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The Holiness of Beauty: Healey Willan as Church Musician

by Edward Wagner

As Healey sees it, the liturgical worship of God is the consecration of beauty, and the spirit of the liturgy speaks to us of the holiness of beauty as well as of the beauty of holiness.

— The Revd. R. T. F. Brain, 1960

The beautifying of the liturgy is the main point of my work at SMM . . .

— Healey Willan, 1951¹

Art and the Gospel, despite their perhaps inevitably intimate and venerable association, have never been comfortable bedfellows. Although there have been periods in the history of the Church when they have behaved like lovers, much of their long marriage has been a relationship fraught with mutual distrust, quarreling, bickering, and threats of divorce. And of all the facets of art's rich personality, music in particular has caused the Church anguish, and sometimes led it to vitriol. One recalls St. Augustine's struggles with the "pleasures of the ear,"² or the English puritan of the 17th century who gloated over the changes that had lately been wrought at Westminster Abbey, "Namely that whereas there was wont to be heard nothing almost but roaring boys, tooting and squeaking organ pipes and the cathedral catches of Morley, and I know not what trash . . . there is now set up a most blessed orthodox preaching ministry."³

To Christians actively involved in the arts as practitioners or connoisseurs, especially church musicians, the unease between art and the Gospel is puzzling and frustrating. At the worst of times, there seems to be something like a thick glass wall between those of us cast in a theologic mold, and those of us cast in the aesthetic mold. We can see each other clearly through the glass, but we can't touch, and we can't quite hear what the others on the far side of the glass are trying to tell us. The results are often painfully apparent in worship, which is the point where art and the Gospel are forced to meet. Even in places where all concerned are making sincere attempts to work creatively together, it is probably not unusual to discover artists reduced to entertainers, and theologians to a bemused, if not politely restless, audience.

So when Healey Willan says that the beautifying of the liturgy was the main point of his forty-six year tenure as Precentor (director of music with ultimate authority in parish music matters) at St. Mary Magdalene's Anglican Church in Toronto, and a former Rector of St. Mary's, Fr. Brain, writes approvingly that Healey understood worship there to be a consecration of beauty, we are drawn to the center of a crucial argument. What is beauty? What legitimate relationship might it indeed have to the Gospel? Consciously or not, I think Willan as choir-



Healey Willan

master, organist, and composer at St. Mary's tackled such questions as these; and his answers to them provide, it seems to me, an object lesson for any musical artist who has a vocation to the Church.

My present concern is to describe and explicate Willan's ministry at St. Mary's (1921-1968) in light of a broader discussion of the place of musical art in Christian worship. My comments here have been stimulated by Erik Routley's new book, *Church Music and the Christian Faith*,⁴ especially chapters five through nine ("Beauty," "Romanticism," "Romantic Church Music," "J. S. Bach," "The Body"). Routley correctly raises a warning about romanticism in church music making. However a consideration of how Willan, as a church musician born in the later Romantic era in England and living out the most creative part of his life in post-Romantic Canada, functioned as Precentor of St. Mary's, will help to present a more positive case for romantic church music than Routley has perhaps been able

to do, and in the process help to illuminate further the continuing disagreements between artists and theologians.

Context:

Beauty, Holiness, and Romanticism

Before discussing in detail Willan's work at St. Mary's, we need to recall at least three things about the relationship of the holy and the beautiful.

First, in primitive cultures there is typically an organic relationship between "beauty" and "holiness." A sequence in the documentary movie *Sky Above Mud Below* bears on this. It is recounted by William Barrett in his study of forms of imagination in the 20th century, a book called *Time of Need*. The New Guinea natives who are the subject of the film prepare to dispose of the souls of their warriors who have just fallen in battle. With great effort, they cut down a giant tree and drag it over rough terrain back to their village. Over many days the tree is carved exquisitely into two smaller planks which are then lashed together like an outrigger, and, bearing as the

natives believe all the souls of the dead warriors who might otherwise trouble the village, finally pushed out to sea. "Consider," Barrett asks us, "the extraordinary cluster of human needs that are here faced, satisfied, and kept in delicate balance . . . Grief is alleviated, the simultaneous fear and awe of the dead kept alive but within bounds, and the human need for beauty — all within one single, compact ritual."⁵

This "compact ritual" demonstrates a fundamental, strong, functional relationship in this New Guinean culture, and presumably others like it, between religion and art. The outrigger is an intentionally beautiful object, whose execution doubtless gives pleasure to its makers and to those who see (however briefly) the finished creation. Yet the creation and display of the outrigger are not ends in themselves. The carvers have done their work not merely for their own satisfaction, nor for the applause of the villagers, but to appease the spirits of their dead fellows and to dignify their journey from this world. The artists' work is thus a holy act, their creation a sacred object; and this is recognized as such by the rest of the village community.

The closest Christian worship today comes to an equivalent commingling of beauty and holiness is icon painting in the Eastern churches, celebration of the Byzantine eucharistic rites in the East or a formal and carefully produced High Mass in the West, or perhaps primitive black Baptist preaching in the rural southern United States, where the spoken/sung sermon, into which at times the whole congregation joins spontaneously, is Christian art of a special order. Most of us who are musicians in mainline Christian communions must rather be content to perform "musical offerings" for the pleasure and edification of a captive audience of fellow worshippers. Yet whatever our denominational convictions, it is my experience that those of us bold enough to call ourselves Christian artists remain fascinated by an aesthetic and theological unity that seems to have existed from the beginning. Even artists quite outside the Church may still find themselves admitting, like Rodin the sculptor, that "real artists are the most religious of men," or that "art is a kind of religion."⁶

Given then the perhaps natural affinity of beauty and holiness, why have art and religion gone their apparently separate ways? This is an enormously complex question, quite beyond the scope of this essay to answer more than superficially. Nevertheless it is not unfair, I believe, to here attempt to lay the burden of responsibility, at least in

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1980 marked the 100th anniversary of the birth of Healey Willan, one of the most celebrated church musician-composers of our time. We are glad to mark that celebration a few months after the fact with an article on an important aspect of his activity, that of being a long-time church musician. The interested reader will find here, perhaps, new insights into Willan's work.

The use of the organ to lead and support congregational singing, on the other hand, probably has no proper anniversary, since its beginnings are lost in times past. With the increasing importance of congregational participation in most of today's churches, however, it is fitting to examine the history and role of the organ in its congregational-singing function. You will find this month's article on that subject a thought-provoking one.

There are also reports on the opening of two new organs in this country, both of substantial size, both built by builders from other countries, and each quite different from the other. The question may be asked as to why this attention to non-American builders, but the better inquiry to pose might be why the particular institutions in question made the choices they did. Despite the fact that some American builders are increasingly the equal of — or even superior to — those from elsewhere, the existence of these instruments is also newsworthy.

— A. L.

Announcements

A two-week workshop in French Music, 1680-1730 has been announced by the Academy of Early Music, to be held in Ann Arbor, MI, July 19-Aug. 1. Co-sponsored by the Academy, the University of Michigan School of Music, and the University Extension Service, the workshop will feature rehearsal and performance of major sacred, operatic, and instrumental works, with a chamber choir and orchestra being formed from the participants. The faculty will include Elizabeth Humes (voice), Michael Lynn (baroque flute and recorders), Grant Moore (baroque Oboe), Edward Parmentier (harpichord and chorus), Enid Sutherland (viola da gamba), and Larry Vote (voice and chorus). Further information is available from Academy of Early Music, 801 Miner St., Ann Arbor, MI 48103; 313/662-9539 or 313/764-2506.

The 18th international Fortnight of Music in Bruges, Belgium, has been announced for July 25-Aug. 8. The festival will be devoted to early music, with a competition for solo singing and solo melody instruments (strings and winds). There will also be lectures, recitals, and interpretation classes by members of the jury: René Clémencic, Christopher Hogwood, Jogan Huys, Hans-Martin Linde, Judith Nelson, and Jaap Schröder. Further information is available from Festival van Vlaanderen — Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

The Johann Sebastian Bach weeks (semaines Jean-Sébastien Bach) have been announced for June 28-July 12 in Toulouse, France. In addition to concerts, lectures, and workshops dealing with the complete organ works, there will be an international organ interpretation competition June 24-27, open to organists of all nationalities born after Dec. 31, 1950. Prizes of 10,000, 8,000 and 5,000 French francs are offered. The jury will be composed of Marie-Claire Alain, Michel Chapuis, Xavier Darasse, Bernard Legacé, Gustav Leonhardt, and Michaël Radulescu. The application deadline for the competition is April 1. A new 3-manual organ by Jurgend Ahrend will be featured. Further information is available from the Secretariat, "Semaines J. S. Bach 1981," 54 rue des sept Troubadours, 31000 Toulouse, France.

The 35th annual Bach Festival in Kalamazoo, MI, will take place on March 7-8 and March 14 at Kalamazoo College, under the director of Russell A. Hammar. The three concerts will feature a young artists' program, a chamber music program, and the Passion according to St. Matthew. Further information is available from the Bach Festival Society, 1200 Academy St., Kalamazoo, MI 49007.

Westminster Choir College has announced its fifth European Organ Tour, featuring "Bach organs" in East and West Germany and Holland. It will take place July 23-Aug. 6 under the direction of Harald Vogel and Klaas Bolt, with Joan Lippincott as coordinator, and will include demonstrations, recitals, and programs (including vocal and instrumental performances). For further information, contact Summer Session, Westminster Choir College, Princeton, NJ 08540; 609/924-7416.

L'Orgue a notre époque/The Organ in Our Time, an international symposium marking the installation of a new organ in French classical style by Hellmuth Wolff, will take place May 26-28 at McGill University in Montréal. In addition to recitals, papers will be read by distinguished authorities and panels will be held. For further information, contact Prof. Donald Mackey, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montréal, PQ, Canada H3A 1E3.

At the third bi-annual Contemporary Choral Composition Festival, held Nov. 1 at Mars Hill College, "Meet and Right it is to Sing" by Alice Parker received its initial performance. The work was commissioned by the North Carolina college for its choral series published by Hinshaw. Ten other new works were chosen for performance at the festival, and the publication prize was awarded to George Heussenstamm of La Crescenta, CA, for his "Psalm 117."

A 22-day European Organ Study Tour has been announced for May 14-June 4 by Warren Hutton of the University of Alabama. The tour will visit modern and historic organs in the Netherlands, Belgium, Germany, France, and England. Further information is available from Prof. Hutton, 76 Woodridge, Tuscaloosa, AL 35406; 205/752-9231.

An Anthem-Writing Contest is being sponsored by Wooddale Lutheran Church in St. Louis Park, MN. Limited to Minnesota composers, the competition offers a \$300 cash prize and publication guarantee, and closes July 31. Further information is available from Randall M. Egan, organist/co-director of music, Wooddale Lutheran Church, 4003 Wooddale Ave., St. Louis Park, MN 55416.

The Kate Neal Kinley Memorial Fellowship, which provides one award of \$3500 for advanced study in architecture, art, or music, will receive applications until April 15. The competitive award is open to graduates of recognized academic institutions. Further information is available from Dean Jack H. McKenzie, 110 Architecture Building, University of Illinois, Urbana, IL 61801.

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A Phoenix Festival of Sacred Music has been announced for March 19-22 in the Arizona city. Spanning a wide range of styles — from organ and choral classics to jazz, folk, and rock — festival participants will include Alexander Peloquin and John Rose. Further information is available from North American Liturgy Resources, 10802 N. 23rd Ave., Phoenix, AZ 85029; 602/864-1980.

The Rodgers Organ Co. has supplied a 5-manual electronic instrument for use in the new Crystal Cathedral in Garden Grove, CA, while a large pipe organ is being readied for the church. The Rodgers instrument is known as "Royal V" and was built as a duplicate to the same firm's installation for Carnegie Hall.

A Residential Summer Course at the Royal School of Church Music, near London, England, has been announced for July 6-Aug. 17. Resident tutors will include Nicholas Cleobury, Peter Godfrey, Roy Massey, and Allan Wicks; a special masterclass will be given by Gillian Weir. Study areas will be choir training and choral conducting, organ playing, service accompaniment, keyboard skills, and singing. Further information is available from the RSCM at Addington Palace, Croydon, CR9 5AD, England.

A sixth annual Classical Music Seminar has been announced for Aug. 4-18 in Eisenstadt, Austria. Sponsored by the University of Iowa, it will include choral, instrumental, and organ work, with concerts and lectures as well as tours. For further information, contact Classical Music Seminar, 200C Jefferson Bldg., The University of Iowa, Iowa City, IA 52242; 319/353-7395.

Among services in memory of the late Virgil Fox were ones held Oct. 28 at Casa Lagomar, Palm Beach, Florida; Nov. 9 at the Crystal Cathedral, Garden Grove, California; and Nov. 16 at the Riverside Church in New York City. In California, the organists were Ted Alan Worth and Richard Unfreid, while Frederick Swann and John Walker played at the Riverside Church. In the latter service, the oratorio "Dona Nobis Pacem" by Vaughan Williams was performed, and carillon James Lawson played a recital of Bach transcriptions prior to the memorial event.

The family of Virgil Fox has announced the establishment of a memorial fund to further his musical ideals and for scholarships in organ performance. The trustee of the fund is James H. Johnston, Vice-President, United Bank of Texas, P.O. Box 1788, Austin, TX 78767. The Virgil Fox Society in Brooklyn will also continue its work to perpetuate the art of Mr. Fox.

Healey Willan

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Western culture, at the feet of the Church. For we must next recall as preparation for our study of Willan at St. Mary's that *the Church has been suspicious of the arts, especially music, from the beginning of its history because of its tendency to dualise human nature, separating spirit from flesh, "sacred" from "profane."*

It is instructive to peruse the liturgical calendars of churches which commemorate heroes of the faith with special days of remembrance. Even in the latest revisions, artists who have served the Church are barely remembered. The calendar of the *Lutheran Book of Worship* notes Dürer, Michelangelo, J. S. Bach, Schütz and Handel, and a number of hymnwriters. The Episcopalians and the Roman Catholics, now that St. Cecilia (never known anyway for her musical ability) has been consigned to mythology, seem to commemorate no artists other than saints who also happen to have been hymnwriters. The *Episcopal Book of Common Prayer* (1979) does, however, include a prayer for church musicians and artists, for which we must be grateful.

Yet the Church historically has been a major patron of the arts. The roots of this schizophrenic attitude to art and its makers lie, I think, in Platonism and the Gospel itself. Until comparatively recently, Platonism was at the center of Western thought, including Christian theology. Plato — much as he admittedly admired artists and was profoundly moved by their work — banished artists from his utopian Republic because they imitated the truth, rather than presented its unchanging Essence. Beauty was a metaphysical property, compared to which physically beautiful sounds and colors were like shadows on a cave wall. For Plato, the world of mind and the physical world were distinct orders of reality, the former clearly the superior of the latter.⁷

As interpreted by the New Testament writers, the Gospel is largely consonant with Platonism. Erik Routley puts it neatly when he writes that the essence of the Gospel "lies in the complete involvement of Christ in the world, together with his moral transcendence of it. . . . The Church that was founded in the incarnation, passion, and resurrection of Christ is not an institution that invariably says yes to the world, nor one which invariably says no."⁸ Absolutely true; but the difficulty for artists about this "dynamic paradox" comes with an understanding of Christ's moral transcendence of the world. No matter how fine a point we try to put on it, we are forced to admit that the arts have much less to do with moral transcendence than they do with a joyous celebration of the earthiness of life — and that the Church seems much to prefer moral transcendence.

