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Wanda Landowska's Centenary

by Denise Restout

Born a hundred years ago? Wanda Landowska? Incredible! She, who remains so vibrantly alive in my memory, as she does in her recordings and in her writings, cannot be associated with the pomposity of centennial celebrations. Applied to her, such an anachronism seems irrelevant. Yet, calendars do not lie, and when I read in her girlhood diary, on the date of March 30, 1895: "In July I will be sixteen," adding: "Oh, I am already so old!" I must accept the fact and try to answer this enigma: "What made Wanda Landowska so impervious to the passage of time that one cannot evoke her as someone belonging to the past?"

When Wanda was born in Warsaw, Poland, that fifth day of July 1879, it certainly was in a dimly lit

room, at home, that her mother brought her into the world (although the electric bulb had been invented the previous year). No telephone relayed the news quickly to distant relatives and friends. Only horse-drawn carriages crisscrossed the streets of her native city. And yet, Wanda lived long enough to appear on television and to hear about the launching of the first satellites into outer space.

At the age of three she began to show a precocious fascination for music; but, what she only could have heard then were the wildly romantic utterances of some late 19th-century virtuosos. Yet, a few years later what she loved at first hearing and was attracted to was a *Tambourin* of Rameau, played as a mere "encore" by a pupil of Liszt. She recalls: "After a succession of bravura Etudes, the pianist

attacked a piece that I did not know. Its rhythm and melodic outline struck me. The purity of the motive reminded me of some popular dance, and its simplicity was all the more noticeable after the clangorous artifices of the transcriptions that had just been rattled off."

Contradictions? Only in appearance. To understand who Landowska was, still is, and always will remain, and to comprehend fully the role she played in our century, one must, of course, have known her well — as I was privileged to do, sharing her life for twenty-six years. One must also discover her in her writings — on music as well as on other subjects — but above all one must listen over and over again to her playing; once its dazzling brilliance has been taken in stride, one will learn to appreciate the real

Landowska. For, in every one of her interpretations she has given us generously, without hindrance or restrictions, the essence of her being and of her philosophy. Yet, who really listens with receptive heart and inquisitive mind, free from preconceived ideas or prejudices?

So much has been written and said about her! Few are they who have revealed her true personality; misconceptions abound, whether she is praised lavishly or criticized. From my vantage point — yet with deep humility (for who can boast a complete knowledge of such a complex nature?) — I am glad that the festive occasion at hand gives me a chance to express some of my observations based on trustworthy information and personal experience.

(Continued, page 12)

Happy Birthday, Wanda...

October 22, 1942: Virgil Thomson, distinguished composer and critic of the New York Herald Tribune wrote, "Wanda Landowska's harpsichord recital of last evening at the Town Hall was as stimulating as a needle shower... Mme. Landowska's program was all Bach and Rameau, with the exception of one short piece by Froberger. She played everything better than anybody else ever does. One might almost say, were not such a comparison foolish, that she plays the harpsichord better than anybody else ever plays anything... That is to say that the way she makes music is so deeply satisfactory that one has the feeling of a fruition, of a completeness at once intellectual and sensuously auditory beyond which it is difficult to imagine anything further..." (V. Thomson, *The Musical Scene*, Knopf, New York, 1945).

This month we celebrate the centenary of the birth of this distinguished advocate for the harpsichord in our century. A time to reflect on her contributions to our musical life, to savor the anecdotes of her unforgettable personality, and a time to listen to the magical legacy of her recorded performances, this centenary should give focus to our perception of the extraordinary career of an artist whose name, even today, is synonymous with "harpsichord" to many listeners.

In our Landowska "Festschrift," which has been in the planning stages for more than a year, we are privileged to present a memoir by Mme. Denise Restout, Landowska's student, friend, and the director of the Landowska Center in Lakeville, Connecticut — Landowska's final home and studio; a view of Landowska's school of ancient music at St.-Leu-la-Forêt, near Paris, by Landowska's secretary from 1927-1931, Momo Aldrich (who left this position upon becoming the wife of the distinguished American harpsichordist and musicologist, Putnam Aldrich); a description of a Pleyel harpsichord by Mme. Restout, with pictures by Charles Gunn, who owns a 1929 instrument signed by Landowska on the underside of the jackrail; and the fourth in our continuing series of articles about the 20th-century harpsichord and its music, a look at two important compositions dedicated to Landowska, the concertos of Falla and Poulenc.

In words and pictures, then, here is our tribute to a great artist and indomitable human being; in one sense, the "mother of us all" who love the harpsichord.

— L. P.

JULY, 1979

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Photocopy of a page from Landowska's working score of J. S. Bach's Well-Tempered Clavier (courtesy Denise Restout)

State of Connecticut

By Her Excellency ELLA GRASSO, Governor: an
Official Statement

"But God has a few of us whom he whispers in the ear."

These words of Robert Browning describe the exquisite gift of the great Polish harpsichordist, Wanda Landowska.

Born in 1879, Madame Landowska is almost solely responsible for the revival of the harpsichord. Several modern compositions for the instrument were written at her inspiration and specifically with her in mind. Were it not for her devotion to the harpsichord, its distinctive and charming sound would be rarely heard today.

Though trained and well-known as a pianist from early youth, Landowska discovered a fascination with older music while in her earlier twenties.

From 1903, she traveled throughout Europe, Africa and the Americas, reintroducing the harpsichord into the musical repertoire wherever she went.

In 1925, she founded the Ecole de Musique Ancienne just outside of Paris. In 1940, the advance of the Nazis forced her to abandon the school. She ultimately fled to the United States, where she found a home in Lakeville, Connecticut.

Though Wanda Landowska died in 1959, her Center in Lakeville carries on her work. This year marks the 100th anniversary of her birth and the Landowska Center has planned celebrations throughout the year in honor of her memory and her tremendous contributions to music in our time.

Therefore, in tribute to this wonderful musician, scholar, composer, writer and teacher, I am pleased to designate July 5, 1979 as Wanda Landowska Centenary Day in Connecticut.

Reminiscences of St. Leu

by Momo Aldrich

On Sunday, the 3rd of July 1927, a great event took place in the annals of music in Paris. On that day, heralded by the unanimous praises of the critics, was inaugurated a little sanctuary dedicated to the music of past centuries. Situated in the borough of Saint-Leu-la-Forêt at about a half-hour's distance from the French capital, this little honey-coloured temple, seating about 200 auditors, was nestled amidst the flowers and greenery of Wanda Landowska's own garden.

It was there, every summer until the war of 1940, that series of concerts called "Fetes Pastorales," with music dating from the early 17th century to Mozart, was performed. There, in 1933, the first public performance in its complete and original form of Johann Sebastian Bach's *Aria mit Verschiedenen Veraenderungen vors clavicembal mit 2 manualen*, known as the "Goldberg Variations," took place. Masterclasses were held in this little temple in summer and in winter, when the great artist was not on tour giving concerts. It was in this poetic setting that "L'Ecole de St. Leu" was born.

While the classes of interpretation were open to the public, the classes on technique were private. Wanda worked with a limited number of students in turn. The classes dealt with all the technical problems of the piano and the harpsichord. The strength and independence of the fingers were stressed, but, more importantly, the result of those technical exercises was applied to actual performance. The classes dealt also with the reconstitution of the ornaments, which involved analytic study of their genesis, as well as comparative study — finding the analogies which exist between them. In addition, the classes delved into varieties of touch and phrasing, as well as the characteristic features of the music (and musical "laws") of the different periods.

The classes of interpretation for the music of the 17th and 18th centuries were given not only for keyboard students, but also for singers, instrumentalists, and conductors. Open to the public, they had many auditors even from far away India and Japan.

The students could elect domiciles in Paris or in the suburbs or in St. Leu itself, staying at the inn "Les Tamaris" or in private homes. For the students residing in St. Leu, the classes would start in the morning during the summer. How lovely was the garden then! One could feel an exquisite freshness arising from the earth and from the glistening foliage. One could sense, too, that the minds of the students were sharp and receptive, their bodies alert. For the students living outside St. Leu, the classes began at 3 o'clock, sometimes prolonged until 8 o'clock, after a pause for relaxation, tea, and chatting.

Students came from both Americas; gifted pianists hailed from Argentina and Brazil, whereas instrumentalists, singers, as well as pianists, came mostly from Europe. France had a rather large group; from Switzerland, I recall Blanche Honegger the violinist, René Dovaz the gambist; from Belgium, Aimée Van de Wiele; from Spain, Amparo Garrigues, to name only a few of the brilliant ones! Among the Germans, I remember Else Koenig-Buths from Düsseldorf. She was, I think, the daughter of a music critic. One day she attended a symphonic concert in her home town where Wanda was due to play a Mozart concerto. She happened to be seated in the front row of the orchestra, just in front of the piano, holding a miniature score of the concerto in her hands. During the prelude played by the orchestra, Wanda suddenly felt her memory go blank. She could not recall a single note of her entrance! For a second she was in a panic. Then, seeing Koenig-Buths with the open score, she feigned nonchalance, reached down, took the score from her, glanced at it and returned it — all in a flash — and began her entrance on time! What an excruciating moment that must have been!

Among other students of those early years, I remember Eta Harich Schneider who later took her harpsichord and her talent to Japan; the Herren Doktoren Botky and Neyses, also the young Lily Karger, Milly Homann, and a superb contralto, Edith Niemeyer from Hamburg.

Long-standing students were Isabelle Nef from Switzerland and the Italian Ruggero Gerlin, who, more than once, played Bach's triple concerto for harpsichords and orchestra with Wanda. Likewise, in 1929, Isabelle Nef and Gerlin played the canons and fugues for 1 and 2 harpsichords when the German conductor Hermann Scherchen gave the first performance of Bach's *Kunst der Fuge* in the instrumental version of Wolfgang Graeser, in Paris. When the Nazi invasion forced Wanda to flee from St. Leu, leaving behind all her belongings, Isabelle Nef, having little money at the time, sold her life insurance, thus permitting Wanda to acquire the one possession she could not do without — a Pleyel harpsichord.

(Sir) Adrian Boult the conductor and (Sir) Steuart Wilson the singer were both working especially on the Bach Passions, and what interesting, delightful artists they were! Another Englishman, the pianist Clifford Curzon, was already, in those early years, a sensitive interpreter of Mozart; his future wife, the American Lucille Wallace, was then also a student in St. Leu. From Poland came Maryla Breslauer and Miss Braynine, who came to Wanda to work on Mozart. The latter told me that once, after a recital, a critic had written "Miss Braynine should never open a concert by playing Mozart; she gives a false impression of herself for she interprets all the other pieces of the program so much better." Consequently, she determined to attend the school of St. Leu.

Among others from the United States came the pianists Frank Bishop (who unfortunately died young), Miss Hutchison, and Lillian Paige, the famous Boston piano teacher. From Evanston came for several summers in succession a devoted piano student, not at all a professional but a teacher of French and a Balzac scholar. Sometimes, when she wanted to perform in the public classes, Wanda would charitably cover up her inadequacies by always playing with her! Ada Clement, who was then director of the San Francisco Conservatory of Music, was an attractive and faithful summer auditor. I recall how very surprised I was, then ignorant of world distances, to hear her saying, when she left for the first time, that once in New York after five days at sea, she would need as many days to reach San Francisco! I couldn't have guessed then that some day, with my American husband Putnam Aldrich, I myself would live in that far-away California; Putnam was to teach at Mills College and, following that, twenty years at Stanford University! Ralph Kirkpatrick arrived at St. Leu in the summer of 1932. That summer was also the last year that my husband attended the school of St. Leu.

