Inc., Princeton, NJ; built for St. John's Episcopal Church, Somerville, NJ. 2 manual and pedal, 26 ranks; solid-state electromechanical action. A few registers retained from former organ; new speaking pipes in case. Classic-style voicing; classic French-style reeds; favorable acoustics. Unison couplers plus Swell Octaves Graves.

GREAT

Principal 8'
Rohrfloete 8'
Salicional 8' (Swell)
Voix Celeste 8' (Swell)
Octave 4'
Rohrpfeife 2'
Mixture IV-V
Trompette 8' (Swell)
Cromorne 8' (Swell)

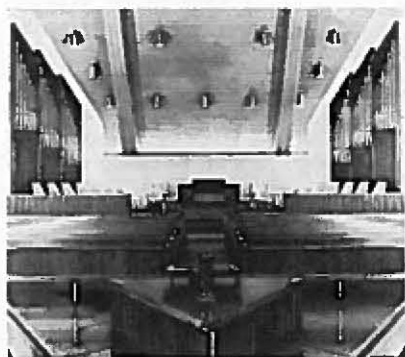
SWELL

Holzgedeckt 8'
Salicional 8'
Voix Celeste 8' (TC)
Flute Octavante 4'
Salicional 4'
Octave Celeste 4'
Nasat 2-2/3' (TC)
Octave 2'
Terz 1-3/5' (TC)
Quintfloete 1-1/3'
Superoctave 1'
Scharf III-IV
Trompette 8'
Cromorne 8'
Clairon 4'
Tremulant

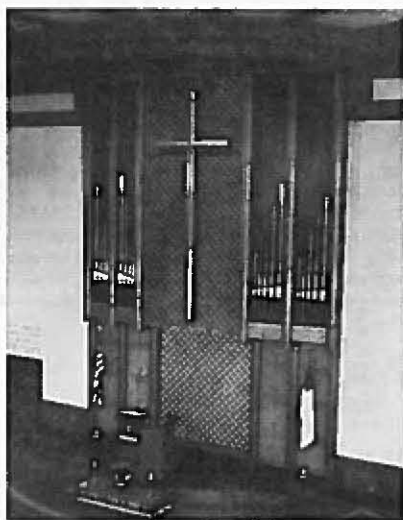
PEDAL

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

Thanks to a printer's transposition after proofs had been read, the stoplist of an organ built by the Schudi Organ Company of Garland, Texas, for Lake Highlands United Methodist Church in Dallas, appeared beside the picture and description of an instrument of similar size built by Robert L. Sipe, Inc. of Dallas for St. Paul's United Methodist Church, Cedar Rapids, Iowa, in the December issue of this journal, p. 18. The editor would like to apologize to the builders and churches involved, and publish the stoplists correctly:



Schudi Organ Company, Inc., Garland, Tx; built for Lake Highlands United Methodist Church, Dallas, Tx. 3 manual and pedal, 47 ranks; electric action. Installation in reflective mahogany cases recessed into former chambers; façade pipes of 90% polished tin. Metal flue and reed pipes by Giesecke. Classic French-style reeds in each division; Great reeds have double-block construction and cut-to-length 75% tin resonators. Mounted cornet on Great. Electric pull-down slider chests; solid-state combination action. Walnut console; keyboards with ivory-covered naturals and ebony sharps; ivory-faced drawknobs. Construction and installation by Marvin Judy, assisted by Mark Bolden and David Zuber; design and layout by George Gilliam. Dedication recital by George Baker, August 14, 1977.



Robert L. Sipe, Inc., Dallas, Texas; built for St. Paul's United Methodist Church Cedar Rapids, Iowa. 3 manual and pedal, 31 stops, 43 ranks; electro-pneumatic action, with movable console; Unison couplers plus Swell to Pedal 4'. New instrument incorporates pipework from original Austin and Reuter rebuild of the 1950's, in building designed by the late Louis Sullivan in 1913. Specifications planned by the builder in consultation with music director David Noble and church organists Betty Debban and Don Phillips. Dedication recital by Dr. Allen Birney, September 18.

GREAT
Bourdon 16'
Principal 8'
Bourdon 8'
Octave 4'
Super Octave 2'
Cornet II-IV 2-2/3'
Mixture IV-V 1-1/3'
Trompette 8'
Clairon 4'
Tremulant

POSITIV
Holzgedeckt 8'
Principal 4'
Spitzflöte 4'
Nazard 2-2/3'
Gemshorn 2'
Tierce 1-3/5'
Cymbel II-IV 2/3'
Cromorne 8'
Tremulant

SWELL
Rohrflöte 8'
Viole de Gambe 8'
Voix Céleste 8'
Principal 4'
Spitzflöte 4'
Blockflöte 2'
Scharf IV 1'
Dulcian 16'
Hautbois 8'
Tremulant

PEDAL
Subbass 16'
Principal 8'
Gedeckt Pommer 8'
Choral Bass 4'
Mixture IV 2'
Bombarde 16'
Trompette 8'

GREAT
Bourdon 16' 61 pipes
Principal 8' 61 pipes
Spitzflöte 8' 61 pipes
Octave 4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV-V 274 pipes
Trompette 8' 61 pipes

POSITIV
Gedeckt 8' 61 pipes
Dulciana 8' 61 pipes
Spillflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Cymbel III 183 pipes
Cromorne 8' 61 pipes
Chimes
Tremulant

