

THE DIAPASON

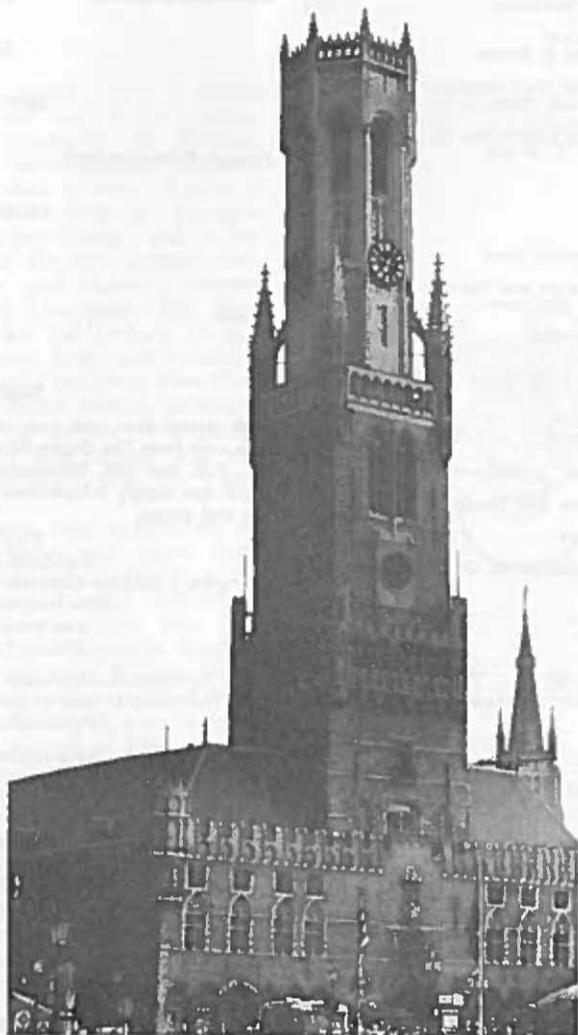
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Bruges — 1980

A review of the 6th International Harpsichord Week

by Bruce Gustafson

At a sidewalk café, a cocker spaniel named Snoopy responds alternately to greetings in French and reprimands in Dutch. Nearby, two harpsichordists with international reputations quietly give German reactions and advice to a disappointed Japanese girl. At the corner, another member of the jury wards off French protests from a Polish loser. The carillon plays on unperturbed and tourists amble past, intent on picturesque canals and Flemish architecture. All this is Bruges, the swan of European towns and the lion of harpsichord competitions.

Warm weather greeted the 6th International Harpsichord Week, all the more welcome after the weeks of bone-chilling rain which ruined crops and vacations alike in most of Europe from May to mid-July. The Harpsichord Week occurs every third year as part of the annual Flanders Festival, and performers, builders, and enthusiasts come in such droves now that the evening concerts are sold out months in advance. The days of the festival generally offer a lecture at 10:00 am by a distinguished harpsichordist, an afternoon of competition (with a concurrent lecture at 2:00 and harpsichord demonstrations at 5:00), and finally a formal concert at 8:30. Throughout the day, three exhibit areas provide a cacophonous spectacle of harpsichords, virginals, clavichords, and forte-pianos. The town is well geared to tourism and offers pleasant escapes from all this twanging in the form of its museums, canal trips, restaurants, and cafés.

For the hundreds of visitors last July, however, it was the deadly serious business of the world's most important harpsichord competition which was of paramount importance. More than many such affairs, this event has brought to the fore artists who have established important careers, notably Ton Koopman, Colin Tilney, and Johann Sonnleitner (all in 1968), and Scott Ross (1971). In spite of the fact that many of the contestants are already well past student playing, First Prizes are very rare commodities at Bruges. Once again this year, they were withheld in both performance and continuo playing, leaving Scott Ross (performance) and Ton Koopman (continuo) the only holders of the coveted honor.

(Continued, page 8)

A Hartt Review

Impressions of the 10th Anniversary Contemporary Organ Music Festival

by Charles S. Brown

On reading the reviews of the Hartt College Festival of Contemporary Organ Music for the past nine years, one could not have failed to be impressed with the scope, vitality, and influence of this singular enterprise. For those organists who have considered the festival to be one of the most significant undertakings of our time — to encourage on a regular basis the composition, study, and performance of new music for the organ — the attraction has sometimes blossomed into a romance, one which this writer had previously carried on at a distance, a yearning unfulfilled. But, having admired the object of his affection from afar for much too long, he was present for the tenth anniversary festival . . . and was not disappointed.

To the trustees and administration of the University of Hartford and its Hartt College of Music, to the organ and harpsichord faculty of the college, and, especially, to John Holtz, the founder and tireless promoter of the event, go a thousand bouquets and congratulations for ten years of a most successful venture. To all the composers and performers, both students and established professionals, who have contributed so selflessly to this labor of love, go more garlands of appreciation and esteem.

This year's group of participants was not nearly so large as it should have been, but that was to the advantage of those who did attend. The result was a marvelous ratio of auditors to performers to composers, all proving to be exceedingly congenial. The mix ranged from youthful undergraduate students at Hartt College to a remarkable octogenarian from California, Leslie Pratt Spelman, who had come to discover the latest repertoire and techniques in contemporary organ literature to share with his fall class of students.

The festival schedule revolved around concerts, lectures, workshops, and recital previews and reviews, as well as planned and impromptu social gatherings. The opportunity to have some of the performances discussed in advance and others given a post-mortem by both composers and recitalists afforded the listener a continuous cycle of reflection on the process of musical creation and re-creation, which, as the old masters were well aware, is very like the four stages of rhetoric: idea, plan, elaboration, and delivery.

The ideas whose conception in composition and realization in performance stood out from most of the others during a week of many fresh ideas were: the integral use of the crescendo pedal as one of several levels of expansion in form and ex-

pression (Olly Wilson's *Expansions*, expertly performed by Donald Sutherland); the bold, even striking, combination of metal plate and organ cluster to evoke impressions of the stark and monumental metal sculptures of the late David Smith (Richard Toensing's *Homage to David Smith*, played by Leonard Raver and percussionist Rosemary Small); the mingling of such disparate elements as sonorities from Alban Berg, contrapuntal techniques from classical fugue writing, and contemporary virtuosic keyboard figurations in a well-formed series of *Evaporations* (a piece by Brian Schober, excitingly presented by David Craighead); and the interweaving of materials from Machaut with a poem by Oscar Wilde and sonorities by tenor voice and organ in Ann Gebuhr's *Hélas* (sensitive interpretation by Clyde Holloway and singer John Nicholson).

The plan of the week was as well designed as the elaboration of it was informative and stimulating. Mornings of free exchange among all the participants alternated with afternoons of more formal lectures and masterclasses. William Albright explored manifestations of the "new expressivity," his own phrase to describe the effect of such works as his *Fancies* for harpsichord and William Bolcom's *Mysteries* for organ. Other sessions dealt with explanations of practice methods (Albright's advocacy of learning differing components separately, memorizing one, and then putting them together), treatments of the art of program building (David Craighead's plea that the pieces be colorful, accessible, and have contrast), and demonstrations of techniques of studying a contemporary score (according to Mr. Craighead, the most useful aid is the composer's telephone number).

Much time was spent elaborating ways of adapting contemporary scores to specific performing conditions: Clyde Holloway enlightened the group on the considerations in playing Messiaen on American organs, how to rearrange contemporary scores to reflect visually the easiest approach to performance, and the advantages in refashioning "music for one" into a work for two or more organists with assistants. Far-reaching in its potential for influencing new directions in composition and performance was Olly Wilson's development of the relationship between West African and Afro-American music, their aesthetic and practice, their functional force and their rhythmic stimuli, as a basis for studying the four types of jazz and their effect on the works of contemporary composers.

(Continued, page 6)

Announcements

The 21st annual Sacred Music Convocation will be held Nov. 7-8 at Davidson College, Davidson, NC. Guest recitalist and lecturer will be Judith Hancock, who will discuss "Symbolism in the Music of J. S. Bach," both organ and choral. Further information is available from the Dept. of Music, P. O. Box 356, Davidson, NC 28036 (704/892-2000, ext. 357).

The ninth annual Organ Competition of the First Presbyterian Church in Ottumwa, IA will be held on Sunday, Mar. 22 and is open to undergraduates from a recognized college or university. The judge for the competition will be John Weaver, head of the organ department at the Curtis Institute of Music and organist-director at Madison Ave. Presbyterian Church, New York City. Tapes which present one organ work by a Baroque, romantic, and contemporary composer are due by Feb. 20. First prize award is \$300 and second prize is \$150. Information and application forms are available by writing Dr. Herbert Wormhoudt, First Presbyterian Church, 4th and Marion, Ottumwa, IA 52501.

Controlling interest of the Reuter Organ Company has been purchased by Franklin Mitchell and Albert Neutel from A. G. Sabol, Jr. Mr. Mitchell has been associated with Reuter since 1951, and Mr. Neutel since Jan. 10 of this year. Mr. Sabol, who was majority owner and president of the company since 1964, will not continue any service with Reuter. Mr. Mitchell is the new president of Reuter and Mr. Neutel is executive vice-president and secretary-treasurer. Each will continue in his duties in the tonal design of organs and be in charge of factory production, respectively. Both men are members of the American Institute of Organbuilders.

Franklin Mitchell holds a B.A. degree from Missouri Valley College in Marshal, MO, and a M.Mus. degree in organ from the University of Michigan in Ann Arbor. He was on the faculty of Missouri Valley College and Linfield College in McMinnville, OR, before joining Reuter in 1951. He has designed pipe organs for churches and universities throughout the United States and has since 1968 been on call as a visiting lecturer on organbuilding at the University of Kansas.

Albert Neutel owned and operated his own organ firm in Canada for sixteen years before coming to Reuter. He is a native of Holland where he was born in 1937. He and his wife have four children.

The Reuter Co. has built over 2000 pipe organs for churches and universities throughout the United States. It was founded in Illinois in 1917 but moved to Lawrence, KS, in 1919. The firm employs 70 people in its operation and has 20 sales people throughout the country.

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The fourth annual Holtkamp Organ Composition Contest for composers who will not have reached their 30th birthday before July 1, 1981 will be held in connection with the eleventh International Contemporary Organ Music Festival, sponsored by the University of Hartford's Hartt School of Music, June 22-26.

The judging will be by a panel of three internationally-recognized composers chosen from around the United States. The contest offers a cash prize of \$400, given by Walter Holtkamp, publication of the winning composition by Hinshaw Music, Inc., free tuition to the 1981 Festival, and performance at one of the Festival's major concerts.

Pieces must be submitted by Feb. 1, 1981. Complete rules and application forms are available from Professor Stephen Gryc, Box 508, Hartt School of Music, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117.

Messiah Symposium

A symposium on Handel's *Messiah* will be held at the University of Michigan in Ann Arbor from Sunday, Dec. 7 — Wednesday, Dec. 10. The oratorio holds a unique place in European and American musical life — no other piece of music comes close to matching its appeal to diverse audiences over a two-and-a-half century period. Because *Messiah* has never gone out of fashion, successive generations have reinterpreted it according to their own tastes. Its history in performance presents a fascinating record of musicians' responses, sometimes "updating" and "improving" it, other times reverently maintaining the performance tradition as a legacy from the past.

"Handel's *Messiah*: Performance and Symposium," centered around two contrasting performances of the work, will bring musicians and scholars together for four days on the Michigan campus. On Sunday afternoon, the annual tradition will be celebrated with a performance by the University Choral Union and Symphony Orchestra, Donald Bryant conducting. In the opening symposium session that evening, Nicholas Temperley and David Fuller will explore the reasons for *Messiah's* unique appeal, and set out some of the issues to be discussed in subsequent sessions, led by Howard Smither, Graham Pont, Charles Hamm, Ellen Harris, John Mayo, Graydon Beeks, William Gudger, Robert Lynch, and Christoph Wolff.

An 18th-century chamber-style performance will take place on Tuesday night with the Ars Musica Baroque Orchestra and University Collegium Musicum chorus, conducted by Edward Parmentier, with soloists Emma Kirkby, Rene Jacobs, Marius von Altona, and Max von Egmond.

Primary emphasis will be given to specific performance practice issues, raised in a Monday afternoon session chaired by Mr. Fuller with presentations by Frederick Neumann, Mr. Jacobs, Mr. Parmentier, Thomas Dunn and others. The morning after the chamber performance, Philip Brett will chair an interchange between panelists and performers.

For further information, write Prof. Richard Crawford, School of Music, The University of Michigan, Ann Arbor, MI 48109.

OCTOBER, 1980

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Business Manager DAVID McCAIN

Assistant Editor WESLEY VOS

Contributing Editors LARRY PALMER
Harpsichord

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Organ Literature Book

Survey of Organ Literature and Editions by Marilou Kratzenstein. Ames: The Iowa State University Press, 1980; x, 246 pp., \$13.75.

This is not a normal book for review in *The Diapason*, since the material it contains originated in these pages: the twelve chapters which make up the body of the book were originally published in *The Diapason* between 1971 and 1977. These sections deal with organ literature country by country: Spain and Portugal, Italy, Germany and Austria, France, England, the Low Countries, Scandinavia, Switzerland, Bohemia and present-day Czechoslovakia, Hungary, Poland, and the United States. Several sections are subdivided, such as that on Germany and Austria, which has divisions on South Germany, North and Middle Germany and Austria 1750-1900, and Germany and Austria since 1900. To the original surveys a brief chapter on organ music before 1500 has been added, and the lists of editions have been updated and enlarged. The book is a photographic reproduction of the articles as they originally appeared, with corrections made by setting occasional new lines of type as needed. Although some of the changes are visible because of lighter inking, the general printing quality and binding are good, and the normal book-size format is much handier to use than the original oversize pages.

For each country surveyed, the author has written a short historical outline of organ composition for the area,

illustrated with representative musical examples. The major composers are discussed and there are also remarks on the organs of the country. Then follow the lists of editions, organized both by composer and by anthology, which include works for organ and instruments in addition to solo works. Citations include publisher, place of publication, and date. These extensive bibliographies constitute the most valuable information in the book and have no equal elsewhere. A twelve-page supplement at the conclusion includes important editions which have appeared since the original writing.

The value of this book lies in the painstaking compilation of the lists of editions, which have a high degree of accuracy. Needless to say, no such listings can be absolutely complete — they are outdated as soon as they reach print — but the information contained here covers the majority of the field and will be useful for years to come. The textual organization and writing style prevent the book from being a true history of organ literature, a work which has yet to appear in English. This is what the title indicates; a survey with bibliography, and it will serve admirably as a guide to the most important organ music. For those teachers who have been frustrated by the lack of a reliable work in English, this book will make a welcome class text. In addition, it belongs in the library of every serious organist.

— A. L.

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.

Music for Voices and Organ

by James McCray

Choral Music for Jewish Services

The Jewish faith has a long and perplexing history. Throughout their past, the Hebrews have continued to include music as a significant element of their worship. Accurate knowledge of ancient Jewish music is restricted because of the available resource material. There were no exact notational systems or musical treatises to chronicle the heritage, and the oral transmission of music left a hiatus in the musicological development. There have been studies of chants sung by isolated Jewish tribes in places such as Babylonia and Yemen, and these investigations indicate common source material.

The Bible reveals the use of instruments such as *kinnor* (a type of lyre), *tof* (little drums), *shofar* (ram's horn), small bells, trumpet, and cymbals as being the earliest examples. There was no organ used by the Hebrews in the pre-Christian era. The *magrepha* was an imitation of the Greek hydraulis, but was not in use until near the end of Israel's national existence. By the time of David (c. 1000 B.C.) foreign instruments appeared, such as the harp, and professional musicians were hired for the First Temple of King David.

Both responsorial and antiphonal psalmody were practiced with intoned chants based on prose, prayers, the Psalms and other texts. *Cheironomy*, hand-signs, and sometimes accents were used to indicate melody directions. By the end of the 9th century, fixed melodic chants were used in the ritual.

The 17th century saw a great expansion of Jewish musical developments, and participation outside of the ghetto became possible. The first composer of polyphonic music for the Jewish service was Salamone Rossi (d. 1628). In the 18th century, great reforms took place and eventually Salomon Sulzer (1804-1890) worked toward restoration of the fundamental character of the Jewish tradition. Composers such as Ernst Bloch, Samuel Adler, Seriu Natra, and Herbert Fromm have been significant leaders in the move toward the creation of a "Jewish national music."

The reviews this month examine various works designed for use in Temple or Synagogue services. Two works are included which are somewhat more "commercial" and suitable for young school choirs. Particular attention should be noted with the various

publications of Transcontinental Music Publications which is an artery of the Union of American Hebrew Congregations; their sole selling agent is Alexander Broude Inc. of New York. They have many new compositions of atavistic quality which merit performance.

Eli Tsiyon (For Zion). Samuel Adler; Transcontinental Music (ABI), 991040, 55¢; SATB and organ (E).

Adler utilizes a traditional tune in his setting of a text for the Yom Kippur service. Much of the choral music may be sung unaccompanied and the organ part, on two staves only, is primarily filler and sets the gentle mood. Only a Hebrew text is given. The mild dissonances quietly flow in sensitive lines of pensive beauty.

Ashreinu (How Greatly We Are Blessed). Sydney Hodkinson; Transcontinental Music (ABI), 991059, 60¢; SATB, cantor, and organ (M—).

The organ part is dominated by rising scale passages which are chromatically altered with each appearance. Most of the choral parts are in unison with an expanding texture at the end. The cantor's role is important and his thematic material is imitated by both the organ and chorus. The character is triumphant and joyful, with only a Hebrew text provided for performance. The music is not difficult but is effective and is highly recommended.

Mi Y' Malel (How Shalt We Tell). Arr. Theodore Duda; Jenson Publications, 427-13044, 75¢; SATB divisi unaccompanied (M).

