

THE DIAPASON

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Ars Organica Danica

by Richard Hass

Danish organbuilders (like flying saucers and unicorns) are often discussed but rarely encountered. They have been regarded as the world's standard of excellence but little in English has been written about their work. This article is an attempt to describe aspects of contemporary Danish organ construction and tone for North American readers.

In order to understand Danish organ building one must first consider the musical requirements of the Danish Lutheran *hojmesse* (high mass) and the musical role of the organist in this service as well as the organist's place in society. The service itself is similar to American Lutheran services, always includes *allergang* (communion) and is often altered according to parish or diocesan custom. The organist plays preludes, interludes, postludes, appropriate introductions to the *salmer* (hymns) and accompanies the choir and congregational singing. Few organists play extended improvisations. Almost all city churches have a small paid choir (selected by the organist) which leads the singing and provides an anthem at most services. Rural churches may have volunteer choirs or children's choirs led by amateurs. An organist of a larger parish in the Danish *folkekirke* (lit., people's or national church) is a civil servant (like a postman) who is bound by a labyrinth of regulations and paid by a quota system which takes into account the experience and grade of the organist, the average number of services per year, funerals, weddings, etc. Most positions are 60 to 70% of quota without a *kirkegaard* (cemetery), which is about \$11,000 a year. Smaller churches have various systems of payment and smaller pensions. The Danish Organist and Cantors Union (DOKS) which formulated the system has striven and struck like other unions for the financial betterment of its members. AGO members take note! There are two levels of organist examinations which are administered by a standing committee composed mainly of conservatory teachers. Church positions require the examinations and performance ability.



Andersen organ, Gustavs Church, Helsingborg, Sweden (specifications on p. 14)

Money to pay most church expenses comes from a church tax of $\frac{1}{2}$ to $\frac{3}{4}$ of one per cent which about 93 per cent of all Danes choose to pay with their income tax to be properly baptized, confirmed, married and buried. Diocesan budgets provide money for pipe organs for all churches although private donations are occasionally given for organs. Electronic instruments are not considered appropriate for Christian worship and are non-existent. Church attendance is low right now, especially in the cities, but it is often quite high for *musikgudstjenester* (musical services), community school concerts or good preachers.

Much has been written about the *orgelbevaegelse* (organ reform movement) and its early fulfillment in Denmark. Some of the reasons for this would include the following: the close friendship between Albert Schweitzer and the Danish organist Emilius Bangert, the late arrival of the expensive romantic-symphonic organ in less-affluent Denmark, the fact that Danish organ builders were maintaining a large number of 19th-century tracker organs or that there existed in Denmark in the 1920's a camaraderie of daring organists and builders with ears. Although Denmark has some superb Renaissance and Baroque façades and here and there some old pipework, the only pre-1800 organs to survive have been the famous Compenius wooden organ now in Hillerod, the heavily restored Clausholm Castle organ and a small organ from 1780 in the Dreslette Church on the island of Fyn. On the other hand, the firm of Marcussen was a prestigious German company from 1864 to 1920 and during this time had rebuilt and maintained several historic German organs including the Schnitger instrument in St. Jacob's in Hamburg. Many Danish organ builders have had German or Dutch apprentices and journeymen or have spent time themselves as journeymen south of the border. The second language of Danish organ builders is German.

Regarding the construction and tone of early reform organs it should be mentioned that they were often scaled and voiced in a 19th-century manner and were not very pure according to the standards of the organ reform movement, even though many of these instruments had classic specifications and an exciting sound. Organists and congregations were reluctant in the 1930's to accept slider chests and mixtures when organ builders had told them that they were undesirable only a few years before. Organs from this time, such as Jaegersborg and Soro, are still regarded as the country's finest, and they often reflected the pioneering spirit of such men as the organist and musicologist Finn Videro, Sybrand Zachariassen, Poul-Gerhard Andersen, Walter Frobenius, or the master-voicers Adolph Wehding or Wilhelm Hemmersam. From approximately the mid-1950's until quite recently, many Danish organs were built with very low wind pressures, slender scales, and low cut-ups. This resulted in a withdrawn, less-exciting sound, which was supposedly based on early 17th-century models and a closer adherence to the tenets of the organ reform movement. This "Gothic" tonal ideal is discussed on page 234 and following in P. G. Andersen's *Organ Building and Design*.

(Continued, page 6)



Krohn organ, St. Markus Church, Aalborg (specification on p. 10)

THE DIAPASON

Established in 1909

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

At Seventy

A 70th birthday and the beginning of a new year occasion thoughts about both the past and the future. *The Diapason* has been around longer than most of us can remember or, indeed, than most of us have been. In many ways it seems to be an institution, something to be taken for granted, something to be expected more-or-less on time each month, sporting its old grey look, with an oversize format that defies being lost on anyone's coffee table. Why it is the way it is, is partly a matter of intention and partly a matter of accident, but mostly a matter of perseverance. Such special-interest publications as this are not supposed to be able to survive the rigors of modern adversity unless they are well-endowed, circulated to half the world, or filled with high-priced color advertising — and *The Diapason* is none of these. It appears regularly because a tiny handful of people work overtime (and in addition to other jobs) to produce it, because a lot of people read it regularly and keep renewing their subscriptions, and because a core of long-time faithful advertisers support it.

When the magazine was established in 1909, its founder and initial editor probably had no idea that it would succeed, let alone make it into the 70th year. However, the publication was successful over the years, in terms of filling a need rather than being a commercial champion. Of course, there have been shaky times, including those times when would-be backers left what they declared to be a sinking journalistic ship, and there is no guarantee that similar times may not be ahead, but the present staff certainly hopes not.

Technical limitations impose their boundaries, but there has been some change, albeit it slow. You may have noticed during the past year some experimentation in type styles and sizes — we are now publishing features and news several sizes larger than in previous years. And, there will be more to come, including a new format for the stoplists and descriptions of new organs. That old grey look may be around for quite some time to come, but we hope to enliven it as much as possible.

In this issue, we feature an article on Danish organbuilding which should give some insight into contemporary trends in the organs of another country. It is accompanied by a number of photographs — one might call it a photo-essay almost — and they have been reproduced in somewhat larger-than-usual sizes to reflect many of their interesting details of design and setting.

Of an entirely different nature is Donald Willing's guest editorial, which should ruffle a fair number of feathers in several flocks. Controversy is not necessarily a bad thing if it causes us to think and listen; here, those who read carefully may find an important message beneath an inflammatory surface.

One of the heartening trends of the day (*pace*, Mr. Willing) is the large number of conferences which take place with some regularity, often within academe. Some are doubtless routine, but others have something to convey, and we think you will find in the report from Nebraska some new (and even controversial) ideas.

— A.L.

Here & There



Karel Paukert (left) discusses a point with Olivier Messiaen when the famous French composer was present for a week-long residency in Cleveland this past fall. During 1978, the department of musical arts at the Cleveland Museum of Art presented a year-long tribute to Messiaen in honor of his 70th birthday. Robert Anderson, Clyde Holloway, Nicolas Kynaston, Karel Paukert, and Almut Rössler performed the complete organ works in recitals throughout the season. Robert Sherlaw Johnson played selected piano works. Lectures, seminars, and masterclasses were also held. The celebration culminated in a duo-piano performance by Messiaen and his wife, Yvonne Loriod, of the *Visions de l'Amen*, the composer's only concert appearance during his six-week U.S. stay. Mme. Loriod also played selections from the *Vingt Regards sur l'Enfant-Jésus* and appeared with the Cleveland Orchestra, which performed two of Messiaen's orchestral works.

JANUARY, 1979

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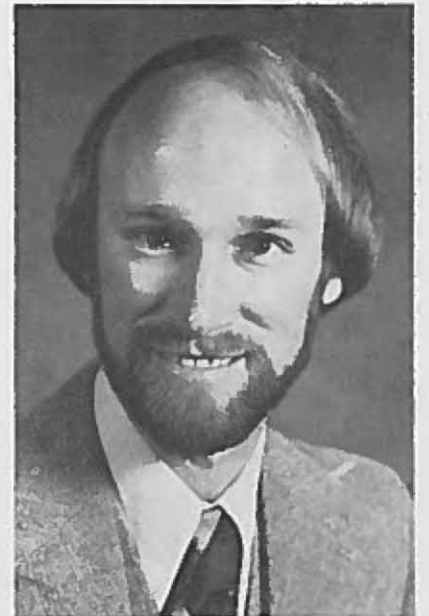
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All subscribers are urged to send changes of address promptly to the office of *The Diapason*. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The *Diapason* cannot provide duplicate copies missed because of a subscriber's failure to notify.

The Hymn Society of America has announced its 1979 national convocation for April 22-24, in the Dallas Ft. Worth area. There will be major presentations on the hymns of Wesley, the recent developments in Hispanic and Black hymnody, hymns of the Social Gospel, and the influence of Fanny Crosby on congregational song. There will also be workshops on hymn writing and current trends in hymns, and a special guest speaker will be Fr. Joseph Gelineau from France. Further information is available from The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

A Festival of Contemporary Organ Music, featuring eight premieres of works by American composers, is in progress at the Cathedral of St. John the Divine in New York City. Leonard Raver's Nov. 29 program included "Mysteries" (1976) by William Bolcom, "Requiem" (1978) by Paul Cooper, and Vincent Persichetti's "Auden Variations" (1977), as well as "Stipendium Peccati" (1973) of William Albright. On Jan. 31 at 8 pm, David Craighead will play "... and there appeared unto them tongues as of fire" (1977) by Gardner Read and a new work for organ and percussion by David Shuler, together with Persichetti's "Drop, drop slow tears." Cathedral organist Shuler will play Joseph Schwanter's "In Aeternam II" (1972), Elliot Sokolov's "Five Pieces for Organ" (1978), Persichetti's "Shimah B'Koli," and a new piece for organ and percussion by Roger Briggs; this program will take place on Feb. 28, also at 8 pm.



George Ritchie has joined the roster of the Murtagh-McFarlane Artists Management. Presently head of the organ department and associate professor of organ at the University of Nebraska's School of Music in Lincoln, Dr. Ritchie was previously the chapel organist at Duke University. A native of California, he holds bachelor's and master's degrees from the University of Redlands, the MSM degree from Union Theological Seminary in New York, and the DMus degree from Indiana University. His teachers have included Helmut Walcha, Robert Baker, Vernon DeTar, Clyde Holloway, Leslie Spelman, and Raymond Boese.

Much has happened since that June day in 1954 when, sitting on Walter Holtkamp's panel at the Minneapolis-St. Paul AGO convention, I made my speech strongly recommending tracker key-action, calling my paper "The Sensitive Touch."

In 1954 I caused the first Flentrop to appear in the USA — a small four-stop positive for University Presbyterian Church in San Antonio, Texas. And before many years the floodgates were opened; now almost everybody builds, or tries to build, or imports, tracker action organs. Alas, nobody, or practically nobody, builds action on which "The Sensitive Touch" is possible. But, more on that later.

I admit to having had a strong hand in this tracker business, but I had no idea it would go so far in what I consider the wrong direction. Pendulums do swing, don't they — and sometimes with a vengeance!

When I played the dedication recitals on Joe Blanton's organ (actually the organ in the Presbyterian Church in Albany, Texas, one of the first contemporary trackers in the USA) that balmy sunny day in November 1956 I was gung-ho for trackers and made a sales talk for them whenever possible. And I remained a convinced tracker-backer until about three years ago when several things became apparent to me:

- I. About nine out of ten of the new trackers I have played not only were not sensitive; they were heavy knuckle-crackers on which it was impossible to play sensitively. The average electro-pneumatic action organ (without "tracker-touch") is much more sensitive.
- II. The Antiquarian Movement was taking hold, with imitation old organs, imitation "authentic" playing becoming the rage among some organists.
- III. Organs were growing steadily more inexpressive, more cumbersome to handle, many with flat pedalboards, short keyboard compasses, stock-controls slightly out of reach and pulling out several inches "to make you feel that you're doing something."
- IV. Organ-playing was becoming more rigid, more "scholarly," more academic, more according-to-rule-book, more dull.
- V. Literature being played was being performed to make an impression on one's peers (one-up-man-ship) — not to win or please an audience. Pieces appealing to John Q. were simply not permitted, but much attention was being given to French Classic masses and suites, Grade II piano stuff with only an occasional pedal note and many squiggles (ornaments) to obscure the melody line and to appear "authentic" imitation French Classic playing.
- VI. Audiences at organ recitals practically dried up.
- VII. Enrollment in Organ in colleges and universities across the country began to drop.

Now, there are always exceptions, thank heaven. We have always had one notable exception to the dull playing routine, and perhaps a few others. And four or five old-guard organ companies have not been terribly anxious to follow these new wrinkles; I daresay that eventually we shall be very grateful to them.

Yet, at this time in history, the signs are on the wall for all who have eyes to see. Many organists and builders have persisted a bit too long in their relentless driving their instrument into a dead end. One or two wise builders are diversifying and are building other products, one a marvelous airplane kit that is winning plaudits in the aviation world.

Aided in its downward slide by prices that have skyrocketed, the pipe-organ is a dying breed.

Years ago I made a plea for new materials for windchests, pipes, and action, along with more standardization of components, even visiting the head of a leading manufacturer of plastics to see if certain things were possible (they were), and trying to get a foundation grant to build a small organ using plastic parts (I was turned down).

Now I think it is too late.

Or perhaps I should say that it is too late for me. For music-making I demand and must have sensitivity of touch, dynamic flexibility, and beautiful sounds. Too many organs today offer none of the above: in general, tracker organs and organs with

"tracker touch" are very insensitive and difficult to play, they have little or no dynamic flexibility, and though occasionally you can find a stop or two with beautiful sounds (if they aren't too uneven when you run up the scale), generally all is sacrificed to a brash and unpleasant ensemble confounded and confused by multitudinous tierces, gross and otherwise, sounding a double unlaut on everything! Celestes are generally out, as are swell-boxes; if there is a swell-box it usually clanks, slams, and creaks. And if, as is too frequently the case, the scaling is wrong for the room, too bad!

No. This is not the instrument — the musical instrument — I set out to play with great dreams of endless possibilities.

But wait! While the Antiquarians have been driving the pipe-organ into an early grave, the 20th century has arrived unnoticed by many organists — in fact, it's entering its last quarter! Research has gone on apace in the burgeoning field of electronics, and while electronic organs are perhaps still not where they will be someday (since they are spending such huge sums on research) they have come amazingly far these last few years. They now offer:

- I. Actions more sensitive than most pipe-organs have, in particular trackers and tracker-touch instruments (though not as sensitive as the pre-1959 Baldwin, which was way ahead of its time).
- II. Infinite flexibility of dynamics, without groans, slams, or clunks.
- III. Infinitely more beautiful tone possibilities evenly voiced than the new brash breed of pipe-organ.
- IV. The capability of voicing to fit the room — after it is moved in.
- V. Percussion and celeste possibilities over a wide variety of stops and sounds.
- VI. Portability and much smaller space requirements.
- VII. An always growing capability of non-imitative tone colors far outreaching any pipe-organ sound.