From Greece came the young Triantakis sent by the conductor Mitropoulos, and another pianist whose first name was Hellas. She had told Wanda that her most cherished dream was to play Mozart well. To me she was the personification of Pallas-Athena; tall of stature, she held herself superbly. Her beautiful features were graced by a ribbon encircling her forehead, thereby enhancing her Greek profile. She was an accomplished pianist, had performed in several European countries and had already given a recital in Carnegie Hall. She was an interesting person besides and was always telling fascinating stories about her country. One of them which I remember particularly was about the poet Sikelianos, who was a zealous revivalist of ancient Greek tragedies produced in the original amphitheaters of Delphos, Epidaurus, and Athens. Once, during one of his Aechylus productions ("Prometheus Bound"), a thunderstorm (which plays an important role in the play itself) broke out at just the right moment — an authentic dreadful storm making the usual stage simulation unnecessary. How loudly they acclaimed Sikelianos then!

Hellas knew that her Mozart was a little heavy-handed or "a la crocodile" as she used to put it, so she disciplined herself to practice and practice. One day, prompted by concern, I asked Wanda if she thought that some day Hellas would realize her dream. Wanda's verdict was brief and final — "Mozart? Hellas? Alas! . . ."

The auditors of the classes of interpretation were not only musicians but artists of all kinds, writers, or simply lovers of music! I remember the first dancer of the Berlin Opera, Carl Thieben, who attended all the classes a whole summer! For it was well known that Landowska's courses of interpretation were fascinating lectures. Her knowledge of the music and of the literature of the period, her erudition both as a musician and as a musicologist she displayed not with affectation nor pedantry, but with great gusto, wit and charm, often leaving students and auditors spellbound. One would learn how to follow a melodic line, how to listen polymelodically, or how to understand the harmonic audacities of some composers.

This was a fascinating time for Putnam, whose original reason for coming to study with Landowska was to acquire some technique, to hear her say "One does not play with one's soul, but with one's fingers; one has to chastise them, teach them independence." Which reminds me of the painter Degas telling his friend the poet Mallarmé of his unsuccessful attempt to tackle poetry: "Your job is infernal. I am full of ideas but cannot turn up a phrase." Replied Mallarmé "It's not with ideas, my dear Degas, that one writes verses, but with words." Interesting to hear Wanda recall that she herself, in order to reconstitute the touch of the harpsichord, had done basic research on the didactic works of Couperin (*L'Art de toucher le clavecin*), Frescobaldi, Rameau, Philipp Emanuel Bach; also to hear her explain her conception of the Mozartian touch, on the modern piano.

After Putnam's death in 1975, I was going through some of his letters to his mother written from St. Leu in the years 1929, 30, 31. It was moving to read how he had been impressed by Wanda's incisive remarks, or on some of her mysteries of technique, or her remedies for some problems: to a pianist with a dry staccato touch she advised "study Chopin." Putnam wrote how Wanda had taught him to realize the "thorough bass": after having put him on a diet of Bach's flute sonatas with Bach's realization, he had then to realize the sonatas which had none. Also, the following statement on bad habits seems to have impressed him. He writes "One can never cure a bad habit said Wanda (in the sense of gradually diminishing it until it is gone). The only way of possibly getting rid of a bad habit is never to do it again, from the moment when one becomes aware that it is bad, even if it is necessary to think of nothing else for a week. The moment I call your attention to a bad habit, it no longer exists because you shall never do it again. Therefore, there is no such thing as curing it. It is either instantaneously banished or it can never be cured — the slightest concession is fatal — it requires a supreme concentration, a complete knowledge of exactly what one is doing in order to be able to do always just what one intends to do, never anything less, never anything superfluous."

(Continued, page 8)

Hymn Society of America Convocation

by Louis Nuechterlein

Several hundred members of the Hymn Society of America came together in Dallas and Ft. Worth, Texas, from April 22nd to 24th for their annual national convocation. Hosts for the event were the Highland Park United Methodist Church and Southern Methodist University in Dallas; and the Southwestern Baptist Theological Seminary and the Travis Avenue Baptist Church in Ft. Worth.

The activities began with a Sunday evening choral service of worship based upon the text of the historic *Te Deum*. Jane Marshall delivered a thought-provoking, even entertaining, homily on the theme "Don't Lose Your *Te Deum*!" (the reference being to God's glory as the primary motivation for the service rendered by church musicians within the public worship of the people of God). Organist Philip Baker and choral directors Jody Lindh and Charles Merritt ably led the choirs and congregation in some marvelous music-making, climaxing with the choirs' singing of Benjamin Britten's setting of the *Te Deum*.

Monday morning worship was led by Roberta Bitgood at the organ, with all the registrants functioning as the choir, singing several hymns plus several of Ms. Bitgood's own choral compositions. Then followed the presentation of three new hymns commissioned by the Hymn Society in memory of Annie Lytle Miller, in recognition of her lifelong interest in music. Ms. Miller was the wife of L. David Miller, president of the HSA from 1976 to 1978. The three hymns were "O Lord of Love and Power," with text by Herbert Brokering and music by Wilbur Held; "Lord, As You Taught Us Once to Pray," with text by Jaroslav Vajda and music by Lloyd Pfautsch; and "A Hymn for Confirmation," with text by Frederick Kaan and music by Alice Parker. The text of this last hymn is reprinted here with the permission of HSA, the copyright owner:

1. You called me, Father by my name
when I had still no say;
today you call me to confirm
the vows my parents made.
2. You give me freedom to believe;
today I make my choice
And to the worship of the church
I add my learning voice.
3. Within the circle of the faith,
as member of your cast,
I take my place with all the saints
of future, present, past.
4. In all the tensions of my life,
between my faith and doubt,
let your great Spirit give me hope,
sustain me, lead me out.
5. So help me in my unbelief
and let my life be true:
feet firmly planted on the earth,
my sights set high on you.

The remainder of Monday morning was given to Richard Heitzenrater's lecture on Wesleyan Hymnody, Esthe.

Nichol's presentation of Hispanic "pop" hymns, and John Becker's introduction to the assembly of the newly-published (1978) *Lutheran Book of Worship*. All three presenters interspersed their comments with the singing of illustrative hymnic material by the assembly. The same was true of the two afternoon presenters: Bernard Ruffin, speaking on the Hymns of Fanny Crosby, and James Sydnor, discussing the Hymns of the Social Gospel.

Monday afternoon ended with a variety of special interest conferences running concurrently, after which the entire assembly shared in a Texas-style barbecue served outdoors on the campus of SMU. Monday evening was devoted to a Sacred Harp Sing led by Hugh McGraw, after which Sister Mary McLarry led the congregation in evensong.

On Tuesday morning the entire assembly traveled by bus to Ft. Worth for morning and afternoon sessions at Southwestern Baptist Theological Seminary, beginning with morning chapel led by William Reynolds, current HSA president. William Lock then shared an informative paper on the subject of the 19th-century English Olney Hymns.

Tuesday afternoon began with a presentation by Father Joseph Gelineau on the performance practice of the Gelineau Psalmody. Although his interpreter made an able effort to translate his French commentary into English, it was difficult for many of those present to "catch what the good Father G was so warmly attempting to share." Yet even if one was unable to absorb all the nuances of his lecture, one found it delightful simply to meet him and observe his humble and pastoral approach to the singing of the psalter.

Among the reports given at the HSA annual business meeting Tuesday afternoon were those by Harry Eskew, current editor of *The Hymn* (the society's quarterly journal), and by W. Thomas Smith, the executive director of the society.

The final day's events concluded Tuesday evening with a hymn festival at the 3200-seat Travis Avenue Baptist Church in Ft. Worth. Unfortunately, it was one of those choral services in which those in the choir (about 125) numbered nearly as many as those in the cavernous nave of the church. And not even the loyal and devoted members of the Hymn Society of America could come fully alive with song, outnumbered as they were by the scores of empty, silent pews.

The nature of the many lectures and services in this convocation were such that the full extent of the catholicity of Christian hymnody was manifest; they challenged all the participants to maintain the widest possible definition of hymnody as being the means by which all of God's people give him glory.

The next HSA Convocation will be held in Princeton, New Jersey, June 8th to 10th, 1980.

The Rev. Mr. Nuechterlein is Pastor of the Cheshire Lutheran Church in Cheshire, CT, and is a member of the Hymn Society of America's Promotion Committee.

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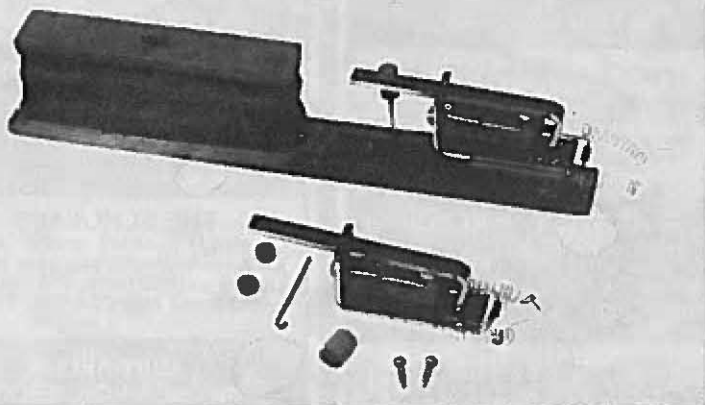
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Letters to the Editor

Holy Week Hoffnung

I am organist and music director for St. John's Anglican Church, Windsor. Ordinarily, throughout the year, everything proceeds well and comfortably. This year, on only one occasion, any number of tiny things went wrong, with the Maundy Thursday evening service. Here was Murphy's Law in full force. (If anything can possibly or conceivably go wrong, it will — and at an inopportune moment.)

Among the "happenings" — no one's fault any of them: during the ceremonial stripping of the altar for its ritual cleansing and preparation for Good Friday, Father handed one of the wooden candle sticks to one of the altar guild ladies. Apparently that particular candle stick is a bit shooegly. As we were reciting Psalm 116, there was a sudden and devastating shatter of glass, as the congregation said, "I found trouble and heaviness." Crash! Splinter! Splinter! The flame control glass or whatever that is on top of the candle hit the chancel floor. There was a dead silence in the recitation and about a twenty second delay before "O Lord, I beseech thee, deliver my soul."

There are only two services in the year where I feel that the organ postlude is an integral part of the total service. Those are Maundy Thursday and Good Friday. . . .

The *Coup de grace*, then for this service, for me, was the postlude. I had put a great deal of thought into it and had chosen *Cistercian Choral* by Jehan Alain — a quiet, reflective piece that I felt would serenely and prayerfully end the service. Suddenly — a vacuum cleaner! The caretaker and altar guild were anxious to get that glass cleaned up and couldn't wait till I had finished.

Later in the evening, I was suddenly reminded of those Gerald Hoffnung recordings — "Concerto for orchestra, various solo instruments and two vacuum cleaners in C," and it became very funny. I had played a *Cistercian Choral*, freely and extemporaneously arranged for organ and vacuum cleaner. Also, the earlier glass crash was like the Hoffnung/Haydn "Surprise" Symphony, where that famous chord in the slow movement becomes like a car crash and the smashing of several panes of glass all mingled together.