In this Chanuka song, both Hebrew and English versions are given and a pronunciation guide for the Hebrew is listed at the beginning. There are many short sections which repeat the melody in several arrangements that eventually evolve into a brief eight-part setting. The lines are easy, although at times the soprano is somewhat high.

Yom Seh Le-Ysrael (This Day is for Israel Light and Rejoicing). Arr. Dudley Cohen; Boosey & Hawkes, W. 155, 45¢; SATB unaccompanied with solo (M).

The soloist sings the three verses above a humming background in this traditional Sabbath Table Hymn. No piano reduction is given but there is a wide variety of dynamics and tempos. An English translation is presented at the end. There is some choral rhythmic syncopation, but most of the texture is in a block chord format.

Sacred Service. Sergiu Natra; Boosey and Hawkes, IMI 508, \$33.00; SATB, baritone, and organ (M+).

Both Hebrew script and modern Hebrew notation are written throughout this complete Sacred Service; an English translation is included in the preface. The setting includes two pieces for soprano, violin, cello, harp, and organ. Natra is recognized as one of Israel's leading composers and this work certainly has craft and quality. There are 21 movements; some are very short and simple while others are more demanding. Most of the choral writing is syllabic with rhythms consistent in all vocal parts. The solos are more elaborate in score with variable rhythms. The harmony is warm, tender, and memorable, but not overly sentimental. The organ is used as a solo instrument with both choral and linear writing. Although the price is unusually exorbitant, the music is

quite wonderful and emotionally charged with dedicated sincerity.

Shirat Miriam L'Shabbat (A Sabbath Evening Service). Miriam Gideon; C. F. Peters Corp., No. 66645, \$4.50; SATB, cantor, and organ (M).

Three of the 17 movements are for solo organ, but only two staves are employed. These movements are based on a Palestinian shepherd song. The choral music is generally syllabic and homophonic, often doubled by the organ. The role of the cantor is important; his music is extensive and moderately difficult at times. Both Hebrew and English versions are available for performance. As with the previous setting, the music is sensitive, sophisticated, and well-written. The harmony is mildly dissonant with hypnotic themes that are retainable. This lovely music will be enjoyed and loved by the singers and congregation.

Kaddish. Maurice Goldman; Transcontinental Music (ABI), no. 991013, 55¢; SATB, cantor, flute, and cello. (M).

The cantor may be sung by a tenor or baritone and the emphasis is placed on his material and that for the two instrumentalists. The choral music is very limited, with a predominance of background humming. The instruments are usually as obligato lines and their parts are easy. Only a Hebrew text is used. The music is delicate and subdued in this easy work that is performable by most small choirs.

B'Yom Din (On Judgment Day). Herbert Fromm; Transcontinental Music (ABI), no. 991054, 70¢; SATB, cantor, and organ (M).

The organ part is on three staves but is somewhat sparse. The material for the cantor and choir is repeated in alternation several times, with the total amount of different material used somewhat limited. Only a Hebrew text is given. This harmonic style is more esoteric than many of the other works reviewed. It seems more remote, yet continues to haunt the listener.

Hi Ho for Hanukah. Betsy Jo Angebrannt; Shawnee Press, E-218, 45¢; SA, piano, and optional bells (E).

This happy children's song also has the guitar chords written above the keyboard staff. The vocal writing is very simple and repetitive, with a pulsating rhythmic accompaniment that keeps the music bouncing along. English only.

Shalom. Arr. Walter Schurr; Agape of Hope Publications, WS 1404, 50¢; SATB, glockenspiel, timpani, and organ (E).

Designed for young voices, this arrangement of a traditional Hebrew melody has limited writing for the male voices. There are three verses, with the middle one for SSA. All parts are easy; this could be used in concert, or as an anthem for a service. English only.

Wedding Verses. David Schiff; Transcontinental Music (ABI), no. 991028, 50¢; cantor (tenor), soprano, and alto (M—).

There are only two pages with repeated material. The cantor has a few melismas but generally the piece is strophic and syllabic. The vocal writing is easy and well articulated. Useful for Jewish weddings, with the text taken from the Song of Songs and Hosea.

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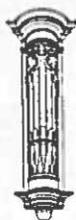
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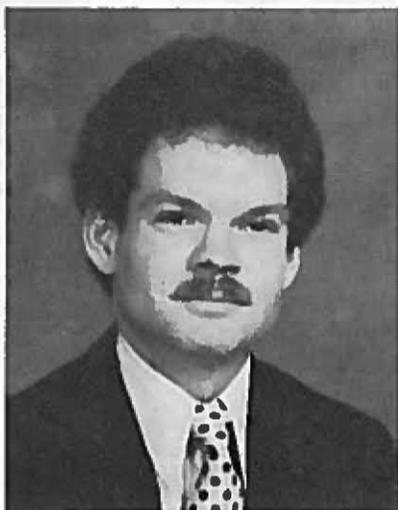
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Appointments



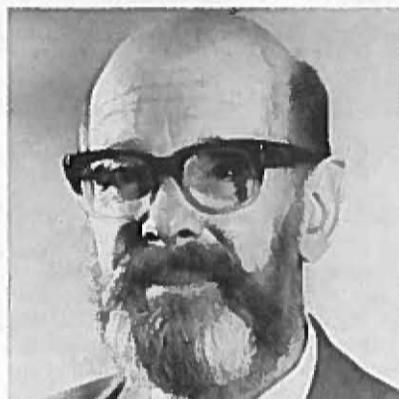
Illinois College, Jacksonville, has announced the appointment of Rudolf Zuiderveld as assistant professor of music and organist for the college's new Holtkamp organ. Previously he taught at Southwest State University, Marshall, MN, and at Dordt College, Sioux Center, IA. Before receiving the DMA from the University of Iowa, Dr. Zuiderveld completed undergraduate work at Calvin College and received the MM degree from the University of Michigan. His organ teachers have included James Weeks, John Hamersma, Robert Glasgow, and Delbert Disselhorst.

Robert C. Newton has been appointed northern California representative for the Schantz Organ Co. Organist at the United Methodist Church of Los Altos since 1959, he is also accompanist-business manager for the Schola Cantorum, a 150-voice community chorus. He was formerly the full-time accompanist-technician for the choral department at DeAnza College in Cupertino, CA. A graduate of Stanford University where he was a student of Herbert Nanney, Mr. Newton has been a active organ technician since 1968 and is a member of the American Institute of Organ-builders.

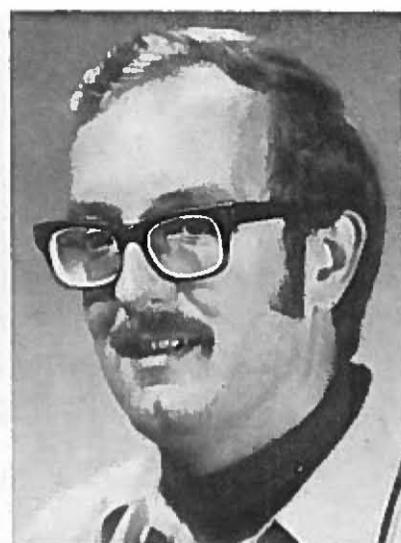


Charles W. Raines has been appointed organist-choirmaster at Christ Church Cranbrook, MI, effective Sept. 1. A native of Nashville, he has been associate director of music at Grace-St. Luke's Episcopal Church and School in Memphis, TN. He is former assistant organist-choirmaster and music administrator of the Cathedral of St. Philip, Atlanta, and former music director for the First United Methodist Church, Morristown, TN. He trained the Choir of Men and Boys of the Cathedral of St. Philip and founded the Lakeway Boychoir in Morristown.

Mr. Raines earned bachelor and master of music degrees from the University of Tennessee. He succeeds Franklin Coleman, who resigned after four years at Christ Church to become organist, choirmaster, and music master at St. George's School, Newport, RI.



Jan Bender has been appointed for a second year as composer-in-residence and visiting professor of organ at Gustavus Adolphus College, St. Peter, MN. Dr. Bender was born in Holland and grew up in Germany where he studied organ with Karl Straube and composition with Hugo Distler. After positions in Lübeck, Aurich, Frankfurt and Lüneberg, he came to America in 1960. He is a widely published and recognized composer of organ and choral music. Among his recent commissions is a "Sonata for Organ," written for the dedication of the new Hendrickson organ at First Lutheran Church in St. Peter. It will be played by his Gustavus colleague David Finen, in April. Dr. Bender teaches organ, keyboard harmony for organists, composition, and plays regularly for chapel services.



Wayne Kallstrom has accepted a one-year appointment in organ, piano, theory, and music history at Northwestern Oklahoma State University, Alva, OK. Dr. Kallstrom has held previous teaching positions at Whitworth College, Oklahoma State University, and Minot State College. He completed his undergraduate degree at Drake University with Russell Saunders, and earned the MM and DMA degrees at the Eastman School with David Craighead.

Herbert Wills Tinney became the organist-choirmaster of St. Paul's Cathedral, Buffalo, NY, on July 1. Mr. Tinney is a graduate of the State University at Fredonia and holds the degree of Bachelor of Science in Music Education. He also holds the degree of Master of Sacred Music from Union Theological Seminary in New York City. For six years he has been the organist and choir director of The Cathedral of St. John in Wilmington, DE. He has been active in choir camps, training both boys and girls.

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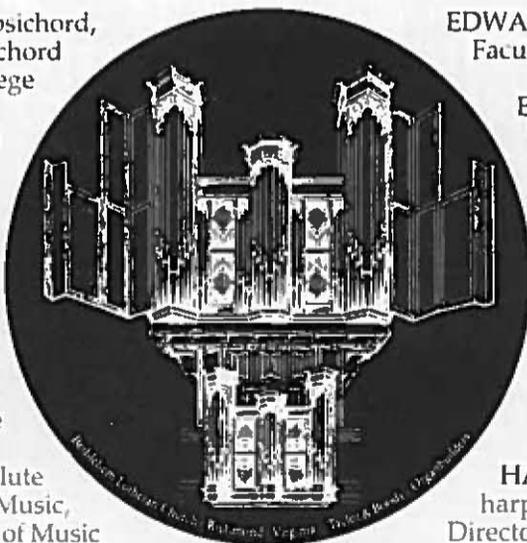
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Left: studying score during the Holloway lecture are (left to right) Daniel Pinkham, Leonard Raver, Elizabeth Sollenberger, and David Isele. Center: Marilyn Mason discusses new Gines-tera piece. Right: before the concert at Asylum Hill Church are (left to right) Olly Wilson, William Albright, and Donald Sutherland.

Hartt

(continued from p. 1)

The remaining daytime encounters brought the festival participants ear-to-sound with specific works through meetings with their composers or with performers intimately associated with the genesis of the works: Leonard Raver on the origin of Ned Rorem's *A Quaker Reader*; Daniel Pinkham on his latest Biblical expositions, *Proverbs* and *Epiphanies*; and Clyde Holloway on the pages, stages, and ages of Yannis Xenakis' *Gmeeoorh* and solutions to the *Meditations on the Mystery of the Holy Trinity* of Messiaen.

That all the pieces of the new organ music puzzle do not fall neatly into place seemed to be the burden of organist-composer David Clark Isele's cryptic excursion into "Guilty Pleasures and Real Music." Every conference needs its gadfly, in this case an iconoclast who would assault our tendencies to be uncritical in listening, dispassionate in studying, and cerebral in composition. David Isele's midweek lecture provided that perspective.

In the delivery of the music, each evening concert was well proportioned as to length and content. Solo works were frequently separated from one another by pieces for organ and another performing medium, usually percussion or tape. Stylistic and dynamic contrast seemed to be the order for each day, notably in Harmon Lewis's and Edward Clark's duo harpsichord recital, in which three double-harpsichord works by Mozart and Mattheson framed contemporary solo pieces by Arne Mellnäs (*Agréments*), Hans Werner Henze (*Six Absences*), Ned Rorem (*Spiders*), and Richard Campanelli (*Intermezzo*).

There was the comfortable in Vincent Persichetti's *Auden Variations* and Dryden Liturgical Suite, knowingly and tellingly played by Leonard Raver and Marilyn Mason, respectively; the vastly entertaining in William Albright's *The King of Instruments*, fashioned by David Craighead and Phyllis Bryn-Julson with brilliance, a hint of the manic, and a strong dose of the antic; and the bizarre in C. Curtis-Smith's *Masquerades*, performed by Mr. Albright in shapes and shades of the Breughellesque.

There was the distinctively popular in Dan Locklair's *Inventions*, musical moments in which pedaliter, manualiter, octave-flute, celeste, and Terpsichore herself danced in a beguiling entrée to Leonard Raver's opening recital. And there was the definitely all-but-impossible in Xenakis' *Gmeeoorh*, attempting a new range, a new technique, and a new color in a denser texture, all the while testing the concentration of the listeners and the considerable skills of Clyde Holloway, Brian Aranowski, and two registrants.

Finally, for the incurable romantics in the crowd there was the heart-

warming in Paul Cooper's *Requiem*, whose shimmering bells and whispering organ were brought to life by Clyde Holloway and percussionist Douglas Jackson; the heart-probing in Leonard Raver's reading of Thomas Crawford's *Canto II: Ashes of Rose*, a successful experiment in giving musical breath and organ utterance to a poignant color; and the heart-stopping in Marilyn Mason's possession of her audience through the always frightening, never brightening play on devilish themes in William Albright's *Organ Book II*.

From a week spent more in our own time than organists are wont to do, this reviewer returned to the everyday world of our profession with several new thoughts on contemporary organ music. Two of the festival sessions contributed in a particularly significant way to the formation of these impressions. In the first, William Albright summed up the effect of the 1970s on the composition of new organ music, and what better person to do so. Few composers have so completely captured the minds and imaginations of the performers of today's organ music. He seems to speak to our professional lot: to fashion unity of expression from a diversity of sounds and styles.

In his presentation, Prof. Albright posed several questions. Will the relatively quiet and restrained 70s eventually be evaluated as the moment in time "when they changed the reels in the movie house" or will they mark a firm turn to the age of the "new expressivity"? Will the productive pluralism of the third quarter of the century (post-romanticism, neo-classicism, serialism, new instrumental techniques, electronics) continue to prevail? Will the legacy of Webern and Schoenberg as interpreted by the likes of Boulez and Stockhausen continue its fall from favor, even going the way of such shadows as the tape craze and the "organ happening," both internal and external? Will the dance and other popular music of our day continue to recover the prominence they have usually enjoyed in the development of art music throughout history?

In Mr. Albright's view, the 1970s saw a reversal of the trend toward atomization and discontinuity of musical material which had dominated the previous two decades. Continuity began to be reestablished with respect to pitch (melody), rhythm (pulsed), and form (repetition), revealing a more personal, humane, and emotional aesthetic of which Albright himself, like George Crumb among others, is a forceful advocate. If, as Albright implied, the 70s were characterized by a gradual turn from the "old new music" — belligerent, hostile, cathartic, even ugly — to the new new music — ingratiating, friendly, titillating, yes, even beautiful," then such works as *Ashes of Rose*, *Auden Variations*, Albright's *Organ Book III*, and Daniel

Pinkham's *The Other Voices of the Trumpet* are in the avant-garde of the army of sounds to follow. And the power of the organ to evoke thoughts and visions of the supernal and the sublime will again have its day.

The second festival session which elicited strong thoughts about the future of our art found new Hartt College dean Dr. Donald Harris, Hartt composer Edward Diemente, and festival regular Daniel Pinkham exercising their prescient gifts on behalf of a "Preview of the Eighties." Simpler styles, wonderful new organs capable of a whisper as well as a roar, and music directed to specific purposes, music that will be played and heard and liked — this, by consensus, should be what organists and composers demand from the decade to come. The most remarkable outcome of the discussion which followed was that, if the festival program was a true measure of the state of the art, then in truth the prophecies have already come to pass. The future time is now.

William Albright's review of the 70s and the blue ribbon panel's preview of the 80s did not, however, resolve all the questions about who we as organists are, where we are going, and what our song will be. One of two areas of concern which emerged during the course of the week centered on the growing tension between certain organ builders of integrity and careful devotion to the spirit of the "Golden Age" on the one hand and certain composers and performers with masterful, progressive techniques and immense imagination on the other. This is a matter including, but not limited to, flat pedalboards, short manual keys, short keyboard compasses, flexible windings, and historic tunings. The other area of concern focused on the tension between the liturgical and the concert roles of both performer and instrument, a bone of contention wherever organists congregate. In both discussions, philosophically grounded and conducted at too great a distance from the healing benefit of musical expression, voices rose, eyes flashed, and passions heated. It was regrettable that time did not allow a fuller airing of these concerns.

The revival of the old and the pursuit of the new have much in common. Every aspect of organ playing and organ building based on the most recent involvement with historical principles has the same aim as the "new new music": to make the artistic expression warmer, more human, more personal, suited more perfectly to the requirements of the specific situation. Similarly, the nature of the organ (objective and superhuman) and some of the new directions in composition and performance (reaching out to and embracing the listener) form a duality which parallels the duality inherent in church music, in the liturgy,

and even in the Church itself. After all, the Church does provide an audience, just waiting for music directed to its particular situation and needs.

Both topics should be well served in the course of next year's festival. As announced at this year's banquet, 1981 will find Hartt College and the Goethe Institute collaborating to feature composer Klaus Hashagen, composer-performer Werner Jacob, and other Germans and Americans in an expansion upon the hitherto predominantly American repertoire and cast of performers. This is another giant step in John Holtz's efforts to make the festival a truly international endeavor. Among the benefits of the joint venture should be the insight the German composers can bring to the way one confronts and uses to advantage the kind of instrument "limitations" now faced by American composers and performers for the first time. We should also be able to discern how our German colleagues seem to wear the different hats of church musician and concert artist more naturally, somewhat more comfortably, or, at least, with more resignation than many of their American counterparts.

