

THE DIAPASON

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The German Organ of the Early Renaissance

as Reflected in the *Spiegel* of Arnolt Schlick (1511)

by Jane Schatkin Hettrick

Arnolt Schlick's *Spiegel der Orgelmacher und Organisten*¹ is the earliest known treatise on organbuilding printed in the German language. Published in 1511, this little book of some thirty folios makes its mark as the most important historical document on the German organ of the late Gothic and early Renaissance periods. The author of *Spiegel* lived from about 1460 to after 1521, and from 1482 or earlier he was organist to the Palatine court in Heidelberg. Schlick must have been a master organist and versatile performer. His son, Arnolt Schlick the Younger, reported that his father had performed before emperors, kings, electors, secular and religious princes, and other gentlemen, not only on the organ but on the lute, harp, and in singing. Schlick also composed music for organ, lute, and voice. Just a year after the publication of *Spiegel*, his musical collection *Tabulaturen Etlicher lobgesang und lidein uff die orgeln und lauten*² was issued. This volume of "Intabulations of selected hymns of praise and little songs for the organ and lute" contains fourteen pieces for organ, twelve for voice, with lute accompaniment, and three for lute alone. In addition, Schlick wrote a set of ten versets for organ to honor the coronation of Charles V in 1520.³ Definitely not for the beginner, Schlick's organ compositions demand dexterity of hand and fleetness of foot. Even by today's standards, his polyphonic pedal writing has rarely been exceeded. The famous ten-part setting of *Ascendo ad Patrem meum* that crowns his versets for Charles V calls for a unique quadruple pedal throughout. Musically, the compositions of *Tabulaturen* weave an intricate counterpoint that later 16th-century colorists never achieved. Thus, assuming that Schlick played his own music, we can believe the words of the contemporary theorist, Andreas Omitoparchus, who dedicated the fourth book of his *Musice activae micrologus*⁴ to "Arnolt Schlick, consummate musician to the Palatine Prince and superb organist."

Perhaps the most interesting personal fact known about Schlick is that he was blind, if not from birth then from an early age. Remarkably, sightlessness did not cloud Schlick's ability to describe the intricacies of organ construction. Although he once meekly called himself "a poor blind man," he attained fame not just as an organist and composer, but also as an authority on the organ. The work that he did as an expert on organ construction might properly be termed "consulting." It was the practice in Schlick's time for the purchaser of an organ to engage an outside expert (another organist, organbuilder, or sometimes a knowledgeable layman) to

Spiegel der Orgelmacher vñ Organisten allen Süssen vñ kirche
so Orgel halte oder mache lassen hochnützlich durch den hochwür
digen vñ künstreichen Meyster Arnolt Schlicks Pfalzgrauischen
Organist artlich verfaßt vñ vñ Römischer Kaiserlicher maiestae
sonder löblicher Befreyhug vñ begnadig außgericht vñ außgange.



Figure 1: Titlepage of *Spiegel*. Mirror of Organbuilders and Organists, very useful to all religious institutions and churches that possess or commission organs, skillfully written by the most celebrated and accomplished Master Arnolt Schlick, organist to the Count Palatine; published and issued by the special, praiseworthy privilege and favor of His Roman Imperial Majesty. (Reproduced by permission of the British Library)

counsel with the builder, the resident organist, and representatives of the church in the process of acquiring a new organ, from the planning stage to the installation. As Schlick indicated in *Spiegel*, the 16th-century consultant oversaw all technical and artistic decisions made in the erecting of a new organ or the renovation of an existing instrument. Then, at the completion of an instrument, the intelligent buyer brought in a disinterested expert to examine and pass judgement on the finished work. Schlick believed in this system of advisors, which he saw as a safeguard against oversights and a check on professional ethics. He himself conferred on prospective organs and tested completed organs in churches around Heidelberg, and blindness did not deter Schlick from traveling to Strassburg, Hagenau, Speyer, and other

towns to undertake these duties.⁵ It was his experience as an organ consultant that led to the writing of *Spiegel*. When advising the purchaser of an instrument, Schlick sought to prevent or correct abuses and control costs. These interests of the church motivated him to write his book, which, in his absence, would silently guide organists, organbuilders, and religious institutions through the pitfalls of organ construction.

The text of *Spiegel* comprises a preface and ten chapters. It is preceded by an imperial letter of privilege, in which Emperor Maximilian I granted legal protection for ten years against reprinting and unlawful marketing to both *Spiegel* and *Tabulaturen* (for the latter, in advance of its publication date). To our present knowledge, *Spiegel* is the first musical work to be protected by this early

form of copyright.⁶ The well-known titlepage of the treatise (figure 1) shows a woman playing a positive, joined by a small vocal Kapelle and a cornettist.

Schlick discusses the following main topics: location and appearance of the organ, pitch, design of the keydesk, pipes and registers, tuning, windchest, and bellows. He did not treat the organ case, perhaps because carpenters rather than organbuilders fashioned this part of the organ, or possibly because blindness caused him to neglect it.

In the first chapter Schlick advised that the instrument be located near the singers and stated that it should be audible throughout the church; he did not recommend a specific position. Around 1500, organs were customarily placed in several spots that meet with Schlick's requirements: on the choir screen, on a side of the choir, at an end wall of the transept, and near the crossing of the nave and transept. Schlick protested vigorously against the popular custom of decorating the organ with droll figures, sometimes animated by the blowing mechanism of the organ. (In this case lack of sight apparently did not discourage his attention to externals.) *Roraffen*,⁷ grotesques with gaping jaws and long beards, were, in Schlick's opinion, nothing less than the work of the devil. The movements of a mechanical monk that Schlick described on one organ evoked cursing and laughter from onlookers, which behavior, Schlick reminded his readers, is unseemly in church, especially on the part of the clergy. In the same vein, Schlick also frowned on novelty sounding stops such as the *Zimbelstern*.

One of the most disputed topics in *Spiegel* is the subject of the second chapter: the pitch of the organ. It is well known that pitch standardization did not exist until long after the appearance of *Spiegel*. Among various organs in the early 16th century it was not unusual for the same pipe length to serve for pitch names as much as a fourth apart. Schlick mentioned at least six different pitch standards in *Spiegel*; some are hypothetical, while others represent actual pitch levels of existing instruments. With characteristic restraint, Schlick hesitated to prescribe a definite pitch for the organ: "But what the measurement of pipes should be, . . . so as to be appropriate for the choir to sing, cannot be stated absolutely or precisely because the singing is higher or lower in one place than another, depending on whether the people have high or low voices." (It is curious that Schlick seems to have attributed differences in singing range to physical differences in vocal ranges found in various geographical areas.) His

(Continued, page 6)

In This Issue

Advice on organbuilders and organbuilding seems always to have been diverse, if not controversial, and it also seems to have been necessary a great deal of the time. Consultants have been both damned and praised in these pages, but no one seems to have a really satisfactory answer as to when they are necessary and when they are not. If you skipped the article which begins on the cover of this issue, go back now and look at it; in it you will find interesting information which indicates the presence of organ consultants at least as early as the 16th century. Many times the writings of organists from earlier times only dredge up historical dust, but what Arnolt Schlick had to say about good organ design in 1511 still holds true today.

Six authors who studied with the late Harold Gleason at various times during his teaching career have written tributes to their teacher. Several of these writers, all prominent in their fields, were also associated with Dr. Gleason in his research, and it is quite interesting to be able to glimpse this remarkable man at his work. The tributes are followed by an interview with the man himself, in which he recalled certain aspects of his work and experience. The juxtaposition of this material with an article on Arnolt Schlick is perhaps a subtle tribute in itself, since the Gleason interests included the early German master.

Good and Bad

This month there is, as the expression goes, good news and bad news. That *The Diapason* has been badly off its production schedule for the past year and one-half is not news, but it appears that we have finally returned to a normal schedule. Business in the printing world is no more sacrosanct than anywhere else, so there is no guarantee that a normal schedule can be maintained, but we certainly plan to do our utmost to stay on it. Technical complications presently prevent having an issue published by the first day of the month, but a new agreement with the printer provides for the magazine to be printed and mailed by the tenth of the month of issue. This is certainly preferable to the times when the issue did not appear until a month later than its date. It does require a slight adjustment to the calendar, which will now run from the 15th of the month of issue through the end of the next month. The deadlines for receiving material remain the same.

During this period when issues ran so late, many letters of complaint were received, some understanding, others irate, but all indicating reader concern. My own favorite was from Mr. Brickenkamp of Maryland, who suggested that "last year you moved and the Communications Group forgot to tell you the new address. Or, maybe it's a plot against you by the Electric Organ People..." We regret that not all the letters could be answered (many were), but it seemed wiser to spend the limited staff time attempting to prevent further delays, rather than consume that time with correspondence. It was also difficult to explain reasons for the delays, most of which had to do with the operations of the owning conglomerate, or to indicate that the question was simply one of a late issue as opposed to none at all. The concern expressed by those letters was appreciated, however, as were the thoughts of the many readers who were kind enough not to complain.

The bad news is that prices are going up, effective January 1, for both subscriptions and advertising. It is not an unreasonable amount, however, since *The Diapason* has been published at its current prices for eight years, and the last advertising rate change dates from 1967. The new prices still provide you with a professional monthly at a reasonable price — if you compare these prices with those of similar journals, you will find that *The Diapason* is among the lower-priced ones. Until January 1, renewals will be honored at the old rates. If you fail to renew, please let it be for some disagreement you have with the editor over content, rather than for the small price increase.

Further on the bad news front: you may expect the service on circulation, accounting, and mailing matters, now largely computerized, to continue to decline, since these areas are no longer under direct control of *The Diapason*. I wish this were not so, but the controlling interests have given us no choice in these matters, and the track record of the recent past does not lead me to be optimistic for the future.

— A. L.

Announcements

Evenings with Johann S., the 13th season of Bach cantatas presented weekly within the framework of the Lutheran vesper service, will take place at Holy Trinity Lutheran Church in New York City on Sundays at 5 pm, from Oct. 26 through April 12 (no cantatas during Lent). Frederick Grimes will direct the choir, soloists, and orchestra. Included in the series are Cantatas 80, 106, 139, 26, 140, 62, 28, 3, 156, 14, 22, and 182, as well as the Magnificat, the Christmas Oratorio, the B-Minor Mass, the Easter Oratorio, and Part I of Handel's Messiah.

The same church has also announced a series of Tuesday-evening organ recitals played by Mr. Grimes and Rollin Smith, devoted to the major Bach works and the six Vienne symphonies; the dates are Oct. 21, Nov. 18, Dec. 16, Feb. 10, Mar. 24, and June 2.

A Second Village Bach Festival will be held Nov. 28-30 in rural Cass City, MI. Performances will take place at

the First Presbyterian Church, a historic building housing an 1865 tracker organ by Henry Erben. Among the festival performers will be Tom Brown, organ, and Doris Ornstein, harpsichord. Dana Hull will lecture on organ restoration. Further information is available from the Village Bach Festival, Box 27, Cass City, MI 48726.

The twelfth international Boy Singers Festival will be held Dec. 27-Jan. 1 in Saltillo, Mexico, under auspices of the Americas Boychoir Federation. The Singing Boys of Saltillo, host choir for the event, has invited all boys' choirs, girls' choirs, and children's choirs from U.S.A., Canada, Mexico, England, France, and Spain to send delegations. Each choir attending the festival will sing two selections in the Concert of the Nations on Tuesday, Dec. 30, in Saltillo's new opera house and on other concert and television broadcasts. Festival information is available from the Americas Boychoir Federation, Connellsville, PA. 15425.

THE DIAPASON

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This journal is indexed in the Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

All subscribers are urged to send changes of address promptly to the office of *The Diapason*. Changes must reach us before the 10th of the 2nd month preceding the date of the first issue to be mailed to the new address. The *Diapason* cannot provide duplicate copies missed because of a subscriber's failure to notify.



Gillian Weir, internationally renowned organist from England, has been named Performer of the Year by the New York City AGO Chapter. She is the third person to be so honored, but the first not to be a native of the United States; the designation has been previously awarded to Robert Noehren and Catharine Crozier. In order to appear for the recital next May 27 at Alice Tully Hall, Lincoln Center, when the award will be presented, Miss Weir had to cancel dates in Norway; after her New York recital, she will play at regional AGO conventions in Wilmington, DE, Buffalo, NY, and Birmingham, AL. Miss Weir concertizes in North America under the representation of Phillip Truckenbrod.

The Claire Coci Scholarship Award has been established by the Manhattan School of Music in honor of the late teacher and organist. The award will be presented annually to an outstanding organ major for excellence in performance.

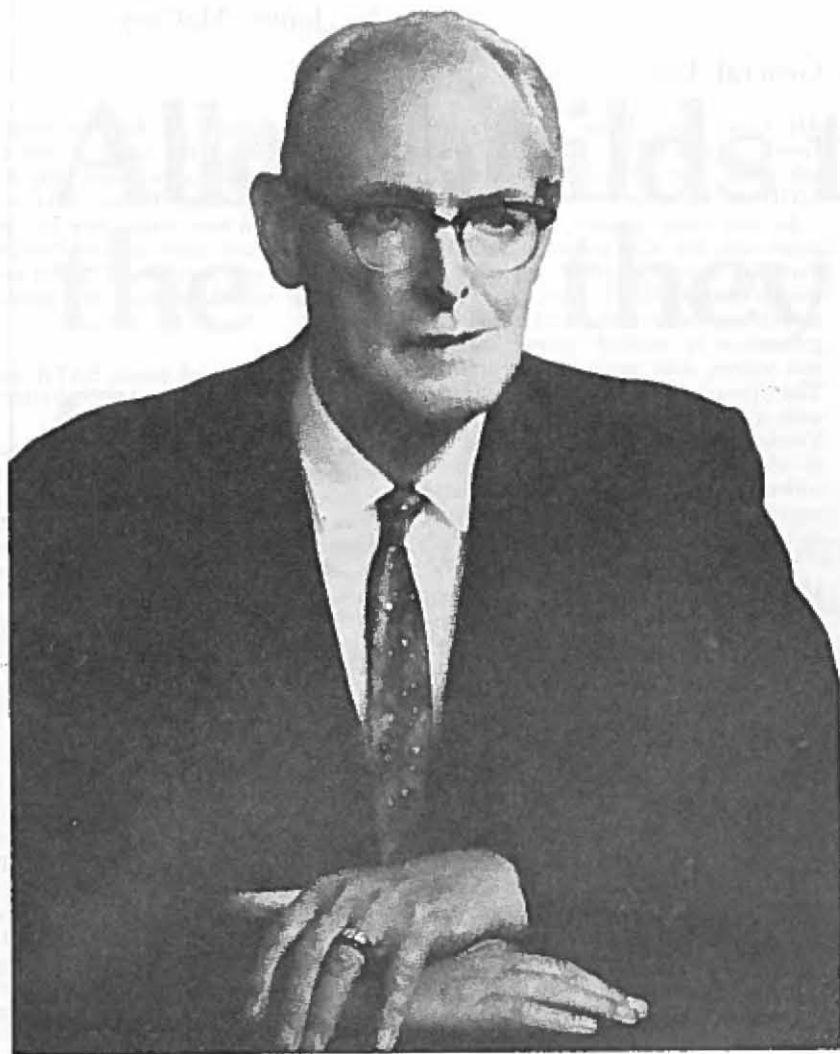


James Kibbie, a doctoral candidate in organ at the University of Michigan, was awarded the Grand Prix de Chartres in the international organ competition at Chartres, France, on Sept. 21. He becomes the fourth American to win the first prize in interpretation, the previous ones having been Charles Benbow, George Baker, and Todd Wilson. The award includes a cash prize of \$5,000, a recording, 12 European concerts and one at St. Patrick's Cathedral in New York City.

Mr. Kibbie, who is music director of St. Colman's Church in Farmington Hills, MI, holds a fellowship for research and dissertation preparation under the direction of Marilyn Mason. In May 1979, he became the first organist from a Western nation to win the international competition at the Prague Spring Festival in Czechoslovakia. He has subsequently concertized in the U.S., Canada, and Europe. He performed at Notre-Dame Cathedral, Paris, on Sept. 28.

Effective Jan. 1, 1981, subscription rates to *The Diapason* will be raised as follows: 1 year, \$10; 2 years, \$18; 3 years, \$26; additional years, \$8 each; single issue, \$2. Group rates will be available; inquiries are invited. A new advertising rate schedule will also go into effect at the same time.

Nunc Dimittis



William H. Barnes, well-known author of "The Contemporary American Organ" and other organ books, organist, organ architect, printer, banker, and philanthropist, died Oct. 11 in Evanston, IL. He was 87.

William Harrison Barnes was born in Chicago, Nov. 10, 1892. He graduated from Evanston High School in 1910 and from Harvard University in 1914. In later recognition of his work with the organ, he was awarded honorary music doctorates by Park College, Missouri, and Baylor University. Within the last year of his life he received an honorary doctor of humanities degree from the National College of Education.

At age 15, he built a tracker organ ("church-sized") in his father's home. This was the beginning of a life-long interest in the pipe organ, which led to a 65-year career as an organ architect and designer, planning over 400 organs throughout the country. For many years, he was a contributing editor to this magazine. His membership in the American Guild of Organists dated from the early stages of that organization; for several years, he served as dean of the Illinois State Chapter. He also served as organist-choirmaster of Evanston's First Baptist Church for 24 years and played widely as a recitalist.

Dr. Barnes' primary occupation was with the printing industry, with which he was associated from 1916 until 1960. Forty years were spent with the A. R. Barnes firm, founded by his uncle, of which he became president. He was also the first president of the Master Printers of America, organized in 1946. He was a founder of the Chicago School of Printing and Lithography, which today educates over a thousand people each year in the graphic arts.

Dr. Barnes is survived by his wife Catharine and a son and daughter.



André Marchal, internationally-renowned French organist and teacher, died Aug. 27 in southern France. He was 86.

Blind from birth, he was born in Paris, Feb. 6, 1894. He studied first at the Institut National des Jeunes Aveugles and later joined Gigout's organ class at the Conservatoire, where he obtained first prize in organ, the Guilman prize, and the improvisation prize, all in 1913. In 1917 he received first prize in counterpoint. Prior to this he had become Gigout's assistant at the Church of St-Augustin and at the organ class.

André Marchal was organist of St-Germain-des-Prés in Paris for 30 years, from 1915-1945, where he succeeded the blind organist-composer Augustin Barié, who was his friend and whose works he championed. On the death of Joseph Bonnet, he accepted the position as organist at St-Eustache in 1945, a position he resigned some years later in stormy protest over the assignment of work on the organ without his approval. The instrument at St-Eustache was possibly the largest in France at that time.

