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Remembering a Master Teacher:



Arthur Poister at the console of the Crouse Hall organ at Syracuse University, prior to his retirement.

"His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, 'This was a man!'"
(—Shakespeare, *Julius Caesar*, Act V, Scene V)

He was very common, and highly uncommon. Those who knew him well often heard him refer to himself as "the world's worst." This was Arthur William Poister, who was born in Gallion, Ohio on June 13, 1898 and who was destined to become one of the two outstanding teachers of organ playing of his generation in the United States.

Mr. Poister earned Bachelor's and Master's degrees in music from The American Conservatory, Chicago, in 1925 and 1931, respectively. In addition, he studied with Marcel Dupré in Paris (1925-26, 1927-28) and with Karl Straube in Leipzig (1933-34). Before his first European study period, he was serving as Director of Music at Central High School, Sioux City, Iowa. The influence of Dupré altered Poister's course dramatically and led him into the highly successful teaching career which he enjoyed for many years: Professor of Organ and Theory, University of Redlands (1928-1937); Professor of Organ and University Organist, University of Minnesota (1937-1938); Professor of Organ, Oberlin Conservatory (1938-1948); Professor of Organ and University Organist, Syracuse University (1948-1967), from which he retired. While at Syracuse, he served also as Organist and Director of Music at the university's Hendricks Chapel (1948-1965). In this capacity he endeared himself to the entire university community. During

retirement he held brief teaching appointments at Hollins College, Oberlin Conservatory, University of Colorado, Longwood College in Farmville, Virginia, and Meredith College, Raleigh, North Carolina, his residence for the last five years.

For a number of years under Bernard R. La Berge Management, Arthur Poister was a touring recitalist, playing programs in major musical centers of the United States. Gradually, public performance was replaced by numerous organ workshops and clinics, and this activity continued nearly to the end of his life.

Mr. Poister was a talented musician, skilled organist, and able teacher. Several things distinguished him: an uncanny ability to relate sensitively to students — first, to appeal to their own sense of personal worth, to help put them at ease; next, to encourage them, perhaps, in some cases, to get them to produce beyond their capabilities; third, to impart tremendous enthusiasm for the music of the moment; fourth, for those who could respond, to make the practice of their craft virtually irresistible. He understood human nature and human strengths and weaknesses. He was sympathetic if students found their degree programs trying and grew weary of going to school. To his organ classes at Syracuse he often said, "You kids play with a certain proficiency now. When you get out of here, your playing will grow."

Thousands of persons studied with Mr. Poister, both in the academic situations listed above and in the con-

text of brief workshops. His procedures at lessons became legendary: as would be hoped with any good teacher, he was articulate verbally; often he would encourage an individual or a group to sing; his own feelings about the music might be reinforced with conducting, singing, clapping, or stamping, but always with great good humor. Under Poister influence, work became pleasure.

The Arthur Poister legacy begins with his family: his wife, Dorothy Mae Broeland Poister, who was a student of his at Oberlin; their son, Theodore, and daughter, Wendy, and their spouses and children. His much larger family of students is found in all sections of the United States in colleges, universities, and churches of various sizes and scopes. During the Oberlin and Syracuse years, association with Walter Holtkamp, Sr. helped bring about urgently-needed reform in organ design. The presence of outstanding organists and distinguished instruments is often traceable to the influence of one or both of these men.

A Poister student was privileged to work with a great man, but was often reminded by him that there were other teachers and other points of view. A student might say to him, "I don't understand this piece." The reply: "Neither do I." That humble response often masked great insight.

Arthur Poister died peacefully in Duke University Hospital, Durham, North Carolina, on February 25, 1980. In his memory, this reminder: "A teacher affects eternity; he can never

tell where his influence stops" (—Henry Brooks Adams). Because he loved and was beloved he will not be forgotten.

* * *

A memorial service for Arthur Poister was conducted at Christ Church (Episcopal), Raleigh, North Carolina on February 29, 1980. The Reverend B. Daniel Sapp, Rector, officiated. A memorial tribute was provided by Fenner Douglass, Professor of Music and University Organist at Duke University, Durham, North Carolina. Psalm 150 was read responsively. Old Testament Lesson: Wisdom 3:1-5, 9; The Holy Gospel: John 14:1-6. A choir consisting of singers from Christ Church and from the American Guild of Organists under the guest direction of Brock W. Downward sang Brahms, "How lovely is thy dwelling-place" (from *A German Requiem*). W. David Lynch, Organist and Choirmaster of Christ Church and Chairman of the Department of Music at Meredith College in Raleigh, played the service. Bach, *Passacaglia and Fugue*, and Franck, *Choral in B Minor* were played for the prelude. The postlude: Bach, *We all believe in one God, Creator* (*Clavierübung III*, large setting). Congregational hymns: *Praise to the Lord, the Almighty; Fairest Lord Jesus; For all the saints*.

A memorial tribute to the life and work of Arthur Poister will be offered at Syracuse University, Crouse College Auditorium, Syracuse, New York, on Friday, April 25, 1980, at 2:00 P.M., with prelude music at 1:30 P.M. Colleagues of Mr. Poister will participate.



In This Issue

When Arthur Poister died in late February, one of the great organ teachers of the 20th century was gone. His teaching spanned more than half a century, and his influence on organ playing in this country was widespread. His association with Walter Holtkamp Sr. led to the building of several significant organs in the post-World War II period. It seems appropriate to call attention to the legacy of Arthur Poister through an appreciation of the master

teacher (pictured here at a workshop held last summer in Texas). Such an article is found on this month's cover, written by an organist who studied with him at Syracuse.

How to determine articulation on the organ, especially in the performance of music from earlier times, is always a problem, not the least because of the lack of documented evidence indicating how it is to be accomplished. Organists desirous of studying the process of articulation, as revealed in the music itself, should find the article in this issue of interest. Examples are taken from the familiar "Little" fugues attributed to Bach.

A related area of performance practice in Baroque music deals with fingering, a subject which has been extensively aired in the pages of this and other journals during the past fifteen years or so. The implications take on a slightly different light in another feature this month, in which new evidence relating to Bach's fingering is discussed. A bonus is the reproduction of a complete composition illustrating the material.

Organ Recordings

Among specialty recordings, there is a field of organ activity. Because of its wide covering of the sonic spectrum, the pipe organ lends itself to recording, often in a fashion which is spectacular from the hi-fi standpoint. The current rash of reviews, with more to come, is a selected indication of recent offerings.

Several generations ago, organ records were rare. Now they are numerous, at least by standards excluding the popular music market. As more and more people record more and more music on more and more instruments, we must ask ourselves what the reasons and validities are for new recordings. The answers, it seems to me, are one or more of the following: to present the interpretation of a new artist, to make previously unrecorded works available, or to document the sound of a particular instrument. These may apply to either commercial or privately-produced discs. A further reason for certain non-commercial records is to make music from a particular event, such as an organ dedication, available to those associated with it, perhaps as a souvenir.

In the same way that one stakes creative reputation in publishing poetry, prose, or music, performing ability is put on the line when a commercial disc is produced, although this is not the case for privately-made recordings which were not intended to have public circulation. Judging from this, a lot of records have been foisted on the public which should not have been—and, of course, the parallel extends to all fields of musical endeavor. A disc which doesn't provide outstanding material in at least one of the areas suggested above—artist, repertory, or instrument—probably should not be put on the market.

The widespread availability of fine recordings has allowed us to hear many famous and wonderful organs in our own homes, instruments which we might never be able to visit in person. But the same technology has also spoiled us in many ways, for it makes instant excellence available for most of the standard literature and instruments, thus reducing the incentive to attend live performances—which often have an aura of excitement not present in recordings, particularly when those recordings have been heavily spliced and edited. However, current technology affords many challenges for recording the organ, especially if a few basic considerations are followed.

The organ to be recorded ought to have a sonority worth recording. While that may seem self-evident, it is amazing how many organ sounds without redeeming features have been committed to vinyl. Especially deadly is the recording of an instrument in dry acoustics (or the robbing of natural acoustical ambience by placing microphones too close to the pipes)—ugly, strident sounds are too often the result. Hand-in-hand with this go the unnatural adjustments sometimes made by engineers, such as riding the gain, instead of striving for a natural life-like sound.

The music and the organist should also be first-class, although this seems to be less of a problem than securing a good sound. Two caveats here, though, are that the overly well-known works (Bach *Tocatta and Fugue in D Minor*, for instance) ought not to be recorded by organists who do not have outstanding interpretive ability, and that unusual repertoires ought still to have a good rendition, rather than relying solely on its own interest for sales.

When it comes to packaging, most organ discs have a long way to go. Complete identification of the instrument with specification included ought to be a *sine qua non*. When practical, the actual registrations employed ought to be given. Although forgettable program notes are a disservice, the music and artist should be thoroughly identified.

— A. L.

Announcements

The Spoleto U.S.A. Festival, held in Charleston, SC, will again this year have a "Piccolo" series of organ recitals, which will take place at various Charleston churches at 10 am the last week of May and the first week of June. Participating organists will be Hazel Cooper, Thomas Clark, Andrae Selton, Hazel Somerville, Nancy Callahan, Porter Remington, James Darling, and Stephen Schaeffer; the dates will be May 26-29, and June 2-5. This series was the subject of a report in these pages last September.

The 14th annual Church Music Festival will be held May 2-4 at the University of Evansville. Featured lecturers and clinicians will be Helen Kemp, John S. C. Kemp, Hugh T. McElrath, Maureen Morgan, and Russell Saunders. Helen Skuggedal Reed will play a concert prior to the final festival service, and Michael Corzine will play a recital. Further information is available from College of Alternative Programs, University of Evansville, P.O. Box 329, Evansville, IN 47702.

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Wayne Leupold (left), and Thomas Murray (right) will present a lecture-recital on "The Mendelssohn School," Sat. June 21, in St. Paul, MN, immediately following the AGO national convention. The class (10:30 am to 12:30 pm) will explore the organ works of Niels Gade, Ernst Friedrich Richter, Jan van Eyken, Christian Fink, and other 19th-century composers who were personally associated with Mendelssohn. Free transportation will be arranged from the convention hotel to the site of the program, Olivet Congregational Church, where Mr. Murray will play the 33-rank mechanical-action organ built in 1976 by Lynn Dobson. Inquiries may be made at the Belwin-Mills booth in the convention exhibit area.



Simon Preston, organist-choirmaster of Christ Church Cathedral in Oxford, England, will present organ and choral workshops on April 26 for the North Shore AGO Chapter, Evanston, IL. The all-day sessions will be held at Northwestern University and at Evanston's First Presbyterian Church. Mr. Preston will play a recital the following evening at Fourth Presbyterian Church, Chicago. Further information is available from Sr. Evelyn Brokish, 1123 Church St., Glenview, IL 60025.

Wolfgang Oehms, cathedral organist in Trier, Germany, will tour the US in Sept. 1980. Known for his work with the "bamboo" organ in the Philippines, for which he played the dedication recital of the restored instrument, Mr. Oehms will present concerts and/or slide presentations with the sound of the organ. Further information is available from him at 5 Banthusstrasse, 5500-Trier, West Germany.

Summer Activities

EUROPE

International Summer Course for Organ, Mechelen Cathedral, Belgium, Aug. 4-15. Flor Peeters will teach a daily masterclass to 15 selected students, whose expenses will be paid by the Belgian Ministry of Dutch Culture in Brussels (however, an application fee is charged). Lessons will take place at St. Rombouts Cathedral, and practice facilities will be available through local churches. Details are available from any Belgian Embassy or from Ministerie van Nederlandse Cultuur, Bestuur voor Internationale Culturele Betrekkingen, Kortenberglaan 158, B-1040 Brussels, Belgium.

Summer School of English Organ Music, Dorking, Surrey, England, Aug. 4-9. Dom Lawrence Bevanot OSB, Alan Smith, Susi Jeans, H. Diack Johnstone, Davitt Moroney, Guy Oldham, John Rowntree, Richard Vendome, and Christopher Kent will cover topics dealing with organs and organ music, English and French harpsichord music, plain-song, and psalms. The course is suitable for both performers and musicologists, and will be directed by Lady Jeans. Applications are available from The Secretary, Cleveland Lodge, Dorking, Surrey, England RH5 6BT.

Course for Interpretation of Spanish Organ Music, University of Salamanca, Spain, Aug. 11-20. This second course will use historic organs and will be taught by Guy Bovet and Montserrat Torrent. For information, write either La Maison du Prieur, 1349 Romainmotier, Switzerland, or Secretariate of Summer Courses, Organ Course, Catedra Salinas, Universidad de Salamanca, Spain.

Academy of Italian Organ Music, Pistoia, Italy, Aug. 31-Sept. 9. This 6th annual interpretation course will be directed by Luigi Ferdinando Tagliavini, who will teach the organ section. There will also be a harpsichord course taught by Colin Tilney and one on harpsichord tuning and maintenance taught by Franco Barucchieri. Umberto Pine-schi will offer an introductory course to the Pistoian organ, and there will be seminars and concerts. Applications are available from the Secretary's Office of the Accademia di Musica Italiana per Organo, Via Della Madonna 28, 51100 Pistoia, Italy.

UNITED STATES

The Hymn Society of America, National Convocation, Westminster Choir College, Princeton, NJ, June 8-10. More complete information is given in a notice on p. 3 of this issue. Information is available from The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

Aston Magna Academy, Great Barrington, MA, June 15-July 5. This third academy will have as its subject "Confluences and Contradictions in German Culture, Germany: 1725-1775." Among an extensive faculty, Raymond Erickson and Albert Fuller will teach harpsichord, Joan Benson will teach clavichord, and Malcolm Bilson will teach forte-piano. For information, write Aston Magna Academy, The Aston Magna Foundation for Music, 65 West 83rd St., New York, NY 10024 (212/595-1651).

Planning Worship Music, Houston, TX, June 15; San Antonio, TX, July 9 and 23; Memphis, TN, late Aug. The workshops will be led by Patrick and Carolyn Cunningham. Information is available from The Music Locator, 235 Sharon Drive, San Antonio, TX 78216.

Guid of Carillonners in North America Congress, Ames and Cedar Falls, IA, June 20-24. More complete information is given in a notice on p. 2 of our March issue. For details, write Richard von Grabow, 320 Merrill Hall, Iowa State University, Ames, IA 50011.

Choral-Keyboard Institute, Baylor University, Waco, TX, June 22-28. In addition to choir, this institute for high-school students will offer private instruction in piano, voice, harpsichord, and organ. For further information, contact Mr. Roger Keyes, School of Music, Baylor University, Waco, TX 76703.

Organ-Choral Workshop, Southern Methodist University, Dallas, TX June 23-27. Marie-Claire Alain will teach works of Grigny, Bach, Mendelssohn, Franck, and Widor, using the new Kern organ at University Park United Methodist Church; she will also play a recital. Barry Rose will give classes in mixed choir and boy choir techniques, as well as conduct rehearsals and a concert. Academic credit is available. For information, write Dr. William Hipp, Meadows School of the Arts, Music Division, Southern Methodist University, Dallas, TX 75275 (214/692-2643).

Creative Techniques for the Church Organist, Westminster Choir College, Princeton, NJ, June 23-27. The workshop will have Martin Neary, Gerre Hancock, Erik Routley, Harold Vogel, Joan Lippincott, and Eugene Roon as the faculty. For more information, write or call Summer Session, Westminster Choir College, Princeton, NJ 08540 (609/924-7416).

Church Music Workshop, University of Southern California, June 23-July 3. Literature, liturgy, philosophy, and choral techniques will be among the topics in this session, called "Challenge of the 80's." Instruction will be by Alex Wyton, James Vail, and David Wilson. For information, write Dr. David Wilson, School of Music, University of Southern California, Los Angeles, CA 90007.

Organ Historical Society, National Convention, New York, June 24-26. The 25th annual convention of this group will take place in the Finger Lakes Region of New York state. For details, write Anne Kazlauskas, 210 N. Cayuga St., Ithaca, NY 14850 (607/273-6532).

Church Music Exploration, Garden Grove Community Church, Garden Grove, CA, June 29-July 3. This 6th annual conference will include 38 workshops, seminars, and repertoire sessions. Clinicians will include Charles Hirt, Connie Fortunato, David Collidge, Don Fontana, and Mark Thallander. For details, contact the Robert H. Schuller Institute for Successful Church Leadership, Chapman Ave. and Lewis St., Garden Grove, CA 92640 (714/971-4133).