While these plans are all to the good, timely and laudable, one hopes that the Hartt spotlight on American contributions to new organ music will not be dimmed. Why not a "Hartt Festival Abroad," exporting to several nations in turn those American works, composers, and performers who have served the concept so well in the green hills of Connecticut. Then it might be said of American organ music of the 1980s with Biblical fervor and Messianic zeal, "their sound is gone out into all lands."

Charles S. Brown, FAGO, ChM, is professor of music and coordinator of organ and harpsichord instruction at North Texas State University, Denton, and dean of the Dallas AGO chapter. Dr. Brown is also organist-choirmaster of St. John's Episcopal Church in Dallas.

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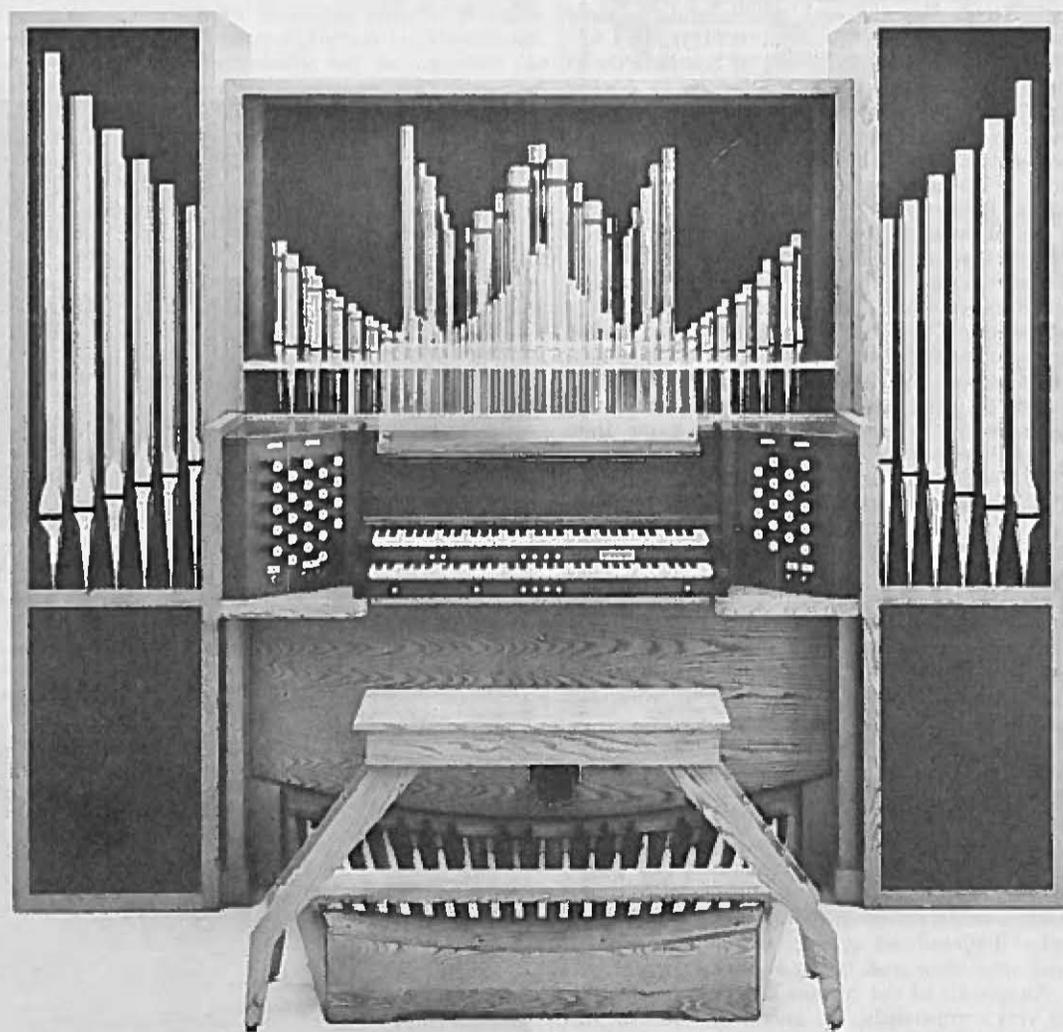
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(continued from p. 1)

The Bruges competition has reflected the staggering growth of interest in the harpsichord throughout the western world (not to mention Japan!) in the last 15 years. In 1965, it seemed a good idea to create an opportunity for colleagues to meet and to encourage a few younger (under age 35) players. In 1980, the first rounds of the contest were tests of endurance for jury and audience, and tickets to concerts were precious gems. Because of the mushrooming numbers, this year was surely the last for the current rules, under which the members of the jury listen to every applicant without prior screening. Hearing the same prelude and fugue 74 times (8 contestants dropped out before actually playing) is bordering on cruel and unusual punishment, but one is horrified to consider that the number could easily be well over 100 in 1983! Nevertheless, even this first round maintained a substantial audience at all times, and many people were turned away from the semi-finals (until the earliest arrivals could no longer stand the suffocation of the auditorium and made way for others).

The jury this year consisted of six harpsichordists who are at least nominally from as many countries: Kenneth Gilbert (Paris), Robert Kohnen (Brussels), Gustav Leonhardt (Amsterdam), Scott Ross (Québec), Johann Sonnleitner (Zürich), and Herbert Tachezi (Vienna). This group does not reflect as wide a spectrum of the harpsichord world as the list might suggest at first glance. The dominant force, the one artist who is on the jury every year and who is also on the advisory committee, is Gustav Leonhardt. Kenneth Gilbert, a Canadian, lists Mr. Leonhardt among his former teachers, and Scott Ross is a protégé of Mr. Gilbert. Robert Kohnen has also been associated with Mr. Leonhardt, through recordings. Finally, Mr. Sonnleitner and Mr. Tachezi are both products of the Vienna Hochschule für Musik (where, by the way, Mr. Leonhardt taught early in his career). The jurors come, then, from very similar viewpoints, and it is Mr. Leonhardt who has been the single most influential figure among them. Not surprisingly, a great many of the contestants — especially the successful ones — also have direct or indirect links to the Amsterdam school. There is no attempt at anonymity in the competition, and one cannot help wondering if it is not naïve to assume that the judges maintain objectivity as they rank their own students. In any case, the name and country of each player is announced, and the six members of the jury sit at tables at the front of the audience — surely an awesome sight for the contestant! Each judge gives the player a numerical score, and the totals of the scores determine who goes on to the next round (with a complicated system for mitigating the effects of individual scores which are too far out of line with the others).

Each performer gave a rendition in the preliminary round of the Bach Prelude and Fugue in A-flat Major (WTC-II) and any one of the Frescobaldi Toccatas in Book I. They each chose from three available instruments: two Dowd French doubles (one at A-440 and the other at A-415) and a Schütze Italian. Most chose to play Frescobaldi on the Schütze and Bach on the low-pitched Dowd, although a number preferred to play both selections on the same Dowd; almost no one played on the modern-pitched Dowd. The 20 semi-finalists each played for nearly half an hour (!): Pavane and Galliard "The Earl of Strafford" by Tomkins, *La De Caze* and *La Berville* by Claude Balbastre, and a six-minute piece of the candidate's choice. Here the instruments were a Dowd Flemish double, a different Dowd French double and the same Schütze Italian. All three were used frequently. The five finalists played in a formal evening concert in the city theater: Sonatas K. 460 & 461 by Scarlatti, the D Major Toccata by J. S. Bach, and the fifth of the *Pièces de clavecin en concert* by Rameau (with Sigiswald Kuijken, baroque violin, and Wieland Kuijken, gamba). Each contestant here was free to choose an instrument from the exhibition, and the following instruments appeared: a Dulcken double by Mark Stevenson (Cambridge, England), a Zuckermann double, the Dowd French double from the semi-finals, and a Ruckers/Taskin double by John Phillips (Berkeley, California). The real star of the evening turned out to be the Phillips instrument which had strength, personality, and refinement.

The preliminary round took place in the 19th-century Gothic "Provincial Court," a spacious room with a high barrel-vaulted ceiling of wood and curious *art nouveau* chandeliers-cum-fluorescents. The room was relatively comfortable and free of noise, with the quarter-hour exception of the famous carillon next door. The playing was generally at quite a high level, though inevitably there were some who had no realistic hope of going on to the next round. Americans were much in evidence (18), as were the Japanese (13). Others came from Great Britain (10), France (9), West Germany (6), Holland (5), Poland (5), Canada (4), Belgium, Norway, and Sweden (2 each), as well as Bulgaria, Denmark, Hungary, Ireland, Italy, and South Africa (1 each). From a technical standpoint, it was the Bach Fugue which brought weaknesses to the fore most often. Musically, the performances were frequently careful and boring, though it was amazing to see the wildly different emotions which could be drawn out of — or read into — the Bach work. Those who projected a commanding personal stamp were often the contestants who were selected to go on to the semi-finals. The painful part about the preliminaries was that one frequently knew after a few measures that a sense of authority was not present, but the three movements proceeded with an inevitability that was sometimes excruciating. After four days of this, the results of the first round were announced on Tuesday evening.

Before the semi-finals were held, the basso continuo competition took place, consuming all of Wednesday afternoon in a single round. Fourteen players, all of whom were in the solo performance competition as well, joined soprano Anne-Marie Dur and baroque flutist Bartold Kuijken to accompany three unidentified pieces. The harpsichordists had been given the scores for one hour's study away from a keyboard, 24 hours in advance. They had no rehearsal with or without the soloists. The first work was a motet setting of *Nigra sum* in early 17th-century monodic Italian style (it turned out actually to be by a German, Hapsberger), and the second pair were slow and fast movements for flute in early 18th-century French style. Almost all of the players handled the difficult task of playing without rehearsal very competently, but only Glen Wilson, Masaaki Suzuki, and Ketil Haugsand played with both security and unpretentiousness, in my opinion. The motet presented especially thorny problems, as there were two bass notes which might well have been misprints; the judges and members of the audience discussed the point in several contexts. The chief problem was a very long melisma for the soprano over a bass g — or should it be an a? — during which the harpsichordist had somehow to support the singer without intruding with inappropriate harmony or confining rhythm. At the end of the afternoon the judges announced equal second prizes for Masaaki Suzuki (Japan) and Glen Wilson (USA), and honorable mention to Guy Penso (Belgium).



Glen Wilson acknowledges applause as he is awarded Second Prize in the Performance Competition.



The members of the jury (right to left) listening to the announcement of their decisions after the semi-finals: Robert Kohnen, Gustav Leonhardt, Scott Ross, Kenneth Gilbert, Herbert Tachezi, and Johann Sonnleitner.



The scene at the Continuo Competition as Bartold Kuijken prepares to play, accompanied by one of the 14 contestants. The jury is seated at the front of the audience.



A lull in the activity in one of the three exhibit areas.

The second round of the solo competition, like the continuo contest was held in a modern auditorium in the Concertgebouw, and I cannot in good conscience recommend that anyone set foot in Bruges until something is done about the situation: the air circulating system is of a faulty design — like so many — and was left off because of its noise. This decision created a virtual torture chamber for the contestants, judges, and audience. The temperature was surely in the 90s, with less oxygen than my cat requires for continued good health. How anyone managed to play is beyond me, but about half of the audience reluctantly gave up. (Eventually, the judges had a door opened near them, compromising what ever sonic purity had been achieved.) The instruments also suffered and were partially re-tuned before almost every player began. In fairness to the authorities in Bruges, it must be admitted that the weather had turned unusually hot, but the facilities really are inadequate for such an affair.

The field of 20 players was dominated by 8 American and 5 French performers (see box). The free-choice pieces varied greatly, sometimes duplicating styles represented in the required repertoire, but more often contrasting. The one piece which was played by 3 contestants, oddly enough, was d'Anglebert's D-Minor Prelude, and greater contrast in its treatment would be hard to imagine. Charlotte Mattax played with a keen sense of architecture and finesse, while Jonathan Schiff (also USA) chose to present spurts of active figuration, and Ketil Haugsand (Norway) brought out the inscrutable, amorphous potential of the piece. The Tomkins dances proved that no contestant was without impressive facility, but a persuasive musical statement was more elusive for most of the players, who seemed often to lose track of the dance styles in the midst of the streams of figuration. The choice of the Balbastre pieces was regrettable for the audience. The music simply doesn't wear well enough to listen to 20 performances — that makes, by the way, 320 repetitions of the opening theme of *La Berville!* Virtually no one played it in the character stipulated by the composer: "Gavotte, gracieusement." Many of the players took it quite slowly and with such rhythmic distortion that the imagination invoked not so much 18th-century dancers as the cast from a Fellini sound stage. Three performers played from memory, as did a similar proportion of the contestants in the preliminary round, and two went to the other extreme of noisy, disruptive page-turning. Neither habit appeared to affect the judges' decisions; they seemed willing to ignore memory slips which were well-controlled. Another source of extramusical noise was one semi-finalist's pounding on the keys which became so violent that the key fronts clacked enthusiastically on the bottomboard! Finally, at 7:15 on Friday evening, the five finalists were announced (see box).

Saturday night's finals were quite a marathon. The program began at 8:30 and concluded towards midnight, with the announcement of the winners coming around 1:00 am, preceding a reception for all those involved in the competition. Béatrice Berstel and Charlotte Mattax had the security and steel nerves to play the solo pieces (Bach and Scarlatti) from memory, but both performances suffered a certain amount in terms of freedom and spontaneity. At the other extreme was Glen Wilson's Bach toccata, which was free to the point of willfulness at times. Ketil Haugsand was persuasive with an angular approach to the instrument, and Malcolm Proud tamed the rough-hewn manner which was at the surface of his interpretations. Again it was the Bach work which allowed the widest variety of interpretation. Most of the players took the closing section with its gigue rhythms at virtuosic speed, but Wilson chose a moderate tempo with heavy accents; the fugue ranged from allegro to adagio, and the tremolos were either gentle appendages to the recitative figures or contrasting violent outbursts. The Rameau selections were wonderful musically, but distinguished the harpsichordists less. Perhaps it is difficult to play unconvincingly with Sigiswald and Wieland Kuijken. Each contestant had an hour's rehearsal with the instrumentalists, and the performances were all polished. Charlotte Mattax and Béatrice Berstel were in some ways the most natural in the music.

When the judges' verdict and the results of the public ballots were finally announced, it was no surprise that Glen Wilson was the top choice, winning a Second Prize as well as the Audience Prize. He is unquestionably a masterful performer. He was in complete control of the music and the instruments in all three rounds and clearly communicated well with the audience. He has already established his professional life as harpsichordist with the Netherlands Chamber Orchestra, a post he had held for five years. He has studied with Gustav Leonhardt, after earlier work in the United States with John Mueller (North Carolina School of the Arts) and Albert Fuller (The Juilliard School). He is planning a brief tour in the U.S. this winter, but otherwise makes his home in The Netherlands.

Charlotte Mattax shared a Third Prize with Béatrice Berstel, whose polished technique and quiet security at the keyboard were most impressive. Miss Mattax played better in the first two rounds than in the finals, but showed that she is a sensitive performer to be reckoned with. Like Mr. Wilson, she came to Bruges as a product of European training, having first spent the year studying with Kenneth Gilbert in Paris and Bob Van Asperen in Amsterdam. Her American studies were at Yale and Juilliard. After a year back in the United States, she plans to return to Paris to concentrate on organ studies. Malcolm Proud, winner of a Fourth Prize, has a robust way with the harpsichord which did not preclude a beautifully slow fugue in the Bach Toccata. Ketil Haugsand received Fifth Prize, but it should be noted that this is a genuine honor, as the judges need not have awarded each finalist a prize. Mr. Haugsand plays with rugged individuality and great sureness.

The question of naturalness in Baroque music came to mind often during the week's competition. Baroque theorists or aestheticians spoke of the arts, including music, as imitations of nature, but in the Bruges contest simple playing that favored natural tempi and allowed the instrument to sing often lacked sufficient personality to propel the player on to the next round. Some of the most memorable — and winning — performances were to my mind distinctly mannered, imposing unlikely tempi, extreme rhythmic distortions, and abrupt articulations. Sigiswald Kuijken commented in conversation that "natural" often translates as "boring" in Baroque music, and that the "imitation of nature" should stress imitation, rather than nature. It is true that, in the visual arts, landscape painting presents nature rearranged, and that, in our sonic art boredom is easily achieved with a "sewing machine" approach to the music. But I came away from Bruges feeling that some of the playing erred on the side of individuality for its own sake.

CONCERTS

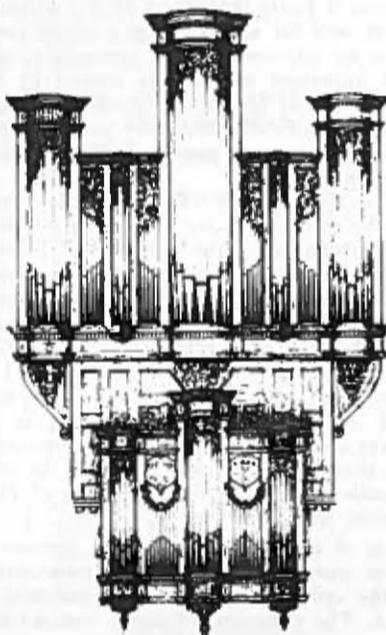
The Harpsichord Week provided seven evening concerts, four of them devoted to the works of J. S. Bach, in addition to the competition finals. As in the competition, the emphasis on the harpsichord as an historic instrument totally excluded 20th-century music.

(Continued overleaf)

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Full details of the program, with information on hotel and on-campus housing, will be sent to all registrants early in 1981.