Like most of the other French virtuosi, M. Marchal was noted for his playing of all styles, as well as for his improvisations. However, he was one of the first to play the pre-Bach literature extensively and to take an active part in the return to classical traditions in French organbuilding. He made many recordings, including complete Bach and Franck cycles. Several recordings were made in the United States, in the course of a number of American tours.

Many organists active today in both Europe and America studied with M. Marchal. Although his last tour of this country took place in 1969 and he ceased most playing in France after that, he continued to teach. Through his teaching at the Organ Institute in 1956 and through his work with students who sought him out in France after that, he maintained many contacts with American organists. Until his last weeks, he taught at his summer home in Hendaye.

The Organ Historical Society has established the William H. Barnes Fund for special organ history projects. Contributions in Dr. Barnes' memory may be made to the fund at P.O. Box 209, Wilmington, OH 45177.

Noted American virtuoso organist Virgil Fox died October 25 in Palm Beach, Florida, at the age of 68. Mr. Fox had suffered from cancer for the past four years. Further information will appear in the next issue.

Letters to the Editor

Life without the Conglomerate

Your July editorial "Support your neighborhood Grocery" reminded me of a recent encounter:

The person I had just met wanted to know what I did, and I told him I was an organbuilder.

"Who do you work for?"

"I have my own company," I replied.

"What do you mean? I don't understand."

"My company is a small corporation. My partner and I own all the stock," I explained.

"Yes, but who are you affiliated with?"

After a bit more of this, I realized he simply had never met anyone who was self-employed, and was unable to understand the concept, so I told him we were affiliated with the United States of America, and this seemed to put him at rest.

Sincerely,

George Bozeman, Jr.
Bozeman-Gibson & Co.
Deerfield, NH

Teaching the Dyappison

Like everyone else, I found Gillian Weir's article (March issue) delightful, and most certainly would not carp at anything she said, even though some remarks were, I think, intended to be

controversial. I must take issue with Mr. Gudmundsen's letter in your May issue, on her remark about taking up teacher's time and lowering the standards of the profession.

I am sure that what Ms. Weir was saying was directed at master teachers and prospective concert organists, not at the general run of teachers and students. But this leads to a bit of speculation on the present state of organ pedagogy.

The problem is simply that a person who intends to take up the organ merely as a means to playing for pleasure, or perhaps to handle a simple Sunday morning service in a small church, has nowhere to turn for instruction. The music departments at the nearby university will not accept a student for organ instruction unless he or she has already a far-advanced piano technique (one professor told me he would not take a student who could not play the entire 48 preludes and fugues of the *Well-Tempered Clavier* without once touching a sustaining pedal). This is not unreasonable, perhaps, for a prospective concert artist but smacks a bit of overkill for a small town or village church organist.

On the other hand, if you try the local independent teachers, one usually finds them oriented to teaching the

playing of popular tunes on electronic parlor organs; their method is almost always based upon the stilted and boring "block chord" technique.

As an organ service man and tuner, I run into a great deal of this in this part of Appalachia, where town and village churches seat, on average, from 60 to 150 persons, and Sunday attendance is perhaps half that. The organists of these churches are, by and large, pianists — they have not had any organ training at all, and many a time I have been asked to explain the stops ("What's a Dy-appison?") and why you have to keep the left hand on the bottom keyboard, the right on the upper all the time, and how do you use the pedal clavier.

I haven't any answers to this problem, but just toss it out for discussion.

Sincerely,

John S. Carroll
Emlenton, PA

West Coast Trackers

This letter is in response to the article by John Hamilton in the July issue, entitled "Tracker Alley": *The I-5 Corridor*. I found the article interesting but clearly lacking all the facts, a somewhat prejudiced viewpoint . . .

The most notable weakness was the referral to builders. He left out two of

the more upcoming and important builders, Manuel Rosales of Los Angeles and Richard L. Bond of Portland. . . .

I would like to propose a list of what I consider "important" organs on the West Coast . . . [this list includes all of the Hamilton list except Ellensburg, Corvallis, Berkeley (2), Los Angeles, and Santa Monica, plus organs in Westwood (Banzhaf), Portland (Bosch, Bond), Palo Alto (Flentrop), Claremont (Beckerath), Mercer Island (Beckerath), and Occaside (Beckerath) — Ed.]

It should be noted that this list could be described as somewhat subjective; I have attempted to include both American and foreign builders . . . and builders who specialize in the historical aspects of organbuilding as well as those who use more conventional concepts . . .

Organbuilding on the West Coast is indeed alive and thriving. There are many fine instruments in the future . . . It is important, though, that a complete picture be given. . . . It seems to me that if the art of organbuilding is to continue into the 21st century, we must be able to recognize and support the artistic achievements of those builders who may or may not fit into our own viewpoint.

Rene A. Marceau
Portland, OR

Music for Voices and Organ

Anthems for General Use

by James McCray

In many American churches, especially Protestant ones, the anthem for general use is a repertoire standard. The term anthem stems from the Greek *antiphona* or *antiphon*. Anthems may be traced back at least to the Middle Ages, which had Anthems of Our Lady; now we refer to those works as being Marian antiphons. Today the anthems for general use have a much broader classification and texts reflect a diversity of topics.

The first "anthems" were written by Tallis and Tye in the late 16th century. They were, to some extent, a development from the Latin motet. Because of the religious changes in England at that time, it was necessary to have music written to English words from the Scriptures rather than the traditional Latin associated with the Catholic Church and Rome.

Erik Routley in *Words, Music, and the Church*, a 1968 book published by Abingdon Press that has greatly influenced this writer's attitude about church music, suggests that anthems are designed "to comment topically, as it were, on the worship, providing a scriptural bridge between the words of the service and common life for people whose common life was entirely ruled by the church seasons." The placement of an anthem in the worship service varies from church to church. By having it early it can help to prepare the congregation for the sermon or aid in setting a more inspirational mood for the entire hour. By having it after the sermon it can reinforce the message and underscore the main theme.

Conductors should try to have the anthem enhance the sermon and texts of the day. The lack of coordination between musician and minister is far too common.

Awake, My Soul. Kent Newbury; SATB with organ; New Music Company NMA-109 (order from Son-Key, P.O. Box 31757, Aurora, CO 80041), 55¢ (M).

Son-Key is a new publishing company, recommended to readers for a catalog of works. Composers with works published through Son-Key include Katherine Davis, Bob Burroughs, Thomas Miller, Margaret Vance, and others. This anthem features an ostinato pattern in the organ, used in the outer sections of an ABA format. The choral parts are written on two staves, with some in unison. The tempo is fast and there is a general character of celebration for this Psalm text. Some mild dissonances are used for color. An attractive anthem suitable for most church choirs.

Antiphon. William Walton; SATB and organ; Oxford University Press, 42450, 80¢ (D-).

The text is George Herbert's "Let all the world in every corner sing." The

organ part, written on three staves, has some solo areas. The choir often sings unaccompanied and only a few areas are in four parts. There are shifting meters and tempi, which tend to make the work more complex than it is. The aggressive style has bravura. It is exciting and would be best suited to a large choir of about 50 voices. Excellent music.

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

Goss was an English composer in the 19th century whose works are similar to those of John Stainer. In this anthem the organ doubles the homophonic voice parts. Less chromatic than Stainer, the lines flow quietly with comfortable ranges. Although it approaches the sentimental style associated with Victorian church music, it is not excessive and would be useful to any church choir. Edited by James McKelvey.

Come, Ye That Love the Savior's Name. Robert J. Powell; 2-part (SA and TB) and organ; Augsburg Publishing House, 11-1950, 50¢ (E).

The vocal lines are contrapuntal in design and at times move canonically. The choir is always in two parts; its lines are doubled in the keyboard part, on two staves. The gentle music has passing dissonances. This lovely setting would be an anthem that could be learned quickly and kept for use on one of those Sundays when the choir attendance is low and a change in plans is necessary.

O God, Who in Thy Heav'nly Hand. George F. Handel (1685-1759); SATB and keyboard; Belwin Mills Publishing, Oct. 2437, 60¢ (M).

Taken from the rarely-performed oratorio *Joseph and His Brethren*, an oratorio produced by Handel during the Lenten seasons as a substitute for opera, this work has been edited by Don Malin. Following an ABA pattern, the opening and closing sections are slow and homophonic. The middle section is polyphonic, with some typical melismatic runs for the various sections. The keyboard part could be played on piano or organ and is rarely anything more than a support for the voices. This would be a good festival work for a high school choir, yet is also suitable for a strong church choir.

Let God Be Magnified. Warren Angell; SATB and organ or brass; Plymouth Music Co., HA-11, 50¢ (E).

There is a jazz quality which makes this anthem of interest to youth choirs in churches. The writing is not difficult, with comfortable ranges and a sparse keyboard part. The choir sometimes briefly sings unaccompanied. The opening section is repeated exactly with a slow middle section and a coda.

My God, Look Upon Me. Maurice Green (1695-1755); SSATB, tenor solo and organ; Broude Bros. Ltd., MGC 29, no price given (M).

In this verse anthem, 9 of the 20 pages are for the tenor soloist. His material moves through a series of tempo changes which give it a multi-movement cantata character. The organ music is realized figured bass on two staves, with some ornamentation. The five-part chorus is contrapuntal, with a low alto line. Edited by Percy Young, this is from his series *Music of the Great Churches*, an excellent collection of music with a scholarly approach. This anthem could be sung by most church choirs.

My Soul, Wait Thou Only Upon God. Joseph Roff; SATB with soprano or tenor solo and organ; Thomas House Publications (Roger Dean), C10-8013, 80¢ (E).

The solo is not difficult but comprises the entire middle section of the anthem. Following traditional harmonic patterns, the keyboard part is on two staves and frequently doubles the vocal lines. The choral parts are homophonic and very easy. This setting of Psalm 62 is suitable for a small church choir.

God's Spirit As a Wind Doth Move. Robert Leaf; SATB and organ; G.I.A. Publications, G-2312, 50¢ (M-).

Leaf suggests this anthem may be performed unaccompanied. The choral parts are on two staves, as is the organ music, and there is a brief soprano solo as a countermelody at the end. The harmony and thematic material is not dissonant, yet retains a freshness with surprising harmonic shifts. The mood is calm, the tempo is slow, and the text is written by the composer. This three-page anthem would be good for a small church choir.

O Lord, How Excellent Is Thy Name. Benedetto Marcello (1686-1739); SSA with soprano solo and keyboard; Shawnee Press, B-5161, 55¢ (M-).

Using harmonies typical of the late Baroque, Paul Chase has edited this work and added a text from the Psalms. The soprano solo begins the work but never returns. There is a mixture of homophonic and polyphonic textures with only an English text given; the keyboard part is on two staves. The anthem is not difficult and would be useful for a high school girl's chorus.

O Be Joyful in God. Healey Willan; SATB with soprano or tenor solo and organ; C. F. Peters Corp., 6073, 75¢ (M).

Willan died some years ago; this is a reissue of a 1957 work. There is a 10 minute duration of which the solo is considerable with a high tessitura, but not particularly difficult. There

are some divisi areas for the chorus and the spirit of the piece is one of thanksgiving and praise, with texts extracted from several Psalms. The organ part is on two staves and has an independent role with an introduction and several solo sections. A joyful anthem that would be good for special occasions.

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

This exciting anthem has fine compositional craft with an apparent sense of development and creativeness. The organ part is on three staves with suggested registrations, independent music, and some soloistic areas. The chorus part is homophonic on two staves, with some dissonances. There are shifting meters such as 10/8, 6/8, 3/4, which give a rhythmic vitality. The music is fast and well articulated and would be of interest to good choirs seeking fresh material. Highly recommended.

O Blessed Face. David Sampson; SATB, tenor or bass solo, flute and organ; Alexander Broude Inc., AB 900, 95¢ (M+).

The instrumental parts are more difficult than the choral ones. Although originally written for string quartet and harp, the music has been transcribed well for the organ, so that the music is on three staves with registration suggestions. The flute part is moderate but will require a good flutist with a full range. The piece has many sections and is 13 pages long. The music is sensitive, with some divisi for the chorus, and is appropriate for a high school or church group.

Praise Ye The Lord. George J. Guilbault; SATB and organ/piano; Boston Music Co., 13910, 60¢ (M-).

Most of the choral parts are homophonic, with one section unaccompanied. The vocal lines are easy and are generally diatonic. The keyboard part is on two staves and is somewhat repetitive, functioning primarily as an accompaniment for the singing.

Praise Ye! Eugene Butler; SATB and organ; McAfee Music Corp., M 1198, no price given (M-).

Although commissioned by a chapter of the AGO, this keyboard part seems more appropriate for a piano than for organ. It is on two staves with no registration recommendations; all notes fit comfortably into two hands except for one brief area of low notes. The accompaniment often has pulsating chords which repeat for a full measure against a left-hand theme. There is repetition of material, with the chorus having both extended unison passages and divisi moments. The music is tuneful and will be enjoyed by the congregation.

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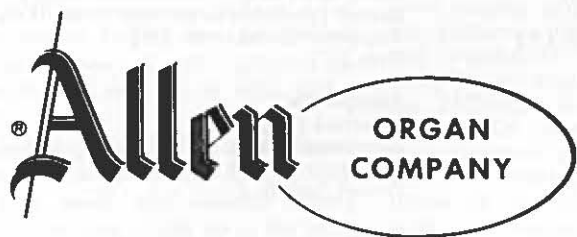
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The German Organ

(continued from p. 1)

main concern was that the pitch be right for the accompaniment of plainchant, so that the singers would not have to strain their voices and the organist would avoid the inconvenience of transposing into awkward keys. Schlick provided an exact measurement for the length of the lowest pipe of his model organ by means of a line printed in the margin of the book. Using this measurement, he compared two sample pitch standards: a high tuning, in which the note *F* is sounded by the *F* key, and a low tuning, in which the same *F* is sounded by the *c* key. Schlick preferred the *F* tuning because it facilitated the playing and singing of plainchant. He demonstrated how, in the *F* tuning, liturgical chants in the first, third, fifth, sixth, seventh, and eighth modes fall in a reasonable vocal range without necessitating difficult transpositions for the organist.

Historians and mathematicians have addressed themselves to the question of what pitch Schlick actually intended. Interpretations of the pitch level of the *F* tuning range from a figure of six to eight semitones below $a' = 440$ H to ca. one quarter tone below $a' = 440$ H.⁸ The calculation of Schlick's pitch, however, remains fraught with uncertainties stemming from the possible effects of unknown factors, for example: wind pressure, temperature, size of the foothole, and size, shape, and position of the mouth. The present state of research indicates that Schlick's pitch standard in his high tuning falls somewhere between a whole tone and a minor third below the modern standard.

In the matter of keydesk design, Schlick felt obliged to caution that "special vigilance and industry are required to make the instruments useful for organists." He was reacting, doubtless, to primitive aspects of design and a frustrating lack of uniform dimensions. The former situation meant that, for instance, manual keys were built whose action was so stiff that, in Schlick's analogy, they would resist human fingers and yield only to being hammered with cudgels. The latter meant that, in extreme examples, an instrument could be scaled to such irregular specifications that only the organist who practiced regularly on it could play it.

Schlick recommended a compass of three octaves and two notes (*F-a'*) for the manual keyboard and a one and one half octave compass (*F-c'*) for the pedalboard, both fully chromatic. These keyboards are not unusual for the time except for the low *F* and *G* in the pedal, which were often omitted. But Schlick objected to the absence of these two keys, which he likened to a staircase with missing steps, or worse, a house without a wine cellar. Table I compares the measurements for Schlick's console, keys, and keyboards (given in the third chapter of *Spiegel* by means of printed marginal lines) to modern standard measurements for the corresponding parts.⁹

The stoplist or catalogue of registers drawn from chapters four through six of *Spiegel* is summarized in modern nomenclature in Table II. Schlick's conception of organ sound is neither conservative nor revolutionary, but seems in touch with the best trends of his time. Although he introduced no new registers and gave first place to the Principal chorus, he displayed timely fondness for the new, imitative reed stops. His approach to size and balance shows a classic moderation that has marked the work of fine builders throughout the history of the organ. "With eight or nine good stops, correctly combined and alternated," he said, "one may give the hearer much pleasure."

Table I
Keydesk Measurements (in mm)

	Schlick	Modern standard*
Manual		
Natural key, length	109	127
Chromatic key, length	66	80
Octave, width	202	[187]
Pedal		
Natural key, length	310	750
Chromatic key, length	62	120 (center)- 180 (sides)
Three keys, width	183	[150]
Other		
Distance from top manual to pedal (two-manual organ)	900	820
Bench, height (measured from pedal surface)	650	variable

*These are the measurements accepted by the Bund deutscher Orgelbaumeister and given by Wolfgang Adelung, *Einführungen in den Orgelbau* (Leipzig, 1972), 165-67. Measurements placed here in square brackets are not given by Adelung.

Table II
Stops Listed in *Spiegel*

Small organ (8' Principal)	Large organ (16' Principal)
Hauptwerk	Hauptwerk
Principal II, 8'	Principal II, 16'
Octave, 4'	Octave, 8'
(Double Octave, 2')	
Gemshorn, 4'	Gemshorn, 8'
(Gemshorn, 2')	
Hintersatz up to XVIII	Hintersatz [larger than in small organ]
Zimbel	Zimbel [probably larger than in small organ]
Rauschpfeife/Schalmei, [8']	Rauschpfeife/Schalmei, [8']
Zink, [8']	Zink, [8']
Rückpositiv	Rückpositiv
Principal [II], 4'	Principal [II], 8'
Gemshorn, 2'	Gemshorn (small), 4'
Hintersatz (small)	Hintersatz (small)
Zimbel (small)	Zimbel (small)
Pedal	Pedal
Principal, 16'	Principal, 16'
Octave, 8'	Octave, 8'
Hintersatz	Hintersatz
Trumpet/Posaune, [8']	Trumpet/Posaune, [16' or 8']

Additional stops, division not definitely indicated
Schwegel, [4' or possibly 2']
Regal, [8']
Hölzernes Gelächter

Table III
Schlick's Tuning

The notation shows a scale on a staff with notes numbered 9 through 12. Symbols above the notes indicate adjustments: a circle for a small fifth, a square for a major third, a triangle for a large fifth, and a diamond for a small fifth. A 'Wolf fifth' symbol is also present.