Everyone was tired that night — the caretaker and altar guild most of all. I'm sure in retrospect they would also think the incidents funny. We must always keep a sense of humour. . . . After all, a postlude is only a postlude, but a good cigar is a smoke. (Suitable apologies to Mr. Kipling there).

George M. Bobb
Windsor, Ontario

Jewish Music for Organ

Larry Jenkins, in his review in the April issue on organ recitals at Royal Festival Hall in London, dismissed my organ recital with a rather cavalier statement that the music (Jewish music on the organ) performed was rather "pretty bad." Mr. Jenkins is entitled to his opinion and his evaluation of the music under discussion is inarguable.

His criticism, however, was accompanied by two statements which let me believe that his evaluation was arrived at by some extra-musical thought-processes which should have no place in music criticism. He states as follows: "Perhaps if Mr. Berlinski were to devote himself to 'Music of Jews for the Organ' his programs would be better attended. And better to attend."

The first part of this statement implies that it would have been preferable to present a program of works by Jewish composers for the organ. Why?

Aaron Copeland, Darius Milhaud, and Arnold Schoenberg are as composers only marginally Jewish. Their significant organ works belong culturally in the American, French or Central European realm. To play their works as part of a recital of Jewish music for the organ would imply a tacit acceptance of the Nazi doctrine that a Jew is a Jew.

Most composers of Jewish origin are only marginally Jewish. They consider themselves as part of the general culture of their country of origin. Here and there one of them will compose a work of specific Jewish significance and only

at this point is it of special interest to me.

As an organist and composer who has occupied the organ bench of two major synagogues for the last 25 years, I considered it my task to create, stimulate, promote, and perform organ works which deal essentially with Jewish religious, traditional, and cultural experiences. The history of the organ in the Synagogue is not an old one and even under the best of circumstances there could not yet have been a large literature to choose from, but the destruction of German Jewry, its synagogues, and at least 30 major organs standing in these sacred places has forced some of Germany's best synagogue musicians into exile and to countries where the further development of a specific Jewish organ music did not find the same interest and support as would have been the case in pre-Hitler Germany.

Almost all major organ positions in the Synagogue are by now held by non-Jewish organists who, in spite of their great professional skill and, in most cases, utter devotion to their task, cannot be expected to make a creative contribution towards organ music in which Jewish religious experience is central.

I consider myself by education, religious orientation, fate, and professional involvement a committed Jewish composer and as such it fell upon me to create a major body of organ music of Jewish significance for the organ. Many other composers of Jewish origin have chosen otherwise and that is their right. They prefer to live in a more open and general cultural realm and any attempt of labeling them in a process of "ghettoization", as "Jewish Composers" would be resented by them. That also is their right!

Mr. Jenkins concludes his remarks with advice on how to improve the attendance of my organ recitals. Needless to say, attendance is not a criterion. But let us assume that attendance of about 650 persons represents a below-average attendance at the Royal Festival organ recitals; did this happen because the London public expected a recital of Jewish music on the organ to be 'bad music'?

How could that be known in advance? I have come to the rather sad conclusion that the Jewish cultural realm is of only limited interest to the general London public and that not even within the Jewish community of that city exists a burning interest for "Jewish music on the organ."

Indeed, my attempts to present an organ recital of this nature in a major London synagogue failed utterly. This is an explanation, not necessarily a consolation.

History alone will tell whether my efforts will mark me a Don Quixote or a pioneer in the development of an idiom called "Jewish Music" for the organ.

Herman Berlinski
Washington, DC

Good April

The April edition of *The Diapason* was an especially good one, perhaps because it offered more for the builder than usual. The Willing piece apparently achieved what Mr. Bozeman, in his excellent article, considers its intention to have been — to stir things up. I don't think, though, that notorious aesthetic propositions alone warrant the attack found in Michael Bigelow's letter to the editor. That Mr. Willing might have had a change of mind — whether we like it or not — is not a sufficient argument for spiritual putrescence. From a theological point of view Mr. Bigelow's suggestion is irrelevant given the fact that we all would have something to fear were our souls to be exposed. And — here is the real irony! — God's grace is bestowed on us equally in spite of it, whether we live in Provo, Utah or in places where sanctimoniousness is less rife.

Thank you for the antidote of Gene Bedient's letter.

Sincerely yours,

Cameron Coe
Baltimore, MD

Letters should be addressed to The Editor and confined to one subject. All letters accepted for publication are subject to editing, for reasons of clarity and space.

Management



Peter Planyavsky, organist of St. Stephan's Cathedral in Vienna, has been added to the list of European organists represented in the United States by Murtagh/McFarlane Artists Management. A former student of Anton Heiller, he graduated from the Musikhochschule in Vienna with a masters degree in organ and a diploma in church music. Mr. Planyavsky is well-known as a composer, having written works for organ, voice, choir, and harpsichord, and he has concertized extensively in Europe, Scandanavia, South Africa, Australia, Japan, and the United States. He has recorded for Decca, Argo, and Deutsche Grammophon, and was winner of the international organ improvisation contests in Graz (1968) and Nuremburg (1974). Mr. Planyavsky will make a tour of the US and Canada in February 1980.



Judith Hancock, associate organist of St. Thomas Church in New York City, has joined the roster of Murtagh/McFarlane Artists Management as a solo artist, having been available previously for duo recitals with her husband Gerre Hancock. A graduate of Syracuse University, she studied organ with Arthur Poister, before earning her MSM degree from Union Theological Seminary in New York. Prior to her appointment at St. Thomas Church, Mrs. Hancock was organist-choirmaster of the Church of the Redeemer in Cincinnati. She appeared at the International Congress of Organists in Philadelphia in 1977 and has performed at regional AGO conventions.

Honors and Competition Winners



James Kibbie has been named winner of the International Music Competition for organists, held May 2-12 in Prague, Czechoslovakia, in conjunction with the city's 31st Spring Festival.

Judging the competition were 13 organists from Czechoslovakia, Poland, Rumania, Hungary, the Soviet Union, Switzerland, and East and West Germany. The jury withheld the awarding of the first prize and designated each of the top three contenders as sharing in the second prize. Mr. Kibbie was awarded first second prize, a cash award of approximately \$2200, Josef Popelka of Czechoslovakia received second, and Ursula Copony-Philippi of Rumania won third. The three rounds of the competition were held in Dvorak Hall of the House of Artists on a 4/63 tracker organ built by the Czech firm of Rieger-Kloss. Mr. Kibbie was the only American among the 50 contestants invited to

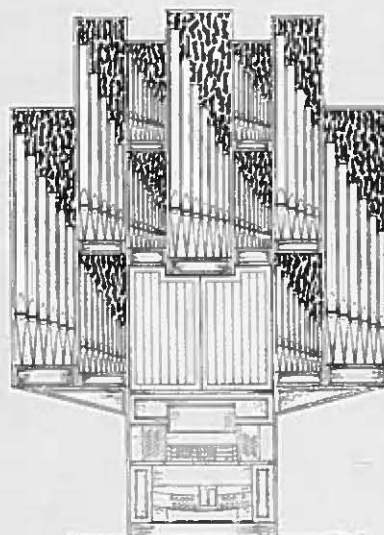
participate and was the only finalist from a non-Communist country.

Repertoire for the first two rounds included works by Buxtehude, Bach, Reger, and contemporary Czech composers. The winner's selections for the final round were Toccata, Adagio, and Fugue in C, J. S. Bach; Chorale III in A Minor, Franck; and Passacaglia from Symphony in G, Sowerby.

Presently a doctoral student of Marilyn Mason at the University of Michigan in Ann Arbor, Mr. Kibbie serves as music director for St. Colman's Church, Farmington Hills. He received the BMus and MMus degrees in organ from North Texas State University as a student of Donald Willing.

Steve Kick was the first prize winner in the recent high school competition sponsored by the Tulsa Chapter, AGO. He was awarded a \$100 prize and presented a recital at Trinity Episcopal Church, Tulsa, on June 10. Mr. Kick is a student of Loretta Teter, chapter dean. The competition judge was Gerald Frank of Oklahoma State University.

Dean W. Billmeyer has been awarded a Fulbright-Hays grant to study organ and harpsichord in Vienna during the 1979-80 academic year. He will be a student of Michael Radulescu and Isolde Ahlgrimm at the Hochschule für Musik. Mr. Billmeyer holds the BMus degree and the Performer's Certificate in organ from the Eastman School of Music, and the MMus degree in organ and harpsichord from Southern Methodist University. His teachers have been David Craighead, Robert Anderson, and Larry Palmer.



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Reminiscences of St. Leu

(continued from p. 3)

Putnam had often been asked how it was that he happened to go to St. Leu to study with Landowska. Early in June of 1929 he sailed to Europe, planning to spend his vacation in Italy and France. Wishing to catch a glimpse of North Africa on the way, he disembarked at Gibraltar to stay a little while in Morocco. There, he met the Viscount of Mambias, who was then the Consul of Spain at Tangier.

When, in the course of the conversation, the Consul discovered that Putnam was a pianist, he told him of his friendship with José Iturbi. Putnam responded by exclaiming "Oh, I wish I had his technique." "Well, then why don't you study with him?" suggested the Viscount. "Let's ask him if he would be willing to give you some lessons."

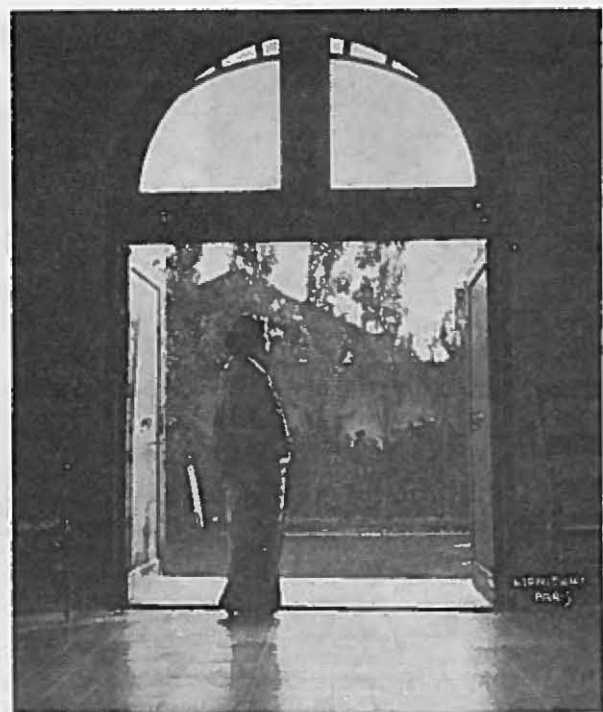
Iturbi answered that he was not interested in teaching but proceeded to explain that he had acquired his technique from Wanda Landowska. In his youth he had won a scholarship to study in Paris and, at the time, was fortunate enough to have had some piano lessons from Landowska. Putnam, he suggested, could study with her at her "School of Musique Ancienne" near Paris.

By a curious coincidence, the previous summer Putnam's old friend Lillian Paige had attended some classes at St. Leu. Putnam knew that she was planning to return there again in the coming summer. So they arranged to meet in Paris and on a beautiful afternoon they arrived together in St. Leu.