SWELL
Viole de Gambe 8' 61 pipes
Viole Celeste 8' (FF) 56 pipes
Rohrflöte 8' 61 pipes
Principal 4' 61 pipes
Nachthorn 4' 61 pipes
Nazard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Scharf III-IV 232 pipes
Basson 16' 61 pipes
Hautbois 8' 61 pipes
Tremulant

PEDAL
Resultantbass 32' (Subbass)
Principal 16' 32 pipes
Subbass 16' 32 pipes
Bourdon 16' (Great)
Octave 8' 32 pipes
Bourdon 8' (Great)
Choralbass 4' 32 pipes
Mixture IV 128 pipes
Posaune 16' 32 pipes
Trompette 8' 12 pipes

Flute Triangulaire 4' 73 pipes
Harmonic Piccolo 2' 61 pipes
Mixture III 183 pipes
Contra Oboe 16' 73 pipes
Trumpet 8' 73 pipes
Oboe 8' 12 pipes
Vox Humana 8' 73 pipes
Tremolo

CHOIR
Gamba 8' 73 pipes
Concert Flute 8' 73 pipes
Dulciana 8' 73 pipes
Flute 4' 73 pipes
Nazard 2-2/3' 61 pipes
Clarinet 8' 73 pipes
Harp
Celesta 8' bars
Tremolo

PEDAL (Augmented)
Diapason 16' 32 pipes
Bourdon 16' 32 pipes
Echo Bourdon 16' (Swell) 32 notes
Octave 8' 12 pipes
Gedeckt 8' 12 pipes
Still Gedeckt 8' (Swell) 32 notes
Super Octave 4' 12 pipes
Contra Oboe 16' (Swell) 32 notes
Chimes (in Swell box)

Restored Organ

E. M. Skinner, Op. 713 (1928), First Presbyterian Church, Wilmington, NC; restored by A. Thompson-Allen Co. of New Haven, Ct. 3 manual and pedal, 33 ranks. Restoration without alteration of original tonal or mechanical design. 50th-anniversary rededication recital played by Charles Woodward, organist-choirmaster of the church, January 22.

GREAT
Bourdon 16' (Pedal ext.) 17 pipes
First Diapason 8' 61 pipes
Second Diapason 8' 61 pipes
Principal Flute 8' 61 pipes
Erzähler 8' 61 pipes
Octave 4' 61 pipes
Grave Mixture II 122 pipes
Tuba 8' (in Choir box) 73 pipes
French Horn 8' (in Choir box) 73 pipes
Cathedral Chimes (in Swell box) 20 tubes

SWELL
Bourdon 16' 73 pipes
Diapason 8' 73 pipes
Rohrflöte 8' 73 pipes
Salicional 8' 73 pipes
Voix Celeste 8' 73 pipes
Flute Celeste II 8' 134 pipes
Octave 4' 73 pipes

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Calendar

The deadline for this calendar is the 10th of the preceding month (Jan. 10 for Feb. 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 entries in the calendar.

UNITED STATES East of the Mississippi

6 JANUARY

David A Weadon; Calvary Episcopal, Burnt Hills, NY 7:30 pm

7 JANUARY

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm

8 JANUARY

Thomas Richner; 1st Church of Christ Scientist, Boston, MA 3 pm

Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm

NY Kammermusiker; NY City Museum, New York, NY 2 pm

Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 124; Holy Trinity Lutheran, New York, NY 5 pm

NY Kammermusiker; Immanuel Lutheran, New York, NY 5 pm

Joshua Singer; St Thomas Church, New York, NY 5:15 pm

David A Weadon, all-French; All Saints Cathedral, Albany, NY 5:30 pm

Harold Stover; First Presbyterian, Red Bank, NJ 4:30 pm

Richard W Osborne; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Frauke Haasemann, alto; W. Thomas Smith, organ; First Presbyterian, Winston-Salem, NC 8 pm

George Jones; St Philips Cathedral, Atlanta, GA 5 pm

Dorothy Addy; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

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

August Humer, organ dedication; Trinity Episcopal Cathedral, Cleveland, OH 3:30 pm

"Deo Gracias Family Concert"; St James United Methodist, Chicago, IL 4 pm

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

9 JANUARY

Gerre Hancock; Middlebury College, VT 8:15 pm

Virgil Fox; Brown HS, Kannapolis, NC 7:45 pm

Steven L Eglar with Frances Shelly, flute; Rosedale Gardens United Presbyterian, Livonia, MI 7 pm

10 JANUARY

David Craighead; Church of the Ascension, New York, NY 8 pm

David A Weadon; 1st Presbyterian, Gloversville, NY 8 pm

Russell Hellekson; Catawba College, Salisbury, NC 8:15 pm

Albert Williams, organ & harpsichord; Christ Church, Cincinnati, OH 12 noon

11 JANUARY

Music of Herbert Howells; St Thomas Church, New York, NY 12:10 pm

Jonathan Dimmack; St Johns Church, Washington, DC 12:10 pm

Larry Allen & Linda Miller; Magnolia St Baptist, Greensboro, NC 8 pm

12 JANUARY

Virgil Fox; Opera house, Orangeburg, SC 8 pm

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

13 JANUARY

Larry Allen & Linda Miller; First Presbyterian, Danville, VA 8 pm

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

Frauke Haasemann, alto; W Thomas Smith, organ; Wittenberg U, Springfield, OH 8 pm