Seminar on J.S. Bach, Westfield, MA, June 29-July 1. This will be conducted by Harold Vogel at the Westfield Center for Early Keyboard Studies. He will lecture and give masterclasses on the organ (The Orgelbüchlein as Organ Method), harpsichord (The Well-Tempered Clavier) and clavichord (French Suites). He will also discuss various aspects of early performance practices with Lynn Edwards and Edward Pepe, center directors. For further information, write The Westfield Center for Early Keyboard Studies, 19 Broad St., Westfield, MA 01085.

The Complete Keyboardist, North Texas State University, Denton, TX, June 30-July 3. This workshop in the literature and techniques of organ and harpsichord used with choir, congregation, and other instruments, will feature guest clinician Gerre Hancock. The resident faculty will be Charles Brown and Da'e Peeters. There will be lecture-demonstrations, recitals, and classes, and ensemble work will be available. For further information, write Dr. Charles S. Brown, School of Music, North Texas State University, Denton, TX 76203.

Midwest Conference on Worship and Music, Nebraska Wesleyan University, Lincoln NE, June 29-July 4. Sponsored by the Presbyterian Association of Musicians and the Synod of Lakes and Prairies, this event will feature clinicians John Weaver (organ), Austin Loveace (hymnology), Eimer Schock (adult choir), Larry Munson (youth choirs), and Russel Blackmer (handbells). For information, contact Robert Moorhead, registrar, Box 2751, Lincoln, NE 68502.

Organ and Harpsichord Week, Westminster Choir College, Princeton, NJ, June 30-July 4. Joan Lippincott, Eugene Roon, and Mark Brombough will be the teachers for this week directed to high school students. For further information, contact Summer Session, Westminster Choir College, Princeton, NJ 08540 (609/924-7416).

The Arts in Worship, Liturgy, and Music, Wittenberg University, Springfield, OH, July 6-11. This "Experience '80'" conference will offer work in handbells, organ, service playing, dance, adult and childrens choirs, hymnody, and liturgics. The faculty will include Brian Johnson, Allan Pote, Donald A. Busarow, Howard G. Hageman, Judith Rock, W. Thomas Smith, David Ng, Robert Shepher, Robert C. Johnson, Adeline Huss, LoWaine Robison, John Robison, and Timothy L. Beal. For further information, write C. William Locke, 21 N. Chillicothe St., South Charleston, OH 45368.

Continuo Workshop, University of Michigan, Ann Arbor, July 6-13. This will be a workshop in basso continuo performance for harpsichordists and gambists, conducted by Edward Parmentier (harpsichord) and Enid Sutherland (viola da gamba). The workshop will consist of lectures, coached ensembles (with professional Baroque-instrument players on upper parts), faculty and student concerts. For further information, contact Morris Risenhoover, Assistant to the Dean, School of Music, University of Michigan, Ann Arbor, MI 48109.

Church Music Workshop, Ludlow, PA, July 6-10. Sponsored by the Western Pennsylvania Chapter, United Methodists in Worship, Music and the Other Arts, this workshop at Olmsted Manor will feature clinicians Gordon Young, Jean F. Wilmouth Jr., George E. Tutwiler, Jean Thompson, Jean Thomas, William Goff, Vickie Engel, and Marion Zipfel. For further information, contact Olmsted Manor, Ludlow, PA 16333.

Church Music Workshop, Michigan State University, East Lansing, MI, July 7-10. The staff will consist of Albert Bolitho (director), John Obetz (organ literature and service playing), Robert Berglund (choral repertoire and techniques), and Muriel Miller (young choristers and creativity in worship). There will be an organ recital by Michele Johns, a concert by the Battle Creek Boys Choir, a banquet, and a buzz session. Address inquiries to Mrs. Margaret Pegg, Conference Consultant, Kellogg Center, Michigan State University, East Lansing, MI 48824.

Workshops in Music, San Francisco Theological Seminary, San Anselmo, CA, July 7-11. Sponsored by the seminary and the Presbyterian Association of Musicians, this 6th annual event will feature Lloyd Pfautsch (choral conducting), Ludwig Altman (organ), Patty Marquart (handbells), Mikel Taxer (dance), Robert H. Mitchell (hymnody), and Wilbur F. Russell (music for the small church). For further information, write Dr. Wilbur F. Russell, San Francisco Theological Seminary, 2 Kensington Rd., San Anselmo, CA 94960.

Announcements

A Choral Composition Competition has been announced by the Mendelssohn Club of Philadelphia, for a major work for mixed chorus. The work should be 15 to 30 minutes in length and may be a cappella or with conventional or unconventional instrumental accompaniment (but not with organ or piano only). It may have a sacred or secular text or may be wordless, and must be submitted by Sept. 1, 1980. The prize will be \$1000 cash. Further information is available from William Marsh, chairman, Mendelssohn Club Choral Composition Competition, 12 Farmington Place, Newtown, PA 18940.

The Hymn Society of America will hold its national convocation June 8-10 in Princeton, NJ. Participants will include Erik Routley, Alice Parker, Helen Kemp, Donald G. Hinshaw, Calvin Hampton, Sister Mary Jane Wagner, Samuel L. Terrien, D. Darrell Woomer, Charles G. Frischmann, George E. Mims, Giles B. Bryant, Fred Kaan, Richard Avery, Donald Marsh, and Portia K. Maultsby. The events will take place at Westminster Choir College, which is also co-sponsoring with the Society an additional course on "Hymn Writing: Texts and Tunes," to be taught by Alice Parker and Gracia Grindal on June 11-13. For further information, write The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

Music for the Church, a conference for choirmasters and organists, will take place at Saint Thomas Church in New York City, April 20-22. John Bertalot, organist and master of the choristers at Blackburn Cathedral in England, will be the featured guest. For further information, write Don George, Music Secretary, Saint Thomas Church, 1 West 53rd St., New York, NY 10019.

"Your Church, the Arts, and You" is a workshop to be held April 26 in Parkersburg, WV. Sponsored by the Blennerhassett AGO chapter, the event will take place at the First United Methodist Church and will feature clinician Theodore Ripper, who will also play a recital the previous evening. Information is available from Mrs. Allyn Reilly, 14 2nd St., Athens, OH 45701 (614/592-2596).

Vernon de Tar will play the complete organ works of César Franck in three programs in observance of the "Belgium Today" Festival. Each program will be played twice, on Sunday afternoon at 4:30 and on Monday evening at 8, at the Church of the Ascension in New York City. The dates will be May 4-5, May 18-19, and June 1-2.

TWIN CITIES AGO 80

David Craighead
David Hurd
Karel Paukert

Robert Glasgow
Marilyn Mason
McNeil Robinson

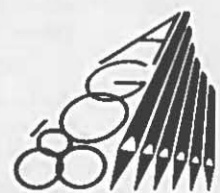
Calvin Hampton
Larry Palmer
John Tuttle

Choir of St. Paul's Cathedral, London

Barry Rose, Director Christopher Dearnley, Organist

June 16-20, 1980

Minneapolis/St. Paul



Reviews Choral Music

Music for Voices and Organ

by James McCray

Pre-20th-Century Choral Music

Most of the music discussed in this column in recent months had been composed during the 20th century, and usually, within the past 15 years. Attention this month is given to new editions of earlier works, which include compositions from the Renaissance through the 19th century. There is a mixture of well-known and less-frequently heard composers.

O Saviour of the World. John Goss (1800-1880); SATB and organ; Mark Foster Music Co., MF 198, 60¢ (E).

Goss, an early Victorian composer best remembered for securing and maintaining reforms in singing and playing at St. Paul's Cathedral, wrote many simple, straightforward anthems, of which this is one. The organ has little more than the doubling of the choral parts, which are in a block-chord style. The harmony is mildly chromatic and is typical of British church music of the 19th century. This is very easy and is suitable for any small church choir.

Glory in the Highest, Glory. Edward L. White (?-1851); double choir and keyboard; McAfee Music Corp., M 1094, 40¢ (M-)

This is one of 24 works in a new collection titled *American Choral Music* (1760-1900), edited by Mason Martens. The two choirs should be balanced and they are treated equally, with some antiphonal singing. The keyboard part has figured bass symbols and consists of block-chord voice doublings, playable by any organist. This joyful setting closes with an exciting hallelujah chorus and would be appropriate for both church and school groups.

Psalmlieder, Chorsätze Alter Meister. Josef Schabasses, editor; SATB unaccompanied; Doblinger, 43510 (M).

In this collection, there are 20 psalm settings by composers such as Lassus, Schütz, Bach, Praetorius, and others. All works are in German and usually are of about two pages duration. Many have strophic texts and three of them are for SAB. There is no piano reduction of the parts or textual translation. The music is simple enough for high school or church choirs, but may be of more interest to college groups.

Now Thank We All Our God. Felix Mendelssohn (1809-1847); SATB with piano/organ; Music 70 Music Publishers, M70-266, 60¢ (M).

This anthem is part of Mendelssohn's larger work, *Hymn of Praise*, and has been edited with an English text by Leonard Van Camp. After a four-part chorale opening which may be sung unaccompanied, the choir continues in unison over a busy keyboard part that will require a good performer. There is some four-part writing later. This is lovely music.

Ave Verum Corpus. Wolfgang Amadeus Mozart (1756-91); SATB and organ or string orchestra; Broude Brothers Ltd., B.B. 75, 30¢ (M-).

One of Mozart's most frequently performed motets, this has been edited with an English text by Herbert Zipper. The organ part has registration recommendations, but is only on two staves and is little more than a background for the choral parts. It is suitable for any school or church choir and is highly recommended.

Christe, Cum Sitiam Exire (Christ, When For Death I'm Thirsting). Emanuele d'Astorga (1680-1757); SATB and keyboard; Roger Dean Publishing Co., RDCE-113 (M).

The editor, Jack Boyd, has taken this from d'Astorga's longer work, *Stabat Mater*. There are two sections, each with a slow/fast area. There is some ornamentation, with tempo changes and harmony typical of the early 18th century. The organ writing is not difficult and the chorus has both homophonic and polyphonic sections. It closes with an amen and would be of interest to both church and school choirs.

O Jesus Show Thy Great Compassion. Johann Grimm (1719-1760); SA and organ; Boosey and Hawkes, 5599, 30¢ (M-).

This setting is from the music of the Moravians and was edited by Ewald Nolte. The writing is simple and the ranges are good for young voices; it could be performed by a small chorus or solo voices. The keyboard music is more elaborate than that of the chorus, but it is not difficult and is a transcription of string parts (which are available for performance). This is fine music for women's voices.

Ave Verum Corpus (Jesu, Word of God Incarnate). Franz Liszt (1811-1886); SATB and organ; Alexander Broude, Inc., AB 827, 60¢ (E).

The texture is homophonic with an emphasis on unaccompanied singing. The organ is used sparingly and is written on two staves. The voice ranges are small; this could be performed by a small church choir with limited ability. Both Latin and English versions are provided by the editor John Kingsbury.

With Songs of Rejoicing. Johann Sebastian Bach (1685-1750); SA/TB and piano or organ; Carl Fischer, CM 8086, 45¢ (M-).

The music is taken from the cantata *Denn du wirst* and has been arranged by Hal Hopson, who added a text that is an adaptation of Psalm 98. Both vocal parts are equal, with some melismatic passages. The ranges are moderate, suitable for most choirs. The keyboard music is easy enough for an average accompanist and is written on two staves.

Sing Ye To The Lord (Jauchzet Dem Herrn). Johann Pachelbel (1653-1706); SSATB and keyboard; Music 70 Music Publishers, M70-192, 40¢ (M-).

The two soprano lines have the most responsibility and both lie in the upper range; the other choral parts are very easy. The keyboard realization is primarily chordal and is on two staves. Both English and German versions are given by editor Walter Ehret. The tempo is brisk and with the variety of dynamics it should be effective and suitable for both church and school choirs.

Salve Regina. Peter Philips (1560-1628); SSATTB with optional organ; Novello and Co., Ltd., 20139, 75¢ (M+).

The organ accompaniment is a doubling of the voices and is designed for manuals only. All lines are very contrapuntal in this eight page antiphon to the Blessed Virgin Mary. Only a Latin text is included and it could be performed unaccompanied. The voice parts are difficult, in that there are many long, extended lines which will require solid control from the singers. Excellent music.

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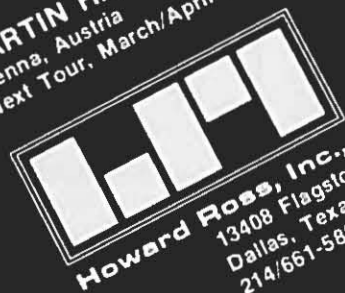
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Mozart Organ Works

by Kim R. Kasling

W. A. Mozart: Complete Organ Works (2 vols.), played by Martin Haselböck on the 1772/73 Anton Pfliegler organ in Altenburg Abbey Church and the 1778 Johann Gottfried Malleck organ in St. Martin's Cathedral, Eisenstadt, Austria. Vol. I: Fantasy in F Minor ("Ein Orgelstück für eine Uhr"), K.608; "Laudonsche Trauermusik" — Adagio and Allegro in F Minor ("Ein Stück für ein Orgelwerk in einer Uhr"), K.594; Andante in F Major ("für eine Walze in eine kleine Orgel"), K.616; Adagio and Rondo in C Major, K.617. Vol. II: Overture and Allegro in C Major, K.399; Fugue in G Minor, K.401; Little Gigue in G Major ("Leipziger Gigue"), K.574; Adagio and Fugue in C Minor, K.546; Variations on a Tirolean Song ("Wann i in der Fruh aufsteh"); Trio (Fuga a 3) in G Major, K.356; Ave verum (Mozart/Liszt); Benedictus (Mozart/Novello). PAN stereo 120295, 120296 (available in the US from Luther College Guild of Organists, Luther College, Decorah, IA 52101), ea. \$10 pp.

A most welcome pair of recordings, presenting Mozart's organ works, played on period Austrian organs with an excellent sense of form, content and Viennese *galant* style. Included are copious notes encapsulating Mozart's relationship to the organ, descriptions of the organs themselves and the history and editorship of each work played. (N.B. For researchers, the description of the Eisenstadt organ is somewhat at odds with that of George Bozeman, published in *Art of*

the Organ, Vol. I, #1-3, 1971.) See also the performer's father, Hans Haselböck in an article titled, "New Information About Mozart's Clockwork Pieces" in *The Diapason*, Nov. 1977.

In those works familiar to most organists, K.608, 594, and 616, performer and instrument unite with a stylistic sympathy nothing short of arresting. Classical balance and poise are enhanced with the dramatic power of Mozart's harmonies and modulations. Registrations follow documented procedures known to have been used by Mozart in his own performances. The Haselböcks' researches into large clockwork organs of Mozart's time translate well into performances of K.608 and 594, where brilliant plenos with 16' pedal tone (K.608 only) and the justly-formed Austrian flute colors fit form and symmetry. Where called for, delicacy and the Austrian *galant* prevail without a hint of preciousness; brisk, driving tempi in fugal and pleno sections are vital and dramatic, producing a brilliant, balanced effect. Haselböck's sense of harmonic rhythm and contrapuntal development contribute fine shaping to the larger works. K.616, originally for a small mechanism, is played with quiet grace on slightly "breathy" Austrian flutes. The listener may realize anew that K.616 is a work of some substance, not simple novelty.

Of the remaining pieces, K.617, 574, and 546 are, perhaps, the most interesting. K.617, originally scored as a quintet for musical glasses, flute, oboe, violin, viola and cello, was also ar-

anged for another clockwork mechanism (according to program notes). Here, some of the most colorful Austrian *Charakter stimmen* (flutes, strings) are used in a transcription by Martin Haselböck. Periodic richness of harmony and arresting modulations punctuate a fairly lengthy work. K.574 is a wonderfully energetic miniature only 38 measures long, highly chromatic, with a motive reminiscent of B-A-C-H. K.546, originally composed as a "Fuga a Due Cembali" and later arranged for string quartet, is played in an organ edition by Martin Haselböck (publ. Universal). This work is tremendously intriguing! A brief introduction begins, alternating bold French rhythms with a dark, introspective *piano*. The latter is built on shifting harmonies over a recurring rhythmic pattern. The fugue is a true masterpiece — martial, chromatic with accented harmonic appoggiaturas. Polyphonic involvement is intense, strettos abound, and the whole is a compacted combination of contrapuntal bravura and harmonic boldness reaching well into a later era.