I remember perfectly my first encounter with Putnam. When Miss Paige introduced Putnam to me, although I don't recall what I said at the time, it made him burst into a laugh, one of his silent ones. His face and eyes crinkled into a smile while his mouth opened wide, so wide that I could see his tonsils way in the back of his throat! But not a sound came out . . . I had never witnessed such a silent laugh before and was quite amazed!

Of my years in St. Leu, I remember with what joy and enthusiasm I met personalities such as the sculptor Bourdelle; the painter Jacques-Emile Blanche; the Russian philosopher Leon Chestov, whose works had been translated into French by Wanda's friend Boris de Schloezer; also Eugenio d'Ors from Spain, aesthete of the "Baroque"; our (almost) neighbor, the American writer Edith Wharton, then living in an exquisite little 18th-century chateau at the border of the forest of Montmorency; Elizabeth de Gramont, Duchess of Clermont-Tonnerre, author of books mostly reminiscent of personages of her lifetime. She was descended from the Marquis de Tonnerre who, 200 years before in Paris, had provoked the fury of Benjamin Franklin. This great man who had successfully harnessed lightning was powerless in preventing that unexpected "thunder" (Tonnerre meaning thunder in French) from marrying his love, the enchanting, young, beautiful Mademoiselle de Passy!

Among other guests at St. Leu were the singer Marya Freund who gave in Paris the tempestuous first performance of Schoenberg *Pierrot Lunaire*; the poet Paul Valery and his wife; Georges Duhamel and his



Wanda Landowska with Putnam Aldrich at St. Leu, 1931 (left); at entrance of St. Leu hall (right)

wife the actress Blanche Albane; Jacques de Lacretelle; Jean-Richard Bloch, whose wife was the sister of André Maurois; Schiffrin, the editor of the *Bibliothèque de la Pléiade*; the American sculptor Brenda Putnam who had made a bust of Wanda; Adrienne Monnier, the monachal, erudite bookseller of Paris' Odeon Street, holding boutique at the ensign of "La maison des amis des livres," and her lovely American friend Sylvia Beach, whose bookshop under the sign of "Shakespeare and Company" was just across the street. In those days, going by, you would often see James Joyce relaxing, chatting with Sylvia or the young George Antheil, composer of the tumultuous *Ballet Mécanique*.

Among the musicians who came to St. Leu, I remember the pianists Cortot, Iturbi, Lazar Lévy, the young Horowitz; the composers Ernest Bloch, Auric, Florent Schmidt, Honegger, Labunski, Henri Sauguet; the enchanting, exuberant, full of "joie de vivre" Francis Poulenc whom Wanda had initiated into the tricky art of writing for harpsichord and, who, following Falla in the *Retablo* and the *Concerto* wrote for her his *Concert Champetre*. The Italian Vittorio Rieti also wrote a concerto for harpsichord and orchestra under Wanda's wings, and likewise the charmer, witty Nicolai Nabokov who had endless stories to tell with great humor. (Any kinship, I wonder, with the brilliant author of *Lolita* and *Ada*?)

Of course, many critics and musicologists were often palavering away as they strolled through the paths of the garden. Geneviève Thibault, specialist of the lute's tablatures; Prunières, director of *La Revue Musicale*; Maurice Brilliant; Roland Manuel; André Coeuroy; Alicja Simon; Nicholas Slonimsky; Marc Pincherle; Georges de Saint-Foix; Paul-Marie Masson; André Schaeffner, whose books on Debussy and Stravinsky were much praised. Later on, Schaeffner, having participated in 2 "missions" in Africa with his wife, the ethno-sociologist, Denise Paulme, came back with a voluminous document *L'origine des instruments de musique*.

Undeniably, life in St. Leu was fascinating. It has been said that Landowska's admirers, her students and friends had put her on a pedestal. Critics spoke of her as priestess, a queen, the muse of the harpsichord, the vestale of a temple. She accepted all the homage, all the adoring expressions of fervour as a matter of course. For she, herself, was her sharpest critic. In the seclusion of her inner thoughts, she would analyse, scrutinize any deviation from perfection in her writing as well as in her playing. No problem was ever too small, too insignificant to be dismissed.

In the privacy of her sanctum on the second floor of the villa, she would study far into the night. The impeccable performances of a monumental work such as the "Goldberg Variations" had required of her years of intimacy with the score, years of concentration and study. We shall never know if the 30 variations played by Goldberg ever induced Count Kayserling to doze; to me they were a heavenly pretext to stay awake!

I left Wanda in October 1931. Putnam had already preceded me to the United States where he had engagements in Boston, while attending graduate classes in musicology at Harvard. The following year our daughter was born. In remembrance of St. Leu we named her Allegra.

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The Concertos of Falla and Poulenc Harpsichord Repertoire in the 20th Century, IV

by Larry Palmer

When considering the prodigious achievements of Wanda Landowska and her living legacy to the world, not the least of this legacy consists of two masterpieces for the harpsichord, inspired at least in part by her virtuosity and personality, and dedicated to her. Amidst the vast number of works employing the repopularized harpsichord these two works of Falla and Poulenc stand out with increasing clarity and grandeur as important aural landmarks, each representing its respective composer in a special way: Poulenc's as his first major masterwork with orchestra, Falla's as a culmination, considered by many to be his single most important creation. As musical experiences, both remain exceptional favorites: the Falla with performers, and the Poulenc with audiences.

In this survey it will be my purpose to point the reader toward other sources rather than to restate in great detail what other authors have written. Perhaps though, in a non-extended manner it may be possible to synthesize some items of information found in widely-diffused sources, and to correct, as well, several persistent factual errors. In common with my earlier writing about the 20th-century literature, it is my hope that this may serve to lead today's harpsichordists to their own examinations and performances of these scores; only thus does this (or any) music continue to live.

Biographical information about Manuel de Falla (1876-1946) is readily available in Suzanne Demarquez' book *Manuel de Falla* (Chilton, 1968; translated from the French by Salvador Attanasio). Dealing with the composer's *oeuvre* (based on Demarquez' book and other sources) is Ronald Crichton's *Manuel de Falla: Descriptive Catalogue of his Works* (Chester Music, 1976), published as a centenary observance.

From these two sources we learn that not only did Falla use the harpsichord in his puppet-opera *El Retablo de Maese Pedro* (commissioned by the Princesse Edmond de Polignac, first performed 1923), but that he had earlier, while living in Granada, devised music for puppet plays in cooperation with his friend, the brilliant young poet Federico Garcia Lorca; in particular, about the time that Falla began work on the *Retablo*, they devised a Twelfth Night entertainment consisting of stories by Cervantes, a mystery play about the Three Kings, and a piece (now lost) by Lorca. Crichton: "According to Enrique Franco, Falla's music for the mystery play was based on old Spanish sources including a Catalan villancico or carol. The instrumentation, for harpsichord, lute, violin and clarinet was an anticipation in miniature of the orchestra for *El Retablo* . . ." (page 37). The question exists, of course, as to what instrument was actually employed as keyboard in such a scoring since Falla did not own a harpsichord. Jaime Pahissa, in his *Manuel de Falla: His Life and Works* (London, 1954) states that the "small orchestra [was] composed of a violin, a clarinet, a lute, and a piano converted into a harpsichord by newspapers inserted between the strings." (Quoted in Demarquez, page 122).

At any rate, Falla's interest in a harpsichord (or harpsichord-like) sound is well-documented. "The idea

of using the harpsichord 'whose employ,' according to Darius Milhaud, 'had been lost since the eighteenth century and whose revival constitutes a veritable novelty,' came after a trip that Falla took to Toledo for Holy Week. He went to visit Don Angel Vegue y Goldric, a professor at the university who had an important collection of ancient instruments, among them a harpsichord in excellent condition. The particular character of its sound suggested to Falla that he should include it in an orchestra meant to recreate an archaic atmosphere. Milhaud observed: 'The harpsichord alternately clicks and warbles and allows for a variety of which M. de Falla has made good use.' It should also be added that he had at his disposal the celebrated and extraordinary Wanda Landowska." (Demarquez, pages 123-4).

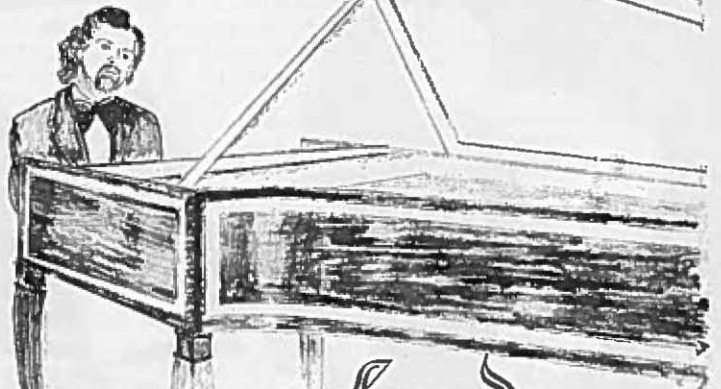
That Landowska was influential both to the *Retablo* scoring and to the subsequent development of the *Concerto* cannot be doubted. Landowska herself wrote: "In 1922 I spent several days in Granada with my friend Manuel de Falla. He was then working on his *Retablo de Maese Pedro*. Being on a concert tour in Spain, I had my harpsichord with me; and I was able to play for him a great deal and to tell him about the various possibilities of the instrument. He became increasingly interested. On November 26, 1922, he wrote from Granada, 'Our conversation of yesterday, after reading the *Retablo* and all your precious indications on the use of the harpsichord, have awakened in me a multitude of ideas and of projects to realize.'" (Restout and Hawkins, *Landowska on Music*, New York, 1964, page 346). (Crichton relates that Landowska, playing Cabezon in one of the palace chambers on the Alhambra, enchanted Falla and various of his friends with her artistry. Crichton, *op. cit.*, page 43).

It took three years for Falla to "realize" his next (and grandest) project with harpsichord: the *Concerto per Clavicembalo (o Pianoforte), Flauto, Oboe, Clarinetto, Violino e Violoncello*. Begun in 1923, the work was first performed in Barcelona on November 5, 1926, with Mme. Landowska as soloist and the composer conducting. The initial impression was not extremely favorable! The parts had been transcribed quickly and, in some spots, inaccurately; the players were under-rehearsed; Falla's conducting lacked incisiveness. When Landowska was asked by the composer to repeat the *Concerto* in its Paris premiere she declined (having a prior commitment in London). Falla himself practiced the solo part of the work and played it twice in this concert in the Salle Pleyel: once at the piano and one on the Pleyel harpsichord. It was with the composer himself as soloist that the work was subsequently heard in many cities, London among them, and it is from this preparation of the work that the famous recording with Falla came into being. (Recorded in Paris in 1927 with Marcel Moyse, flute; Bonneau, oboe; Godeau, clarinet; Darrieux, violin; Cruque, violoncello, the *Concerto* was issued by Columbia as set X9 [two twelve-inch discs] and also as Columbia import 67922/23).