Although the Church at one time or another has accused all the arts of "fleshlyness" or "profaneness," music has suffered the most sustained attack. Behind this might be the ancient association between public speech and song, and the Church's perhaps subconscious recognition of music's special potency as the most primal and abstract of the arts. Poets in the ancient world sang, not merely recited, their works, and it is more likely than not that scripture in the early Church was normally sung rather than said, as it had been in synagogue and temple worship before. There was always a danger, especially after the Peace of Constantine and the establishment of training schools for liturgical singers, that singers and hearers of the Word might be distracted from it by beautiful sound. But the raging at music attributed to some of the earliest Fathers of the Church may have erupted over something more troubling than

pagan worship or the theatre; the chidings of the authorities who succeeded them in the Middle Ages may have been more than an attempt to discipline musicians who were indulging in unbridled and unedifying virtuosity; and the grumbling and outright anger directed at music in church during the Reformation period may well have been the expression of something deeper than a simple fear of Romish pomp and circumstance.

I suspect that what our Christian forebears were sensing, however vaguely, was a threat only those of us living in a post-Romantic era can fully perceive. The cultural history of the 19th century in the West has proved beyond serious doubt the raw power of art, especially musical art, to create illusory but nonetheless utterly entrancing worlds of its own which have an awesome energy to capture the hearts and minds, even souls, of masses of people. It is not much of an exaggeration to claim that in the secular Europe which grew out of the Enlightenment and the French Revolution, Aestheticism became rival to Christianity, and the artist musician in particular became prophet, priest, and preacher to a new religion, humanism independent of the discipline of the Church. Whatever we today think of them or their music, Liszt, Wagner, and the others radically altered music's meaning for us. Almost entirely because of them, if we cannot agree with Schopenhauer that the musician is a "telephone of the beyond" and a "ventriloquist of God," we must still admit with Gerardus van der Leeuw that "no art points beyond itself more decidedly than does music."⁹ Such an admission surely gathers together every latent fear the Church has ever had about music.

This leads us to the third thing we need to remember about the interaction of the beautiful and the holy: *19th century Romanticism redefined the meaning of "beauty" and "holiness," and forged a new relationship between them.* Before Romanticism, a theologian could safely contemplate beauty as a metaphysical attribute of a transcendent holiness known only to the blessed of God. Afterwards, he was forced to confront beauty as a commonly experienced aesthetic phenomenon that in itself, quite apart from Christian piety and doctrine, could generate a powerful awareness of the holy. In the wake of Romanticism, rather comforting notions of the beauty of holiness gave way to the disturbing implications of the holiness of beauty. Especially in continental Europe, secular concert halls filled with people seeking spiritual experiences that organized religion seemed no longer able to provide.

One must confess that for contemporary church musicians, Romanticism is an old but still active and highly dangerous minefield. Following C. S. Lewis, Routley negatively categorizes the elements of Romanticism thus: A) fascination with danger and adventure, the marvellous, the titanic, and the supernatural; B) egoism, rebelliousness, oversensitivity to natural phenomenon; C) intense longing which "in itself" is prized as an unattainable object, and a sense of mystery in the thing longed for.¹⁰ Considered at once aesthetically and theologically, Romanticism in church music fails when it puffs itself into pretension or loses itself in sentiment, preaching not the Gospel but delusions of grandeur, and nostalgia that lets us forget the realities of the confusing and difficult present. It fails when it falls in love with its own struggle to break down the barrier between earth and heaven, when it becomes too full of itself to serve, or when it witnesses more to the longings of the Old Testament than to the "realized eschatology" of the New.¹¹ In short, Romanticism can be accused of fostering a state of perpetual adolescence, the product of which is a gospel of self-deception.

Yet there are positive aspects of Romanticism that Routley's list does not include, and he himself admits that "there is nothing inherently sinful or anti-Christian in Romanticism" if it points to Christian truth rather than leads to self-deception.¹² With that in mind, we are ready to turn to a consideration of the ways in which Healey Willan as a church musician drew on his own romantic nature, and in doing so demonstrated a uniquely Christian understanding of the holiness of beauty.

Willan at St. Mary's

The Willan most church musicians today know is probably the Willan of hymn-anthems such as "Sing to the Lord of Harvest" (1950/54) and organ pieces like those in the two sets of chorale preludes he wrote for Concordia (1950/51). Senior members of our profession may recall vigorous pieces like "In the Name of God We Will Set Up Our Banners" (1917), or dramatic ones like "I Looked, and Behold, a White Cloud" (1907).

One must never make the mistake of judging Willan the church musician on the basis of compositions like these. In a letter to Harold Thompson about 1935, Willan said that he deplored "much of the folly" he had committed to paper before coming to St. Mary's; and while he continued to write some very fine music for church use after 1942, following a brief resignation from the parish, much of it shows a regression to the style of the pre-St. Mary's years.¹³ Only by studying Willan's preceptorship at St. Mary's and the music he wrote for the services there, concentrating perhaps on the period 1921-1941, can one make a fair assessment of his importance as a musician.

Willan was quite specific about the point of his work at St. Mary's. In the letter to Dr. Thompson, he wrote:

There is a rite and there is a ritual: by ritual I mean the spoken word, and not, as is commonly and wrongly implied, ceremonial. The rite and the ritual are sufficient. In addition, however, we find ceremonial and music; the former dignifies the rite and the latter beautifies the ritual. Therefore, ceremonial and music must work in complete unity. When either draws the attention of the people to itself, it is a hindrance. Therefore, I dislike music which is not in complete accord with the ritual of the day, or music which disturbs the normal flow of the ritual — solo singing, noisy accompaniments and anything suggestive of fuss. I like liturgical music to be direct, and as a general rule without repetition of words; such repetitions may, however, sometimes be indulged in when the music is contrapuntal in character, but even then sparingly; a clear definition of what is to be sung (a) by the choir, and by (b) the congregation; (a) as much as possible unaccompanied, (b) good hymn tunes and chorales supported by a solid diapason accompaniment; loud noises and high-pressure reeds to be reserved for outgoing voluntaries — in the service I regard them as a "noisome pestilence."

Willan later amplified this statement in an article written in 1959:

Church music should surely be the embellishment of the Liturgy, the words taken from the Liturgy or from some Biblical source embodying the thought or teaching of the day. . . . The organist, upon whose shoulders lies the main responsibility of performance, should realize that the music of the service is in reality the incidental music of a great drama, and that it should in no way obscure the intention or impede the movement. The choir should realize that the main reason for their existence is to sing the choral parts of the service in such a way that the incomparable words of the Liturgy are enhanced and not obscured, for they are neither exhibitionists nor entertainers. The anthem, which is too often an excrescence, is not their chief job, and a choir which regards the anthem as the all-important part of their work

may be at times not only a hindrance, but even a menace.¹⁴

In the same article, he talks about congregational participation:

I firmly believe that there are parts of the service which should be sung by the congregation, and I also believe equally firmly that there are parts during which they should remain silent and meditate.

Some years before, as part of a lecture to Trinity College in Toronto, he said more about this. In the course of arguing that a parish music program should not be a "cheap imitation" of cathedral music, but rather a "routine of music appropriate to its possibilities," Willan maintained that

in the interests of simplicity, and therefore sincerity, the congregation should be required to take part in many portions of the church service. I say required advisedly, because I am convinced that no small amount of the complaint which sometimes emanates from the congregation that they cannot take part in the services is due to laziness on their part. I can see no reason why they should sing every verse of a psalm, or of a canticle, or even of a hymn. The exercise of intelligent listening will do more good than unintelligent shouting. A very familiar hymn sung to a well-known tune can become an automatic performance, and its value is much more than doubtful. In fact, if the congregation are wedded to a bad tune, and enjoy singing it, it is then that the tune does the most harm.¹⁵

Hence the great value of plainsong, which Healey called "that most eloquent expression of faith" and "the very essence of choral music."¹⁶ Chant was not only the Church's own music, it was a "very appropriate medium"¹⁷ for the presentation of a liturgy mostly in prose. Its close association with individual texts would prevent automatic performances and force singer and listener alike to pay close attention to the texts' meaning. Chant was also easy to learn and sing well by singers with untrained voices, and so was especially appropriate in churches "where means and voices are limited."¹⁸

These passages set the central issue before us. Some of Willan's ideas here are romantic in nature, if not expression: the liturgy (which at St. Mary's was of course celebrated with all the dignity and ceremonial pageantry customary in Anglo-catholic parishes) as a great drama of sound, color, and movement, all brought together and shaped by an artist musician; preference for plainsong and unaccompanied choral music; subjugation of music to text.¹⁹ Yet the emphasis in the passages is on the modesty that Willan believed was at the heart of church music making — no solo singing or splashy organ playing; a sharing of the musical load between choir and congregation; and overall, an intense distaste for the pretension and self-deception that Routley so correctly condemns. Willan was thus part of an Anglican musico-liturgical movement which might be termed "reformed Romanticism." Its roots were in the pastorally sensitive catholic reforms initiated by the Revd. Frederick Oakeley at the Margaret Street Chapel (Anglican) in London following his appointment as incumbent in 1839, and in the musical research and practices of the Revds. J. M. Neale and Thomas Helmore;²⁰ it later found new inspiration in the 1903 *Motu Proprio* of Pius X and Sir Richard Terry's expression of that document in the services at the Roman Catholic Cathedral of Westminster in London; and was embodied in collections such as *The English Hymnal* (1906/33) and *The English Gradual* (1871 onwards).

"Reformed Romanticism" had a profound respect for musical artistry, yet insisted on disciplining it with the limitations imposed by an essentially

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Healey Willan

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democratic liturgical praxis. Its language was unmistakably romantic, but that language at once affirmed the dignity and loveliness of God's creation, and celebrated the transcendence of he who made it — the "yes" and "no" Routley speaks about.

A typical High Mass at St. Mary's during Willan's tenure exemplified this.

There was apparently no organ prelude. Albert Mahon, Cantor of St. Mary's from 1948 until 1977, cannot remember one throughout his time there, and has besides noted the "mystic atmosphere of worship" which enveloped one even as one entered the nave. An organ prelude would have been an insensitive intrusion on this pregnant silence.²¹

Mass began with the sprinkling of the congregation with Holy Water, during which the Ritual Choir of a few men sitting in the chancel of the church sang the *Vidi Aquam* to a plainsong melody accompanied by the organ. Plainsong at SMM was always accompanied because Willan insisted that the congregation there, ordinary parishioners and not monastics used by long exposure to the sound of unaccompanied chant, needed aural encouragement, as it were, to enjoy plainsong and participate in it with confidence when appropriate. As can be seen from Example One, the style of Willan's chant accompaniments was discreet and entirely modal, but rich and enthusiastic enough to dispell any twentieth century objections to "gloominess."

The *Vidi Aquam* completed, the Ritual Choir chanted the plainsong Introit for the day. Following the Lord's Summary of the Law, the Gallery Choir of some 16-20 volunteer men and women, in a small gallery at the back of the church, sang the Kyrie from a polyphonic mass, always (as were virtually all compositions sung by this choir) unaccompanied, and under Dr. Willan's direction from the organ console. More often than not, the *Missa Brevis* (Kyrie, Sanctus/Benedictus, Agnus Dei) of the day was one of Willan's own composition.

The Gallery Choir and the music Willan wrote for it were probably the most distinctive aspects of the music at SMM. As a choirmaster, Willan sought perfect blend and modesty of interpretation. No voice was ever allowed to call attention to itself by dominating the ensemble. The Gallery Choir comprised intelligent people with rather ordinary voices, unspoiled by excessive training. Willan was therefore able to draw a sound from the choir that was cool, poised and quiet, and so perfectly blended as to make it seem as if one voice were singing four parts.

The choir was not allowed to draw attention to itself by its "interpretations," either. This restriction seems to have had a democratic effect, because it freed the choir to sing the music rather than worry about indulging the whims of the director. Each singer concentrated hard on what his fellow choristers were doing, so that Willan became more an inspiring (if frequently sharp-tongued!) guide than a conductor, and "big effects" were therefore quite impossible.

As a composer, Willan wrote choral music for the services at St. Mary's that was grateful to sing and extremely appealing to the listener. The motets and masses are all richly contrapuntal, yet they are so well-written that intelligent singers with average voices can perform them just as easily and effectively — perhaps more so — than professionals. They are also tuneful and direct, capable of finding their way to the hearts of the most unsophisticated worshippers, but never condescend, and possess the inner complexity that makes many of them true art.

Example Two is illustrative. It is characteristic of the choral music written between 1921 and 1941, although as the faux bourdon of Example One shows, Willan could adopt a more severe polyphonic style when he chose. Two features of Example Two are worthy of special note. The deliberate tempo creates a sense of mystery and awe in the passage (quite appropriate, none the less, for a mass which celebrates the Incarnation); and the chords that form are sweet, but inevitable and unforced (that wonderful inverted supertonic seventh in mm. 7 dissolves too quickly to be condemned as sentimental).

Upon the completion of the Gallery Choir's Kyrie, congregation and choirs together sang the Gloria. Since Willan was adamant about the congregation's right and duty to sing this hymn, it was always chanted to a familiar plainsong melody. Between Epistle and Gospel, the Ritual Choir sang the Gradual proper to the day. A congregational Credo, plainsong again, ended the first part of the Eucharist.

The second part of High Mass, following a sermon, began with the Offertory. Since for many years at St. Mary's the Offertory was an English version of that in the Tridentine Roman rite, there was a considerable amount of time to be filled while the ministers prepared the altar. Willan chose the music for this interval extremely carefully. First the Ritual Choir sang the proper Offertory verse to plainsong; then Willan modulated into the first hymn of the service. Taken from *The English Hymnal*, the text was carefully chosen by Willan to develop the thoughts of the Offertory verse, and was set to a tune that could be sung lustily by everybody. Next Willan modulated once again, improvising an introduction to the Offertory motet. This was always an a cappella polyphonic setting of a text appropriate to the other texts of the Offertory, and was sung by the Gallery Choir.

Mass continued with the Prayer of Intercession, Confession, and Absolution. The *Sursum Corda* was sung by everyone unaccompanied. If at all possible, the priest celebrating Mass sang the Preface at the correct pitch to allow the Gallery Choir to begin the Sanctus without a break; when the celebrant could not manage this, Healey improvised a modulation from the priest's last note into the proper key. After the Prayer of Consecration, the Our Father was sung by all. It was followed immediately by an Agnus Dei from the Gallery Choir, and the proper plainsong Communion verse from the Ritual Choir, Willan improvising "bridges" as necessary. Until late in Willan's tenure, there was no communion of the people at High Mass, which made a communion motet unnecessary.

At the conclusion of the post communion prayers there was another sturdy congregational hymn, the Last Gospel was read, and the Angelus rung. Then Healey would play a postlude, sometimes a Bach fugue, but more often one of his own compositions or an improvisation. Some people — the sort of persons Willan could not abide — would come to Mass just to hear these improvisations, which were often stunningly appropriate commentaries on the textual or musical themes of that day. They could be fugal, in the manner of Example Three, or densely chromatic fantasies that contained passages like that shown in Example Four.

We need to think carefully about Willan the organist. If in his choral compositions for St. Mary's we find reticence, simplicity, austerity, we discover in his organ playing a thoroughgoing English romanticism. Willan was in no sense a showman using virtuosity for its own sake; but especially when he improvised, he wore his heart on his sleeve, and the old Breckels and Matthews seems to have been made to

(Continued, page 8)

Example One: *Magnificat*, vss. 2-3, from *The Evening Canticles*, Number Two (1928). Copyright 1928 by Oxford University Press; used by permission.