I cannot speak for everyone, but I have been sleeping while a lot has been happening. A few years ago I was saying all the nasty things organists in general are still saying about electronic "devices," and listening, when I had to, with my prejudices instead of my ears.

But things have been happening — in electronics as well as to my ears and prejudices — and now I am doing everything possible to keep in touch with recent developments in electronic instruments such as the Minimoog and Multimoog, with the various Arp products, along with the latest ventures by RMI, the Allen Company, Rodgers, and Baldwin. Have you listened carefully lately to tonal possibilities of new Yamahas, or Wurlitzers? You may be surprised; if you listen with open ears it will shock you out of your Tibias!

I have been through a depressing few years contemplating what is happening to my old friend, the pipe-organ. But now I not only feel much better, I am tremendously excited by what I see in the future, since it concerns new possibilities of many kinds: new sounds, new sensitivities in playing, new literature, new concertizing possibilities playing communicating music for everybody — along with new creative ways of playing the best of the old comfortable-but-exciting traditional literature, played with the only real "authenticity" possible, the player's own integrity — not a cheap imitation of somebody else's or of some past age.

Whether we're ready or not, we are here in the late 20th century, and things are moving on!

Let's get with it; there is a marvelous future ahead. But we must stop propagating false "authenticity," dull playing, dull literature, ugly sounds; the public has stopped listening. It is time for us to begin enjoying music — which is what it's for. And let us help others enjoy it too!

Donald Willing is organ recitalist, professor of organ at North Texas State University, and author of the book, "Organ Playing and Design: A Plea for Exuberance."

The Ninth International Interpretation Course for Organists has been announced for July 15-29, at Romainmotier, Switzerland. The teachers will be Lionel Rogg and Guy Bovet, and the program will include studies of works by Buxtehude, Guilain, Rossi, J. S. Bach (Schuebler Chorales, and fantasies and fugues), Franck, and Brahms. For further information, write Secretariat du Cours International d'Orgue, La Maison du Prieur, CH-1349 Romainmotier, Switzerland.

Announcements

Augsburg Publishing House has announced three church music clinics to be held in January. The Los Angeles area one will be held Jan. 13 at Salem Lutheran Church, Glendale, CA, and will feature Betty Ann Ramseth, Walter Pelz, and Allan Mahnke. Choral reading sessions will be held the same day at the firm's Columbus, OH location; conductors will be John Williams and Sunny

Murtha. Jan. 20 will be the date of the Minneapolis clinic, which will take place at Central Lutheran Church, with John Ferguson, Dwayne Jorgenson, and Carolyn Bliss as clinicians. All the clinics are open free of charge to interested persons. More information is available from the music department of Augsburg Publishing House, 426 S. 5th St., Minneapolis, MN 55415.

John D. Lyon of Novi, MI, has reported his purchase of the large 1927 Casavant at the Phillips Academy in Andover, MA, which was the subject of an article in these pages recently (June 1978, p. 16). The organ will be completely cleaned and re-leathered and will have its new home in Traverse City, 10 minutes from Interlochen. Mr. Lyon has indicated that the organ will be available for both public and private studies and recitals.

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Reviews

Music for Voices and Organ

by James McCray

Choral Music for the Season of Lent and Passiontide

Snowy weekends in December are the least obvious, yet remarkably the most suitable, time to think about spring. The reviews this month and next month are devoted to music for Lent, Passiontide, and Easter, with the latter appearing in the second installment. In an attempt to provide a wide spectrum of selections for your repertoire consideration, the reviews are brief.

Three Lenten Choruses. Irvin Udulutsch, SSA and organ; Summy-Birchard Co., M-2572; 45¢ (E).

The three choruses are: *Look with Mercy, Lord; Hear Us, O Lord;* and, *We Adore You.* Each is quite brief and begins with the chorus in unison. Only the third anthem has vocal counterpoint. The organ music is a support for the voices, rather than a special part, and could be played on a piano. Unison passages have a chant-like character. Traditional harmony is used.

Darkness Was Over All (Tenebrae factae sunt, from Sept Repons des Tenebres). Francis Poulenc (1899-1963), SATB and organ; Editions Salabert; 50¢ (M).

Written in 1961, this new edition has an English translation for performance. This rarely performed work has some wonderful harmonic passages and often the choir is in unison or two parts, although there are some unaccompanied phrases. The voice ranges are not as wide as in many Poulenc works and with practice most church choirs could sing this dramatic and highly sensitive setting describing the death of Jesus on the cross. This is beautiful and powerful music, and is highly recommended.

The Seven Last Words of Christ on the Cross. Daniel Pinkham, SATB, tenor, bass-baritone, and bass soli, organ and electronic tape; E. C. Schirmer and Co., 2907; score 75¢ and tape \$8.00 (D).

This will require an excellent choir and three good soloists, especially the bass-baritone who will sing the Evangelist role. His music dominates the work; the other two soloists are the criminals on the cross and they have limited solo material. The organ writing is generally sparse and linear in design with specific registration markings. The chorus sings the words of Christ and has dissonant harmonies. The tape is recorded in seven sections with three seconds of silence between each section; a stopwatch will be needed for accurate timings and entrances.

This 14-page work will need a sophisticated group for performance and is recommended to those choir directors wanting to bring a new dimension to the season of Lent for their singers and congregations.

The Good Shepherd. Marie Pooler, unison and organ; Abingdon Press, APM-553; 65¢ (E).

This is a Lenten cantata for children's voices with an adult narrator and two child narrators who tell the events leading up to Easter Sunday. The children then sing a brief anthem on some phase of the narrator's topic. There are seven short choral works; some have easy alto parts and descants. The last two songs are appropriate for Easter Sunday, but the others would work for a Lenten service. Easy, yet attractive for a children's choir.

The Passion According to St. John. Tomas Luis de Victoria (1548-1611), SATB, several soloists and organ; Concordia Publishing House, 97-5430; \$3.75 (M).

Edited by Austin Lovelace, this 15-page work is predominantly a work for soloists. The evangelist serves as a singing narrator and the soloists sing the words of Jesus and others involved in the story of Holy Week. The solo parts are simple, often chanting on one note. The choral parts are mostly syllabic and the organ merely plays chords to establish keys or sectional beginnings; it could be performed unaccompanied. This setting will place the emphasis on the words rather than a musical "extravaganza," and would be a nice change for choirs not accustomed to extended pre-Baroque settings. The choral parts may be obtained separately at a less expensive price than this full score.

O Perfect Life of Love. Robert J. Powell, SATB unaccompanied; H. W. Gray/Belwin, CMR 3302; 30¢ (M).

This Lenten anthem tells of the death of Christ and is contrapuntal with mild dissonances. It has a serene quality with modal cadences, and, while not difficult may need to have the parts played for support with some choirs.

Jesus Christ, the Crucified. Dwight Gustafson, SATB and organ; Harold Flammer, A-5782; 40¢ (M).

Most of this anthem is in unison or two parts; there is some unaccompanied singing and a very simple keyboard part. Designed for the small church choir, the voice ranges will fit most groups.

Solus ad Victimam. Kenneth Leighton, SATB and organ; Oxford University Press, A 309; 40¢ (M+).

Although the title is in Latin, this setting only uses English words and tells of the sadness of "this night of tears." There is some unaccompanied singing but all choral parts are on two staves with some high places for the tenor. The organ music is effective,

but not difficult. The craftsmanship of composition is obvious in this dramatic and powerful treatment of the text. At times dissonant, this harmonically interesting Lenten setting is highly recommended to good choirs.

In Kindness and In Truth. Alexander Peloquin, SATB, congregation and organ; G.I.A. Publications, G-2129; 50¢ (E).

Especially appropriate for a Lenten communion service, this setting involves the congregation in singing in unison with the choir on one repeated section. The organ music is easy, but on three staves, and much of the choral music is in unison and may be sung by a soloist if necessary. A very calm and quietly introspective setting of the text.

Victimae Paschali (Unto Christ the Victim), William Byrd (1543-1623), SSATB unaccompanied; Oxford University Press, 43.236; \$1.55 (M+).

This Renaissance motet is 15 pages long and has the parts reduced for organ, for those choirs needing assistance. Both Latin and English versions are given in this contrapuntal setting. The alto is at times somewhat low. Not all modern church choirs can sing Renaissance motets well, but those who can will find this one to be typical of Byrd's fine writing.

Hosanna to the Son of David. Jan Bender, two parts and organ; Concordia Publishing House, 98-1964; 25¢ (E).

Useful for Palm Sunday, this easy anthem could be sung with a variety of vocal orchestrations (SA, ST/AB, etc.). The harmony is quartal, at times with some mild dissonances. The middle area is repeated and the opening organ material used as the closing. It is celebrative, with dancelike rhythms, and not difficult.

Ecce quomodo moritur justus (See Now, How the Righteous Man Dieth). Marc Antonio Ingegneri (1545-1592), SATB unaccompanied; Concordia Publishing House, 98-1488; 25¢ (M-).

This Lenten motet features an extended middle section for an SSA solo trio, then the opening four-part section is repeated exactly. An English version for performance is given. This late Renaissance motet is lovely music that can be easily performed by any average choir.

Lord! Come Away! Richard Peek, SATB and organ; H. W. Gray/Belwin, GCMR 3390; 45¢ (M).

Suitable for Palm Sunday (or Advent), there is very little music for the organ and the emphasis is on unaccompanied singing. Using changing meters, majestic chords and several different tempi this anthem has a high tessitura for soprano and will need a moderately large choir for effective performance.

Siehe, das ist Gottes Lamm (Hear Ye! Jesus is the Lamb of God). Gottfried Homilius (1710-1785), SATB double choir; Broude Brothers, Ltd, MGC 13; 65¢ (M+).

This is part of a scholarly edition by Percy Young called "Music of the Great Churches," and this selection represents Dresden. It is 13 pages with the first five for choir I, the last three for combined choirs, so that only the middle area uses a true double choir sound. Choir II music is very easy.

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Hymnals

by Marilyn Stulken-Ekwo

Reynolds, William Jensen. *A Joyful Sound: Christian Hymnody*. Second ed., prepared by Milburn Price. New York: Holt, Rinehart & Winston, 1978. 308 pp. (ISBN: 0-03-040831-8).

A Joyful Sound: Christian Hymnody is a revision of William Jensen Reynolds' *A Survey of Christian Hymnody* (Holt, Rinehart & Winston, 1963), which has been undertaken by Milburn Price of Furman University.

Both books contain a history of Christian hymnody followed by a collection of over 150 representative hymns. The material in the historical section of *A Joyful Sound* has been expanded, and at some points rewritten and/or reorganized — with good results. The chapters on Greek and Latin hymnody and on Psalmody have been enlarged slightly at several points. New material on early Lutheran hymn writers and on musical characteristics of the chorale has been added to the chapter on the Lutheran Chorale, and material on the Anabaptists (included at the end of the chapter) has been considerably expanded. Some additional information to include mention of Scandinavian hymnody would have been useful, especially since a Norwegian chorale tune is found among the examples in the hymn section. The two chapters on English hymnody are basically unchanged except for the addition of material on hymnals and hymnwriters since 1963. By far the greatest revision and expansion has taken place in the two chapters on American hymnody. Here again the hymnals and development of the past fifteen years have been covered. But there is also much more information on early American hymnody, which is valuable today, given the increased attention of many denominations to early American hymnody. The supplementary reading lists included at the end of the historical section have been considerably enlarged; with each entry is given full bibliographical material, rather than the author's last name and the book title alone, as in the earlier volume.

Several hymns in the hymn section have been omitted to make space for the new texts and tunes. "A Mighty Fortress" has been removed to the historical section where the tune is quoted in its original rhythm. The omission of Crüger's tune, *Nun danket alle Gott*, while retaining only a tune by Geoffrey Beaumont for "Now thank we all our God," is regrettable, but with one or two exceptions, most of the other hymns deleted will not be missed. New to the collection are texts by Johann Heermann, F. B. Macnutt, Frederick Pratt Green, Samuel Longfellow, Fred Kaan, Hamish Swanson, A. Cleveland Coxe, Bradford

Dr. Marilyn Stulken-Ekwo teaches organ at Coe College and is organist at St. Mark's Lutheran Church in Cedar Rapids, Iowa. Her handbook to the new Lutheran Book of Worship will be published by Fortress Press.

Gray Webster, Charles Kingsley, Andrew of Crete, David Elton Trueblood, William W. Reid, and Marjorie Jillson; and tunes by Johann Crüger, David Willcocks, Charles V. Stanford, Alice Parker, Geoffrey Laycock, Ian Copley, Daniel Read, Daniel Moe, Katherine K. Davis, Lloyd Pfautsch, J. R. Tipton, and Heinz Werner Zimmermann.

Aimed at students, clergy, professional musicians, and laity, the book is weighted heavily toward Baptist and like traditions. The portion of American Hymnody dealing with the emergence of the gospel song, for example, covers over five pages, while the entire history of Greek and Latin hymnody from the New Testament times to the eighteenth century receives ten and one-half pages, and the Lutheran chorale from its beginnings through the eighteenth century, including material on J. S. Bach, is given nine pages of text. *A Joyful Sound* would provide a good text for hymnology and church music courses in Baptist schools and would be a welcome addition to Baptist Church libraries. The book will be informative for persons of other denominations as well, provided the reader keeps in mind the point of view from which it was written.

Reynolds, William Jensen. *Companion to the Baptist Hymnal*. Nashville: Broadman Press, 1976. 480 pp. (ISBN: 0-805406808-0).

In the opening pages (Part I) of this book Dr. Reynolds provides an interesting and well-documented history of Baptist hymnody in America. Part II includes information on each of the hymns, which are listed alphabetically, with the tunes discussed under the related texts. Biographical material on authors and composers (also listed alphabetically) is given in Part III, and a general index and an index of tunes are found at the end of the book.

This volume appears to have been carefully and thoughtfully prepared. My only criticism is the total absence of any musical examples. Aside from this, the material given on the texts and tunes is full and complete and, along with that given in the biography section, represents the most recent information available. In a work of this scope, there are bound to be some errors. Mimeo sheets of errata are available, so one can easily make the necessary corrections in the book.

This companion should be in every church library where the *Baptist Hymnal*, 1975, is used, and together with the 1975 hymnal, would be a good addition to the libraries of music schools and of hymnologists, church musicians, and other interested persons.