14 JANUARY

Play of Herod; Christ Church, S Hamilton, MA 5 pm

15 JANUARY

Play of Herod; Christ Church, S Hamilton, MA 5 pm

Eastern Brass Quintet; South Congregational/1st Baptist, New Britain, CT 8 pm

Robert Baker; Dwight chapel, Yale U, New Haven, CT 8:30 pm

Mendelssohn Elijah; St Bartholomews Church, New York, NY 4 pm

Stony Baroque chamber players; St Marks Church, Jackson Heights, NY 4 pm

Bach Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm

Mary Fenwick; St Thomas Church, New York, NY 5:15 pm

Neil Tilkins, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Charles Callahan; St Davids Church, Baltimore, MD 8 pm

Larry Allen & Linda Miller; St Pauls Episcopal, Richmond, VA 5 pm

Russell Hellekson; 1st Presbyterian, Burlington, NC 5 pm

Tim Smith; Covenant Presbyterian, Charlotte, NC 7:30 pm

Richard Bunbury; St Philips Cathedral, Atlanta, GA 5 pm

George Novak; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

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

Frauke Haasemann, alto; W Thomas Smith, organ; First Congregational, Columbus, OH 8 pm

Marilyn Keiser; Seventh-Day Adventist, Kettering, OH 8 pm

Larry Palmer, harpsichord; 1st Presbyterian, Ft Wayne, IN 8 pm

Steven Eglar; Redeemer Lutheran, Evansville, IN 4 pm

Northwestern U ensemble; St Paul Lutheran, Skokie, IL 7 pm

16 JANUARY

Carolyn Lipp & Donald Williams; Concordia College chapel, Ann Arbor, MI 8 pm

17 JANUARY

Virgil Fox; Metropolitan Museum of Art, New York, NY 8 pm

Novie Greene, harpsichord; St Lukes Cathedral, Orlando, FL 8 pm

18 JANUARY

Music of Herbert Howells; St Thomas Church, New York, NY 12:10 pm

Marilyn Mason; St Peters Lutheran, New York, NY 8 pm

Larry Allen, with Linda Miller, soprano; St Johns Church, Washington, DC 12:10 pm

19 JANUARY

James Cochran, Joseph Kimbel, with instruments; Susquehanna U, Selingsgrove, PA 8 pm

Larry Allen & Linda Miller; Kennedy Center, Washington, DC 1 pm

20 JANUARY

Eastern Brass Quintet; Immanuel Congregational, Hartford, CT 8 pm

Alumni recital; State University College, Potsdam, NY 8 pm

21 JANUARY

Robert Lodine, "Saturday School" (19th C organ music); St James Cathedral, Chicago, IL 1:30 pm

22 JANUARY

*Organ recital; St Pauls Episcopal, Wilimantic, CT 4 pm

Gounod Messe Solennelle; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 78; Holy Trinity Lutheran, New York, NY 5 pm

Nancy Shearer; St Thomas Church, New York, NY 5:15 pm

J Melvin Butler, silent movie feature; Downtown Presbyterian, Rochester, NY 7 pm

Myron Leet, Beverly Ratcliffe, double organ recital; First Presbyterian, Wilkes-Barre, PA 3:30 pm

Baroque winds & strings; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Charles Woodward; First Presbyterian, Wilmington, NC 5 pm

Soloists & chamber ensemble; St Philips Cathedral, Atlanta, GA 8:30 pm

Virgil Fox; Paramount Theatre, W Palm Beach, FL 3 pm

John Bertolette; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

Hale-Wilder concert; First Presbyterian, Ft Lauderdale, FL 8 pm

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

Bach Cantatas 106, 140; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

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

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24 JANUARY

John Bertalot, music for organ, harpsichord & voices; St Thomas Church, New York, NY 7:30 pm
 Eleanor Clark, soprano; Church of Ascension hall, New York, NY 8 pm
 Lenora Hatfield, violin; Christ Church, Cincinnati, OH 12 noon
 Thomas Weisflag; Rockefeller Chapel, U of Chicago, IL 8 pm

25 JANUARY

Music of T Tertius Noble; St Thomas Church, New York, NY 12:10 pm
 Albert Russell, with violin & flute; St Johns Church, Washington, DC 12:10 pm
 Robert Anderson; Art Museum, Cleveland, OH 8:30 pm
 Virgil Fox; Music Hall, Cincinnati, OH 8 pm

26 JANUARY

Joseph R Kimbel; Bucknell U, Lewisburg, PA 8:15 pm
 Virgil Fox, masterclass; Watson Recital Hall, Cincinnati, OH 7:30 pm