(Continued overleaf)

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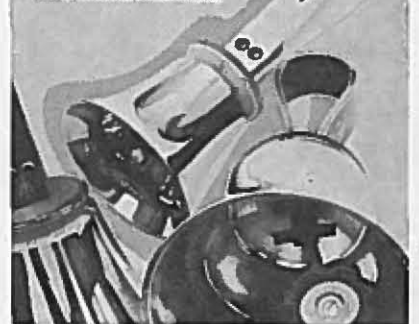
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Landowska studying the first edition of Couperin's *Pièces de clavecin*, Lakeville, 1952



Landowska's hands (1951)

Concertos of Falla & Poulenc

(continued from p. 9)

It is, however, inaccurate to assume that Landowska disliked Falla's *Concerto* or that she never played it again (as Crichton wrote, page 45). Soon after the world premiere Landowska played the American premiere in Boston, with the Boston Symphony conducted by Serge Koussevitzky (eleventh program, 46th season, Friday, December 31, 1926 and Saturday, January 1, 1927). This same concert was repeated in New York City, at Carnegie Hall, on January 6, 1927; later she played the work in Philadelphia with Stokowski conducting.

That the work did not occupy the place of prominence in Landowska's repertoire that certain other concertos did was probably due less to aversion to Falla's masterwork than to the practical consideration, still applicable today, that when appearing with orchestra it is rather prodigal of symphonic resources to use only five first-desk musicians for a fifteen-minute work. It is expressly stated in Falla's score (published in 1928 by Éditions Max Eschig, Paris) that the strings should not be doubled under any circumstances; one assumes that this is equally applicable to the winds. So, one is dealing here less with an "orchestral concerto" in the grand manner than with a perfect work of chamber music where each of the six instruments is treated as a soloist, with the harpsichord "first among equals." (Falla's note also indicates that the harpsichord should be placed far to the front of the other players for maximum sonority.)

In terms of sonority, this *Concerto* is uniquely representative of Falla's continued paring down of resources during the height of his musical maturity: the oboe, clarinet, and flute (playing much of the time in its high register) suggest a primal evocation of processional sounds heard by the composer at a Corpus Christi Day procession in Seville; the violin and cello form a string section remarkable for a sense of completeness but lacking the binding sweetness of the viola. The harpsichord part is given little written ornamentation (in the 18th-century style) and there is little need for registrational variety: most of the work is intended for the full resources of the instrument, with written arpeggiations of full chords providing maximum sound, while many indications of *staccato* and *staccatissimo* lend a brittle incisiveness to much of the work.

A 15th-century Castilian popular song "De los alamos vengo, madre" (I come from the poplar wood, mother) provides the musical unification of the three-movement work. Crichton points out that this theme is not Andalusian (as Demarquez had suggested) but from Castille, and that "the song occurs three times during the first movement, the last time in augmentation on oboe, violin and cello. The harpsichord's toccata-figure at the beginning of the *Concerto* can be traced to the song's last bar, the first three notes form the opening of the chant of the second movement, the main theme of the finale is related to the harpsichord's first-movement toccata-figure — at two removes, as it were . . ." (pages 43-45). [For a detailed description and analysis of the music, see pages 159-166 in Demarquez' book.]

To savor the most unique of the movements it is necessary to turn to the extraordinary middle movement of the work, the Lento which seems to portray a procession of religious character, and which was dated by the composer "in the year of our Lord 1926, on Corpus Christi Day." J. B. Trend ("Falla and the Harpsichord," *Music Bulletin*, July 1928, pages 190-192) wrote, "To those who have ever experienced or imagined what a

[Corpus Christi] Festival is like in a Spanish cathedral, this movement will certainly give a new meaning to their memories: the confused, magnificent jangle of voices, and instruments, bells and organ; the subdued grandeur of hanging tapestries and silk brocades, the flare of innumerable candles and the great silver *custodia*, which enshrines the object of the whole festival . . ."

The final movement presents a great contrast to the polytonal clashes, the widely-spaced arpeggios, the bell sounds of this second movement; indeed the third movement, always described as "Scarlattian" is a dance-like piece, a scherzo in 3/4 and 6/8 time, mono-thematic. But this happy contrast seems only to emphasize the aesthetic core of the work, this second movement of "deeply mystical inspiration." Here "the composer . . . has given to the world the deepest and most moving religious music of Spanish origin heard since the masterpieces of Victoria. This is the high point of Falla's message, and when listening to this tonal prayer one should keep in mind the composer's own words: 'La musica no se hace para que se comprenda, sino para que se sienta' — Music does not exist to be understood, but to be felt." (Harry Halbreich: notes to Nonesuch recording H-71135).

* * *

Francis Poulenc (1899-1963) was in the audience at the premiere of Falla's puppet opera. Poulenc, in *Conversations with Claude Rostand*, said, "It was there that I met Wanda Landowska, who was playing the harpsichord in Falla's *Retablo*. It was the first time that the harpsichord had entered a modern orchestra. I was fascinated by the work and by Wanda. 'Write a concerto for me' she said. I promised her to try. My encounter with Landowska was a capital event in my career. I have for her as much artistic respect as human tenderness. I am proud of her friendship, and I shall never be able to say how much I owe her." (translated from the French by Denise Restout).

In an interview with Lucien Chevalier in 1929, Poulenc told of the genesis and realization of his work: "I wrote the *Concert Champetre* from October 1927 to September 1928, or rather I wrote it a first time. You know that Wanda Landowska is an interpreter of genius. The way in which she has resuscitated and recreated the harpsichord is a sort of miracle. I worked with her on the first version of my concerto. We went over it note by note, measure by measure. We did not, however, change a measure or a melodic line, but the keyboard writing and the choice of the instruments for the orchestra were the chief aims of our most extensive research. Above all, we clarified the writing, either by condensing chords or by suppressing notes, since the multiplication of notes is accomplished by the harpsichord itself by means of its registers. In short, we achieved a score whose appearance of simplicity will probably surprise you, whose effect remains, however, rich and varied.

"I wished above all to use the harpsichord in a way which would be both modern and French, but which would not be a pastiche. I wanted to prove that the harpsichord was not a decrepit and poor instrument having chiefly a retrospective interest, but that, on the contrary, it was and is, an instrument complete and rich in itself. It has its specific character, its own possibilities, its timbres, which no other instrument can replace. I wished also, in a modern language, to be inspired by the purely French style of the 17th century. Majestic and pompous, this style has nothing to do — I insist on this point — with the *bergères légères* of the following period.

"I decided to use the full orchestra against the harpsichord. If they carry on a dialogue the one does not harm the other. As soon as they play together, I extract from the mass isolated instruments; and in turn each group comes and strengthens it without crushing the sonority of the harpsichord. The result is a great variety of colors. I rewrote the conclusion four times. And do you know what was the result? A complete stripping, unison . . ."

The title "Champetre" means rustic, but certainly not rural. Poulenc said, "For a lad who, until the age of 18, has seen no countryside but the woods of Vincennes and the hills of Champigny, rustic has the meaning of city outskirts. Since Landowska was living at St-Leu-la-Forêt, near Ermenonville, in 1928, I situated my work in a countryside atmosphere close to the spirit of the 18th century." (Quoted by Harry Halbreich in liner notes to Musical Heritage Society recording MHS 1595).

Further, the composer: "This is the country of Diderot and Rousseau . . . This explains the refined character of some of my melodic material. When he wrote about the piece the critic Gabriel Marcel believed that he found in the Finale shocking and inexplicable 'barracks noises.' Quite so; for me, a confirmed city-dweller, the bugles from the Fort de Vincennes, heard from the nearby woods, are as poetic as hunting horns in a vast forest were for Weber."

Several days before the first public performance (with Wanda Landowska as soloist, Pierre Monteux conducting the Orchestre Symphonique de Paris, May 3, 1929, in the Salle Pleyel, Paris) a private reading was presented at Landowska's concert hall in St-Leu. This occasion was described in *L'Écrivain Public* by Jacques de Lacretelle: "Just imagine the setting

of this performance. A country house transformed by Mme. Landowska's rare instruments into a musical museum; all around the artists, young girls who — enveloped by the frailest, most tender sounds — seem touched with an especial grace. Poulenc is at the piano playing the orchestral part. His playing is nimble, spirited, brilliant. He is quite sure of himself; nourished on everything new and lively that music has produced over the last 25 years, he demonstrates his own newness and liveliness. And the alliance he has formed with the instrument of Rameau and Couperin clearly marks his position. Baroque style and the surprises of modern harmony are volatilized in the sounds of the harpsichord. He waits for Landowska . . . he calls to her . . . he allows himself to be subdued by her. There is a fairy-like quality in their collaboration; this is something out of *A Midsummer Night's Dream* . . . *Beauty and the Beast* . . ." (notes by Claude Rostand to Angel recording 35993).

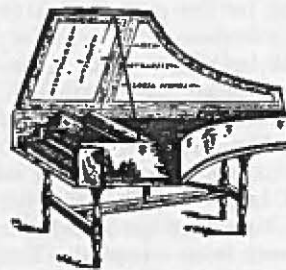
This wonderful description of the "preview" premiere gave me the idea of performing this perennially-youthful work this past fall with a pianist playing the orchestral parts. A work such as Poulenc's does indeed rely heavily on orchestral color, but we found the music so ingratiating that it was a rewarding experience to present it in this way; and, since most of us do not have frequent access to a full symphony orchestra, it is at least a way to present this wonderful score more often.

The score, published by Éditions Salabert, will reward careful study. As Poulenc stated, every note has been gone over with great care; even though the scoring is for a large orchestra, the harpsichord is never submerged. The work is eminently playable, showing the attention to detail of keyboard writing for the harpsichord lavished on it by the dedicatee

and the composer. The alternative readings for piano also give clear indication, by comparison, as to how carefully the work has been written for the harpsichord.

Of the many recordings of the work the one which gives the most pleasure to me is that taken from a live performance given by Landowska in November, 1949, with Leopold Stokowski conducting the New York Philharmonic Orchestra. Issued privately by the International Piano Library (IPL 107A and B) it is a document of greatest value. There are orchestral bloopers aplenty (especially in the horns, which seem to have had an incredibly rough time of it); but the infectious joy, disciplined freedom, and complete authority of Landowska's playing leave one in total awe of her artistry. And this is a live performance — no splices here!

Presented with a copy of a tape of this performance, Poulenc responded, "How can I tell you my emotion at hearing my goddess play the *Champetre*? What joy you gave me! I suddenly felt rejuvenated, happy. The cherries from your garden at St-Leu were in my mouth. I confess to stealing some in those days long ago, when I was but a student musician. Now that I wonder every day if my music will live, you have given me the illusion that it will. For this, thank you from the bottom of my heart." (From the notes to the IPL recording, written by Denise Restout.)



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Wanda Landowska's Centenary

(continued from p. 1)

From the entries in her teen-age diary, as well as from later reminiscences, we learn much about Wanda's youth as the oldest of three children (her two brothers, Paul and André were, respectively, three and five years younger). Of Jewish origin, Wanda's family was converted to Catholicism; her deep faith was expressed on many occasions. Her father, a lawyer, was often in dire circumstances because — out of the goodness of his heart — he urged his clients to be reconciled before going to court. He also loved opera and sang his favorite arias around the house. Wanda's mother, an extremely intelligent and cultivated person, coached her in history, geography, and languages. Only twenty years apart, mother and daughter were always very close. Wanda, of her own admission, was an opinionated, very independent young lady, critical of others, but in the first place, of herself; she had a tremendous sense of humor, jokingly saying: "My nose is so big, one could see it from heaven without the help of a magnifying glass!" Wanda knew early that her gift for music was exceptional, but she said, paraphrasing the Scriptures: "God has blessed me with talent, but still I am not satisfied! Of one to whom much has been given, much is to be demanded!" These teenage confidences are most important because they show the dominant traits of her personality.