Example Two: *Agnus Dei*, mm. 1-14, from *Missa Brevis Number Four*, based on the Christmas Sequence, *Corda Natus ex Parentis* (1934).

Example Three: *Postlude or Offertory*, mm. 1-6, printed with *Missa Brevis Fourteen* (1963). Used by permission, Berandol Music Ltd., Toronto, Ont.

Example Four: *Prelude on "Urbs Hierusalem Beata,"* mm. 12-15 (1951). Copyright 1951 by Oxford University Press; used by permission.

To recall and commemorate the remarkable events of Holy Week, there should be a carefully detailed plan in the selection of music. Unlike Christmas, which is preceded by weeks of consistently joyful anticipation, Holy Week implores a whole panoply of emotions stretching from abject desperation and sorrow to climactic and overwhelming exultation. This wide divergence of feeling dictates more than just a casual choice of repertoire. The music must trace the season of penitence through the capture, trial, persecution, crucifixion, and resurrection of Christ. This is a formidable task.

At Christmas it is often possible to reuse some of the music so that one movement of a cantata may be sung as an anthem in early December and again as a part of the complete work on Christmas Eve. Usually this is not possible in the Easter Season, because the music for Maundy Thursday or Good Friday is not appropriate either earlier or later. The music for Easter Sunday celebrating the resurrection must not be heard until then because each event in Holy Week needs its own special consideration. With almost no overlap of suitable music, the planning must be a paragon of organization to be certain that all music is properly prepared for its rightful place in the week.

Read the texts cautiously to determine proper use. Some works are comprehensive in that they commemorate several of the Holy Week events while others concentrate on one phase of the occurrences. This meticulous and responsible approach is vital to salient services.

Also, unlike Christmas, the placement of Easter in the calendar changes from year to year so that the preparation for the musicians also is reordered. This year Holy Week begins on April 12 which places Easter in the later part of the spring season. This means that by the time you are reading these words you may already be tardy in making plans for the music of Holy Week, but it is not too late. This article is being written while we are still enjoying the birth at Christmas; the compression of organizing for death on Good Friday is understandably sobering, yet the paradox is unavoidable for church musicians.

Three Anthems for Holy Week. Maxine W. Posegate; SAB and keyboard; Harold Flammer (Shawnee Press), 45¢ each (E).

(I) *The Procession to Jerusalem* begins with running eighth-note passages for the keyboard while the choir sings extended notes above it which eventually climax in loud "Hosannas". The second half is chordal with the choral parts doubled in the keyboard. It ends quietly, predicting the coming crucifixion.

(II) *The Accursed Tree* is gentle and at times rhythmically free. The melody is set in various ways with each stanza different. The music is effective. The men are featured on one verse and there are some high notes for soprano. The keyboard introduction is used as the interlude between verses, but is very simple.

(III) *The Empty Tomb* is the least musically successful. Although the text has drama, the music is prolix with nothing but successive half notes.

Alas! And Did My Saviour Bleed? Nick Stimple; SATB, soprano solo and organ; H. W. Gray (Belwin-Mills), GCMR 3400, 40¢ (M).

Subtitled a Lenten Anthem, this six-page work has mild dissonances and attractive harmonies with an independent organ part and some unaccompanied singing. The soloist sings the opening verse with no accompaniment, then later has a brief passage with organ. Choral parts are on two staves. This is a lovely setting suitable for most choirs.

Music for Voices and Organ

by James McCray

Choral Music for Lent and Holy Week

This Dark Hour. Douglas Wagner; SATB, narrator, and handbells; G.I.A. Publications, G-2284, 50¢ (M-).

18 bells are used and their parts are extensive. The narrator's material could be done by a speech choir, yet the words are given without designated rhythms, but placed in appropriate measures. The choral parts are easy, with only a four-part texture at the end. This piece is useful although the final ending with the picardy third is somewhat unfortunate; it would have been more effective to have ended with the hollow-fifth as in the previous measure so that the mood is maintained within the service, but this is, admittedly, personal taste.

Verses and Offertories for Lent. Kevin Norris; unison and organ; Augsburg Publishing House, 11-9545, \$1.25 (E).

These settings are for services from Ash Wednesday through Maundy Thursday. The collection is 17 pages long, with each offertory and introductory verse lasting about 2 pages. The verses are set in unstemmed notes, but the offertories have determined rhythms which are chant-like. It would be possible to have these sung as solos during some of the weeks. The music is conceived as "functional" music which is integrated into the service.

Ave Verum Corpus. Edward Elgar (1857-1934); SATB and organ; Novello and Co., 29 0164 01, no price given (E).

This early motet of Elgar has simplicity and chromaticism typical of Victorian church music. There are sections for the sopranos with most choral parts in a homophonic setting doubled by organ. This setting has both Latin and English versions; it could be learned easily and quickly by any choir.

Throned Upon the Awful Tree. Austin Lovelace; SAB and keyboard; Sacred Music Press, No. S 7421, 35¢ (E).

The three verses are essentially the same with only small changes for the chorus or organ. The SAB classification is more appropriately two-part mixed because there is no distinct three-part texture. The keyboard is on two staves for this folk-like melody.

This Is The Day. Michael Fink; SAB with organ; Mark Foster Music Co., MF 196, 70¢ (M).

The organ part is on three staves, often very busy; its function is that of an equal partner to the voices. There is a recitative introduction that leads into the majestic and joyful anthem. The choral parts have a somewhat high male line, but the composer offers alternative performance suggestions. The harmony is mildly dissonant and always with a good flow. There are changing meters and some contrapuntal writing. This is a quality work for SAB choir that deserves performance.

Alleluia, Christ is Risen. Brent Pierce; SATB and organ; Plymouth Music Co., BP-104, 60¢ (M+).

Pierce employs modal passages in this happy anthem so that there are dorian and lydian areas with a haunting attractiveness. The choral parts are not particularly hard and are on two staves, although the organ part is written on three staves. There is a sense of development in this work and craftsmanship is evident. No registrations are given; the organ part is independent yet supportive. Highly recommended.

Alleluia. Antonio Caldara (1670-1736), arr. by Robert S. Hines; SAB and keyboard; Elkan-Vogel, 362 03274, 45¢ (E).

Only the title word is used in the text of this three-page contrapuntal and melismatic setting. The keyboard part is on two staves and is an accompaniment for the joyful voices. The vocal ranges are comfortable. Although probably not as useful as an anthem, it would be excellent for a short alleluia burst at an appropriate point in the service, such as the introit or exit.

The Day of Resurrection. Kent Newbury; SATB with optional trumpet; New Music Co., NM A-134, 60¢ (M).

Newbury has written another one of those anthems that is a sure winner with both choir and congregation. The material is repetitive yet modified in each verse. The chorus part is in a comfortable range with a predominance of unison as it builds to a modulation with soprano descant near the end. The harmonic patterns have a few surprising rapid shifts. The transposed trumpet part is included on the back page and organ material is on two staves throughout.

Welcome Happy Morning. Robert Wetzer; SATB and organ; AMSI of Minneapolis, No. 378, 55¢ (M-).

The emphasis is explicitly on the chorus, although the brief and easy organ writing includes registration suggestions. The second verse is for the men of the choir who sing in parallel thirds. This music is simple and happy, yet has two great a consistency of two-bar phrases to accommodate the rhyming text. It ends quietly with an organ restatement of its theme.

I Know That My Redeemer Lives. Robert J. Powell; SATB and piano; Richmond Music Press, MI-161, 50¢ (E).

Most of the choral work is in unison except for the third verse, a four-part unaccompanied hymn-tune setting. The keyboard part is very easy and doubles the vocal line. This anthem would work especially well with a small choir or as material for a youth group, although it may be necessary, then, to permit the organ to play the choral parts in the unaccompanied verse.

Who Moved the Heavy Stone? Austin Lovelace; unison and keyboard; Beckenhurst Press, BP 1104, 40¢ (E).

This simple yet charming melody could be sung by children's voices, as a solo or by a unison adult choir. The tune is repeated many times with one harmonic shift to minor, but with each recurrence the keyboard music is changed. The music is fast with a vocal range of a minor tenth. Although there is nothing particularly dramatic about this setting, it is useful and recommended.

There is a green hill far away. Christopher Steel; SATB and organ; Basil Ramsey of Alexander Broude Inc. (ABI), No. 1027, no price given (M).

This anthem has five verse settings of the melody; each is different. An unaccompanied alto or tenor solo begins and then the bass section sings verse two with organ. The third verse is a four-part a cappella setting and the last two verses are typical SATB settings with organ accompaniment. This quiet anthem could be sung by most church choirs and has a calm but memorable theme that will be learned easily.

Who Rolls Away The Stone? Andreas Hammerschmidt (1612-75); SSATB, two treble instruments, and continuo; Concordia Publishing House, 97-5166, \$1.50 (M).

In this 15 page single-movement cantata, the treble instruments could be played by violin, flutes, oboes, or recorders, and their music is included as separate lines above the choral score. Most of the work is sung by paired voices which eventually develop into an alternation with the SSATB chorus. In this fine edition by Harold Mueller, the text is treated syllabically with a few brief melismas for important words. Although this early Baroque setting is not the "barn-burner" one seeks for Easter, it is the type of quality music that should be included as part of a service. The conductor will want to also program another perhaps more contemporary, rousing anthem to complement this lovely music that is highly recommended to most choirs.

Two Motets. Giovanni B. Martini (1706-84); SSA or TBB unaccompanied; Shawnee Press Inc., B-466, 60¢ (M-).

In Monte Oliveti (Upon the Mount of Olives) and *Tristis Est Anima Mea* (Sad Is My Soul Until Death) are motets which could be used in Lent prior to Holy Week. These two short settings have Latin and English versions with a guide to Latin pronunciation included on the inside cover. The ranges are good for all voices and these settings could be sung by the women or men of a church choir (or perhaps one for each group?) or by choirs in a high school.

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Johnnye Egnot has been appointed organist-choirmaster of Grace Episcopal Church, Alexandria, VA. She received her M.Mus. degree and performer's certificate in organ performance from Villa Schifanoia-Rosary College Graduate School of Fine Arts in Florence, Italy. Her organ teachers have included Marcel Dupré, Alessandro Esposito, and Luigi Ferdinando Tagliavini. During her stay of more than five years in Italy, Ms. Egnot did research on the early Italian organ and its literature, a subject on which she has presented lectures to AGO chapters. In Florence she served as music director for St. James American Church.

Peter Fleming Bissette has been appointed associate director of music for the Episcopal Church of St. James-by-the-Sea in La Jolla, CA, the largest parish in the Diocese of San Diego. A native of Durham, NC, he attended Elon College and Duke University. Mr. Bissette will assist music director Jared Jacobsen in expanding the parish music program, and also serves as chapel musician and coordinator of music studies at The Bishop's Schools.

Linda E. Hoffer has been appointed director of music at the Episcopal Church of the Resurrection, Dallas, TX, beginning Jan. 15. She received her B.Mus. degree in organ and church music from Stetson University and her M.Mus. degree in harpsichord from Southern Methodist University; she has taken additional graduate work at North Texas State University. Her teachers include Alexander McCurdy, Paul Jenkins, Larry Palmer, and Charles S. Brown.

Miss Hoffer has held positions at East Dallas Christian Church and St. Luke's Episcopal Church, Dallas. She directs the Collegium pro Musica Sacra and has composed five published anthems.



Marlan Allen has been appointed organist and choirmaster at Christ Church, Lake Forest, IL, where he will direct a graded choir program and establish a men and boys choir and choir school. He leaves a similar position at Christ Church, Winnetka, IL, where he served for seventeen years.

Mr. Allen completed undergraduate work at San Jose State University and received the MSM degree from Union Theological Seminary in New York City. He served as assistant organist at St. James' Church, New York City, and as director of music at St. John's Presbyterian Church in Berkeley, CA. He studied organ with David McK. Williams, Richard Purvis, Richard Jesson, and Donald Coats. He holds the AAGO certificate and has studied at the Royal School of Church Music in England.

Stephen G. Schaeffer, associate professor of music and college organist at Presbyterian College, Clinton, SC, has been granted a sabbatical leave for the current academic term. Mr. Schaeffer is studying organ and improvisation with Louis Robilliard at the Conservatoire in Lyon, France.

Ladd Thomas was honored Sept. 14, on the occasion of his 20th anniversary as organist of the First United Methodist Church in Glendale, CA, with the establishment of the Ladd Thomas Fund for Church Music at the Claremont School of Theology. Mr. Thomas was presented with a brass plate engraved for the occasion.

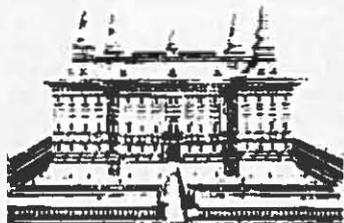
Katharine S. Fowler has been named organist emerita of the Universalist National Memorial Church in Washington, DC, in recognition of seventeen years of service to the church. The citation, which noted her dedication to the position, was made on Nov. 16. Miss Fowler has been a church organist for most of her life and taught music in the District of Columbia schools for 32 years. She is a past dean of the DC chapter, AGO, as well as past chairman for Region III.

Keith Sadko has been appointed to the faculty of McGill University in Montreal, Canada, as visiting lecturer in organ for 1980-81, replacing John Grew who is on sabbatical leave. Mr. Sadko holds the L.Mus, B.Mus and M.Mus degrees in organ and harpsichord from McGill and has been first-prize winner of both the John Robb and RCCO national competitions. As the recipient of a Canada Council Arts Grant, he studied this past year in Paris with Marie-Claire Alain, Kenneth Gilbert, and Daniel Roth.

Daniel Sternberg, dean of the Baylor University School of Music since 1943, has been named a distinguished faculty member at the Texas institution, assuming the school's first endowed professorship in music. He will be named dean emeritus upon the appointment of a new dean.

Henry Hokans has been appointed organist and choirmaster of Christ Church, Fitchburg, MA, succeeding James Taylor. Mr. Hokans leaves a similar position at Trinity Church, Shrewsbury, MA, where he had been for six years. He is currently chairman of the fine arts department of Worcester Academy, a position he will leave at the end of the school year.

Mr. Hokans holds bachelor's and master's degrees from the New England Conservatory of Music and spent a year in Paris studying with Pierre Cochereau and Jean Langlais. He was organist-choirmaster for eighteen years of All Saints Church, Worcester, as well as organist of the Worcester Art Museum, music director at Worcester Polytechnic Institute, and conductor of the Worcester Concert Choir. His wife, Joyce Ireland Hokans, is organist-choirmaster of St. Johns Church, Worcester, and is an immediate past dean of the Worcester AGO chapter.



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Healey Willan

(continued from p. 4)

play every chord known to Western music between A.D. 1000 and 1900. George and Margaret Drynan, close associates of Dr. Willan at SMM for many years, have written tellingly about Willan's service playing. During the improvisations at the end of High Mass and between the verses of processional hymns, "As the music [rose] in great waves of intricate harmony, it [seemed] scarcely possible that the church [could] contain so much marvellous sound, and again when fitting, the organ [could] whisper like a wind harp."²²

**Intent and Effect:
Romanticism Redeemed**

At the beginning of this discussion I tried to show some of the complexity of the terms "holiness" and "beauty" in themselves and in combination with each other. Many of us in musical ministries, not just Episcopalians and Roman Catholics, still find ourselves drawn to some form of romanticism as we attempt to express our own deepest feelings and thoughts about the Gospel. We are drawn to beauty as the 19th century taught us to understand it — not metaphysically or doctrinally, but aesthetically, as emotion and idea in themselves transcendently incarnate in intriguing yet satisfying form and proportion. We are aware, too, that the Church we serve has resisted — correctly, it would seem, in light of the Romantic era — any attempt to equate the aesthetic with the holy, or to allow any privileged claim on the Gospel by art or artists. Yet the doing of our art day by day confirms us in our conviction that we are engaging in a holy act.