K.399, 443, 153, and 154 were originally all fragments, finished by either Abbe Maximilian Stadler or Simon Sechter, contemporaries who outlived Mozart.

The Tirolean Variations may or may not be by Mozart but is a work of attractive charm. K.356 for Glass Harmonica, familiar to most organists, is sensitively played here.

(Continued overleaf)

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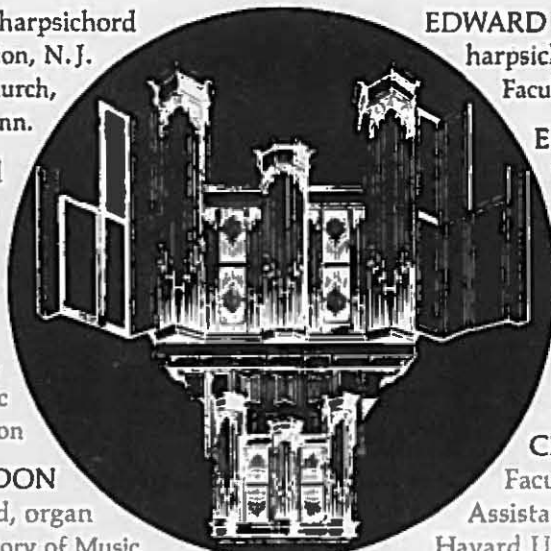
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Mozart

(continued from p. 5)

The later organ transcriptions by Liszt and Novello demonstrate 19th-century interest in reviving past masters' works.

Dr. Kasing is a member of the music faculty at St. John's University in Collegeville, Minnesota.

Varied Organ Discs

by Arthur Lawrence



Catharine Crozier in Recital; Kuhn organ at Alice Tully Hall, New York City. Bach: Fantasia and Fugue in G Minor, BWV 542; Partita on "Sei gegrüßet," BWV 768; Distler: Partita on "Wachet auf"; Hindemith: Sonata I; Sokola: Passacaglia quasi Toccata on B-A-C-H; Rorem: A Quaker Reader (six selections). Gothic stereo D-87904 (2-12") (Gothic Records, Box 533, Murray Hill Station, New York, NY 10016), \$24.95.

As a performer, Catharine Crozier is something of a legend in her own day. Active as a concert organist long enough ago to have played the first two Hindemith sonatas for the composer before he wrote the third, she continues concertizing today, playing the finest instruments around the world. Unlike many virtuosi, she has grown with the times, performing new works as well as earlier ones. Many of us heard the latest pieces of Eder, Heiller, Messiaen, Rorem, Sifler, and Sokola for the first time from her hands. Her recitals have encompassed the great works from the late Renaissance to the present.

Miss Crozier formerly taught at Eastman and at Rollins; today she teaches privately and in many masterclasses. Those fortunate enough to attend one of her summer sessions at Stanford, Northwestern, or the University of Kansas (to name only a few) have learned both repertory and technique, as well as style and interpretation. Last year, she was named Performer-of-the-Year by the New York City AGO chapter.

The only performance-related activity in which Catharine Crozier has not engaged extensively, at least up to this time, is recording. In the early days of the LP record, her discs on the Kendall label, which did not stay in circulation many years, were highly prized. But I am not aware of commercial recordings this artist has made in recent years, so the new one at hand from Gothic Records is of particular interest.

The works recorded here are all ones with which this artist has been consistently associated, and they represent some of the best of her repertory. Nearly two of the four sides are devoted to Bach, music which works very well on the large (4/85) Kuhn tracker in Alice Tully Hall. But the Hindemith sonata is no less appropriate, and it bears the particular authority Miss Crozier can bring to it as a result of her work with its composer. The Distler partita likewise

In sum, these two discs, the result of Viennese music, scholarship and performance represent a valuable musical resource. Good reproduction and engineering. Highly recommended.

contains many neo-Baroque elements; the delicate middle movement is surrounded by the two fast movements, played here with élan. The Sokola toccata, a perpetual-motion piece, has such technical difficulties that it is not played every day, but this performance has all the drive necessary to bring it to a riveting conclusion, without any hint of the herculean playing task. Of special interest, and the newest to all concerned, are the six selections from *A Quaker Reader* by Ned Rorem, commissioned in 1971 by Miss Tully. They are sufficient to give a good idea of the larger work (eleven movements), and they represent a major contemporary composer.

The digital recording leaves nothing to be desired as far as sonic quality is concerned, and the pressing has quiet surfaces. A few minor flaws lead me to suspect that the recording was made "live," but that only contributes to an exciting performance. The jacket includes good notes on the music by Harold Gleason and the specification. On all counts, this is an outstanding production.



Sifler: The Seven Last Words of Christ, played by Paul J. Sifler on the organ of St. John's Episcopal Church, Los Angeles. Fredonia stereo FD-7 (Fredonia Discs, 3947 Fredonia Drive, Hollywood, CA 90068), \$7.98.

A source of inspiration to composers throughout the history of Western music, the seven last utterances of Christ have been used here as the genesis of seven meditations: an organ suite composed in 1976. Only the last movement is chorale-based (*Wenn Wir in höchsten Noten sein*), but each characteristically reflects the mood of that particular word, through some musical technique or through the general style of the movement. There is considerable use of dissonance, and the overall impact of the work is quite moving. It is published by Fredonia Press (and, more recently, by H. W. Gray); a review of the music may be found in these pages, June 1978.

Mr. Sifler is a gifted organist and his recorded performance combines the credential of the composer with musical effectiveness. The recorded sound is good, and the 1924 E. M. Skinner (with a new Great division by Abbott and Sieker) suits the music well. The jacket notes include the specification, and John La Montaine's analysis of the work (published in *The Diapason*, Jan. 1977) is included as an insert.

Even though the liturgical season which inspired this piece will be past by the time this review appears, the nature of the music transcends that time and makes it appropriate for more general use or for recitals. This record is highly recommended to both performers and listeners.



Grunewald: *Hymne aux Mémoires Héroïques*, *Diptyque Liturgique*; Langlais: *Pasticcio*, *Poemes Evangéliques*. David Britton; Turner organ, 1st Presbyterian Church, Trenton, NJ. Delos stereo DEL-25443 (Delos Records, 855 Via de la Paz, Pacific Palisades, CA 90272), \$7.98.

The music on this disc is congenially paired, one side being devoted to each of two important living French composers. Jean Langlais (b. 1907), the successor to Franck and Tournemire at Ste-Clotilde in Paris, is probably well-enough known that his music needs no further introduction to American organists. Jean-Jacques Grunewald (b. 1911), on the other hand, has never been well-known in this country, although he is currently the *organiste titulaire* at the Parisian Church of St-Sulpice, where he presides at one of two large Cavallé-Coll instruments remaining in the capital, and he has long been recognized as a

virtuoso performer in Europe. The music of both composers comes from the post-impressionistic, conservative school, and it adapts to American organs more successfully than does the music of, say, Messiaen.

The Grunewald *Hymne* (Ed. Salabert), written at the outbreak of World War II, is dedicated to the memory of Jehan Alain, and alternates sectionally between two sharply contrasting musical ideas. The *Diptyque* (H. W. Gray) was commissioned by St. James' Episcopal Church in New York City for the dedication of its new organ on the occasion of the 150th anniversary of the church in 1959. Its two movements, *Preces* and *Jubilate Deo*, were intended as prelude and postlude for the event; the style is an outgrowth of the French symphonic organ tradition. Langlais' *Pasticcio* (*Organ Book*, Elkan-Vogel) dates from 1956 and is an attractive fanfare patched together from several elements. The three *Poemes* are early works (Phillipo, 1932) and are among this master's best pieces; they are perhaps best-known separately: *L'Annonciation*, *Nativité*, and *Les Rameaux*.

The record attests to something recital-goers who have heard David Britton play already know: he is an excellent organist who here turns in a thoroughly convincing performance. The music is played brilliantly and with style. The organ (3/74, 1974) by Robert M. Turner is an appropriate one for this occasion: although it is American in sound and lacks the acoustical atmosphere usually found in great French churches, it has the necessary resources for this music and is heard to very good effect at the hands and feet of this virtuoso player. The disc is well-engineered with quiet surfaces and clean stereo sound. Jacket notes include good information on the music (written by the performer) and the specification of the organ.



Michael Murray playing the Great Organ in the Methuen Memorial Music Hall. Widor: *Toccata* (Symphony V); Vierne: *Méditation*, *Prélude*, (24 Pieces in Free Style), *Final* (Symphony I); Marcello: *Psalm XIX*; Karg-Elert: *Clair de Lune*; Dupré: *Final*, Op. 27, no. 7. Telarc stereo 5036 DD-2 (Telarc Records, 23293 Commerce Park Rd., Cleveland, OH 44122), \$17.98.

This recording is a high-fidelity spectacular which combines excellence of performance with excellence of recording. Those who have already heard the playing of Michael Murray will not be surprised to know that this disc features another superb rendition, not to be faulted either on technical or interpretative grounds. Telarc has received excellent notice in technical journals for the fidelity of direct-to-disc and digital recordings; the example at hand elicited an honorable mention in recent awards by *Stereo Review* for technical prowess.

The direct-to-disc process, as I understand it, means that a performance is recording "live" — without any splicing to compensate for mistakes; what is played is what is inscribed on the recording master. Thus, a spontaneity often not present in recordings made with the benefit of tape splicing is documented, and that is certainly

the case with the present disc. The performances have a real life-like quality to them, and the Telarc recording quality is unsurpassed in terms of good stereo sound with quiet surfaces.

The music displays artist and instrument well. The familiar Widor work demonstrates how effective a good Swell box can be, as well as the benefit of having 16' sound in the manuals. The Karg-Elert selection manifests the lush sound of strings and flutes. All the French works are well-suited to the organ; the final Vierne prelude makes a curious ending, albeit lovely in its unpretentious simplicity.

The packaging would have been better had the specification and registrations been given. However, jacket notes by Edward J. Sampson Jr. provide a good description of the organ. This disc is well worth its high price.

Durufié: *Prelude*, *Adagio*, and *Variations on "Veni Creator,"* Op. 4; *Suite*, Op. 5. Walter Hillsman at the Harrison & Harrison organ of Coventry Cathedral. Vista stereo VPS 1041 (Vista Records, 64a Lansdowne Rd., London W11 2LR, England), no price listed.

This record ought to have been a prize-winner, with the combination of two of the great organ works from the 20th-century repertoire of France, a talented organist (American-born, English-residing), an immensely-exciting organ of 4 manuals and 73 speaking stops in a striking English cathedral, the lucid jacket notes of Felix Aprahamian, and the recording talents of the late Michael Smythe. The music itself is certainly first-rate and the performances are competent and stylish. But they are not great renditions and they do not have the magic of the recordings made of these same works by the Durufié's themselves.

(Continued, page 13)

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A Rationale for Determining Articulation

by Danny J. Uhl

Introduction

Organists can accent a note only by the way in which it is articulated. Because articulation, or the detaching and slurring between notes, affects not only accent but also phrasing, it constitutes a critical factor in the musical performance of organ literature. Especially in the repertoire before 1800, the means for ascertaining which notes should be played legato and which should be played detached often involves either assumption or imitation rather than deliberation.

In 1925, Hermann Keller published *Die musikalische Artikulation insbesondere bei Joh. Seb. Bach*¹ and, thirty years later, *Phrasing and Articulation*;² both address the history, esthetics, and practice of articulation. According to Keller, phrasing and articulation signs in Western music began with strokes in chant and rest signs in medieval manuscripts. Fermatas, apostrophes, wedges, dots, slurs, and various abbreviations and combinations of signs later indicated to performers, especially to wind and string players, what articulation to use. By the 18th century, more composers began providing at least some instructions for keyboard performers.

Keller assumed that a kind of *light* legato constituted the ideal for organ performance, although he cited contradictory evidence calling for *heavy* legato. Among others, Tomás de Sancta Maria (1565), Costanzo Antegnati (1608), Girolamo Frescobaldi (1625), Heinrich Albert (1640), Lorenzo di Penna (1672), and André Raison (1687) called for a heavy legato;³ most of these writers, however, referred to specialized kinds of music, such as playing *cantus firmi* or continuo parts or using the *vox humana*. None generalized as did Friedrich Marpurg in 1750 when he insisted: "Contrasted with legato as well as with staccato playing is the ordinary progression in which one quickly raises the finger from the preceding key just before striking a new key. Because this ordinary method is always assumed, it is never indicated."⁴ Today, the use of historically-authentic fingerings while playing responsive mechanical-action instruments supports the validity of Marpurg's observation.

Keller wrote that "general rules [re. articulation] cannot be stated dogmatically; instead we can only suggest general principles, which can be deduced from the music itself." He drew "conclusions for the unmarked works [of Bach] from those that are marked" by applying "similar principles to provide the missing signs of articulation." Keller recognized the limitations of this kind of approach, observing that Bach typically left few articulation marks in his organ works and used them inconsistently. Despite this, Keller arrived at these principles for determining appropriate articulation: 1) that notes moving in conjunct motion be performed in a legato manner because of the "naturalness" or comparative ease of that practice; 2) that notes separated by leaps be played detached; 3) that accent may result from reversing the "natural" articulation; 4) that notes interrupting suspensions require detachment; 5) that syncopation encourages detached playing; and 6) that extremes in pitch warrant nonlegato playing.⁵

In the 1954 issue of the *Bach Jahrbuch*, Klaus Speer argued for an approach similar to Keller's in determining articulation for Bach's unmarked organ works.⁶ He derived three principles: 1) that different note-values be given distinctly different articulation as an aid to clarifying polyphony; 2) that strong and weak beats in the measure be suggested by detaching notes on weak beats; and 3) that long note-values be given greater stress by detaching the shorter ones that precede them.

Unlike Keller and Speer, I have made no attempt to rationalize the transference of signs from one source to another. Instead, I have assumed those principles which affect the perception of accent in music, many of them touched on by Keller and Speer, and then approached articulation by relating it to specific musical elements: melody and harmony, rhythm and meter, and motive and structure.

Part of my approach involves determining which notes in a melody or musical figure function critically and which function ornamentally. André Gedalge in his *Treatise on the Fugue*⁷ implied a technique in which this determination could be made by ascertaining which notes required harmonization and which could be treated as nonharmonic tones. In performance, accent helps the listener to distinguish the more essential notes and chords from the decorative ones. In addition to this Gedalge-based approach to melody and harmony, I deal with rhythm and meter in terms of "good" and "bad" (i.e. strong and weak) beats, meter signatures, repeated patterns, and such rhythmic conventions as the cadential hemiola in triple meter. Among other factors, the nomenclature itself, the frequent repetition of regular rhythmic patterns, periodicity, and the prevalence of dance rhythms argue for accenting strong beats and/or parts of the beat.

The fugue subjects from the *Eight Little Preludes and Fugues*, attributed to J.S. Bach, will be examined here because of their frequent use as teaching pieces and their accessibility to most organists. Although it is understood that someone other than Bach probably composed these works, their frequent association with that composer justifies labeling them, for the purposes of identification in this article, as Bach works.

Unfortunately, the composer's ambiguous and sometimes inconsistent harmonizations of the fugue subjects handicap their usefulness as models for the study of articulation. Even determining which notes constitute the subject can be confusing when subjects and answers overlap and when subject endings are altered. Most contrapuntal pieces from the common practice period contain fewer alterations, less frequent abbreviation, and simpler, more consistent harmonizations; they lend themselves more easily to analysis and, therefore, to determining articulation. Despite the unique limitations imposed by these fugue subjects, the process modeled in this article can be applied to all music from the common practice period, regardless of either form or style.

Each discussion in this article begins with the subject followed by its reduc-

Example 1, Fugue in C Major, BWV 553



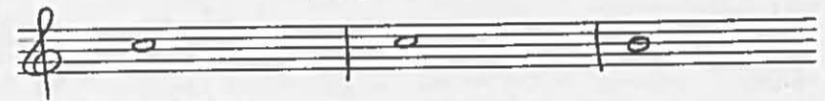
Example 1a



Example 1b



Example 1c



Example 1d (Keller)



Example 1e*



tion and probable harmonization. "X" indicates a less critical note still important in the melody. Three articulation signs are used: the slur, to indicate legato between notes; the dot, to indicate detachment both before and after a note; and the horizontal line, to indicate less pronounced detachment than the dot. The absence of any articulation mark suggests a kind of mild, almost imperceptible detachment approximating the light legato cited by Marpurg.