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(continued from p. 1)

In the Danish welfare kingdom with a national church, about fifteen organ builders dwell securely. The large number of builders in such a small country reflects the large amount of organ exports to the rest of the world (conversely, no imports), the high quality of Danish organ building, and the independence of the Danish organ builder who likes to have his own shop. Large firms occasionally may receive some form of government help while smaller firms are able to compete with lower prices and faster delivery times. The old system of apprentice, journeyman, and master is still very much followed and enforced by government and union laws. Because of the apprentice system, the Danish organ builders are interrelated, and building techniques and secrets are shared. Due to the labyrinth of regulations, apprentices are a great responsibility and Danish organ builders are weary and wary of training *laerlinger* who mature into competitive companies—foreign and domestic. The government and union regulations are designed to protect the worker and insure high-quality products. All builders must be licensed and also have a licensed voicer. The mail-order organbuilder with supply catalog in hand is non-existent. A typical shop worker is proud, professional, and very devoted to his craft and to the particular organ that he is making, but not to his employer or the concept of work like his Teutonic neighbors to the south.

All Danish organbuilders maintain their own instruments and rebuild extensively, so that they are not heavily dependent on new sales to stay in business. This partly explains their reluctance to export their wares to countries which lack skilled repairmen. Many of a firm's oldest instruments are still working quite well—to the company's pride or chagrin. In this way, organbuilders are constantly re-evaluating their work. They are also careful to design organs which are dependable and easily repaired, or they suffer the consequences themselves. Typically, apprentices and even voicers may do tuning and repair work in the morning and return to the shop later in the day. Denmark has no tonal directors. Compared to their American counterparts, Danish organists are spoiled with frequent repair and tuning visits. For instance, the Jaegersborg organ receives a monthly reed tuning and check, and a thorough tuning each summer. Sales are handled through company directors who usually co-operate with the church organist, architect, church board and the organ consultant employed by the *Kirkeministerium* (Ministry of Church Affairs). Frequently, all aspects of organbuilding—sales, design, construction and repairs—are handled by the same people.

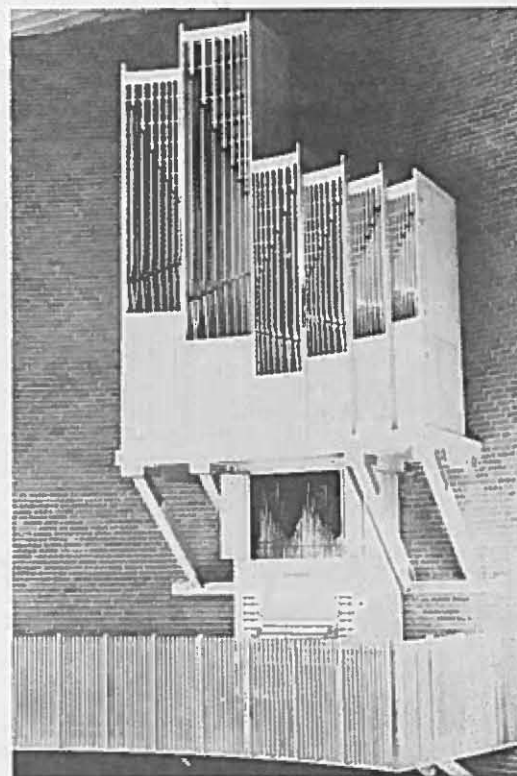
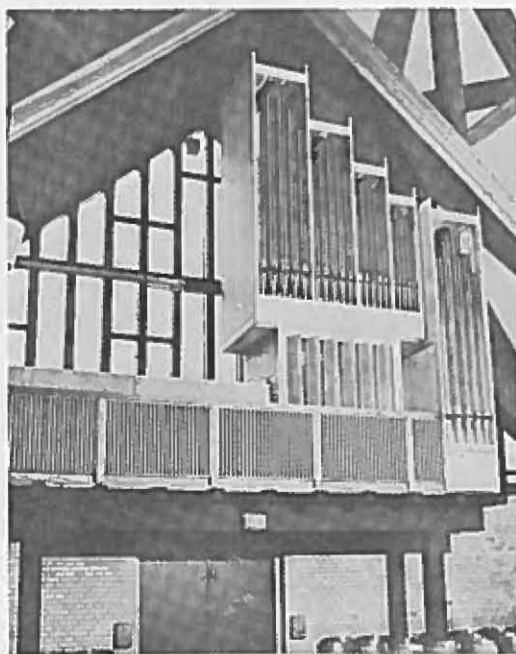
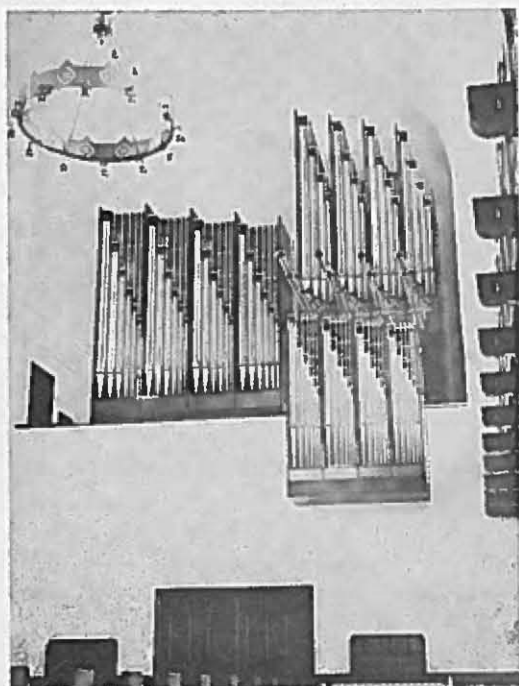
Since Denmark has almost no natural resources, all raw materials for organbuilding are imported. All Danish organbuilders make their own mahogany chests and also their own casework, which is often rendered in Swedish fir or German oak. Some builders still age their own wood. Generally speaking, the joinery and workmanship in Danish organs is of the highest quality. Three-fourths of all façades are designed by the church's architect, although many firms have almost standard case designs. The strikingly simple neoclassic cases of the 1940's and '50's seem to be passé now in Denmark. The slider chest with mechanical action was standard even before 1950. The slider seal so crucial to modern slider chest construction was invented by the Danish organ builder, Starup. The chests of some organbuilders employ push buttons convenient to the walkboard which depress the pallets for easy, one-man tuning. Efficient chest layouts have been developed which place a maximum of pipework in a minimum of space. Various treatments of the wind system have been used, including 19th-century box reservoirs with wickers, schwimmer chests, and, recently, a few wedge-shaped reservoirs. Generally speaking, the wind systems are a bit more flexible than those of American tracker organs. Danish key actions are justly renowned for their lightness and sensitivity, which may explain why recording artists particularly like them. Suspended actions are not common, but organists have not demanded them. One sees less imported action parts and more

of the familiar wooden squares and threaded wires with leather nuts. Although Danish builders supposedly use the German standard console dimensions as a guide, no two consoles seem to be alike. Some of them are downright uncomfortable. Until recently, key compasses have usually been 54 or 56 notes in the manuals and 30 notes in the pedal. Flat pedalboards are the rule. Imported electric stop actions and a few general pistons are used only in the largest instruments and, even with them, registration assistants may be needed. Electric couplers in larger instruments are becoming common. Crescendo pedals or cylinders are rare. Fully-developed Swell divisions with strings, reeds and mixtures were supplanted by *Brystvaerker* early in the organ reform, but *Svellevaerker* are becoming fashionable again. *Brystvaerker* and ever small organs have been rendered expressive by a unique system of four wooden sections and a linkage connected to a pedal.

Most builders cast their own pipe metal for flue pipes. Danish metal tends to be a bit thicker than ours and considerably thicker than some German supply house pipes. A zinc façade or pipework is unthinkable. High alloys of 70 per cent tin are preferred for façades, with 30 per cent tin for interior pipes. For stability of voicing, Danish builders prefer high tin alloys for principals, and thick copper for flutes and even sub-basses. Also, the very damp climate rapidly destroys pipes made from high lead content metal and wood. Most small open flue pipes are con-tuned, while stopped pipes, *Kobbelflojter* and even 2' *Quintadenar* have soldered caps and are tuned with the ears. This is partly because the moderate, wet Danish climate does not have the frequent temperature and humidity changes and extremes that we experience in North America. No Danish churches need air conditioning and a fraction of them are not heated in the winter.

Several historic organs have given Danish organbuilders some interesting reed models. Delightful wooden regals which are even and have a strong fundamental have been copied from the Compenius organ since the 1940's. The 1890 Cavaillé-Coll in Copenhagen's *Jesuskirke* has provided prototypes for the powerful French romantic reeds as well as the romantic flue stops. Although Danes have popularized the Spanish horizontal trumpets, most reeds in the past have been blending, Germanic chorus types. One type not familiar to Americans is the narrow, slightly conical Krummhorn, which has a less prominent quint than the cylindrical French Cromorne. The French form is only now becoming popular in Denmark. The Frobenius firm has copied the classic Swedish Vox Humana, which is something like our French Horn in timbre. Bass reed shallots are often rendered in ebony to give a strong fundamental and eliminate reed rattling without leathering. Like their American counterparts, many small firms import shallots, reed stops and even fluework from German supply houses.

The cornerstone of Danish organbuilding is the final voicing, which may take months for a large organ. The style of voicing varies according to the builder, the voicer, the period, the room, or the wishes of the organist. It is interesting to note that American organs have followed Danish voicing styles about 20 years late, so that our organs of the 1950's are quite like Danish tracker organs of the '30's. Frequently, when an organist position changes hands in Denmark, the organ may be subjected to revoicing or changes of some kind. Many Danish voicers do independent, free-lance work for various builders and are the prima donnas of the industry. Danish churches are of stone and small in size. Except for cathedrals, large reverberant churches are rare outside of Copenhagen. There have been a few large failures recently because of the uniqueness of some large rooms. Although Danish builders have their own characteristic tonal ideal, they are also capable of changing it or copying another style. In the past, many organologists have noted a relationship between the guttural consonants of spoken Germanic languages and the voicing style of German, Dutch, and Scandinavian organs. With the ever-increasing demands of the organ literature one cannot generalize in this way today.



Left: Starup organ, Nathanaels Church, Copenhagen; center: Jensen & Thomsen organ, Husumvold Church; right: Jensen & Thomsen organ, Ostervang Church (specifications on next page)

Some Recent Installations

The choice of instruments below reflects both standard and unusual designs. I have used the names of the firms, but it should be remembered that many builders are capable of copying a given design or voicing style at the request of the organist or consultant. The last phrase is crucial to an understanding of what is happening in Danish organbuilding today. Organbuilders often complained to the author that organists and consultants often really don't know what they want or ask for conflicting styles of organbuilding. All examples have mechanical key and stop action unless noted. Danish stop names have been retained, since they are so close to the familiar German names.

The Jensen and Thomsen organ of the Ostervang Church has a striking case design and a broad, warm voicing style that is developed by fine acoustics. The newer organ in the Husumvold Church by the same builder has rather rattly reeds and is voiced with skived (i.e. sharp-edged) upper lips on the flue pipes, which result in a bright, sizzly tone. The latter organ has been described as a "universal" instrument and its dedication included a memorable rendition of Franck's *Chorale in E Major*.

OSTERVANG CHURCH (Jensen and Thomsen, 1974) *(photograph on opposite page)*

HOVEDVAERK

Principal 8'
Rørfløjte 8'
Oktav 4'
Italiensk Fløjte 4' (wide scale)
Sesquialtera II
Oktav 2'
Mixture IV
Trompet 8'

BRYSTVAERK

Gedakt 8'
Kvintatøn 8'
Principal 4'
Spidsgedakt 4'
Fløjte 2'
Nasat 1-1/3'
Cymbel II
Rankett 16'
Tremulant

PEDAL

Subbas 16'
Oktavbas 8'
Gedakt 8'
Nathorn 4'
Mixture III
Fagot 16'

HUSUMVOLD CHURCH (Jensen and Thomsen, 1976) *(photograph on opposite page)*

HOVEDVAERK

Principal 8'
Spidsfløjte 8'
Oktav 4'
Waldfløjte 2'
Mixture IV
Krumhorn 8' (French)

SVELLSVAERK

Gedakt 8'
Fugara 4'
Rørfløjte 4'
Tvaerfløjte 2' (overblowing)
Cornet III

PEDAL

Subbas 16'
Nathorn 8'
Rørpommer 4'
Fagot 16'

Nathanaels Church was designed by the architect Erik Moller. The tone of the instrument is bright and forward and the specification is a standard one.

NATHANAELS CHURCH Copenhagen (Starup, 1962) *(photograph on opposite page)*

HOVEDVAERK

Principal 8'
Rørfløjte 8'
Oktav 4'
Gedaktfløjte 4'
Gemshorn 2'
Mixture V
Dulzian 16'
Spansk Trompet 8' (horizontal)

RYGPOSITIV

Traegedakt 8'
Principal 4'
Rørfløjte 4'
Kvintatøn 2'
Nasat 1-1/3'
Scharff III
Krumhorn 8'

BRYSTVAERK

Spidsgamba 8'
Gedakt 8'
Koppelfløjte 4'
Principal 2'
Sesquialtera II
Spidsoktav 1'
Cymbel II
Vox Humana 8'

PEDAL

Subbas 16'
Principal 8'
Gedakt 8'
Nathorn 4'
Rauschquint IV
Fagot 16'
Regal 4'

The Carsten Lund Organ of the Hedeager Church in Herning has a handsome case and is tuned in a Kirnberger temperament.

HEDEAGER CHURCH Herning (Lund, 1975) *(photograph on page 10)*

HOVEDVAERK

Principal 8'
Rørfløjte 8'
Oktav 4'
Gedakt 4'
Oktav 2'
Cornet III
Mixture III

RYGPOSITIV

Gedakt 8'
Gemshorn 4'
Rørquint 2-2/3'
Tvaerfløjte 2'
Terz 1-3/5'
Sedecima 1'
Krumhorn 8'

PEDAL

Subbas 16'
Oktavbas 8'
Rørpommer 4'
Nathorn 2'
Fagot 16'

This young builder is one of the few who is regularly employing flexible wind systems and old temperaments in his instruments. A similar organ installed late in 1977 in the Husum Church has a wedge reservoir which has been installed in full view of the congregation. Although flexible winding and old temperaments are being used in Denmark, one rarely finds them mated with classical specifications and cases as with the work of some of our American firms. Danish builders are puzzled at our concern for authenticity, but they do not realize that we have few historic organs of our own and that we are far from Europe.

(Continued, page 10)

The old Starup firm of Copenhagen is now under the artistic direction of Albert Lang. The colorful case of the Starup organ in Copenhagen's

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Harpsichord News

Jerry Brainard played this program for the William Paterson College Mid-day Artists Series on September 21: Toccata II in D Minor, Froberger; Mein junges Leben hat ein' End, Sweelinck; Fantasia in C Minor, S. 906, Ricercar a 3 from Musical offering, S. 1079, Bach; Ordre 7, F. Couperin; Sonata in A-flat Major, Hob XVI/46, Haydn.