With Michalowski, her God-father and piano teacher, whom she deeply admired and loved, Wanda studied Chopin, Beethoven, Schumann, and all the usual repertoire of those days. She was trained in the virtuoso technique tradition, and she was despondent, at times, of ever mastering octave-exercises, because of the smallness of her hand. Yet she also played Bach, the *English Suite in E Minor*, some preludes and fugues, etc. . . . Then at seventeen she was sent to Berlin to study counterpoint and composition with Urban. And here we come across another very significant recollection: "What did I learn? Nothing, really nothing! I was refractory to rules and laws. As soon as they were imposed, I stiffened, terrified. My music notebook was covered with exercises in which I had no interest at all. Counterpoint? Yes, but through the direct channel of Bach. I sang the voices separately with a limitless joy. I punctuated them, and they became lively, they sprang forth." This is indeed significant, as it shows that — although she submitted dutifully to the rules and laws — Wanda did not find in them anything that gave life to the combinations of sounds she was taught to work out.

It was a rather unsettling time in her life: because of a small, yet very painful ganglion in one hand, she could hardly play the piano for months. In her despair she was considering becoming a singer. Here again one finds the longing for musical expressive meaning. She always said that she learned more from listening to good singers than from instrumentalists. The appearance of her compatriot Henri Lew at this moment was a God-

sent salvation. Not only did he bring her the love, enthusiasm, and reassurance she yearned for, but he understood that she had to be liberated from the stifling musical and social atmosphere of Berlin, and to be set free in a country where she could develop in her own way, according to her own talent and inclination. Paris was the ideal choice.

There, at the turn of the century, a resurgence of early music was taking place, spearheaded by men such as Vincent d'Indy, Guilmant, and Charles Bordes, who founded the Schola Cantorum; as well as Pirro and Albert Schweitzer, who were discovering the descriptive power of Bach's motives in his cantatas and passions; and Ecorcheville, and La Laurencie, who were resurrecting the works of the French masters. With her innate love for Bach, the encounter between Wanda and these eminent scholars was most propitious. With their blessing and encouragement, she plunged headlong into her own research. While her friends were primarily interested in bringing into the open the choral and orchestral works that had been buried and forgotten under the onslaught of Wagnerism, and of the whole Romantic period, Wanda, for her part, wanted to revive the keyboard works of the past. But playing them on the piano — which would have satisfied her friends perfectly — left her frustrated. She was eager to try out this music on the instrument for which it had been intended, the harpsichord. Fate gave her a start. Across the street from where she lived in Paris, was a music store. One day the owner, having heard of her interest for the music of the past, showed her an instrument he had just acquired at the close of the International Exhibit of 1900: it was a Hass harpsichord with not one, not two, but three keyboards! and many registers including, of course, a sixteen foot. One may well imagine Wanda's amazement and delight in trying this instrument. And the painting on the lid was of particular interest to her; it showed a young man, Poniatowski, standing in front of a reproduction of the same harpsichord and offering it to a lady seated on a throne, Catherine the Great of Russia! Alas, Wanda had to leave Paris for an extended concert tour; when she came back, the instrument had been sold and the new manager of the music store had no knowledge of its whereabouts. All her life Wanda spoke with nostalgia of this dream-instrument. Only a couple of years before her death did she learn that it was still in Paris, the property of Madame de Jouvenel, who graciously allowed detailed pictures to be taken and sent to Landowska.

From that time on, Wanda began to visit all the museums of Europe, studying the various extant keyboard instruments. But how was she to get a harpsichord that she could play at home as well as in concerts? The only modern reconstructions available in Paris were made by Erard and by Pleyel. They were relatively small instruments, poorly voiced. Knowing Gustave Lyon, the director of Pleyel, whose pianos she played, Wanda used at first the harpsichords made by that



Wanda Landowska in 1953



Wanda Landowska as a child

firm. But still frustrated by their limitations, she convinced Gustave Lyon to build a better instrument. In her subsequent visits to museums and private collections, especially

that of Heyer in Köln, she took along Pleyel's chief engineer, Mr. Lamy, who made many plans and notes. Her idea — practical and logical — was to have an instru-

ment on which she could play all music written for harpsichord from the 16th on to the end of the 18th century, including the greatest works of Bach. Also, the instrument had to be sturdy, since it would be taken on tours and shipped by train or boat, the only means of conveyance in those days (not to mention sleds in Russia or camels in Egypt!). By now, Wanda had studied many works of Baroque music, especially the *Italian Concerto* — Bach's glorification of the *concerto grosso*, with its oppositions of *tutti* and *soli* — therefore, she wanted a well balanced array of registers for her new harpsichord: two distinct "eight-foot," one on each keyboard, plus a "four-foot" of clear and crystalline timbre, and a "sixteen-foot" with depth and mellowness of tone; also a few accessories such as a lute stop, a coupler, etc. . . .

In 1912 the first Pleyel-Landowska harpsichord was ready and she inaugurated it at a Bach festival in Breslau. As Wanda progressed in her re-discovery of harpsichord technique, which she had to do entirely on her own, since no one knew about it any more, she became increasingly demanding of precision and refinement in the *voicing* (cut of the leather plectra, their flexibility and resilience, and their adjustment in regard to the strings.) To her, and rightly so, this was the core, the soul and the "philosophy" of the harpsichord. In conjunction with the proper touch, this produced the right quality of tone. Today harpsichord builders are springing up in ever-increasing number, each with his particular claim to "authenticity" — although the use of plastics and other materials unknown in the Baroque period can hardly be called "authentic" — and the poor Pleyel harpsichord is being frowned upon and criticized for its so-called lack of authenticity. When one knows that, in the three centuries of the harpsichord's heydays, there were not two instruments built exactly alike, depending on each builder's intentions, skill, and the wishes of his clients, one wonders what is meant by "authenticity." After all, the Pleyels may be closer to "it" than most others, in so far as their jacks are made of wood, their plectra of leather, their dampers of felt . . . very conservative indeed! Landowska never claimed that her Pleyels were the ultimate of perfection or of authenticity. They were the best she could obtain at a time when none other acceptable to her existed.

But so much for the instrument, which is only a vehicle. Wanda's achievements go far beyond that.

Had she only brought back from oblivion — as she did on a grand scale — a whole era of keyboard literature, and the proper instrument on which to play it, that would have constituted in itself quite a feat for a woman to accomplish in the first part of the 20th century. Yet we know that others attempted it also, as for instance Dolmetsch, almost at the same time in America, later in England. No, Landowska's outstanding contribution to music, and her own greatness reside in the overwhelming power she had, as an *interpreter* to

extract life from any music she touched, and bring it forth gloriously. Had she chosen a different media, she would have done the same thing, for this vitality was in her nature.

One may ask "What do you mean by 'life, vitality' in her interpretations?" Is it the trepidant, jerky, noisy, sentimental and very superficial type of liveliness that has invaded and overpowered the world of music today? Of course not! Is it — as it is often said so erroneously of her these days — that she was indelibly a "romantic"? Even less so! As far as this last epithet is concerned, one forgets that all her efforts from the start of her career aimed at denouncing and rectifying the distorted manner in which late-19th-century musicians played Baroque music. As she wrote in 1909, "Up to now, and save for rare exceptions, there have been but two ways of interpreting music of the past. Either it is cast in a modern mold (through transcriptions), altering the movements, the dynamics, and exaggerating the expression, or, it is played in what is called 'traditional style' that is, in a heavy, muffled, and monotonous way. . . . Lacking historical knowledge, the so-called traditionalists pride themselves in conforming strictly to the indications given by the authors of the past, ignoring that the meaning of signs and dynamics has changed. The same traditionalists also make a point of adding nothing to the text." Were she alive today, Wanda Landowska would smile at the opposite trend which developed in the last few years: having accepted the necessity of adding ornaments and rhythmical alterations for which Landowska fought, and was criticized at first, the younger generation of harpsichordists now overuses and abuses it.

Wanda also wrote, "Ancient music! How harmful it was to name it so! Elevated upon a pompous pedestal and removed from mankind, 'ancient' music has lost its own life. Why? Could it mean that it never was alive? Could we imagine Bach, whose passionate and constructive character exalts love and life in all its forms — could we imagine his composing only to show off his great knowledge of counterpoint? Did Bach, Couperin, and Scarlatti play the harpsichord to preserve historical truth or because on this instrument they were able to express passion, joy, or despair? No, ancient music is not 'ancient'; it is young; it throbs with an exuberant and warm life which in turn gives us new life." (*Landowska On Music*, p. 408). When one says today that Landowska was a romantic, one confuses the intense expressivity of her playing, obtained solely by means proper to the 17th- and 18th-century tradition, with the 19th-century paraphernalia of the Thalbergs and Busonis in their transcriptions of Bach's works, with which Landowska's realizations have nothing in common.

How did Landowska envision the role of an interpreter? She summarized it in the last years of her life thus: "On what do I base my interpretations? On some historical facts, on study grounded on analytical

(Continued overleaf)



Wanda Landowska cutting the cake for her 75th birthday in 1954



Landowska's Pleyel harpsichord

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Wanda Landowska's Centenary

(continued from p. 13)

cal comparisons, and on experience. By living intimately with the works of a composer I endeavor to penetrate his spirit, to move with an increasing ease in the world of his thoughts, and to know them 'by heart' so that I may recognize immediately when Mozart is in good humor or when Handel wants to express triumphant joy. I want to know when Bach is raging and throwing a handful of sixteenth notes at the face of some imaginary adversary, or a flaming spray of arpeggios, as he does in the *Chromatic Fantasy*. The goal is to attain such an identification with the composer that no more effort has to be made to understand the slightest of his intentions or to follow the subtlest fluctuations of his mind. To know what Mozart means when he writes in D Major or what Bach wishes to express when he uses the key of E-flat Major, we have numerous points of comparison at our disposal among various works on which we can draw conclusions. A text previously unintelligible becomes clear; then I am able to realize and reconstruct it. A single look at the graphic appearance of a composition often tells me the tempo and character of that piece. But it is only when 'scrupulous ears' — the phrase is St. Augustine's — are in immediate contact with the center of understanding that the spark can flash . . . To be an interpreter one must have visions. The richer the imagination of a musician, the more possibilities of sonority he hears. But it is not enough. He must search for means to incorporate and project these visions. In my playing I dramatize in the Greek meaning of the term *drama*, i.e. *action*. . . . Evidently one must

be well-bred to allow oneself a certain intimacy with great men without falling into an irreverent familiarity." (*Landowska On Music*, p. 406)

One may add, "and what humility and self-effacement this demands!" This penetration of the deepest meaning of the music Landowska played demanded also strenuous, down-to-earth work. As she wrote, "Between our two hands lies the fate of a *chef-d'oeuvre*, its life or its death. We do not play with our soul; we play with our ten fingers, ten poor little beings, thoughtless, clumsy, cruel, who often scratch a musical phrase more out of awkwardness than out of malice. Let us chastise them, whip them, make them conscious. Let us breathe into them our soul, and then . . . let us try to play!"