27 JANUARY

Don Rolander; St Pauls Episcopal, Jacksonville Beach, FL 8:30 pm

29 JANUARY

Marshall Bush, all-Bach; First Baptist, Keene, NH 4 pm
 John O'Donnell; Dwight chapel, Yale U, New Haven, Ct 8:30 pm
 Walton Belshazzars Feast; St Bartholomews Church, New York, NY 4 pm
 Bach Cantata 18; Holy Trinity Lutheran, New York, NY 5 pm
 Marilyn Ballantine; St Thomas Church, New York, NY 5:15 pm
 David Hurd; Reformed Church, Oradell, NJ 4 pm
 Martine Johns, mezzo-soprano; Bryn Mawr Presbyterian, Bryn Mawr PA 4 pm
 Greg Funfgeld; Trinity Lutheran, Lancaster, PA 5 pm
 James Dale; US Naval Academy, Annapolis, MD 3 pm
 Linda Kobler, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Dave Bergeron; St Philips Cathedral, Atlanta, GA 5 pm
 Ken Saliba; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Huw Lewis; St Pauls Episcopal, Lansing, MI 4 pm
 Elizabeth Downie; Zion Lutheran, Ann Arbor, MI 4 pm
 *William Bates; Friedens United Church of Christ, Indianapolis, IN 8 pm
 Shirley Love, mezzo; Independent Presbyterian, Birmingham, AL 4 pm
 Lee Nelson, dedication; Holy Trinity Lutheran, Lombard, IL 3 pm

31 JANUARY

Virgil Fox; Academy of Music, Philadelphia, PA 8 pm
 Judith & Gerre Hancock; Bradley Hills Presbyterian, Bethesda, MD 8 pm
 John Fenstermaker; All Saints Episcopal, Atlanta, GA 8:15 pm
 Donald Williams, masterclass, Arts Academy, Interlochen, MI

1 FEBRUARY

Bruce Henley; St Johns Church, Washington, DC 12:10 pm
 Donald Williams, masterclass; Arts Academy, Interlochen, MI

3 FEBRUARY

John Rose; Trinity College, Hartford, CT 8:15 pm
 Charles H Finney, all-Bach; Houghton College, NY 8 pm
 Gerre Hancock; 1st Presbyterian, Nashville, TN 8 pm

4 FEBRUARY

Virgil Fox; Kingsborough Theatre, Brooklyn, NY 8 pm
 Daniel Roth, masterclass; 1st Presbyterian, Burlington, NC
 St Olaf Choir; Grace Lutheran, Glen Ellyn, IL 7:30 pm

5 FEBRUARY

Robert Schuneman, Bach Clavierübung III; 1st Church Congregational, Cambridge, MA 5 pm
 Syntagma Willmantica; South Congregational/1st Baptist, New Britain, CT 5 pm
 Larry R Rootes, all-Bach; St Johns Church Southampton, NY 4 pm
 Mozart Requiem; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm
 Honegger King David; Church of the Ascension, New York, NY 8 pm
 Marianne & John Weaver; Sacred Heart Cathedral, Newark, NJ 4 pm
 Navesink Woodwind Ensemble; United Methodist, Red Bank, NY 4 pm
 Peter Brown; Good Shepherd Lutheran, Lancaster, PA 8 pm
 John Stover, classical guitar; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Randall Mullin; St Andrews Church, Arlington, VA 5:45 pm
 Daniel Roth; 1st Presbyterian, Burlington, NC 5 pm
 Richard Peek, with Dale Higbee, recorder; Covenant Presbyterian, Charlotte, NC 3 pm
 William E Krape; St Philips Cathedral, Atlanta, GA 5 pm
 Mary Costa, soprano; First Presbyterian, Ft Lauderdale, FL 8 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 St Johns Choir of Detroit; St Michaels in the Hills, Toledo, OH 7:30 pm
 Robert Glasgow; Central United Methodist, Detroit, MI 4 pm
 Philip Gehring, with Schola Cantorum; Valparaiso U, IN 4 pm
 "A Day for Dancing;" Independent Presbyterian, Birmingham, AL 4 pm
 John Callahan; Bethlehem Center Chapel, La Grange Park, IL 3 pm
 Kirstin Synnestevedt, CCWO lecture-demonstration; United Methodist, Glenview, IL 4 pm
 Wolfgang Rübsum, all-Bach; Millar Chapel, Northwestern U, Evanston, IL 5 pm
 Marianne Webb; Free Methodist, Greenville, IL 3 pm

6 FEBRUARY

Mary Beekman; Mem Church, Harvard U, Cambridge, MA 8 pm
 Virgil Fox; E Carolina U, Greenville, NC 8 pm

7 FEBRUARY

Diane Walsh, piano; Church of Ascension hall, New York, NY 8 pm
 Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon

8 FEBRUARY

Fauré Messe basse; St Philips Cathedral, Atlanta, GA 6 pm

9 FEBRUARY

Ray Bohr; Kirk of Dunedin, FL 8:15 pm

10 FEBRUARY

Ray Bohr; Kirk of Dunedin, FL 8:15 pm
 Stephen Cushman; 4th Presbyterian, Chicago, IL 12:10 pm

11 FEBRUARY

Robert Glasgow, masterclass; Hart College, Hartford, CT 10 am
 Virgil Fox; Indiana U aud, Bloomington, IN 8 pm