Because there is no intention of providing the "definitive" articulation for any fugue subject, several possibilities are offered, each supported by differing analyses. A different understanding of the musical elements or emphasizing one element over the others may result in a different articulation. I have frequently responded to the articulations Keller provided in the appendix to *Die musikalische Artikulation*⁸ and have marked my own preferences by asterisks.

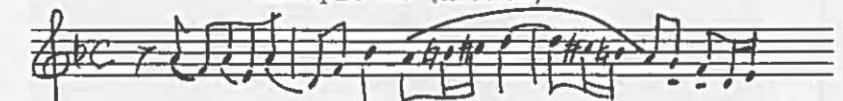
Example 2, Fugue in D Minor, BWV 554



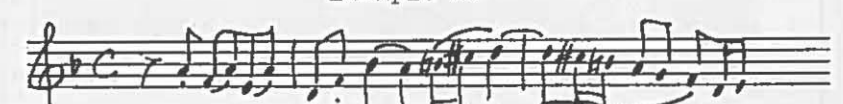
Example 2a



Example 2b (Keller)



Example 2c*



Fugue in C Major

Using the Gedalge-derived method of analysis, the subject of the Fugue in C Major, BWV 553, can be reduced to a simple four-note melody, C-E-D-C. As Ex. 1 shows, three of the pitches occur at the beginnings of measures, ornamented or anticipated with a unifying rhythmic figure. The careful placement of these notes suggests the importance of the measure or bar line. In 1a, the three slurs call for legato, representing the way organists frequently perform this subject. An unprepared audience hearing this rendition probably perceives the inaccurate rhythmic organization shown in 1b. The misperception occurs because listeners usually hear the first note of any composition as falling on a strong beat unless they are otherwise warned through some kind of accent, achieved on the organ and harpsichord only through articulation. The misplaced accent of 1b also suggests a different basic melody than the one intended, something like the melody shown in 1c.

Keller offered the articulation in Ex. 1d. When the eighth-notes are detached and the sixteenth-notes are played barely legato, as he instructed, listeners hear this subject more as it appears on the page, beginning on the weak part of a beat with pivotal tones at the first of every measure. Given a responsive instrument, organists may further convey which eighth-notes fall on the beat by playing them slightly less detached than the others. This articulation, shown in 1e, most accurately represents the rhythmic and melodic organization of the fugue subject for BWV 553.

Fugue in D Minor

As the melodic reduction in Ex. 2 shows, the subject of the Fugue in D Minor, BWV 554, circles around members of the tonic triad, F, D, A, D, F; organists can make those chord members most prominent (and thereby clarify the structure of the subject) by using the articulation in 2a. The F-to-A slur in the first measure accents the eighth-note falling on the beat, and detaching both the E and the A which follow it reduces the stress which might otherwise be given to the comparatively-weak fourth beat of the measure. Slurring the B \flat of the second measure to the A which follows it implies that the B \flat functions as an appoggiatura resolving to the A below it. The slur, dot, and horizontal line in the third measure combine to weaken any stress on the second beat and to accent the last note of the subject, the F.

Keller proposed the articulation shown in Ex. 2b. His slurs in the first measure suggest that the first note not only falls on a strong beat (which it obviously does not), but that the off-beat A's have greater importance than the implied descending line. (The melodic reduction argues against that concept.)

Organists may prefer some variation of the more appropriate articulation shown in Ex. 2a, perhaps the one in 2c. The two slurs in the first measure of this example create the impression of *bariolage*, a string effect produced by bowing back and forth between two strings, one of them usually an "open" one. The articulation in 2c also gives less accent to the first note of the second measure than does the articulation in 2a. It further alters the pattern of accented and unaccented beats from the THREE-4-ONE of 2a to the THREE-FOUR-1 of 2c. Depending on the stress organists wish to place on various beats or melodic elements, as well as the instruments they play, any number of articulations can be justified by the music, but decidedly not the first part of Keller's.

Fugue in E Minor

In much triple-meter music from the common practice period, cadences involve a speeding up or slowing down of the harmonic motion and a corresponding change in the pattern of accent. This phenomenon is called *hemiola*.⁹ Usually, the harmonic motion increases. For example, hemiola may involve a change from the regular pattern of ONE-2-3/ONE-2-3 associated with simple triple meters to ONE-2/THREE-1/TWO-3. (Important chord changes and on-beat accents are indicated by spelled-out numerals, unaccented beats, by Arabic numerals.)

In the subject of the Fugue in E Minor, BWV 555, shown in Ex. 3, the triple-meter signature, the dotted half-note motion at the beginning, and the faster quarter-note motion near the end seem to provide all the elements associated with hemiola. But imposing the characteristics associated with

hemiola on this subject would misrepresent its simple regularity. Hemiola, however, appears prominently in at least one internal cadence, the cadence in mm. 26-27 shown in 3a. Important chord changes occur on beats 1, 3, and 2 of the two-bar cadential pattern instead of on beats 1-and-3, 1-and-3 established in the rest of the fugue. The slurs in 3a accent the first of each quarter-note pair in the hemiola. The octave skip in the pedal and the pattern of three dotted quarter-notes followed by eighths in the soprano also reflect hemiola in these two measures.

Keller's articulation for the subject of BWV 555, shown in Ex. 3b, gives no indication that he found hemiola in the context of the subject. His first two slurs, one from G \sharp -to-A and the other from A \sharp -to-B, do indicate that he preferred to group beats in a 3-1-2 pattern, accenting the weak third beat of the measure.

My articulation in Ex. 3c groups

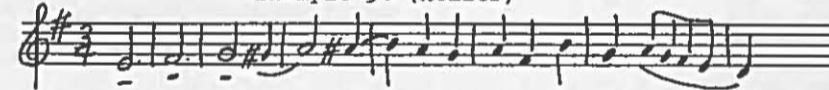
Example 3, Fugue in E Minor, BWV 555



Example 3a, mm. 25-28



Example 3b (Keller)



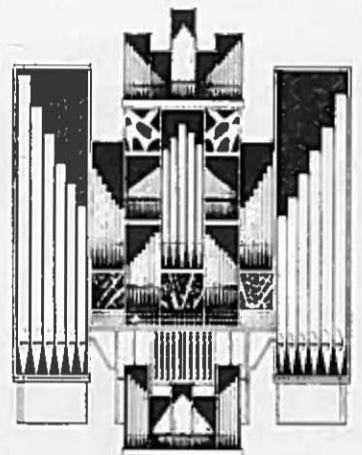
Example 3c*



beats in a 1-2-3 pattern, accenting the first beat of every measure. The melodic reduction showing the composer's usual care in placing important notes on strong beats of the measure supports this articulation. This articulation also reduces stress on the third beats by showing that those quarter-notes should be played detached, and it accents all the notes which constitute the basic melody, especially the B in m. 5, which, despite its quarter-note value, functions as the capstone of the entire subject. The articulation in 3c, then, most accurately reflects the musical

(Continued overleaf)

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Example 4, Fugue in F Major, BWV 556



Example 4a (Keller)



Example 4b*



Example 4c



Articulation

(continued from p. 9)
effects suggested by the notation in three ways: it reinforces the pattern associated with the harmonic rhythm of the subject; it treats the chromatically ascending quarter-notes as non-harmonic passing tones rather than as appoggiaturas; and it accents notes which constitute the basic melody.

Fugue in F Major

Examining meter signatures from the common practice period reveals composers' frequent sensitivity to their significance. As seen in Bach's *Orgelbüchlein*, for example, meter signatures suggest the basic unit of pulse or movement, not just the unit of notational convenience. In those instances when Bach did use the meter signature as a notational necessity, he warned organists with the following tempo indications: Largo, Adagio, Adagio assai, and Adagissimo. The same sensitivity to meter signatures is exhibited in the *Eight Little Preludes and Fugues*.

The common-time meter signature in Ex. 4 for the subject of the Fugue in F Major, BWV 556, shows that the quarter-note serves as the unit of notational measure. Harmonic movement at the half-note level, however, allows for considering either the half-note or the quarter-note as the unit of musical measure, or *tactus*. Keller's articulation, shown in 4a, shows his perception of this subject in terms of half-note movement, especially in the first and last groups of four eighth-notes.

In contrast, the alternatives I propose in Ex. 4b and 4c suggest quarter-note movement. The articulation in 4c implies equality of quarter-note beats, while that in 4b implies greater accent on beats 1 and 3. In this way, it offers a compromise between the "busy-

ness" of 4a and the ponderousness of 4c. A more frequently-heard legato performance, however, not only does the least to clarify the off-beat eighth-note, or anacrusis, which begins the subject, but avoids suggesting which note-value, the half or quarter, serves as the unit of musical measure.

Fugue in G Major

Keller's articulation in Ex. 5a for the subject of the Fugue in G Major, BWV 557 (Ex. 5), follows two principles that he proposed in *Phrasing and Articulation*: that middle-sized leaps lend themselves to *portato* articulation; and that the leap interrupting a suspension and its resolution requires detachment. The horizontal marks under the first two notes, the tonic and the dominant, call for *portato* articulation. This kind of detachment not only reflects what Keller considered to be the "natural" tendency when performing middle-sized leaps, but, more importantly, it helps to characterize the head of the subject when it appears in subsequent polyphony. The dots under the eighth-notes requiring staccato articulation function in two related ways: to weaken any accent on the second half of the quarter-note beat; and to provide greater accent on the quarter-notes tied to eighth-notes which resolve the suspensions. Besides adhering to Keller's two principles, the articulation in 5a reflects all three of Speer's generalizations: the first concerning varied articulations for differing note-values; the second relating to detaching notes on weak beats; and the last involving detaching shorter note-values before longer ones. Given that kind of consensus, it is not surprising that hardly any other articulation than the one in 5a seems either desirable or possible.

Example 5, Fugue in G Major, BWV 557



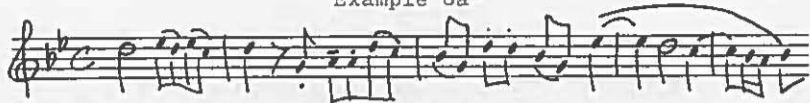
Example 5a (Keller)*



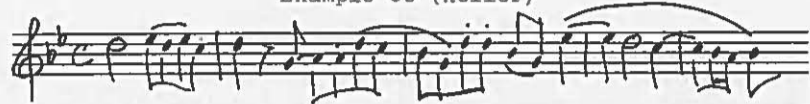
Example 6, Fugue in G Minor, BWV 558



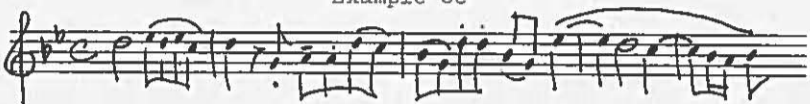
Example 6a*



Example 6b (Keller)



Example 6c



Fugue in G Minor

The melodic reduction in Ex. 6 shows that the subject of the Fugue in G Minor, BWV 558, falls into three groups or phrases, the first moving toward D, the second and third toward Bb. (The chain of suspensions beginning in the third measure functions more as transition than as part of the fugue subject.) Although no articulation can exclusively point out that kind of three-part organization, slurring and detaching can minimize the prominence of less important pitches and help listeners to perceive the larger structure.

The articulation I suggest in Ex. 6a supports structural perception in the first measure by accenting the Eb's and reducing stress on the off-beat eighth-notes, showing that the Eb acts as an upper neighbor to the D's appearing before and after it. Keller's articulation in 6b does much the same thing, although his three eighth-notes slurred together suggest the half-note as the unit of musical measure. The pair of slurred eighths in 6a accents quarter-notes. The two articulations differ more critically in the second measure, which begins the second group of this three-part fugue subject. Keller slurred the G-to-A, accenting an off-beat eighth-note. His next slur

crosses the bar line and tends to emphasize the D on the fourth beat of the second measure more than the Bb which begins the third measure. My articulation, on the other hand, reduces accent on the off-beat G and attempts to give at least as much accent to the G which begins the third measure as to the D on the fourth beat of the second measure. Keller's articulation also shows several inconsistencies that I find undesirable. He provided different articulations for each of the three groups of four eighth-notes (one group per measure), and he treated the repeated A's in the second measure differently than he did the repeated D's in the third.

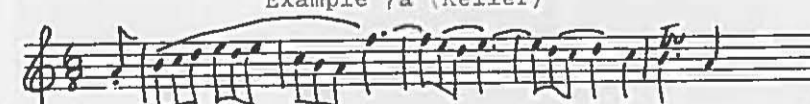
Most composers during the common practice period, Bach among them, used the bar line as a musical, not just a notational, device. To them, bar lines neither represented limitations nor dammed the flow of rhythm and melody but, instead, organized and generated those musical forces. Keller's articulation in Ex. 6b frustrates both the meter signature and the bar line; my articulation affirms quarter-note *tactus* and emphasizes the careful placement of important notes on strong beats in the measure, especially at the beginnings of the first three measures.

(Continued overleaf)

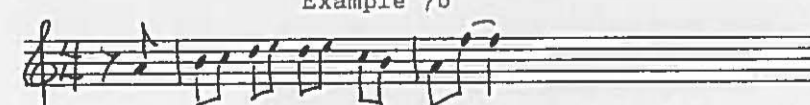
Example 7, Fugue in A Minor, BWV 559



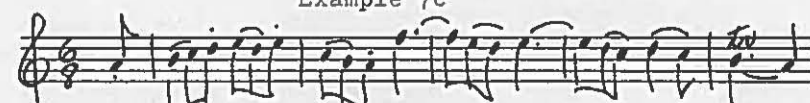
Example 7a (Keller)



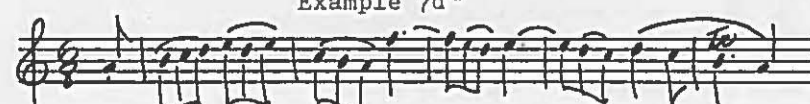
Example 7b



Example 7c



Example 7d*



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Articulation

(continued from p. 11)

For organists who may find this argument convincing but the line too broken-up, an alternative articulation in 6c softens the quarter-note accent in the first half of the subject while maintaining an emphasis on structural elements.

Fugue in A Minor

The subject of the Fugue in A Minor, BWV 559, given in Ex. 7, moves largely in conjunct motion. If organists observe Keller's principle of "natural" articulation for step-wise motion, they play this fugue subject almost entirely legato, as Keller showed in 7a. However, when discussing this particular subject, Keller talked about "imperceptible" detachment and its animating effect. So despite the slurs in 7a, Keller, like Marpurg two centuries earlier, asked for the smallest degree of detachment, even when the slurs appear to require heavy legato. Keller's dot over the first note of the subject, which falls on the anacrusis or upbeat of the measure, instructs organists to play it staccato. Despite this clarifying articulation at the beginning, with Keller's subsequent slur listeners have no way of knowing whether the meter is duple or triple. Without some kind of contrary indication, they may perceive the hypothetical duple meter provided in 7b, not the triple one composed. The articulations the author has given in 7c and 7d more clearly indicate triple meter than does 7a. By reducing stress on the second and third eighth-notes in every group of three, 7c creates a more dance-like effect than does 7d, which reduces stress only on the third eighth-note.

Fugue in B \flat Major

Keller called the subject for the Fugue in B \flat Major, BWV 560, a "roguish harpsichord theme." Ex. 8 proves that he might have described it more analytically as a quasi-polyphonic theme (two voices implied by one) in triple meter without the usual hemiola at the cadence. The composer built this subject by combining two motivic pairs with a single closing one. For the first two measures, my articulation signs in 8a and Keller's in 8b follow Keller's principle relating to "natural" articulation of moderate leaps. We both suggest that the anacrusis or upbeat be played detached, providing greater accent on the B \flat which falls on a strong first beat of the measure. Similarly detaching the C and the B \flat at the ends

of the first two measures continues to weaken the third beat and to accent the first. The two articulations differ for the second pair of motives, beginning in the third measure. Keller wrote that the "swinging" eighth-notes require *leggiro* articulation; I suggest maintaining the pattern of accent established at the beginning of the subject by slurring the eighth-notes on the first beats and detaching the ones on the second and third beats. Keller's articulation emphasizes the two-voiced character of the subject; mine favors the monophonic. In this subject as in most others, organists can make rational decisions about the effects they want to create, justifying their articulations on the basis of observable musical elements.