It seems that in Healey Willan we have both a brother and a guide. His temperament, style, and diction as an artist were romantic, yet he was able under the discipline of the Church to create musical art that brought a rather ordinary congregation in a rather ordinary part of downtown Toronto to a richer, deeper understanding of the Gospel.

The true worth of an artistic ministry in the Church becomes apparent, I think, after an examination of the intent of the artist and the effect of the art produced. Of these tests, the first is less reliable, and must be balanced with the second. The sincerest Christian intent is absolutely no guarantee of artistry, and some of the great artists of the Church led lives that forever may prevent their inclusion in liturgical calendars. Moreover, the closer we look, the more ambiguous the theological convictions of most artists become.

This is the situation with Willan. Although he spent his whole life in the Church and gifted it with finely wrought music, he was by no means a conventionally pious man, and there are people who remain unconvinced that he was as interested in building up the Kingdom as he was in practicing his art. One cannot ignore, however, his unquestioned devotion to the worship of God, or the severe limitations he set himself in his work as a church musician, limitations which at the end of his life he complained had cost him dearly as a composer.²³ For all his avowed contentment as Precantor of St. Mary's, Willan from time to time must have been painfully aware of the artistic sacrifice he was making. That alone must give pause to those who would debate Willan's Christian intent.

The more reliable test for the Christian value of an artwork is its effect on those who experience it. On this score there really can be little doubt that the music Willan created at St. Mary's was Christian art. So far as I can determine, there were two typical responses to the services at SMM. One might be described as a response of the heart, the other of the intellect.

Clifford McCormick's is representative of the first. Writing in this journal in 1968, he compared the services at St. Mary's to Healey's own description of its organ as a "lovely old ruin." "Highly ritualistic," he remembers, "with pagentry, candles and incense, [they] seemed to waken a time-out-of-mind world which rose out of the sea like the legendary cathedral of Ys." This leads him to a significant observation:

In the beginning was the Word, and the Word was with God, and the Word was God. The music of the Church invokes and sustains the vision which lies behind the Word. The vision is as constant as the Word itself; when the vision fades, it is the invocation that is inconstant.²⁴

McCormick is theologically correct about the necessity of invocation, and its power to sustain a vision of the holy. Visions, time-out-of-mind worlds and legendary cathedrals are the stuff of Romanticism, and it is well for us that McCormick couched his observation in romantic language. His impression of the effect of the music at St. Mary's is of a piece with the Drynans' description of Willan's organ playing. Both reflect the romantic nature of Willan's music making; but McCormick, in showing how a romantic perception of beauty can lead to an enlightening perception of the Gospel, shows that romanticism to be redeemed.

In fact, in all the "responses of the heart" with which I am familiar, there is little that corresponds to the negative elements of Romanticism listed by Routley. What accounts for this is probably something the "responses of the intellect" make clearer. The comments of Fr. W. R. Crummer, another former Rector of St. Mary's, can represent this second characteristic response to Willan's music making. They will stand for those who like Fr. Crummer perhaps "know nothing about music," but who as theologically literate persons can attest to the "evangelical and truth-conveying power" of Healey's music. "From listening Sunday after Sunday," Crummer writes,

I have made one great discovery. It is the discovery of the power of liturgical music . . . to promote deeper and richer appreciation of the whole glorious complex of Christian truth. At levels deeper than those of intellectual acceptance and rational comprehension, I know a good deal more about the Church's Gospel than I did before. Liturgical music communicates, enlightens, enlarges vision, brings things home . . . "Behold, the tabernacle of God is with men." The words are familiar enough, but it is the Dedication festival at St. Mary Magdalene's and the choir is singing them to the music which the organist has written for them. "Behold." I learn something new about the Incarnation every Dedication festival when the choir sings "Behold."²⁵

The operative phrase here is "liturgical music," by which one assumes Crummer means music written for the communal liturgy at St. Mary's. Liturgical music," by which one assumes music which is humble enough to integrate itself into the total entity which is worship — the "incidental music of a great drama," to which we might add, "a drama in which everyone, no matter what his skill, is an actor." I think Willan avoided concertizing in the liturgy not simply because of personal modesty, but more out of respect for what Christian theologians call "the Body," the Christian community in which all have a part to play, and where every gift, no matter how humble, is welcome and used. Those who were more talented in music had worthy assignments in the choirs at St. Mary's. But so did those less talented in the congregation. If sharing is a metaphor for the Kingdom, then St. Mary's at least while Willan was there was a witness to that Kingdom.

Willan's awareness of the Body of Christ kept the potentially dangerous side of his romanticism in check. Like the artist tribesmen in *Sky Above Mud Below*, Healey made a gift of beauty to a particular community in a particular time and place, not for applause or merely for personal pleasure, but to help that particular community more richly experience the wonder of the Kingdom of God in the "dynamic paradox" of its immanence/transcendence. In intent and effect, Willan's ministry at St. Mary Magdalene's sets before us not simply reformed Romanticism, but redeemed Romanticism. By holding in tension the Romantic longing for ever-new heavens and earths and the simple needs of an ordinary Christian congregation that knows by faith that the new Heaven and Earth have already been permanently accomplished, by serving rather than indulging, Willan was finally able to create what Albert Mahon so aptly calls "the context of prayer."

Thus does beauty become holy. Willan can teach us much about shattering glass walls. For all of us laboring as ministers of music, his work at St. Mary's shows how — in the right hands — the earthiness of art can reveal the depth of the Gospel. But particularly to those of us with romantic temperaments, who cannot do other than dream dreams and see visions, it gives a new hope that the beauty we seek is beloved of God.

Notes

- ¹ The Revd. R. T. F. Brain, "Healey Willan" (unpublished MS, 1906); Healey Willan, letter to Fr. Brain (April, 1951).
- ² St. Augustine of Hippo, *Confessions*, X, 33.
- ³ Quoted in Peter Le Huray, *Music and the Reformation in England* (New York: Oxford, 1967), p. 54.
- ⁴ Erik Routley, *Church Music and the Christian Faith* (Carol Stream: Agape, 1978), pp. 30-76.
- ⁵ William Barrett, *Time of Need* (New York: Harper and Row, 1972), pp. 354-355.
- ⁶ Quoted in Etienne Gilson, trans. Maisie Ward, *Choir of Muses* (New York: Sheed and Ward, 1953), pp. 189-190.
- ⁷ Plato, *The Republic*, V, VIII, X.
- ⁸ Koutney, p. 18.
- ⁹ Gerardus van der Leeuw, trans. David Green, *Sacred and Profane Beauty: The Holy in Art* (*Wegen en Grenzen*, Paris, 1933) (New York: Holt, Rinehart and Winston, 1963), pp. 226 and 245.
- ¹⁰ Routley, pp. 36-49.
- ¹¹ See Routley, p. 6 ff.
- ¹² Routley, p. 49.
- ¹³ Harold W. Thompson, "Creative Work of Dr. Healey Willan Subject of Survey," *The Diapason* (Dec., 1935), p. 20. For an analysis of Willan's compositional styles, see William Marwick, *The Sacred Choral Music of Healey Willan* (unpublished Ph.D. thesis, Michigan State University, 1970), chapters 2-4.
- ¹⁴ Healey Willan, "What's Wrong with Church Music in Canada," *Cap and Gown* (Wycliffe College, 1959), p. 113.
- ¹⁵ Healey Willan, lecture to Trinity College (no title, unpublished MS), 21 Sept. 1932.
- ¹⁶ Healey Willan, "Organ Playing in its Proper Relation to Music in the Church," *The Diapason* (Oct., 1937), p. 23.
- ¹⁷ Healey Willan, "The Use of Plain-song in Church Worship," *Jubilat Deo* (Sept.-Oct., 1957), p. 94.
- ¹⁸ Healey Willan, lecture to Trinity College.
- ¹⁹ For a neat, if somewhat unsubtle, catalogue of Willan's romantic tendencies as a composer, see Norman Gary Johnson, "Healey Willan, 1880-1968," *The American Organist* (Oct., 1980), pp. 34-36.
- ²⁰ See Bernarr Rainbow, *The Choral Revival in the Anglican Church (1839-1872)* (New York: Oxford, 1970). The term "reformed Romanticism" is however my own, and I accept full responsibility for it.
- ²¹ Albert Mahon, interview with Edward Wagner, Toronto, Ontario, 13 March 1978.
- ²² George K. and Margaret Drynan, "Willan Career Interwoven with St. Mary's," *The Diapason* (Oct., 1960), p. 8.
- ²³ Margaret Drynan, interview with Edward Wagner, Toronto, Ontario, 12 March 1978.
- ²⁴ Clifford McCormick, "Vision at St. Mary's," *The Diapason* (Oct., 1968), p. 9.
- ²⁵ The Revd. W. R. Crummer, "Healey Willan" (unpublished MS, 1960). The motet he refers to is published by Carl Fisher Inc. (copyright 1934).

Edward Wagner, MDiv, MA, is assistant to the Director of the Yale Institute of Sacred Music. Portions of this article are excerpted from his ISM thesis, "Healey Willan at St. Mary Magdalene's (1921-1968): The Parish Musician as Minister." Details of the typical High Mass were supplied in interviews between Mr. Wagner and George Drynan, Margaret Drynan, The Revd. W. R. Crummer, and Albert Mahon in March, 1978.

To the Contributing Editor for Musicology:

The presence of barely audible harpsichords on the concert stage has been irritating me for several years, and I gather from several remarks in your review in the Oct. 1980 issue of *The Diapason* that you are a kindred soul.

You propose a heresy, that Bach's writing is too thin to be projected properly by a harpsichord. I propose a different one, that most harpsichord builders today voice too softly for Bach's music. And what's worse, builders have brain-washed performers and I guess conductors into believing they are producing authentic baroque sound.

Well, maybe they are hearing something close to the whispery sound Couperin is said to have liked, but I really believe Bach liked a much more robust sound — and got it out of the massive German instruments, such as Hass made, which were present at the ducal and royal courts Bach performed at.

I am always bemused to see a performer busily playing an 8½' instrument that sounds only faintly, when it is not totally drowned out by the 'cellos. I know that its strings have resonating sections as long as those in a concert grand piano, that it has a large soundboard, and that with sturdy enough plectra it could fill the hall with magnificent sound. I also know that most builders these days cut down plectra nearly to the flexibility of the string, and thus fail to take advantage of the full and lovely sound-generating capacity of the best harpsichord designs.

Builders, usually quoting Couperin for authority, say that virtually all pluck sound (the twang) should be voiced out of the plectrum. The player should neither hear the pluck nor feel it in the fingers. This argument must sound strange to organists who know that what counts is how the instrument sounds to the audience, not the player. Indeed in many tracker installations the player is positioned just below a division, which will therefore sound unduly harsh and out of proportion to him. Heaviness of touch was something baroque organists had to put up with. As for the harpsichord, we have no reason to suppose that Bach agreed with Couperin that a

superlight touch was a virtue. Bach probably thought the issue was irrelevant to the matter of producing music.

I started building harpsichords 4 years ago, and have learned a good deal about modern voicing practices and prejudices, both through consulting experts and by doing it myself. Nearly all builders today use delrin blanks. (Some European builders still use stiff leather, and some purists actually use bird quills.) Builders cut and scrape these blanks in a variety of ways to produce the desired flexibility. I learned about the strength of conviction of experts the hard way with my second harpsichord, a Zuckermann 8 x 8 x 4 I was helping a friend build. Uncertain of our ability, we asked a professional to voice it, but took the precaution of asking him to voice it extra loudly. To our dismay, the finished instrument had a tone that could hardly reach the other end of the living room. Since then I have gained confidence from building two more instruments, including another 8 x 8 x 4, so last month I went back to the first Zuckermann and requilled the thing so that it now produces a full magnificent tone that is immensely satisfying both to me and the owner. That job took me two days, but an experienced professional could do the job in an afternoon, I think. The point is, voicing is not something immutable, built into the harpsichord by the builder. While it is true that there is an upper limit to the loudness you can have and still have beautiful tone — and this limit varies from harpsichord to harpsichord — it is far above the level imposed by most builders today.

One would think that a primary objective of the harpsichord-building revolution of the last 25 years would be to recreate the ideal instrument on which to perform Bach's concertos and big solo works. I operate on the premise that the fact that Bach wrote them is evidence that he had available instruments on which they sounded effective. Note that Couperin, who liked a small sound from his harpsichord, did not write concertos.

In fact the harpsichord revolution, pioneered by Frank Hubbard, has been mainly a search for the ideal instrument on which to perform 17th- and 18th-century French music. Hubbard's discoveries about the lovely (albeit slight) tone one can get from an accurately-copied Taskin double are major contributions. But they accomplish little in the search for the best instrument on which to perform Bach. Hubbard himself was simply uninterested in 18th-century German harpsichords. His bias against Hass and any instrument with a 16' shows up repeatedly in his *Three Centuries of Harpsichord Making*. This is too bad, because Hubbard has been very influential, and one result is that nobody has yet bothered to make blueprints of a big Hass. Making the blueprint, of course, is the necessary first step in copying an old instrument.

Critics could do more to improve this situation if you would aim at the right target, which is not Bach's composing style. I am constantly reading reviews that complain that the harpsichord can barely be heard, but reviewers seem unaware that anything can be done about it.

Sincerely,

Philip Jones
Bethesda, MD

Mr. Gustafson replies:

If one looks to other harpsichord concertos, particularly those by 20th-century composers, I think it will be clear that Bach's textures give the harpsichord little chance to compete with orchestral instruments except in a very intimate concert situation (for which they were, of course, intended). However, Mr. Jones questions several general trends of contemporary harpsichord making; for that reason I have asked one prominent builder, Willard Martin, to react:

Mr. Jones' letter raises a number of questions which are loosely related. On many occasions the harpsichord in the 20th century has appeared embarrassingly insufficient on the stage, but there are many explanations. Modern concert

halls are usually much larger than the situations for which the harpsichord was originally conceived. Furthermore, in ensemble with modern strings, the harpsichord can be obscured by the louder, less transparent tone of modern strings, not to mention the less transparent performance tendencies of modern string players. To be sure, modern harpsichords are occasionally voiced too softly for public performance, but many of the instruments in question are also not sufficiently resonant to do the job, regardless of the voicing — this includes everything from Pleyels to self-proclaimed copies.

The question of historical voicing volume is very difficult to study now, but surely there was ample opportunity in 300 years and in all of Europe to explore the extremes. With good quality bird quill it is possible to voice very forcefully, although loud voicing with bird quill does compromise the life expectancy of the quill. The empirical performance of bird quill, however, is not necessarily a strong argument for loud voicing. The overlap of the string by the quill is a separate issue: voicing will be most stable with generous overlap, and the old builders certainly understood that. Minimal overlap is the by-product of the modern practice of pedal stop controls along with a half hitch.

Baroque musicians were capable of conceiving music within a wide dynamic range. The great baroque church organs were championed by the same musicians who loved the clavichord, for example. To be sure, the organ was intended to supplement the religious experience of the faithful, and the clavichord was a much more personal experience. The harpsichord falls somewhere in the middle, and surely some were voiced louder than others. The balance points of various antique harpsichord keyboards vary enough to imply some variety in voicing volumes, and the differences in ornamentation in the various styles of music for the harpsichord also connote louder or softer voicing.