12 FEBRUARY

Robert Glasgow; Immanuel Congregational, Hartford, CT 8 pm
 Rodney Wynkoop; Dwight Chapel, Yale U, New Haven, CT 8:30 pm
 Jerry Brainard, harpsichord; chapel, Riverside Church, New York, NY 2:30 pm
 Vaughan Williams Pilgrims Journey; St Bartholomews Church, New York, NY 4 pm
 Michael May; Immanuel Lutheran, New York, NY 5 pm
 Howard Vogel; St Stephens Church, Millburn, NY 4 pm
 St James Chamber Singers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Bach marathon; St Davids Church, Baltimore, MD 8 pm
 Charles Woodward; St Philips Cathedral, Atlanta, GA 5 pm
 Don Rolander; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
 Bach Out of the Darkness; St Michaels in the Hills, Toledo, OH 10 am
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 George Baker; Seventh-day Adventist, Kettering, OH 8 pm
 *John Pagett, Dupré Stations of the Cross; Fountain St Church, Grand Rapids, MI 8 pm
 Luther College Choir; 1st Presbyterian, Ft Wayne, IN 8 pm
 David Palmer; Redeemer Lutheran, Evansville, IN 4 pm
 Robert Reeves; St Paul Lutheran, Skokie, IL 7 pm

*AGO chapter program

(Continued overleaf)

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Calendar

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13 FEBRUARY
 *John Pagett, Dupré masterclass; Fountain
 St Church, Grand Rapids, MI 7:30 pm
 Virgil Fox; W III U, Macomb, IL 8 pm

14 FEBRUARY
 Nicolas Kynaston; Immaculate Conception
 Cathedral, Syracuse, NY 8 pm
 Michael Radulescu; 7th-Day Adventist, Col-
 legedale, TN 8 pm

15 FEBRUARY
 Michael Radulescu, masterclass; 7th-Day
 Adventist, Collegedale, TN 9 am

UNITED STATES
 West of the Mississippi

13 JANUARY
 *Robert Glasgow; All Souls Episcopal,
 Oklahoma City, OK 8 pm

*David Craighead; 1st United Methodist,
 Phoenix, AZ 8 pm
 John Pagett; American Victorian Museum,
 Nevada City, CA 8 pm
 Marilyn Mason; First Congregational, Los
 Angeles, CA 8 pm

14 JANUARY
 *Robert Glasgow, masterclass; All Sou's
 Episcopal, Oklahoma City, OK 10 am
 *David Craighead, workshop; 1st United
 Methodist, Phoenix, AZ am

15 JANUARY
 Carlene Neihart; Bethlehem Lutheran, Kan-
 sas City, KS 5 pm
 Royal D Jennings, with voices & instru-
 ments; Central Park Christian, Topeka, KS
 3 pm

Bach Cantata 150, Distler, Respighi works;
 St Lukes Episcopal, San Antonio, TX 8 pm
 John Pagett; First Congregational, Berke-
 ley, CA 11:30 am
 Occidental College Glee Club; St Marks
 Episcopal, Glendale, CA 4 pm
 Sam Hinton, hymnology-folksong lecture;
 Presbyterian Church, La Jolla, CA 4 pm

17 JANUARY
 Robert Glasgow, organ dedication; Hen-
 drix College, Conway, AR 8 pm

18 JANUARY
 Robert Glasgow, masterclass; Hendrix Col-
 lege, Conway, AR 10 am

20 JANUARY
 Thomas Richner; 1st Church of Christ Sci-
 entist, Shawnee, OK 8 pm
 David Bae; St Marks Cathedral, Seattle,
 WA 8 pm
 David Craighead; Community Church, Gar-
 den Grove, CA 8 pm

22 JANUARY
 Choir After Hours; Westminster Presby-
 terian, Lincoln, NE 4 pm
 John Ellis, with dance; First-Plymouth Cong-
 regational, Lincoln, NE 7:30 pm
 *Robert Glasgow; Caruth aud, SMU, Dal-
 las, TX 4 pm
 Bach Magnificat; St Johns Cathedral, Den-
 ver, CO 4 pm
 Ladd Thomas; Community Church, San
 Marino, CA 5 pm

24 JANUARY
 David Craighead, workshop; Occidental
 College, Los Angeles, CA

28 JANUARY
 Herman Berlinski, masterclass; St Marys
 Cathedral, San Francisco, CA 10 am

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29 JANUARY
Edward Klammer; Christ Memorial Lutheran, Afton, MO 7:30 pm
Herman Berlinski; St Marys Cathedral, San Francisco, CA 8 pm
Robert Triplett; Blessed Sacrament Church, Hollywood, CA 4 pm

30 JANUARY
William Whitehead; Southwestern Baptist Seminary, Ft Worth, TX 8 pm

31 JANUARY
William Whitehead, workshop; SW Baptist Seminary, Ft Worth, TX

5 FEBRUARY
Doane College Choir; 1st-Plymouth Congregational, Lincoln, NE 7:30 pm
Donald Zimmermann; St Johns Cathedral, Denver, CO 4 pm
Organ recital; St Bedes Episcopal, Menlo Park, CA 8 pm
Youth choir workshop & festival; Westminster Presbyterian, Pasadena, CA 4 pm, 7 pm

7 FEBRUARY
Carl Staplin; Baylor U, Waco, TX 8 pm

8 FEBRUARY
Quentin Faulkner; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm
Carl Staplin, workshop; Baylor U, Waco, TX am & pm

10 FEBRUARY
Nicolas Kynaston; First Congregational, Los Angeles, CA 8 pm

12 FEBRUARY
Donald Wilkins; Christ Church Cathedral, New Orleans, LA 4 pm
Gordon & Helen Betenbaugh, with instruments; Westminster Presbyterian, Lincoln, NE 4 pm