Conclusion

At the end of his article on Bach's articulation, Klaus Speer wrote that playing the music itself ultimately determines the merit of his three principles, a thought with which this author agrees. Similarly, the validity of a rational approach to articulation is confirmed by the musically appropriate and satisfying accent achieved through staccato, *portato*, "imperceptible" detachment, and legato.

Most organists today are equipped with keyboard and toe/heel pedal techniques devised to facilitate legato performance. These techniques have evolved out of the 19th-century esthetic of unmeasured, continuous lines supported by cadence-avoiding harmonies. Despite all our recently-acquired historical perspectives, for the most part we still play and to some extent still hear like 19th-century musicians. Music from the common practice period cannot sound its best when forced into a 19th-century esthetic. When that happens, it fails to reflect its own esthetic of rhythmic regularity and frequent cadence.

When organists use appropriate articulation, not only does the music gain rhythmic definition, but many of the technical problems — those impossibly tricky sections which, for example, so often appear at cadences — are eliminated. Thumbs no longer cross under so much, the number of substitutions decreases, and the tension-inducing use of the heel is reduced.¹⁰ Without advocating a slavish return to historical fingerings and pedal techniques while playing on 17th- and 18th-century recreations, I am suggesting that organists reflect some awareness of relevant

Example 8, Fugue in B \flat Major, BWV 560



Example 8a*



Example 8b (Keller)



NOTES

esthetics and techniques and, more importantly, that they enable listeners to perceive the effects that the notation implies. Using appropriate articulation, organists can perform appoggiaturas so that they sound like accented nonharmonic tones, and anacrusis so that they sound like notes falling on weak or weak parts of the beat.

A rational approach to articulation not only relies on the principles associated with the perception of accent but also absorbs the results of research into historical performance practice. Each new bit of seemingly unrelated evidence — the instructions of an 18th-century dancing master, a recording of a historic instrument, or the publication of a facsimile edition — offers important clues for organists trying to accurately translate notation into sound. In the first part of his *Essay on the True Art of Playing Keyboard Instruments*, C.P.E. Bach wrote that good performance comprises "the ability through . . . playing to make the ear conscious of the true content and affect of a composition."¹¹ More than other musicians, organists and harpsichord players can work toward that kind of "good performance" first by recognizing through analysis the "true content and affect" of the music and then by using an articulation consistent with their convictions.

Danny J. Uhl, a graduate of Rutgers University, earned the D.M.A. degree at the University of Kentucky. He is director of music at Faith Lutheran Church, Lexington, KY.

¹⁰Hermann Keller, *Die musikalische Artikulation insbesondere bei Joh. Seb. Bach* (Stuttgart: C.L. Schultheiss, 1925).

¹¹Hermann Keller, *Phrasing and Articulation: A Contribution to a Rhetoric of Music*, trans. Leigh Gardine (New York: W. W. Norton, 1965). This book originally appeared as *Phrasierung und Artikulation: Ein Beitrag zu einer Sprachlehre der Musik* (Kassel: Bärenreiter, 1955).

¹²Keller, *Phrasing*, pp. 44-5, 89.

¹³Keller, *Phrasing*, p. 51. In the bibliography on p. 113, Keller cited this source: Friedrich Wilhelm Marpurg, *Die Kunst, das Clavier zu spielen*, 1750. I have altered a few words of Gardine's translation in order to make Marpurg's statement more easily understood.

¹⁴Keller, *Phrasing*, pp. 36-39.

¹⁵Klaus Speer, "Die Artikulation in den Orgelwerken Joh. Seb. Bachs," *Bach Jahrbuch XLI* (1954), pp. [66]-74.

¹⁶André Gedalge, *Treatise on the Fugue*, trans. and ed. Ferdinand Davis (Norman, Oklahoma: University of Oklahoma Press, 1965). First pub. 1901.

¹⁷Keller, *Die musikalische Artikulation*, pp. 134-144. Unless otherwise indicated, all further references to Keller's articulations for the fugue subjects can be found in the appendix to this work.

¹⁸For one of the few discussions of hemiola in a cadential context, refer to H.H. Wintersgill, "Handel's Two-Length Bar," *Music and Letters* (Vol. XVII, No. 1, Jan. 1936), pp. [1]-12. In particular note pp. 9-10 when Wintersgill observed that "where [hemiola] forms a cadence, which is far more common, it arose no doubt as an allargando ending after the manner of Corelli's lengthened link-passages."

¹⁹I find that I am more often breaking "old" rules I was taught as a student, playing octave skips legato rather than detached and slurring less across the bar line and from weak to strong beats.

²⁰C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W.W. Norton, 1949), p. 148. Bach's statement appears in Part One, originally pub. 1753.

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Varied Organ Discs

(continued from p. 7)

The problems lie in two items, I think: the pacing and the instrument. Mr. Hillsman's tempi do not always agree with the printed score; his fast ones are generally correct, but the slower ones are sometimes as much as twice as slow as the printed metronome markings, and this difference creates an imbalance in the overall flow of the works. The organ itself is a thrilling one to play and it has many fine sounds, both large and small, in a very resonant surrounding (which is captured well on the disc). The performer employs the proper registrations, which is most important in French music, but the sounds themselves are more American than French. I would like to hear this same organist play these works on a French romantic instrument.

No recording of these works is listed in the current Schwann catalog, but two recordings of some of the same works by the composer and his wife are still available in places: Mme. Duruflé playing the 1st movement of the Suite, "Veni Creator," and other works on Aeolian-Skinner stereo AS 322 (now deleted), and Duruflé himself playing the first two movements of the Suite (he has disclaimed the last movement in recent years) and the "Veni Creator," with other works from his own pen, on Musical Heritage stereo MHS 999. Of these two, the former is by far the more gracious performance but is performed in an ungrateful acoustical surrounding, while the latter is more unyielding but is recorded in the ambiance of the Soissons Cathedral with the Gregorian verses of the variations sung by a male choir. If neither can be located, Mr. Hillsman's Vista recording will make an adequate substitute.

Titled "Organ Music by Pupils of Paul Dukas, Vol. I," the disc is well-engineered and recorded, although the review copy had slight traces of surface noise. A detailed specification of the organ, with schematic drawings of the divisional locations, is included, although the registrations are not.

Sowerby: Symphony in G Major. David Mulbury; Aeolian-Skinner organ at 2nd Presbyterian Church, Indianapolis. Lyrichord stereo LLST 7306, \$7.98.

Dating from 1930 and dedicated to Lynnwood Farnam, the symphony is Sowerby's magnum opus for organ. It has movements of quiet beauty as well as of massive brilliance and is a well-crafted work. It is also a very long piece (21' for the opening movement alone; 42' for all three), with many good opportunities for stopping before the final cadences actually arrive. A performance that is less than inspired can be a real snore.

Fortunately, Mr. Mulbury's performance is a very good one and it makes effective use of the large 1968 Aeolian-Skinner of 81 ranks, all of which are employed at some point (the notes indicate that there are approximately 180 registrational changes). The "fast and sinister" second movement is a good foil to the first, while the closing passacaglia is well-paced. Jacket notes include remarks on the music and the specification of the organ; the unacknowledged cover photograph from the files of *The Diapason* is a handsome likeness of the composer. Judging from the review copy, the recorded sound is adequate, although the level of background noise was higher than average, and mild distortion was noted at the end of side 2.

Footé: Suite in D, Op. 54; Parker: Sonata in E-Flat, Op. 65. William Osborne, Austin organ. Orion stereo ORS 78309 (Orion Master Recordings, 5840 Busch Dr., Malibu, CA 90265), \$7.98.

Organist Osborne, from Denison University in Granville, Ohio, turns in exciting and well-paced performances of two large-scale romantic works little-known today which give us a good sampling of American organ writing from turn of this century. Arthur Footé (1853-1937) was a Boston-based organist and teacher who composed his four-movement suite in 1904; Horatio Parker (1863-1919), (Continued, page 18)



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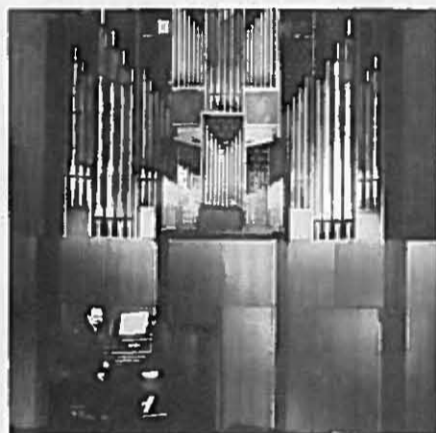
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2' Flachflöte	1 1/2' Nasat
IV 1 1/2' Mixtur	IV 1/2' Scharf
8' Trompete	8' Krummhorn
	Tremulant
Swell	Pedal
8' Salicional	16' Prinzipal
8' Vox Coelestis	16' Subbass
8' Gedacktlöte	8' Oktav
4' Geigen Prinzipal	8' Pommer
4' Nachthorn	4' Choralbass
2 2/3' Nasat	4' Rohrflöte
2' Waldflöte	IV 2' Mixtur
1 1/2' Terz	16' Posaune
IV 1' Kleinmixture	16' Fagott
16' Fagott	4' Rohrschalmei
8' Schalmei	
Tremulant	



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4' Octave	4' Principal	4' Choralbass
4' Spitzflöte	4' Koppelflöte	4' Gedackt Flöte
2' Nasat	2' Flachflöte	III Mixture Prep
1 3/5' Octave	1 1/3' Quintflöte Prep.	16' Fagott
2 2/3' Terz	III Mixture	4' Rohrschalmei
IV Mixture	8' Oboe	
8' Trompete	Tremolo	

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J. S. Bach's Keyboard Fingering:

There is presently considerable interest among scholars and performers of early music in early keyboard fingering practices and their effect on the music's articulation and phrasing. This is nowhere more evident than in the current reconsideration of J.S. Bach's keyboard music in the light of primary source material on his keyboard fingering. The primary sources available to us up to now are three in number:

1. Applicatio (BWV 994)
2. Praeambulum (BWV 928)

Both of these works are found in the *Clavier-Büchlein vor Wilhelm Friedemann Bach*.¹ They both offer some insight into Bach's fingering practices, but neither tells us all we might wish. The "Applicatio" is a simple piece (aside from the trills specified for the fourth and fifth fingers), obviously composed to show normal fingering practice without presenting difficulties which would necessitate creative or unusual solutions. The "Praeambulum" consists mostly of arpeggiated figures which have always necessitated the equal use of all fingers, and thus belong equally to early as well as to modern fingering practices. Both of these are technically simple pieces with sparse textures, bearing no substantial resemblance to Bach's complex and technically difficult contrapuntal works.

3. Praeludium und Fughetta in C-dur (BWV 870a)

An early version of Prelude and Fugue I from the second part of *Das Wohltemperierte Clavier*, this source is undoubtedly the most complete and

helpful in gaining an understanding of Bach's fingering practices. The prelude is in four-voice counterpoint, the fughetta in three-voice counterpoint, and the prelude in particular is endowed with a number of technical difficulties which are solved with some unique and creative fingerings. This third source is extant only in a printed copy, in Vol. 36 of the Bach Gesellschaft Ausgabe, pp. 224-5. This volume's editor, Ernst Naumann (writing in 1890), stated that the fingerings are "original,"² but there is some doubt as to whether he means "in Bach's own hand" or "contemporary with the manuscript, not added later." The source is undoubtedly close to Bach (perhaps given by Bach to a student), but unfortunately the manuscript is lost,³ and there is no way at present to determine its precise degree of authenticity.

During recent research into Bach's keyboard fingering practices, I had occasion to examine Johann Philipp Kirnberger's *Clavierübungen mit der Bachischen Applicatur*.⁴ This publication has yielded yet another piece which throws considerable light on Bach's keyboard fingering, and which corroborates the value of source 3 above as a highly accurate indication of this fingering.

Kirnberger (1721-83) was a student of J.S. Bach, apparently from 1739-41.⁵ After holding numerous lesser positions in Germany and Poland, he secured the post of court musician to Princess Anna Amalia, sister of Frederick the Great of Prussia, becoming her teacher and musical adviser until

his death. A friend of Carl Philipp Emanuel Bach, he was one of J.S. Bach's most ardent disciples;⁶ at times his respect verged on the fanatical.⁷ His purpose in publishing the four volumes (or "collections," as he called them) of the *Clavierübungen mit der Bachischen Applicatur* he made clear in the opening sentence of the foreword to the first collection:

The collector of the following keyboard exercises has the intention to be useful to beginners, in that he puts into their hands a series of keyboard pieces which begin with the very easiest, and proceed to the most difficult, by which he indicates to them at the same time the best and most comfortable fingering ["Applicatur"].

Later in this foreword, however, he made it clear that the adjective "Bachischen" in his title does not refer specifically to J.S. Bach:

Since the fingering in the following pieces is based on the instruction of the famous Mr. Bach in his *Wahren Art das Clavier zu spielen* [i.e., C.P.E. Bach], it would be advisable for both teachers and students who make use of these pieces to have this excellent work continually at hand, in order to become acquainted with the rules which it contains. His method is the easiest, most comfortable and most complete; by means of it both students and teachers may arrive at their ultimate goal by the shortest path.

C.P.E. Bach implied that his fingering practices were based on his father's

concepts and instruction,⁸ but Philipp Spitta in his biography of J.S. Bach already noted that the type of fingerings taught by the son did not accord with those in the extant pieces fingered by the father.⁹ Examination of the works fingered by Kirnberger reveal that almost all of them dutifully follow the rules given in C.P.E. Bach's *Essay*, and thus stand in contradiction to the fingering practices evident in the sources from J.S. Bach. The pieces in Kirnberger's four collections are almost entirely short dances and other lighter pieces in the then-fashionable *galant* style: essentially homophonic works with sparse textures (either two or three voices), as well as many arpeggiated figures and rapid scalar passages. Thus in both their substance as well as their fingering they stand closer to the works and ideas of C.P.E. Bach than of J.S. Bach.

There is, however, one piece in Kirnberger's publication which stands quite apart from its fellows. It is entitled "Allabreve", and is by a "Mr. Holland."¹⁰ This work is found on pp. 14 & 15 of the third collection. It is actually a fugue (a rather old-fashioned one by J.S. Bach's standards), notated in longer note values, and its texture is definitely that of an earlier era. Kirnberger fingered the piece completely throughout (see the facsimile printed with this article).

There are two difficulties which must be resolved in order to understand fully the fingering indications. First, the score has the indications "Ped." and "Man." at various points under the bass staff. These designate

Johann Philipp Kirnberger: *Clavierübungen mit der Bachischen Applicatur*, third collection, page 14 (courtesy of United States Library of Congress). In measures 8-10, 12-13, 15, 19, 37, and 44-51, upper notes on the bass clef are taken by the right hand. The lower treble-clef note in m. 25 is taken by the left hand. Substitution is indicated in the upper note of the left hand, m. 23. The binding of the book appears around both pages.

New Evidence

by Quentin Faulkner

the work for performance on the organ (the only work in the four collections so specified), but do not mean that the feet should replace the hands at any point. Either Kirnberger intended to provide for performance with or without pedals (perhaps the most logical possibility), or he wanted the performer to double the lowest voice with the pedals at certain points. Second, it is not always immediately clear to which hand the finger numerals refer. Careful study of the score can resolve these difficulties, however, and the captions under each facsimile page are given as an aid to their resolution.

The fingering found in this "Allabreve" is quite unlike that applied to other pieces in the collections. It is far closer to the three sources from J.S. Bach, and especially to source 3. This similarity strongly buttresses the claim for source 3 as an authoritative indication of Bach's fingering practices. Briefly summarized, here are the characteristics of this type of fingering:

1. Frequent skipping of fingers, especially the outer ones on both hands, but also others.
2. Very infrequent use of substitution.
3. The constant and free intermingling of earlier and more modern modes of fingering.
4. A number of fingering peculiarities which on first glance seem ridiculous, but upon inspection and experiment prove to be brilliantly suited to overcoming the difficulties present (e.g., mm. 14-

15, bass; m. 19, bass; m. 30, treble).