(continued from p. 9)

The first two evenings were given over to Bach works performed by the Cantata Singers of Dublin and the New Irish Chamber Orchestra, both under the direction of John Beckett. They performed in the splendid 17th-century St. Walburga's Church which has more than generous acoustics. The large group (44 in the choir; 26 in the orchestra, playing modern instruments) was dwarfed beneath the splendid Baroque altarpiece, and at moments the music-making was as monumental as the church. In the course of the two concerts, the group sang Cantatas 150, 151, 208, 174, and 79, along with Brandenburg Concerti 1 and 3. The choir is a non-professional group which assembles each winter for a concert or two in Dublin, disbands and then regroups to sing the program elsewhere in the summer. Mr. Beckett's exceedingly thorough rehearsals bore fruit in very precise singing that belied the transient nature of the ensemble. The orchestra, on the other hand, is a professional group of considerable competence, though they are not a Baroque orchestra as such, and so seemed rather old-fashioned in the atmosphere of the Bruges Festival, where performance practice was under a microscope.

On Monday evening the 12th-century Memling Museum was the site of a concert shared by Jordi Savall (viola da gamba) and Ton Koopman (harpsichord). Ensemble pieces alternated with harpsichord solos as follows: a group of pieces by Ortiz (gamba), Galliarde in D Minor by Cabanilles (harpsichord), *Sussena passiegata* by de Selma y Salaverde (gamba), Sonata in C Major by Soler (harpsichord), and 2 pieces from the 6th book (1717) by Marais (gamba). After intermission Mr. Koopman played a C-Major Chaconne by Louis Couperin and the hysterical *Marseillaise* variations by Balbastre; the program closed with 6 pieces by Forqueray (gamba). Mr. Koopman played the Spanish pieces on a 1975 Italian by Willem Kroesbergen of Utrecht, and the French works on a French double built in 1978 by the same builder. Both instruments were marked extroverts, matching well Mr. Koopman's vigorous playing. He showed his sense of musical fun in both a whimsical rendition of the Soler Sonata and the out-and-out absurdity of Balbastre's programmatic ditty. In the Louis Couperin Chaconne, he spared no effort to surprise the listener with great changes in mood, registration, and ornamentation, for both the couplets and the refrain. In the process, the Chaconne lost the sense of stern majesty which I think is at its core. Mr. Koopman is justly famous as an accompanist and continuo player and he demonstrated well his ability to be a strong partner. Mr. Savall is also a performer with an extremely strong personality, and on previous occasion I have been both impressed and greatly moved by his playing (cf. *The Diapason*, Oct., 1975, p. 4). At Bruges the gambist was not at his very best. Particularly in the horribly-difficult Forqueray pieces, tempi seemed impossibly fast, extraneous noise sometimes dominated the intended pitch, and tuning problems crept in too often.

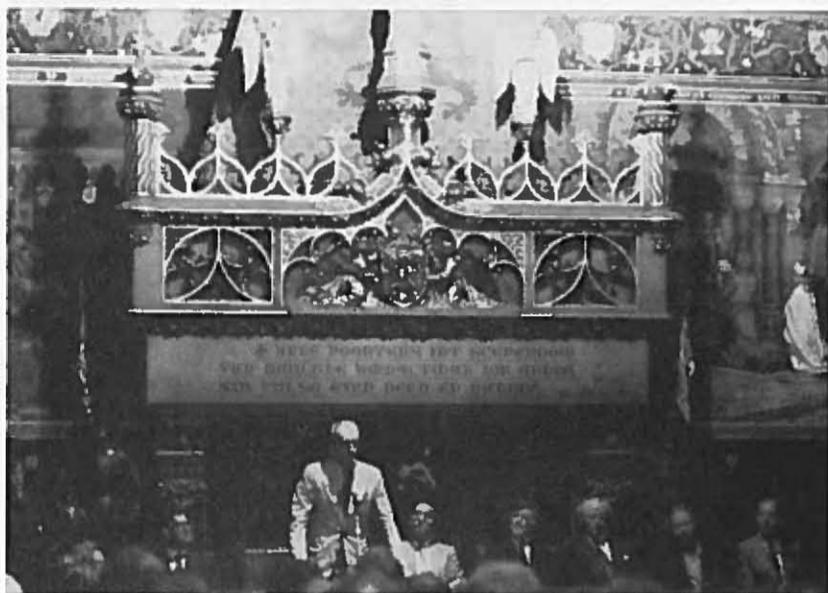
The next evening was again devoted to choral music. This time the Westvlaams Vokaal Ensemble, accompanied by the Collegium Instrumentale Brugense, presented works by Purcell and Campra under the direction of Patrick Peire. "O Sing unto the Lord" and "Rejoice in the Lord Alway" were separated by the first "Fairy Queen" Suite by Purcell, and the second half of the program was given over to the Requiem by Campra. The chorus had a distinctly cooler sound than did John Beckett's ensemble, but the altos lacked the edge necessary to complement the sopranos. The small ensemble of strings (2-2-2-1-1, viola da gamba), bassoon, recorder, flutes, and positive played with verve and awareness of Baroque bowing and sound. The stylistic cliché of swelling on all notes long enough to admit the effect was at times over-emphasized, especially by the chorus. Purcell was served better than Campra this evening, as the performance was emotionally reserved, a quality which allows the subtlety of Purcell to shine but which hinders the broader strokes of Campra's style.

Scott Ross played the only solo recital of the week, and what a concert it was! His playing had personality but was unmannered, and he used the introverted aspects of his character to draw the audience into his world, which then turned out to contain dazzling brilliance. The program, changed considerably from both the preliminary announcements and the printed brochure, was as follows: Partita in E Minor by J. S. Bach, *Ordre VII* by Francois Couperin and Sonatas K. 108, 208, 111, 115, 141 and 492 by Scarlatti. For encores Mr. Ross played the *Baricades misterieuses* by Couperin and then Rameau's *Tambourin*. With the opening notes of the Bach, one felt instinctively that the focus was clear and the object which was illuminated was by Bach, not Ross. With seeming effortlessness, Mr. Ross "simply played" — but of course it was by careful manipulation of all of the elements at a harpsichordist's disposal that the music came out so directly and movingly. The Couperin and Scarlatti groups (both played from memory) showed in the first case intimacy, and in the second, stunning virtuosity that never lapsed into mere technical display. The instrument was equal to the performer: a 1980 French double by Milan Misina (Oxford).

Thursday's concert was the third of the week's all-Bach programs, and it should have been the grandest: four concertos played by La Petite Bande (Sigiswald Kuijken's Baroque orchestra) with distinguished soloists Barthold Kuijken (Baroque flute) and Robert Kohnen, Johann Sonnleitner, and Bob Van Asperen (harpsichordists). However, a fatal flaw made this less than a happy evening for many. The concert was held in the 13th-century St. Giles church, a *hallenkerk* of three equal naves. The 1,000-or-so paid seats were arranged down the central nave, and the orchestra was in the chancel — all very logical, except that most of the sound never got past the crossing. The strings were faint at the back of the church, but the harpsichord was literally inaudible. I cannot testify that Mr. Van Asperen actually was present for the first movement of the Fifth Brandenburg, but those seated near the chancel claim that he played brilliantly. By standing near the crossing (much to the displeasure of the ushers) I was able to get a better idea of the rest of the concert, which consisted of the Harpsichord Concerto in A Major, the *Trip'e Concerto* in A Minor for Flute, Violin and Harpsichord, and the Second Orchestral Suite (with flute solo). Even at closer range, Mr. Sonnleitner's performance of the solo concerto and Mr. Kohnen's part in the triple concerto really could not be heard well enough for me to be able to comment in detail. I was led to heresy. The problem was not just in the acoustics, but in the music itself; in Bach's concerti the harpsichord part is almost always so thin — so violin-like — that it cannot compete with strings playing simultaneously. Except for recordings (which don't count for reality, of course), one almost never really hears the solo harpsichord, whether the orchestra is playing modern or Baroque instruments. The music is glorious, but is not "well-written" from the point of view of orchestration, and in that way the concertos do not conceal the fact that they belong primarily to the art of transcription. At this concert, then, it was the orchestral

suite which was by far the most satisfying work. The group played with infectious joy, and Barthold Kuijken sparkled in and above the ensemble. The Minuet was so dancy that it was very difficult to sit (um, that is, stand) still.

Those who had ordered tickets three months or more in advance were the envied minority who were able to hear the final concert of the week. Wieland Kuijken and Gustav Leonhardt played a beautiful all-Bach program in the Memling museum, beginning with the C Major Suite for unaccompanied 'Cello. Mr. Leonhardt countered with a G Major Sonata, the first movement of which (BWV 968) was transcribed in the 18th century from the C Major Violin Sonata; Mr. Leonhardt completed the transcription of the Sonata himself, and his movements are actually more idiomatic than the "original" first movement. The artists joined forces for the D Major and G Minor Sonatas for Viola da Gamba and Harpsichord. It was interesting that, in the solo 'cello sonata, Mr. Kuijken played with such exaggeration that the dance titles seemed to have little relation to the realization, but the constraints implicit in ensemble performance revealed the same artist with freedom and expression, not mannerisms. Mr. Leonhardt, playing a Schütze double that was forthright and plain, was strong and aristocratic. There is no doubt that he merits the exalted position he occupies in the harpsichord world.



Gustav Leonhardt addresses the audience at the 15th-century Gothic Hall after the final round of the competition.

LECTURES

The first of the morning lectures was by Ton Koopman who spoke most articulately on the fundamentals of continuo playing. Speaking in English, he gave the most practical and useful exegesis on the subject I have yet heard. After some general comments on what we know of J. S. Bach's style of continuo playing (which seems to have broken all of the rules, drawing attention away from the soloist, playing harmonies other than those indicated, playing when the bass line had dropped out, invading the range of the soloist, etc.), Mr. Koopman outlined a practical method for learning the craft. One should use one of the many available methods with progressive exercises (it doesn't matter if the author's commentary is quite wrong and outdated in its stylistic suggestions), playing the exercises in rhythm to learn the figures themselves. The second time through the book one should concentrate on not jumping, but moving to the next closest position of the desired chord, and retaining four voices for all of the figures. The next time through the book one should watch for parallelisms (even though this will not be of great significance in the end). To gain a sense of style, one should, at the same time, be playing through written-out parts, making changes and writing in figures. A series of "don't's" set the limits for the fledgling accompanist: don't use much ornamentation, don't play too high or use unison notes with the soloist (they're bound to be out of tune), don't use strict four-voiced textures (in the end), don't play all figures (do change them as necessary). Mr. Koopman emphasized that continuo parts served as conductors' scores and therefore did not just prescribe what the keyboard player should do but described what was going on in the other parts. Generally, one should avoid using imitation until one is truly secure. The second plateau for the player is to learn the language of each composer — to play stylistically. Finally one needs a teacher, whether live or through recordings (of others and one's self) to refine the more subtle aspects of the art, to learn to play one's own personality in the context of various styles, and never to lose track of *le bon gout*.

Scott Ross lectured in French on sesquialtera rhythmic interpretations in the works of Frescobaldi, Froberger, and Bach. Relying largely on the pioneering work published by Michael Collins, Mr. Ross began by contrasting the first books of toccatas by Frescobaldi, demonstrating that those seemingly without ternary sections really do have sections which should be transformed from long-short-short values into triple motion (e.g., Book II, Toccata 2 and 7). He noted that although long-short rhythms were the norm for unequal realization of triplets, the opposite realizations were also possible. The extension of the same procedure to the works of Frescobaldi's student Froberger was not difficult to follow, and here Mr. Ross pointed out that such a sesquialtera interpretation of giges notated in duple meter eliminated the seemingly contradictory notion of a "duple gigue." (Support for Mr. Ross's argument is found in a late 18th-century treatise in the Bibliothèque nationale in Paris which states that although duple giges exist, one can play them in triple meter, which is suitable to them.) The same interpretation can be applied to some works of J. S. Bach, and Mr. Ross's example came from his solo recital: the Gigue of the E Minor Partita which is notated in duple meter, but which he plays in triplets. The soft-spoken artist did not argue for an absolute rule here, but suggested that the notation gives the possibility of freedom of choice.

On Wednesday morning Kenneth Gilbert spoke in English about the keyboard works of Rameau, specifically in relation to the new editions and works which have just appeared. He explained that the "new" harpsichord pieces recently edited in England by Graham Sadler and in France by Mr. Gilbert appear at first glance to be a typical "short score" (akin to a modern "piano reduction") of the opéra-ballet *Les Indes galantes*. However, Mr. Gilbert made a case (see also Mr. Sadler's article in *Early Music*, January 1979) that these pieces are actually carefully worked-out to be effective harpsichord works, not merely reductions of the orchestra parts. He noted that there is one piece which is a real *pièce croisée* (a piece demanding two manuals), that the bass is doubled in octaves in places, and that there are pictorial effects worked into at least one piece. Although the textures are often two-voiced, this is common to much of Rameau's original harpsichord music as well. Most importantly, the other stage works which were published with short scores do not share the same textures as these pieces, and the addition or substitution of whole measures suggests that the composer was himself the transcriber. Mr. Gilbert then detailed some of the mistakes which have remained even in the most recent editions of the other harpsichord works and which precipitated his new edition (Paris: Heugel, "Le Pupitre" series, available through Leduc) of the complete harpsichord music of Rameau. Not only are there mistakes in repetitions and notes in the relatively new Jacobi edition, but ornaments from the 1724 edition were suppressed in the mistaken notion that Rameau himself withdrew them in a later printing — that later printing was actually from the 1760s, when half of the plates had to be re-engraved. The audience was given an informal glimpse into the methods and opinions of today's leading editor of harpsichord music, who is also one of the finest players and teachers we have.

Herbert Tachezi spoke in German on continuo playing in 17th-century music. Using the full two hours available, he was thorough in his coverage of the topic. Beginning with the 16th century, all of the significant writings on continuo playing (that is, improvised accompaniments at a keyboard instrument) were listed and discussed. Mr. Tachezi pointed out the importance of playing by ear for 16th- and 17th-century musicians. It was not until the mid 16th century that parts began to be written out for the organ; then, indications of accidentals were added to a bass/cantus score for the organist; finally, figures began appearing to indicate cadential figures (such as 4-3-4). The first major treatise which we have is that by Diego Ortiz (1553), and the others which Mr. Tachezi singled out for discussion were as follows: Santa Maria (1556), Emilio Cavallieri (1600), Giulio Caccini (*Nuovo Musiche*, 1601), Ludovico Viadana (*Centi Concerti ecclesiastici*, 1602), Adriano Banchieri (1605), Agostino Agazzari (1607), Praetorius (*Syntagmum musicum*, 1618/19), Schütz (preface to the *Christmas Oratorio*, 1623), Johann Staden (1626), Heinrich Albert (1640), Lorenzo Penna (1662), St. Lambert (1680), and d'Anglebert (1689). He recommended both the F. T. Arnold work on through-bass performance and a similar work from 1918 by Max Schneider as still very valuable for the quotations they contain, even if the interpretations of those quotations are no longer tenable. Of the historical treatises, Mr. Tachezi singled out the Praetorius work as the one which brought together the preceding sources and formulated the classic "rules" which can be seen even in the last works cited. This artist who is known so well through his many recordings with the Vienna Concentus Musicus proved that his skill, though taking full advantage of a very keen ear and intuitive musicianship, is grounded in an understanding of the written guidelines that have survived from the 17th century.

The final presentation of the week dealing with the harpsichord was by Johan Huys. He used a masterclass format with the cooperation of several players from the competition. Speaking mostly in Dutch, but wandering freely into French, German, and less frequently, English, he gave practical reactions and suggestions on crescendi, voicing, and rhythm to the volunteers. Both a harpsichord and a positive were used, and Mr. Huys spoke to some extent on the differences between the two, in terms of arpeggiation (harpsichord only) and variety of harmonies (freer on the harpsichord).

Bruges 1980, like any organized festival and certainly like any competition, had a few weak links, but it would be hard to find a higher concentration of those with a keen interest in and knowledge of all things related to the harpsichord. It also demonstrated clearly that the Dutch school of playing has much vitality in it and continues to be the leader in new thoughts on the performance of Baroque music.



Kenneth Gilbert about to begin his lecture on the editions of the harpsichord works of Rameau.

Bruges Competition Winners

1980 WINNERS

Solo performance:
Glen Wilson, Second Prize, Audience Prize
Béatrice Berstel, Third Prize ex aequo
Charlotte Mattax, Third Prize ex aequo
Malcolm Proud, Fourth Prize
Ketil Haugsand, Fifth Prize

Continuo
Masaaki Suzuki, Second Prize ex aequo
Glen Wilson, Second Prize ex aequo
Guy Penson, Honorable Mention

SEMI-FINALISTS IN THE 1980 PERFORMANCE COMPETITION

Matthew Bakulich (U.S.)
Béatrice Berstel (France)
Véronique Carrot (France)
Pierre Hantaï (France)
Ketil Haugsand (Norway)
Yuki Ikeda (Japan)
Harry Knox (U.S.)
Charlotte Mattax (U.S.)
Linda Nicholson (Great Britain)
Guy Penson (Belgium)
Malcolm Proud (Ireland)
Ludger Rémy (West Germany)
Jonathan Shiff (U.S.)
Noelle Spieth (France)
Elaine Thornburgh (U.S.)
Lisa Waitches (U.S.)
Valerie Weeks (Canada)
Cynthia Wilson (U.S.)
Glen Wilson (U.S.)