- Adjusted on the flat side, producing a small fifth
- Readjusted, to improve major third
- ▲ Adjusted on the flat side, producing a large fifth
- △ Adjusted on the sharp side, producing a small fifth
- ◇ Wolf fifth

Schlick's manual *Principal* was composed of two ranks of the same pitch but of different scaling, one rank of narrow scaled pipes to give sweetness of sound, and another rank of wider scaled pipes to add swiftness of speech. Such compound Principals were not unusual for the time. Assuming an 8' Principal, then, the Octave is a 4' rank of Principal scaling. He assigned the Double Octave only to "very large" instruments, a size qualification that remains ambiguous. If by "very large" Schlick meant number of ranks, of course the Double Octave would denote a stop of 2' pitch. If, however, the phrase "very large" indicates an instrument of lower pitch, then the Double Octave may signify an 8' Octave in reference to a 16' Principal. As in the case of the Octave, Schlick mentioned two types of Gemshorn stops, one an octave above the Principal, and another a double octave above the Principal. The same pitch possibilities exist for the Gemshorn as for the Octave.

Schlick asked that the Zimbel be delicate and penetrating. To that end he warned against the inclusion of low octaves and fifths, and especially thirds, all of which were used occasionally in early Zimbels. He also stressed that the component pitches should not be individually distinguishable. While Schlick did not comment on the size of this compound register, it is known that early 16th-century Zimbels ranged from two to five ranks. The *Hintersatz* or chorus Mixture fills an entire chapter in *Spiegel*, which suggests its importance or at least its distinctive nature. For a small (high-pitched?) instrument, Schlick recommended a Mixture with 16 to 18 ranks in the highest choirs. Here too, he forbade the use of thirds and sanctioned only the judicious introduction of twelfths or even higher fifths.

Reed stops were of special interest to organbuilders around 1500 because of their novel and colorful sounds. Schlick too was caught up in the spirit

of experimentation and innovation. He praised the reeds as "a new, lovely, magnificent, joyful, and wonderful thing to be heard in the organ to the glory of God." Unfortunately, Schlick conveyed more enthusiasm than information about the reeds, of which he listed the Rauschpfeife or Schalmei, the Zink, the Trumpet or Posaune, and the Regal. His discussion of the last of these constitutes one of the most obscure passages in the book. For some reason, Schlick did not refer to this stop by name, but rather explained obliquely that it resembles "a small instrument like a Positive, Regal, or Superregal." He granted guarded approval of its sound, which he characterized as "appealing and unusual," and expressed amazement at the structure of its pipes, which, he said, "to those who are not familiar with them, . . . would be almost impossible to conceive." Much to our frustration, he left his readers in the dark concerning the construction of these "astonishing" pipes, pleading that professional ethics constrained him from divulging the "knowledge and trade secrets" of organbuilders for his own benefit. Schlick's scruples keep us from knowing whether he intended the Regal stop to form a complete division (third manual) or to belong to the *Rückpositiv*.

Even more enigmatic than the Regal is the *Hölzernes Gelächter* or "wooden laughter," whose tone Schlick compared to the sound produced by boys making music on pots with spoons. This culinary analogy is not merely quaint; evidently pots and kitchen utensils sometimes doubled as percussion instruments at peasant banquets.¹⁰ Although he disapproved of other novelty stops, Schlick regarded the *Hölzernes Gelächter* as "strange and wonderful." Since he gave no clues to its construction in *Spiegel*, the *Hölzernes Gelächter* remains a mystery. Of course, the resemblance to kettle music suggests that this register was intended to mimic the xylophone or *Strohfiedel*, perhaps being built as a mechanical xylophone of

wood, glass, or other sundry materials that Schlick mentioned later in the book (chapter eight). Its position among the reeds in Schlick's list of registers links this stop to the lingual class, but this theory has not been proved.

Schlick's pedal division comprises four stops: Principal, Octave, *Hintersatz*, and Trumpet/Posaune. Contrary to the prevailing practice, he insisted on separable pedal ranks, so that each stop could be used independently. For the *Rückpositiv*, Schlick also recommended four stops: a wooden (or wooden style) Principal, a small Gemshorn, Zimbel, and *Hintersatz*. Schlick's use of the diminutive forms of the three last stops likely signified a higher pitch and, for the compound registers, a reduced number of ranks.

The "eight or nine good stops" that Schlick envisioned look deceptively like a modest instrument, but they add up to over 60 ranks. The compound stops alone could account for up to 40 ranks (if the pedal is not transmitted from the *Hauptwerk*). Uncertainties such as the nature of the *Hölzernes Gelächter*, and the inclusion or exclusion of the Regal and *Schwegel*, prevent a determination of the exact size of Schlick's ideal organ.

Schlick's discussion of tuning and temperament in the eighth chapter of *Spiegel* has inspired much exegesis with little concord in the conclusions reached. No one argues with Murray Barbour that "Schlick's temperament deserves special honor, for apparently he was the first writer in any country to describe a temperament for each note of the chromatic octave."¹¹ But some commentators seem to forget that, as Barbour continues, "Schlick's directions have the added weight that they represent the practice of an actual organist, unconcerned with mathematics or the theories of the ancient Greeks."¹² Because he was a practitioner rather than a theorist, Schlick's tuning instructions are imprecise and, at times, contradictory. Thus, although there have been many suggested reconstructions of Schlick's tuning sys-

tem, the contents of *Spiegel* do not provide enough evidence to support definitively any of the existing interpretations.

Table III presents a summary of Schlick's tuning instructions. Starting with the note F (section A on the chart), the first six fifths are to be tempered somewhat small, seemingly all by the same amount (numbers one to six). Then, however, noting that all the resulting major thirds are, in Schlick's Heidelberg dialect, "nitt gut," he ordered a retuning of the final three tones of the series so as to improve the thirds in most common use (F-A, C-E, and G-B). Descending on the flat side, Schlick directed that the first two fifths (nos. seven and eight) be tuned small, but that the third fifth (nine) be larger than pure. Returning to the sharp side, B-F# is to be tuned somewhat small, but F#-C# (eleven) is described in terms of making C# usable as the third in the A major triad. Of the final fifth (twelve), Schlick said that its too great size may be disregarded because of its disuse.

Schlick couched his ideas on tuning in musical or even poetical language that will always be subject to the listener's perception. He rarely characterized the temperament of a given tone in more technical words than "good," "not good," "better," or "worse." Tones are "to hover" high or low, as the case may be. It is not impossible that Schlick's ten small fifths were almost equal; nor can it be ruled out that he intended as many as four or five sizes of small fifths. Barbour described it accurately as "an irregular system, lying somewhere between meantone and equal temperament."¹³

If Schlick had advanced ideas on tuning, he kept to old-fashioned principles for the construction of the windchest. His detailed account of the chest appears to depict a kind of slider chest in which the sliders are mounted above the chest (See figure 2).¹⁴ English does not supply a well-known

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The German Organ

(continued from p. 7)

word for this type of chest, but German conveniently terms it *Oberschleife* (slider above) by analogy to the later standard *Zwischenschleife* (slider between). In the latter, air is allowed to come from below to the foot of the pipe; the *Zwischenschleife* is a thin slat, positioned to slide within a channel created by fixed boards above, below, and on the sides. The *Oberschleife*, however, is a much thicker board mounted on top of both air supply and connection to the pipes. In an *Oberschleife* chest, the air is routed from the tone channel up into a corresponding cavity cut out of the bottom of the slider and then down again into the duct leading to the pipe or pipes.

The *Oberschleife* construction belonged to late-14th-century technology, and by Schlick's time it had been su-

perseded by the *Zwischenschleife* and springchest mechanisms. Schlick gave no reasons for his apparently archaic choice. Nor did he compare his recommended design with other existing styles, or offer any alternatives as he did in the case of his discussion of pitch. Because of his wide experience with different organs, it seems unlikely that he was not familiar with the most recent innovations. But the *Zwischenschleife* chest suffered from problems of air leakage caused by climate-induced changes in the wood. Schlick's numerous complaints of escaping air and ciphers give a clue to his preference in chest design: the *Oberschleife* construction was less prone to losing air.

The final chapter of *Spiegel* opens with a discussion of the bellows and then shifts into some gloomy reflections on the present state of organ-building. For his preferred high-tuned organ Schlick recommended five or six bellows, each nine or ten feet long by three feet wide.¹⁵ The top and bottom boards should be of pine, about three fingers or 60 mm thick after planing. The type of bellows that Schlick described was probably a simple unribbed forge bellows. These were constructed of two thick triangular wooden planks, joined on one end by hinges of rope or horse muscle fiber, and to whose three sides a large leather apron was nailed. For the leather, Schlick favored old, supple cowhide. To preserve the leather and repel rodents, Schlick prescribed the usual remedy of periodic treatment with a solution of emollient and poison.

Like the windchest, the bellows posed problems of construction and maintenance that builders of Schlick's generation still sought to solve. Organ contracts from the early 16th century commonly specify a good, steady air supply, thereby revealing that reliable wind production was not always implicit. Wind loss resulted from seepage through the porous surfaces and uneven folding of the leather. Moreover, the air supply was also depleted by rodents that gnawed through both repellents and protective walls into the leather. Organbuilders failed to outwit these vexatious creatures even aided by a knowledge of animal psychology, which, as Schlick reported, taught them that "it is more characteristic and instinctive of these animals that they are more attracted to hidden, enclosed places [like the bellows chamber that Schlick proposed] than to free, open spots."

As Schlick saw it, however, the greatest impediment to fine organ-building was not rats and mice, but the legion of careless, ignorant, presumptuous, and unscrupulous organbuilders and organists (and consultants) who "have hurt the church more than a general land war." For those who think of the 16th and 17th centuries as the golden age of the organ, Schlick's tales of wasted money, ruined instruments, and unethical practices strike a discordant but perhaps realistic note. Such problems, like the gimcracks that Schlick objected to, have plagued the musical integrity of the organ throughout its history. The electronic age too is imposing its unique examples of bad taste on the instrument.

The title of *Spiegel* heralds its author as "the celebrated and accomplished master." As a performer and respected authority on the organ, Schlick personally influenced the building of numerous instruments. Through the writing of *Spiegel* he probably hoped to perpetuate his ideas in future organbuilding. But the extent of *Spiegel's* influence is difficult to gauge. On the one hand, dispositions into the middle 1500s resemble Schlick's scheme, suggesting that his book continued to carry weight for some time. Yet, since Schlick's precepts emerged concurrently with the

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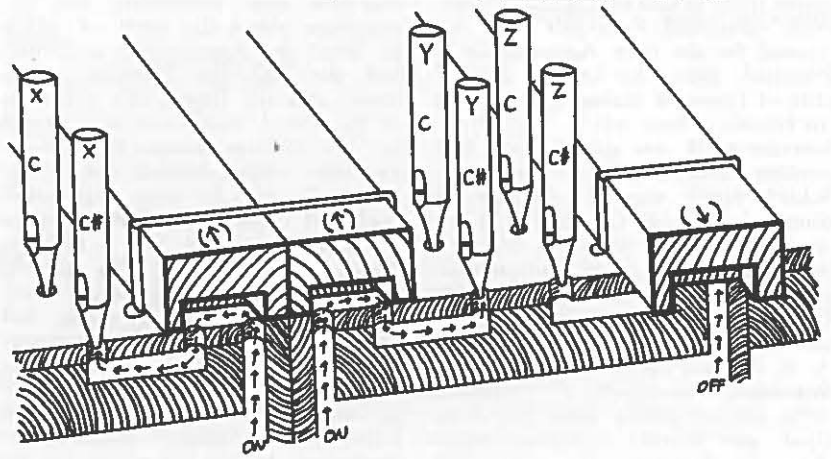
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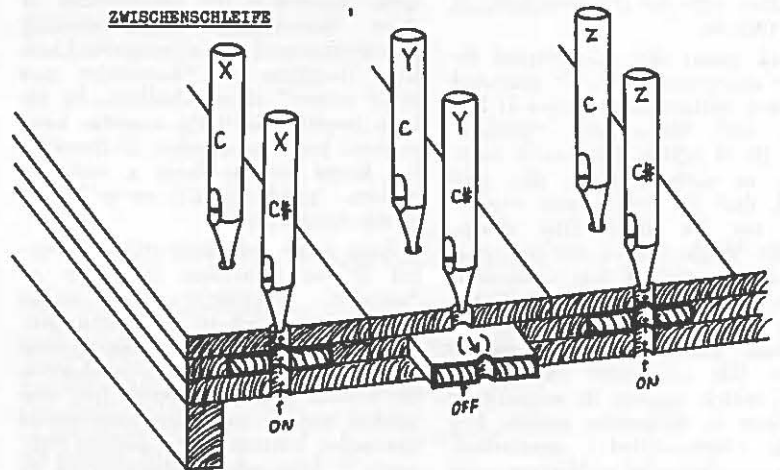
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Figure 2

OBERSCHLEIFE (after K. Bormann, "Arnold Schlicks vier Fingerdicke Registerschleifen," *Ars Organi*, 31 [1967])



ZWISCHENSCHLEIFE



developing technology of the period, they cannot be traced readily as a source of cause. After all, Schlick's "Mirror" was destined not so much to break new ground as to reflect sound current practice.

NOTES

This article is based on a paper presented at the eighth annual meeting (1979) of the American Musical Instrument Society at the University of Chicago. An organ student of Marilyn Mason and Anton Heiller, Dr. Hettrick is Associate Professor of Music at Rider College, Lawrenceville, New Jersey. She has written numerous articles, reviews, and editions of organ music. Her translation and study of *Spiegel* is in the press to appear in the series "Musical Theorists in Translation," published by the Institute of Mediaeval Music, Ltd. (Switzerland).

¹ [Speyer, 1511]. Diplomatic edition by Robert Eitner, *Monatshefte für Musikgeschichte* 1 (1869): 77-114. Facsimile reprint and modern German translation by Paul Smets (Mainz, 1959).

² Mainz, 1512. Facsimile reprint (Kassel, 1977). Transcription by Gottlieb Harms (Hamburg, 1957).

³ Manuscript in Trent, Archivio di Stato, Sezione tedesca no. 105. Transcription entitled *Hommage à L'Empereur Charles-Quint: Dix versets pour orgue* by M. S. Kastner (Barcelona, 1954).

⁴ Leipzig, 1517.

⁵ Gerhard Pletzsch, *Quellen und Forschungen zur Geschichte der Musik am kurpfälzischen Hof zu Heidelberg bis 1622* (Wiesbaden, 1963), 686-97.

⁶ Hansjörg Pohlmann, *Die Frühgeschichte des musikalischen Urheberrechts, ca. 1400-1800* (Kassel, 1962), 183.

⁷ Alfred Götz, *Frühneuhochdeutsches Glossar* (Bonn, 1912), 100, defines *Roraffe* as a "grotesque figure on the Strassburg Cathedral organ." Some of the figures on the prospect of this organ date from the first half of the 14th century and are probably those that Schlick spoke of.

⁸ Commentators on Schlick's pitch include: Raymond Schlecht, "Ein Beitrag zur Musikgeschichte, aus dem Anfange des 16. Jahrhunderts, nach dem *Spiegel der Orgelmacher und Organisten* von Arnold Schlick, 1511," *Monatshefte für Musikgeschichte* 2 (1870): 165-76, 181-88, 197-207. Raymond Kendall, "Notes on Arnold Schlick," *Acta musicologica* 11 (1939): 136-43. Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," *The Musical Quarterly* 34 (1948): 28-45, 199-221, 336-37, 575-93. Arthur Mendel, "Pitch in Western Music since 1500: A Re-examination," *Acta musicologica* 50 (1978): 1-93. W. R.

Thomas and J. J. K. Rhodes, "Schlick, Praetorius and the History of Organ Pitch," *The Organ Yearbook* 2 (1971): 58-76.

⁹ Two measurements stand out on the old plan: the short pedal natural keys and the high bench. The latter has raised questions that have not been adequately answered. Thomas and Rhodes, "Schlick," p. 65, maintain that the high bench was comfortable based on the false assumption that Schlick never used his heels. Elizabeth Berry Barber, "Arnold Schlick, Organ Consultant, and his *Spiegel der Orgelmacher und Organisten*," *The Organ Yearbook* 6 (1975): 33-41, illustrates an organist seated on a bench of Schlick's dimension (although she gives its height incorrectly as 635 mm — it should be 650 mm), playing according to the "normal" pedal practice of using only toes. Neither of these writers accounts for Schlick's reference in *Spiegel* to playing three parts in the pedal or for the multiple pedal scoring in his music. Because of the evident conflict between the height of the bench and the use of the heels, Arthur Mendel, "Pitch in Western Music," p. 37, concluded that the printed line representing the bench height was not reliable. No one has considered the possibility that the bench might have been adjustable, and that the line was intended to represent a maximum height which could have been reduced.

¹⁰ Peter Williams, *The European Organ 1450-1850* (Bloomington, Indiana, 1966), 61, cites a 16th-century woodcut by Tobias Stimmer that shows a woman using a spoon to play on a pot lid.

¹¹ Murray Barbour, *Tuning and Temperament: A Historical Survey* (East Lansing, Michigan, 1953), 137.

¹² Barbour, *Tuning*, p. 139. One theory, now discredited, proposes that Schlick advocated meantone temperament. (See Shohé Tanaka, "Studien im Gebiete der reinen Stimmung," *Vierteljahrsschrift für Musikwissenschaft* 6 (1890): 1-90.) Other commentators attribute the beginnings of equal temperament to Schlick. Heinrich Husmann, "Zur Charakteristik der Schlickschen Temperatur," *Archiv für Musikwissenschaft* 24 (1967): 253-65, gives an insightful analysis of Schlick's tuning system based on a consideration of the exact wordings used in *Spiegel* to describe the temperament of each note.

¹³ Barbour, *Tuning*, p. 138.

¹⁴ Karl Bormann, "Arnold Schlicks vier Fingerdicke Registerschleifen," *Ars Organi* 31 (1967): 1117-9, gives a description and schematic drawing of the *Oberschleife* chest.

¹⁵ The 16th-century foot was not a universal measurement; almost every region or city made its own standard. Schlick may have adopted the Heidelberg foot (279 mm) or the Rhenish foot (314 mm).