Virginia Pleasants played harpsichord, spinet and fortepiano for a "Recital on English Themes" at Finchs on September 24. Keyboard solos included Sonata in G Major, Thomas Arne; Ground, Corant, and Rondo from Suite 3 in C Minor, Croft; Duetto IV for Cembalo and Pianoforte, Op. 2, Jacob Kirkman; and Sonata in B-flat, Op. 17, no. 6, Johann Christian Bach. Instruments used were a harpsichord by Thomas Blasser, 1744; a spinet attributed to Cawton Aston, c. 1700; and a fortepiano by Broadwood, 1801.

Linda Wildman played these harpsichord selections in a program for the Salt Lake City Chapter, AGO, on September 24: Les Graces-Naturèles (Ordre 11), F. Couperin; Sonata in D Major, K. 491, Scarlatti.

Douglas Reed played Francois Couperin's eighth ordre in a program of music for organ and harpsichord at the University of Evansville, Indiana, on September 26. The harpsichord, by William Dowd, 1974.

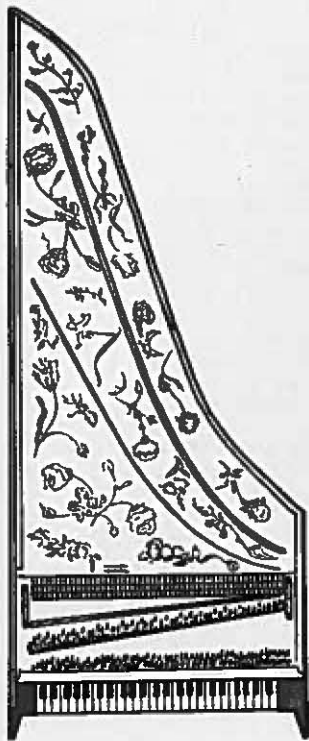
Penelope Cave played this recital at the Wigmore Hall, London, on September 28: Suite in C, Curtis no. 5, L. Couperin; Toccata in E minor, S. 914, Partita in B-flat, Bach; Ordre 11, Couperin; sonatas, Soler.

Anne De Buck played this harpsichord recital in the Purcell Room, London, on October 3: Suite in D Minor, L. Couperin; Toccata Nona, Ricercar Terzo, Frescobaldi; Fantasia I, Suite 18 in G Minor, Toccata II, Froberger; Suite in D Minor, Variations sur les folies d'Espagne, d'Anglebert.

Jan Van Otterloo, student of Larry Palmer, played this graduate recital in Caruth Auditorium, Southern Methodist University, on October 12: Toccata in G Major, Froberger; Sonata, Hob. XVI/6, Haydn; Suite in A Minor, Rameau; Suite, Op. 54, Alan Bush; "Italian" Concerto, S. 971, Bach. The instrument: Rainer Schuetze, 1969, after Dulcken.

Thomas Orr and Mary Walker played these harpsichord pieces as part of a program at Trinity Episcopal Church, Columbus, Georgia, on October 29: La Lamarch, Balbastre; Les Tendres Plaintes, Ramau; Prelude and Fugue in G Minor, WTC, I, Bach.

Anna Maria Pernaelli played 14 sonatas by Domenico Scarlatti for her recital at Pistoia's Town Hall on August 31.



Susi Jeans, harpsichord and organ, Marilyn Mason, harpsichord and organ, and Joseph Galema, organ, played this program of duets for organ and harpsichord at the University of Michigan, Ann Arbor, on October 19: Upon Ut, re, my, fa, soul, la, Nicolas Stroggers; Ut re my fa sol la, Byrd; Suite (1625), Paul Peueri; Fuga a quattro mani, Albrechtsberger; Fugue a la Camera, Dussek; Canon alla Seconda e Terza con Parte Libera, August A. Klengel; Martyrs: Dialogue on a Scottish Psalm-Tune, Kenneth Leighton; Allegro from Sonata 3 in A Major, Ignace Pleyel; The Favorite Overture to Artaxerxes, Thomas Arne; Concerto Responsoriale for Harpsichord and Organ (1966), Kropfreiter.

Alan Curtis played two recitals for the Harpsichord Society of Houston on October 27 and 28. The first program: Fantasia in A minor, Dutch Dance, Queen Elizabeth's Chromatic Pavan, Bonny Sweet Robin, Coranto Brigante, In Nomine (in 11/4 time), John Bull; "French" Suite in G, S. 816, Bach; Sonatas, K. 526, 527, 532, 443, 444, 544, 248, Domenico Scarlatti. The second program: "English" Suites in E minor, F Major, and G minor, J. S. Bach. The harpsichord: after Pascal Taskin, by William Dowd (opus 171, 1969).

Doris Ornstein played the Bach-Vivaldi Concerto in D Major, S. 972, as part of the Riemenschneider Bach Institute's fall symposium concert on October 29 at Baldwin-Wallace College, Berea, Ohio. Harpsichord: by William Dowd, after Taskin.

Bruce Gustafson, St. Mary's College, Notre Dame, Indiana, played this faculty recital on November 2: Toccata in F, Suite in A Minor, Meditation "on my coming death," Froberger; Ut re mi fa sol la, Byrd; Toccata 8, Frescobaldi; Suite in D Minor, Tombeau Blancrocher, Louis Couperin. Harpsichord by William Dowd, 1970, in meantone tuning.

Trevor Pinnock played this program at the Purcell Room, London, on November 7: Toccata in D, S. 912, Toccata in G Minor, S. 915; Toccata in D Minor, S. 913; Ouverture in B Minor, S. 831, J. S. Bach; Ordre 8, F. Couperin.

Dean Billmeyer, student of Larry Palmer, played this graduate recital in Caruth Auditorium, Southern Methodist University, on November 9: Toccata I, Suite 15 in A Minor, Froberger; Sonatas, K. 119, 208, 96, D. Scarlatti; La Ténébreuse, Seconde Courante, La Lugubre, La Favorite (Ordre 3), F. Couperin; Preludes and Fugues in B-flat Major and Minor, S. 890, 891, Bach. The instrument: Schuetze, after Dulcken, 1969.

Virginia Pleasants, London, played this program at the Groton School on November 12: Suite in E, Handel; Le Rappel des Oiseaux, Musette en Rondeau, Rigaudons, Sarabande, Les Trois Mains, Rameau; Sonatas, K. 44, 16, 516, 517, D. Scarlatti; "Italian" Concerto, Bach. Harpsichords by Shudi and Broadwood, 1789, Jermy Adams 1977 (after a 1693 Italian in the Smithsonian Institution), and Douglas Brown 1970 (after Kirkman, 1750).

Karyl Louwenaar played this faculty recital at Florida State University on November 14: Sonata for Harpsichord, Persichetti; Le Tombeau de Stravinsky, Shackelford; Duetto per clavicembalo (1975), Franco Donatoni; Allegro con brio (Deux pièces pour clavecin, 1935), Martinu; Aulos Variations for flute, oboe, and harpsichord (1977), Stephen Dodgson; Lament, Alan Stout; Three Pieces from Notebook for Harpsichord, Elizabeth Maconchy; "See that ye love one another" for harpsichord and electronic tape, Pinkham; Toccata, for harpsichord solo and tape, Barbara Kolb; Fantasy for solo amplified harpsichord, William Penn. The harpsichord: by William Dowd.

Edward Parmentier, University of Michigan, was harpsichordist for this program at the university on November 15; Première Concert, Troisième Concert, Pièces de Clavecin en Concerts, 1741, Rameau; Sonate 4, Pièces de Clavecin en Sonates avec accompagnement de violon, c. 1734, Mondonville; Second Concert, Concerts Royaux, 1722, F. Couperin. The harpsichord, after early-18th-century Parisian prototypes, by Keith Hill, Grand Rapids, 1978.

In their December 11 recital, students of Edward Parmentier played various harpsichords at the University of Michigan, including two that were constructed last summer by students in a practicum course on harpsichord construction.

Frank Hubbard, Inc. (Diane G. Hubbard) has announced a new kit for an English Bentside Spinet, modeled on those of Baker Harris. For information, write 185A Lyman Street, Waltham, MA 02154.

George Lucktenberg, Converse College, Spartanburg, S.C. 29301, announces a second European tour of early keyboard instrument collections (Amsterdam, The Hague, Antwerp, Brussels, Paris, London, Edinburgh) for May 30 — June 17, 1979. The tour will depart from Washington, D.C., where the Smithsonian Institution's collection will be visited. For further information, contact Dr. Lucktenberg.

Dowell Multer, Department of Music, State University College, Brockport, NY 14420, has also announced an overseas seminar in the fine arts for July 10 — August 6, 1979. Course options in music include a history of keyboard instruments in Europe and the U.S., survey of keyboard literature from the Renaissance to the present, independent study in analysis of keyboard literature, and studies in the playing of historic pianos. For further information, contact Dr. Multer.

Early Music for October 1978 is the second issue of this periodical to be devoted to the viol. Articles include Andrew Ashbee's "John Jenkins: the Viol Consort Music," John Pringle's "John Rose, the founder of English Viol-Making," John Hsu's "The Use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries," Francis Baines' "The Consort Music of Orlando Gibbons," as well as David Lasocki's "Quantz and the Passions;" and Elizabeth Wells; "An Early Stringed Keyboard Instrument: The Clavicytherium in the Royal College of Music, London."

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

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Discussing details of the 1979 Boston AGO Chapter's forthcoming Young Artists' Competition are (left to right) John Ferris, Harvard University organist; Beverley Scheibert, chapter dean; and James Hejduk, competition coordinator. They are standing in front of Harvard's large C. B. Fisk organ in Memorial Church on which the final play-offs will be held. Details and applications are available from Mr. Hejduk at 170 Centre St., Milton, MA 02186. Tapes are due March 1st.

Paul Klemme, a student at Central Methodist College in Fayette, MO, was selected as winner of the organ division of the Missouri Music Teachers Association state convention, held at the School of the Ozarks in Point Lookout. He is an organ student of John Ditto of the Central Methodist faculty and will compete in district auditions in St. Louis.

Here & There

The Theatre Organ was the subject of a December program aired on National Public Radio's "Options" series. During the course of the hour-long presentation, the restored Wurlitzer in the Emory Theatre, Cincinnati, was played by Gaylord Carter, and Dennis James demonstrated the 4-manual Morton recently reworked at the Ohio Theatre in Columbus.

Despite any rumors to the contrary, Heinz Werner Zimmermann is alive, well, and is teaching composition at the Musikhochschule Frankfurt-am-Main, Germany. The distinguished composer, well-known in this country for his choral compositions which infuse jazz elements in a 20th-century compositional technique, reports that a recent recording was released in this country listing both his birth and death dates. Since Dr. Zimmermann was born in 1930, we trust that he will have many active years ahead, especially if record jacket notes aren't taken too seriously.

A November article in The San Diego Union reports that restoration of the 63-year-old Spreckles Organ Pavilion in that city's Balboa Park will begin this month, as the result of a \$50,000 state grant. The project will involve restoring the ornamentation on the central portion of the pavilion, modernizing the electrical work, replacing deteriorating stucco, and repainting. The work is not expected to interrupt the organ concerts. A later phase of work will treat the colonnade, seating area, and the organ itself. The total cost has been estimated at a little over \$1 million, much of which must be raised through private donations, thanks to Proposition 13 cutbacks.

On Nov. 4 the Salt Lake AGO chapter held a dinner in honor of Alexander Schreiner to mark his many years as Tabernacle organist and for his contributions to the organ world at large. A display of his music and records was featured, and taped highlights from recitals and broadcasts were played.

The Copeland Memorial Antiphonal Trompette-en-Chamade was dedicated on Dec. 3 at the Church of the Epiphany, Washington, DC, in memory of the church's late organist, Garnell Stuart Copeland. The stop has been placed in the south gallery, to augment the Aeolian-Skinner instrument. Philip Steinhaus and Leo Abbott took part in the services, which included a new work by Charles Callahan.



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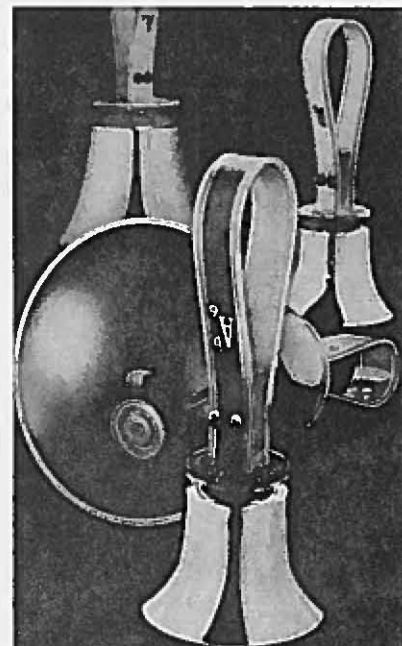
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Ars Organica Danica

(continued from p. 7)

The large Troels Krohn organ in St. Markus Church in Aalborg has electric couplers for its four manuals and eight electric combination pistons. Troels Krohn's rebuild of the Strängnäs Cathedral organ in Sweden has been hailed as a triumph of the "universal organ" concept. In that organ three divisions from 1860 have been united with a new *Rygpositiv* and *Hovedvaerk*.