From these professions of faith we see that Wanda never divorced the works of a composer from his personality. And that was true of herself and her art. Earlier we had a glimpse of her as a young girl. During the time of her fight for the acceptance of the harpsichord, and of her ideas on interpretation she said that she was "aggressive, because I had to defend my baby, my harpsichord." After Lew's untimely death in 1919, she had to continue the fight all alone at a period when "women's lib" was not yet prevalent. Courage was needed, and she never faltered in the pursuit of her personal life or of her career. She had to be firm in many instances, and she never accepted compromises. Asked why, her answer was, "What is more valuable: a well-cut diamond, or a drop of glycerine?"

Generous she was to a fault, not in the way of a benevolent society-lady who participates in charity drives, but with deep compassion

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and concrete help for individuals she knew were in trouble.

Although she never had any children, her motherly instinct was great. Her students called her "Mamusia" (little mother in Polish) and she said, "I need imperiously to share with my pupils what I have learned, what I imagine I have discovered. This is an inheritance from my mother. Spontaneous, she was unable to savour a fruit, or anything else alone. I shall never forget her gesture when she said: 'Taste this apple,' she gave it all . . . I am only a feeble echo of my mother. Is there any merit in sharing? None. When I play a *sarabande* of Bach I wish to call out 'Come, help me bear this burden of love, this flame!'"

Another revealing aspect of Landowska was her love of nature, her reactions to various landscapes or seasonal changes, and she expressed them so eloquently: "There is something majestic about the slowness with which the autumn progresses. Upon arising, I watch the crescendo of the gold in the foliage. I pick up some dead leaves, crimson and brown. Within these two fundamen- nances which fascinate me . . ." tal colors, I find an infinity of and elsewhere: "The motionlessness of tree-trunks impresses me much more than the agitated, though ord-

ered life of the sea. The quietness of their sleep appeases me and con- soles me. But sometimes, a terrible anxiety strangles me when I con- template their mute order, their petrified stupor. Confronted by their silence, I feel the irrevocability of death, and then, an irrepressible impulse pushes me to grasp them, to shake them, and to wrench them from their fixedness."

Perhaps it was from being so atuned to nature that her uncanny sense of rhythm and awareness of time stemmed. She often said, "Be- tween one metronome stroke and the next, there is emptiness. Be- tween one heart beat and the next in a human being, there is a whole world!"

One could go on and on describ- ing the many characteristic traits of such a richly-endowed human being. On this, her centenary, what seems most striking to me, is the fact that Wanda was, still is today, twenty years after her death, and will always remain, the epitome of eternal youth. She can never be

pinned down to a particular school of thoughts or any definite epoch, because there was, in herself and in her playing, an ever renewed surge of vitality. The gaze "of thousands of years" so striking in some of her late portraits, is the same that graces a picture of hers at four. She truly belongs to that relentless pul- sation of the universe. And if you doubt it, just listen to any one of her recordings, whether it be a Bach *Invention* (recorded in 1958) or the *Chromatic Fantasy and Fugue* (of 1935) or some *Preludes and Fugues* (of 1954), to a *Passacaille* of Couperin or a *Menuet* of Rameau (made in the nineteen-thir- ties), or — at the piano which she never abandoned — a Mozart *Concerto* (1937) or a Haydn *Son- ata* (1959); "listen, and let your- self be carried away."

Excerpts from the early diary of Wanda Landowska were translated from the original Polish by the Very Reverend Regis N. Barwig. Excerpts from later writings were translated from the original French by Denise Restout.



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	2' Prinzipal
	1 3/5' Terz
	1 1/3' Larigot
16' Contre	IV Cymbel
Viole	16' Krummhorn
8' Geigen	Tremolo
Prinzipal	
8' Gedeckt	
8' Viole de	
Gambe	PEDAL
8' Viol Celeste	16' Prinzipal
4' Prinzipal	16' Contre
4' Flute	Viole
Traverse	16' Bourdon
2 2/3' Nazard	10 2/3' Quinte
2' Octavin	8' Oktav
V Plein Jeu	8' Bourdon
16' Bombarde	4' Choral Bass
8' Trompette	4' Bourdon
8' Oboe	IV Mixtur
4' Clarion	32' Contre
Tremolo	Bombarde
	16' Posoune
	16' Bombarde
	16' Krummhorn
POSITIV	16' Krummhorn
8' Rohrflöte	8' Trumpet
8' Viole de	4' Klarine
Gambe	4' Krummhorn

The Pleyel Harpsichord

by Denise Restout

Pleyel harpsichords, as first built in 1912 according to Wanda Landowska's suggestions, comprise: 2 keyboards made of ivory and ebony; the width of the keys equals that of piano keys. 4 sets of strings: the shorter, thinner strings, closest to the soundboard, constitute the 4' for the lower keyboard; above the 4' are two parallel sets of longer strings, one set for the 8' on the lower keyboard, the other for the 8' on the upper. On the top level are the longest overspun strings of the 16' for the lower keyboard. 5 rows of jacks: the two front rows pluck the upper 8' strings at two different points; the other three rows pluck respectively the 8', 4', and 16' of the lower keyboard.

7 pedals activate the rows of jacks, in this order: (left to right) I: 16'; II: 4'; III: 8' (lower); IV: lute; V: coupler; VI: "Jeu A" (first row of jacks, upper 8'); VII: "Jeu B" (second row of jacks, upper 8').

The Lute stop is a set of felt dampers which produce a staccato effect when positioned to touch the side of the upper 8' strings.

Pedals I, II, III, and VII put the corresponding rows of jacks on when they are up, and off when pressed down. They may be locked in that position by a notch on the left side of pedals I, II, III, and on the right of VII. Pedals IV, V, and VI bring the corresponding registers on when they are down.

Jacks are made of wood. A screw at their base allows them to be raised or lowered.

Plectra are of fine grain leather with a smooth, hard surface, cut at a slant with a thin plucking edge. They are glued into a wooden "bascule" held to the jack by a small spring. A screw under the bascule allows to bringing the plectrum forward or backward for regulation.

The 16' and 4' jacks have their own individual dampers of felt held in a slot by a screw to the jack, so they can be raised or lowered. A separate set of dampers, individually hinged to a bar over the jacks rests upon the two 8' strings and adds an extra damper to the 16' strings.

The tuning pins, called "Chevilles Alibert" from the name of their inventor, are double-headed. The string is spun around a spindle; at its base, in front, a metal slot is attached, into which a second lower spindle is set; on that lower spindle's head the tuning key is applied to regulate the pitch. This system permits a very accurate and durable tuning.

The metal frame was added to Pleyel harpsichords in 1923 at the request of Wanda Landowska (prior to her first concert tour in America) to strengthen

the outer case of the instrument, so it can withstand rough handlings and changes of climate. This frame in no way alters the sound of the instrument. With metal frame, the large Pleyel weighs 210 kilos (330 in packing case). Its length is 8' 2" (2 m. 49 cm.); its width is 3' 7 1/2" (1 m. 10 cm.).

Later modifications: In the early 1930's Landowska asked that the keyboards be built slightly closer to each other than previously. In the 1960's Rafael Puyana asked for a change in the order of the pedals: thus: 16', 8', 4' with locking notches all on the same side; he also wanted to have all pedals to bring the registers "on" when in "down" position. Pleyel now builds pedals according to customers' wishes. The legs are now somewhat heavier and have roller casters.

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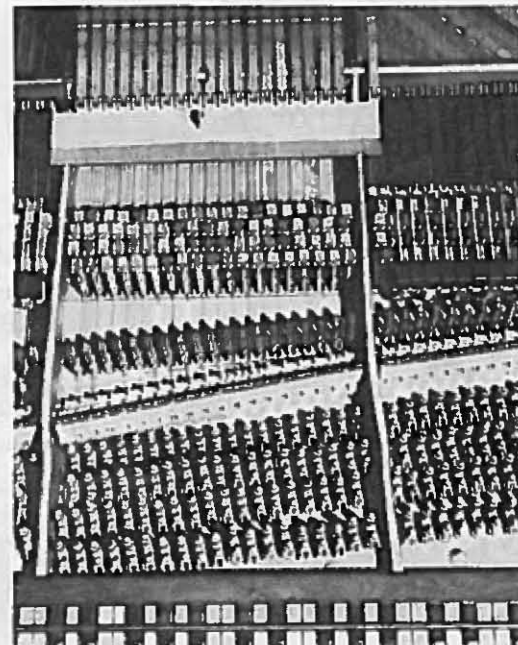
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Wanda LANDOWSKA

Advertisement for the Harpsichord Pleyel



Three views of keyboards, tuning pins, jacks, strings, dampers, soundboard, and bracing. Note overhead damping system and fine-adjustment tuning pins. (Photography by Charles Gunn)



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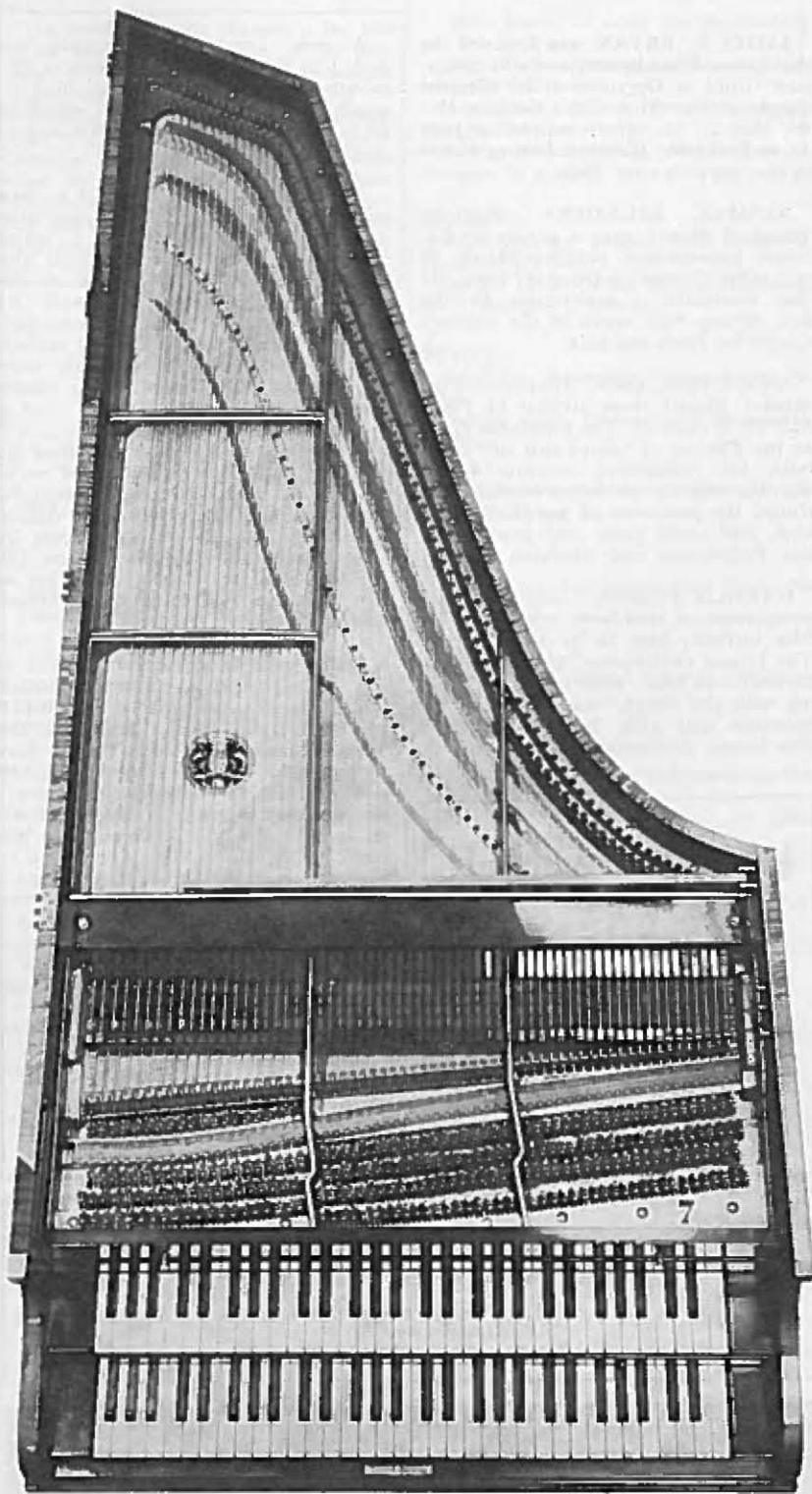
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Galpin Society Excursion