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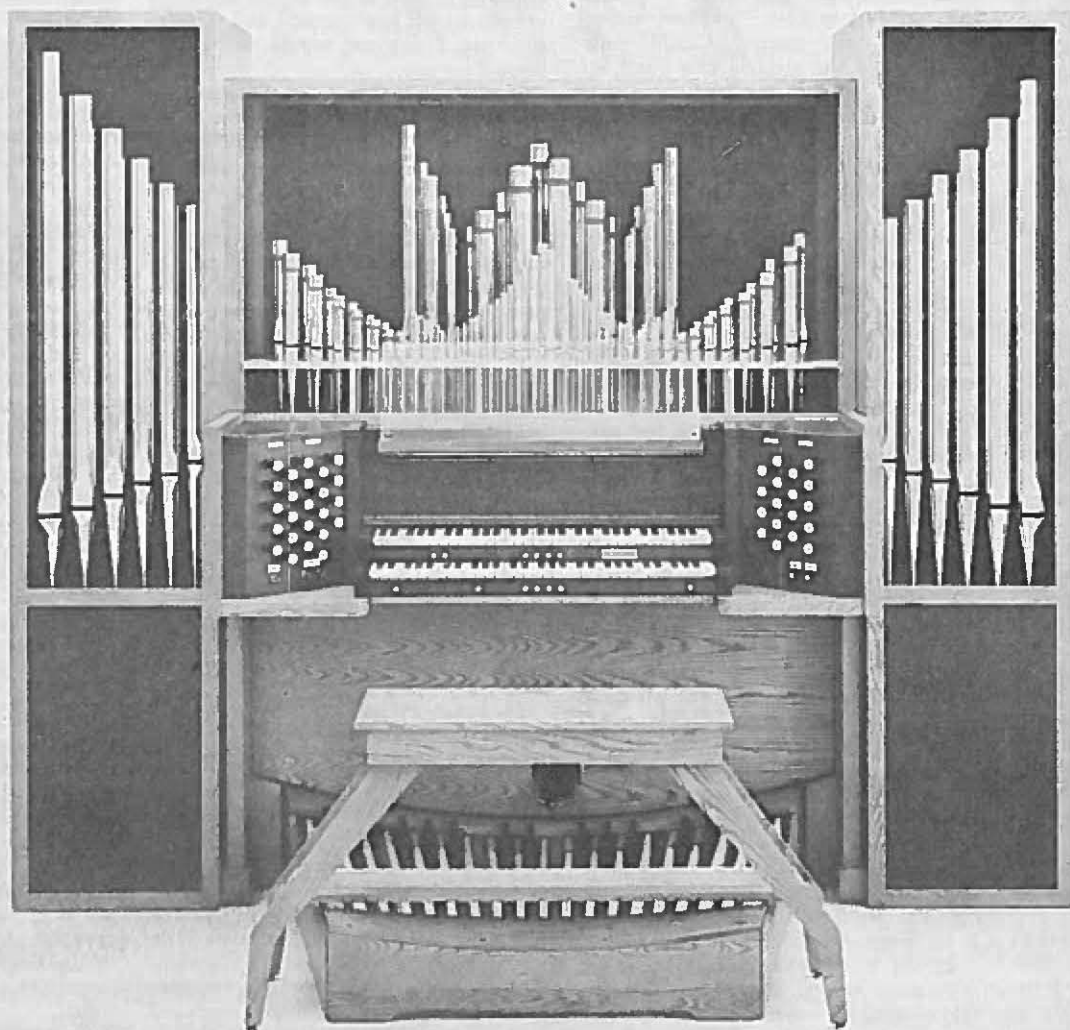
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Six Tributes to Harold Gleason

by Robert Glasgow

On this past June 28 the organ world lost one of its giants with the passing of Harold Gleason, an artist teacher, a meticulous scholar, a great man of warm humanity and keen wit, and, although never constricted by boundaries or periods in outlook, the last outstanding, remaining link with a past era.

Dr. Gleason remained active and productive almost to the end of his active, productive and highly creative life of over eighty-eight years. I think this was due in large measure to an always alert, ever-inquiring, insatiable mind, eager to know more and more, a zest for life, and a joy in living unequalled by few at any age. Upon his retirement from the Eastman School he did not settle into the usual easy chair before the TV. Instead, he continued active as ever in research and writing. In fact, at the time of his death he was deeply engrossed in writing a comprehensive and much-needed *History of Organ Music and Performance* (a project which, fortunately, will be carried to completion by Catharine Crozier Gleason, Warren Becker, and Orpha Ochse).

Although he was a man of vast knowledge and firm convictions, he never felt that he had all the answers or that they would always remain sufficient unto themselves, unchanged or unchanging. The first edition of his remarkable and widely used *Method of Organ Playing* appeared in 1937; however, through the years, Dr. Gleason was never content that it remain as a completely finished product and was continually revising and updating it. In preparation for each new edition, he would write to many former students and others in the teaching profession asking for suggestions to improve the usefulness of the *Method*.

At conferences and symposia at which he would be teaching and lecturing, one would always see him at the lectures and classes of others, enthusiastically taking notes and asking pertinent questions. As he put it, "I learn something every day. Each day brings something new." In truth, he remained a student to the end.

As a master teacher, all this, first of all, set a great example for everyone who came in contact with him. It was my extremely good fortune to be his pupil during his final years at Eastman, at a time when, because of his expanding duties as chairman of graduate studies, he could accept only five and finally just three organ students. By way of his own work years earlier as a young student with Edwin H. Lemare, Lynnwood Farnam, and most especially with Joseph Bonnet, he did indeed represent a link with the past, even by the time I was studying with him. However, it would be a mistake to think of him as representing the end of an era. This is precisely what he did not do. He was never to become an anachronism, but was, instead, a continuation of development in the organ world. He, along with Arthur Poister, championed and encouraged those American organ builders who were to make the first serious efforts at an organ reform movement beginning in the 1930s in this country. Also, along with a change of attitude regarding the organ repertoire to be played, he, as well as Dr. Poister, were to take a more "stylistic" approach (now termed "performance practice") regarding *how* it was to be registered and performed, with the intention that historical authenticity should become a living thing in performance. All this was at a time when this was anything but the popular ap-



This photograph dating from the early 1920s shows Harold Gleason (right) looking over the shoulder of French organist Joseph Bonnet. Bonnet is at the console of the large Robert Morton organ in Bovard Auditorium, the University of Southern California.

proach. Indeed, Dr. Gleason was always abreast, and many times, ahead of his day.

On the other hand, Dr. Gleason's link with that past era did give him a particularly rich and broad perspective that one could not have otherwise possessed. This was one of the most fascinating and invaluable aspects that I found in his teaching. This, plus his sure guidance in the development of secure technique and solid musicianship as well as broad musical understanding, both analytical and emotional, gave the student the basis for continued growth on his own after formal study. It continued to encourage constant scrutiny and critical evaluation, as well as artistic honesty. It discouraged technical virtuosity alone, for its own sake. It also discouraged "originality" for its own sake or forcing originality, especially too soon, but it did encourage finding oneself as an artist, with honesty and fearlessness, as the natural consequence of continued study, experience, growth, and maturity. It also encouraged keeping in touch with the world of music performance outside the almost too precious, specialized organ scene. His teaching and example also encouraged a healthy attitude toward one's professional "success." While Dr. Gleason did not believe in hiding one's light under a bushel, and although he was not necessarily an outwardly religious man, this aspect of his example could easily have been inspired by Jesus's words to ". . . seek ye first the Kingdom of God . . . and all these things shall be added unto you" (Matt. 6:33). It was a matter of attending to first things. Success and recognition would naturally follow in proportion to the quality, quantity, and honesty one invested in his work as first things. This always seemed to help take the worry out of "succeeding," as well as criticism and praise in the press — a fickle pair!

In all these ways Harold Gleason has never ceased to be my teacher. Of course, I have changed and, I hope, grown since my last formal lesson with him in 1951, but so had he, even up to the last. Indeed, art, like life itself, which art reflects, is never static, but is ever changing, although of course, never in a cavalier or capricious manner. Harold Gleason's life and work reflected this truth as well as anyone I know.

Through the years since my student days, Dr. Gleason's encouragement

and support, both moral and professional, as well as his friendship were unfailing. Now one can only resolve to continue with renewed energy the never-ending pursuit of excellence in one's musical endeavors, the example set by those in our profession such as Harold Gleason. Few of his stature are given to any generation. We are left richer for his long productive life and career which spanned several generations, as well as the legacy he leaves behind which has touched and touches so many. I, for one, would never have been the same.

Harold Gleason — distinguished teacher, profound scholar, wise counselor, thoughtful associate, understanding friend. These attributions scarcely touch on the qualities of this noble man respected by so many and whose memory is cherished so extensively. Each of these characteristics can be expanded; each reveals a wealth of experience never exhausted, a scope without bounds, a depth continually being probed in order to fulfill an insatiable desire for wisdom and growth. This man, dignified in stature and superior in intellect, was kind, thoughtful of others, generous, unpretentious, direct, thorough, honest, and possessed a keen sense of humor. Even in his retirement until his closing days he continued a persistent diligence and realized tremendous satisfaction in the attainment of many goals.

Robert Glasgow is Professor of Music at the University of Michigan, Ann Arbor.

by Warren Becker

At the time I first met Dr. Gleason he was head of the organ department and director of graduate studies at the Eastman School of Music. It was the summer of 1946 and I had arrived in Rochester a few days before the summer session in order to take entrance examinations for graduate study. I was practicing before my first lesson when suddenly he opened the door and asked if I had marked the fingering. No doubt he had heard some fumbling and immediately diagnosed the problem as lack of adequate fingering, whereupon he suggested I borrow his copy and get the fingering. Needless to say, I followed him to his office, got the book, and copied out the fingering.

What appeared to be a rather abrupt introduction proved to be an opening experience that crystallized into a bond of friendship and appreciation that has been the main pillar of my musical life. From that experience three qualities of a great teacher were indelibly impressed upon me. First, he recognized the problem, quickly but accurately analyzed it, and then gave a solution that brought results. Second, he was generous and open with information he had gathered. Never did he selfishly keep in reserve data or learning processes to deprive a student or create a superior attitude for himself. How often I have heard him say "What's mine is yours," and he sincerely meant it. Third, if one is to succeed in practice and performance, there must be consistency of action — the same fingering religiously followed in order to develop accuracy, confidence, and dependability.

Not only was Dr. Gleason generous with information but also with his time. One summer in a music literature class at Eastman, a PhD-candidate friend of mine was having a particularly difficult time with the class; in fact, he was failing. Always aware and intensely interested in the development of every student, Gleason one day called this dejected young man into his office. Encouragement was given, a plan of improvement was laid out, and the student finished the course with a very respectable grade and a lifelong appreciation for Dr. Gleason having taken time from an extremely busy schedule to redeem a student from failure. This willingness to give and share of himself has endeared a host of students and in turn generated in them a similar magnanimity.

During his lifetime Gleason amassed a remarkable library of organ-related materials and music. How proud he was of his unique collection of organ method books which includes his special treasure, an original *Wegweiser die Art die Orgel recht zu schlagen*, found in a secondhand bookstore in Germany. In reality, the title of that small but significant book, "Guide to the art of playing the organ correctly," became, indeed, Dr. Gleason's personal trademark. His guidance was not based on fact or fiction; it was based on the pure, practical mainline of instruction subscribed to by Diruta, Frescobaldi, Bach, Lemmens, Guilman, Bonnet, and Dupré. His concept was to have his students become knowledgeable about the complete historical development of organ literature and stylistic performance practices. Not only were the students expected to play the music accurately and with ease, but he taught them to penetrate to the deeper intrinsic character and worth of the music. The new sixth edition of his *Method of Organ Playing* clearly demonstrates a continuation of these ideals and acknowledges an author keeping abreast of current scholarship and lasting values. Note the gamut of compositions in that "method," from Paumann and Schlick, through Bach and Couperin, including the contemporary. Look further to the suggested repertoire and one must conclude that Dr. Gleason remained to his death a champion of progress, eagerly, continually projecting forward.

By reviewing some of the programs Gleason played during the '20s and '30s, one is made aware that he gave many audiences their first experience with the "old masters"; he played the complete repertoire including Bach, Franck, Mendelssohn, Brahms, and contemporary music, both American and European, often still in manuscript. To point this up I am reminded of an episode when Gleason was

studying with Lynnwood Farnam. One day Farnam came in where Gleason was practicing, waving a copy of the newly published *Vierne Fourth Symphony*. Exuberantly Farnam said, "Come, Harold, we'll learn this together." That idea of opening new vistas of organ music has been brilliantly continued by his artist wife, Catharine Crozier Gleason.

Dr. Gleason placed much stress on the idea of developing organ performance to its highest level, the same illustrious artistic level as that of the violin and piano. And, may I hasten to say, this was no idle dream with him. Early in his experience, realizing his need of greater pianistic facility, Gleason secured the best available in piano instruction and devoted two years of intensive study and practice (at least eight hours a day) to the piano, made his debut, and then returned to his interest in organ. This ultimately led him to Lynnwood Farnam and on to Joseph Bonnet. The broadened horizons and developed techniques inspired by these famous teachers gave Gleason a background that placed him in an enviable position as teacher and performer.

To further enhance his exceptional abilities, Gleason frequented Europe to become acquainted with the principal organists, including Widor, Vierne, and those of more recent time, their music and performance, and musicological scholarship. How exciting it must have been to have had the venerable Widor take him and the young Dupré to a little chapel in St. Sulpice to see the Marie Antoinette organ that Mozart had played, or to go with Bonnet to the Isle of Wight to hear the Benedictines sing plainsong in the traditional manner. This heritage remained aglow in Harold Gleason to his dying day and was passed on to many of us honored to be his students.

Experiences Gleason had with these European notables furnished him with many an interesting story. His ready memory, wit, and enthusiasm invariably captivated his eager audience. At

one such occasion in a masterclass, Gleason was asked if he had known César Franck. With an understanding twinkle in his eye, but never wishing to embarrass, he said, "No, I have never had the privilege." Nevertheless as one considers this, it might not be as incredible as it appears on the surface. Gleason knew the music of Franck so thoroughly (as he did any music he taught), had frequently heard and played the Franck organ and talked with those who had known him, that he presented Franck as if he were a personal friend. This characteristic of becoming so intimately involved with a subject always inspired his listeners; they also wanted to become more knowledgeable. But once several years ago, Dr. Gleason's usual enthusiasm did not carry through to the expected response from the students. On one of Gleason's early trips to Europe he had taken a first-model home motion picture camera produced by the Eastman Kodak Company. His aim was to photograph the Bach country. Included in the film were street scenes, buildings, and places of interest relative to the life of Bach that later were completely destroyed by World War II. After projecting the film, Gleason asked for questions but no one responded. Disappointed, he packed the film in its metal case and, to my knowledge, never attempted to show the film again — a treasure unrecognized or unappreciated.

As often as possible, I would attend the Crozier-Gleason masterclasses and more recently have had the privilege of working very closely with Dr. Gleason. We have often discussed various problems of organ technique, registration, pedagogy in general, or the philosophy of music. As our association continued, I became increasingly aware of a physical stamina, strength, durability, a mental acuteness, keen awareness, and an unflinching memory most uncommon in a man approaching his ninetieth year. Was there a secret; if so, what was it? Almost every day about 4:00 in the afternoon, he would lay down his pen, say "time for our

walk," call Catharine from her practicing, and out we would go for an invigorating walk in the sunshine and easy breeze. But this was only part of the "ritual" of health he so firmly believed in. He would generally arise about 6:00 a.m., spend several hours in his study during the morning and, after lunch and a rest, return to the study for further work in the afternoon. His neighbors now affectionately recall how they could almost set their watches by the appearance of his profile at the window by his desk. During his earlier years his creative work was all done in the evenings until late at night. He knew the necessity of hard work and devoted long hours to it, but always tried to balance his program with a careful temperate diet, adequate rest, and a positive mental outlook. This "regime" continued to within a few months of his passing and, even then, his memory and mental acumen remained alert and active to the end. What a testimony to positive living!

By recounting these few experiences, I pay tribute to a great man of unusual distinction. His scholastic attainments are attested to by the publication of several books and articles, and the presentation of many papers at conferences and learned societies. Affirming the effectiveness of his teaching skills is a multitude of students all over the world holding positions of responsibility and trust. Beyond these there is another large group of business people, professionals, and neighbors who testify to Harold Gleason's sincere interest, benevolent concern, and kind friendship shown without partiality.

Borrowing a phrase from William Schuman, truly we can say that Harold Gleason accomplished his goal, his was "an aristocratic art in a democratic society." Surely his influence will endure and his works will continue to live!

Warren Becker is Professor of Music at Andrews University, Berrien Springs, Michigan.

by Ruth Melville Bellatti

When Harold Gleason was presented for the honorary degree, Doctor of Music, at MacMurray College, Jacksonville, Illinois, on October 10, 1952, he was recognized by President Norris as "an eminent educator in literature of music, organist of international recognition, designer of famous organs, director of foremost musical instruction and author of books that ennoble music as an art." Professor Joseph C. Cleeland, in his presentation, remarked that "The *Method of Organ Playing* is an outstanding contribution to the field of organ pedagogy and has become virtually the organ student's Bible . . . Mr. Gleason had much to do with the design and specifications of the beautiful instrument in the chapel which we are dedicating at MacMurray College for Women tonight. Mr. Gleason's influence has been felt (by way of his book) in the organ instruction and playing at MacMurray College for fifteen years." Robert Glasgow, college organist at that time and former student of Harold Gleason, was involved in the planning for this instrument.

The dedication mentioned above of the Aeolian-Skinner organ designed by G. Donald Harrison and the dedication recital played by Catharine Crozier represented, in a way, a culmination of events which began in a rather unusual manner in September 1932. At that time I was entering the Eastman School of Music as a transfer student, acting upon the advice of Joseph Cleeland that Harold Gleason was the outstanding teacher of organ in America. In the 1930's scholarship auditions were held the week before school opened in the fall. When it became evident to Mr. Gleason that I, as a new student in dire need of scholarship aid with very poor previous instruction, actually had no suitable piece to play, he volunteered

(Continued overleaf)

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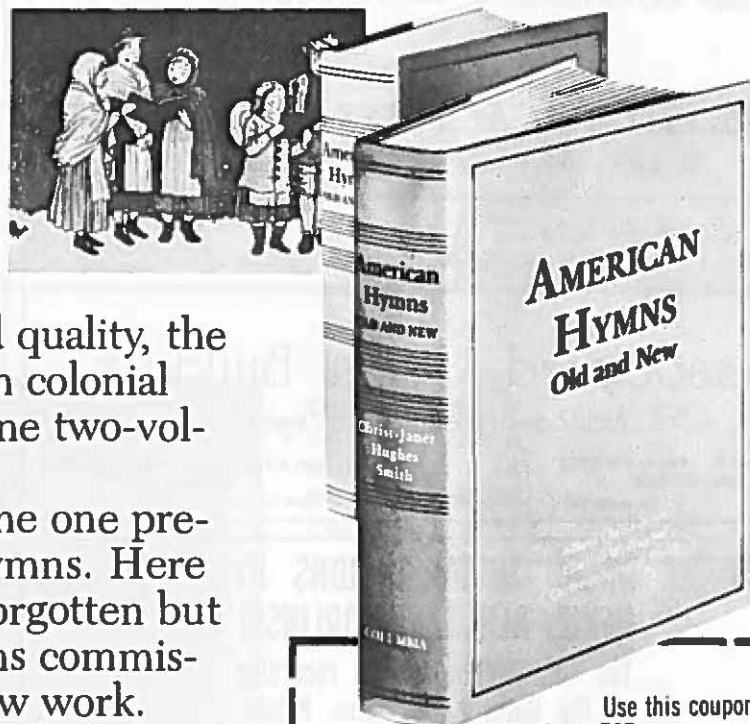
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Gleason Tributes

(continued from p. 11)

to teach me if I would practice the remaining two days before the auditions. Imagine my wonderment at such an offer! He produced "The Fugue on the Kyrie" by Couperin. I practiced, he taught, and I earned a scholarship of \$100. (Tuition was then \$300!) At that moment I knew that a great opportunity lay before me with such a dedicated teacher and friend who was to demand much from his pupils, but with understanding and kindness.