*Nicolas Kynaston; 1st Armenian Presbyterian, Fresno, CA 3:30 pm
Elfrieda Baum; St Marks Episcopal, Glendale, CA 4 pm

15 FEBRUARY
George Ritchie; 1st-Plymouth Congregational, Lincoln, NE 12:10 pm

*AGO chapter program

INTERNATIONAL

6 JANUARY
Schütz Christmas Story; St Christophers Church, Burlington, Ontario 8 pm

15 JANUARY
John MacIntosh; Aeolian Town Hall, London, Ontario 8:30 pm

20 JANUARY
Claude Lagacé; Grace Presbyterian, Calgary, Alberta 8:30 pm

31 JANUARY
Arthur Wills; St Bartholomew the Great, London, England 5:45 pm

2 FEBRUARY
Richard Morris; Capitol Theatre, N Bay, Ontario 8:30 pm

5 FEBRUARY
Guy Bovet; Church, Nyon, Switzerland 5 pm

8-11 FEBRUARY
Guy Bovet; Theatre, Lausanne, Switzerland 9 pm

12 FEBRUARY
Jan Overduin; Aeolian Town Hall, London, Ontario 8:30 pm

15 FEBRUARY
Guy Bovet; Theatre, Lausanne, Switzerland 9 pm

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 Baker, Sarah Jane, to North Park United Presbyterian, Dallas, TX. Mar/9
 Bales, Gerald, to St Matthias Anglican, Ottawa, Canada. Mar/9
 Barthel, Alan, to 1st St Andrews, London, Ontario, Canada.* Dec/6
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 Biggers, James W Jr., to Church of the Ascension, Clearwater, FL. Dec/6
 Billmeyer, Dean W., to Perkins Chapel assistant, SMU, Dallas, TX. Jul/7
 Brainard, Jerry, to Riverside Church associate, New York, NY. Nov/11
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 Burgmaster, Frederick, to Christ Church Cathedral, Indianapolis, IN.* Sep/10
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Dirksen, Richard Wayne, to Washington Cathedral, DC. Jun/9
 Evenrud, Jerry A., to American Lutheran office, Minneapolis, MN. Jan/5
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 Forbes, Douglas Paul, to Grace Episcopal, Lawrence, MA. Dec/6
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 Holloway, Clyde, to Houston Baptist U, TX.* Oct/12
 Jensen, Wilma, to Indiana U, Bloomington.* Jun/9
 Johnson, Calvert, to NE Oklahoma State U, Tahlequah.* Sep/10
 Johnson, Mark Carter, to Grace Episcopal, Utica, NY. Dec/6
 Jones, Thomas R., to Court St Church, Flint, MI. Sep/10
 Knapp, Darryl, to Riverside Church assistant, New York, NY. Nov/11
 Krapf, Gerhard, to U of Alberta, Edmonton, Canada. Nov/11
 Linde, Christoph W., to MP Möller, Hagerstown, MD.* Oct/13
 Longhurst, John T., to Mormon Tabernacle staff, Salt Lake City, UT.* Sep/11
 MacDonald, Robert, to Sacred Heart Cathedral, Newark, NJ. Sep/11
 Marceau, Rene, to Balcom & Vaughan, Seattle, WA. Sep/11
 Mardirosian, Haig, to Cathedral of St Thomas Mare, Arlington, VA.* Dec/6

Markham, Henson, to Theodore Presser, Bryn Mawr, PA. Dec/6
 McGuire, Michael G, to Lafayette Ave Presbyterian, Buffalo, NY. Dec/6
 McNabb, Keith, to Phillips Co Comm College, Helena, AR. Jun/9
 McVey, David, to U of Cincinnati, OH. Sep/10

Nelson, Eileen J, to 1st Lutheran, Albert Lea, MN. Sep/11
 Novak, Frank A, to St James Episcopal, Batavia, NY.* Nov/11

Owen, Frank, to St Margarets Episcopal, Palm Desert, CA. Apr/12

Pro, George H, to Washington State U, Pullman. Jul/7

Rennert, Jonathan, to St Matthews Anglican, Ottawa, Canada.* Mar/9

Renz, Donald E, to All Saints Episcopal, Pontiac, MI.* Sep/11

Rose, John, to Trinity College, Hartford, CT.* Sep/11

Scharch, Stewart Alan, to St Nikolaus Kirche, Rösraht, Germany.* Nov/11

Schmanske, Joyce Anne, to St Marys College, Notre Dame, IN. Dec/6

Shafer, Robert, to National Shrine, Washington, DC. Jul/7

Shellan, Travis, to North Park United Presbyterian, Dallas, TX. Mar/9

Smith, David Lennox, to Whittier College, CA.* Mar/9

Taylor, Herman D, to Dillard U, New Orleans, LA. Dec/6

Turner, Robert M, to Harris Organs, Whittier, CA.* Dec/6

Vigeland, Hans, to 1st Congregational, Gt Barrington, MA.* Dec/6

Weadan, David A, to 5th Ave Presbyterian assistant, New York, NY. Oct/12

Welch, James B, to U of Cal, Santa Barbara.* Oct/12

Williams, Donald W, to U of Michigan, Ann Arbor.* Feb/17

Wohlgemuth, Paul, to Oral Roberts U, Tulsa, OK. Sep/11

Haselböck, Hans, tours US.* Nov/16
 Haseböck, Martin, appears in Michigan.* Feb/7