ST. MARKUS CHURCH

Aalborg
(Krohn, 1973)
(photograph on page 1)

HOVEDVAERK

- Principal 8'
- Spidsfløjte 8'
- Oktav 4'
- Fløjte 4'
- Quint 2 2/3'
- Oktav 2'
- Mixtur IV-VI
- Cymbale II
- Spansk Trompet 8'

BRYSTVAERK

- Traegedakt 8' (wood)
- Rørfløjte 4'
- Principal 2'
- Sivfløjte 1-1/3'
- Vox Humana 8'

RYGPOSITIV

- Gedakt 8'
- Principal 4'
- Kobbelfløjte 4'
- Gemshorn 2'
- Quint 1-1/3'
- Scharff IV
- Krumhorn 8'
- Tremulant

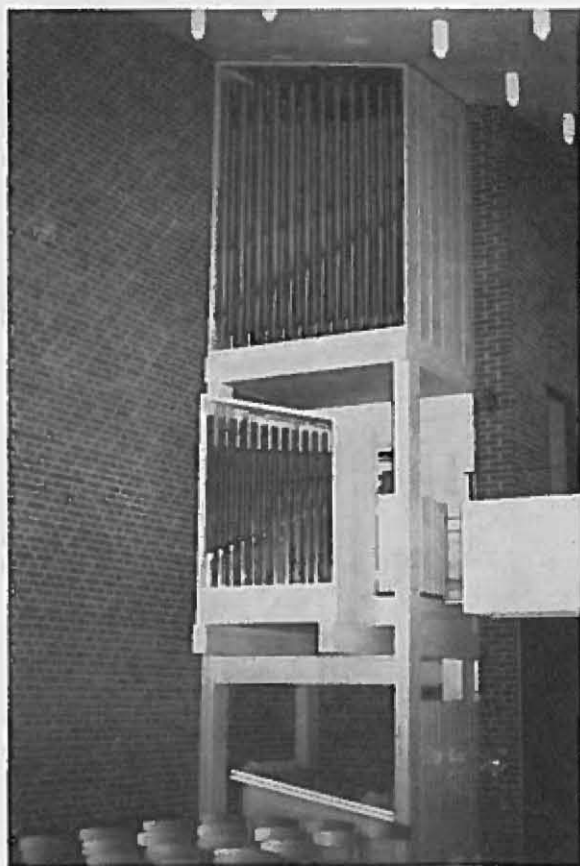
OVERVAERK

(Swell)

- Spidsgamba 8'
- Vox Celeste 8'
- Rørfløjte 8'
- Italiensk Principal 4'
- Gedaktfløjte 4'
- Sivfløjte 2'
- Oktav 1'
- Comet III
- Mixtur V
- Dulian 16'
- Obo 8'
- Trompet Harmonique 8'

PEDAL

- Principal 16'
- Subbas 16'
- Oktavbas 8'
- Gedakt 8'
- Oktav 4'
- Rørfløjte 2'
- Pedalmixtur III
- Basun 16'
- Trompet 4'



Bruno Christensen and his four sons have a large new shop which employs 41 workers. Prior to founding his own company in 1966, Christensen had been shop leader of the nearby Marcussen factory and had supervised the restoration of the Müller organ in Haarlem and the Cahmann organ in Leufsta Bruk, Sweden. One of his inventions was the floating mechanical action. Having participated in the organ reform, he advocates a solid, conservative, no-nonsense approach to organ building like the other major builders.

LØGSTØR CHURCH
(Christensen, c. 1976)
(photograph on page 11)

HOVEDVAERK

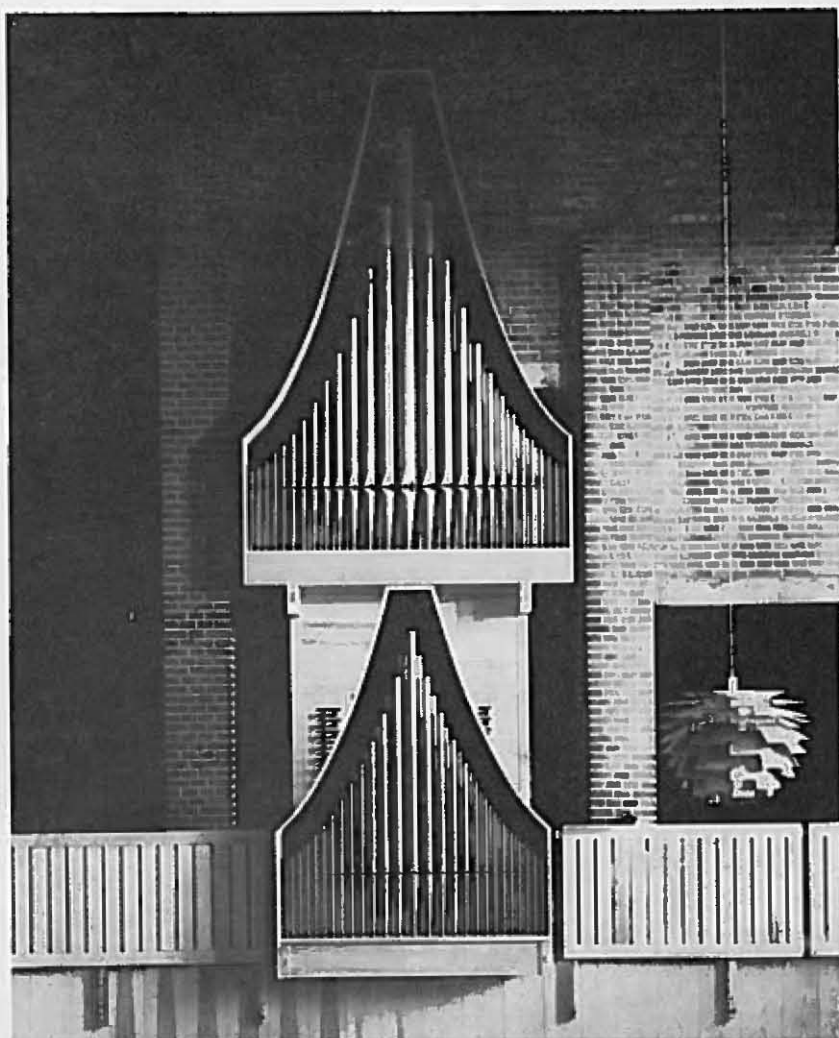
- Principal 8'
- Rørfløjte 8'
- Oktav 4'
- Waldfløjte 2'
- Mixtur IV-V
- Trompet 8'

RYGPOSITIV

- Gedakt 8'
- Principal 4'
- Hullfløjte 4'
- Oktav 2'
- Nusat 1-1/3'
- Scharf III
- Krumhorn 8'
- Tremolo

PEDAL

- Subbas 16'
- Oktav 8' (transmission)
- Gedakt 8'
- Nathorn 4'
- Fagot 16'
- Trompet 8' (transmission)



Left: Lund organ, Husum Church, showing exposed wedge reservoir (see page 7); right: Lund organ, Hedeager Church, Herning (specification on page 7)



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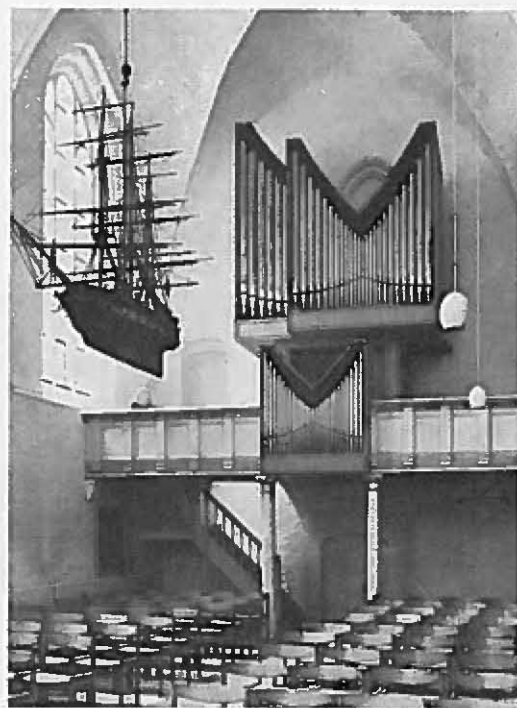
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Left: Christensen organ, Logstor Church (specification on page 10); center: Console and (right) case, Bruhn organ, Helligaands Church, Flensburg, Germany (specification below)



Ancient *Helligaands* (Holy Spirit) Church and modern St. Ansgars Church serve the Danish community living in the border city of Flensburg. Both churches contain new instruments built by Peter Bruhn, whose shop is just across the border in Aarslev, Denmark. The console of the *Helligaands* organ has drawknobs arranged in tiers like a Cavallé-Coll and it was designed to play all of the literature. Adolph Wehding voiced the St. Ansgar organ.

HELLIGAANDS CHURCH
Flensburg, Germany
(Bruhn, 1975)

HOVEDVAERK

Gedakt 16'
Principal 8'
Rørfløjte 8'
Oktav 4'
Oktav 2'
Cornet III
Mixture IV

RYGPOSITIV

Traegedakt 8'
Principal 4'
Rørfløjte 4'
Nasat 2-2/3'
Bløkløjte 2'
Scharf II
Krumhorn 8'
Tremulant

SVELLEVAERK

Gemshorn 8'
Salicet 4'
Tvaerfløjte 2'
Larigot 1-1/3'
Piccolo 1'
Trompet 8'
Vox Humana 8'
Tremulant

PEDAL

Subbas 16'
Principal 8'
Quintatøn 4'
Oktav 2'
Fagot 16'

ST. ANSGARS CHURCH
Flensburg, Germany
(Bruhn, 1976)

(photograph on page 12)

HOVEDVAERK

Principal 8'
Spilfløjte 8'
Oktav 4'
Gedaktfløjte 4'
Oktav 2'
Mixture III-IV
Trompet 8'

CRESCENDOVAERK

Spidsgamba 8'
Rørgedakt 8'
Viola di Gamba 4'
Rørfløjte 4'
Tvaerfløjte 2' (overblowing)
Quint 1-1/3'
Scharff II-III
Obo 8'
Tremulant

PEDAL

Subbas 16'
Principal 8'
Gedakt 8'
Gedaktpommer 4'
Oktav 2'
Fagot 16'

Gunnar Fabricius Husted is a gracious and artistic young builder whose small new shop is located near the Danish royal family's summer palace in Fredensborg. He has built the following instruments:

STOEHLM CHURCH
(Husted, 1976)

(photograph on page 12)

MANUAL I

Principal 8'
Gedakt 8'
Oktav 4'
Gemshorn 2'
Mixture III

MANUAL II

Spidsfløjte 8'
Rørfløjte 4'
Kvint 2-2/3'
Italiensk Principal 2'
Terts 1-3/5'
Sivfløjte 1'
Tremulant

PEDAL

Subbas 16'

BROVST CHURCH
(Husted, 1975)

(photograph on page 12)

HOVEDVAERK

Principal 8'
Gedakt 8'
Prestant 4'
Gemshorn 2'
Mixture III
Dulzian 8'

POSITIV

Rørfløjte 8'
Spidsfløjte 4'
Quint 2-2/3'
Italiensk Principal 2'
Terts 1-3/5'
Variable Tremulant

PEDAL

Subbas 16'
Gedakt 8'

The Frobenius firm has done extensive restoration work in Sweden beginning with the Malmo St. Petri organ in the early 1940's. Within Denmark, Frobenius maintains the Compenius organ and has also restored the other historic organs in Clausholm Castle and the Dreslette Church. Two representative instruments of the Frobenius house would be those in the Islev and Gentofte parish churches. The modern, suburban Islev Church has an active music program. The periwinkle and lavender case of the organ was designed by the architect Johannes Exner. The split *Hovedvaerk* behind swell shades is common in newer Frobenius organs. This design saves space and gives the organist the prestige and versatility of three manuals. The voicing of the organ is bright. The 16' pedal reed is preferred by Danish organists even in small organs for the leading of the congregational singing, the single 8' pedal Trompet being unknown. The imposing Gentofte organ befits one of the wealthiest

(Continued overleaf)

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Ars Organica Danica

(continued from p. 11)

parishes in all Scandinavia. Although the ancient church is modest in size, the large organ is voiced with a broad *Hovedvaerk*, a French romantic *Svellevaerk* and a bright *Rygpositiv* with a pencil-sized regal. Thus, the organ is a universal Frobenius and rather successful. In addition to having a full complement of electrical accessories, the hidden console and the choir room are outfitted with closed circuit TV receivers connected to a camera aimed on the chancel.

GENTOFTE CHURCH
(Frobenius, 1975)

(photograph on opposite page)

HOVEDVAERK

- Principal 8'
- Spillfløjte 8'
- Oktav 4'
- Gedakfløjte 4'
- Oktav 2'
- Sesquialtera II
- Mixtur
- Trompet 8'

SVELLEVAERK

- Bordun 16'
- Rørfløjte 8'
- Fugara 8'
- Celeste 8'
- Salicet 4'
- Kobbelfløjte 4'
- Rørquint 2-2/3'
- Tvaerfløjte 2'
- Terts 1-3/5'
- Mixtur
- Obo 8'

RYGPOSITIV

- Gedakt 8'
- Quintatøn 8'
- Principal 4'
- Rørfløjte 4'
- Waldfløjte 2'
- Nasat 1-1/3'
- Scharf
- Krumhorn 8' (regal)

PEDAL

- Subbas 16'
- Principal 8'
- Gedakt 8'
- Oktav 4'
- Fløjte 4'
- Mixtur
- Fagot 16'
- Skalmej 4'

ISLEV CHURCH
(Frobenius, 1971)

(photograph on opposite page)

HOVEDVAERK I

- Principal 8'
- Rørfløjte 8'
- Oktav 4'
- Nasat 2-2/3'
- Gemshorn 2'
- Mixtur

HOVEDVAERK II

- Gamba 8'
- Kobbelfløjte 4'
- Oktav 2'
- Sesquialtera II
- Trompet 8'

RYGPOSITIV

- Gedakt 8'
- Gedaktfløjte 4'
- Tvaerfløjte 2'
- Quint 1-1/3'
- Scharf
- Regal 8'

PEDAL

- Subbas 16'
- Principal 8'
- Gedakt 8'
- Nathorn 4'
- Fagot 16'

Three Marcussen organs can be seen and heard in Rotterdam's St. Laurens Church. The single manual chancel organ is a modern instrument fitted into an original Baroque case. The Dutch Renaissance style organ in the transept also has an old case containing a fine reproduction with sparkling, bubbling, Dutch-style flues and buzzy reeds. The main organ is the largest in Holland and contains everything but an *en chamede* kitchen sink. It is a most universal organ of 85 stops with a strong, round, and full voicing, rather like early 19th-century Dutch organs.