That was when Dr. Gleason was not only chairman of Eastman's organ department but had just been appointed Professor of Musicology. It is difficult now to understand how he carried the heavy teaching load without ever making a student feel he was pressed for time. He was willing to teach the slow student as well as the gifted, both with keen perceptive understanding of their particular needs. He firmly believed then and up until his last days that everyone could be taught something. In Organ Pedagogy he always stressed the need to find something good in a pupil's performance before moving on to corrections and suggestions. All of this was very helpful to those of us who went out to teach in small liberal arts colleges.

Harold Gleason's major concern was to raise the level of standards of organ playing in America. He was a stickler for correct practice habits and exact fingering patterns, knowing well that we are creatures of habit and telling us how helpful this would be to us in future years when we relearned the music. How many of us are deeply indebted to him for this training! Who can forget his desire that the very mechanics of the organ be overcome so that the music itself could be heard — his urging us to let the music sing as he paced the floor, pounded on the console or directed as we played. He had a strong feeling that the old masters and Bach were not dry and stuffy people but creatures of musical feeling like ourselves. Always there was his marvelous, spontaneous sense of humor to ease the tensions of the professional school atmosphere.

Perhaps the great sense of mission and dedicated discipline which carried over into other areas of our lives was most evident in church service playing classes. Harold Gleason was interested not only in the correct playing of hymns but in planning of the entire service program into an integrated whole, with concern for such points as choice of literature and key relationships. This was also a strong factor in his approach to program planning. Since he gave some of the earliest lecture-recitals, perhaps he was largely responsible for many of the ideas now set forth in a great variety of workshop sessions available to organists today.

David Strickler, a former colleague, Professor Emeritus of Music at Albion College, wrote to me about his student years' experience singing in the choir at St. Paul's Episcopal Church under the direction of Harold Gleason. "Certainly then I had not the slightest inkling of the gratitude I would later have for the impact of those two years upon my own life. The richness and vast quantity of the literature performed, the beauty of the service, the inspiration of Gleason's artistry as an organist and church musician were all sustaining elements in my own struggle to find and express myself as a singer, composer, and person. The educational, aesthetic, and spiritual rewards have continually appreciated in value. It has been a happy commission to strive to pass them along through my own teaching."

It is a well-known fact that Harold Gleason played a large part in the beginnings of an organ renaissance in the U.S. which was stirring in the 1930s and resulted in a position of esteem for the organ, its literature and performance such as it held in Europe. As an organ designer in the 1920s influenced by Lynnwood Farnam, he introduced the principal chorus, chorus reeds, mixtures, and a complete set of mutation stops along with the E. M. Skinner strings and solo reeds in the Kilbourn Hall organ. He saw to it that we, as students, became acquainted with G. Donald Harrison when he was building an organ for the University of Rochester and he suggested that Walter Holtkamp Sr., a pioneer in the new era, build a small organ for Immanuel Lutheran Church where I was the organist. This, the first Holtkamp organ in that area, was installed in 1937 and the dedicatory recital was played by Harold Gleason.

We, as students, had learned a great deal about the influence of Joseph Bonnet upon our teacher and were not surprised to find the first edition of the *Method of Organ Playing* then under preparation dedicated to him. Joseph Bonnet returned to the U.S. in 1936 with many new ideas about performance practices of early music. These were readily adopted. M. Bonnet was greatly moved when he heard a "grandpupil" (in fact, Catharine Crozier) play and discovered that his former pupil, Harold Gleason, was carrying on the French tradition. (Marcel Dupré had said it was always a joy to have a student prepared by Harold Gleason.) When the *Method* was being assembled, some of us had the amusing experience of watching Leo Sowerby write his little Pastorale on a paper napkin while we were waiting for lunch to be served in a restaurant.

It was my great good fortune that the *Method* was published in the fall of 1937 when I began my first teaching experience at MacMurray College. It has been in use there since that time. Many former students often tell me about the impact of that book upon their lives. As one who recently wrote to me following Harold Gleason's death said, "Although I have never met him, I believe he touched my life very strongly."

As memories take us back across the years, we cherish the remembrance of the teacher who inspired our search for truth, who believed in us, who gave far more than we could understand then, and who introduced us to the best in our musical heritage. I last heard Dr. Gleason lecture on March 31, 1979, as part of the dedicatory events for the new Holtkamp organ in Rammelkamp Chapel at Illinois College, Jacksonville. His enthusiasm, scholarship and concern for others as well as his keen sense of humor were still flourishing and captivated even those who had never heard him before.

In the tribute to Harold Gleason on his 80th birthday, Robert Schuneman, editor of *The Diapason* (April 1972) so aptly noted with great perception that "Dr. Gleason throughout his long and productive career has not been a publicity seeker, preferring to go about his work quietly and with thoroughness . . . a man who cared much that work such as this be done well."

Ruth Melville Bellatti is a former music faculty member at MacMurray College, Jacksonville, Illinois.

(Tributes continue on page 14)

The MOUNT ST. HELENS eruptions of this past spring seem not to have caused significant damage to organs in the area, although it was initially supposed that the fallout of volcanic ash might penetrate organ mechanisms. A reader survey of the area brought many interesting responses, but the fine powder is apparently more of a problem outdoors than in and the organs are generally working as well as ever.

MELVIN DICKINSON, musical director of the Louisville Bach Society, was the sole American invited to play a recital at the Summer Organ Festival at Cappel, West Germany, this past summer. His program, which included works of Bach, Brahms, Pachelbel, and Lübeck, was performed on the famous Schnitger organ of 1680.

CHARLOTTE TRIPP ATKINSON played recitals in May on the Schnitger organ of St. Jacobi, Hamburg, West Germany, and at the Tempelplaukio Church and the Domkirke, Oslo, Norway.

DONALD WILLIAMS was joined by tenor Richard Ingram in a July 27 recital at the Cathedral Church of SS. Peter and Paul, Washington, DC. Included were *Three Psalms of David* Childs and the *Holy Sonnets of John Donne* by Britten, as well as works by Franck, Stanford, Hovhannes, and Widor.

JOHN E. FRYER, organist-choirmaster of St. Peter's Episcopal Church in Germantown and a member of Temple University's School of Medicine in Philadelphia, has been asked to develop educational programs for a leading English institution. Dr. Fryer will direct the programs for the terminally ill at St. Christopher's Hospice in London during the current year.

KATHRYN ELLSWORTH JOHNSON recently organized and performed a series of concerts entitled "Cantata, Sonata, Toccare: the Organ and its Origins" at Northaven Methodist Church in Dallas, TX. The initial program consisted of vocal music and organ works inspired by vocal models, the next employed various instruments with organ and exemplified the use of instrumental idioms in organ music, while the final one focused on idiomatic organ styles. The composers represented ranged from anonymous medieval figures through the renaissance, baroque, and romantic periods to the present day. The organ was a 27-stop tracker by Roy Redman.

WESTERN MICHIGAN UNIVERSITY, Kalamazoo, has announced the creation of a School of Music from its former music department. Ground has been broken for a new \$16 million building which is expected to be ready for occupancy in June 1982.

Here & There

EILEEN M. GUENTHER and Roy J. Guenther, both faculty members at George Washington University in Washington, DC, recently returned from a six-week tour of Europe, during which they performed recitals of music for organ and trombone at the Abbey of Rolduc near Maastricht, Holland; at the Christuskirche in Fulda, West Germany; and at the Posaunenchor Seminar of the Bibelschule Bergstrasse near Darmstadt, West Germany.

LYNN ZEIGLER-DICKSON played six concerts in Denmark during August and September. Cities included on the tour were Copenhagen, Svendborg, Holstebro, and Silkeborg. Ms. Zeigler-Dickson also played the organ version of the *Art of Fugue* in the Cathedral Odense and for the annual festival of Aarhus. She is assistant professor at Iowa State University, in Ames.

The TEXAS BACH CHOIR directed by Robert Finster performed this program Oct. 18 and 19 at St. Luke's Episcopal Church and the Chapel of Our Lady of the Lake University, San Antonio: *Dixit Dominus*, Handel; *Chichester Mass* (1974, rev. 1979), Albright; *Magnificat in D*, BWV 243, Bach.

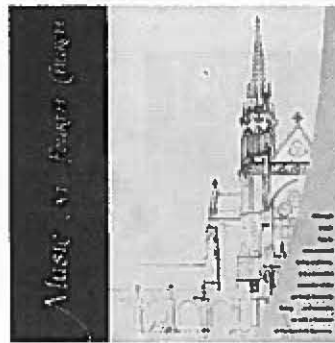
WAYNE BURCHAM played the premiere of his *Suite for Organ after Baroque Masters* on June 15 for the evensong service at Gethsemane Episcopal Church, Minneapolis. The four-movement work served as the prelude to the service, one of a number of pre-convention events at the time of the AGO national convention. It is being published by Augsburg Publishing House.

REISNER, INC., the pipe organ supply company in Hagerstown, MD, held an open house for more than 70 interested persons on Aug. 1. Events included a tour of the firm's plant and the introduction of new products, as well as visits to the M. P. Möller Pipe Organ Company and the Trivo Co., an organ pipe manufacturer, both also located in Hagerstown.

The MARIETTA BACH SOCIETY held its 58th annual meeting on July 30 in the Ohio city at Cislter Terrace, home of the late Thomas H. Cislter, founder of the society. The program included choral, instrumental, and organ works, concluding with "Before Thy Throne I Now Appear," played by Lillian E. Cislter.

CALVERT JOHNSON was the organist for an all-Bach program at Northeastern Oklahoma State University in Tahlequah on Sept. 15. The recital was a benefit performance for the purchase of a new practice organ, to be built by the Andover Organ Co.

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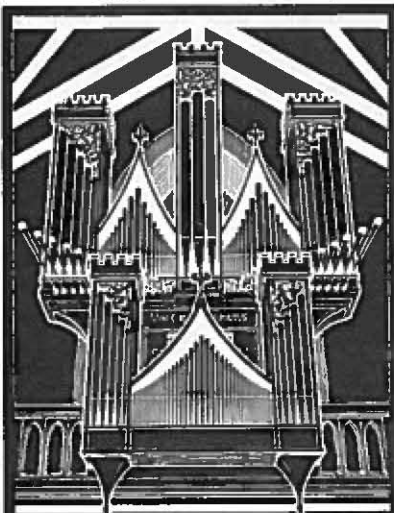
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Gleason Tributes

(continued from p. 12)

by W. Thomas Marrocco

In the early spring of 1972 Robert Tusler and I suggested to the editor of *The Diapason* a *Festschrift* honoring Harold Gleason on the occasion of his eightieth birthday. The proposal was quickly and enthusiastically approved by Robert Schuneman, and several of Harold's students and friends contributed articles to the April issue. On April 26 after an organ recital dedicated to Harold by Thomas Harmon in UCLA's Royce Hall and attended by Harold and Catharine (both of whom were unaware of the planned reception for them), I presented Harold with a leather-bound *Diapason* copy of the issue dedicated to him as a tribute to his excellence in the fields of organ pedagogy and musicology, with a promise to hold another celebration on his ninetieth birthday. Alas, one never reckons with destiny, for his spirit is now with those immortals whose works will always be remembered. It was indeed fitting that he should be so honored on the same campus where he designed and supervised the installation of UCLA's first organ in Royce Hall on September 7, 1930! There are organists today who were not nurtured on Harold's *Method of Organ Playing*, but all know that since its first appearance in 1937, it has gone through several editions, a splendid endorsement for a worthy pedagogue.

As one of the hundreds of students who were fortunate to attend his musicology seminars at the Eastman School of Music, my indebtedness to Harold was enormous. It was he who guided me through the awesome maze of musicological courses, and, having completed the required studies and seminars, he suggested the area of the Italian *trecento*. Through his guidance I was able to complete my first work, *Fourteenth-Century Italian Cace* published by the Mediaeval Academy of America in 1942. Harold had a knack to ferret out of his students hard work and to point them in a direction which always appeared to be the right one for that particular student. His most demanding assignments were traps innocently titled *Look-Up Quiz*, which contained such questions as, "Locate first examples of parody masses and make sure not to confuse them with contrafacta." We eventually found the answers, but in the throes of those searches, we were inadvertently acquiring a first hand knowledge of the vast holdings in the Sibley Music Library. Harold's five volumes of *Music Literature Outlines* were of inestimable value, ever indispensable to such intellectual chases. To be sure, Harold was a task master, never autocratic, stern but considerate and always approachable. After all, most of us were performers and required to give recitals, and there were times while astride two demanding disciplines, musicology had to take a back seat until after the public appearance.

Essentially an autodidact, Harold did attend Heinrich Bessler's musicology seminars in Germany. How much was absorbed there can be measured by his keen awareness of German, Italian and French music literature — and it was phenomenal. I remember vividly how available he made himself to his students; just a tap on his office door sufficed. His work, papers, scores, and projects were brushed aside and the student had his complete attention for as long as it was necessary. I remembered that marvellous selfless trait when I approached Harold with an idea for an anthology of American music, mindful of the fact that his *American Music Outline*, Series III, was published in 1955. He was willing and eager, and I recall the long hours,

days on end, that we spent together at the Library of Congress, the New York and Boston Public Libraries, examining and sifting through mounds of music which subsequently terminated in the selection chosen for *Music in America — An Anthology* published by W. W. Norton in 1963. I could not have done it alone.

Harold will always be remembered by his friends, pupils and colleagues as a gentleman, scholar and a warm human being. Addio carissimo amico!

W. Thomas Marrocco is a former Professor of Music at the University of California at Los Angeles.

by Orpha Ochse

When I first went to Central College and blundered into the organ profession, my teacher asked me if I wanted the "short course" or the "long course." I shuffled my feet and stammered while he decided I might as well try the long course. Thus it was that I marched off to the bookstore to buy the Gleason *Method of Organ Playing*. What freshman could have guessed that the big grey spiral-bound organ book (3rd edition) was only the tip of the Gleason Method iceberg? Who ever would have thought that "long course" meant the rest of your life?

Four years later, still clutching the big grey book, and absolutely awe-struck by my first Crozier Concert experience, I was Eastman-bound, with hazy objectives and very little money, with a strong, intuitive suspicion that the "long course" went that-a-way.

It was a fascinating (if alarming) experience to see how expert performer-scholar-teachers approached their work. I detected the basic plan: hard work and long hours. One could also observe that the Gleasons had their own way of adding a special refinement to the basic plan. I have termed this approach the Gleason Method.

In general, the Method is a process of continual critical re-evaluation. It requires that one *always* go to the trouble of getting things right. The famous *Method of Organ Playing*, the *Outlines of Music Literature*, the *Examples of Music Before 1400*, countless studies, articles, and translations, not to mention artistic standards in performance, have resulted from this ideal. While each has its intrinsic value, the whole speaks eloquently of the trouble a master teacher takes to get things right: to have the best possible materials available for the students, to organize them in the best way, and then to look for a better way.

Harold Gleason loved a challenge. He loved to make a somber person laugh, or to engage a quiet person in conversation. For him the challenge of getting things right was high adventure, and the possibility of perfection, approached step-by-step, was always assumed. His enthusiastic involvement in pursuit of ultimate ideals was not lost on his students, nor was his eagerness to include us in the adventure. And along with the challenge there somehow was always time for celebration.

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Orpha Ochse is Professor of Music at Whittier College, Whittier, California.

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by Robert L. Tusler

In the fall of 1958, on the first day of classes at UCLA, I was introduced by my colleague, Tom Marrocco, to our "Visiting Professor," Harold Gleason. At last I had met "my teacher"; for hadn't his *Method of Organ Playing* been my companion for many years; and hadn't the *Music Literature Outlines* guided me through innumerable examinations for the M.A. and Ph.D. There stood a tall, straight, friendly man with white hair and intense blue eyes that danced with good humor. I finally had a chance to become friends with one I had admired from afar. Would he accept me? Thus began a direct friendship that has been a blessing to me; and, I feel was of some reward to him.

The year 1958-59 opened my life to a master teacher whose wisdom and knowledge were with wit and good humor imparted to his students. His graduate course in medieval notation was a model to be followed. First, the techniques of transcribing those "foreign symbols" into 20th-century notation were mastered. Second, the transcriptions were prepared for publication from which any trained musician could perform. And finally, the class gave a public performance of the compositions. Though I was teaching, he welcomed me to join the group as often as possible. Those transcriptions, representing hours of perspiration and tears, are still some of my prized possessions. Harold, the teacher, never allowed history or techniques to be separated from the living experience of music.

As the years have passed, there have been many occasions to share our ideas—ideas about teaching, about history, about performing, and about our responsibilities toward our art. Those times together (a goodly number were tape-recorded) were always a source of amazement and strength, mainly because of his insatiable curiosity. Harold Gleason could and did devour great quantities of learning from any and all sources. His vast store of knowledge continued to be increased until the end. With such an example, it is little wonder that his numerous direct and indirect pupils are serving the cause of art throughout the globe.

To be sure, Harold was not always beloved, for his sharp mind and big heart quickly grasped what was fake or sham. Then his prickly wit and humor could become barbed and very much to the point, though I've never known his barbs to be filled with the cruelty of hatred or hostility. I remember well the sting of his witty criticism when I had for some reason or other missed the point or done something stupid. The last time we were together, some months before his death, at a concert played by his beloved Catharine, he gave me his last good kick. Inquiring into one of my life's projects, he said, "When do I get to read it?" My reply did not satisfy and he shot back, "Hurry up. put it out, do you think you'll have the last word?" Bless you, Harold!