PREVIOUS BRUGES HARPSICHORD COMPETITIONS

1965

Jury:
G. Leonhardt
L. Stadelmann
A. Van de Wiele
R. Veyron-Lacroix

Solo performance:
C. Jacottet (Switzerland), Second Prize

Continuo:
C. Jacottet

1968

Jury:
I. Ahlgrimm
T. Dart
C. Koenig
G. Leonhardt
R. Veyron-Lacroix

Solo performance:
M. Brickman (Canada) and
Z. Pertis (Hungary), Second Prize (ex aequo)
A. Gallet (Switzerland), Third Prize

C. Tilney (Great Britain), Fourth Prize
J. Sonnleitner (Austria), Fifth Prize
Continuo:
T. Koopman (The Netherlands), First Prize
C. Tilney, Second Prize

1971

Jury:
K. Gilbert
C. Koenig
G. Leonhardt
R. Schroyens
C. Tilney
R. Veyron-Lacroix

Solo performance:
S. Ross (U.S.), First Prize
J. Whitelaw (Canada), Second Prize
C. Farr (Great Britain), Third Prize
A. Sung (Hong Kong), Fifth Prize

Continuo:
C. Farr, Second Prize
C. Hogwood (Great Britain), Honorable Mention

1974

Jury:
H. Bilgram
C. Jacottet
A. Curtis
K. Gilbert
G. Leonhardt
C. Tilney

Solo performance:
H. Cuppers (The Netherlands), Second Prize
E. L. Kelley (U.S.) and
M. Pearlman (U.S.), Third Prize (ex aequo)
G. Murray (Canada), Fourth Prize
L. Phillips (U.S.), Fifth Prize

1977

Jury:
I. Ahlgrimm
C. Jacottet
J. Huys
G. Leonhardt
H. Tachezi
C. Tilney
J. Van Immerseel

Solo performance:
F. Lengellé (France), Third Prize
M. Klener (Switzerland) and
C. Kite (Great Britain), Fourth Prize (ex aequo)
F. Lengellé, Audience Prize

Continuo:
M. Derungs (Switzerland), Honorable Mention



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2' Mixture	8' Bombarde	2' Octavin	16' Trombone
SWELL		8' Bombarde	4' Clarion
8' Gedeckt	8' Viola Pomposa	1 1/2' Quint	II Sesquialtera
8' Voix Celeste	4' Principal	8' Bombarde	8' Trompette
4' Koppelflöte	2' Klein Principal	4' Clarion	4' Tremulant



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THE DIAPASON

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Here & There and Honors

The Music Publishers Association, at the annual meeting in June, elected the following officers: president, Arnold Broido (Theodore Presser Company); first vice president, Stuart Pope (Boosey & Hawkes); second vice president, Dean Burtch (J. W. Pepper & Son); secretary, Arnold Rosen (Warner Brothers, Music Division); and treasurer, Daniel Gendason (Belwin-Mills).

Norman Dello Joio, American composer and former dean of the School of the Arts of Boston University, received an honorary Doctor of Music degree on Sept. 7 from Susquehanna University in Selinsgrove, PA. Born in New York City, Mr. Dello Joio is descended from three generations of Italian church organists and has composed several organ pieces, as well as numerous choral and orchestral works.



From July 7 to July 11 a week of organ masterclasses was offered by the New England Conservatory summer school. Pictured above at the final faculty dinner are (left to right) William Porter (Oberlin College), Joan Lippincott (Westminster Choir College), Frank Taylor (New England Conservatory), Charles Krigbaum (Yale University), and Yuko Hayashi (New England Conservatory). Each led a day of classes covering various styles and periods, using instruments chosen to suit the repertoire. Though the students certainly benefited from the instruction of some of this country's finest teachers, the faculty members also found that this week together was an effective way to exchange ideas and experiences. The 1981 MEC Organ Masterclass will be held from July 6 to July 10.



Dean Billmeyer has been named winner of the second prize in the organ playing competition held as part of the First International Organ Festival in Dublin, Ireland this past summer. First prize in the competition was withheld by the jury. In addition to receiving a cash award of £ 500, Mr. Billmeyer was featured in the winners' recital at St. Michael's Church in Dun Laoghaire with Colin Andrews of England, winner of the third prize. Twenty-one organists from eight nations performed in the competition, which consisted of three rounds held over a period of five days in the Chapel of Trinity College, Dublin. The contest was judged by Brian Boydell (Ireland), Hans Haselböck (Austria), Peter Hurford (England), Bernard Lagacé (Canada), and Lionel Rogg (Switzerland).

Mr. Billmeyer holds degrees from the Eastman School of Music and Southern Methodist University, as well as the Eastman School's Performer's Certificate and the F.A.G.O. certificate. He has recently completed a year of organ study with Michael Radulescu in Vienna under a Fulbright grant, and is presently studying towards the D.M.A. degree at the Eastman School, where he is a student of David Craighead.

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Rebecca Groom has been awarded a grant by the German government through the Fulbright foundation to study with Michael Schneider at the Musikhochschule in Cologne. She will be in Germany from Sept. 1980 until July 1981. She recently participated in the Flor Peeters Summer Course in Mechelen, Belgium.

Miss Groom is a summa cum laude graduate of Seattle Pacific University, where her organ teacher was her father, Lester H. Groom. She is currently completing her Mus.M. in literature and performance under Hugh McLean at the University of Western Ontario. She was a finalist in the national organ-playing competition of the A.G.O. in Minneapolis, representing Region VIII, the Pacific Northwest.

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SUMMARY

- (A) Principal 4' 68 pipes
- (B) Gedackt 16' 104 pipes
- (C) Gemshorn 4' 75 pipes
- (D) Mixture II 1' 122 pipes

GREAT

- Principal 8' (A, B)
- Gedackt 8' (B)
- Octave 4' (A)
- Gemshorn 4' (C)
- Flute 2' (B)
- Mixture II (D)

POSITIV

- Gedackt 8' (B)
- Gemshorn 8' (C)
- Flute 4' (B)
- Principal 2' (A)
- Quint 1-1/3' (B, C)
- Sifflet 1' (B)

PEDAL

- Subbass 16' (B)
- Gedackt 8' (B)
- Principal 4' (A)
- Gemshorn 4' (C)
- Flute 2' (B)
- Mixture II (D)



The Gress-Miles Organ Co. of Princeton, NJ, has installed a 2-manual and pedal organ of 28 ranks and 40 stops in St. John's Lutheran Church, Meriden, CT. The rear-gallery installation has speaking facade pipes and makes use of electro-mechanical action with solid-state switching. Low-pressure classic-style voicing was employed, with special compound scales for all multiple-use ranks, and French-type reeds. Wind pressures ranges from 2 1/4" to 3".

GREAT

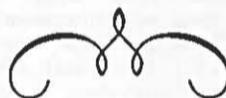
- Rohrgedeckt 16' 61 notes
- Principal 8' 49 pipes
- Rohrfloete 8' 61 pipes
- Gemshorn 8' (SW) 61 notes
- Gemshorn Celeste 8' (SW) 49 notes
- Octave 4' 61 pipes
- Spielfloete 4' 61 pipes
- Superoctave 2' 61 pipes
- Spillpfeife 2' 12 pipes
- Mixture IV-V 201 pipes
- Trompette 8' (SW) 61 notes
- Cromorne 8' (SW) 61 notes
- Swell to Great

SWELL

- Holzgedeckt 8' 61 pipes
- Gemshorn 8' 61 pipes
- Gemshorn Celeste 8' (TC) 49 pipes
- Principal 4' 61 pipes
- Spitzfloete 4' 61 pipes
- Octave Celeste 4' 61 notes
- Nasat 2-2/3' (TC) 49 pipes
- Octave 2' 61 pipes
- Terz 1-3/5' (TC) 49 pipes
- Quintfloete 1-1/3' 12 pipes
- Superoctave 1' 61 notes
- Scharf III-IV 232 pipes
- Basson 16' 12 pipes
- Trompette 8' 61 pipes
- Cromorne 8' 61 pipes
- Clairon 4' 12 pipes
- Tremulant
- Octaves Graves (couplable)

PEDAL

- Acoustic Bass II 32' 32 notes
- Subbass 16' 12 pipes
- Principal 8' 32 pipes
- Rohrgedeckt 8' (GT) 32 notes
- Quintfloete 5-1/3' 32 notes
- Octave 4' 12 pipes
- Schwiegel 2' 12 pipes
- Mixture III-IV 116 pipes
- Basse de Cornet III 32' 32 notes
- Basson 16' (SW) 32 notes
- Trompette 8' (SW) 32 notes
- Cromorne 4' (SW) 32 notes
- Swell to Pedal
- Great to Pedal



Articles

Noted

Among articles appearing in journals not devoted primarily to the organ, the following are noted within recent months as being of interest to readers of *The Diapason*:

Early Music (London, England), Jan. & April 1980:

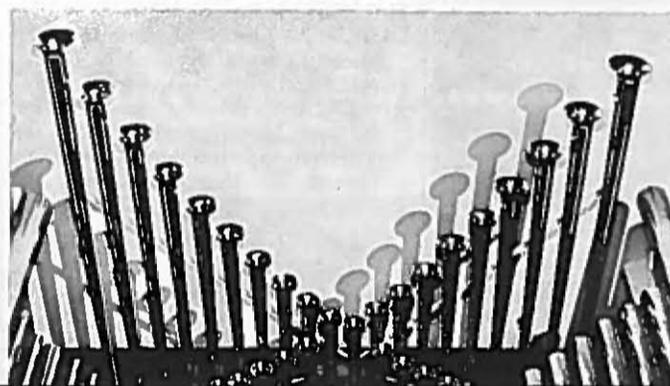
"The Golden Age Regained" is Peter Phillips' two-part survey of the present state of English cathedral music, dealing specifically with the choral tradition. Following somewhat on the 1908 account by John Bumpus, the author interviewed and quoted most of the prominent choirmasters currently on the scene; part I assesses the recent history, while part II explores the diversity of the contemporary choirs.

The April issue also includes Cleveland T. Johnson's "A Modern Approach to the Historic Organ," a brief report on the North German Organ Academy which also includes material on the organs of Ostfriesland and Groningerland. As Mr. Johnson points out, this area has perhaps the largest concentration of well-preserved historical organs in Europe.

The English Harpsichord Magazine (Buckingham, England), April 1980:

"The John Loosemore Centre for Organ and Early Music" by Jonathan Garland is a brief account, with photographs, of this center founded in 1975 to promote detailed study of the classical organ.

The Trexler Foundation is establishing an international organ competition to commence in 1983. For further information, contact Keith Bailey, St. Paul Lutheran Church, atop Orlando Lutheran Towers, 300 East Church Street Orlando, FL 32801



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* Formal Attire

Dr. Gyles

(continued from p. 3)

herself was a playgoer. In fact, there are four songs written by Gyles for Johnson's play *Cynthia's Revels* which survive. The quality of the boys is described by the Duke of Stettin-Pomerania, who attended a Blackfriars play in 1602:

"For a whole hour before the play begins, one listens to charming instrumental music played on organs, lutes, pandorins, mandolins, violins, and flutes; as, indeed, on this occasion, a boy sang *cum voce tremula* to the accompaniment of a bass-viol, so delightfully that, if the Nuns at Milan did not excel him, we had not heard his equal in our travels."

The success of the choirboys as actors has testimony from none other than Shakespeare himself. The Blackfriars actually caused Shakespeare and his grown-up actors to close the

Globe Theatre and to take their show on the road. In *Hamlet*, of 1601, Shakespeare has the following passage:

HAMLET. What players are they?

ROSENCRANTZ. Even those you were wont to take delight in, the tragedians of the city.

HAMLET. How chances it they travel? their residence, both in reputation and profit, was better both ways.

ROSENCRANTZ. I think their inhibition comes by means of the late innovation.

HAMLET. Do they hold the same estimation they did when I was in the city? are they so followed?

ROSENCRANTZ. No, indeed, they are not.

HAMLET. How comes it? do they grow rusty?

ROSENCRANTZ. Nay, their endeavour keeps in the wonted pace; but there is, sir, an aerie [nest] of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for 't. These are now the fashion, and so berattle the "common stages" — so they call them — that many wearing rapiers [swords, i.e., gallants] are afraid of goosequills, and dare scarce come thither.

HAMLET. What! are they children? who maintains 'em? how are they escoted? [i.e., who pays for their upkeep] Will they pursue the quality [continue acting] no longer than they can sing? will they not say afterwards, if they should grow themselves to common players — as it is most like, if their means are no better, — their writers do them wrong, to make them exclaim against their own succession?

ROSENCRANTZ. Faith, there has been much to do on both sides, and the nation holds it no sin to tarre them to controversy: there was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

HAMLET. Is 't possible?

GUILDENSTERN. O, there has been much throwing about of brains.

HAMLET. Do the boys carry it away?
ROSENCRANTZ. Ay, that they do, my lord; Hercules and his load too [a reference to the sign of the Globe Theatre — Hercules holding the globe].

[Hamlet, II, ii]

Gyles and Evans, however, ran into trouble almost immediately, by using the authority of the Queen to conscript boys, ostensibly for the Chapel Royal choir, but actually for the purpose of acting in the theater. Henry Clifton, a gentleman from Norfolk, complained that his son, with no musical ability, had been seized while going from his lodgings in London to school, in order to be an actor. Gyles and Evans at first refused to give up the boy to his father. Through the aid of a member of the Privy Council, Clifton did manage to secure the release of his son, but nevertheless presented a formal complaint to the Star Chamber of the Queen on December 15, 1601, from which I quote excerpts:

But so it is, most excellent Sovereign, that the said Nathaniel Gyles, confederating himself with one James Robinson, Henry Evans, and others yet unto your Majesty's said subject unknown how [many], by cullour of your Majesty's said letters patents and the trust by your Highness thereby to him the said Nathaniel Gyles committed, endeavouring, conspiring and plotting how to oppress divers of your Majesty's humble and faithful subjects, and thereby to make unto themselves an unlawful gain and benefit, they the said confederates devised, conspired and concluded, for their own corrupt gain and lucre, to erect, set up, furnish and main-

tain a play house or place in the Blackfriars within your Majesty's city of London, and to the end they might the better furnish their said plays and interludes with children whom they thought most fittest to act and furnish the said plays, they the said confederates abusing the authority and trust by your Highness to him the said Nathaniel Gyles, and his deputy or deputies . . . hath . . . most wrongfully, unduly and unjustly taken divers and several children from divers and sundry schools of learning and other places, and apprentices to men of trade from their masters, no way fitting for your Majesty's service in or for your Chapel Royal, but the children have so taken and employed in acting and furnishing of the said plays and interludes . . . being children no way able or fit for singing, nor by any the said confederates endeavored to be taught to sing, but by them the said confederates abusively employed, as aforesaid, only in plays and interludes. . . . And accordingly, about the thirteenth day of December, which was in the 43rd year of your Majesty's most gracious and happy reign by the then privy and procurement of the said Nathaniel Gyles, Henry Evans and the said other unknown confederates, and by the confederacy aforesaid, waylay the said Thomas Clifton as he should pass from your said subject's house to the said school, and as the said Thomas Clifton was, about the time and day last above said, walking quietly from your subject's said house towards the said school, the said James Robinson . . . the said Thomas Clifton with great force and violence did seize and surprise, and him with like force and violence did . . . hall, pull, drag and carry away to the said play house in the Black Friars aforesaid . . . where the said Nathaniel Gyles, Henry Evans, and the said other confederates . . . him the said Thomas Clifton, as a prisoner, committed to the said play house amongst a company of lewd and dissolute mercenary players, purposing in that place (and for no service of your Majesty) to use and exercise him, the said Thomas Clifton, in acting of parts in base plays and interludes, to the mercenary gain and private commodity of them the said Nathaniel Gyles, Henry Evans, James Robinson, and other their said confederates. . . . [The said Thomas Clifton was kept about a day and a night] until such time as by the warrant of the Right Honorable Sir John Fortescue, knight, . . . he was set at liberty and freed from the same.

Nevertheless, the choirboys continued to act in the plays during the Christmas season of 1601-2, but the Star Chamber shortly afterwards decided the case in Clifton's favor. The transcript of the decision has been lost, but we know that Evans, at least, and probably Gyles also, was censured for conscripting boys for use in plays. The Blackfriars theater was reorganized with new management, yet continued to use the Chapel Royal boys, until the death of Queen Elizabeth in 1603 when all playhouses were closed. Following a siege of the plague, the troupe was again reorganized with the name "The Children of the Queen's Revels." The royal patent, issued in the reign of James I, in August 1607, stated that:

Provided always and we do straightly charge and command that none of the said choristers or children of the Chapel so to be taken by force of this Commission shall be used or employed as Comedians or stage players or to exercise or act any stage plays, interludes, comedies,

or tragedies for that it is not fit or decent that such as should sing the praises of God almighty should be trained up or employed in such lascivious and prophane exercises.

Giles, who I have unfairly treated because of the length and availability of some legal documents, was described by Anthony Wood as "noted as well for his religious life and conversation (a rarity in musicians) as for the excellency of his faculty." Giles wrote a sizeable number of compositions. Surviving complete are two spiritual songs in William Leighton's *Tears or Lamentations of a Sorrowful Soul*, printed in 1614, three full anthems, ten verse anthems, two motets, four contrapuntal exercises, three services, and four songs. His tombstone in St. George's, Windsor, reads:

In memory of that worthy Doctor Nathaniel Gyles, Doctor of Music, who served Queen Elizabeth, King James, King Charles. He was Master of the Children of this free Chapel of St. George's 49 years, and Master of the Children of his Majesty's Chapel 38 years. He married Ann, the eldest daughter of John Stainer of the County of Worcester, Esquire, with whom he lived 47 years and had issue by her 4 sons and 5 daughters, whereof 2 sons and 3 daughters are now living. He died the 24th day of January 1633 [new style, 1634], when he had lived 75 years.

On another nearby gravestone is this inscription:

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J. Bunker Clark, professor of music history at the University of Kansas, Lawrence, is the editor of Nathaniel Gyles: Anthems, recently published as *Early English Church Music*, vol. 23 (London: Stainer & Bell, 1979). The sources for the information contained in this article can be found in the introduction to the edition, as well as in the forthcoming article in *Grave's 6*. Dr. Clark has been spending his 1979-80 sabbatical researching American piano and organ music before 1830.