ST. LAURENS CHURCH

Rotterdam, Holland
Chancel Organ
(Marcussen, 1962)

(case, c. 1725)
(photograph on page 15)

- Gedakt 8'
- Quintadena 8'
- Prestant 4'
- Roerfluit 4'
- Octaaf 2'
- Gedekte Fluit 2'
- Mixtuur IV
- Dulciaan 8'
- Pedal Coupler

ST. LAURENS CHURCH

Rotterdam, Holland
Transept Organ
(Marcussen, 1959)

(main case, c. 1540)
(photograph on page 15)

HOOFDWERK

- Prestant 8'
- Roerfluit 8'
- Octaaf 4'
- Spitsfluit 4'
- Octaaf 2'
- Mixtuur V-VII
- Cymbel III
- Trompet 8'

RUGWERK

- Holpijp 8'
- Prestant 4'
- Roerfluit 4'
- Woudfluit 2'
- Quint 1-1/3'
- Sesquialtera II
- Scherp IV-V
- Dulciaan 8'

BORSTWERK

- Gedekt 8'
- Quintadena 4'
- Koppelfluit 4'
- Prestant 2'
- Blokfluit 2'
- Sifflet 1'
- Cymbel II
- Regaal 16' (horizontal)

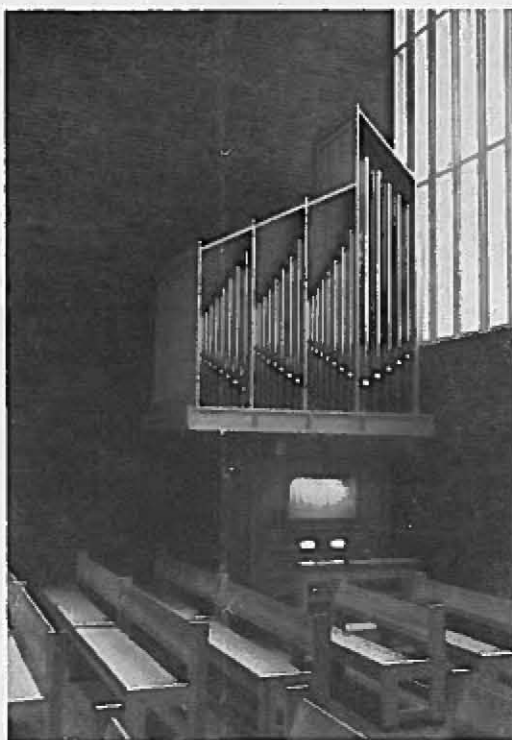
PEDAAL

- Spitsgedekt 16'
- Spitsgedekt 8'
- Prestant 8'
- Octaaf 4'
- Mixtuur VI
- Fagot 16'
- Schalmei 4'

(Continued, page 14)



Husted organ, Brovst Church (specification on page 11)



Husted organ, Stohelm Church (specification on page 11)



Bruhn organ, St. Ansgar's Church, Flensburg, Germany (specification on page 11)

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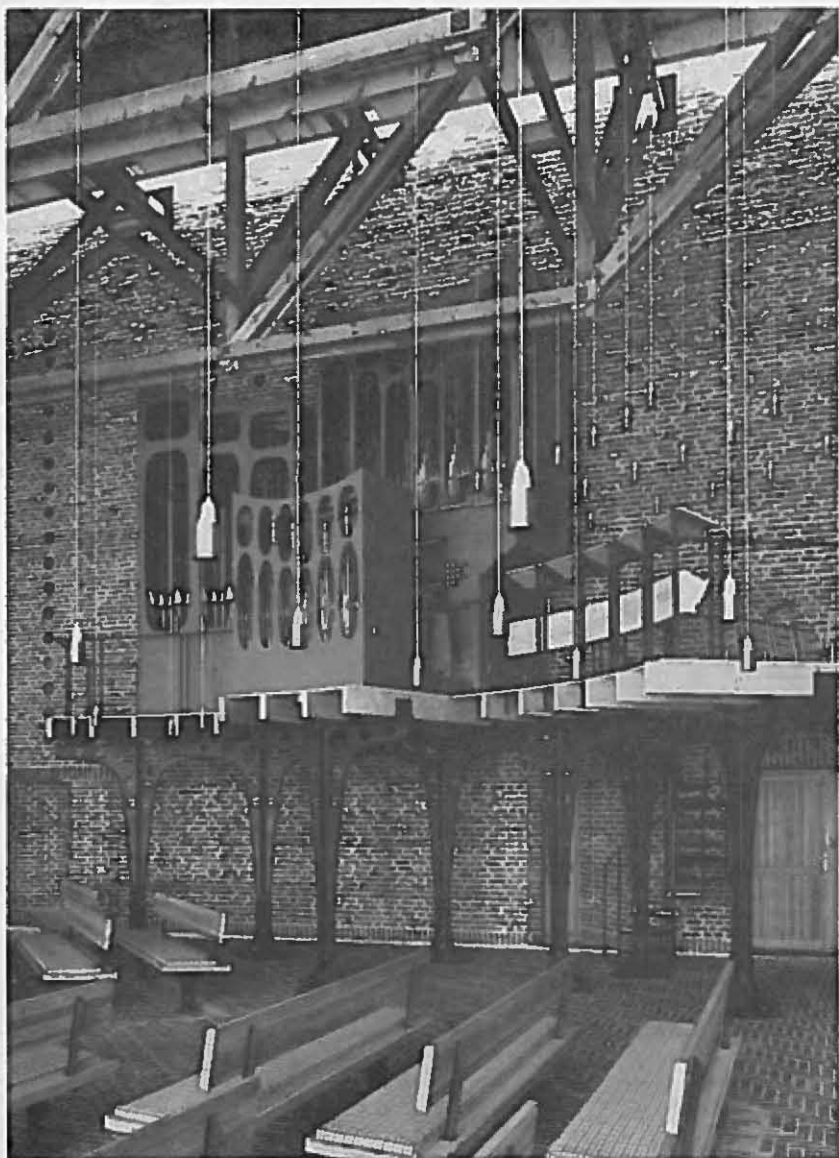
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Frobenius organs at Islev Church (left) and Gentofte Church (right) (specifications on opposite page)

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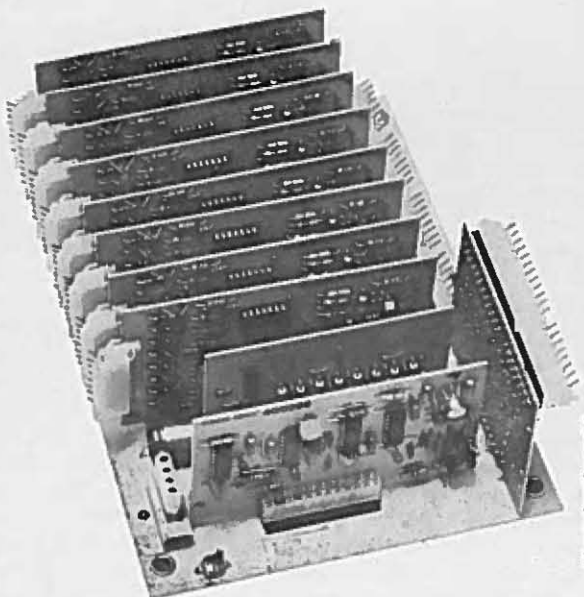
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Ars Organica Danica

(continued from p. 12)

Poul Gerhard Andersen, "the grand old man of Danish organbuilding" has had his own firm since 1963. Originally trained as an organist and now in his 70's, he worked his way up in the Marcussen factory. Andersen's chests and casework are made in his Bagsvaerd shop, with pipes and other parts acquired from Danish and foreign suppliers. The voicer lives in Aabenraa. Although Mr. Andersen would seem to be an organ reform purist from the content of his book, his instruments are more eclectic. From the beginning of his firm, he has sought to offer something different in the way of Danish organbuilding. In this case, it has been something French: slightly higher wind pressures, classic and romantic French reeds, more mutations *à la français*, célestes, French Récit divisions instead of *Brystvaerker*, combination pistons, crescendo pedals, 32' resultants, a broad style of voicing, full-compass cornets, etc. With many younger Danish organists studying in Paris, Mr. Andersen has a substantial following. In the organ of St. John's Church in Copenhagen he has omitted unison principals from the Positif and *Crescendovaerk*, thus violating the *werk-princip*. Andersen has taken on many difficult rebuilding jobs of large organs which contain pipework of various periods. There have been many successful Andersen organs, such as that in Gustavs Church in Hälsingborg, Sweden, and also several less-successful instruments as well. Strangely enough, the aesthetics, specifications, and voicing style of Andersen organs which are described as "universal organs for playing the entire organ literature" are similar to our own American classic organs, albeit more refined and furnished with mechanical action. Those American organists who have been looking for a successor to Aeolian-Skinner need look no further. The Andersen organ in Hälsingborg, Sweden, is an excellent and exciting instrument for the French literature, as evidenced by a recent recording of Widor played by Niels Henrik Nielsen, the organist of Copenhagen's cathedral.

GUSTAVS CHURCH
Hälsingborg, Sweden
(Andersen, 1968)
(photograph on page 1)
HOVEDVAERK

Principal 8'
Spilfløjte 8'
Oktav 4'
It. Fløjte 4'
Oktav 2'
Sesquialtera II
Mixture V
Dulzian 16'
Trompet 8'

CRESCENDOVAERK

Gedakt 16'
Principal 8'
Gamba 8'
Voix Céleste 8'
It. Fløjte 4'
Piccolo 2'
Cornet III
Mixture IV
Trompet 8'
Obo 8'
Clairon 4'

RYGPOSITIV

Rørgedakt 8'
Quintaton 8'
Principal 4'
Gedaktfløjte 4'
Spillefløjte 2'
Terts 1-3/5'
Oktav 1'
Scharff III
Krumhorn 8'

PEDAL

Principal 16'
Subbas 16'
Quint 10 2/3'
Oktav 8'
Gedakt 8'
Fløjte 4'
Nathorn 2'
Sesquialtera II
(5-1/3' + 3-1/5')
Mixture IV
Basun 16'
Trompet 8'
Skalmjeje 4'

A recent rebuild of the 1956 Marcussen organ in Copenhagen's Trinitatis Church further exemplifies Andersen's current philosophy of organbuilding. The exquisite Baroque case of Lambert Carstens has held several entirely different instruments. The 1956 instrument was designed according to the *werk* principle and was finished by Mr. Andersen. Finn Videro, then organist of Trinitatis, declared the organ a failure because of its "insufficient principals" — it had a withdrawn tone incapable of filling such a long reverberant church. The ensuing battle confirmed Werckmeister's dictum that the organist should judge the organ, not the organbuilder. Andersen's 1977 rebuild of the organ over-corrected all of this. The *Hovedvaerk* was dropped to where the *Brystvaerk* had been (may it rest in peace) and the space where one would visually expect the main division is filled by a complete Swell division which is three stops larger than that above. This Swell has electric pull-downs in addition to electric couplers, thus violating again the principles of the organ reform by not having mechanical action. One must remember that Trinitatis is near the expensive *Hotel d'Angleterre*, the elegant *Magasin du Nord* and right on the bustling Walking Street, where anything and everything can be found. The same can be said of Danish organbuilding today: one can find in it everything and anything from "Italian Flutes," French reeds, teutonic principal choruses, American electric pull-downs, to wedge bellows and Kirnberger temperaments, all mixed together and assembled with outstanding Danish craftsmanship.

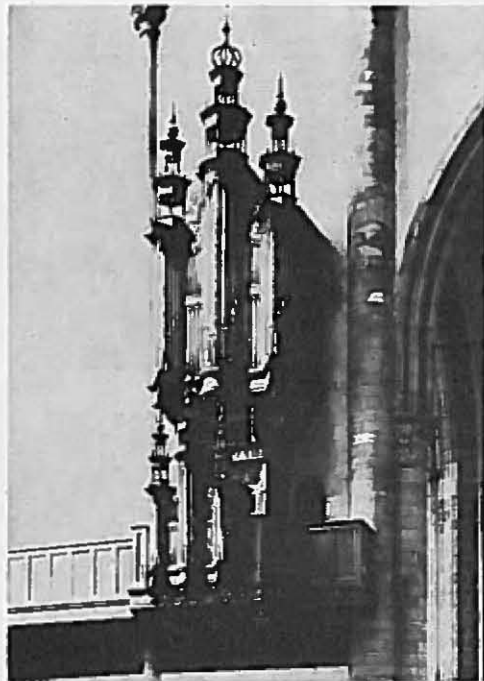
Americans and others have certainly expended enough money and technology trying to produce a universal organ and have generally failed. Our Danish brothers are now engaged in a wild goose chase trying to produce instruments like our American classic organs which are *hverken fisk eller fugl* (neither fish nor fowl). One prominent American organbuilder, after recently hearing the Jaegersborg organ, declared that it had "character." That is something that universal organs lack. The voicing of a universal organ must be a voicer's nightmare, but Denmark has some gifted men who have occasionally been able to unite disparate elements of different organ building schools. The two largest Danish firms have been conservative in their building practices, but the smaller firms led by younger organ consultants have led the way in the universal organ chase and also in more progressive practices as well. A recent small organ for Copenhagen's Gethsemane Church (similar to Husumvold above) has a Compenius wooden Principal, an unequal temperament, a French Cromorne, skived-lips in labial pipes, and a little Swell division with an



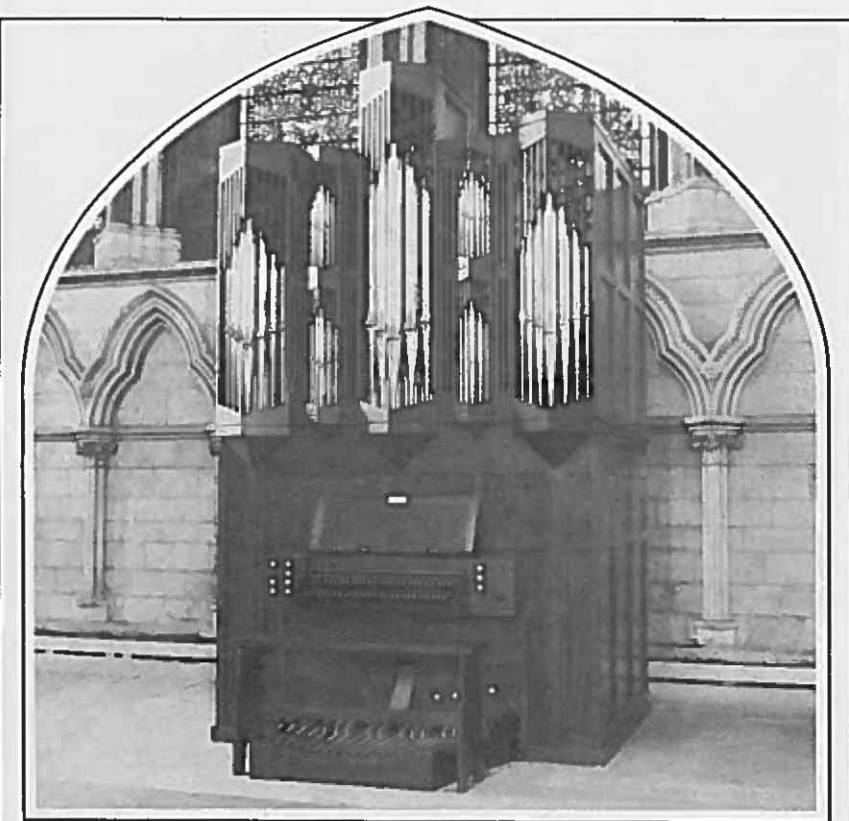
indicator needle on the console. Such eclecticism is most questionable when applied to such a small instrument, but that is what the organist wanted.

In conclusion, it can be seen even from the specifications above that Danish organ builders are capable of incorporating new techniques while still maintaining traditional standards. It would be good if more of our own builders would follow the Danes in their use of high-quality materials, fine craftsmanship and training and certification of builders through the apprentice system.