In a world that appears to be rapidly moving toward self-destruction and madness, the lives of Harold Gleason and his kind stand out as beacons of sanity, love, and hope. Harold's touching of other's lives directly or indirectly made contributions still to be realized. Such a life and its influence continues to grow and inspire.

Robert L. Tusler is Professor of Music at the University of California at Los Angeles.



Harold Gleason on the occasion of his eightieth birthday, in 1972.

Publications of Harold Gleason

Books:

- Examples of Music before 1400* (1942)
 - Method of Organ Playing* (1937); Sixth Edition, 1979
 - Music Literature Outlines* (currently being revised by Warren Becker)
 - I *Music in the Middle Ages and Renaissance* (1949)
 - II *Music in the Baroque* (1950)
 - III *Music in America 1620-1920* (1955)
 - IV *Contemporary American Music* (1969)
 - V *Chamber Music from Haydn to Bartók* (1950)
 - Music in America. An Anthology from the Landing of the Pilgrims to the Close of the Civil War.* Co-author with W. Thomas Marrocco (1964)
- (All dates refer to the first edition)

Article: "Organ Music" in the *New Catholic Encyclopedia*.

Articles and reviews published in the *Musical Quarterly*; *Proceedings of the Music Teachers National Association*; *Notes*; *Journal of the American Musicological Society*; *The Diapason*; *BACH*; *University of Rochester Library Bulletin*.

In progress: *A History of Organ Music and Performance Practice*, with Warren Becker, Catharine Crozier, and Orpha Ochse.
Robin and Marion by Adam de la Halle (a performing edition)

Papers read at meetings of the American Musicological Society (dates refer to the time the paper was read):

- "Arnolt Schlick, Organ Expert and Composer" (1935)
- "A Seventeenth-Century Organ Instruction Book" (1937)
- "The Cracow Organ Tablature of 1548" (1937)
- "Organ Instruction before Bach" (1938)
- "Robin and Marion. A 13th-century Pastoral-Comedy with Music"
- "The Scheibe-Bach Controversy" (1938)
- "The *In Seculum* Tenors in the Montpellier Ms. H 196" (1940)
- "Isorhythmic Tenors in the Three-Part Motets of the *Roman de Fauvel*" (1941)
- "A Brief Discourse by Thomas Ravenscroft" (1942)

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An Interview with Harold Gleason

by Ellen Johnson

E. J. This interview was taped at the University of Kansas, summer, 1978. Good morning, Dr. Gleason.

H.G. Mrs. Johnson.

Do you prefer to be called Dr. Gleason or Prof. Gleason?

I prefer to be called Harold, as a matter of fact. Either Prof. Gleason, or Dr. Gleason, or Mr. Gleason.

Happy to have you here this morning. Would you tell us a little about your work?

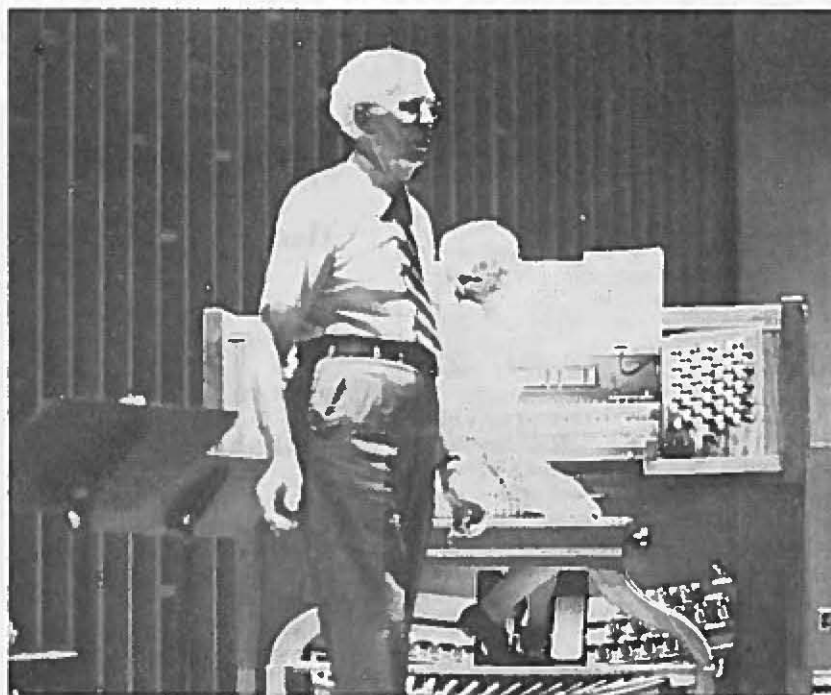
At the present time I am spending most of my time writing and studying because I have plenty of time, for the first time in my life, to do many of the things I wanted to do over the years or had started and been unable to complete. I retired in 1955 from the Eastman School of Music and lived for fourteen years in Florida at Winter Park, where my wife, Catharine, was the organist at Rollins College. I was given an office in the library. I brought all my books from Eastman School and took up the better part of one stack, and had a great opportunity to carry on my work. I am still working.

I understand you have many students around the world.

Yes, it is one of our great joys. For both of us, my wife and myself. Unfortunately, some of my students are beginning to retire and some have retired, and every so often I see one as we travel around the United States and even in Europe, occasionally. I find that they have been retired for two or three years or maybe more. It gives me a rather strange feeling. But it is a great satisfaction to see the progress that students have made since their school days. I think that makes teaching one of the most gratifying things that there is, for a musician or anyone else.

Would you tell us about some of your trips abroad?

Yes, I went to Europe in 1920 for the first time just after the First World War. I was at Rochester at that time. I had just become private organist for George Eastman, the Kodak manufacturer. He was starting, and I helped to start, the Eastman School of Music organ department. I wanted to have a musician and organist who was outstanding in the world, naturally, and because I had heard Joseph Bonnet play and met him, I determined that I would obtain him to inaugurate the department at the Eastman School of Music. So I went to Europe in 1920, not knowing anything about travel. I did not even have a passport. When I tried to get on the boat, I was refused and had to make a quick trip down to City Hall and wait in line for some time. The hour of the departure of the boat was approaching; I finally got the passport, got back again and just got on the boat before the gangplank was pulled up. I arrived in Paris, and did not know where Monsieur Bonnet lived, but I did know where he played. So I went to the church, and since I spoke only a few words of French, I had difficulty in finding out where he lived. I asked the verger, and he just looked at me as Frenchmen have a way of doing when you speak to them in a foreign language, and our language was certainly foreign to them at that time. Eventually I was able to get the address by going into a store where they said "English spoken." It took me some time to get them to realize that I wanted to find out where Joseph Bonnet lived. So eventually we contacted each other and he asked me to come to the church, Saint-Eustache, a marvelous church and a marvelous organ, and play for him. I had one lesson, and an amusing thing happened during that lesson, due to my inexperience with French organs and the



Harold Gleason teaching masterclass at the University of Kansas, Lawrence, July 1977, with Catharine Crozier (reviewed in *The Diapason*, Aug. 1977, p. 4).

different arrangement of the keyboards. I noticed him looking over the railing. He came over after awhile (I was playing a Bach prelude and fugue) and put his hand on my shoulder and said, "That will be enough!" So I stopped. I was heartbroken, and he said, "You know, people might think I was playing, and you are not playing very well." I understood then why the lesson was over.

We became fast friends after that, and he told me that he was going to the Isle of Wight, to spend the summer at the Benedictine Monastery. The monks of Solesmes were living there then, due to the fact that they had had to leave France. The monastery of Solesmes was closed. And so I went with him and did study with him all summer and it was a most enjoyable experience. Also, I had the opportunity of taking part in many of the services at the monastery, not as an official member of the group, but as an outsider. They were very kind to me, and I studied the plainsong with the father organist, and learned the Solesmes tradition. It was a most profitable summer.

That is marvelous. Then he came to Eastman, did he?

Yes, Joseph Bonnet came subsequently and inaugurated our organ department. He came in 1922 and 1923. I wanted him for the full year, but he had just made his debut in New York and Boston late in 1917, and was already very popular. He had many engagements, and traveled across the country many, many times during the following years. He could not take time from his immediate success to devote himself to teaching, but he did come for a season of ten weeks, for two years. It was quite a sacrifice for him, but I spoke to Mr. Eastman about it, and he said, "Whatever money he thinks he would earn as a recitalist, we will pay him." We paid him about \$600 a week, which in those days, in 1922, was a considerable amount of money. I prepared all of his students for him, and he gave lessons every day and lived in Rochester during those weeks. I had an opportunity then of doing the entire basic repertoire with him, things that I had not done before, taking advantage of the opportunity of teaching students those pieces and learning them myself, and then hearing his interpretation of them. So that worked very well for me and worked very well for him, and we were friends until his death in 1944 at the age of sixty.

Could you tell us about some of the organs? Like the one at Eastman or the one he played in Paris? Other interesting ones you have played on?

That would be quite an order. I have found every organ different, as is the case today: that is one of the problems of an organist. A pianist or any instrumentalist will use the same type of instrument or the same instrument continuously. With an organist, every time he plays a recital, there is a new problem. You have to change nearly everything for the performance: the use of the instrument, the stops, keyboards, and so on. In Europe, the organs are much more standardized. In France, the Cavaillé-Coll organ was a standard instrument. It became almost universally used in the 19th and early 20th century and many of them are still in existence today. You could go from one to the other. If you played one in Paris and went to Rome, you would find a similar organ. The general tonal quality and general makeup of the instrument (the console, the keyboards, and pedalboard) would be about the same. As with the piano today, the sound sometimes would vary because of the size of the organ, the volume, and the voicing. But ordinarily they would be similar. That was true in other countries, too.

The organ in George Eastman's house was a very large instrument. He was very fond of the organ as an instrument and he bought an organ when his home was opened in the late 1880s. Before I came there he had just installed a second organ, a new modern organ. The older organ was revoiced somewhat so that the two worked beautifully together. They were both controlled from one set of keyboards. The pipes were located on the second floor of a very large two-story room.

I was in charge of his music and we had a great many concerts there. It was a little like the days of Haydn when a group of musicians were employed continuously to perform. In Haydn's day, of course, he composed music. I arranged music; I did not compose any. We had a series of concerts which went on throughout the year whenever Mr. Eastman was at home.

Did you do designing of organs?

I designed quite a number of organs in the United States. I designed all of the organs at the Eastman School because I was there in Eastman's employ before the school was built. We had about sixteen organs all told; two very large ones, and I mean very large,

even for those days when large organs were common in the Eastern part of the country. That was one of the great opportunities that I had, and I was able to get enough space for the organ department. We had a great many practice organs. Lack of organs even today is one of the handicaps that many institutions, music schools, and music departments have not outgrown. That was sixty years ago, in 1920. It is very expensive to have an organ in each room even if they are small, and to provide space, too. It was very gratifying that he trusted me enough to have this done. I was very young in those days and I had to learn everything from the ground up; it gave me a great opportunity.

You have written a number of articles on tablature for organ and about some rare manuscripts.

I have been interested in early things ever since I came in contact with them; as a matter of fact I think many things, although still difficult to understand, have become much clearer today. I do not think we can understand today without knowing the past and the present. We do not always project history clearly. Particularly at first, I was interested in medieval music. Organ, my major instrument, does not appear particularly in medieval music except in the small portable organs, so I got out a collection of medieval music. In those days the research material the student has today did not exist. There was no collection that could be put up on the organ keyboard or on the piano keyboard and used in a class conveniently. There were plenty of facsimiles and major collections which had to be transcribed but the practical use of the material did not exist, so I had to do many of those things for the first time myself.

Your Method of Organ Playing is used all over the world. When did you first write this up?

The *Method of Organ Playing* came about with the thought of beginning my teaching at the Eastman School. In those days there were only one or two methods that were available in this country. Importing German material, which had been done before and was done considerably later, was prevented by the war. Music of all kinds, but particularly organ music was affected and it was very difficult to get things that we wanted to use, and that I would like to use. I did not feel the methods were adequate for the type of teaching I wanted, partly because of Joseph Bonnet's influence. I could see what was required of a first-class organist for the first time. I had never met a man of that stature before. He was a virtuoso organist, but above all a teacher and a man who believed in the understanding and interpretation of the music more than just playing it. That was quite a revelation to me. The organ method was the outgrowth of Bonnet's influence and the fact that I did not have a method that I found I could use. I started during vacations. During the night often I found time to write the first method which was produced along in the early thirties by the Eastman School of Music. Then every time the publication ran out I would revise it. I revised it dozens of times and for many editions, too, which would be a complete revision in every respect. Finally it was taken by a commercial publisher and that was passed around once or twice between different publishers. Now it is in the sixth edition. I have just completed a revision, almost a new book in many aspects but still retaining the same old standards with new insights, I hope. It will be brought out next fall or early next year.

Who is publishing it?

Prentice-Hall, Englewood Cliffs.

Harold, I am going to call you Harold, since you said that was all right. Would you tell us about some of the famous organists that you have become acquainted with?

Yes, I would be very glad to because they had such an influence on my life and I learned so much from them. As I related a few moments ago, my relation with Joseph Bonnet was my first contact with a man whose ideals fitted mine and those of a number of other organists, and that was to bring organ performance up to a place that would compare artistically and in every way with the best performers in other fields. We always felt that the organ was a second choice in the instrumental field. Most organs are in churches. Many recitals are given and were given by church organists. Many times they were very fine recitals and many times they were not. Lynnwood Farnam, who became one of my teachers very early in my life, even before Joseph Bonnet, had that high ideal and standard of putting the organ recital on a level with that of other concert artists. Joseph Bonnet had the same ideals as Marcel Dupré. Those three men influenced me very much in my early life. I became very well acquainted with Farnam and we became very good friends. I went to Boston in 1917 to study with an organist who had been recommended by my teacher in Los Angeles and found that he had no place for me to practice and no prospect of getting a church immediately, so he recommended a young man by the name of Lynnwood Farnam as a possibility. I went over to the church in Boston, the Emanuel Church, and contacted Mr. Farnam. He agreed to take me as a pupil. He was rather new in Boston and not too well known. He had only one pupil and that was myself. We worked together. I was director of the Settlement Music School for Underprivileged Children and did not go to work until four o'clock in the afternoon. My hours were from four to nine so I would get to the church at eight o'clock every day or before if I could and he would usually be there by that time practicing. I would practice on the organ in the chapel, which he gave me free use of. We would work together. He would give me a lesson when he had the time. Nothing was arranged with any particular schedule. He could play the organ in the chapel, where I was practicing, from the large organ in the church. Much to my surprise I would find my organ playing *O Come All Ye Faithful*, so I would immediately throw off the motor and go into the church. He would say, "Would you like a lesson now?" and I would say "Fine," and I would sit down, sometimes for an hour, sometimes two hours. Or again, he would want to ask me something about the balance in the piece he was playing. There were two organs, one very large one in the chancel and a very large one in the gallery. Both were brand new organs, both controlled by one console in the chancel. I would go out and listen and we would chat a little more about music. It was a most delightful arrangement, as you can imagine, and I soon discovered that he was one of the greatest artists I had heard and one of the most delightful and intelligent men I have known. We formed a fast friendship which went on until his untimely death in 1930. I was just reading this morning a dedication in the *Sixth Symphony* of Vierne that one of the students is going to play, to Mr. Farnam, by Louis Vierne, great French organist at Notre-Dame Cathedral. He also became one of my inspirations. I met during those twenties, I dare say, almost every prominent organist of the United States, due to the fact that I was the organist at the new Eastman School of Mu-

sic where the organ department was flourishing. I got around to the conventions and took every opportunity I could to meet organists and talk with them and learn from them. I might say it was not just the foreign organists who had these ideals I have spoken of. There were a number of American organists who were working toward the same goals. I think of Palmer Christian, another contemporary of mine from the University of Michigan, and a number of others. The type of music we had in those days and the interpretations were largely romantic. It was not long, however, before the organists of this country came under the influence of a more real concept of what the music might mean and how it might be performed. There were changes over the years in the style of performance and today we have many new concepts coming forward all the time. Sometimes I think there are too many and it is bewildering to students. The old timers stay steady and I find that many of the older organists who have come up through the ranks, as it were, and have seen all these changes generation after generation are more inclined to hold steady to what they believe is good than to jump from one concept to another, often playing notes and not the music.

I understand that one time you played for movies, is that correct?

I really did not, I played for one movie. Yes, my contact with George Eastman! I mentioned before, there are so many things that could be said about it. I finally wrote an article after 15 years. Daily contact with a man like that brought forth a number of interesting, amusing, and thrilling situations. I played for him every morning at 7:30, which annoyed a good many people because they sometimes were guests at that hour. It did not matter who they were. He often invited them: he liked to chat with them. I would play softly; usually they would eat their breakfast and stay on after I finished playing. There could be business meetings, too. People from all over the world were there; Mr. Eastman always introduced me to them and often they were world-known figures. I met people like Thomas Edison, Pershing, the Crown Prince of Sweden, and sometimes they lived at the house. I was with them on several occasions because I was there playing and arranging other programs. We had a program every Wednesday night and two on Sunday, afternoon and evening, with supper in between for 500 people. Mr. Eastman maintained a string quartet and of course having the opportunity of arranging these programs was a wonderful experience and I became acquainted with the entire repertory of chamber music at that time.

You were also responsible for setting up the degrees for the Music School, I understand.

Yes, at the Eastman School of Music at such an early time in the history of music schools we found that degrees were becoming useful. We had applications for advanced work. There was almost no opportunity for a student to study music in a music school; I am going back now to the first decades. The New England Conservatory of Music, known to everyone, had been in operation for a number of years. There were music departments in Chicago Musical College, in Cincinnati, and in other places. It was very difficult for students who wanted to get an advanced degree to find a place where they even existed. We were then faced with the problem of inaugurating advanced degrees. It was my pleasure and duty to work with the director of the Eastman School in formulating schedules and the curriculum for the Master of Music. We worked it out with each department: theory, composition, and music history. We called music history music

(Continued overleaf)

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Interview

(continued from p. 17)

literature, which is an advance over the ordinary undergraduate music history. We had heard of musicology. There was no department of musicology that we knew of in the country; the great musicologist, Otto Kinkeldey, was in Ithaca not far from Rochester. He was librarian there and he was trained in Europe in musicology. He had one or two students whom he helped in that field. I do not know that they gave any degrees, although I assume they may have. He was a help to me in organizing the musicology department. We found that the doctor's degrees were coming in demand. We organized the advanced degrees, Doctor of Philosophy in theory and composition, and so on. But we found there was not anything for performers. The performers were taking musicology and spending most of their time practicing. It occurred to me that they were not really wanting to be musicologists. I think every musician should be a musicologist. I do not like the word musicologist particularly but every musician should be interested in his art and in all fields related to it. We inaugurated the Doctor of Musical Arts degree and it was my responsibility to administer that degree until my retirement in 1955. We had many fine students come out of that first degree and since that time it has become a common degree in all music schools.