Choral Recording

A Cappella at St. Thomas. The St. Thomas Choir of Men and Boys conducted by Gerre Hancock. Tomkins: O Sing unto the Lord; Purcell: Hear my prayer, O Lord; Tallis: Laudate Dominum; Byrd: Ave verum Corpus, Emendemus in Melius, Laudibus in Sanctis; Tippett: Plebs Angelica; Rorem: Sing, My Soul; Naylor: Magnificat and Nunc dimittis in A, Vox dicentis. Stereo disc (available from Office of the St. Thomas Choir, St. Thomas Church, 1 West 53rd St., New York, NY 10019), \$8.10 post-paid.

This record shows the choir of 20 boys and 13 men at their very best, in the tradition of the great English cathedral choirs. The sound is well-blended, with a good balance of color and purity, and the ensemble is excellent. The result is breathtaking.

Not surprisingly, there is a substantial amount of Renaissance polyphony on this record, and it is lovingly sung. In the Byrd pieces, the treatment of cross-relations is especially effective. But it is the 20th-century pieces which are perhaps the most captivating. Especially noteworthy are the seldom-heard Naylor works, and the short motet by Rorem is particularly convincing.

The recorded sound is good and the unobtrusive stereo effect enhances the natural quality of the choir. The recording was made in the luminous acoustics of The Church of St. Mary the Virgin.

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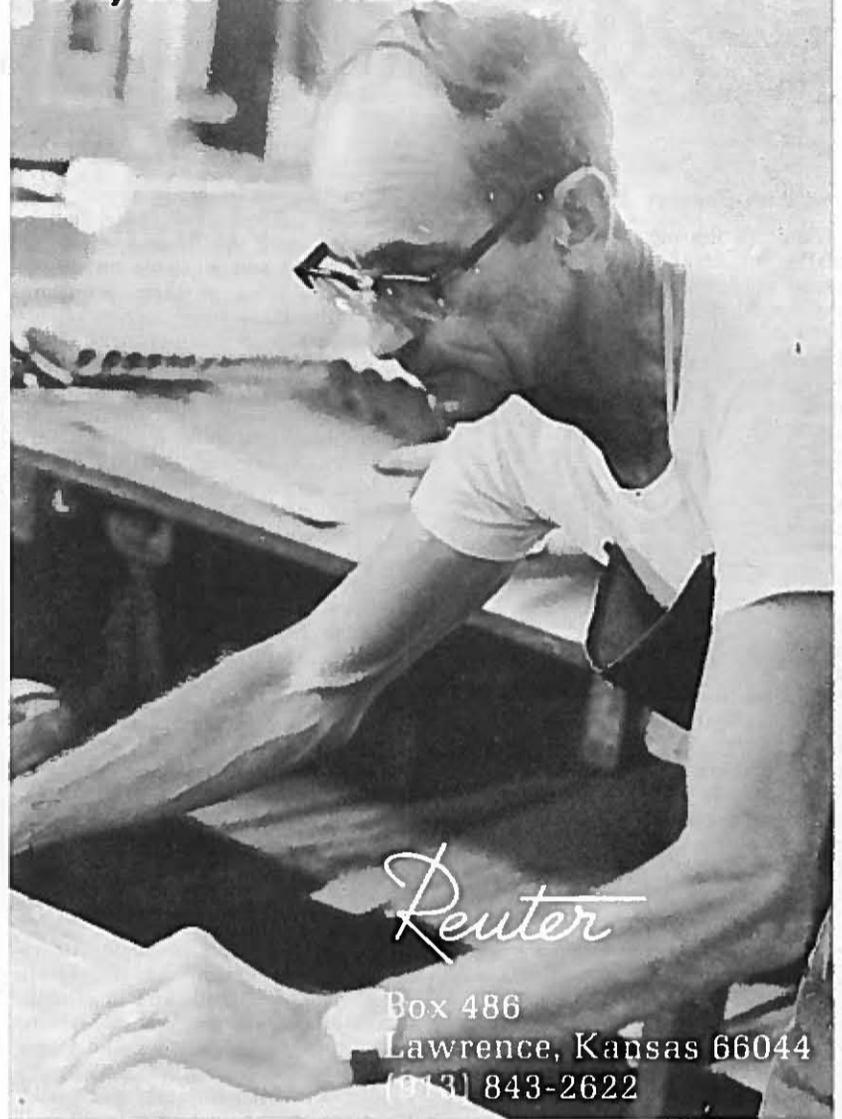
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Pictured above at the 1979 national convention of the American Institute of Organbuilders in Danvers, Massachusetts, are members successful in completing examination requirements: front row (left to right), Pete Sieker, Pieter Visser, Robert Faucher, Susan Tattershall, Rick Wild, Thomas Turner, Matthew-Michael Bellocchio; back row (left to right), Jan Rowland, Roy Redman, Patricia Hockman, Tim Henry, Randall E. Wagner, Philip Beaudry, and David W. Cogswell. Not pictured are Lisa Compton Eichenfield and Charles McManis. Messrs. McManis, Sieker, and Visser were awarded the Master Organbuilder degree for their work in setting up the original examination structure for the A.I.O. Mr. Cogswell was the first person to earn the degree by examination, in 1978. The remaining members earned either that degree, the Journeyman degree, or the Service Specialist designation. Further details are given in the January issue, p. 7.

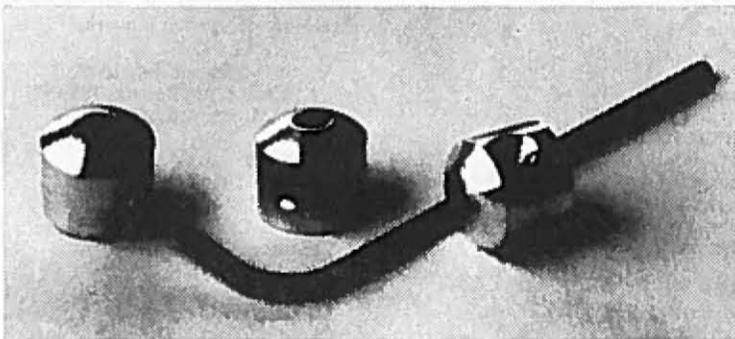
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The Organ in Brazil

Part III: The Twentieth Century

by James B. Welch

20th-Century Instruments

Some of the most perceptive information concerning pipe organs and organ music in Brazil has been written by Monsenhor Guilherme Schubert, originally from Vienna, Austria. He cites several problems which have impeded the advancement of the organ movement in Brazil. Among them are natural conditions, such as humidity which attacks metallic and wooden parts, termites, and woods which simply rot into dust. Builders are constantly seeking native woods which resist the adverse weather conditions of Brazil.

Schubert notes that there are few truly skilled organ technicians in Brazil; rather, the majority of builders and maintenance people are likely to be curious hobbyists. Technicians usually must demand, in addition to their fees, travel expenses which can be very high because of large distances. The failure to maintain organs has resulted in a return to harmoniums or even the disposal of organ music altogether in many Brazilian churches.

The greatest problem is the general

lack of interest in organ music. Few Brazilians understand or appreciate organ music, and equally few will sacrifice to build and conserve an instrument.¹⁹ In spite of these problems, several Brazilians have carried on organbuilding and maintenance activities since 1900. Most of these men have been immigrants from Germany and Italy, although their products do not represent European traditions very faithfully. Spain and Portugal ceased to exert any noticeable effect on the Brazilian organ movement after the 18th century. It is interesting to note that the USA has exported virtually no pipe organs to Brazil.

Presently the largest pipe organs found in South America are Italian imports, mostly by Giovanni Tamburini of Crema. Brazil has always traded freely with Italy, and, although highly nationalistic Brazil is reluctant to import any product, Brazilians consider the Italian instruments among the best. This may be due largely to the fact that many of the influential teachers and performers, such as Angelo Camin and the late Fúrio Franceschini, were educated in Italy and endorse Italian products.

The largest organ in South America is the Tamburini at the Igreja Nossa Senhora Auxiliadora in Niterói, near Rio de Janeiro. It has 137 stops, 11,000 pipes, two consoles, the larger with five manuals and pedal, the smaller with two manuals and pedal. Reports say that this organ is not well maintained.

Tamburini also installed in 1954 a IV/57 organ with 4518 pipes at the Escola de Música da Universidade Federal do Rio de Janeiro. This organ has a large, romantic solo division. The best known concert organ in Brazil is located in the Teatro Municipal in Sao Paulo, a IV/78 Tamburini from 1969 with 5827 pipes, complete with reeds en chamade and chimes. Angelo Camin is the organist at this theatre and also at the Igreja Nossa Senhora Auxiliadora in Sao Paulo which has a III/53 Tamburini from 1950. These latter three Tamburinis are fairly well maintained.

The organ in the Cathedral of Sao Paulo is by Balbiani & Bossi of Milan. Installed in 1956, it has five manuals, 120 stops, and over 10,000 pipes; however, the organ has been entirely out of commission for years. Another organ by Balbiani & Bossi is in the Colégio Santa Marcelina in Belo Horizonte, Minas Gerais. This organ has two manuals and 18 stops.

A number of imports from Germany and Austria, mostly by Walcker and Rieger, were installed in the early part of this century. Some of Walcker's installations include the following: Igreja Evangélica Luterana, Sao Paulo, 1908, 12 stops; Metropolitan Cathedral of Rio de Janeiro, 1923 (since dismantled because of extensive termite damage); Igreja de Santa Ifigenia, Sao Paulo, 1921, III/42; Convento do Carmo, Sao Paulo, 1934, III/40; and the most notable, at the Igreja Sao Bento, Sao Paulo, 1954, Op. 3219, IV/76.

Rieger installed a II/28 organ at the Igreja Sao Jose in Porto Alegre, Rio Grande do Sul, in 1936. This electro-pneumatic organ is one of the largest installations in southern Brazil, although it is in serious need of repair.

Many other instruments by lesser-known German builders have found their way into churches, concentrated

mostly in the southern region of Brazil. One such example is the II/15 organ by Faber & Greve of Salzhemmendorf, Hannover, built in 1926. This organ is one of many tubular pneumatic organs in abysmal condition. In Joinville, Santa Catarina, at the Igreja da Paz da Comunidade Evangélica, is a II/10 organ built by a Friedrich Weigle, Stuttgart, in 1911. This organ is even equipped with a player-roll mechanism.

A prominent Brazilian organ builder from this century was a German immigrant by the name of Guilherme Berner, who directed the Fábrica Santa Cecília in the Meier district of Rio de Janeiro. He rebuilt several of the historical Brazilian instruments, notably that of the Mosteiro Sao Bento in Rio de Janeiro, although he may have done more damage than good in many cases. It appears that Berner worked at least part of the time in conjunction with a Carlos Moehle of Sao Paulo (from 1933-34).

One of Berner's earliest efforts was the organ of the Igreja do Convento de Santo Antônio in Rio de Janeiro in 1932. Incidentally, a 1758 document found in this convent shows an order from high church officials to keep a choir accompanied by organ in all churches and convents. The records state that an organ was installed in this convent that year, although there is no further information concerning such an organ.²⁰ Below are specifications typical of Berner:

Rio de Janeiro:
Guilherme Berner, 1932,
Igreja do Convento de Santo Antônio
Electro-pneumatic

Manual I
Principal 8'
Gamba 8'
Flauta 8'
Oitava 4'

Manual II
Bourdon 8'
Salicional 8'
Voz Celeste 8'
Flauta 4'
Pícolo 2'
Trombeta 8'
Tremolo

Pedal
Subbaixo 16'
Baixo Oitava 8'

II/I, Super II/I, Sub II/I
Sub I, Super I
Sub II, Super II
I/P, II/P

Blumenau, Santa Catarina:
Guilherme Berner, 1933 (Op. 3)
Igreja Evangélica da Confissão, Luterana
Electro-pneumatic

Manual I
Principal 8'
Gedeckt 8'
Dolce 8'
Octav 4'
Spitzflöte 4'
Schwiegel 2'
Mixture II-IV, 1-1/3'

Manual II
Holzflöte 8'
Gamba 8'
Principal 4'
Nachthorn 4'
Querflöte 4'
Sesquialtera 2 fach
Tremolo

I/P, II/P, II/I
Sub I, Sub II, Sub II/I
Super I, Super II, Super II/I
Wälze (Crescendo Pedal)
2 Freie Kombinationen

Rio de Janeiro:
Guilherme Berner, 1934 (Op. 5)
Igreja Santa Cruz dos Militares
Electro-pneumatic

Manual I
Principal 8'
Gamba 8'
Flauta-Harmonica 8'
Oitava 4'
Quinta 2-2/3'
Oitava 2'
Pleno IV, 2'
Trombeta 8'

Manual II
Bordão 16'
Bordão 8'
Principal Flauta 8'
Salicional 8'
Celeste 8'
Flauta campestre 4'
Pícolo 2'
Oboe 8'
Tremolo

Pedal
Subbaixo 16'
Contrabaixo 16'
Baixo suave 8'
Baixo oitava 8'

II/I, Super II/I, Super I,
Sub II/I, Sub. I, Super Melodia
II/I (?)
Super Melodia I (?)
Crescendo Pedal
2 Freie Kombinationen

In 1938 Berner installed an organ of three manuals and 35 stops in the famous Cathedral of Petrópolis, near Rio de Janeiro. Berner was also involved with Dom Plácido de Oliveira in one of the remodelings of the organ at the Monastery of Sao Bento in Rio de Janeiro in 1939-42 and again in 1945. The specification for the 1939-42 rebuild is given here because of the importance of this historical instrument as well as to indicate the direction of Berner's work.²¹

Rio de Janeiro:
Guilherme Berner, 1939-42
Mosteiro de São Bento

Manual I
Bourdon 16'
Principal 8'
Viola di Gamba 8'
Gemshorn 8'
Konzertfloete 8'
Bordunfloete 8'
Salicional 8'
Oktav 4'
Rohrfloete 4'
Mixture IV-V filar
Trompete 8'

Manual II
Lieblichgedackt 16'
Geigenprincipal 8'
Quintaton 8'
Viola di amore 8'
Aeoline 8' (later converted to a Quint 2-2/3')
Vox coelestis 8' (later converted to a Terça 1-3/5)
Flauto amabile 8'
Bordunfloete 8'
Praestant 4'
Flautino 2'
Oboe 8'
Horn 8'
Harmonia aeterea III-IV filar

Pedal
Kontrabass 16'
Subbass 16'
Echobass 16'
Oktavbass 8'
Violoncello 8'
Posaune 16'

I/P, II/P, Super I/P,
Super I, Sub I, Super II/I, Sub II/I
II/I, Super II, Sub II,
Tremolo
Crescendo Pedal



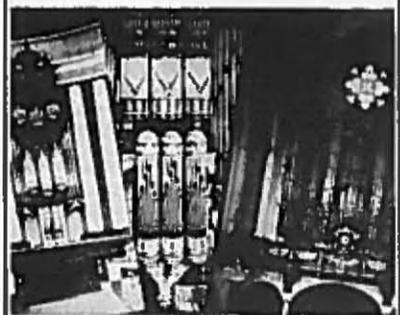
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The specification resulting from the 1945 rebuild, which has not been changed since that time, is as follows. The organ is in poor condition.²²

Rio de Janeiro:
Guilherme Berner, 1945.
Mosteiro de São Bento
Electro-pneumatic

Manual I
Bordão 16'
Principal 8'
Bordão 8'
Flauta harmonica 8'
Corno 8'
Dulciana 8'
Oitava 4'
Flauta suave 4'
Quinta 2-2/3'
Flautim 2'
Mistura IV-V
Trompa 8'

Manual II
Principal 8' (from original organ)
Flauta tubular 8'
Quintaton 8'
Viola di Gamba 8'
Flauto oca 4'
Viola d'amore 4'
Quinta de Flauta 2-2/3'
Blockflöte 2'
Rauschquinte 2-2/3'
Trompeta 4'

Manual III
Basson 16'
Principal de Flauta 8'
Flauta de orquestra 8'
Flauta pastoral 8'
Voz Celeste 8'
Viola da Gamba 8'
Salicional 8'
Prestante 4'
Flauta silvestre 4'
Flauta traversa 4'
Quinta 2-2/3'
Flageolet 2'
Terça 1-3/5'
Cornett III-VI, 1-3/5'
Acuta III-IV, 1'
Sesquialtera (?)
Trompeta 8'
Fagott-Oboe 8'
Trompeta 4'
Tremolo

Manual IV
Principal Violino 8'
Tibia clausa 8'
Principal 4'
Clarabella 4'

Nachthorn 2'
Mistura III-IV
Vox humana 8'
Quinta 1-1/3'
Corno Ingles 8'
Tremolo

Pedal
Baixo Principal 32'
Contrabaixo 16'
Baixo Violon 16'
Subbaixo 16'
Baixo de Harmonica 16'
Baixo de Principal 8'
Baixo Flautado 8'
Oitava 8'
Quintaton 8'
Violoncello 8'
Baixo Coral 4'
Mistura IV
Posaune 16'
Trompeta 8'
Fagote 8'
Clairon 4'

Two other Berner instruments are in the Igreja Nossa Senhora do Carmo, Rio de Janeiro, 1943-44, Op. 17; II/18; and the elegant Igreja Nossa Senhora da Glória do Outeiro, Rio de Janeiro, 1949, Op. 23; II/15. Most of Berner's instruments are heavily unified.