Dr. Richard Hass was a Marshall Fellow of the American Scandinavian Foundation during 1976-77, when he was a student of Prof. Grethe Krogh in Copenhagen. His teachers have included Philip Gehring, Thomas Gieschen, Gerhard Krapf and Delbert Disselhorst. His advanced degrees were earned at the University of Iowa. The author would especially like to thank the "Grand Man" of Danish organ playing and designing — Dr. Phil. Finn Videro for correcting the manuscript, as well as Ole Olesen, Robert Hofstetter, Hans Mollerup and Prof. Grethe Krogh.



Marcussen organs at St. Laurens Church, Rotterdam, Holland: left, chancel organ with c. 1725 case; center, transept organ with c. 1540 case; right, main organ (specifications and description on page 12)



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The hottest issue at this year's national convention, a friend reports, was the influence of Harald Vogel on the contemporary organ scene. Vogel's frequent workshops and teaching sessions have a way of aligning participants very quickly either "pro" or "con." I must confess that I went to Lincoln with a highly aroused curiosity. Former students and friends had spoken often and with intriguingly conflicting opinions of their various encounters with the phenomenon of Harald Vogel and his ideas either in person or through his growing band of followers.

Because Vogel's arrival was delayed, the first session was a lecture-demonstration on tuning and temperament by Gene Bedient, a Lincoln tracker builder whose organs were to be used for the sessions. Bedient's discussion and clever demonstration of interval size differences resulting from various temperaments revealed him to be a highly articulate and well-informed musician. A subsequent visit to his shop in a renovated synagogue offered a demonstration of lead pipe casting and shaping. He very persuasively laid to rest several myths about the cut-up of German baroque principal pipes (often quite high) and the influence of the pipe material on tone quality. He knows exactly what he is doing and will doubtless quickly attain a place among the leading "new wave" of American tracker builders. I base this prediction on the most convincing testimony of all—the sounds of the instruments he builds.

By now I am sure that most of Vogel's concepts pertaining to early keyboard performance are fairly widely known. They center around the idea of a basic "balanced legato" as the normal organ touch. This is not the overlapping legato of the 19th century. Rather, it is the degree of connection possible when playing repeated notes—no more. Vogel is careful to caution that his remarks apply basically to the tracker action. Without the possibility of controlling the speed of attack, all notes have identical attack and release characteristics. The resultant boring effect of such undifferentiated notes is likened to human speech devoid of its consonant sounds.

Post-baroque performers, aware of this monotony, applied the slurred-staccato articulation with which we are all far too familiar. This much I had expected, together

with the customary recital of documentary evidence in support of his opinions. What my various informants had missed, or at least neglected to include, was the underlying argument upon which Vogel bases his thesis—that the 19th-century aesthetic completely reversed the role of subjective and objective elements in music. The metric structure, always treated as objective in the baroque musical aesthetic, became subjective in the 19th century. This reversal of roles resulted in the meter and rhythmic inflection following the melodic line, rather than the other way around. Violating the metric expectation was the composer's way of creating tension and heightening interest. Thus, a strong up-beat structure works against the normal metric pattern and becomes a subjective gesture by the composer. Hugo Riemann discovered this anacrusis structure and thought it fit the 19th-century crescendo effect which was connected closely to the metric structure. Since the melodic structure was paramount at that time ("objective"), the articulation was made to follow the melody. This convenient solution sheds light on one reason for the success of the 19th-century Bach revival. That this transformation of objective into subjective roles led to very satisfying musical results is at once a paradox and a monumental testimony to the enduring greatness of Bach.

Baroque fingering principles, though certainly well-known to modern performers, are used by very few. Vogel is convinced—and convincing—that the early fingerings are essential to get the right "nature" of a passage, especially in fast tempo, for authentic fingerings program in the stylistically correct articulations. The boldest break with 19th century and recent organ playing has to do with substitution. Those who were brought up with the legato ideal, especially of the Paris school, will not yield easily on this point. Vogel argues that substitution was not a part of Bach's technique precisely because he did not want the endless legato of more recent organ pedagogy. Likewise, the heels were rarely used in pedal playing, and then only for two-voice parts in exceptional pieces. Vogel does not rely on crossing of feet when deprived of the heel either, citing Adlung's comment that crossing was (in the 1750's) the very newest thing.

The Organ and the North German Baroque

a review by Robert H. Danes



Harald Vogel at Lincoln conference

Ornamentation, long the focus of disputes among interpreters, assumes an elegant simplicity in Vogel's conception. Since melody is the chief subjective element, ornamentation of that melody becomes that much more subjective, developing as it does from improvisation. Vogel makes the interesting point that the French systemization of ornamentation and rhythmic alteration specific to the late 17th-century French style was in reality an anti-baroque reaction to the inelegant and unpredictable wildness of Ital-

ian and German music. The almost universal acceptance of the French system by the end of the 18th century was the final victory of the French national style in which all the elements are codified: articulation, registration, ornamentation and rhythmic alteration.

Two specific applications should be brought out. First, the matter of which note begins the ornament. Vogel reduces the myriad conflicting rules to one: begin trills on the dissonant note, whether it is the main note or the upper auxiliary.



Organbuilder Gene Bedient demonstrates point for group at Lincoln

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An example is the fugue in Buxtehude's *Prelude, Fugue and Chaconne in C Major*. If the trill is begun on the upper note as is usually the case, it begins with a consonance rather than the wanted dissonance. A quick glance at the answer and following subjects will reveal the harmonic situation for the first announcement of the subject. A second dictum, and one which many players will have trouble accepting, is that no ornament should have any melodic quality unless the notes are written out. Instead, the trill and mordent should be played as rapidly as possible to give rhythmic incisiveness. Gone are the languid slow trills of pieces such as Bach's *O Mensch, bewein' dein' Sünde gross* and *Das alte Jahr vergangen ist*.

Vogel bases much of his current thinking about these matters on the ultimate and profound defect of the organ—its lack of dynamic capability as an expressive means. Varied articulation, creating the oft-mentioned "structure" between notes, is a way of creating the illusion of the decrescendo effect. In large, resonant rooms this means shortening some notes even to the extreme of whole notes becoming quarters. It also means that less ornamentation is required in the more reverberant room since the acoustic provide the decrescendo effect for which the ornament is meant to substitute. This accounts for the increase in ornamentation signs as pieces find their way into north central Germany with its smaller and less resonant churches, such as the Weimar *Schlosskirche*.

Registration is always a favorite topic for discussion among organists, and Harald Vogel treated the subject exhaustively throughout the conference but especially during the student performances. The organ used for the classes was the smaller of Bedient's two Lincoln instruments, the 15-stop organ at Grace United Methodist Church near the campus. Unfortunately, the room is very dead, and visually stark and dreary. It is all the more testimony to his excellence as a builder that the organ sounds so well even under these adverse conditions. Chief among Vogel's ideas is avoiding mixtures in pleno registrations where the polyphony is at all intricate or thick. Much of his thinking on registration centers around the

Robert H. Danes holds the Ph.D. in musicology from Washington University and is a faculty member at Washburn University, Topeka, Kansas. The conference reviewed took place at the University of Nebraska in Lincoln and at Concordia Teachers College, Seward, Sep. 28 - Oct. 1.

shift from the consort style in which, for example, the principal 8' stands for a string ensemble, to the later orchestral style of J. S. Bach. At his recital on the larger instrument, a 20-stop organ at Wesley House on campus, all these ideas coalesced into a stunning performance which left me convinced of the essential rightness of his approach. Throughout the weekend one could not help but be impressed by Vogel's consummate musicianship and his knowledge and command of cultural history ranging from art and architecture to classic rhetoric. Any notions of Vogel as just another organist with a timely gimmick dissolved before the majesty and transcendence of his playing. Most of all, he challenges the organist to make his instrument strive for the same musical ideals which govern all other serious performers. How refreshing to put an end to the unfortunate gap between "the king of instruments" and all other instruments.

Students of George Ritchie, chairman of the organ department at the University of Nebraska, and Quentin Faulkner, also from the Nebraska organ faculty, gave outstanding performances at the master classes, demonstrating what is possible by using stylistically authentic fingering and pedaling. Several of these student performances displayed a fire and breadth seldom heard in such circumstances. Both teachers deserve high praise for their teaching and our gratitude for sponsoring the conference.

Natalie Jenne, harpsichordist from Concordia Teachers College at River Forest whose specialty is 16th- and 17th-century court dances, gave a very absorbing lecture-demonstration on the influence of these dance rhythms, chiefly the gavotte and bourrée, on keyboard music, citing many examples from the *Well-Tempered Clavier* and other works of Bach. Her lecture provided a goldmine of source citations in this not too well known area. I was unable to stay for her dedicatory recital of the new Hubbard at Concordia, Seward, on Sunday, but if her playing at the class was a fair indication of her ability, the recital must have been excellent. Her research on dance rhythms has been exhaustive and I came away wanting to hear much more than time allowed.

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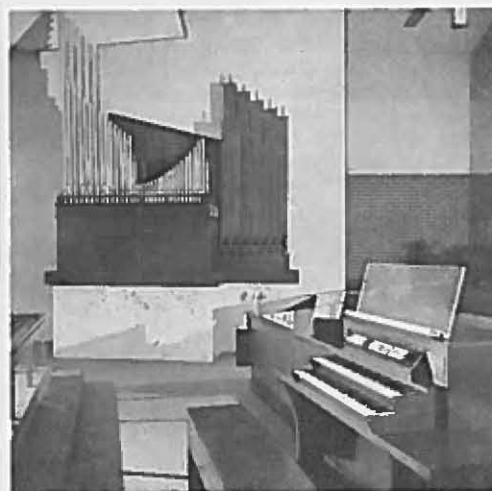
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Events at the six-day national convention of the Royal Canadian College of Organists, to be held in Edmonton, Alberta, Aug. 13-18, will include a choral workshop by Dale Wood (left) and a recital by Gerre Hancock (right), who will also give an improvisation lecture. There will be many other musical activities. Reg-



istration forms are available from the Registrar, R.C.C.O. National Convention, Box 798, SUB 11, Univ. of Alberta, Edmonton, Alberta, Canada T6G 2E0.

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The deadline for this calendar is the 10th of the preceding month (Jan. 10 for the Feb. issue). All events are assumed to be organs recitals unless otherwise indicated and are grouped east-west and north-south within each date. * indicates AGO chapter event; + indicates RCCO centre event. Calendar information should include artist name or event, date, location, and hour; incomplete information cannot be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

5 JANUARY
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

6 JANUARY
Play of Herod; Christ Church, S Hamilton, MA 8 pm
Diane Bish, workshop; Coral Ridge Presbyterian, Ft Lauderdale, FL 9 am

7 JANUARY
Pinkham Company at the Creche; 1st Church Congregational, Cambridge, MA 4:30 pm

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

Berlioz Childhood of Christ; St Bartholomews Church, New York, NY 4 pm

Paul-Martin Maki, with brass; St Michaels Church, New York, NY 4 pm

Wojciech Wojtasiewicz; St Thomas Church, New York, NY 5:15 pm

Anne Cooper; All Saints Cathedral, Albany, NY 4:30 pm

Ken Medema, piano; 1st Presbyterian, Red Bank, NJ 7 pm

Epiphany evensong; Trinity Church, Princeton, NJ 4:30 pm

Deborah Lazenby, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Pearl Barfield; St Philips Cathedral, Atlanta, GA 5 pm

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

David Mulbury, all-Bach; Corbett Theater, U of Cincinnati, OH 8:30 pm

Boyd M Jones II; Christ Church, Lexington, KY 5 pm

9 JANUARY
David Hurd; Trinity Church, New York, NY 12:45 pm

10 JANUARY
Music of Rorem; St Thomas Church, New York, NY 12:10 pm

Albinas Prizgintas; Church of the Ascension, New York, NY 8 pm

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

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

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

Paul Jenkins; 1st Presbyterian, Nashville, TN 8 pm

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

14 JANUARY
Puccini Messa di Gloria; St Bartholomews Church, New York 4 pm

Robert Smart; St Thomas Church, New York, NY 5:15 pm

Keith Williams; All Saints Cathedral, Albany, NY 4:30 pm

Robert Plimpton, with tenor, handbells; Presbyterian Church, Bryn Mawr, PA 4 pm

Franch festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am

Thomas Spacht; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Gerre Hancock; 1st Baptist, Decatur, GA 3 pm

Lois Chambless; St Philips Cathedral, Atlanta, GA 5 pm

J Marcus Ritchie; Emmanuel Episcopal, Athens, GA 8 pm

Epiphany celebration; 1st Presbyterian, Naples, FL 5 pm

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

Haskell Thomson; Trinity Cathedral, Cleveland, OH 5 pm

First Church Soloists; 1st Congregational, Columbus, OH 8 pm

Melvin West; 7th-day Adventist, Kettering, OH 8 pm

Singing Community; St James Methodist, Chicago, IL 4 pm

16 JANUARY

Rose Wildes-Prather, soprano; St Lukes Cathedral, Orlando, FL 8 pm

17 JANUARY

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

Edith Ho, dedication; Good Shepherd Church, Ruxton, MD 8 pm

Keith Jenkins; St Johns Church, Washington, DC 12:10 pm

Wilma Jensen; Art Museum, Cleveland, OH 8:30 pm

18 JANUARY

Arthur Lawrence; Sacred Heart Church Notre Dame, IN 8:15 pm

20 JANUARY

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

21 JANUARY

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

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

Norman McNaughton; St Thomas Church, New York, NY 5:15 pm

Steven Rosenberry; All Saints Cathedral, Albany, NY 4:30 pm

Vivaldi Gloria; 2nd Reformed, Hackensack, NJ 4 pm

Franch festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am

Herbert Dimmock; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Randall Mullin; Cathedral, Washington, DC 5 pm

William Weaver; Covenant Presbyterian, Charlotte, NC 7:30 pm

David Wagner; All Saints Episcopal, Pontiac, MI 4 pm

Frederick Swann; Christ Community Church, Spring Lake, MI 4 pm

Gale Kramer; North Congregational, Southfield, MI 7:30 pm

Robert Glasgow; 1st Community Church, Columbus, OH 4 pm

22 JANUARY

Boyd M. Jones II; Eastern Kentucky U, Richmond, KY 8:30 pm

Donald Williams with Richard Ingram, tenor; Concordia College, Ann Arbor, MI 8 pm