On the basis of the fingerings found in this piece, as well as the three sources already known, a number of tentative theses may be postulated concerning the ways in which Bach's keyboard fingering differs from modern fingering practices:

1. The frequency of skipped fingers, as well as instances of early fingering, need to temper our notions of Bach's "legato" manner of playing.¹¹ That his playing gave a singing legato impression cannot be doubted, but it was evidently somewhat more articulate in the flow from one tone to another than is the case in modern legato playing.¹²

2. The very infrequent use of substitution in the "Allabreve" (two instances m.m. 23 & 71) accords well with source 3 (one instance, on a pedal point). The presence of two substitutions actually strengthens the argument against constant substitution, since it is clear that Kirnberger did not condone its indiscriminate use by not notating it, but rather showed precisely those few spots where he felt it useful.¹³

3. It does not appear to be the case that Bach, as his style matured and became more technically complex and diverse, abandoned earlier fingering practices learned in his youth. He rather expanded upon them, adding new techniques while at the same time retaining the old. Furthermore, the "Allabreve" fingered by Kirnberger is almost certain indication that Bach transmitted this type of fingering to his students.

4. What is perhaps the most startling aspect of the close juxtaposition of the "Allabreve" and the *galant* pieces in Kirnberger's collections is that they point to the simultaneous existence of two different modes of fingering, each employed according to the style and texture of the work it is to serve.¹⁴ The more complex contrapuntal works resist any systematized method of fingering, and thus call for a more 'free-wheeling' type of fingering. The *galant* pieces, on the other hand, with their more stereotyped scalar passages and ornamental figures, invite systematization; their lightness and rapidity, moreover, make a smooth, facile execution (in which the thumb frequently passes under other fingers) highly desirable. It appears likely, then, that C.P.E. Bach was quite correct in implying that the fingering concepts explained in the *Essay* represent his father's fingering practices. They represent, however, only one portion, one facet of those practices. He did not transmit to his readers the method of fingering his father's dense contrapuntal works. This method was gradually abandoned and forgotten, first because it resists systematization and is therefore difficult to explain in words, and second, because the contrapuntal works were by then old-fashioned and no longer performed.

NOTES

¹Presently in the Library of the School of Music, Yale University. Facsimile edition edited by Ralph Kirkpatrick (New Haven: Yale University Press, 1959, pp. 9 & 20).

²Vorwort, p. XCIV: "Durch den beigefügten Originalfingersatz sind beide besonders interessant."

³Wolfgang Schmieder, *Bach-Werke-Verzeichnis* (Leipzig: Breitkopf & Härtel, 1950), p. 509, lists the manuscript as having disappeared.

⁴Sammlungen, published in 1761, 1762, 1763 and 1766 in Berlin by Friedrich Wilhelm Birnstiel. The U.S. Library of Congress owns the first three Sammlungen of the set.

⁵The exact duration of his apprenticeship with Bach is uncertain. See *Die Musik in Geschichte und Gegenwart*, vol. 7, col. 951.

⁶His regard for his teacher may be perceived in various statements translated in the *Bach Reader*, edited by Hans T. David and Arthur Mendel (New York: W.W. Norton, 1966).

⁷See the anecdote related by C.F. Zelter, in the *Bach Reader*, pp. 291-2.

⁸C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, translated and edited by William J. Mitchell (New York: W.W. Norton, 1949), p. 42.

⁹Philipp Spitta, *Johann Sebastian Bach*, translated by Clara Bell and J.A. Fuller-Maitland (New York: Dover Publications, 1951), pp. 38-9. Spitta based his remarks on sources 1 & 2 above; he was apparently unfamiliar with source 3.

¹⁰This composer is too obscure for precise identification; J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732) notes that a Christoph Holland "ist ein Kayserlicher [i.e., at the Imperial Court in Vienna] Musicus, und Komponist gewesen."

¹¹*Bach Reader*, p. 186n.

¹²Forkel bears witness to Bach's distinctness in the production of single tones in a series: *Bach Reader*, p. 307.

¹³In conjunction with this see G.P.E. Bach's caution on the use of substitution, *Essay*, p. 72.

¹⁴C.P.E. Bach hints at this distinction between two types of fingering in the *Essay*, p. 42, paragraph 6.

Quentin Faulkner is a member of the music faculty at the University of Nebraska-Lincoln, where he teaches organ, as well as music history and theory. A graduate of the School of Sacred Music at New York City's Union Theological Seminary, he is responsible for the church music curriculum at the Lincoln institution.

Johann Philipp Kirnberger: *Clavierübungen mit der Bachischen Applicatur*, third collection, page 15 (courtesy of United States Library of Congress). In measures 57, 59-61, 62-63, 64-69, 71-77, 80, and 85-87, lower notes on the treble clef are taken by the left hand. The upper bass clef notes in m. 93-95 are taken by the right hand. The left hand part of m. 71 indicates substitution, and the lower "3" in m. 82 belongs to the bass-clef note.

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Appointments



Michael Beattie has been appointed organist-choirmaster at St. Paul Church (United Methodist) in Louisville, KY, where the position includes a graded choir program and frequent instrumental work. He leaves a similar position in Youngstown, OH, where he was also president of the Youngstown Area Arts Council. Mr. Beattie holds the B.Mus. degree from the University of Nebraska-Lincoln, where he studied with Myron Roberts, and the M.Mus. degree from the University of Cincinnati College-Conservatory of Music, where he was a student of Roberta Gary.



Burton K. Tidwell has been appointed associate tonal director for the Reuter Organ Company in Lawrence, KS, where he assumes responsibilities for the design, scaling, and tonal finishing of new instruments. He received his early training in voicing with the Reuter firm and later worked with Lawrence Phelps; most recently he has been associated with the Lynn Dobson firm in Lake City, IA. Mr. Tidwell received his B.Mus. degree in organ from the University of Kansas and has done graduate work in organ at the University of Colorado. His organ study was with Mildred Andrews Boggess, James Moeser, and Don Vollstedt.

Mr. Tidwell is a member of the American Institute of Organbuilders.

Kenneth L. Axelson has been appointed music director and organist at the First Presbyterian Church of Naples, FL. He leaves a similar position at the Mt. Lebanon United Presbyterian Church, Pittsburgh, PA.

Mr. Axelson, who is a former dean of the Pittsburgh AGO chapter, received the B.Mus. degree from Illinois Wesleyan University, where he was a student of Lillian McCord. He also earned the M.S.M. degree at Union Theological Seminary, where he was a student of Alec Wyton.

Peter Planyavsky has been named professor of organ and improvisation at the Musikhochschule in Vienna, Austria, where he succeeds the late Anton Heiller. Currently organist of St. Stephan's Cathedral in Vienna, Mr. Planyavsky has been a lecturer at the Musikhochschule and is an active recitalist. He recently toured the United States, where he is represented by Murtagh-McFarlane Artists Inc. This summer he will serve as a juror for the improvisation contests in Nuremberg and Lyon, as well as for the organ playing competition in Manchester, England.



Albert Neutel has been appointed production manager for the Reuter Organ Co. He comes to the Lawrence, KS, firm from 18 years of managing his own organbuilding firm in Canada. Mr. Neutel is a native of Holland, where he received his education before immigrating to Canada in 1954. He has also completed a year of concentrated study in electronics and acoustics in Toronto.

Mr. Neutel is a member of the American Institute of Organbuilders.



Austin Organs, Inc. of Hartford, CT, has announced the appointment of Philip J. Swartz of Jacksonville, FL, as area representative for the states of Alabama, Florida, Georgia, and Mississippi. Mr. Swartz has had ten years of experience in organ installation and service work in the southeast. He attended Jacksonville University, where he majored in church music and minored in organ.

Lothar Karl has been named tonal director and plant manager for William D. Miller Inc. of Cleveland, MO. He leaves a position with the Neuman Organ Co. in Seward, NE. He is joined by Don Carr, who has been appointed sales and design manager for the firm. Mr. Carr is a graduate of Washburn University and serves as organist-director of the United Methodist Church in Paola, KS.

New Organs



Wicks Organ Co., Highland, IL, has installed a 3-manual and pedal organ of 35 ranks at St. Matthew's A.M.E. Church, Philadelphia, PA. It replaces an older instrument in the 1913 building and is located at the front of the church, where the Great and Pedal are exposed, flanking windows behind the choir loft; the Swell and Choir are in chambers on either side. The direct-electric action organ is played from a drawknob console.

GREAT

Quintaton 16' 24 pipes
Prinzipal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Oktav 4' 61 pipes
Rohrpfeife 4' 61 pipes
Super Octave 2' 61 pipes
Mixture IV 244 pipes
Bombarde 8' 61 pipes
Chimes 21 bells

SWELL

Rohrfloete 8' 61 pipes
Viol d'Gamba 8' 61 pipes
Viol Celeste (TC) 8' 49 pipes
Spitzprinzipal 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flachfloete 2' 61 pipes
Terz 1-3/5' 38 pipes
Scharff III 183 pipes
Fagott 16' 61 pipes
Trompette 8' 61 pipes
Rohrschalmei 4' 61 pipes
Tremulant

CHOIR

Bordun 8' 61 pipes
Erzähler 8' 49 pipes
Erzähler Celeste (TC) 8' 49 pipes
Koppelfloete 4' 61 pipes
Weit Prinzipal 2' 61 pipes
Quinte 1-1/3' 49 pipes
Offenfloete 1' 12 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Untersatz 32' 32 notes
Prinzipalbass 16' 32 pipes
Subbass 16' 32 pipes
Quintaton 16' (GT) 32 notes
Oktavbass 8' 12 pipes
Pommer 8' 12 pipes
Quintaton 16' (GT) 32 notes
Choralbass 4' 32 pipes
Fiftenbass 4' 12 pipes
Rauschquint III 76 pipes
Bombarde 16' 12 pipes
Bombarde 8' (GT) 32 notes
Bombarde 4' (GT) 32 notes

Schantz Organ Co.* of Orrville, OH, has built a 3-manual and pedal organ of 30 ranks for St. John's Lutheran Church, Topeka, KS. The rear-balcony installation features exposed Great and Pedal divisions on the back wall, with the exposed Rückpositiv on the balcony rail; the Swell is enclosed to the left. The oak console is of English drawknob type, with "tracker" touch. James Moesser played the dedication recital; John W. Rotz is organist-choirmaster.

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

GREAT

Pommer 16' 61 pipes
Prinzipal 8' 61 pipes
Pommer 8' 12 pipes
Octave 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture IV 244 pipes
State Trompette 8' 61 pipes
Chimes 25 tubes

SWELL

Rohrfloete 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste (TC) 8' 49 pipes
Prestant 4' 61 pipes
Koppelfloete 4' 61 pipes
Nasat 2-2/3' 61 pipes
Flautino 2' 12 pipes
Terz 1-3/5' 61 pipes
Trompette 8' 61 pipes
Tremulant

RÜCKPOSITIV

Holzgedeckt 8' 61 pipes
Nachthorn 4' 61 pipes
Prinzipal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Zimbel III 183 pipes
Krummhorn 8' 61 pipes
State Trompette 8' (GT) 61 notes
Tremulant

PEDAL

Prinzipal 16' 32 pipes
Bourdon 16' 32 pipes
Pommer 16' (GT) 32 notes
Prinzipal 8' 12 pipes
Bourdon 8' 12 pipes
Pommer 8' (GT) 32 notes
Choralbass 4' 12 pipes
Bourdon 4' 12 pipes
Mixture III 96 pipes
Contre-Trompette 16' 12 pipes
Trompette 8' (SW) 32 notes

Zymbelstern 5 bells



Gress-Miles Organ Co. of Princeton, NJ, has completed a 2-manual and pedal organ of 22 ranks for Immanuel Lutheran Church, Holden, MA. The gallery installation has electromechanical action with solid-state switching. Wind pressure is 2 1/8" for the Great, 3" for the Swell and Pedal.

GREAT

Prinzipal 8' (12-PED) 49 pipes
Rohrfloete 8' 61 pipes
Gemshorn 8' (SW) 61 notes
Gemshorn Celeste (TC) 8' (SW) 49 notes
Octave 4' 61 pipes
Rohrpfeife 2' 24 pipes
Mixture III-IV (20-PED) 164 pipes
Trompette 8' (SW) 61 notes

SWELL

Holzgedeckt 8' 61 pipes
Gemshorn 8' 61 pipes
Gemshorn Celeste (TC) 8' 49 pipes
Spitzfloete 4' 61 pipes
Octave Celeste 4' 49 notes
Nasat (TC) 2-2/3' 49 pipes
Octave 2' 61 pipes
Terz (TC) 1-3/5' 49 pipes
Quintfloete 1-1/3' 12 pipes
Scharf III 183 pipes
Trompette 8' 61 pipes
Clairon 4' 12 pipes
Tremulant
Octaves Graves

PEDAL

Subbass 16' 12 pipes
Prinzipal 8' 32 pipes
Rohrgedeckt 8' (GT) 32 notes
Quintfloete 5-1/3' 32 notes
Octave 4' 12 pipes
Schwiegel 2' 12 pipes
Mixture III-IV 104 pipes
Basson 16' 12 pipes
Trompette 8' (SW) 32 notes
Clairon 4' (SW) 32 notes

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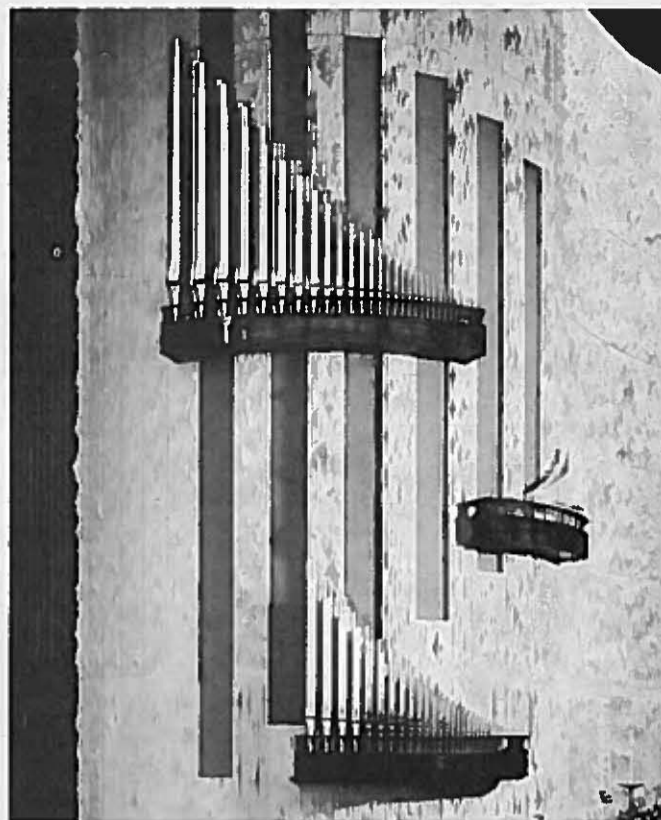
Swell to Great (incl. Oct. Graves)
Swell to Pedal
Great to Pedal

Schlicker Organ Co., Buffalo, NY, has installed a 2-manual and pedal organ of 8 ranks and 29 stops in Messiah Lutheran Church, Downey, CA. The electro-pneumatic instrument is placed in its own case at the rear of the church, which removed all its carpet from the building, replacing it with oak parquet flooring. The dedication recital was played by Robert Prichard.

SUMMARY

Gedacktbas 16' 12 pipes
Prinzipal 8' 12 pipes
Salicional 8' 73 pipes
Gedackt 8' 61 pipes
Octave 4' 61 pipes
Rohrfloete 2' 61 pipes
Mixture II-III 1' 141 pipes
Fagott 16' 73 pipes
Zimbelstern 6 bells

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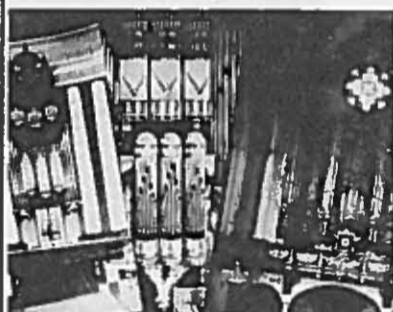
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Varied Organ Discs

(continued from p. 13)

best-remembered as the teacher of Charles Ives at Yale, produced his sonata in 1908 and it is also cast in four movements. Both works show European-derived influences and polished craft of composition in the academic tradition, and both are heroic in proportion (20 and 25 minutes respectively). Neither is strikingly original but each is worth hearing, and it is doubtful if a better recorded performance is likely to come along.

Alas, the good playing intent has been thwarted by the use of the wrong organ in the wrong place. The location of the large (3/65) 1924/1954/1969 Austin is not specified (the specification is given, the registrations are not) but it sounds as if it were in a dead room, recorded with very close miking. The acoustical characteristics combined with the use of a number of bright upper ranks makes for a decidedly unromantic sound. Why couldn't such a talented organist and recognized organbuilder get together to give us a more sympathetic sound? As it is, this neglected literature will undoubtedly continue to be neglected.