As for touch, a well-regulated tracker organ has a feeling which is very similar to a harpsichord with most common registrations. François Couperin insisted that the novice harpsichordist should al-

(Continued overleaf)

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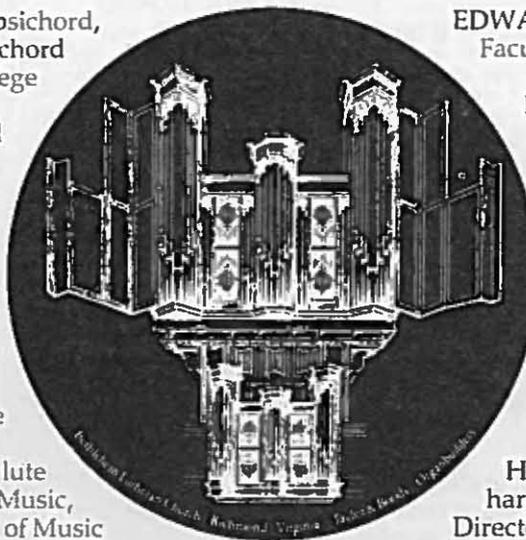
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Letters to the Editor

(continued from p. 9)

ways practice with only a single 8' register in order to develop sensitivity of touch. Presumably this means that the coupled 8's provided significantly more resistance (and therefore not that they were both "superlight"). In general, translations between different languages and different centuries must be treated very carefully!

The German harpsichord poses special problems. During Bach's lifetime, the international standard for harpsichord excellence was French. The Parisian builders produced the largest quantity of relatively standardized, high-quality instruments ever to be seen in the history of the instrument. In Germany at this time, there were a number of isolated harpsichord building traditions, none of which equalled Paris in quantity or standardization. Indeed, some German builders simply imitated French instruments; there are "French" antiques which survive today that are quite likely German in origin. If the French could make fake Flemish harpsichords, it seems that the Germans could make fake French ones! To address Mr. Jones' point specifically, the Hass instruments which survive with 16' registers are exceptional and do not represent a significant tradition. The largest one (which is privately owned in Paris) has bridge sections typical of Italian harpsichords, and predictably the volume of the tone is not very great. This is in sharp contrast to one's expectations when looking at an instrument with 3 manuals, 5 choirs of string and monumental proportions. Furthermore, the mechanism is so complicated that it was probably never reliable. When Frank Hubbard was writing his book, he was plagued by the common assumption that the Great Bach had to have had a German harpsichord of heroic proportions equal to the genius of his music. This is consistently tempered by the historical evidence, and Hubbard's strong position was necessary to correct the misconception. By the way, there do exist working drawings of one Hass instrument, and 16' harpsichords have been made.

Willard Martin
 Bethlehem, PA

Death of Ernest White

With the passing of Ernest White, the music world has lost one of its most brilliant lights. Ernest White was a musician's musician, an artist imbued with the finest attributes of the true musician. A fellowship student of Lynnwood Farnum in his young years, he always exhibited immaculate playing, a marvellous understanding of color, and a rhythmic sense that made him the joy even of orchestral musicians who notoriously have no respect for the vast majority of organists.

His intellectual curiosity led him to explore the realm of forgotten composers, among other interests. Through this pursuit and his work as music publisher, he left to organists many fresh and delightful compositions.

As a dedicated teacher, he most generously gave of his time and his expertise, freely, to promising young players, so helping many along their musical paths.

As an insatiable builder of organs, he gave the organ world many remarkable tonal effects which were heard by thousands during his fascinating recitals at St. Mary the Virgin, in New York City.

Ernest White was a true genius among organists, a giant of the art of music in the twentieth century. He will be deeply mourned by his many devotees.

Isa McIlwraith
 Signal Mountain, TN

... and of Andre Marchal

I am very grateful to Ann Labounsky for her beautiful and moving letter (Dec. issue) concerning teacher, performer and visionary, André Marchal. By that, I mean that I am glad someone put down on paper some of the thoughts concerning that most gifted of modern organists.

I was privileged to come into contact with Marchal when I was a student at Northwestern University's School of Music in 1963. In February of that year, Marchal came to play four recitals, conduct masterclasses, and give some private lessons. Marchal's musical and saintly qualities were always present that week, but especially so when the 1909 Casavant organ in Lutkin Hall acted up because of mechanical failure and damage as a result of extremely cold weather.

As Ms. Labounsky mentions in her letter, it was indeed Marchal who pioneered in matters of articulation, phrasing and the spiritual and transcendent meaning of much organ music. For this we owe an uncalculable debt to Marchal.

Particularly in my own recollections of his teaching, I am grateful for having been able to work with him on César Franck's *Choral in B minor* and *Pastorale*.

A friend of mine, with whom I am in touch regularly, wrote me a letter after Marchal's death, and simply told me that he would never forget the organ lessons he had with Marchal and that he considered his brief encounter with Marchal one of the highpoints of his life.

Perhaps he can be summed up by saying that his life, playing and teaching brought us all closer to "the truth" and "the light."

Sincerely,

Richard Ditewig
 San Francisco, CA

Early Fingerings

I much enjoyed Quentin Faulkner's article "J. S. Bach's Keyboard Fingering: New Evidence" (April 1980) and would like to raise a point.

Mr. Faulkner writes of "arpeggiated figures which have always necessitated the equal use of all fingers." This assumption is not correct, as at least one school of players, the English virginalists, sometimes treated four-note arpeggios melodically, as two separate groups of two intervals. For example:



This example, from the Fitzwilliam Virginal Book (Dover ed., I, 125) is not a freak; several other sources show similar patterns. In the left hand, examples such as the following may be found (Paris Conservatoire, Res. 1186 bis, II, 36):



I do not know of similar patterns amongst the fingerings of other schools of playing, but then fingerings for arpeggios are rare. Perhaps the two ways of fingering, that shown above and the "modern" way, reflect the shift from melodic to harmonic thinking which was already taking place in the minds of performing musicians during the 16th century. The ever-growing habit of striking three or four notes simultaneously would necessitate the use of fingerings which also came to be used when the notes were sounded separately. This would account for the existence of both kinds of fingering in the virginalists' manuscripts. If this is the case, C.P.E. Bach's example (ed. W. Mitchell, p. 130) from his chapter on ornamentation can be regarded as a relic of the older style, which thus may be presumed to have existed in Germany also. Perhaps J. S. Bach's preambulum was written to demonstrate the superiority of the "modern" method over the old.



Incidentally, the early version of the prelude and fugue from book II of the '48' is not lost (see correspondence. *Galpin Society Journal* 1980) and the prelude is to be published, with many fingerings not given in the Bach Gesellschaft and some corrections, in "Early Keyboard Fingerings, an Anthology" ed. Maria Boxall and Mark Lindley (Schott and Co., London).

Yours faithfully

Maria Boxall
 London, England

Old Italian Organs

It was with great interest that I read Dr. Kremer's article about the restoration of old Italian organs as well as the letter of my colleague, John A. Schantz (Dec. 1980) questioning some of the assumptions as to why the old pipes produce a "better" sound.

I also "read between the lines" and I think what is bothering Mr. Schantz more than anything else is the automatic assumption that it *must* be better, because it is several hundred years old. I really don't think this is what Dr. Kremer intended, but one does see that frame of mind quite often.

Of course, judgment as to what is "good" organ tone versus "bad" or "so-so" is subjective and often beauty is in the ear of the listener. In other words, we all carry our preconceptions with us and these very much do influence our judgment. Thus, many organists will first look at the nameplate on an organ, and then listen and then pronounce an opinion. However, that first peek at the nameplate probably accounts for 90% of the opinion formulation, good or bad.

It is extremely difficult to make scientific, objective measurements in the world of the arts and I tend to be very skeptical of such attempts, so the following should be taken with a sizeable grain of salt. I have a book: *Orgelakustik in Einzeldarstellungen* by Werner Lottermoser and Jürgen Meyer (1966, Verlag Das Musikinstrument, Frankfurt-am-Main, West Germany). With proverbial teutonic thoroughness and in mind-numbing detail, these gentlemen have measured just about everything you always wanted to know about tone generation in organ pipes, plus much you probably never want to know. They also addressed themselves to the question of why old pipes sound "better" and they came to some interesting conclusions: they, too, found a real measurable difference in tone between new and old pipes of otherwise identical shape, voicing, etc., and in their book they show the actual print-out from the

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oscillograph which *does* show the differences. Incidentally, they also show the differences between pipes made of different tin/lead alloys, copper, zinc, and wood.

Lottermoser and Meyer did not consider the possibility of atomic diffusion or whatever, but they *did* find that old pipes have developed some erosion of the languid edge. This sounds eminently reasonable to me, considering the enormous amounts of air which must have exited that narrow windway over the hundreds of years. Of course, the air contains many dust particles which add to the scouring action. They then tried to duplicate this erosion by very carefully filing the edge of the languids of the new pipes, and lo and behold, there was a distinct change and the tone of the new pipes came much closer to the old pipes. This was perceived to be so, both objectively and subjectively.

Lottermoser and Meyer called this process "artificial aging". We, and many other builders have used this same technique for a long time and have called it "feathering". The effect is similar to nicking, but obviously nowhere near as drastic.

This still leaves the question of how much feathering was erosion, and perhaps the original voicer did some as well.

The point is that we should look for the simplest possible solutions and not get carried away with involved and esoteric theories. Furthermore, the old masters also "cooked with water," as my grandfather used to say, and I think they would be amazed if they could look at the 20th century and see what god-like powers are sometimes attributed to them.

Sincerely,

Franz J. Zimmer
W. Zimmer & Sons
Charlotte, N.C.

Win some, lose some

Thank you for the page dedicated to the life and memory of Virgil Fox (Dec. 1980). I am sure that for many, particularly younger organists, Mr. Fox was a "showboat," a non-traditionalist, a vio-

lator in too many ways of whatever happened to be the current vogue in instrumental and performing tastes. Perhaps some of the criticism was warranted.

Yet, I cannot but defend the individualist, especially the professional who has proven his capability and who now seeks to explore new methods. Your editorial of the same issue notes the inequities with which individualists are too frequently treated. Fox had long ago demonstrated to the artist and the listener that he was, in fact, an indisputable virtuoso. I suspect he sensed a need to communicate the art form to wider audiences. He did this successfully, and I might add, to the benefit of organists in general. His theatrical instincts ultimately resulted in national audiences becoming educated in the complexity, the literature, and the beauty of the organ. No small feat! Wide ranges of audiences began to accept and support other artists perhaps due to the Fox influence. Through a fleeting televised segment, or through a concert on an electronic, theatre, or church organ, Fox captured the interest regarding organs by people who otherwise would not have so benefitted.

Music critics sometimes puffed; other organists raised their eyebrows. But the older Fox trod like a young adventurer down new avenues determined that common people might share in his lifelong love with the king of instruments.

Maybe we should all add a final note to your eulogy: simply "Thanks, Virgil." Respectfully,

Francis J. Pilecki, President
Westfield State College
Westfield, MA

I must tell you that I was somewhat disappointed by Arthur Lawrence's article on the late Virgil Fox. Somehow, Lawrence's words did not do justice to the vitality and genius of Virgil Fox.

There was almost an air of reluctance, lest too much credit be given the late organist. A dimension that was missing from Arthur Lawrence's article, which particularly disturbed me, was his failure to note the magnetic spirituality and intensity of commitment to esthetic

magnificence which so pervaded each of Virgil Fox's recitals throughout the 55 years of his career.

Never before have I as a religionist, a Jewish one at that, been so moved by a spiritual testimony as was I by the first time I heard Virgil Fox in concert in Atlanta some five years ago. Truly, he not only performed great music, but he testified, in each recital, to his higher beliefs and extraordinary faith.

Faithfully,

Edward Paul Cohn
Rabbi, New Reform Temple
Kansas City, MO

The opening of the article on Virgil Fox should have given his full name as Virgil Keel Fox.

On Being Actioned

The Berkshire Organ Company received the following anonymous letter:

Re your advertisements, the word "action" regarding organs is NOT a verb — you cannot "action" an organ, resulting in something "electric-actioned" or anything else. An organ possesses an action, and the entire clause "electric-action" (or, again, anything else) is an adjective to the word "organ".

I'm surprised you haven't noticed this!

*An organist concerned with
Basic Literacy*

Being disposed to the desire to be literate, an investigation was undertaken. Webster's (G. & C. Merriam) Dictionary lists the word "action" only as a noun and the basic contention of the letter writer that the word "action" is not a verb is correct. However, knowing that the word "action" has been frequently used as a verb by both piano and organ technicians (a piano is often "re-actioned"), consultation with the Chief Editor of the G. & C. Merriam Company, Mr. Frederick Mish, resulted in the following discussion:

1. The most recent supplement to the *Oxford English Dictionary* does acknowledge the use of the word "action" as a verb and as a participial adjective. They state such usage has been accepted since 1837 and refer to "actioning of a lock"

and "actioning of horses legs". In all, there are four citations of usage.

2. The very prestigious and carefully edited *Harper's Magazine*, in an article on p. 108 of their March 1971 issue, reported that "Beethoven preferred the lighter-actioned Viennese pianos".

3. The addition of "ed" to a noun (such as the word "action") does not necessarily require that the word is being used as a verb; such expressions as "two-faced," "long-necked vase" and "short-stemmed roses" are accepted examples of this practice where the noun is not being made into a verb to produce an adjectival.

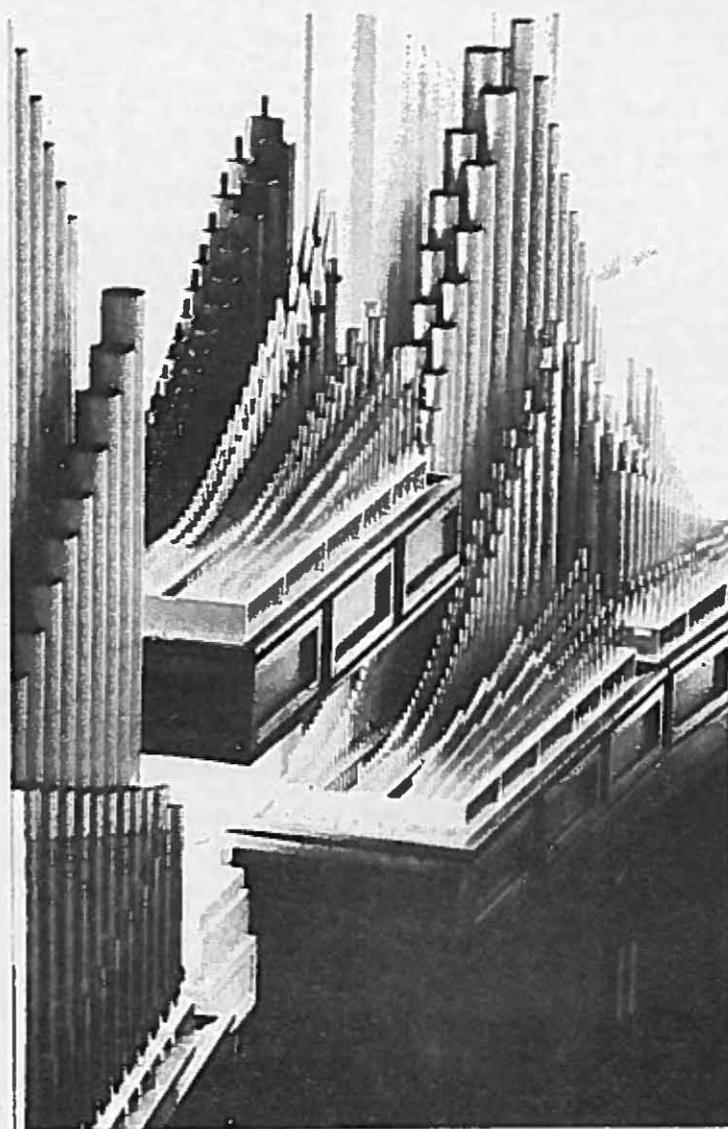
4. Because of the four citations in the Oxford Dictionary and knowledge that at least one organbuilder has chosen to make such usage, G. & C. Merriam, according to their present policy, will include the word "actioned" in their next edition.