J. Edmundo Bohn (1900?-1968), who directed the construction of over 50 pipe organs, was probably Brazil's most prolific organ builder. Brazilian born but of German descent, Bohn acquired his training by working as a technician during an installation in Brazil by Rieger. He built his first organ in 1932 in Pareci, Rio Grande do Sul, and later opened a factory in nearby Novo Hamburgo. The Bohn Company was the major producer of organs and harmoniums in Brazil for decades. At one point Bohn lost his entire operation in a factory fire but rebuilt it and recovered.²³ In the 1960's Bohn owed a great deal of money in back taxes to the federal government. Inasmuch as the Federal University in Porto Alegre had been negotiating with him for a new organ, Bohn offered to build the instrument in exchange for credit by the government in the amount of his tax liability.
(Continued overleaf)

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The Organ in Brazil

(continued from p. 17)

Unfortunately the details were never worked out, and Bohn was forced to go out of business.²⁴ Whether or not this was the cause, Bohn ended his life by suicide in 1968. The original company has been taken over by an independent party and continues to manufacture harmoniums which are still popular in parish churches. Bohn's son Arno developed a small electronic "combo" organ which he marketed for some time to rock bands. The following are examples of Bohn's work:

Nóvo Hamburgo, RS:
Bohn, 1956
Igreja São Luiz Gonzaga
Electro-pneumatic

Manual I
Bordão 16'
Principal 8'
Unda maris 8'
Flauta 8'
Flauta Chamine 8'
Oitavino 4'
Quinta 2-2/3'
Tremolo

Manual II
Principal Viola 8'
Bordão Suave 8'
Flauta Suave 8'
Salicional 8'
Vox Celeste 8'
Violino 4'
Flauta 4'
Fugara 2'

Pedal
Subbaixo 16'
Subbaixo Suave 16'
Violon 8'

II/P, I/P
Ped/I, II/I
Super II/I, Sub II/I

Rio de Janeiro:
Bohn, 1964
Igreja Cristo Redentor (Laranjeiras)
Electro-pneumatic

Manual I
Principal 8'
Flauta Chamine 8'
Quintadena 8'
Flauta Pastoral 8'
Principal 4'
Ocarina 4'
Flauta 2-2/3'
Flauta Traversa 2'
Quinta 1-1/3'
Mistura Aguda IV-VI, 1'
Clarim 4'

Manual II
Quintadena Chamine 16'
Principal 8'
Bordão Agudo 8'
Hohlfloete 8'
Oitavo 4'
Flauta 4'
Flauta dulce 2'
Sesquialter II, 2-2/3'
Mistura IV-VI, 2'
Trompeta 8'

Manual III
Bordão 8'
Flauta chamine 4'
Oitavo 2'
Corno de Mursa 1'
Mistura Aguda IV 1/2'
Regal 8'

Pedal
Prestante 16'
Subbaixo 16'
Violon 8'
Bordão 8' + 4'
Baixo Choral 4'
Piffaro 2' + 1'
Mistura IV, 2-2/3'
Trombone 16'

II/I, Sub II/I, Super II/I
III/I, Sub III/I, Super III/I
Super I
Sub II, Super II, III/II, Sub
III/II, Super III/II
Super III
I/P, II/P, III/P, Super I/P,
Super II/P, Super III/P

A highly unified organ that Bohn marketed widely was referred to as the "Orgao Compacto." In the specification which follows, the pedal Subbaixo 16' was optional; many churches opted for the couplers to the pedals only with no speaking pedal stop.

Pôrto Alegre, RS:
Bohn, 1970.
Igreja da Reconciliação Senhor dos
Passos
"Orgão Compacto"
Electro-pneumatic

Manual I
Principal 8'
Oitavino 4'
Quinta 1-1/3'
Mistura III, 1-1/3'

Manual II
Quintadena Chamine 8'
Flauta 4'
Corno de Mursa 2'

Pedal
Subbaixo 16'

Super I, Sub I
II/I, Super II/I, Sub II/I
I/P, II/P, Tremolo

Bohn also built several two-manual and pedal harmoniums, one of which is in the small concert hall of the Federal University in Porto Alegre.

In the state of Rio Grande do Sul are two instruments which are unique because of pipes fashioned of native bamboo. These organs, built by Odilon Jaeger, another Brazilian of German ancestry, have a good deal of presence and are quite successful in spite of their unification.

São Leopoldo, RS:
Odilon Jaeger, 1952-64.
Colégio Cristo Rei, Faculdade de
Teologia
One Divided Manual,
Electro-pneumatic

Manual (Bass)
Principal 8'
Flauta 8'
Violino 4'
Tremolo

Manual (Treble)
Principal 8'
Flauta Bordão 8'
Violino Cello 4'
Super I

Pedal
Contrabaixo 16'
Eco 16'
Principal 8'
Bordão 8'
Cello 4'

Manual/Pedal

Pôrto Alegre, RS:
Odilon Jaeger, 1966-74.
Colégio Anicieta
660 pipes, two-thirds of which are made
of bamboo
Electro-pneumatic

Manual I
Principal 8'
Flauta 8'
Violino 4'
Quinta 2-2/3' + 2'

Manual II
Salicional 8'
Suave 8'
Principal 4'
Quinta 1-1/3' + 1'

Pedal
Subbaixo 16'
Eco 16'
Baixo 8'

II/I
Super I
I/P, II/P

Other builders whose names should be mentioned include the following: Gottholdo Budig, Sao Paulo; Manoel Luiz Defaveri, Rio de Janeiro; Salvatore Lanzilotta, Sao Paulo; Henrique Lins, Sao Paulo; Carlos Mochrle; Sao Paulo; Giuseppe Petillo, Rio de Janeiro; Siegfried Schuerle, Santa Catarina; and Frederico Wurt, Porto Alegre.

José Carlos Rigatto is currently the most active, and practically the only, organ technician in the whole of Brazil. A student and colleague of Angelo Camin, who is organist of the Teatro Municipal in Sao Paulo, Rigatto specializes in restorations. His own instruments do not show any particularly distinguishing features. One example will suffice:

São Paulo:
José Carlos Rigatto, 1973,
Primeira Igreja Batista
Electro-pneumatic, unified.

Manual I
Bordão 16'
Principal 8'
Flauta 8'
Oitava 4'
Piccolo 2'
Mistura IV

Manual II
Bordão 8'
Viola 8'
Prestante 4'
Flauta 4'
Nazardo 2-2/3'
Flautim 2'
Terça 1-3/4'
Trompete 8'
Tremulo

Pedal
Contrabaixo 16'
Subaíxo 16'
Principal 8'
Bordão 8'
Oitava 4'

II/I
Super I
Sub I
II/I Super
II/I Sub
Super II
I/P
I/P Super
II/P
II/P Super

Native instruments lean heavily toward broad-scale flues lacking in harmonic development. There is a general lack of characteristic and varied tone because of extensive unification. Most of the national instruments are quite small and usually slight the pedal organ. Few of these instruments are adequate for the performance of standard organ literature.

Contemporary Brazilian Organists

Because of the paucity of good instruments in Brazil and the lack of any significant organ tradition, there are few proficient organists in the country. Some have studied briefly in Europe, but the majority have had only informal training or are self-taught.

The two leading organists in Brazil today are Angelo Camin and Mário Gazanego. Camin, born in Sao Paulo in 1913, studied at the Academia de Música de Sao Paulo, which is no longer in existence, and at the Conservatório Musical de Santos. Being the first ever to seek a degree in organ in the state of Sao Paulo, his panel of judges at the conservatory included no organists. Camin later continued his studies at the Instituto de Musica do Rio de Janeiro, now known as the Escola Nacional de Música da Universidade Federal do Rio de Janeiro.

In 1960 Camin was named professor of organ at the Escola de Música, replacing Antônio da Silva who died during that year. From 1961 to 1967, Camin commuted weekly from his home in Sao Paulo to teach in Rio de Janeiro; he resigned the post in 1967. Camin has also taught music theory, analysis, and piano since 1937 at the Conservatório Musical de Santos; since 1965 at the Faculdade Santa Cecília, Pindamonhangaba; and since 1968 at the Faculdade de Música Santa Marcelina, Sao Paulo. He has taught organ since 1940.

Camin was the organist at the Cathedral of Sao Paulo from 1936 to 1947; he has been the organist of the Teatro Municipal in Sao Paulo since 1931, and officially since 1947; he is also presently organist at the Igreja Nossa Senhora Auxiliadora in Sao Paulo. During the 1940's and 1950's

he toured for the Hammond Organ Company.

In a childhood accident, he cut a tendon in his right fifth finger; Camin has designed an elastic band which keeps the last joint of his finger in position. He is an excellent performer and teacher, knowledgeable in all periods and styles of organ music, but he favors works by Italian composers such as Bossi.²⁵

Mário Gazanego has held the post of professor of organ at the Escola de Música da Universidade Federal do Rio de Janeiro since Camin vacated the position in 1967. Although Gazanego studied with Antônio da Silva, he is relatively inexperienced in organ literature.²⁶

There are several Europeans who teach organ in other Brazilian cities. These include the Belgian Herman Coppens of the Instituto de Música da Universidade Católica in Salvador, Bahia, and Gertrud Mersowsky and Ulrich von Kameke who give courses in Rio de Janeiro and Curitiba.

Perhaps the most complete Brazilian church musician was Fúrio Franceschini, who was born in Rome in 1880 and died in Sao Paulo in 1976. Franceschini studied in Rome with Filippo Capocci at Santa Cecilia and was there awarded the Golden Medallion for his outstanding achievements. He travelled to Brazil in 1904 with an Italian opera company and decided to remain, settling in Sao Paulo in 1907. He returned to Europe in 1910 and 1924-25 to further his education, studying in Paris with Widor, Bellenot, Ceillier and D'Indy.

Franceschini served as choirmaster and organist of the Cathedral of Sao Paulo, was a member of the Commission of Sacred Music with Padre Joao Batista Siqueira, and was also director of various musical societies and performing groups. He founded the first school of organ in Sao Paulo at the Instituto de Música Santa Marcelina in 1949. In addition to choral, organ, and piano compositions, he contributed articles to several periodicals, encyclopedias, and musical dictionaries.²⁷

Dorotea Kerr, organist of a Protestant church in Sao Paulo, is responsible for directing an informal group of organists called the "Associação Paulista de Organistas." Founded in 1977 the association has approximately 35 members, 15 of whom are organists. This is the only such known organization in Brazil.²⁸

Conclusion

Brazil as a colony enjoyed a varied and colorful history insofar as organs are concerned. South American cities saw a surprising number of imported instruments from Portugal, Spain, Italy, France, Germany, and England. Native builders, some Brazilian-born and other immigrants from Europe, carried on European traditions by copying instruments they had observed.

With the formation of the Republic in 1889, however, national builders failed to develop any distinctive style. Nearly all of the historical instruments are now lost, deteriorated because of adverse climatic conditions, or damaged by inexperienced technicians.

There is only minimal interest today in organ music in Brazil. The Roman Catholic Church does little to promote sacred music, although Brazil is the largest Catholic country in the world. The interest remains today with a handful of concerned musicians in Rio de Janeiro and Sao Paulo. The fate of the historical instruments is questionable at best. Since modern generations are not acquiring an appreciation for the organ and its music, the art of the organ will be difficult, but, it is hoped, not impossible, to keep alive.

(Continued overleaf)

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The Organ in Brazil

(continued from p. 19)

- ¹⁹ Schubert, Guilherme. "Informação Sobre a Música Sacra de México." *Boletim de Congresso Internacional de Música Sacra Memorial de Primeiro Congresso Interamericano de Musica Sagrada*, Mexico City, 1949, pp. 75-76.
- ²⁰ Information based on personal interviews with Angelo Camin and Mário Gazanego in Rio de Janeiro, September 1975.
- ²¹ Santos, p. 117.
- ²² Information based on personal interview with Matias Medeiros at the Mosteiro de Sao Bento, Rio de Janeiro, August 1975.
- ²³ Personal interview with Arno Bohn, Nôvo Hamburgo, RS, September 1975.
- ²⁴ Personal interview with Leo Schneider, Pôrto Alegre, RS, September 1975.
- ²⁵ Personal interview with Angelo Camin, Sao Paulo, August 1975.
- ²⁶ Personal interview with Mário Gazanego, Rio de Janeiro, August 1975.

- ²⁷ Franceschini, Manoel Antonio, ed. *Comendador Maestro Fúrio Franceschini: Resumo Biográfico e "Curriculum Vitae"*. Sao Paulo: Escola Oficinas de Sao José, 1966.
- ²⁸ Personal interview with Dorotea Kerr, Sao Paulo, September 1979.

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- Stevenson, Robert. "Cathedral Organs in the Andes," *The Organ*, 42 (1962-63), pp. 43-47.
- Stevenson, Robert. "Cathedral Organs in the Capitals of Argentina, Brazil and Chile," *The Organ*, 41 (1961-62), pp. 48-52.

Brazilian Organ Compositions

Few compositions for organ by Brazilian composers have been published. The following list of compositions does not pretend to be exhaustive but rather will serve as a guide to the nature of compositions by Brazilian composers.

- Camin, Angelo**
Alla Marcia
Paisagem
Parafraze sobre o Comúnio "Quotiescumque . . ." (1962)
Prelúdio (1962)
Prelúdio sobre o nome "Syme Salgado"
Scherzo em fa menor
- Franceschini, Fúrio**
Adoração (1950)
Andante para Harmonium ou Orgão (estilo moderno) (1962)
Benção e adoração (1954)
Bluet
Canção triste ou pastoral (1913)
Carrillon
Coral glorioso
Duas Marchas Nupciais (1949, 1951)
Duas Marchas Pontificais
Elevação (1957)
Fanfarra (1954)
Fiorellino per il Bambino Gesu
Fuga a 4 parti per organo, O quam suavis est (1906)
Improviso
Introdução e Fuga sobre a palavra "Independência" (São Paulo: A. di Franco e Cia., 1922)
Lembrança
Melodia para orgão sobre o prelúdio no. 2 em do menor do Cravo B: m Temperado de J. S. Bach (1937)
Natal (1922)
Nostalgia
Nova melodia romântica (1956)
Pequeno trecho para o tempo de Natal
Prelúdio a tre parti per organo o arm. (1937)
Sonata em la, para grande orgão
Tres Fantasias Românticas
Variações sobre o tema Alleluia (1913)
Variações sobre o tema do Hino S nhora Aparecida
Variações sobre o tema Veni Creator (1935)
- Furtado, Murilo**
Entrada (Petrópolis: Editora Vozes Ltda., n.d.)
- Gazanego, Mário**
Tocata (pedal solo) (1969)
- Lehmann, João Batista**
O Orgão Festivo (Juiz de Fora, MG: Editora Lar Catolico, 1917)
- Oswald, Henrique (1864-1931)**
Sonata per Organo (Milan, Italy: Ricordi, 1931)
- Oliveira Dom Placido Guimarães de (1886-1961)**
As Vozes do Santuário, Op. 20 (1943)
Contemplação e Invocação, Op. 10 (1938)
Fuga a 4 vozes para Orgão, "Confirma hoc Deus" Op. 38 (1952)
Fuga a 4 vozes "Regina Coeli" Op. 46
Idylho de Natal (Pastorale), Op. 16 (1940)
Na Gruta de Belem, from Cantilena de: Natal, Op. 12 (1939)
Prelúdio e Fuga, Op. 69 (1953)
Tocata e Fuga, Op. 79 (1961)
Visão, Op. 12 (1940)
Visão de Ceu, Op. 13
- Schubert, Guilherme**
Sui e Nupcial (Rio de Janeiro: Carlos Wehrs & Cia., 1958)
- Silva, Antonio A. da**
Barcarolla
Estudo do Pedal (Folclore) (1937)
Prelúdio
- Sinzig, Padre**
Laudes in Organo (Petrópolis: Editora Vozes Ltda., n.d.)
Peças Festivas para Harmônio ou Orgão (Petrópolis: Editora Vozes Ltda., n.d.)
- Souza, Jose Geraldo de**
Meditação (Petrópolis: Editora Vozes Ltda., n.d.)

This is the conclusion of a series of articles by Dr. Welch on the organ in Brazil. Part I, *Organs to the mid-19th Century*, appeared in the June issue; Part II, *Organs from 1850-1900*, was published in the July issue.