Hass, Richard, awarded fellowship.* Mar/19
 Hart, J David, wins award.* Aug/16
 Hewitt, Helen, honored by scholarship fund. Apr/12

Hili, Jackson, receives commission. Mar/19
 Hurd, David, joins management.* Dec/8
 Hurford, Peter, announces retirement. Dec/17
 Hutchins, Janet, wins competition. Jul/7

Kelsey, Howard B, honored.* Jun/12
 Kimbel, Joseph R, wins competition. Jul/7

Lawrence, Douglas, joins management. Dec/8
 Lewis, Huw, joins management.* Dec/8
 Lohmann, Heinz, joins management.* Dec/8
 Lücker, Martin, to tour US.* Feb/9

Mardirobian, Haig, performs in Poland. May/16

Markey, George, makes world tour.* Apr/12
 Mason, Marilyn, honored. Jun/9
 McCray, James, conducts new work. Feb/7
 Michaud, Joseph, retires. Jun/9

Noehren, Robert, named emeritus. Jan/5
 Norden, Warren E, honored. Jun/9
 Northrup, Edwin D, returns to consulting.* Jun/13

Obetz, John, completes 10 years of broadcasts.* Dec/16

O'Dannelli, John, leads workshop. Mar/19

Otten, Judith, new work performed. Jan/5

Peabody Institute reorganized. Feb/7
 Peek, Richard, celebrates 25th anniversary.* Dec/15

Penderecki, Krzysztof, conducts premiere. Apr/12

Petrash, David, receives award.* Jun/15

Porter, Samuel, joins management.* Feb/9

Raver, Leonard, leads convocation. Jun/14
 Rayfield, Robert, honored. Feb/17

Remem, Ned, to write new organ work. Jan/5
 Roth, Robert, receives award. Jul/7

Rowel, Lois, prepared Hindemith work. Jan/5

Sampson, Edward J Jr, elected at Methuen.* Apr/12

Stofer, Robert M, retires. Jan/3

Tha'ben-Ball, George, visits Canada.* Aug/16

Twynham, Robert, wins award. Jul/7

Veselá, Alena, to tour US.* Aug/15

Williams, David McK., celebrates 90th birthday. Mar/8

Williams, John E, plays new work. Mar/19

Youngs, Scott Alan, wins competition. Jul/7

St James by the Sea Episcopal, La Jolla, CA. 4-man. Mar/13
 Trinity Episcopal, Asheville, NC. 3-man. Aug/18

Bedient
 Wesley House chapel, U of Nebraska, Lincoln. 2-man tracker.* Nov/21

Beckerath
 Holy Innocents Episcopal, Lahaina, Maui, HI. 1-man tracker.* Apr/19
 Chapel, 2nd Presbyterian, Richmond, VA. 1-man tracker.* Sep/18

Bozeman-Gibson
 Redeemer Evangelical Lutheran, Robbinsdale, MN. 2-man tracker.* Oct/14
 Squirrel Island Chapel, ME. 1-man tracker.* Nov/18

Bunn-Minnick
 Gethsemane Lutheran, Worthington, OH. 2-man.* Jan/15

Casavant
 1st Presbyterian, Ferguson, MO. 2-man tracker.* Dec/20

1st United Presbyterian, Pennington, NJ. 2-man. Oct/15
 Green Lake Church of Seventh-Day Adventists, Seattle, WA. 3-man. Aug/19

Trinity Church, Princeton, NJ. 4-man tracker. Jan/12

Clay
 Eugene Clay residence, Yucca Valley, CA. 2-man tracker.* Dec/21

Delaware
 St Agatha Church, Columbus, OH. 2-man.* Nov/19

Dobson
 Olivet Congregational, St Paul, MN. 2-man tracker.* Sep/18

Fisk
 Central Christian, Huntington, IN. 2-man tracker.* Mar/12

NC School of the Arts, Winston-Salem. 3-man tracker.* Dec/18

St. Peter's-St. Andrew's Episcopal, Providence, RI. 1-man tracker.* Aug/18

Fientrop
 California State U, Chico. 1-man tracker.* Oct/17

Duke University Chapel, Durham, NC. 4-man tracker.* Mar/3

Fritzsche
 Christ United Church of Christ, Latrobe, PA. 2-man. Mar/12

1st Presbyterian, Blairstown, NJ. 2-man. Apr/18

St. Johns United Church of Christ, Lansdale, PA. 3-man. Jun/11

Greenwood
 1st United Methodist, Jackson, AL. 2-man. Oct/17

Mt Vernon Baptist, Durham, NC. 2-man. Apr/18

Gress-Miles
 Resurrection Lutheran, Spring, TX. 2-man.* Jul/11

Trinity Episcopal, Parkersburg, WV. 3-man.* Oct/15

Harris
 Christ the King Lutheran, Mt. Pleasant, MI. 2-man.* Nov/18

1st Friends Church, Whittier, CA. 4-man.* Dec/19

Henry
 Zion Lutheran, Akron, OH. 3-man. Mar/21

Holloway
 1st Baptist, Marion, IN. 2-man. Mar/12

Holtkamp
 Rebuilt for Texas Tech U, Lubbock. 3-man. Feb/12

Hook and Hastings
 Restored by Lawrence Ingo'd Co. for Trinity Episcopal, San Jose, CA. 3-man. Apr/20