New College Organ, Oxford, played by Murray Somerville. Byrd: Ut-Re-Mee-Fa-Sol-La; Daquin: Noël VII en trio et en dialogue; Bach: Trio Sonata V in C, BWV 529; Stewart: Prelude for Organ and Tape; Reger: Fantasia on "Hallelujah! Gott zu loben." Abbey stereo LPB 752 (Abbey Records, Eynsham, Oxford, England); no price listed.

According to the jacket notes, the purpose of this record is to demonstrate the suitability of the New College organ for organ music from all periods. Unfortunately, the instrument's builder (Grant, Degens, and Bradbeer) is barely identified, no specification is given, and registrations are abbreviated by numbers which refer to the stoplist (apparently available from the College).

Packaging defects aside, the disc does demonstrate fine playing by a young London-born organist now resident in the US. The engineering is good, as is the stereo sound, especially in the Stewart piece. This work, for organ and pre-recorded tape which is itself organ sounds somewhat manipulated electronically, is well-worth hearing — and performing.

The sonority of the organ is quite articulate, in a neo-baroque manner, but pleasant. It works especially well for the Daquin, Bach, and Stewart selections, and seems least appropriate for Reger. The performer's program notes are well-written.

John Rose plays the Beckerath Organ at Pomona College. Lidon: Sonata de Primo Tono; Alain: Choral Dorian; Valente: La Romanesca; Pasquini: Partita sopra Folia de Spagna; Langlais: Chant de Paix; Vierne: Berceuse; Mendelssohn: Three Preludes and Fugues, Op. 37. Towerhill stereo T-1002 (Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028), \$7.98 + \$1.50 shipping.

This varied program is effectively played on a 3/52 Beckerath in California, one of the later ones that builder installed in this country; because of a fairly dry auditorium, it is probably not his most impressive work, but it is worth hearing nevertheless. Mr. Rose's performances on it are technically competent and musically satisfying, but I do not find his use of such an instrument nearly as convincing as his recordings on large romantic organs (see this journal, Nov. 1979, p. 5). Likewise, he would seem more at home playing the late romantic literature, although the quiet pieces on this disc by Alain, Langlais, and Vierne are attractive.

For my taste, the Mendelssohn preludes and fugues, fine though they are, are somewhat too articulate here. Those used to hearing the familiar Lidon sonata played on a large reed after the manner of a *trompeta real* will find this rendition on a short-length reed somewhat disappointing.

The selections are recorded with a clean sound and the pressing is well engineered. The performer's jacket notes give brief annotations on the selections and an appreciation of Beckerath's work; the specifications are included, although the registrations employed are not.

Distler Organ Works played by Larry Palmer. Nun komm, der heiden Heiland, Op. 8/I; Christ, der du bist der helle Tag, Op. 8/III; Wachet auf, ruft uns die Stimme, Op. 8/II; Jesus Christus, unser Heiland, Op. 8/III. Musical Heritage Society stereo MHS 3943 (Musical Heritage Society, 14 Park Rd., Tinton Falls, NJ 07724), \$5.20

Although championed by a number of performers, the music of Hugo Distler (1908-42) has not found as wide-spread acceptance as it deserves. This composer wrote a large quantity of choral music and a smaller amount of organ music, none of which is listed in the current Schwann catalog — an indication of the lack of commercial recordings. The organ works consist of two large chorale partitas (*Nun komm, Wachet auf*), a series of shorter chorale settings, a trio sonata, and thirty pieces for positiv or other keyboard instrument. They are all delightful works, combining 20th-century harmonies with 17th- and 18th-century contrapuntal techniques, all imbued with rhythmic infectiousness. Distler, as organist of the St. Jakobi Church in Lübeck, was well-familiar with historic organs, and the sonorities of those instruments were very influential in his organ works.

Larry Palmer is known to most as a harpsichordist, but, as this disc so eloquently attests, he is also a fine organist. He is certainly a logical person to record this music, since he is a leading authority on the music of Distler, having written the book *Hugo Distler and his Church Music* (Concordia, 1967). These performances are excellent ones, and the recorded sound is good. The organ employed is the 3/38 mechanical-action Aeolian-Skinner built in 1970 by Robert Sipe for Zumbro Lutheran Church in Rochester, Minnesota, and it is well-suited to the music.

The jacket shows Musical Heritage's often poor packaging; although there are intelligent notes on the music by J. G. Morris, there is no indication of the organ used for the recording (and, thus, no specification or registrations). The company's advance publicity even claimed to not know who the performer was! Nevertheless, don't miss this fine recording.

Franck: Symphony in D Minor. Calvin Hampton at the organ of Calvary Episcopal Church, New York City. Musical Heritage Society stereo MHS 3570, \$5.20.

Yes, this is the well-known orchestral work of César Franck, here transcribed for organ by the performer. The idea may seem a little unorthodox, but the music works quite well in this arrangement, inasmuch as Franck used many of the same compositional techniques in his instrumental music as when he wrote for organ. A composer himself, Mr. Hampton obviously understands very well just how this piece works, and he plays with skill and sympathy for the style. The recorded sound is adequate.

The instrument used is a large (70 rank) 1935 Aeolian-Skinner rebuilt from an 1886 Roosevelt, with more recent work which includes some by the organist. Although this music really cries out to be heard in a resonant setting, the organ itself seems appropriate. A nice touch is the use of a Cavallé-Coll Hautbois for the English horn solo of the second movement. The jacket includes notes by Mr. Hampton, but no specification or registrations.



Bish, Bach & Baroque. Diane Bish playing the Arp Pro Soloist synthesizer and the 5/117 Ruffatti at Coral Ridge Presbyterian Church, Ft. Lauderdale, FL. Bach: Bourée, Gavotte I-II, Air (Orchestral Suite 3); Mouret: Rondeau; Coke-Jephcott: Bishop's promenade; Bach/Bish: Prelude in C, Badinerie; Purcell: Trumpet Tune and Air; Handel/Bish: Allegretto giocoso; Bish: Laudation, Joy. Suncoast stereo SCJP (Suncoast Management, Box 6374, Clearwater, FL. 33518), \$7.95 plus \$.75 postage.

This is not the record for someone

seeking another organ recording of these works, but if one considers the selections as being in entirely new guises, then it becomes a disc of fascinating sounds. Think of the works as being by, say, Bach/Bish, rather than just Bach, and listen to them as transformations in new colors.

The sound of synthesizer and pipe organ is not commonly encountered, nor will it be, in all likelihood, except on a recording such as this. I find Miss Bish's combination of the two far preferable to the Carlos "Switched-on Bach" approach (which admittedly does not include organ), because the synthesizer acts as a complement to the pipes, rather than trying to imitate them. One interesting aspect of the synthesizer is its ability to produce a variable vibrato on the same note, not unlike a singer.

The album includes the specification of the organ, and the recorded sound is very good (it is a limited-edition pressing). A nice bonus is a 7" disc of the same organist playing "Amazing Grace" and "Abide with me" with the St. Andrew Bagpipe Band, another unusual sonic display.

The Academy of Italian Organ Music at Pistoia

by Linda Baker

Eighty-four organists from twelve countries attended the fifth annual Academy of Italian Organ Music at Pistoia, Italy, Aug. 26th through Sept. 4th, 1979, directed by Luigi Ferdinando Tagliavini and organized by Umberto Pineschi. Its schedule included daily seminars on selected literature given by Mr. Tagliavini; concerts performed by the Gruppo Recitar Cantando, Tagliavini, Francesco Saverio Colamarino, Gustav Leonhardt, René Saorgin, and Jean-Claude Zehnder; special lectures on topics related to Italian organ music; field trips to view organs at S. Marcello Pistoiese, Gavinana, Siena, and Florence and the laboratory of Pier Paolo Donati; and individual practice time on sixteen organs in the Pistoia area which represent Italian organbuilding of the 18th and 19th centuries.

The repertory for the academy included mass settings of the Domenico Mass from *Fiori Musicali* by Girolamo Frescobaldi and from *L'Organo Suonarino* by Adriano Banchieri, and four capriccios and three toccatas by Frescobaldi. The mass settings were discussed in detail along with the suggestions included in the written text of Banchieri's treatise, *L'Organo Suonarino*, which prescribes how and where the organist should play during the mass and includes a Domenico mass setting. Banchieri's mass is a collection of "organ basses," or an early example of thorough-bass for the sections of the ordinary of the mass; these organ basses imply the harmony and provide the bass line for contrapuntal improvisations to be realized by the organist in alternation with the choir. The choir sings phrases of Gregorian chant from the Domenico mass setting.

During this discussion, participants were invited to perform their improvisations while others sang the chant. In conjunction with this, Frescobaldi's mass was compared with Banchieri's

textual suggestions included in *L'Organo Suonarino*. Each piece was carefully discussed in terms of articulation, registration, and performance practice. The sessions were held at various locations in Pistoia, which gave opportunity for comparison of Italian organs and further explanation of the Italian concept of organbuilding. With this background, the discussion of the toccatas and capriccios, with emphasis on note corrections, formal design, and sectional rhythmic relationships, concluded Tagliavini's seminars. The sessions were given in Italian and English, Tagliavini lecturing in one language, then providing a translation in the other. His linguistic abilities are as amazing as his musical talents; he could answer questions from the class, which included French- and German-speaking students, instantly in the language they were posed. During these classes, active participants could volunteer to perform the selected repertory and a short student recital concluded the concert portion of the academy.

As well as providing an excellent opportunity to learn about Italian music, the academy also presented an outstanding concert series. The first concert, given the day of registration, consisted primarily of Monteverdi madrigals performed by the Gruppo Reditar Cantando directed by Fausto Razzi. This group demonstrated the wide range of interpretative possibilities available in vocal expression and performed in an environment well-suited for chamber music. Another concert was given by Jean-Claude Zehnder, who played a recital of 16th- and 17th-century keyboard music on both harpsichord and organ. The organ used was built by Domenico Gentile da Medicina, 1762, recently restored by Mr. Donati; this was its first public demonstration. A harpsichord recital of 18th-century music by Balbastre, Forqueray,

(Continued overleaf)

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Pistoia

(continued from p. 19)

and Bach was given by Gustav Leonhardt. Demonstrating the range of style development in Italian organ music, René Saorgin performed another program including music from Frescobaldi to Vincenzo Bellini and Padre Davide da Bergamo—17th to 19th century. Francesco Saverio Colamarino presented Italian and Spanish organ music from the 15th to the 17th century, beginning with examples from anonymous repertory and ending with Zipoli. The last formal concert was performed by Mr. Tagliavini at Pieve di S. Stefano of Serravalle Pistoiese and included works by Merula, Salvatore, Storace, Pasquini, and Gherardeschi. The final pieces ably demonstrated the special effects available on the Agati instrument of 1821.

Two performers of the concert series also gave lectures related to the music they had performed: Zehnder spoke about "Beat and tempo in 16th-18th-century music" and Saorgin discussed the colorful "Italian organ repertory from the 19th century." A special seminar was devoted to interpretation problems; Tagliavini answered specific questions posed by academy participants on performance difficulties, including queries about tempo, tuning, and the performance of keyboard pieces not specifically labeled for organ or harpsichord.

The field trips outside Pistoia gave participants an opportunity to enjoy the beautiful Tuscan landscape, as well as to see more interesting instruments. The two organs of S. Marcello Pistoiese at the church of the Conservatorio di S. Caterina and the Propositura, represent the 18th-century style of organ-building centered at Lucca. Another organ with three manuals, yet to be restored, located at Santa Maria Assunta in the charming mountain village of Gavinana, had two pedalboards: one of 18 keys which is always coupled to the *grand' organo* and the other of

eight keys always coupled to the *piccolo organo*. At the Badia Fiorentina in Florence, an instrument built by Zeffirini in 1558 and restored by Dr. Donati gave an excellent example of Italian workmanship, as did the Piffaro organ of 1517-1519 restored by Tamburini at Santa Maria della Scala in Siena. The tour of the Donati workshop, located in the Pitti Palace in Florence, allowed the group the opportunity of viewing his meticulous restoration techniques.

The last educational opportunity of the academy to be mentioned was the practice facilities organized at Pistoia churches, which included instruments used for seminars and concerts. This practice time gave participants an opportunity to digest and experiment with all the ideas presented in the sessions. The instruments ranged from small portable organs like the *Organo di Domenico Gentile da Medicina*, 1762, or the organ at the Basilica della Madonna dell'Umiltà of less than eight ranks to larger instruments of over twenty ranks, such as the organ of Luigi and Cesare Tronci, 1868, at Pieve di S. Stefano in Serravalle Pistoiese. Each participant was guaranteed one hour practice time per day, but more time was available.

The Academy of Italian Organ Music provided a comprehensible first exposure to Italian organ music and dealt with important issues in that field. The logistics of the academy—transportation, lodging, banks, etc.—were handled in a gracious manner. Each participant received a packet of materials which detailed the events of the academy, the organs available for practice (with specification lists), and provided extra materials for the seminars, as well as information about sightseeing possibilities in the area. Pistoia's close location to Florence (less than an hour away) and the outstanding cultural enrichment of the academy made this program an unforgettable experience.

Ms. Baker is a doctoral candidate in organ at Indiana University, Bloomington, where she is a student of Robert Rayfield.

Royal Festival Hall Organ Concerts

by Laurence Jenkins

The concert season in the Festival Hall, one of London's best-known and certainly the best-attended concerts series, began in November, 1979, with what was to be the very last (or so he announced at the end of the event) public recital by Ralph Downes. This announcement certainly marked the end of an era, for it was Ralph Downes who designed the very organ which he was playing for the last time and who braved a storm of criticism from his fellow organists in Britain who did not agree with his concepts. His influence has been felt in this recital series ever since the opening concert series, in that a good deal of Bach has always been played, and indeed in some years there has been nothing but the master's music played in every recital. True to form, Mr. Downes played three Schübler chorales and the "Dorian" *Toccata and Fugue* as well as the Ernst/Bach *Concerto in C* (BWV 595), only changing composers to end his well-received recital with Vierne's *Fifth Symphony*.

Other recitals in the early part of the season were by the Venetian Luigi Celegghin, a hodge-podge of well-known Bach and Couperin (the *Concerto in A Minor after Vivaldi*, BWV 591, and the versets from the *Parish Mass*, respectively) and obscure Italian pieces by Galuppi (!), Mortari, and Ravanello; and by London-born Graham Barber. The Barber recital was just as exciting as the Celegghin was unremarkable, and I predict a glowing future for this young ex-student of Gordon Green and Gillian Weir. His program was interesting and varied and provoked much reaction from the audience, including a sound boing from one member of the crowd who obviously objected to the inclusion of Karg-Elert's *Romantisch*, Op. 142, no. 3. Barber had ample scope to show his many gifts in music by Bach, Messiaen, Reger (as fine a performance of the *Introduction and Passacaglia in F Minor*, Op. 62, Nos. 5 & 6, as you will ever hear) and the incredibly demanding *Octaves* etude of Demessieux.