Calendar

The Deadline for this calendar is the 10th of the preceding month (Nov. 10 for Dec. 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 accepted unless it includes 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 OCTOBER
Music of Tallis; St Thomas Church, New York, NY 12:10 pm
Marion Metson; St Johns Church, Washington, DC 12:10 pm

17 OCTOBER
David Gallagher w/brass; Music Hall, Methuen, MA 8:30 pm
Carlton T Russell; Wheaton College, Norton, MA 8 pm
Virgil Fox; Proctors Theatre, Schenectady, NY 8 pm
Bach festival; Methodist Church, Red Bank, NJ 8 pm
Opus 1 Orchestra; Trinity Cathedral Hall, Cleveland, OH 8 pm
David Hurd; St Michael Church, Cincinnati, OH 8 pm
Robert Anderson; Winthrop College, Rock Hill, SC 8 pm

18 OCTOBER
Rodney Hardesty, countertenor; Trinity Episcopal, Hartford, CT 8 pm
Bach festival; Methodist Church, Red Bank, NJ 8 pm
*John Weaver workshop; Holy Trinity Episcopal, Asbury Park, NJ am & pm

19 OCTOBER
Richard Provost, guitar; St Joseph Cathedral, Hartford, CT 3 pm
Walter Hilde w/trumpet; St Lukes Lutheran, New York, NY 3 pm
Mark Brombaugh & Lynn Edwards, duo harpsichord; Calvary Episcopal, Burnt Hills, NY 8 pm
Bach festival; Methodist Church, Red Bank, NJ 9:30 & 11 am
Gerhard Hradetzky lecture; Methodist Church, Red Bank, NJ 2:30 pm
Guy Bovet all-Bach; Methodist Church, Red Bank, NJ 4 pm
Ellen Landis; Presbyterian Church, Camp Hill, PA 7:30 pm
*Thomas Murray; Calvary Church, Pittsburgh, PA 8 pm
Heinz-Roland Schneeberger; Cathedral of Mary Our Queen, Baltimore, MO 5:30 pm
McNeil Robinson; Grace & Holy Trinity Church, Richmond, VA 4 pm
William Bates; St Stephens Lutheran, Lexington, SC 7:30 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
*AGO service; Zion Lutheran, Ann Arbor, MI 8 pm
Huw Lewis; Trinity Methodist, Grand Rapids, MI 8 pm
Jean-Marc Puffer; Indiana Central Univ, Indianapolis, IN 4 pm
Jerome Butera w/soprano; Community Church, Park Ridge, IL 3:30 pm
Wesley Vos; 1st Methodist, Crystal Lake, IL 3 pm
Richard Enright, Casavant dedication; 1st Congregational, Western Springs, IL 4 pm
Clyde Holloway; 1st Presbyterian, Oxford, MS 4 pm

20 OCTOBER
*Thomas Murray lecture-recital; Calvary Church, Pittsburgh, PA 8 pm
Scarlatti Martyrdom of St Ursula; Christs Church, Baltimore, MO 8:15 pm
*Huw Lewis masterclass; Trinity Methodist, Grand Rapids, MI 10 am
Robert Shepler w/trumpet; 2nd Presbyterian, Indianapolis, IN 8 pm

21 OCTOBER
*David Hurd; St James Episcopal, Richmond, VA 8 pm

22 OCTOBER
Music of Stanford; St Thomas Church New York, NY 12:10 pm
Eileen Guenther; St Johns Church, Washington, DC 12:10 pm
Michael Rudd; Stormount Presbyterian, Greensboro, NC 6:45 pm

24 OCTOBER
Lexington Boys Choir; Music Hall, Methuen, MA 8:30 pm
The Scholars; Trinity Cathedral, Cleveland, OH 8 pm
Robert Glasgow; Christ Church, Cincinnati, OH 8 pm
Bach Society; Univ of Louisville, KY 8 pm

25 OCTOBER
Bach Society; Univ of Louisville, KY 8 pm

26 OCTOBER
William Porter; Old West Church, Boston, MA 3 pm
Thomas Murray; St Thomas Episcopal, Taunton, MA 4 pm
William Dinneen; Trinity Church, Newport, RI 4 pm
Badinage; Park Ave Christian, New York, NY 2 pm
Choral concert w/orch; St Bartholomews Church, New York, NY 4 pm
Richard Taylor; St Thomas Church, New York, NY 5:15 pm
Hymn festival; Presbyterian Church, Bryn Mawr, PA 4 pm
Shirley Thompson, mezzo; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Hymn festival; St Johns Church, Washington, DC 5:30 pm
Fauré Requiem; 1st Presbyterian, Burlington, NC 5 pm
Heinz-Roland Schneeberger; Art Museum, Cleveland, OH 2 pm
Mark Brombaugh; 1st Presbyterian, Co-shocton, OH 8 pm
Evensong & music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
Gil'ian Weir, dedication; Univ of Florida, Gainesville, FL 4 pm
Kenneth Axelson; 1st Presbyterian, Naples, FL 5 pm
Peter Schwarz; 1st Presbyterian, Nashville, TN 8 pm

27 OCTOBER
William Porter; 1st Congregational, Westfield, MA 7:30 pm
*Larry Smith Christ Presbyterian, Canton, OH 8 pm
Donald Williams; Concordia College, Ann Arbor, MI 7:30 pm

28 OCTOBER
Badinage; Ethical Culture Soc, New York, NY 8 pm
*William Bates; Reid Mem Presbyterian, Augusta, GA 8 pm
Gerre Hancock lecture; Concordia College, River Forest, IL 11 am & 4 pm
Frederick Swann; Millar Chapel, Northwestern Univ, Evanston, IL 8:15 pm

29 OCTOBER
Music of Howells; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
John Obetz; Monmouth College, Monmouth, IL 8 pm

31 OCTOBER
Warren R Johnson; State St Church, Portland, ME 11 pm

1 NOVEMBER
Harald Vogel workshop; United Church, Washington, DC 2 pm
Ted Alan Worth; St Paul Lutheran, Orlando, FL 8 pm

2 NOVEMBER
St Joseph Cathedral Choir; St Joseph Cathedral, Hartford, CT 3 pm
James Frazier; St Johns Lutheran, Meriden, CT 4 pm
Nunes-Garcia Requiem Mass; St Philips Church, New York, NY 3:30 pm
Fauré Requiem; St Bartholomews Church, New York, NY 4 pm
Jonathan Rennert St Thomas Church, New York, NY 5:15 pm
Dvorak Requiem Mass; Church of the Ascension, New York, NY 8 pm
Daniel M Beckwith; Presbyterian Church, Toms River, NJ 4 pm
Festival evensong; Cathedral of Mary Our Queen, Baltimore, MO 4 pm
Harald Vogel, Führer dedication; United Church, Washington, DC 5 pm
Peter Schwarz; Art Museum, Cleveland, OH 2 pm
Carol Murphy Wunderle; Christ Presbyterian, Canton, OH 3 pm
John Obetz; RLDS Church, Middletown, OH 3 pm
Huw Lewis; 2nd Methodist, Fenton, MI 4 pm
Susan Ferré; Independent Presbyterian, Birmingham, AL 4 pm

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Calendar

(continued from p. 21)

4 NOVEMBER
John Walker; Heinz Chapel, U of Pittsburgh, PA 12 noon

5 NOVEMBER
Music of Tippett; St Thomas Church, New York, NY 12:10 pm
Richard Jarvis, harpsichord; St Johns Church, Washington, DC 12:10 pm

7 NOVEMBER
Warren R Johnson; State St Church, Portland, ME 12:15 pm
David Craighead; 1st Baptist, Worcester, MA 8 pm
Robert Glasgow; Trinity College, Hartford, CT 8:15 pm
St Thomas Choir; West Side Presbyterian, Ridgewood, NJ 8 pm
Judith Hancock; Davidson College, NC 8:15 pm

8 NOVEMBER
*David Craighead masterclass; Zion Lutheran, Schenectady, NY 10 am
Marie-Claire Alain masterclass; Duke Univ, Durham, NC 10 am
Judith Hancock workshop; Davidson College, NC am
Joyce Jones; St Paul Lutheran, Orlando, FL 8 pm

9 NOVEMBER
*Clyde Holloway Trinity Episcopal, Hartford, CT 7:30 pm
Mendelssohn *Athalie*; St Bartholomews Church, New York, NY 4 pm
Marie-Danielle Mercier; St Thomas Church, New York, NY 5:15 pm
David Craighead; Zion Lutheran, Schenectady, NY 7:30 pm
Richard Morgan; St Peters Church, Morristown, NJ 4 pm
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MO 5:30 pm
Marie-Claire Alain; Duke Univ, Durham, NC 7 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Bach *Clavierübung III*; Trinity Cathedral, Cleveland, OH 5 pm
Virgil Fox; Municipal aud, Zanesville, OH 3 pm
Frederick Swann; 1st Congregational, Columbus, OH 8 pm
Stephen Hamilton; 1st Methodist, Johnson City, TN 4 pm
Handel *Utrecht Te Deum*; Mercer Univ, Macon, GA 8 pm
Michelle Graveline Stout; St Pauls Church, Chicago, IL 3:30 pm
Joan Lippincott; Independent Presbyterian, Birmingham, AL 4 pm

10 NOVEMBER
Arthur Lawrence; Davidson College, NC 9 pm
*Lee Orr w/brass; Georgia State Univ, Atlanta, GA 8 pm

11 NOVEMBER
Marie-Claire Alain; SUNY, Purchase, NY 8 pm
Robert Glasgow; Trinity Cathedral, Miami, FL 8 pm

12 NOVEMBER
Music of Murchie; St Thomas Church, New York, NY 12:10 pm
George Baker; Longwood Gardens, Kennett Square, PA 8 pm
Johnnye Egnot; St Johns Church, Washington, DC 12:10 pm

14 NOVEMBER
Mary & Daniel Simpson; Ascension Lutheran, Baltimore, MD 8 pm
Bach *B-Minor Mass*; Trinity Cathedral, Cleveland, OH 7:30 pm
William Porter; Univ of Cincinnati, OH 8:30 pm
Marianne Webb; Southern Ill Univ, Carbondale, IL 8 pm

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 Jones; 1st Congregational, Fairhaven, MA 4 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 Moyer 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 Peek; Covenant Presbyterian, Charlotte, NC 7:30 pm
Ronald Stallord; Independent Presbyterian, Birmingham, AL 4 pm
Margot Ann Greenlimb Woolard; Carthage College, Kenosha, WI 4 pm

17 NOVEMBER
*John Chappell Stowe, Redeemer Lutheran, Evansville, IN 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 Frank in Clark; St Johns Church, Washington, DC 12:10 pm

21 NOVEMBER
Marie-Claire Alain; St Joseph Cathedral, Hartford, CT 2 pm
Handel *Judas Maccabaeus*; Free Synagogue of Westchester, 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 Cecilia's Day concert; Trinity Church, Newport, RI 3:30 pm
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 am
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
Music of Brahms; Trinity Cathedral, Cleveland, OH 5 pm
John Christian; Methodist Church, Lakewood, OH 4 pm
Frances McLaren, piano; 1st Presbyterian, Naples, FL 5 pm
Robert Clark; Independent Presbyterian, Birmingham, AL 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



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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

Pachelbel Nun danket; St Thomas Church, New York, NY 11 am

30 NOVEMBER

Brahms Requiem; St Bartholomews Church, New York, NY 4 pm
 William Owen; St Thomas Church, New York, NY 5:15 pm
 Grace & St Peters Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Michel H Pinte; National Cathedral, Washington, DC 5 pm
 Brubeck La Fiesta de la Posada; Front St Methodist, Burlington, NC 5 & 8 pm
 Play of Daniel; Trinity Cathedral, Cleveland, OH 8 pm
 George Baker Univ of Louisville, KY 8 pm

UNITED STATES

West of the Mississippi

17 OCTOBER

Lloyd Halzgraf; 1st Congregational, Los Angeles, CA 8 pm

18 OCTOBER

*Karel Paukert; University Park Methodist, Dallas, TX 7 pm
 Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 8 pm

19 OCTOBER

Gillian Weir; Arlington Hills Methodist, St Paul, MN 3:30 pm
 Texas Bach Choir; Our Lady of the Lake Univ Chapel, San Antonio, TX 4 pm
 Brian Jones; Grace Cathedral, San Francisco, CA 5 pm

24 OCTOBER

Guy Bovet; Plymouth Congregational, Lawrence, KS 8 pm
 *Jean-Marc Pulfer; 1st Methodist, Phoenix, AZ 8 pm

25 OCTOBER

David Craighead; RLDS Auditorium, Independence, MO 8 pm
 Guy Bovet workshop; Univ of Kansas, Lawrence, KS 9:30 am-12
 Guy Bovet masterclass; Univ of Missouri, Kansas City, MO 2:30-5 pm
 *Jean-Marc Pulfer masterclass; 1st Methodist, Phoenix, AZ 9 am

26 OCTOBER

Ronald Stalford; Christ Church Cathedral, New Orleans, LA 4 pm
 Lynne Davis; 1st Presbyterian, Dallas, TX 5 pm
 Gerre Hancock; Texas Lutheran College, Seguin, TX 7:30 pm
 *Frederick Swann; 1st Baptist, Portland, OR 3 pm
 Douglas L Butler, German romantic works; Lewis & Clark College, Portland, OR 4 pm
 Roger Nyquist; 1st Presbyterian, Los Gatos, CA 4 pm
 John Conner w/flute; St Michael & All Angels, Corona del Mar, CA 4 pm

27 OCTOBER

Philip Gehring; Central Lutheran, Minneapolis, MN 7:30 pm
 *Wayne Leopold lecture; North Baptist College, St Louis, MO 8 pm

28 OCTOBER

Kathryn E Johnson; Trinity Episcopal, Victoria, TX 8 pm

1 NOVEMBER

*David Hurd masterclass; St James Cathedral, Fresno, CA 10 am

2 NOVEMBER

Clark Staplin; 1st Congregational, Marshalltown, IA 4 pm
 Carlene Neihart; Westminster College, Fulton, MO 10 am
 James Mosser; W Texas State Univ, Canyon, TX 3 pm

*David Hurd; St James Cathedral, Fresno, CA 3 pm

Lynne Davis; Gract Cathedral, San Francisco, CA 5 pm
 Gillian Weir; 1st Presbyterian, Santa Barbara, CA 4 pm
 *Joyce Jones; Presbyterian Church, La Jolla, CA 4 pm

5 NOVEMBER

Robert Anderson; Brigham Young Univ, Provo, UT 8 pm

6 NOVEMBER

Robert Anderson masterclasses; Brigham Young Univ, Provo, UT 10 am, 7 pm

7 NOVEMBER

*Gillian Weir; 1st Presbyterian, Davenport, IA 8 pm
 Virginia Pleasants, forepiano; Caruth Aud, SMU, Dallas, TX 8:15 pm
 Thomas Murray; 1st Congregational, Los Angeles, CA 8 pm

8 NOVEMBER

Gillian Weir masterclass; 1st Presbyterian, Davenport, IA 10 am

9 NOVEMBER

Jerald Hamilton; Univ of Iowa, Iowa City, IA 8 pm
 Bach and beyond; Christ Church Cathedral, New Orleans, LA 4 pm
 Douglas L Butler, harpsichord w/trumpet; St Matthews Episcopal, Portland, OR 4 pm
 David Britton; 1st Presbyterian, Ocean-side, CA 4 pm

10 NOVEMBER

*David Hurd; All Saints Church, Pasadena, CA 8 pm

12 NOVEMBER

John Rose; Weber State College, Ogden, UT 8 pm

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

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

INTERNATIONAL**30 OCTOBER**

Virgil Fox; Center in the Square, Kitchen-er, Ontario, Canada 8 pm

4 NOVEMBER

Daniel Roth; Cathedral, Bayonne, France

5 NOVEMBER

Daniel Roth; St Seurin Church, Bordeaux, France

9 NOVEMBER

Carol Otto; 1st Baptist, Edmonton, Alberta, Canada

13 NOVEMBER

Frank Iacino; Eaton Centre, Toronto, Canada 8 pm

16 NOVEMBER

Garnet Menger; St Philips Church, Montreal, Canada 4 pm
 Virgil Fox Hamilton Place, Hamilton, Ontario, Canada 8:30 pm

17 NOVEMBER

Virgil Fox; Hamilton Place, Hamilton, Ontario, Canada 8:30 pm

30 NOVEMBER

Daniel Roth; Dom, Altenberg, Germany

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New Organs



Beckenholdt Organ Builders of Collins, MO, have completed a 2-manual and pedal organ of 24 stops and 29 ranks for Central Methodist College, Fayette, MO. The mechanical-action instrument was fashioned from a 1904 Kilgen located in Columbia, MO, and was completely rebuilt in the new location with student help. Major rescaling and modification of the existing ranks took place, and new pipe-work, a new action, a new wind system, and a new console and casework were added. The manual ranges are 61 notes, with 32 for the pedal; new console wood of Padauk, with Coccololo key sharps, was added. The tuning is Kirnberger III. John A. Ditto is the college organist.

HAUPTWERK

Principal 8'
Bourdon 8'
Dulciana 8'
Octave 4'
Hohlflöte 4'
Nasard 2-2/3'
Octave 2'
Tierce 1-3/5'
Mixture IV
Trompette 8'
Swell to Hauptwerk

SWELL

Viola 8'
Flöte 8'
Vox Celeste 8'
Octave 4'
Rohrflöte 4'
Flöte 2'
Larigot II 1-1/3'
Scharif II
Oboe 8'
Tremulant

PEDAL

Subbass 16'
Principal 8'
Choralbass 4'
Fagott 16' (wood)
Schalmey 4'
Hauptwerk to Pedal
Swell to Pedal

ORIGINAL SPECIFICATIONS

GREAT

Open Diapason 8'
Melodia 8'
Dulciana 8'
Viol da Gamba 8'
Octave 4'
Flute d'amor 4'
Super Octave 2'

SWELL

Bourdon 16' (TC)
Viol Diapason 8'
Oboe Gamba 8'
Salicional 8'
Aolina 8'
Violina 4'
Flute Harmonique 4'
Flautino 2'

PEDAL

Bourdon 16'
Violon Cello 8'



Wicks Organ Co., Highland, IL, has completed a 2-manual and pedal organ of 16 ranks for the Boger City United Methodist Church in Lincolnton, NC. The instrument was built in two stages during successive years, with the unenclosed pipes exposed at the front of the sanctuary.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Viola de Gamba 8' 61 pipes
Spitzflute 8' 61 pipes
Octave 4' 12 pipes
Nachthorn 4' 61 pipes
Flute 2' 61 notes
Sesquialtera II 37 pipes
Mixture III 183 pipes

SWELL

Gemshorn 8' 49 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Gedeckt 8' 61 pipes
Spitz Viola 4' 61 pipes
Spillflute 4' 61 pipes
Blockflute 2' 24 pipes
Quint 1-1/3' 12 pipes
Trompete 8' 61 pipes
Oboe 4' 61 pipes

PEDAL

Principal 16' 12 pipes
Bourdon 16' 12 pipes
Lieblich Gedeckt 16' 32 notes
Principal 8' 32 notes
Bourdon 8' 32 notes
Choral Bass 4' 32 notes
Posaune 16' 12 pipes



Austin Organs, Hartford, CT, has recently completed installation of a new 2-manual and pedal organ of 20 ranks in the First Congregational Church of Scarborough, ME. Op. 2634, it is voiced on 2 1/2" wind pressure, with a functional display at the front of the church incorporating pipes of the Principal 8' and Octave 8'.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Gemshorn 8' (SW) 61 notes
Octave 4' 61 pipes
Blockflöte 2' 61 pipes
Mixture III 183 pipes

SWELL

Gemshorn 8' 61 pipes
Gemshorn Celeste 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' (TC) 49 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Subbass 16' (GT) 12 pipes
Octave 8' 32 pipes
Flötebass 8' (GT) 32 notes
Superoctave 4' 12 pipes
Trompette 16' (SW) 12 pipes

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