All industries have traditionally assumed certain prerogatives peculiar to their own arts regarding word usage even if the above lexicographic rationale and justification did not exist, the knowledge of the truly literate layman often includes recognition of specialized word usage by professionals in particular fields.

It would almost appear that putting the "ed" is more proper under the circumstances than leaving it off because, in the latter instance, the work definitely remains a noun which is not the best means of modifying another noun. It was precisely this reason that Berkshire has chosen to say "electric-actioned organs" instead of "electric-action organs" and we felt that such a technical term fell within the province of professional organbuilders to determine rather than, perhaps, the choice of the non-organbuilder, organist or any other layman to the industry. Berkshire will continue this usage now with the satisfaction that professional lexicography also is satisfied.

David W. Cogswell
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The Congregational-Singing Organ

by Barbara Owen

The organ has one of the longest and most colorful histories of any musical instrument. While commonly associated with the Church today, it was for many centuries a secular instrument, used for entertainment and signalling purposes. Not until the Middle Ages did it enter the doors of the Christian Church, and it is from this period that we date the genesis of the modern organ.

History is frustratingly obscure regarding the early uses of the organ in the Church, and erudite historians do not always agree. While an extension of the secular signalling function (i.e., as with present-day Sanctus bells) is a possibility, a congregational-singing function seems also indicated. It is no accident that during the Middle Ages (Gothic period) the greatest number of organs by far were to be found in monastic establishments, particularly those of the Benedictines (who may, indeed, have actually introduced the organ into church use). In such a monastic setting, the congregation would, of course, consist entirely of monks or nuns. But the monastic church differed from the ordinary parish church in that all the daily offices were observed, which in turn implied a considerable amount of plainsong singing in those orders which cultivated it.

Some historians feel that the earliest use of small organs (portatives, positives) in the monastic establishments was didactic — for the actual teaching of chants to the novices. What then of the large Gothic organs? It is thought that the earliest of these (such as those at Winchester in England and Halberstadt in Germany) were, because of the unwieldiness of their playing mechanism, suited only to the playing of a single melody or, at best, two-part parallel organum. Some of the very earliest instruments may even have required two players for this latter function.

Between the 10th and 15th centuries the organ developed rather rapidly into an instrument which would be readily recognizable today, and

which in fact forms the foundation of the modern organ. Again, information on the uses of the organ in this period is scant, yet it is from this time that the organ mass and *alternatim praxis* emerge. Much erudite scholarship has been brought to bear on this form, the basis for so much subsequent organ literature. In simplistic terms it means that the function of the organ had expanded from the teaching and accompanying of congregational singing to alternating its voice with that of the singers at specified points in the liturgy. Whether or not the singers were unaccompanied in their alternations has neither been satisfactorily proven nor disproven. As is so often the case where something was an accepted practice, little has been recorded concerning it. But there is little question that solo organ literature, *per se*, grew directly out of this *alternatim praxis*.

No sooner had this practice become established and the Gothic church organ achieved a stable form, than the Church was divided theologically and liturgically by the Reformation. More than the church was divided in the 16th century; the future history of the organ became divided as well. By the middle of the 17th century there were two clearly distinguishable forms of the church organ: that which was found in the countries which had remained loyal to Rome (France, Italy, Spain, Portugal, etc.) and that found in those countries which had become distinctively Protestant (Holland, North and Central Germany, etc.). England, with its compromised Church of England, occupies a position distinct from both.

As more emphasis shifted from monastic to parish and cathedral church functions in the Roman branch during the 16th and 17th centuries, so did emphasis shift away from congregational singing, except, of course, in the remaining monasteries. In "secular" churches the congregation, while it may have developed and sung its religious folk music (*cantiones sacrae*, *laudi*, *noëls*) outside the walls of the church, did not sing hymns in church nor take any other musical part in the liturgy. The organ in this tradition thus ceased to be a congregational-singing organ. In Italy and the Iberian peninsula the east-end *coro* organ developed as an instrument for the accompaniment of clerical choirs with a minor solo function during the elevation and other parts of the mass. In France the solo function developed to the extent that most churches of any size contained at least two organs — a small east-end organ for clerical choir accompaniment (*orgue du chœur*) and a large west-end organ (*grand orgue*) for solo functions, for which a large and impressive body of organ mass and *offertoire* literature was written during the 17th and 18th centuries by such composers as Couperin, deGrigny, Dandrieu, Nivers, Boyvin, Guilain, and Marchand.

In the northern countries, the Reformation itself split into two branches. The Lutheran branch kept much of the traditional liturgy, but added an important innovation: congregational singing. Just as Luther and his sympathizers believed that the Bible should not be the exclusive province of the clergy, so also they believed that the sung portions of the service belonged likewise to the laity. As the traditional chants were too complex and involved to be learned by an ordinary (and largely unlettered) congregation, a simpler and more accessible form of congregational song was devised by Luther and his associates

from chant adaptations, religious folk-song, secular tunes, and some completely new tunes; thus was born what is known today as the Lutheran chorale.

Calvinism formed the other branch of the Reformation. More austere than the Lutheran, it eschewed all liturgy, and accepted only the simplest of congregational song, and that limited to metrical settings of the Psalms, believed by Calvin to be the only divinely-inspired hymnody. This is the form of Protestantism which held sway in Geneva, France, the Netherlands, and (temporarily, save for Scotland) in Britain. The most significant difference between Lutheranism and Calvinism is that while the former embraced and encouraged the use of instruments as an aid to congregational singing, the latter prohibited them completely, going even to the lengths of destroying organs in England as well as parts of France and Belgium. Organs in the northern Netherlands escaped destruction by virtue of their being the property of the municipality rather than the church, but in many instances it was not until the 18th century that they were again employed in services of worship.

In England, after a brief and repressive reign of Calvinism (or Puritanism) under Cromwell in the 17th century, the Church of England regained control, and musical practices reverted to a modified form of what they had been in the pre-Reformation era. Congregational singing in the Church of England received little emphasis until the 18th century, when the Methodist schism heightened Anglican consciousness in this regard, and laid the groundwork for the 19th-century revival of congregational singing which culminated in *Hymns Ancient and Modern*.

Where, then, do we look for the congregational-singing organ? Not among the Italians or Spanish, who, despite their enviable tradition of liturgical polyphony and secular song, have yet to develop a functional hymnody. Not among the French, who, despite their unparalleled development of the organ mass in the 18th century and unequalled contribution to Romantic solo organ literature in the 19th, are only now beginning to employ congregational song in the mass. Not even among the Anglicans, who, despite the congregational singing developments of the 19th and 20th centuries, still essentially cling to an anthem-and-choral-service emphasis.

Congregational singing — strong, basic to the liturgical function, and ingrained in popular tradition — still comes to us from a surprisingly small number of historical sources. Chief among these is the Central and North German Lutheran tradition. Here it is that we find the first true Protestant congregational-singing organs. Interestingly enough, the German Protestant organ of the 17th and 18th centuries is in many ways a reversion to the early 16th-century Gothic organ. In the Renaissance the organ had acquired certain orchestral colors (not a new phenomenon!) which partially obscured its basic "vocal" Diapason or Principal quality. In France these soloistic and imitative tendencies persisted and developed, but in Germany they were pruned back, so to speak, and the German parish church organ of the 17th century — the basic small Schnitger instrument, for example — reverted to that singing, vocal, non-imitative quality which best suited the leading of congregational song. Even the reed stops in such small organs assumed a less imitative characteristic.

Yet even this type of organ generated a form of solo organ literature, the chorale prelude, originally played or improvised to introduce a congregational hymn.

It must be stressed that it was the small parish church organs whose functions were linked almost exclusively to congregational singing. The large and splendid organs of the great commercial cities (particularly in the Hanseatic port centers of the North Sea such as Hamburg, Lübeck, Lüneburg, and Stralsund) were essentially secular instruments like their Dutch counterparts, in which the Renaissance and Baroque accretions of imitative stops and huge pedal departments proliferated around the basic principal chorus, and for which much solo literature was written. Yet the congregational-singing function remained at the core of even these instruments.

More remarkable, in a way, are the great Dutch instruments, their functions rendered tonally secular for over a century by the Calvinists, despite their residence in the very buildings where Calvinists worshipped every Sunday. Here is a case where the congregational-singing function actually had to be re-introduced when Calvinist opposition to instrumental music softened in the face of declining quality in the unaccompanied psalm-singing. And when the great organs were again used to support congregational singing in the 18th century, it was found that certain modifications — often of a seemingly regressive nature — were necessary to make them fully suitable to this "new" function. From these developments grew the smaller Dutch psalm-singing organs of the 18th and 19th centuries.

Traditionally, the congregational-singing organ is fairly small and very basic in its appointments. It should surprise none that this is so, and, further, that a great deal of the hymn-tune and psalmtune literature is eminently suited to it. To hear Bach's chorale preludes on any of the many surviving one or two-manual Silbermann village organs is a true revelation.

But the German and Dutch village organs are not the only prototypes of the congregational-singing organ, although they are certainly (always with the exception of the pre-Reformation Gothic organ) the earliest. Yet whenever there is a strong tradition of congregational song, there one finds a suitable organ developed — and always along the same simple lines. We find them in the 18th and 19th-century English parish churches. They held great importance for the American Moravians in the late 18th century, and the New England Congregationalists and Unitarians in the 19th century. They are found in the Welsh nonconformist chapels of the turn of the century, and indeed there are strong functional parallels between a Welsh chapel organ of circa 1900 and a German village organ of circa 1700, heretical though that statement may seem at first glance.

What, then, are the characteristics of a good congregational-singing organ, historically defined? Surprisingly, many respected authorities fail to take historic precedents into account when trying to delineate such an instrument, and accordingly come wide of the mark. Erik Routley, in his otherwise thoughtful and praiseworthy *Church Music and the Christian Faith*, comes a devastating cropper on the subject of suitable church organs. Indeed, the only two examples he cites are an anemic neo-Baroque unified scheme and a redundantly gargantuan elec-

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tronic, neither of which comes close to being an ideal congregational-singing organ. And if congregational singing is, as it indeed seems to be, one of the liturgical thrusts of our times, then we *must* understand what the congregational-singing organ is and, just as importantly, what it is not.

One of the things it is not is large. The basic congregational-singing organ in any of the traditions mentioned is a one or two-manual instrument of from seven to twenty stops, with or without pedals. And many of these seemingly modest organs are in fairly large buildings, properly situated. The basis of the specification of such an organ is the principal chorus — a full, "straight" chorus from at least 8' through a mixture, with none of the attenuation inflicted by unification. Since the church organ has ever since the Renaissance had functions other than the accompaniment of congregational singing, additional stops in the specification must carefully and effectively make allowances for solo use and the accompaniment of choirs and single voices. Hence the need, in addition to the basic chorus, for the "concertato" stops, the semi-imitative flutes and reeds. In certain periods — the high Renaissance no less than the early 20th century — such additional stops have almost completely taken over the organ, to the detriment of its congregational accompaniment capabilities. But also in such periods there has been a corresponding decline in congregational singing and a greater emphasis on "professional" choral music.

The voicing of a good principal chorus is every bit as important as its actual layout on paper. The foundation of the chorus is the 8' Diapason, Prestant, or Principal. If this stop is opaque, inarticulate, and hooty like some early 20th-century specimens, or, on the other hand, thin, pinched, and sizzly like certain so-called "neo-Baroque" examples, it will not serve as an adequate foundation. The proper quality for the one organ color which does not imitate any other instrument is *vocal*. As early as the 16th century, Praetorius described the treble of such a stop as resembling a boy singing, and throughout the Baroque period this analogy of the 8' Principal to the human voice continued to be found. And why not? What more fitting accompaniment to voices than something which partakes of the same quality? In all the great organs of every period of history one encounters this warm, articulate, rich, singing quality in the principals, and nowhere is it more evident than in those which survive from the Gothic organs of northern Europe. An honest chorus of such stops is the most ideal basis for good congregational singing — and how rare it still is. He who has ears to hear, let him hear!

Finally, the design and voicing of an organ count for little if the instrument does not enjoy optimum acoustical placement. Again, history shows that until the advent of Protestant congregational singing, organs were generally in the east end of the church (for the accompaniment of priestly and monastic liturgy), usually in the chancel or on the rood-screen separating nave and chancel. While the French placed their solo *grand orgue* in the west gallery for optimum effect, they kept the smaller liturgical organ at the east end. But in the Protestant churches the primary (and usually only) organ soon came to occupy the west end gallery or some other location where it could speak directly to the congregation. The larger Dutch and German instruments shared the solo functions of the French giants, but the smaller ones, whether in Germany, Holland, England or America, were mainly for congregational accompaniment, and it was the west-end location where they were found to function most effectively in this capacity.

One of the architectural tragedies of our century has been the ignoring of this basic fact for purely visual considerations, particularly the pernicious fad of cramming choir and organ, monastic-fashion, into the spurious chancels of Protestant churches far smaller than the abbeys and cathedrals which originally (and legitimately) employed this arrangement in medieval, non-congregational-singing times. How can any organ in such a situation, usually stuffed into a sound-annihilating chamber whose inadequate opening faces the opposite chancel wall rather than the congregation — how can such a handicapped organ effectively lead singing?

If we are truly serious about promoting congregational singing, we cannot make hypocritical compromises with fashion, particularly in these times when such compromises are increasingly costly. An organ is only equal to the task which both Protestants and Catholics are setting before it when it possesses a rich, strong, singing tonal quality, and when that tone is produced in direct line to the worshippers, unimpeded in its task of supporting and encouraging their singing.

The congregational-singing organ, historically and functionally, evolved as an adjunct to the teaching of the word. If our churches are sincere in their claim to a new emphasis on this aspect of religious life, they can no longer afford to ignore or neglect its time-honored handmaid, nor to stifle it in ineffective locations, nor attempt to substitute other, less effective instruments for it.

Barbara Owen is the author of The Organ in New England and is both an organist and organbuilder.



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New Klais Organ at Ohio Wesleyan University

by Arthur Lawrence

Expectation of the unknown is interesting: when one enters the Gray Chapel building at Ohio Wesleyan University in Delaware, Ohio, for the first time, it is hard to imagine the setting for a large new organ. The stately old stone structure suggests an earlier era — how will a new four-manual tracker of German manufacture appear? One goes up the staircase into a hallway and through the doors which open into the edge of the handsomely-remodeled circular auditorium, before the eyes move left to comprehend the visual beauty of Klais instrument.

This must have been the feeling of many of the several thousand people who descended on the tranquil campus one lovely weekend last fall for the opening of the 55-stop, 82-rank organ, built by Johannes Klais Orgelbau of Bonn at a cost of nearly half a million dollars as part of the school's "Renaissance in Music" program. It replaces a four-manual Kimball of 1931 which, in turn, had replaced a three-manual Roosevelt of 1893, and is believed to be the largest new mechanical-action organ in the area. It is the third and largest Klais to come to the United States.