The Galpin Society's annual excursion to an outstanding instrument collection was to Nuremberg over the weekend of March 30th when some 29 members visited the Germanisches Museum. Under the solicitous and imaginative supervision of Dr. John Henry van der Meer, the instruments are displayed in a large, well-lighted wing with plenty of space for walking around in order to view them from all sides. Keyboard instruments of all kinds form the bulk of the collection now combining the former collection of the city of Nuremberg, the Rueck collection, and the Neupert collection. The society was privileged to see the depot downstairs where the vast majority of keyboards await their turn at restoration, and to visit the workshop where research, maintenance, and restoration are carried on under the able direction of Friedemann Hellwig, curator of the musical instruments. Mr.

Hellwig was most helpful in answering questions and in explaining the many activities of this area. Dr. van der Meer was a gracious host. He recounted the story of the museum's reconstruction after World War II, and of the acquiring and organization of the now world-famous collection.

On Sunday afternoon Dr. van der Meer conducted a tour of the iconographical treasures of Nuremberg's leading churches and monuments. On Monday morning the group visited the Neupert firm in Bamberg. Here in the new plant one saw, under the direction of Hans Neupert's son, Wolf Dieter Neupert, the current range of models. These included copies of classical instruments, in addition to the traditional Neuperts, all well displayed in the new show room.

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Here & There

JAMES E. BRYAN was honored by the national headquarters of the American Guild of Organists at its biennial dinner at New York City's Gotham Hotel, May 21. Mr. Bryan retired on June 30 as Executive Director, having served in that capacity since 1965.

RUSSELL SAUNDERS (Eastman School of Music) gave a lecture on Baroque performance practice March 10 at Luther College in Decorah, Iowa. He also conducted a masterclass on the new 42-stop Sipe organ in the college's Center for Faith and Life.

ANN LABOUNSKY (Duquesne University) played three recitals in Paris, May 20, 21, and 23. The programs, given at the Church of Saint-Louis des Invalides, the Association Valentin Haüy, and the Basilica of Sainte-Clotilde, included the premieres of Joseph W. Jenkins' *Still small voice* and Jean Langlais' *Progression* and *Alleluias*.

HAROLD TOWER, "Unk" to many generations of choirboys, celebrated his 90th birthday May 18 in Akron, Ohio. The former choirmaster, who notes that he retired in 1948 "after fifty years dealing with the clergy," was honored with greetings and gifts from more than fifty former choristers.

A new Trompette-en-chamade was added to the 1970 Reuter organ at Plymouth Congregational Church in Lawrence, Kansas, and dedicated on June 10 in honor of JAMES MOESER, organist-choirmaster of the church.

TOWERHILL RECORDS, a new company with the announced intention of making organ recordings a major part of its catalog, has released two disks played by JOHN ROSE at the Sacred Heart Cathedral in Newark, NJ (Schantz organ) and at Pomona College, Claremont, CA (Beckerath organ). Further information is available from the firm at 6000 Sunset Blvd., Hollywood, CA 90028.

STEPHEN E. LONG was joined by Alton L. Baggett in a program of works for trumpet and organ by Martini, Albinoni, Schmidt, Persichetti, and Arban. Mr. Long also played organ solos by Selby, Bach, and Rheinberger on the April 29 concert, which took place at the Worcester Art Museum in Massachusetts.

Spring organ recitals were played at All Saints' Episcopal Church, Pontiac, Michigan, on April 22 by PHILLIP STEINHAUS (works of Bach and the Three Chorales of Franck) and on May 20 by GALE KRAMER (works of Lübeck, Rinck, Vivaldi-Bach, Vierne, selections from Rorem's *A Quaker Reader*, and the *Symphonie Romane* by Widor).

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Calendar

The deadline for this calendar is the 10th of the preceding month (July 10 for Aug. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped east-west and north-south within each date. * = AGO event; + = RCCO 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

6 JULY
Bernard Lagacé; Choate Rosemary Hall, Wallingford, CT 8 pm

7 JULY
Jane Bourdow & Barbara Taylor; Christ Church, Alexandria VA 5 pm

8 JULY
Edwin Godshall Jr; National Shrine, Washington, DC 7 pm

9 JULY
Recital; 1st Presbyterian, Red Bank, NJ 7:30 pm

10 JULY
John Weaver; Riverside Church, New York, NY 7 pm

11 JULY
Max Miller; Music Hall, Methuen, MA 8:30 pm
Edward Godshall; St Johns Church, Washington, DC 12:10 pm
Vocal recital; Central Presbyterian, Lafayette, IN 12:05 pm

14 JULY
Thomas Scheck; Christ Church, Alexandria, VA 5 pm
William Holt, piano; Central Presbyterian, Lafayette, IN 8 pm

15 JULY
Arthur Vidrich with trumpets; National Shrine, Washington, DC 7 pm

16 JULY
Recital; 1st Presbyterian, Red Bank, NJ 7:30 pm

17 JULY
Edward Clark & Bruce Henley; St Joseph Cathedral, Hartford, CT 8:30 pm
Judith Hancock; Riverside Church, New York, NY 7 pm

18 JULY
Brian Jones; Music Hall, Methuen, MA 8:30 pm

Albert Russell; St Johns Church, Washington, DC 12:10 pm
Haydn Harmoniemesse; Art Museum, Cleveland, OH 5:30 pm
Tom Sterner; Central Presbyterian, Lafayette, IN 12:05 pm
Marilyn Mason, lecture; Northwestern U, Evanston, IL 3 pm

20 JULY
Marilyn Mason, lecture; Northwestern U, Evanston, IL 9 am
Marilyn Mason; Millar Chapel, Northwestern U, Evanston, IL 8:15 pm

21 JULY
Virgil Fox; Auditorium, Ocean Grove, NJ 8 pm
Douglas Mears; Christ Church, Alexandria, VA 5 pm

22 JULY
Conrad Bernier; National Shrine, Washington, DC 7 pm

23 JULY
Recital; 1st Presbyterian, Red Bank, NJ 7:30 pm

24 JULY
John Obetz; Bethel Lutheran, Madison, WI 8:15 pm

25 JULY
Victoria Sirota; Music Hall, Methuen, MA 8:30 pm
Carole Wysocki, harpsichord; St Johns Church, Washington, DC 12:10 pm
Anne Clodfelter, piano; Central Presbyterian, Lafayette, IN 12:05 pm
John Obetz, masterclasses; Bethel Lutheran, Madison, WI 10:15 am & 2:15 pm
Karel Paukert; Green Lake Conference, Green Lake, WI 8 pm

28 JULY
Louise Lee; Christ Church, Alexandria, VA 5 pm

29 JULY
Timothy Albrecht; 1st Methodist, Mahanoy City, PA 3 pm
Charles Buxton; National Shrine, Washington, DC 7 pm

30 JULY
Recital; 1st Presbyterian, Red Bank, NJ 7:30 pm

1 AUGUST
Linda Whalon; Music Hall, Methuen, MA 8:30 pm

3 AUGUST
Virgil Fox; Robin Hood Dell, Philadelphia, PA 8 pm

(Continued overleaf)

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Calendar

(continued from p. 19)

4 AUGUST

Thom Robertson; Christ Church, Alexandria, VA 5 pm

5 AUGUST

Roy Wilson; National Shrine, Washington, DC 7 pm
Bach Cantata 210; Central Presbyterian, Lafayette, IN 7:30 pm

7 AUGUST

Herman Berlinski; Riverside Church, New York, NY 7 pm

8 AUGUST

Paul Wright; Music Hall, Methuen, MA 8:30 pm
Virgil Fox; Meadowbrook, Rochester, MI 8 pm

11 AUGUST

Richard Elliott; Christ Church, Alexandria, VA 5 pm

12 AUGUST

Michael Mantz; National Shrine, Washington, DC 7 pm

13 AUGUST

Virgil Fox; Wolftrap Farm Park, Vienna, VA 8 pm

15 AUGUST

Carrol Hassman; Music Hall, Methuen, MA 8:30 pm

UNITED STATES West of the Mississippi

7 JULY

Joan Lippincott; U of Oregon, Eugene, OR 8:30 pm

9 JULY

John Obetz; 1st Presbyterian, Hays, KS 7:30 pm

10 JULY

John Obetz, masterclass; Ft Hays State U, Hays, KS 9 am

15 JULY

Ronald Wyatt; US Air Force Chapel, Colorado Springs, CO 8 pm

22 JULY

Carlene Neihart; Air Force Academy, CO 8 pm

29 JULY

John Obetz; Bethany College, Lindsborg, KS 8 pm

INTERNATIONAL

5 JULY

Gillian Weir; All Saints, Clifton, Bristol, England 7:30 pm

10 JULY

Gillian Weir; St Peters, Bournemouth, England 8 pm

11 JULY

David Hurd; St Josephs Oratory, Montreal, Quebec, Canada 8 pm

12 JULY

Gillian Weir; Salisbury Cathedral, England 7:30 pm

15 JULY

Paul Riedo; Evangelical Lutheran, Falckenstein, West Germany 8 pm

21 JULY

Gillian Weir; RSCM, Croyden, Addington, England 10:15 am
Gillian Weir, all-English; South Hill Park, Berkshire, England 7 pm
Gillian Weir with orch; South Hill Park, Berkshire, England 8:30 pm

22 JULY

Gillian Weir, all English; South Hill Park, Berkshire, England 7 pm

26 JULY

John Rose; Mariakirken, Bergen, Norway

28 JULY

John Rose; Nidarosdomen Cathedral, Trondheim, Norway
Robert Anderson; Nicolakirche, Herzberg/ Harz, Germany

31 JULY

John Rose; Parish church, Kristiansund, Norway

1 AUGUST

John Rose; Parish church, Skien, Norway

2 AUGUST

John Rose; Parish church, Kongsberg, Norway

3 AUGUST

John Rose; Cathedral, Oslo, Norway

5 AUGUST

Karel Paukert; Abbey, Melk, Austria 8 pm
John Rose; Festival, Elverum, Norway

7 AUGUST

John Rose; Domkirke, Hamar, Norway

8 AUGUST

Robert Anderson; Neanderkirche; Dusseldorf, Germany 6:30 pm

15 AUGUST

Guy Bove; Town church, Millstatt, Austria

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