Robert Edward Smith, harpsichord; St Philips Cathedral, Atlanta, GA 8 pm

24 JANUARY

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

Douglas Major; St Johns Church, Washington, DC 12:10 pm

26 JANUARY

Gale Kramer; Metropolitan Methodist, Detroit, MI 8 pm

27 JANUARY

Betty Knorr, mezzo; Trinity Episcopal, Hartford, CT 8 pm

28 JANUARY

Marilyn Mason; Dwight Chapel, Yale U, New Haven, CT 8 pm

Bernstein Chichester Psalms; St Bartholomews Church, New York, NY 4 pm

Robert Vogel; St Thomas Church, New York, NY 5:15 pm

Andrew Clarke; All Saints Cathedral, Albany, NY 4:30 pm

Choral concert; Trinity Church, Princeton, NJ 4 pm

Franch festival; Good Shepherd Lutheran, Lancaster, PA 8:15 & 11 am

Phyllis Bryn-Julson, soprano; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Randall Mullin; St Davids Church, Baltimore, MD 4 pm

Mt Vernon Brass; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Sherian McSwain, piano; 1st Presbyterian, Wilmington, NC 5 pm

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

Marilyn Keiser; 1st Presbyterian, Naples, FL 5 pm

Virgil Fox; 1st Presbyterian, Ft. Lauderdale, FL 8 pm

Huw Lewis; 1st Presbyterian, Dearborn, MI 7:30 pm

Robert Edward Smith, harpsichord; Independent Presbyterian, Birmingham, AL 8 pm

Patricia Spencer; Our Lady of Bethlehem, La Grange Park, IL 3 pm

*Lecture-recital, local composers; Community Church, Park Ridge, IL 4 pm

North Park College Choir; 1st Presbyterian, Deerfield, IL 7:30 pm

Anita Eggert Werling; Central Congregational, Galesburg, IL 8 pm

29 JANUARY

Jerame Butera with Ross Beacraft, trumpet;
De Paul U, Chicago, IL 8 pm

30 JANUARY

Gillian Weir, dedication; St Marys Church,
Winchester, MA 8 pm
Mark Brombaugh, harpsichord; Westmin-
ster Choir College, Princeton, NJ 8 pm

31 JANUARY

Bach Lobet den Herrn; St Thomas Church,
New York, NY 12:10 pm
David Craighead; Cathedral of St John
Divine, New York, NY 8 pm
Helen Penn; St Johns Church, Washington,
DC 12:10 pm

1 FEBRUARY

Harpsichord dedication; Valparaiso U, IN
8 pm

2 FEBRUARY

Rosalind Mohsen; 1st Unitarian, New
Bedford, MA 8 pm
John Ferris; Memorial Church, Harvard U,
Cambridge, MA 8:30 pm
Clarence Watters; Trinity College, Hart-
ford, CT 8:15 pm
Oberlin College Choir; St Davids Church,
Baltimore, MD 8 pm

4 FEBRUARY

Music of Tomkins; 1st Church Congrega-
tional, Cambridge, MA 5 pm
Charles Benbow; Asylum Hill Congrega-
tional, Hartford, CT 4 pm
Handel Dettingen TeDeum; St Bartholo-
mews Church, New York, NY 4 pm
David Schroeder; St Michaels Church, New
York, NY 4 pm
Schubert Mass in E-Flat; Church of the
Ascension, New York, NY 8 pm
D Dewitt Wasson with John Tiebout, bar-
itone; N Yonkers Community Church, Has-
tings-on-Hudson, NY 4 pm
Instrumental concert; 1st Presbyterian, Red
Bank, NJ 4:30 pm
Wilma Jensen; West Side Presbyterian,
Ridgewood, NJ 4:30 pm
Nancy Kelso, mezzo; Cathedral of Mary
Our Queen, Baltimore, MD 5:30 pm
Robert Acton; St Phillips Cathedral, At-
lanta, GA 5 pm
George Ritchie; 1st Presbyterian, Lake
Wales, FL 5 pm
Gillian Weir; 7th-Day Adventist, Kettering,
OH 8 pm
David Mulbury, all-Bach; U of Cincinnati,
OH 8 pm
Lisa Crawford, harpsichord; St Marys
College, Notre Dame, IN 3 pm
Joan Lippincott; Faith Lutheran, Glen
Ellyn, IL 7:30 pm
Naomi Rowley; Our Saviors Lutheran,
Rockford, IL 4 pm

5 FEBRUARY

*Gillian Weir, masterclass; 7th-Day Ad-
ventist, Kettering, OH 7:30 pm

6 FEBRUARY

George Ritchie; St Lukes Cathedral, Or-
lando, FL 8 pm
Donald Williams, masterclass; Arts Aca-
demy, Interlochen, MI 9 am & 1 pm

7 FEBRUARY

Jack Hennigan; Church of the Ascension,
New York, NY 8 pm
Albert Russell; St Johns Church, Wash-
ington, DC 12:10 pm
Donald Williams, masterclass; Arts Acad-
emy, Interlochen, MI 9 am

8 FEBRUARY

*Wilma Jensen, masterclass; Church St
Methodist, Knoxville, TN 4 pm
Virgil Fox; Kirk of Dunedin, FL 8:15 pm

9 FEBRUARY

*Wilma Jensen; Church St Methodist,
Knoxville, TN 8:15 pm

10 FEBRUARY

*Wilma Jensen, masterclass; Church St
Methodist, Knoxville, TN 9 am
Virgil Fox; Kirk of Dunedin, FL 8:15 pm

11 FEBRUARY

Ken Grinnell; Emmanuel Church, Newport,
RI 4:30 pm
Beethoven Mass in C; St Bartholomews
Church, New York, NY 4 pm
Messiaen program; Grace Church, Brook-
lyn, NY 4 pm
John R Rodland; St Thomas Church, New
York, NY 5:15 pm
Jozef Serafin; St Peters Episcopal, Bay
Shore, NY 4 pm
Donald Ingram; All Saints Cathedral, Al-
bany, NY 4:30 pm
Youth Chorale Concert; Presbyterian
Church, Bryn Mawr, PA 4 pm
Bach Marathon; St Davids Church, Balti-
more, MD 12:30 - 8 pm

Jeffrey Greiman, piano; Cathedral of
Mary Our Queen, Baltimore, MD 5:30 pm
Haig Mardirosian; St Thomas More Cath-
edral, Arlington, VA 7:30 pm
John Ourensma; Lynchburg College, VA
3 pm
Benjamin Van Wye; Christ & St Lukes
Episcopal, Norfolk, A 8:15 pm
George Ritchie; Duke University, Durham,
NC 4 pm
Louis Robillard; 1st Presbyterian, Burling-
ton, NC 5 pm
William Krape; St Phillips Cathedral, At-
lanta, GA 5 pm
Frank Cooper, harpsichord; 1st Presby-
terian, Naples, FL 5 pm
15th-century music; Trinity Cathedral,
Cleveland, OH 5 pm
G Dene Barnard; 1st Congregational,
Columbus, OH 8 pm
Joyce Schemanske; 1st Methodist, Misha-
waka, IN 3 pm

12 FEBRUARY

*Victor Hill, lecture-recital; St Johns Epis-
copal, Williamstown, MA 7:30 pm

13 FEBRUARY

Jozef Serafin; Immaculate Conception
Cathedral, Syracuse, NY 8 pm

14 FEBRUARY

Charles H Finney; Houghton College,
Houghton, NY 8:15 pm
J Franklin Clark; St Johns Church, Wash-
ington, DC 12:10 pm
Louis Robillard; West Presbyterian, Day-
ton, OH 7:30 pm

15 FEBRUARY

Mark Brombaugh; Busch-Reisinger Museum,
Harvard U, Cambridge, MA 12:15 pm

UNITED STATES
West of the Mississippi

5 JANUARY

Lynn Griebing, soprano; St Georges Epis-
copal, La Canada, CA 8:30 pm

6 JANUARY

Thomas Richner, masterclass; 1st Church
of Christ Scientist, Denver, CO 10 am

7 JANUARY

Thomas Richner; 1st Church of Christ Sci-
entist, Denver, CO 3 pm
Texas Bach Choir; St Lukes Episcopal, San
Antonio, TX 8 pm
Judith Powell, soprano; 1st Congregation-
al, Pasadena, CA 3 pm
Britten Ceremony; St Marks Episcopal,
Glendale, CA 4 pm
Herman Bergink, carillon; U of California,
Riverside, CA 4 pm

8 JANUARY

*Paul Reitz, hymn demonstration; St Al-
phonsus Catholic, Seattle, WA 8 pm
*Leslie P. Spelman with instruments; 1st
Baptist, Los Angeles, CA 8:15 pm

9 JANUARY

David Richardson; Brigham Young U,
Provo, UT 8 pm

11 JANUARY

Thomas Richner; Community Club, Laguna
Hills, CA 8 pm

12 JANUARY

Phillip Gehring, hymn festival; Univ Park
Methodist, Dallas, TX 8 pm
Roger Nyquist; 1st Congregational, Los
Angeles, CA 8 pm

14 JANUARY

Paul Riedo; Christ Episcopal, Dallas, TX
4 pm
McNeil Robinson; Pacific Union College,
Angwin, CA 4 pm
Robert Baker; Blessed Sacrament, Los
Angeles, CA 4 pm

15 JANUARY

*Mary Lou Robinson; All Saints Lutheran,
Kansas City, KS 8 pm

16 JANUARY

*McNeil Robinson; 1st Mennonite, Reedley,
CA 8 pm

19 JANUARY

William Peterson, all-Bach; St Joseph Ari-
mathea, Berkeley, CA 12:15 pm
Thomas Richner, workshop; Pierce Music
Store, Pomona, CA

20 JANUARY

Thomas Richner, workshop; 1st Baptist,
Los Angeles, CA 10 am

(Continued overleaf)

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Calendar
 (Continued from p. 21)

21 JANUARY
 Vicki Fisk, soprano; Christ Church Cathedral, New Orleans, LA 4 pm
 Thomas Richner, piano; 1st Baptist, Los Angeles, CA 4 pm
 Margo Halsted, carillon; U of Cal, Riverside, CA 4 pm

22 JANUARY
 *Nathan Ensign; Texas Christian Univ, Ft Worth, TX 8:15 pm

23 JANUARY
 David Craighead; Cornell College, Mt Vernon, IA 8 pm

24 JANUARY
 David Craighead, workshop; Cornell College, Mt Vernon, IA am
 Mark Lindley, harpsichord masterclass; Conservatory, St Louis, MO 5:30 pm

26 JANUARY
 David Craighead; Our Lady of Prompt Succor Church, Alexandria, LA pm
 Larry Archbold, all-Bach; St Joseph Armathea, Berkeley, CA 12:15 pm
 David Lennox Smith; Geneva Presbyterian, Laguna Hills, CA 8 pm

27 JANUARY
 David Craighead, workshop; Our Lady of Prompt Succor, Alexandria, LA am
 Thomas Richner, masterclass; Presbyterian Church, La Jolla, CA 1:30 pm
 Bach festival; 1st Congregational, Los Angeles, CA 3 pm

28 JANUARY
 Henry Englehardt; Christ Lutheran, Afton, MO 7:30 pm
 William Teague with percussion; St Marks Episcopal, Shreveport, LA 3:30 pm
 Clyde Holloway; U of Houston, TX 4 pm
 Andrew King; Green Lake 7th-Day Adventist, Seattle, WA 8 pm
 Thomas Richner organ & piano; Presbyterian Church, La Jolla, CA 4 pm
 Bach festival; 1st Congregational, Los Angeles, CA 8 pm

29 JANUARY
 Bach festival; 1st Congregational, Los Angeles, CA 8 pm

30 JANUARY
 Bach festival; 1st Congregational, Los Angeles, CA 8 pm

31 JANUARY
 Susan Shapiro, harpsichord; 1st Congregational, Los Angeles, CA 8 pm

2 FEBRUARY
 Cherry Rhodes; Memorial Drive Methodist, Houston, TX 8 pm
 Wolfgang Rübsum; 1st Congregational, Los Angeles, CA 8 pm

3 FEBRUARY
 Cherry Rhodes, masterclass; Memorial Drive Methodist, Houston, TX 10 am
 Wolfgang Rübsum, Bach Art of Fugue; 1st Congregational, Los Angeles, CA 2 pm

4 FEBRUARY
 Delores Bruch; St Andrews Episcopal, Kansas City, MO 8 pm
 Peter Planysky; Christ Church Cathedral, New Orleans, LA 4 pm


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Paul Manz; Southern Methodist Univ, Dallas, TX 8:15 pm
 Poulenc Concerto; St Christophers Episcopal, El Paso, TX 4 & 8 pm
 Bach St Matthew Passion; 1st Congregational, Los Angeles, CA 4 pm
 Patricia Ouimette, carillon; U of Cal, Riverside, CA 4 pm

5 FEBRUARY
 Erik Routley, workshop; Southern Methodist Univ, Dallas, TX

6 FEBRUARY
 *David Hurd; 1st Presbyterian, Dallas, TX 8:15 pm
 *Clyde Holloway; Morman Tabernacle Salt Lake City, UT 8 pm
 David Lennox Smith; Calif Heights Methodist, Long Beach, CA 8 pm

7 FEBRUARY
 Clyde Holloway, masterclass; Brigham Young U, Provo, UT 3 & 6 pm
 Thomas Richner, masterclass; 1st United Methodist, Palo Alto, CA 8 pm

9 FEBRUARY
 Thomas Richner, piano & organ; 1st United Methodist, Palo Alto, CA 8 pm
 Gillian Weir; Pomona College, Claremont, CA 8:15 pm

14 FEBRUARY
 Michael Keeley; Southern Methodist Univ, Dallas, TX 8:15 pm

15 FEBRUARY
 Children's pipe organ festival; Community Church, Garden Grove, CA 10 am
 INTERNATIONAL

11 JANUARY

Norman Reintamm; St Pauls Church, Toronto, Ontario 12:10 pm

12 JANUARY
 Guy Bovet; Oratoire Ste Marie, Montreal, Canada

14 JANUARY
 Guy Bovet; Ste Croix/Carouge, Geneva, Switzerland

18 JANUARY
 Edward Hanson; St Pauls Church, Toronto, Ontario 12:10 pm

21 JANUARY
 Guy Bovet; Town Church, Coppete, Switzerland

25 JANUARY
 Gerald Webster; St Pauls Church, Toronto, Ontario 12:10 pm

1 FEBRUARY
 John Jutle; St Pauls Church, Toronto, Ontario 12:10 pm

4 FEBRUARY
 Guy Bovet; Town Church, Coppete, Switzerland
 The Lagacés, all-Buxtehude; Immaculate Conception Church, Montreal 8:30 pm

8 FEBRUARY
 Charles Peaker; St Pauls Church, Toronto, Ontario 12:10 pm

9 FEBRUARY
 Jozef Serafin; Christ Church Cathedral, Ottawa, Ontario 8 pm

15 FEBRUARY
 Thomas Fitches; St Pauls Church, Toronto, Ontario 12:10 pm

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Bedient
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St Marks on the Campus, Lincoln, NE. 2-man tracker.* Dec/15

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with diagram

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