Johnson
 Trinity Lutheran, Fargo, ND. 2-man.* Apr/21

Kney
 Christ Church, London, Ontario. 2-man tracker. Apr/21

St. Thomas Anglican Church, Belleville, Ontario. 2-man tracker.* Dec/21

Lewis and Hitchcock
 1st Baptist, Newport News, VA. 2-man.* Nov/18

Presbyterian Church, Leesburg, VA. 1-man.* Sep/19

McManis
 Christ Episcopal, Overland Park, KS. 2-man.* Sep/19

Miller
 Hillcrest Covenant Church, Prairie Village, KS. 2-man. Jun/11

Noack
 1st Lutheran, West Seattle, WA. 2-man tracker.* Sep/19

Our Shepherd Lutheran, Tulsa, OK. 2-man tracker.* Oct/17

Nordlie
 1st United Methodist, Appleton, MN. 1-man tracker.* Nov/19

Oberlinger
 U of Massachusetts, Amherst, 3-man tracker.* 2-man tracker.* Aug/19

Peterson
 Chapel, 1st Presbyterian, St. Worth, TX. 2-man.* Jan/14

Redman
 1st Presbyterian, Lafayette, LA. 2-man tracker.* Mar/20

Reuter
 1st Presbyterian, Red Bank, NJ. 3-man.* Oct/14

Ruffatti
 Garden Grove Community Church, Garden Grove, CA. 5-man.* Oct/16

Ruggies
 David L. Mansby residence, Ft Collins, CO. 2-man tracker.* Feb/16

Schantz
 Munholand United Methodist, Metairie, LA. 3-man. Dec/20

Schaenstien
 Rebuild of Holtkamp for chapel, Central Union Church, Honolulu, HI. 2-man. Mar/21

Schudi
 St Pauls United Methodist, Tyler, TX. 2-man. Feb/16

Sipe
 1st Presbyterian, Dallas, TX. 3-man tracker.* Apr/21

St Paul's United Methodist, Cedar Rapids, IA. 3-man.* Dec/18 (corrected Jan 78/19)

Trinity Lutheran, Ft Worth, TX. 2-man tracker.* Oct/15

Visser-Rowland
 Pilgrim Lutheran, Houston, TX. 2-man tracker.* Dec/19

Villa de Motel chapel, Houston, TX. 2-man tracker.* Sep/18

Wahl
 James Martell residence, Marinette, WI. 2-man tracker.* Nov/19

St Mary's College, Notre Dame, IN. 2-man tracker.* Jul/11

Walters
 Rebuild of Pilcher/Aeolian-Skinner, United Methodist, Leesburg, FL. 3-man. Jan/14

Wicks
 1st Baptist, Salem, IL. 3-man. Apr/21

St Andrews Episcopal, Ft Pierce, FL. 3-man.* Aug/18

Wolff
 St Thomas Church, Hanover, NH. 2-man tracker.* Nov/20

PEOPLE

Altman, Ludwig, celebrates 40th anniversary at temple. Feb/7

Arts Image, expands management to Europe. Dec/8

Baker, George, receives award. Jan/5

Benbow, Charles, performs in Finland. Jan/5

Bergen, Dennis, wins competition. Jul/7

Björnsson, Ragnar, joins management.* Dec/8

Brown, Rayner, retires.* May/17

Burgeit, Harvey, receives commission. Jul/7

Burrough, Mrs Marietta, celebrates 90th birthday. Mar/19

Butler, Douglas, gives premiere. Jun/12

Callaway, Paul, announces retirement.* Feb/9

Crawford, Thomas C, receives award.* Jun/12

Darasse, Xavier, injured. Jan/5

Daveluy, Raymond, joins management.* Dec/8

Davis, Scott Alan, receives award.* Sep/17

Decker, George, granted sabbatical. Dec/15

Einecke, C Harold, retires.* Apr/19

Ferré, Susan Ingrid, tours Europe.* Aug/15

Ferris, William, conducts own work. Jan/5

Fieder, Russell D, retires. Apr/19

Fientrop, Dirk A, awarded doctorate. Feb/7

Foster, Thomas, teaches workshop. Mar/19

Goemanne, Noel, receives papal award. May/17

Guest, George, leads conference.* Mar/9

Haas, Peggy Marie, wins competition.* Nov/16

Hamp, Elizabeth, retires. Mar/19

Hancock, Gerre, undergoes surgery. Aug/15

ORGAN STOPLISTS

Abbott and Sieker
 1st Presbyterian, San Bernardino, CA. 2-man.* Mar/13

James Pressler residence, Hollywood, CA. 2-man tracker.* Sep/18

Presbyterian Church, La Crescenta, CA. 2-man.* Dec/21

Andover
 Cathedral Church of St. Paul, Boston, MA. 2-man. tracker. Mar/20

Anonymoust
 Christ Lutheran, LaVale, MD. 2-man.* Jan/12

Austin
 Community Church, Niantic, CT. 2-man. Nov/21

Northern Ariz. U, Flagstaff. 3-man. Jan/15

Purity Presbyterian, Chester, SC. 2-man. Dec/20

* with photograph
 + with musical examples
 # with diagram

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