That is a great change. We have a directory in the library that is one inch thick that lists the faculty in all the music schools in the United States.

I have had the pleasure of being in many of those music schools as a visitor, and sometimes speaking, and having my students as members of the faculty. I have kept in contact with many of them up to the present time—not all of them, if the book is an inch thick.

I understand that you have received many honors and received an honorary doctorate.

Yes, I did. I intended to go to Heidelberg to get a Ph.D. in Musicology in 1935. I was to begin my work and find out what was required. I spent a delightful summer there with one of the world famous musicologists, Heinrich Bessler. I asked him what I should do. He said, you had better brush up on your German, so I entered a German class. He suggested that I investigate the work of Arnolt Schlick, the elder, whom I did not know at that time, a German organ builder and composer who wrote two famous books, one in 1511, *Spiegel der Orgelmacher und Organisten*, and a collection of music in the following year. That summer was spent on Arnolt Schlick. Professor Bessler also

suggested that I begin to think about a dissertation, in case I came back to work on my degree. He was very much interested in tablatures of the organ, as I had always been, and he suggested the Crakow tablature written in 1548 which had not been transcribed at that time. It was known as the Polish tablature of 1548, or the Warsaw tablature of 1548. So he said, "I will get you a facsimile of it". I do not think Xerox had been invented at that date, but photographs were. Time went on and I wrote and asked him if he had been able to get the photographs of the tablature. He said the war was coming on; I know it was, because they were marching in the street then with the shovels, and I saw Hitler on a couple of occasions. He wanted people to think that he was very much interested in the arts rather than in other things and it became rather a joke among some of the German people who dared speak to me but not to each other about that. They had their little jokes about the Führer going into an art gallery, meeting with Goebbels, planning some of the terrible things they did. I saw Himmler, all of those men on occasion. Bessler said that somehow the tablature disappeared from Warsaw, Poland. He eventually located it in Spain and he was good enough to have the whole thing photographed and sent to me.

Where is it now?

The manuscript is in the Warsaw State Archives.

Harold Gleason, thank you, for sharing your wisdom and remarkable experiences. We have only a few moments left. I especially wish to thank you for the students who will be listening to your words. They often feel, though they are high achievers, that their hurt feelings and feelings of inadequacy are peculiar to them alone, therefore they are curious about early experiences of famous and successful persons like yourself who achieved so much as a teacher, musicologist, author, administrator, performer, and designer of organs in America (to name only a few)—a person of world renown.

Ellen Johnson is music librarian at the University of Kansas. This interview and the accompanying photograph are published here through the courtesy of James Moeser, Dean of the School of Fine Arts at the University of Kansas.



Nunc Dimittis



On May 18 the unexpected death of Irene Robertson, AAGO, FAGO, stunned the many students and friends of this quiet, self-effacing, but widely influential member of the music community. Dr. Robertson, chairman of the organ department at the University of Southern California from 1951 to 1972, served as Dean of the Los Angeles Chapter of the American Guild of Organists from 1942 to 1944. She was elected a National Councillor of the AGO in 1970.

A student of Walter Skeele, Arthur Poister, Alexander McCurdy, Carl Weinrich, Joseph Bonnet, and Marcel Dupré, she earned her Bachelor of Music and Master of Music degrees from the University of Southern California. She was awarded an honorary Doctor of Music degree by the College of the Pacific.

Dr. Robertson concertized extensively throughout the United States, including performances at the St. Louis AGO National Convention in 1948 and the Air Force Chapel and the Mormon Tabernacle in the sixties. She held a number of church posts, including those at University Methodist Church and First Methodist Church in Los Angeles, First Church

of Christ Scientist in Beverly Hills, Pasadena, and San Marino, and at Fifth Church of Christ Scientist in Los Angeles.

Prior to her appointment at USC, she taught organ at Oberlin College. She endeared herself to students by her very encouraging manner and her extensive knowledge of performance styles and organs gained through her research on old and modern organs in eleven European countries. She influenced the abilities and careers of countless organ students at USC where she taught bachelor, master, and doctoral level students. She was appointed Emeritus Professor of Music by USC in 1972.

Dr. Robertson's concern for the growth of our profession and her belief in the Guild Examination program was exhibited nearly every year since her retirement by her willingness to serve as examiner for the Guild exams in the Los Angeles region. She had been scheduled to serve in this capacity again last June. A native of Texas, she was an active member of Phi Beta, Pi Kappa Lambda, and Phi Kappa Phi. She served as president of the Dominant Club and the Society of St. Cecilia.

— Harold A. Daugherty

Earl E. Barr, assistant professor of music at Hamline University and director of music at Hamline United Methodist Church in St. Paul since 1967, died suddenly in Minneapolis, Sept. 30.

Born in 1925 in Ashland, OH, Mr. Barr began organ studies at age 14 and attended Ashland College and the University of Minnesota, where he received his BA in music in 1950. He took further work at Ohio State University and studied with Mabel Zehner, Edwin Arthur Kraft, Arthur Jennings, Wilbur Held, and Claire Coci. He gave recitals for regional and national AGO conventions and was a guest recitalist in 1975, 1977, and 1980 at the Methuen Music Hall. He attended the Haarlem Summer Academy in 1968 and played a recital in 1973 for the Summer Arts Festival at Canterbury Cathedral in England.

Mr. Barr is survived by his wife and a brother.

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International Concours for Organ at Chartres 1980

by Robert Sutherland Lord

"In Denmark we shout 'bravo' for those who lose," said my Danish colleague on the jury for the seventh biennial Grand Prix de Chartres. However there was much more for an American judge to cheer about. The winner of the 1980 prize for interpretation was James Kibbie, a doctoral student of Marilyn Mason at the University of Michigan. The three other finalists in interpretation, including two Americans, were Rick Ross from Orlando, Florida; Joseph Schenk from Omaha, Nebraska; and Olivier Latry from Boulogne-sur-Mer, France.

The winner of the Grand Prix de Chartres in improvisation was Jacques Taddei, a former student of Jean Langlais.

Prior to the finals played at the Cathedral of Chartres on Sunday, 21 September, there were two preliminary competitions which began ten days before.

The first elimination took place in the studios of the French National Radio in Paris. There were twenty-one candidates for interpretation and six more for improvisation. All contestants were expected to play from memory the following repertory: Buxtehude, *Toccata in D*; Bach, "Allein Gott in der Höh sei Ehr" (BWV 676); Daquin, *Noel No. 4*; and Franck, *Chorale in B Minor*.

In addition, the improvisation candidates were given the choice of two themes—one traditional, the other modern—submitted by French organist Gaston Litaize. The theme was to be harmonized and then followed by three variations.

The jury for the Concours de Chartres is made up of five international judges and four judges from France. The judges for this year's competition were Andrzej Chorosinski (Poland), Hans Haselböck (Austria), Anders Riber (Denmark), Luigi-Ferdinando Tagliavini (Italy), and myself. The French judges were Marie-Claire Alain, Pierre Cochereau, Philippe Lefebvre, and Louis Thiry.

For the first elimination, each candidate had previously recorded his selections on the organ at the Conservatory of St. Maur. The names of all candidates were kept secret. The jury was instructed not to discuss the performance of any of the candidates. After two days of listening and evaluations, the jury selected ten candidates for interpretation and three for improvisation.

The semi-finals took place the following Wednesday at the Conservatory of St. Maur, located several miles east of Paris. The repertory for this round included the following works: Bach, *Toccata, Adagio, and Fugue in C Major*; Vierne, *Scherzo from the Sixth Symphony*; and a twelve-tone work by Jacques Charpentier, *Répons* (for which a score could be used.)

The improvisation candidates, in addition, had to play a prelude and fugue (four voices) in either classic or free style. The themes once again were submitted by Gaston Litaize and there was a choice between a more traditional or a more contemporary theme.

The jury listened to the candidates through loudspeakers located in the library of the Conservatory. The organ is housed in the concert hall—a three-manual mechanical-action organ by Gonzalez. Perhaps not the most ideal conditions to hear the players, it still

proved adequate and was necessary once again to maintain the anonymity of the candidates.

At the end of the day, the jury selected four finalists who would play at Chartres the following Sunday. However, none of the finalists in improvisation were among the four selected. Up to this point in the competition, candidates in improvisation were expected to play the same pieces required in the interpretation competition. However, the rules permit the jury by majority vote to invite additional players for the improvisation section of the concours. Thus, three players were named.

The efforts not to identify the players became humorous on occasion. After the semi-finals were completed at St. Maur, the jury was invited to a private home for dinner. Little did we suspect that the eighteen-year-old French student who helped serve the meal would turn out to be among the finalists at Chartres.

On the next Sunday, crowds of invited guests began to fill the Chartres cathedral for the final competition which was due to begin at 2 P.M. It was a clear, sunny day and the magnificent stained glass sparkled in all its beauty.

The program opened with the four finalists in interpretation. The repertory was varied and demanding: Grigny, three versets on *Pange Lingua*; Bach, *Toccata in F Major*; Dupré *Prelude and Fugue in B Major*; and a new avant-garde work by Xavier Darasse, *Organum III*—a work commissioned especially for the competition. Scores were permitted and an assistant was necessary for the Darasse piece.

The jury then retired to the sacristy of the cathedral to decide on the winner in interpretation—a decision withheld from the audience until the end of the competition.

Next came the three finalists in improvisation. Once again Gaston Litaize had prepared two sets of themes—one more traditional, the other in dodecaphonic style. In addition, rhythmic variants of the themes were also provided in order to improvise a four-movement organ symphony.

Once again, the jurors retired to decide on their choice. It must have been a painful wait for the contestants while the jury was introduced to the audience, followed by several speeches by distinguished guests of the concours. Then there was the final announcement and the awarding of the prizes. After an improvisation, played by the president of the jury Pierre Cochereau, the seventh Concours de Chartres concluded—seven hours after it had begun.

The importance of the Chartres competition as an international event of great significance for the organ world can not be doubted. Many nations were represented among the contestants. That this is an important event for American organists especially was emphasized by the presence of the American Ambassador to France, the Honorable Arthur Hartman and his wife. In the seven competitions, after all, four Americans have carried away the first prize in interpretation: Charles Benbow, George Baker, Todd Wilson, and now James Kibbie.

Who will be the first to win the improvisation prize?

Robert Sutherland Lord is Professor of Music at the University of Pittsburgh.

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*David C. Harris, member, American Institute of Organbuilders.

ANALYSIS

Subbass-Holpipp 16' 62 pipes
Praestant 4' 73 pipes
Roerfluit 2' 32 pipes
Vlakfluit 1' 49 pipes
Tertz 4/5' 49 pipes
Nasaat 1-1/3' 61 pipes
Octaaf 1/2' 49 pipes

HOOPDWERK (I) 61 notes

Praestantbass 8' (TC)
Roergedeckt 8'
Octaaf 4'
Quintfluit 2-2/3' (TC)
Octaaf 2'
Vlakfluit 2'
Scherp II-III

BRUSTWERK (II) 61 notes

Holpipp 8'
Praestant 4'
Roerfluit 4'
Octaaf 2'
Nasaat 1-1/3'
Sifflet 1'
Sesquialter II (TC)

PEDAL 32 notes

Subbass 16'
Gedecktbas 8'
Praestant 4'
Roerfluit 4'
Octaaf 2'
Ruispijp II



Wicks Organ Co., Highland, IL, has installed a 2-manual and pedal organ of 3 unified ranks in the residence of the Rev. Bruce E. LeBarron, Elkhart, IN. The unenclosed instrument was voiced by John Sperling of the firm on 2 1/2" wind-pressure, with open-toed, unnicked pipes.

MANUAL I

Gedeckt 8' 61 pipes
Gemshorn 8' 61 notes
Prinzipp 4' 61 pipes
Praestant 2' 12 pipes

MANUAL II

Gemshorn 8' 49 pipes
Koppelflöte 4' 12 pipes
Blockflöte 2' 12 pipes
Spitzquint 1-1/3' 24 pipes

PEDAL

Subbass 16' 12 pipes
Bourdon 8' 32 notes
Choralbass 4' 32 notes
Gemshorn 2' 32 notes

Ladd Thomas at Hollywood Bowl

by Richard Slater

Organist Ladd Thomas did more than "fill in" for an ailing Virgil Fox for the Los Angeles Philharmonic Orchestra's salute to the organ night at the Hollywood Bowl July 31st. Stepping in at the last moment he played the scheduled Bowl premiere of the Poulenc G-minor Organ Concerto and the Saint-Saëns 3rd "Organ" Symphony with assurance and distinction.

No newcomer to either work, Mr. Thomas has been called on to tackle the organ duties in the Saint-Saëns Symphony with the Philharmonic in both their Music Center subscription concerts and in previous summer Hollywood Bowl outings. And, he has played the solos in the Poulenc G-minor Organ Concerto many times, including programs by the Long Beach and Pasadena Symphonies, and, most recently, with conductor Robert Kenneth Duerr and the Pasadena Chamber Orchestra, as reviewed in the May

issue of *The Diapason*.

The organ, on this occasion a 3/59 Rodgers 990 touring instrument with its usual speaker complement boosted to nearly 200 in order to balance with the orchestra and provide adequate sonic ambience in the spacious 18,000-seat amphitheater, performed its task handily and with only minimal distortion in the music's louder moments.

Mr. Thomas made deft use of the available tonal resources, realizing much of the Duruflé registrational suggestions found in the Poulenc score.

The conductor for the evening, the Philharmonic's brilliant young assistant-conductor, Myung-Whun Chung, gave an unusually tight reading of the Saint-Saëns, provided buoyant sympathetic support in the Poulenc, and began the all-French program with a bright, breathless performance of Hector Berlioz' bustling Overture to "Benvenuto Cellini."

Calendar

The deadline for this calendar is the 10th of the preceding month (Dec. 10 for Jan. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped north-south and east-west within each date. * = AGO chapter event. Information will not be included unless it specifies artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 NOVEMBER
William Porter workshop; Univ of Cincinnati, OH 9 am
Gerre Hancock; St Paul Lutheran, Orlando, FL 8 pm
Marianne Webb workshop; Southern Ill Univ, Carbondale, IL 9:30 am

16 NOVEMBER
Brian Janes; 1st Congregational, Fairhaven, MA 4 pm
Tournai Mass; St Ignatius Church, New York, NY 11 am
Badinage; Park Ave Christian, New York, NY 2 pm

Schubert Mass in C; St Bartholomews Church, New York, NY 4 pm
Hinson Mikell; St Thomas Church, New York, NY 5:15 pm
Handel Judas Maccabaeus; St James the Less, Scarsdale, NY 8 pm

Brahms Requiem; Presbyterian Church, Bryn Mawr, PA 4 pm
Robert Baker; Presbyterian Church, Camp Hill, PA 7:30 pm
Karl E Mayer w/strings; Good Shepherd Lutheran, Lancaster, PA 8 pm

Mary Stanton, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Psalm service; Chevy Chase Presbyterian, Washington, DC 8:45 & 11:15 am
Richard Peak; Covenant Presbyterian, Charlotte, NC 7:30 pm

John Weaver; 1st Methodist, Brevard, NC 4 pm
Karel Paukert; St Pauls Episcopal, Cleveland Heights, OH 2 pm
Paul-Martin Maki; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

Robert Quade; St Pauls Church, Akron, OH 8 pm
Detroit Lutheran Singers; All Saints Church, Pontiac, MI 3:30 pm
Ronald Stafford; Independent Presbyterian, Birmingham, AL 4 pm

Margot Ann Greenlimb Woolard; Carthage College, Kenosha, WI 4 pm
Clyde Holloway; St Pauls Cathedral, Peoria, IL 3:30 pm

17 NOVEMBER
Frederick Swann workshop; St Andrews RC, Clifton, NJ 8-10 pm
*John Chappell Stowe, Redeemer Lutheran, Evansville, IN 8 pm

18 NOVEMBER
Badinage; Ethical Culture Soc, New York, NY 8 pm
Frederick Grimes & Rollin Smith, Bach & Vienne; Holy Trinity Lutheran, New York, NY 8 pm
Robert Edward Smith, harpsichord; St James Church, Cazenovia, NY 8 pm

Music for four-hand piano; Christ Church, Cincinnati, OH 12:10 pm
Marie-Claire Alain; Univ of Chicago, IL 8 pm

19 NOVEMBER
Stover Missa Brevis; St Thomas Church, New York, NY 12:10 pm
Robert Glasgow; Redeemer Lutheran, Hyattsville, MD 7:45 pm
J Franklin Clark; St Johns Church, Washington, DC 12:10 pm

20 NOVEMBER
Margaret Irwin-Brandon, harpsichord; Mem Church, Harvard Univ, Cambridge, MA 12 noon

21 NOVEMBER
Marie-Claire Alain; St Joseph Cathedral, Hartford, CT 8 pm
Handel Judas Maccabaeus; Westchester Free Synagogue; Mt Vernon, NY 8:30 pm
Charles Benbow; 7th-day Adventist, Kettering, OH 8 pm
Marilyn Keiser; St Pauls Episcopal, Jacksonville Beach, FL 8:30 pm
Play of Daniel; 1st Presbyterian, Nashville, TN 8 pm

22 NOVEMBER
Roberta Gary masterclass; Salem College, Winston-Salem, NC 10 am
Frederick Swann; St Paul Lutheran, Orlando, FL 8 pm

23 NOVEMBER
St Cecilias Day celebration; Trinity Church, Newport, RI 4 pm
Monteverdi Ave Domine Mass; St Ignatius Church, New York, NY 11 am
Rutter Gloria, Berlioz Te Deum; St Bartholomews Church, New York, NY 4 pm

Pamela Zubow; St Thomas Church, New York, NY 5:15 pm
Haydn Creation; Congregational Church, Scarsdale, NY 4 pm
Ann Rowell; Methodist Church, Red Bank, NJ 4 pm

Bach Cantata 140; St Peters Church, Morristown, NJ 10:30 m
Michel H Pinte; Christ Lutheran, York, PA 8 pm
Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm

Ellyne Brice Yeager, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cuarteto Vocal Victoria; Chevy Chase Presbyterian, Washington, DC 4 pm
Schubert Mass in G; St Thomas Church, Washington, DC 8 pm