The gilded facade, traditional in layout but contemporary in detail of design, does not overpower the room. Instead, it rests gracefully encased at the rear of a shallow stage, with the three main towers extended slightly above what was once the proscenium; the Swell is enclosed behind, mostly out-of-sight, and the console is at the base. Overhead are dramatic acoustical "clouds" which assist in unifying both sight and sound.

Sound, of course, was what we came for, so a second period of expectation ensued as the crowd gathered for Robert Glasgow's initial recital on Sept. 26 (repeated Sept. 28), when the organ was first heard — but only after spoken introductions and a formal presentation. Mr. Glasgow's program consisted of *Suite de deuxième ton*, Clérambault; *Choral Dorian* and *Deux danses a Agni Yavishita*, Alain; *Passacaglia and Fugue in C Minor*, BWV 582, Bach; and *Fantasy and Fugue on "Ad nos"*, Liszt. At first glance this might seem to be an unusual set of pieces with which to open a classic-style German instrument, but it is all music with which this artist is very much at home and he played it impeccably. The real showpiece was the Liszt, and Mr. Glasgow's rendition of it had a great deal of flair and drive. Equally impressive was the skillful use of colorful registrations. Anyone who maintains that tracker organs cannot be effectively employed to interpret large romantic works should have heard this, a tour de force.

The sound of the organ is completely adequate for the large room, without being in any way overpowering or oppressive. Anyone expecting a top-heavy, strident, or overly-articulate sound must have been disappointed, for the general impression is one of careful and balanced voicing. Although the ensembles have clarity in the non-reverberant auditorium, they never scream or clack. One could go so far as to say that the instrument has no strong personality, but it certainly does have versatility and satisfying blend. Without compromising any particular period or style, it comes as close to being an "all-purpose" organ as might be found today.

A second recital was performed the next night by Wolfgang Oehms, organist of the Trier Cathedral, who played *Concerto in F after Albinoni*, Walther; *Partita "Was Gott tut"*, Pachelbel; *Andante in F*, K. 616, Mozart; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Toccata and Passacaglia on B-A-C-H*, Fackler; *Suite Médiévale*, Langlais; and a free improvisation on a given theme. Both the programming and playing of Mr. Oehms stood in nice contrast to the opening concert; the baroque works showed various registrations not heard the previous evening and the 20th-century pieces demonstrated the usefulness of the

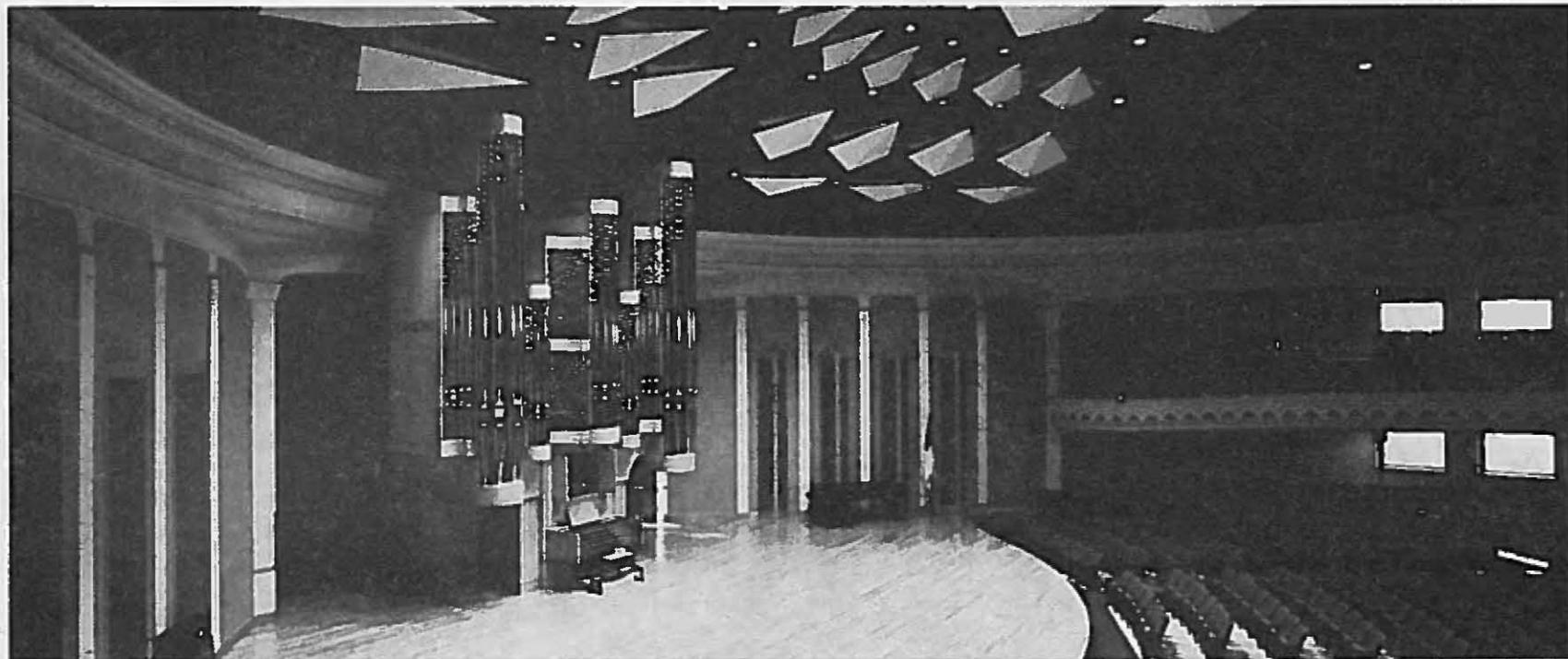
instrument for contemporary works and for effective improvisation. Mr. Oehms plays with straight-forward skill and is adroit with console technique. Listening to the organ from the front of the balcony, I found that location to have more presence than the main floor.

The day between these recitals was devoted to a symposium which was centered around the new organ and its builder. Hans Gerd Klais, president of the firm and designer of the instrument, spoke on "The Organ and its Placement within the Given Room," dealing with visual and acoustical aspects of organ placement and giving a slide tour of a number of his installations in various situations. Mr. Oehms then lectured on "Restoration of the Bamboo Organ of Las Piñas," playing recorded examples of this intriguing instrument in the Philippines which was painstakingly restored by Klais in 1975. The final presentation by Josef Schäfer, case designer and engineer for the new organ, dealt with "The Art of Organ Case Design," in which he spoke articulately on his design concepts and showed fine slides of them. All in all, the symposium was a passive one, in the sense that the audience did not participate, but it was an informative one. In the afternoon, Lowell Riley gave three showings of a new tape-slide presentation on "Organs of Our Time — a Study in Sight and Sound of the Artistry of Johannes Klais Orgelbau."

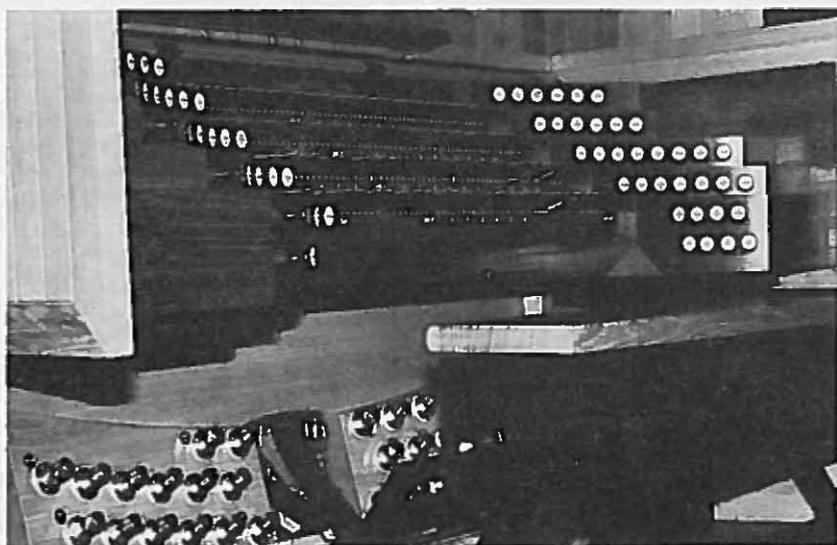
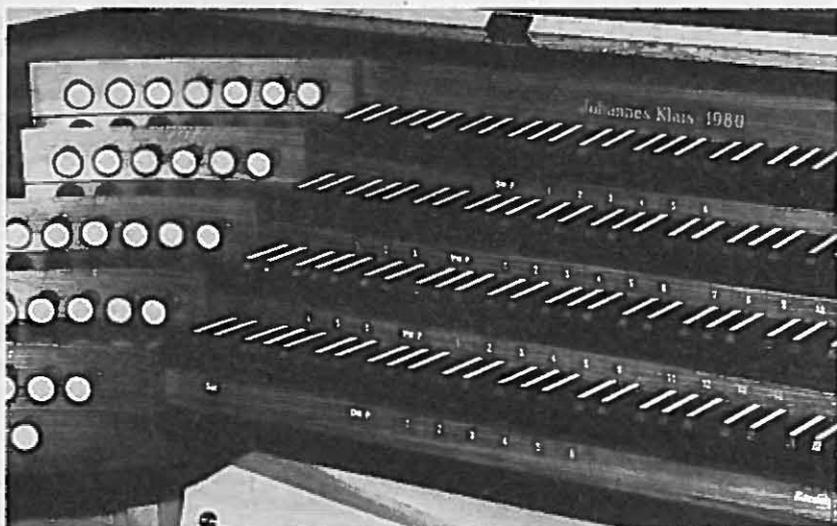
Space does not permit an elaborate description of the physical and technical aspects of this new organ at Ohio Wesleyan, but a few arresting features may be mentioned. The massive attached console is thoroughly modern, with tiered stopknobs laid out on either side of the manual to which they belong, and those for the pedal at the bottom. The manual pistons are segments of the strips which divide the keyboards, making them easy to activate. The folding doors of the Brustwerk immediately above are controlled by an expression pedal. The location of the Swell on two levels behind the main organ is intentional, to yield a somewhat remote sound. The wind supply for the organ is located atop the Swell and the complete instrument is mounted on a metal frame whose hollow members act as wind conductors. All divisions are carefully placed as far as access is concerned, and the undersides of the case woodwork open as multiple doors. A special feature for the tuner is the presence of *Stimmdrücker* at the back edge of each windchest, permitting the opening of each pallet from the tuning location. All Saturday-afternoon tuners who have to use a pencil to hold down keys while chasing back inside to touch up reeds can appreciate these devices! The fine craftsmanship throughout the organ supports the fact that Klais is one of Germany's more costly builders.

A conversation with Hans Gerd Klais about his philosophy of organbuilding is enlightening. Although he has been actively involved in restoration work, he prefers not to build historical copies for his new instruments. Rather, he wants to build an organ for today, combining what he feels are the best features of past periods. Thus, his instruments have *werkprinzip* ensembles and mechanical key action but they also have electric stop and combination action, as well as steady wind and equal temperament. To the classic voices are added romantic and modern ones. Mr. Klais admits that such an eclectic philosophy denies complete authenticity for the performance of any historical style (such as Bach or Franck) but he feels that this is more than offset by the usefulness of such a design for many styles, especially that of our own day.

Given the thoughts behind the design and building of this organ, it must be judged successful, and it may be expected to give many years of satisfactory service. Especially in an age of academic retrenchment, it is reassuring to see Ohio Wesleyan University, a private liberal-arts institution, acquire its desired organ.



The Klais organ in Gray Chapel, Ohio Wesleyan University.



Two views of console.



Facade of organ, showing console and Brustwerk open.

PEDAL	I. OBERWERK		II. HAUPTWERK		III. BRUSTWERK		IV. SCHWELWERK		COUPLERS	
Untersatz	32'	Rohrflöte	8'	Rohrbordun	16'	Holzgedackt	8'	Pommer	16'	SW - HW
Principal	16'	Quintadena	8'	Principal	8'	Rohrflöte	4'	Holzprincipal	8'	OW - HW
Subbass	16'	Principal	4'	Flüte harmonique	8'	Nasard	2 2/3'	Gamba	8'	BW - HW
Octave	8'	Blockflöte	4'	Metallgedackt	8'	Principal	2'	Voix céleste	8'	SW - OW
Spitzflöte	8'	Octave	2'	Octave	4'	Waldflöte	2'	Octave	4'	BW - OW
Superoctave	4'	Larigot	1 1/3'	Nachthorn	4'	Terz	1 3/5'	Traversflöte	4'	SW - BW
Hintersatz VI	2 2/3'	Sesquialter II	2 2/3'	Quinte	2 2/3'	Sifflet	1'	Flageolet	2'	OW - BW
Bombarde	32'	Scharff V	1'	Superoctave	2'	Cymbel III	1/2'	Mixtur V	2'	HW - P
Posaune	16'	Holzdulcian	16'	Cornet V	8'	Vox humana	8'	Basson	16'	SW - P
Holztrumpete	8'	Cromorne	8'	Mixtur V	1 1/3'	Tremulant		Trompette harmonique	8'	OW - P
Schalmey	4'	Tremulant		Acuta IV	2/3'			Hautbois	8'	BW - P
				Trompete	16'			Clairon harmonique	4'	
				Trompete	8'			Tremulant		

Builder:	Johannes Klais Orgelbau GmbH & Co. KG, Bonn, West Germany, 1980	Case:	European white oak	Console:	Attached; 4 manuals & pedal; natural keys of grassedilla wood, sharps of padauk wood covered with ivory; 69 drawknobs turned from rosewood with engraved ivory faces; interior of walnut; concave, radiating pedal keyboard (AGO)	Accessories:	Reversibles (12): HW-P by piston and toe stud SW-P by piston and toe stud OW-P by piston and toe stud BW-P by piston SW-HW, OW-HW, BW-HW, SW-OW, BW-OW, SW-BW by toe studs Untersatz 32', Bombarde 32' by toe studs
Stoplist:	Hans Gerd Klais, Robert A. Griffith, Homer D. Blanchard	Action:	Slider windchests, mechanical key action, electrical stop action				Crescendos (2): Schwelwerk (louvers) Brustwerk (folding doors)
Case Design:	Josef Schläfer	Number of Stops:	55				Switches (3): Motor, Light, Mech. Cplrs. On Windchests equipped with tuning pushbuttons (Stimmdrücker)
Pipe Scales:	Hans Gerd Klais, Theo Eimermacher	Number of Pipes:	4,522 (82 ranks), of which 479 are of wood (mabogany, pearwood, redwood), 12 zinc covered with 85% tin, and 4,031 of 40% - 85% tin	Coupler Action:	Electromagnetic; OW-HW and BW-HW mechanical by choice		Adjustable bench and music rack
Technical Design and Drawings:	Josef Schläfer	Manual Compass:	C - c', 61 notes	Combination Action:	All electric, solid state setter		
Installation:	Josef Pick, assisted by Josef Breuer, Heinz Berghelm	Pedal Compass:	C - g', 32 notes		14 general pistons, duplicated by toe studs		
Voicing:	Theo Eimermacher, assisted by Josef Pjck	Temperament:	Equal		6 pistons per division, affecting respective couplers		
Gold Leaf:	Juliana Pappas	Blower:	Ventus, 2 hp, 3 phase		Setter piston		
		Wind Pressure:	BW 60 mm, OW 65 mm, HW 70 mm, SW 75 mm, P 80 mm, 32' Untersatz 100 mm		Cancel piston		

Stoplist of the Ohio Wesleyan organ, as found in the dedication brochure.