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Calendar*(continued from p. 21)*

4 MAY
Handbell concert; Trinity Church, Newport, RI 4 pm
Britten Noyes Fludde; Downtown Presbyterian, Rochester, NY 3:30 pm
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 4:30 pm
W Eimer Lancaster; St Thomas Church, New York, NY 5:15 pm
H Marley Jewel; 1st Church of Christ Scientist, Scarsdale, NY 3:30 pm
John Chappell Stowe; Congregational Church, Homer, NY 4 pm
George E. Tutwiler; James St Methodist, Syracuse, NY 4 pm
Handbell Festival; 1st Presbyterian, Red Bank, NJ 4:30 pm
Haydn Creation; Princeton Univ, NJ 8 pm
Frederick Grimes; Trinity Episcopal Cathedral, Trenton, NJ 3:30 pm
Paul Manz, hymn festival; Good Shepherd Lutheran, Lancaster, PA 8 pm
Pocono Boy Singers; St Johns Episcopal, Easton, PA 7:30 pm
Solemn evensong; St Davids Church, Baltimore, MD 4 pm
Vocal duo recital; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Festival of organ music; St Johns Church, Washington, DC 12:30 pm
Kenneth Lowenberg; Chevy Chase Presbyterian, Washington, DC 4 pm
Choir recognition; Bland St Methodist, Bluefield, WV 9:30-11 am
Simon Preston; Trinity Cathedral, Miami, FL 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Wright Green Blade Riseth; Collingwood Presbyterian, Toledo, OH 4 pm
Paul Koch; Methodist Church, Lakewood, OH 4 pm
Choral concert; 1st Congregational, Columbus, OH 8 pm
Bernstein Chichester Psalms; Christ Church, Cincinnati, OH 4 pm
Children's Choir Festival; Brainerd Baptist, Chattanooga, TN 3 pm
Huw Lewis; Southside Baptist, Birmingham, AL 6 pm
Robert Anderson; Trinity Presbyterian, Milwaukee, WI 3:30 pm

5 MAY
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 8 pm
*John Rose; St Stephens Episcopal, Wilkes-Barre, PA 8 pm
Robert Edward Smith, harpsichord; State College, Mansfield, PA 8 pm
*McNeil Robinson; Grace-St Lukes Episcopal, Memphis, TN 8 pm

6 MAY
Handel Israel in Egypt; Riverside Church, New York, NY 8 pm
Gerre Hancock; Sacred Heart Cathedral, Newark, NJ 8 pm
Bach cantatas; Theological Seminary, Princeton, NJ 8 pm
Nina Johnson, harpsichord; Christ Church, Cincinnati, OH 12:10 pm

7 MAY
Music of Jackson; St Thomas Church, New York, NY 12:10 pm
*Simon Preston; Alice Tully Hall, New York, NY 5:30 pm
Mertens Brass Quintet; Church of the Ascension, New York, NY 8 pm
John Rose; Christ Lutheran, York, PA 8 pm
Robinson Singers; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

8 MAY
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Bach St Matthew Passion; 2nd Presbyterian, Indianapolis, IN 8 pm

9 MAY
French Baroque music; National Shrine, Washington, DC 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

10 MAY
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm

11 MAY
Edward Clark; S Congregational, New Britain, CT 4 pm
Bach Cantata 6; Church of the Ascension, New York, NY 11 am

Badinage; Park Ave Christian, New York, NY 2 pm
David Junken; St Thomas Church, New York, NY 5:15 pm
*Larry Smith; Kenmore Presbyterian, Buffalo, NY 8 pm
Martin Neary; Trinity Church, Princeton, NJ 4 pm
Handel Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
McNeil Robinson; St Marys Episcopal, Kinston, NC 4 pm
Frederick Grimes; 1st Presbyterian, Burlington, NC 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
John Ferris; Trinity Cathedral, Cleveland, OH 5 pm
John David Peterson; St Joseph Cathedral, Columbus, OH 7:30 pm
Choir festival; Zion Lutheran, Ann Arbor, MI 11 am
Joan Lippincott; Central Presbyterian, Lafayette, IN 8 pm
Simon Preston; Broadway Baptist, Louisville, KY 7 pm

12 MAY
*Todd Wilson; Olmstead Community Church, Olmstead Falls, OH 7:30 pm

14 MAY
Music of Paulenc; St Thomas Church, New York, NY 12:10 pm
Choral concert; Westminster Choir College, Princeton, NJ 8 pm
Paul Callaway; St. Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

15 MAY
Music of Vaughan Williams; St Thomas Church, New York, NY 12:10 pm

16 MAY
John Grady; Music Hall, Methuen, MA 8:30 pm
Britten Noyes Fludde; Trinity Episcopal, Hartford, CT 7:30 pm
David Cox, John Haltz, John Rose; St Joseph Cathedral, Hartford, CT 8:15 pm
David Billings; 1st Presbyterian, Binghamton, NY 8:15 pm
Thomas Murray; West Presbyterian, Binghamton, NY 8 pm
Voice recital; Bethesda Episcopal, Saratoga Springs, NY 8 pm
James David Christie, organ & harpsichord; Trinity Lutheran, Hagerstown, MD 8 pm
Patriotic concert; Coral Ridge Presbyterian; Ft Lauderdale, FL 8 pm
Haydn Creation; Metropolitan Methodist, Detroit, MI 8 pm

17 MAY
Edward Clark, harpsichord; Grace Lutheran, Hartford, CT 2 pm
Britten Noyes Fludde; Trinity Episcopal, Hartford, CT 4:30 pm
Bach festival concert; Junior College, Hagerstown, MD 8 pm

18 MAY
*Michele Jones; St Lukes Cathedral, Portland, ME 7:30 pm
Violin & piano; Trinity Church, Newport, RI 3:30 pm
Bach Cantata 80; St Joseph Cathedral, Hartford, CT 3 pm
Richard Heschke; Zion Lutheran, Stamford, CT 5 pm
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 4:30 pm
Douglas Frew; St Thomas Church, New York, NY 5:15 pm
Bach Cantata 140, Magnificat; Trinity Lutheran, Hagerstown, MD 8 pm
"After Hours" concert; Emmanuel Church, Baltimore, MD 4:30 pm
Festival evensong; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Handel Israel in Egypt; Cathedral, Washington, DC 4 pm
Brahms Requiem; Christ Church, Alexandria, VA 10 am
Choir & orchestra; St Thomas More Cathedral, Arlington, VA 7:30 pm
Hymn festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Bell Ringers; Methodist Church, Lakewood, OH 4 pm
Todd Wilson; Calvary Episcopal, Cincinnati, OH 5 pm
Bach Cantata 70; 4th Presbyterian, Chicago, IL 6:30 pm

19 MAY
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 8 pm
Bernstein Chichester Psalms; Grace Church, Brooklyn Heights, NY 8:30 pm
Bruce Stevens; Westminster Presbyterian; Richmond, VA 8 pm

20 MAY
Harp & piano; Christ Church, Cincinnati, OH 12:10 pm

21 MAY
Randall Mullins; St Johns Church, Washington, DC 12:10 pm

23 MAY
Fauré Messe Basse; Bethesda Episcopal, Saratoga Springs, NY 8 pm

25 MAY
Raymond Chenault; St Pauls Church, Washington, DC 7 pm
Arthur Lawrence; St Pauls Episcopal, La Porte, IN 4 pm

26 MAY
Hazel Cooper; St Johns Lutheran, Charleston, SC 10 am

27 MAY
Thomas Clark; St Luke & St Paul Cathedral, Charleston, SC 10 am
Britten Rejoice in the Lamb; Collingwood Presbyterian, Toledo, OH 10 am

28 MAY
Edward Schaefer; St Johns Church, Washington, DC 12:10 pm
Andrae Seltan; Trinity Methodist, Charleston, SC 10 am

29 MAY
Hazel Somerville; Huguenot Church, Charleston, SC 10 am

1 JUNE
Beverly Scheibert; St Thomas Church, New York NY 4 pm
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 4:30 pm

2 JUNE
Vernon de Tar, all-Franck; Church of the Ascension, New York, NY 8 pm
Nancy Callahan; 2nd Presbyterian, Charleston, SC 10 am

3 JUNE
Porter Remington; St Phillips Church, Charleston, SC 10 am

4 JUNE
Boston Archdiocesan Choir; Music Hall, Methuen, MA 8:30 pm
Robert Papineau; St Johns Church, Washington, DC 12:10 pm
James Darling; St Phillips Church, Charleston, SC 10 am

5 JUNE
Stephen Schaffer; St Matthews Lutheran, Charleston, SC 10 am

8 JUNE
John Weaver; Calvary Presbyterian, Floram Park, NJ 2:30 pm
Gregory D Luckhaupt; St Joseph Cathedral, Columbus, OH 7:30 pm

11 JUNE
John Skelton; Music Hall, Methuen, MA 8:30 pm
Stanley Shepelwich; St Johns Church, Washington, DC 12:10 pm

15 JUNE
Buxtehude Every Word; Bland St Methodist, Bluefield, WV 9:30 & 11 am

UNITED STATES
West of Mississippi

18 APRIL
Frederick Swann workshop; Plymouth Congregational, Des Moines, IA 7 pm
*Roberta Gary; West Zion Mennonite, Moundridge, KS 8 pm

19 APRIL
*Roberta Gary, masterclass; West Zion Mennonite, Moundridge, KS 9:30 am
LA Master Chorale; Chandler Pavilion, Los Angeles, CA 8:30 pm

20 APRIL
Sarah Wilkinson, soprano; Christ Church Cathedral, New Orleans, LA 4 pm
*Catharine Crozier; 1st Presbyterian, Dallas, TX 5 pm
Hector Olivera; Tyler Street Methodist, Dallas, TX 7 pm
Fauré Requiem; St Christophers Episcopal, El Paso, TX 4 & 8 pm
*Linda Wildman, all-Bach; LDS 27th Ward, Salt Lake City, UT 8 pm
Paul Tepker; Christ Church Lutheran, Phoenix, AZ 7:30 pm
*Mireille Lagacé, harpsichord; Univ of Washington, Seattle, WA 8 pm

21 APRIL
*Mireille Lagacé, masterclass; Emmanuel Episcopal, Seattle, WA 8 pm
Gustav Leonhardt; St Johns Presbyterian, Berkeley, CA 8 pm

22 APRIL
*Larry Palmer, harpsichord; St Peter the Apostle RC, Galveston, TX 7:30 pm
Gustav Leonhardt, harpsichord; Herbst Theatre, San Francisco, CA 8 pm

23 APRIL
*Mireille Lagacé; Emmanuel Episcopal, Seattle, WA 8 pm

25 APRIL
George Ritchie; Oral Roberts Univ, Tulsa, OK 8 pm
*Dale Peters; St Stephen Presbyterian, Ft Worth, TX 8:15 pm
Robert Glasgow; 1st Methodist, Palo Alto, CA 8:15 pm

27 APRIL
John Rose, dedication; 1st Methodist, Mason City, IA 4 pm
*James Moeser; 1st Christian, St Joseph, MO 3 pm
John Obetz; Avondale Methodist, Kansas City, MO 3 pm
Ceremonial music; 1st Plymouth Congregational, Lincoln, NE 7:30 pm
Kathryn Johnson; Northaven Methodist, Dallas, TX 7:30 pm
Bagpipe concert; Trinity Episcopal, Galveston, TX 4 pm
John Pagett; Grace Cathedral, San Francisco, CA 5 pm
McNeil Robinson; Methodist Church, Garden Grove, CA 4 pm
Wilbur Held; Presbyterian Church, La Crescenta, CA 4 pm
Bach St Matthew Passion; Presbyterian Church, La Jolla, CA 7:30 pm

28 APRIL
Simon Preston; Ladue Chapel, MO 8 pm
Richard Fuller, fortepiano; Warner Pacific College, Portland, OR 8 pm

29 APRIL
Frederick Swann; Missouri Methodist, Columbia, MO 8:15 pm

30 APRIL
Simon Preston; Trinity Univ, San Antonio, TX 8 pm

2 MAY
Cindy Lindeen; Colorado State Univ, Ft Collins, CO 8 pm
*Carole Terry; 1st Methodist, Tacoma, WA 8 pm

3 MAY
Clyde Holloway; Calvary Presbyterian, Riverside, CA 8 pm

4 MAY
Nancy Lancaster; House of Hope Presbyterian, St Paul, MN 4 pm
Carlene Neihart; 1st Methodist, Farlington, KS 7:30 pm
Edwin Rieke; Christ Church Cathedral, New Orleans, LA 4 pm
Keith Weber; Transfiguration Church, Dallas, TX 7:30 pm
Mendelssohn Elijah; University Park Methodist, Dallas, TX 8 pm
John Gottschall; St Johns Cathedral, Denver, CO 4 pm
Contemporary & new music; Lewis & Clark College, Portland, OR 4 pm
Mozart Requiem; Calvary Presbyterian, Riverside, CA 8 pm
David Christensen, carillon; Univ of California, Riverside, CA 3 pm
Joyce Jones; N Chapel, Naval Training Center, San Diego, CA 7 pm

6 MAY
Joyce Jones; Leisure World, Laguna Beach, CA 7:30 pm

9 MAY
Larry Palmer, harpsichord concertos; New Sinfonia, Rochester, MN 8 pm

11 MAY
Joyce Jones; 1st Baptist, Covina, CA 7 pm

16 MAY
John Pagett; Methodist Church, Woodburn, OR 7:30 pm
Simon Preston; 1st Congregational, Los Angeles, CA 8 pm

(Continued overleaf)

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Calendar

(continued from p. 23)

17 MAY
Bach Mass in B Minor; 1st Baptist, El Paso, TX 7:30 pm
James B. Welch, carillon; Univ of California, Riverside, CA 3 pm

18 MAY
Dvorak Mass in D; House of Hope Presbyterian, St Paul, MN 9:30 & 11:15 am
Cherry Rhodes; Westminster Presbyterian, Oklahoma City, OK 8:15 pm
David S Harris; St Johns Cathedral, Denver, CO 4 pm

Lyle Engelmann; Trinity Lutheran, Longview, WA 3 pm
John Pagett; UCC, Forest Grove, OR 4 pm
*Simon Preston; Presbyterian Church, La Jolla, CA 4 pm

19 MAY
*Simon Preston workshop; Presbyterian Church, La Jolla, CA 7 pm

24 MAY
Gordon Young workshop; Wells Music, Denver, CO am & pm

1 JUNE
Margo Halsted, carillon; Univ of California, Riverside, CA 3 pm

2 JUNE
*Scho'arship winners; St James by the Sea Episcopal, La Jolla, CA 8 pm

6 JUNE
Catharine Crozier; Royce Hall, UCLA, Los Angeles, CA 8:30 pm

8 JUNE
John Pagett; 1st Congregational, Berkeley, CA 3 pm

9 JUNE
James Moeser; Plymouth Congregational, Lawrence, KS 8 pm

INTERNATIONAL

22 APRIL
Gillian Weir; St Marys, S Woodford, London, England 8 pm

6 MAY
Christopher Herrick; St Marys, S Woodford, London, England 8 pm

10 MAY
William Bates; Kings College, Cambridge, England 6:30 pm

13 MAY
Jos Van der Kooy; Cathedral, Sheffield, England 8 pm

15 MAY
Raymond Daveluy; Spring festival, Guelph, Ontario, Canada 8 pm

27 MAY
Graham Barber; St Marys, S Woodford, London, England 8 pm

3 JUNE
Jonathan Rees-Williams; Cathedral, Sheffield, England 8 pm

10 JUNE
Bruce Stevens; Gentofte Kirke, Copenhagen, Denmark 7:30 pm
Wolfgang Rübsum, all-Bach; St Marys, S Woodford, London, England 8 pm

12 JUNE
Bruce Stevens; Frederiksholm Kirke, Copenhagen, Denmark 7:30 pm
Wolfgang Rübsum, all-Bach; St Marys, S Woodford, London, England 8 pm

15 JUNE
Bruce Stevens; Cathedral, Roskilde, Denmark 7:30 pm

Here & There

Fred Jodry was named the winner of Bowling Green State University's 6th annual organ competition, which took place at the Ohio institution on Feb. 2. Mr. Jodry, a student of Tedd Munn and Doris Lora, is a senior at Anthony Wayne High School and organist at Hope Methodist Church, Whitehouse. He will receive a \$1000 scholarship to the university.

Peter Hurford has been awarded the "Best Instrumental Record of 1979" award by Gramophone magazine for Vol. 3 of his all-Bach series on the Argo label. It marks the first time in 55 years that an organ record has been a winner in the instrumental category.

Schneider Workshop and Services Ltd. of Niantic, IL, has announced its purchase of the facilities, equipment, and contracts of the Gratian Organ Builders, situated in Kenney, IL. Warren B. Gratian, head of the former company, has retired from active work. The new firm will be incorporated as Schneider Orgelbau Werkstatt and will continue operations in both locations.

Lee Teply has been named winner of the 1980 Niagara Falls Young Artist Competition and will perform the Poulenc Concerto with the Niagara Falls Philharmonic. A graduate of the Oberlin Conservatory and the Eastman School of Music, Mr. Teply is music director at the First Presbyterian Church in Lewiston, N.Y. His teachers have been Ruth Taylor, Haskell Thomson, and David Craighead.

Hugh McLean, dean of the faculty at the University of Western Ontario in London, has been awarded a study leave for a year, beginning July 1. An organist, Mr. McLean will spend the year carrying out research in Cambridge, England, and performing on the European continent.



"De Arabier," a large barrel-organ which includes a percussion battery, was used for an outdoor concert last summer at the Haarlem Organ Month in The Netherlands. Along with two other barrel-organs, it was heard in a new composition by Piet Kee, who described his multi-sectional work as having "organ playing; bass and accompaniment, melody and countermelody; more organ playing; and leave-taking."

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