Robert B King w/violin; 1st Presbyterian, Burlington, NC 5 pm
*Roberta Gary; Salem College, Winston-Salem, NC 8 pm
Frances McLaren, piano; 1st Presbyterian, Naples, FL 5 pm

William Teague; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
John Christian; Methodist Church, Lakewood, OH 4 pm

Arthur Lawrence; St Pauls Episcopal, LaPorte, IN 4 pm
Robert Clark; Independent Presbyterian, Birmingham, AL 4 pm
Lynne Davis; 1st English Lutheran; Appleton, WI 4 pm

*Robert Parris; Trinity Lutheran, Rockford, IL 4 pm

24 NOVEMBER
Organ & strings; Christs Church, Baltimore, MD 7:30 pm

25 NOVEMBER
Bach Choir; Church of the Ascension, Pittsburgh, PA 8 pm
Boyd M Jones II; Furman Univ, Greenville, SC 8 pm

26 NOVEMBER
Fauré Messe basse; St Thomas Church, New York, NY 12:10 pm
Mary Fenwick; St Marks Church, Philadelphia, PA 12 noon
Albert Russell; St Johns Church, Washington, DC 12:10 pm

27 NOVEMBER
Hedley Yost; St Johns Episcopal, Stamford, CT 12:05 pm
Pachelbel Nun danket; St Thomas Church, New York, NY 11 am

30 NOVEMBER
Leighton Missa Brevis; St Ignatius Church, New York, NY 11 am
Brahms Requiem; St Bartholomews Church, New York, NY 4 pm
William Owen; St Thomas Church, New York, NY 5:15 pm

Handel Messiah; 1st Presbyterian, Binghamton, NY 4 pm
Grace & St Peters Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lessons & carols; Christs Church, Baltimore, MD 11 am

Michel H Pinte; National Cathedral, Washington, DC 5 pm
Brubeck La Fiesta de la Posada; Front St Methodist, Burlington, NC 5 & 8 pm
William Traffka; Art Museum, Cleveland, OH 2 pm

Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
Advent vespers; Farmount Presbyterian, Cleveland Heights, OH 8 pm
George Baker; Univ. of Louisville, KY 8 pm

1 DECEMBER
*Mari'yn Keiser; Presbyterian Church, Bryn Mawr, PA 8 pm

2 DECEMBER
Wylie S Quinn III; Univ of Pittsburgh, PA 12 noon
Music for cello & piano; Christ Church, Cincinnati, OH 12:10 pm
*Edward Parmentier, harpsichord, w/baritone; Christ Church, Cincinnati, OH 8 pm

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Calendar

(continued from p. 21)

3 DECEMBER

Music of Palestrina; St Thomas Church, New York, NY 12:10 pm
Sandra Proctor; St Johns Church, Washington, DC 12:10 pm

4 DECEMBER

Stephen Casella; St Johns Episcopal, Stamford, CT 12:05 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

5 DECEMBER

Warren R Johnson; State St Church, Portland, ME 12:15 pm
Douglas Rafter; City Hall Aud, Portland, ME 8:15 pm
Marilyn Mason, harpsichord, w/violin; Carnegie Hall, New York, NY 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

6 DECEMBER

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

7 DECEMBER

Handel Messiah; 1st Parish Church, Duxbury, MA 4 pm
Britten St Nicolas; Trinity Episcopal, Hartford, CT 4 pm
Play of Mary; St Joseph Cathedral, Hartford, CT 7 pm
Lessons & carols; St Johns Episcopal, Stamford, CT 5 pm
Josquin *Da pacem* Mass; St Ignatius Church, New York, NY 11 am
Bach *Magnificat*; St Bartholomews Church, New York, NY 4 pm
Michel Pinte; St Thomas Church, New York, NY 5:15 pm
Schütz *Christmas Story*; Church of the Ascension, New York, NY 8 pm
Handel Messiah "sing-in"; St James the Less, Scarsdale, NY 3:30 pm
Towson State Chorale; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Malcolm Bilson, fortepiano; Art Museum, Cleveland, OH 4 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
Carols & pudding; Fairmount Presbyterian, Cleveland Heights, OH 5 & 7 pm
Bach *Christmas Oratorio*; St Andrews Episcopal, Ann Arbor, MI 4 pm
Handel Messiah; 2nd Presbyterian, Indianapolis, IN 8 pm
Todd Wilson; 4th Presbyterian, Chicago, IL 6:30 pm
Advent hymn festival; Faith Lutheran, Glen Ellyn, IL 7 pm
Choral concert; Church of the Holy Communion, Memphis, TN 5 pm

9 DECEMBER

David Hurd; Trinity Church, New York, NY 12:15 pm

10 DECEMBER

Music of Walton; St Thomas Church, New York, NY 12:10 pm
Baltimore Symphony; Cathedral of Mary Our Queen, Baltimore, MD 8:15 pm

11 DECEMBER

Stephen Roberts; St Johns Episcopal, Stamford, CT 12:05 pm

12 DECEMBER

Handel Messiah; Congregational Church, Wellesley, MA 8 pm
Marilyn Mason, harpsichord, w/violin; Carnegie Hall, New York, NY 8:30 pm

13 DECEMBER

Menotti Amahl; Susquehanna Univ, Sellersgrove, PA 8 pm

14 DECEMBER

Handel Messiah; St Marys Catholic, Dedham, MA 4 pm
Stanley Missa Brevis; St Ignatius Church, New York, NY 11 am
Handel Messiah; St Bartholomews Church, New York, NY 4 pm
Samuel Carabetta; St Thomas Church, New York, NY 5:15 pm

Lessons & carols; St Peters Church, Morristown, NJ 10:30 am
Rheinberger *Star of Bethlehem*; Calvary Presbyterian, Riverton, NJ 11 am
Bach *Christmas Oratorio*; 10th Presbyterian, Philadelphia, PA 5 pm
George E Tutwiler; 1st Methodist, Clarion, PA 7:30 pm
Menotti Amahl; Susquehanna Univ, Sellersgrove, PA 8 pm
Incarnation Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Menotti Amahl; Chevy Chase Presbyterian, Washington, DC 8:45 & 11 am
Lessons & carols; Covenant Presbyterian, Charlotte, NC 5 pm
Lessons & carols; 1st Presbyterian, Naples, FL 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Abendmusik; Trinity Cathedral, Cleveland, OH 5 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
Lessons & carols; 1st Congregational, Columbus, OH 5 pm
Marie-Claire Alain; Univ of Louisville, KY 3 pm
Buxtehude & Hammerschmidt choral works; Community Church, Park Ridge, IL 10:30 am

15 DECEMBER

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

16 DECEMBER

Bach *Christmas Oratorio*; St Thomas Church, New York, NY 7:30 pm
Frederick Grimes & Rollin Smith, Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm
Britten *Ceremony*; Christ Church, Cincinnati, OH 12:10 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

17 DECEMBER

Jerry Brainard, harpsichord, Bach WTC II; Carnegie Recital Hall, New York, NY 8 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

18 DECEMBER

David Andrews; St Johns Episcopal, Stamford, CT 12:05 pm

19 DECEMBER

Menotti Amahl; Chevy Chase Presbyterian, Washington, DC 8 pm
Renaissance Christmas; National Shrine, Washington, DC 8:30 pm

20 DECEMBER

Renaissance Christmas; National Shrine, Washington, DC 8:30 pm

21 DECEMBER

Warren R Johnson w/brass; State St Church, Portland, ME 3 pm
"Christmas in Newport"; Trinity Church, Newport, RI 7:30 pm
Lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
Josquin *Ave maris stella* Mass; St Ignatius Church, New York, NY 11 am
Lessons & carols; St Thomas Church, New York, NY 11 am, 4 pm
Williams *Holy Nativity Pageant*; St Bartholomews Church, New York, NY 4 pm
Candlelight carols; Methodist Church, Red Bank, NJ 4:30 & 7 pm
Britten *Ceremony*; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm
Christmas candlelight service; 1st Methodist, Pittsburgh, PA 7:30 pm
Lessons & carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lessons & carols; St Johns Church, Washington, DC 11 am
Renaissance Christmas; National Shrine, Washington, DC 3 pm
Christmas concert; 1st Presbyterian, Burlington, NC 5 pm
Gregor Prince of Peace; Covenant Presbyterian, Charlotte, NC 11 am
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
Yule feast; St Pauls Church, Akron, OH 8 pm
Christmas concert; Independent Presbyterian, Birmingham, AL 4 pm

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24 DECEMBER

Renaissance Christmas; Trinity Episcopal, Hartford, CT 10:30 pm
 Carols & Eucharist; Church of the Ascension, New York, NY 11 pm
 Palestrina Hodie Mass; St Ignatius Church, New York, NY 11 pm
 Choral Eucharist; St Thomas Church, New York, NY 11 pm
 Britten Ceremony; 1st Presbyterian, Binghamton, NY 11 pm
 Candlelight carols; 10th Presbyterian, Philadelphia, PA 6:45 pm
 Candlelight carol service; St Johns Church, Washington, DC 5 pm
 Candlelight service; Chevy Chase Presbyterian, Washington, DC 10:30 pm
 Lessons & carols; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
 Lessons & carols; 1st Presbyterian, Nashville, TN 11 pm
 Lessons & carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm

25 DECEMBER

Choral Eucharist; St Thomas Church, New York, NY 11 am

28 DECEMBER

Durufle Cum jubilo Mass; St Ignatius Church, New York, NY 11 am
 Britten Ceremony, Paulenc Gloria; St Bartholomews Church, New York, NY 4 pm
 Abraham Richards; St Thomas Church, New York, NY 5:15 pm
 Lessons & carols; St James the Less, Scarsdale, NY 10 am
 Lessons & carols; Christs Church, Baltimore, MD 11 am
 Boars head & yule log festival; Trinity Cathedral, Cleveland, OH 3 & 5 pm

UNITED STATES

West of the Mississippi

15 NOVEMBER

*Hymn workshop & recital; Christ Methodist, Tulsa, OK 9 am

16 NOVEMBER

Delores Bruch; St Johns Catholic, Des Moines, IA 8 pm
 Phillip Kidd, tenor; Christ Church Cathedral, New Orleans, LA 4 pm
 David Britton, dedication; Wilshire Methodist, Los Angeles, CA 4 pm

21 NOVEMBER

Renaissance Compline; Perkins Chapel, SMU, Dallas, TX 10 pm
 Cherry Rhodes; 1st Friends Church, Whittier, CA 8 pm

23 NOVEMBER

*Thomas Murray; 1st Presbyterian, Dallas, TX 5 pm

25 NOVEMBER

Philippe Lefebvre; St Thomas Aquinas, Dallas, TX 8:15 pm

1 DECEMBER

Susan Ferré w/ensemble; TCU, Ft Worth, TX 8:15 pm

2 DECEMBER

*Lessons & carols; St Johns Episcopal, Tulsa, OK 8 pm

4 DECEMBER

Christmas Choral Service; Perkins Chapel, SMU, Dallas, TX 4 & 8 pm

7 DECEMBER

Richard Purvis; 1st Congregational, Los Angeles, CA 4 pm

12 DECEMBER

Delores Bruch w/percussion; Univ of Iowa, Iowa City, IA 8 pm
 Susan Ferré, Kney dedication; 1st Community Church, Dallas, TX 8:15 pm

14 DECEMBER

Tulsa Boy Singers; Grace Episcopal, Muskogee, OK 8 pm
 Lessons, carols & dance; Northaven Methodist, Dallas, TX 7:30 pm
 Handel Messiah; Presbyterian Church, La Jolla, CA 7:30 pm

17 DECEMBER

Handel Messiah; USC, Los Angeles, CA 8 pm

21 DECEMBER

Lessons & carols; E Dallas Christian, Dallas, TX 7:30 pm

31 DECEMBER

Paul Riedo w/orch; St Thomas Aquinas, Dallas, TX 10 pm

INTERNATIONAL**16 NOVEMBER**

Garnet Menger; St Philips Church, Montreal, Canada 4 pm

17 NOVEMBER

Lynne Davis; Knox United Church, Winnipeg, Manitoba, Canada

19 NOVEMBER

Lynne Davis; Knox Metropolitan Church, Regina, Saskatchewan, Canada

20 NOVEMBER

Steven Thompson; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

21 NOVEMBER

Lynne Davis; Redeemer Cathedral, Calgary, Alberta, Canada

25 NOVEMBER

Marie-Claire Alain workshop; St Germain Cathedral, Rimouski, Canada

27 NOVEMBER

Alan Coffin; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

30 NOVEMBER

Daniel Roth; Dom, Altenberg Germany
 Marie-Claire Alain; Immaculate Conception Church, Montreal, Canada 8:30 pm
 Lessons & carols; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

1 DECEMBER

Frank Iacino; St Andrews Church, Mississauga, Canada 8:15 pm

4 DECEMBER

John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

7 DECEMBER

Lynne Davis; Eglise Réformée d'Auteuil, Paris, France 5:45 pm
 Music of Willan; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

11 DECEMBER

Giles Bryant; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

12 DECEMBER

John Rose; St Mark Anglican, Ottawa, Ontario, Canada 8 pm

14 DECEMBER

Daniel Roth; Neumunster, Zurich, Switzerland
 Lynne Davis; Eglise Saint-Louis-des Invalides, Paris, France 4 pm
 Pinkham Christmas Cantata; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

18 DECEMBER

David Low; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

21 DECEMBER

Lynne Davis; Eglise Saint-Thomas-d'Aquin, Paris, France 5:45 pm
 Rutter Dancing Day; St Pauls Church, Toronto, Ontario, Canada 7:30 pm

24 DECEMBER

Eucharist & carols; St Pauls Church, Toronto, Ontario, Canada 11 pm

28 DECEMBER

Lynne Davis; Notre-Dame Cathedral, Paris, France 5:45 pm

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E. & G. G. Hook: the recorded documentary of a great American organbuilder. Thomas Murray, organist, with narration. Vol. I: the first 25 years. Moller: Presto in C; Zeuner: Fugue in D; Camidge: Gavotte in g; Thorley: Flute Piece; Boyce: Voluntary in a; Mendelssohn: Prelude and Fugue in G; Bach: Fugue in g ("Little"). AFKA stereo S-3640. Vol. II: the Boston Masterpieces. Rheinberger: Sonata 5 in f; Holy Cross Cathedral organ demonstration. AFKA stereo S-3641. Available from BKM Associates, P.O. Box 22, Wilmington, MA 01887; \$6.98 ea. or \$12.98 for set when ordered together, postpaid.

With these recordings, Mr. Murray and his colleagues have given us a fine overview of the work of one of America's great organbuilders. The brothers George and Elias Hook began their business in the 1820s; later in the century, they admitted Francis Hastings to the partnership and continued as E. & G. G. Hook & Hastings, yet later becoming Hook & Hastings. This survey is concerned with the work up until 1875, and the sounds provide evidence enough to give a representative idea of the firm's tonal ideals, even though the greater part of the output has now been destroyed or altered.

The idea of using recordings to document the history of E. & G. G. Hook is an excellent one, since it permits several organs of various periods to be compared and heard, in complete pieces as well as in briefer segments which illustrate the various stops. The first volume is devoted to four instruments: Essex Institute, Salem, MA (Op. 1, 1827); First Parish Church (Unitarian), Northfield, MA (Op. 48, 1842); First Congregational Church, Hinsdale, NH (Op. 93, 1849); and First Congregational Society (Unitarian), Jamaica Plain, MA (Op. 171, 1854). Each is played by Mr. Murray, while descriptive narration is provided by Barbara Owen, Edgar Boadway, Robert Newton, and Robert Lahaise, respectively.

The 1-manual Essex organ is head stop-by-stop, as well as in several pieces, and has lovely, clean sounds. The Zeuner piece is especially attractive and is contemporary with the period of the instrument (in each case, the well-chosen selections date from the approximate decade of the organ, except, of course, for the Bach and Boyce). The 2-manual Northfield instrument is gentle-sounding, with the gravity of a GGG compass, and the 2-manual Hinsdale organ has a similar range and richness. Certainly, the 3-manual Jamaica Plain Hook is the most rewarding one on this disc, by virtue of its larger size and variety if nothing else. It is notable for the robust Great division but more subdued Swell and Choir. (This same organ may also be heard on Sheffield S-13, with the same artist playing Mendelssohn Sonatas 1, 3, and 4, a recording made in 1973.)

A comparison may be made between these recordings, produced in cooperation with the Organ Historical Society, and the ones made some years ago by G. Donald Harrison of his outstanding organs. In this case, the music and history of the firm are served well, and the listener can also gain appreciation for the 19th-century style in general.

The second volume is devoted to two of the Hook masterpieces: the 1863 instrument, Op. 322 of 3 manuals (enlarged in 1902 to 4 manuals as Op. 1959) in the Church of the Immaculate Conception Boston, and the 3-manual Op. 801 of 1875 in the same city's Cathedral of the Holy Cross. The first organ is somewhat known through the work of the late Jack Fisher and through Mr. Murray's earlier recording of Franck works (Sheffield S-11), which was perhaps the first outstanding modern recording made on an extant 19th-century American organ. That instrument is heard to equal advantage here in the Rheinberger Sonata. One hopes that rumors of the imminent demise of the building containing it are untrue.

The Holy Cross organ is known through its brief but wheezy demonstration at the 1976 AGO convention, an event which, however, sparked some interest in the huge instrument. It is the major work of the company and our good fortune that it is still intact does not diminish the shame that the organ is virtually unplayable today. Its massive wind leaks and other mechanical failures prevent it from sustaining more than a few seconds of sound, but through careful recording it is possible to hear many of the stops briefly. What an instrument this is (was?): a Great Principal chorus 16' through 15 mixture ranks, a Swell with complete reed chorus, a Choir featuring 7 flutes, an independent Pedal of 18 ranks, reeds and a cornet on each division including Pedal, and 3 reeds imported from Paris. The recorded demonstration is only a ghost of the former glory of this organ, but shows enough to make it clear that this organ must be restored to its original state.

As might be expected from the forces involved, which included many individual subscribers, the record jackets are copiously illustrated and each has a four-page insert giving complete specifications (including mixture compositions and console details) and histories of the organs. Each organ is pictured. Especially interesting are several photographs and drawings of the Holy Cross magnum opus not previously reproduced. Despite some slight background noise in the sections of narration, the recorded sound is good, although not spectacular, and the stereo quality is lifelike. Action noise is practically non-existent and the pieces are well matched to the organs. Registrations are cited aurally. Both records are essential for anyone interested in historic American organs.

— Arthur Lawrence

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