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Here & There



John R. Rodland, co-minister of music for the past twelve years at West Side Presbyterian Church in Ridgewood, NJ, was ordained and installed as assistant pastor of the church this past September. A graduate of Juniata College and Union Theological Seminary, he will continue his work as co-minister of music with his wife, Joanne Harris Rodland. The Rodlands direct a multiple choir program having eight singing choirs, five bell choirs, and a chamber orchestra.



David N. Johnson will retire this summer from the faculty of Arizona State University, to devote full time to freelance composing and related interests. Dr. Johnson has taught organ and choral arranging at the Tempe institution for twelve years, having assumed the position in 1969 after teaching at Syracuse University. He is well-known as an improviser and as a composer of 450 published works.



Philippe Lefebvre, organist of Chartres Cathedral and director of the Conservatoire in Lille, France, made a recital tour of the United States in November, playing recitals in New York City, Washington, DC, and Dallas, TX. Mr. Lefebvre also held a masterclass at Catholic University.

Louis Robilliard, professor of organ at the National Conservatory in Lyon, France, and organist at St-Francois-de-Salles, makes his third tour of the U.S. from March 3-19. He will play concerts at Oberlin and Dayton, OH; Manhattan, KS; Danville and Richmond, VA; and Fayetteville and Charlotte, NC. Mr. Robilliard is well-known for his recordings at the noted Cavaillé-Coll organ at St-Francois-de-Salles.

René Saorgin, professor of organ at the National Conservatory in Nice, France, made his fourth tour of the United States from Feb. 24 to Mar. 2. He played five concerts in Ohio, Nebraska, North Carolina, and Florida.

New Organ Book

Historic Organs in France, by Ch.-W. Lindow, trans. H. D. Blanchard. Delaware, Ohio: The Praestant Press, 1980. 144 pp., paperbound, \$21.00.

This is the first of a series of guides announced by the publisher, and its subtitle tells its intent: "a guide to their composition, condition, and location, with synoptic and statistical analyses, and aids to the traveller." For each organ, listed alphabetically by location, the stoplist is given, along with appropriate details regarding its present condition, the tuning, accessories, etc. The level of detail varies but is generally high and appears to be accurate. Most of the stoplists are accompanied by good black-and-white photographs of the organ cases, by Beth and Lowell Riley. The stops are grouped by family, making the tonal design easy to comprehend.

The largest group of stoplists (sixty) comes from the classical period and includes virtually all the famous organs remaining from that time. Additionally, there are descriptions of six new

organs built in the classic style, and of fourteen romantic ones (twelve Cavaillé-Coll, two Merklin); the large organ of Notre-Dame de Paris is the most conspicuous omission from the latter group, undoubtedly being considered too changed to now be thought of as representative of the great master. There is a valuable introduction (in English, German, and French) which summarizes the characteristics of the classical French organ, and there are statistical summaries and mixture formulas. The instruments are also listed by *département* and are located on a map, making this guide the organ tourist's dream. In this way, it fills a real need.

The book is nicely printed on heavy-stock paper which reproduces the author's unique calligraphy. It takes a moment to become accustomed to the penmanship, but it is handsomely executed. This little book will be indispensable to all students of the French organ.

— A. L.

Here & There



Interlochen Center for the Arts President Roger E. Jacobi (left front) and students unload pipes of the Center's newly-acquired organ, a 35-rank Aeolian-Skinner built in 1948. Behind and to the right of Mr. Jacobi is organ teacher Robert Murphy. A \$200,000 grant from the Frederick S. Upton Foundation of St. Joseph, MI, completed funding for the chapel/recital hall, now under construction. Installation of Interlochen's first pipe organ is expected to be complete later this year.

The Healey Willan centenary was celebrated in his native England with a concert at the City of London Church of St. Michael, Cornhill, the day following the actual birthdate. Jonathan Rennert played the "Introduction, Passacaglia, and Fugue," and Andrew Lucas played chorale preludes. The Singers of St. Michael's performed motets and masses, followed by a reception by the Canadian High Commission in London.

Klaas Bolt, organist at the Church of St. Bavo in Haarlem, the Netherlands, visited this country last fall to present lectures on "Dutch Historical Organs and their Relation to Psalm Singing" and to give improvisation classes. He presented the lecture-demonstration at the New England Conservatory, the Westfield Center for Early Keyboard Studies, Westminster Choir College, and AGO chapters in Massachusetts and Washington.



Shane Schwentker, 8, of Salem, OR, is pictured at the organ of Trinity United Methodist Church in Salem, where he played his first recital in July, with works by Lübeck, Bach, Kuchar, Nieland, and Young. He studies organ and piano with William Fawk of Salem on a scholarship recently awarded by the Lutheran Fine Arts Foundation.

Young Mr. Schwentker is scheduled to play a recital later in the year at the Cathedral of Siena, Italy. He is the sixteenth young student of Mr. Fawk to perform on a European tour; a number of these students have gone on to national organ competitions and to major church music positions.

Susan Ferré recently made her second tour of Finland, where she played concerts in Helsinki, Tapiola, Oulunkylä, Jyväskylä, Kuopio, Kouvola, and Porvoo. She also presented two lecture-recitals on "The Ste-Clotilde Tradition," sponsored by the Sibelius Academy in Helsinki and the Conservatory of Music in Kuopio.

Marek Kudlicki, a Polish organist living in Vienna, made his first United States tour this past fall. Mr. Kudlicki played recitals in Iowa, Minnesota, and Wisconsin, and gave masterclasses on South German organ music and the Tablature of Jan of Lublin. He is a graduate of the Cracow Music Academy and was 1st-place winner of the 1964 international organ competition in Geneva.

The Amalarius Ensemble, comprised of five organists, has been established in Montréal, Canada, for the study of primitive liturgical chant and early polyphony. The group bases its research on early texts and treatises, emphasizing unresolved questions of rhythm and ornamentation.

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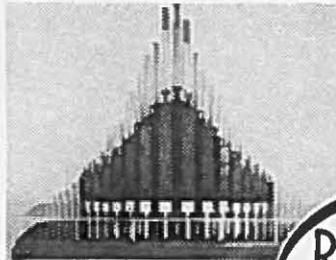
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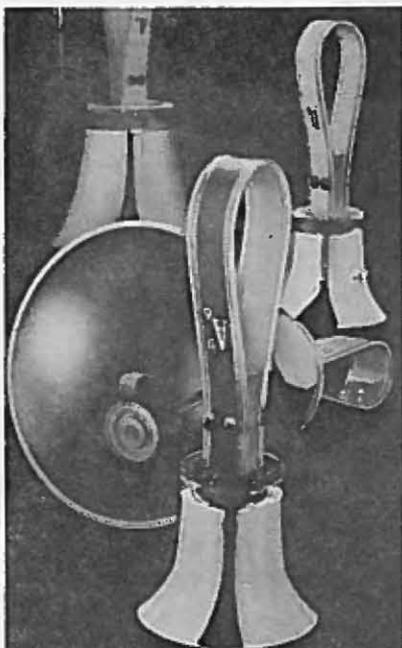
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8' Bourdon	8' Oboe	32' Resultant
4' Octave	8' Vox Humana	16' Principal
4' Nighthorn	4' Clarion	16' Bourdon
2 1/2 Twelfth	Tremolo	16' Spire Bass
2 Fifteenth		16' Quintadena
1 1/2 Seventeenth	CHOR	8' Octave
V Mixture	8' Harmonic Flute	8' Bourdon
IV Sharp Mixture	8' Stopped Flute	8' Spire Flute
8' Trumpet	8' Flute Dolce	8' Quintadena
4' Clarion	8' Flute Celeste	5 1/2 Twelfth
Chimes	4' Principal	4' Fifteenth
Zimbelstern	4' Couple Flute	4' Recorder
16' Fanfare Trumpet	2 1/2 Hazard	2' Recorder
8' Fanfare Trumpet	2' Octave	II Mixture
4' Fanfare Trumpet	2' Open Flute	IV Sharp Mixture
	1 1/2 Tierce	32' Contra Bombarde
	1 1/2 Largot	16' Trombone
SWELL	1' Piccolo	16' Bombarde
16' Quintadena	IV Sharp Mixture	8' Trombone
8' Chimney Flute	III Carillon Mixture	8' Trumpet
8' Quintadena	16' English Horn	4' Clarion
8' Viola	8' Clarinet	4' Trumpet
8' Viola Celeste	4' Trumpet	2' Cornet
8' Orchestral String	Chimes	8' Fanfare Trumpet
8' Voix Celeste	Tremolo	4' Fanfare Trumpet
4' Principal	16' Fanfare Trumpet	
4' Spindle Flute		



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Wolff organ at Trinity Episcopal Cathedral

New Organ in Davenport, Iowa

by Tom Robin Harris

When Bishop Henry Washington Lee, first Episcopal Bishop of Iowa, set out to realize his dream of a cathedral for his new diocese, he traveled back into his native state of New York to find the talent and resources. On Wall Street he found the creative architect, E. T. Potter, who drew up plans for an elaborate Victorian edifice to be built in the then 25-year-old town of Davenport, Iowa. The money for this venture, including funds for an organ, was solicited from Bishop Lee's eastern friends. The corner-stone of the "Bishop's Cathedral" was laid in 1867 and six years later the cathedral was dedicated. Built of native stone, it housed a new organ of around 18 stops built by the Johnson Organ Company of Massachusetts.

Unfortunately, soon after the turn of the century the church authorities had the organ moved from the rear gallery to the chancel by Lyon & Healy, who altered it somewhat in the process. An electrification of the organ in 1941, by the Wicks Organ Company, left the old Johnson barely recognizable and by the early 1960's the instrument had deteriorated to such an extent that the need for a new organ was imperative.

Thus, in the fall of 1979 it became possible to place a new organ in the back gallery, where, over one hundred years ago, the architect, Mr. Potter, and Bishop Henry Lee had first envisioned it. In seeking the best possible builder for the organ the church con-

tinued the tradition that the Bishop had begun of "looking eastward".

Hellmuth Wolff, of Laval, Québec, was called upon to build a three-manual and pedal organ in a style suitable for the classical repertoire. The installation began in July of 1979 and the dedication festivities were held September 20, with cathedral organist Tom Robin Harris and guest artist Charles Benbow playing the dedication concerts. Later in the fall, Harald Vogel of West Germany and Barbara Bruns of Gloucester, Massachusetts, gave concerts as part of the continuing dedication series.

The organ has thirty-seven stops (forty-one, if one counts half-draws). The key action is mechanical, a *traction suspendue*. The stop action is entirely mechanical, with reversibles — activated by the feet — for the 16' and 8' reeds of the pedal division and the 8' reed on the Grand-orgue. The pedalboard is flat and non-radiating. Its dimensions and placement were arrived at empirically, since there are as yet few North American standards to rely on.

The organ's case is of solid Honduras mahogany stained to harmonize with the cathedral's dark woodwork and finished with an "antique" oil finish. The carved pipeshades are the work of Jean Dutin, of Laval, Québec, after designs by Hellmuth Wolff. The carvings have been treated with white gesso and adorned with 22-carat gold leaf.

The wooden stops were made in the Wolff shop and include two reeds, the 16' Bombarde of the Pédale and the wonderful little 16' rankett, the Servelas (the name is borrowed from Mersenne). Stinkens made the hammered lead pipes for the various flute stops and the principals of the Grand-orgue and Pédale. Mittermaier of West Germany made the facade pipes and the rest of the flue-work, while Klein of France made the reed pipes. The scaling of the Voix Humaine comes from Dom Bédos. However, since this stop stands at the front of the Echo division its effect is much bolder than that of the classic French Voix Humaine, which generally stood on the Grand-orgue.

The organ was built in the shop of Hellmuth Wolff by Andreas Hermann, Robert Sylvestre, James Louder, Daniel Beeler, and Willard Riley. Hank Knox, Donna Riley, Larry Peterson, and Walt Collier provided additional help during its construction and installation.

The Cathedral Concert Series continued this season with concerts by Monserrat Torrent, C. Griffith Bratt, Keith Glavish, and Hans Heilscher.



The keyboards and drawknobs, below Echo division.

Grand-Orgue:
(56 notes)

- Bourdon 16' wood & metal
- Montre 8' tin
- Flûte à cheminée 8' metal
- Viol di gamba 8' tin
- Prestant 4' tin
- Cornet III metal
- Nazard 2-2/3' from Cornet*
- Doublette 2' tin
- Fourniture III-IV tin**
- Cymbale III tin
- Trompette 8' tin
- Clairon 4' tin

Positif:
(56 notes)

- Montre 8' tin (from AA; 1st 9 notes acoustic)
- Flûte à cheminée 8' metal
- Quintaton 8' tin
- Prestant 4' tin
- Flûte à fuseau 4' metal
- Sesquialtera II tin
- Quinte 2-2/3' from Sesquialtera*
- Cor de chamois 2' metal
- Doublette 2' from Fourniture*
- Fourniture IV tin
- Cromorne 8' tin

- *Half-drawn drawknobs produce this pitch
- **Half-drawn drawknob produces full mixture for 16' Plenum. Full-drawn produces only III ranks for 8' Plenum

Echo:
(56 notes)

- Bourdon 8' wood
- Prestant 4' wood
- Doublette 2' tin
- Larigot 1-1/3' tin
- Cymbale II-III tin
- Ranquette 16' wooden resonators
- Voix humaine 8' tin

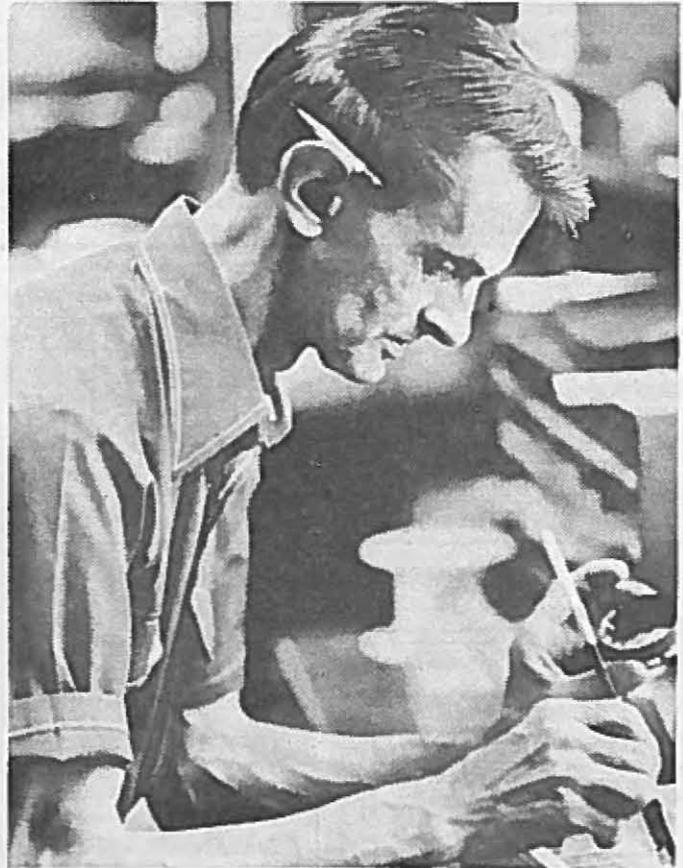
Pédale:
(30 notes)

- Soubasse 16' wood
- Montre 8' wood and tin
- Gros Nazard 5-1/3' wood and metal
- Prestant 4' tin
- Fourniture IV tin
- Cor de nuit 2' metal
- Bombarde 16' wooden resonators
- Trompette 8' tin
- Clairon 4' tin
- Cornett 2' tin

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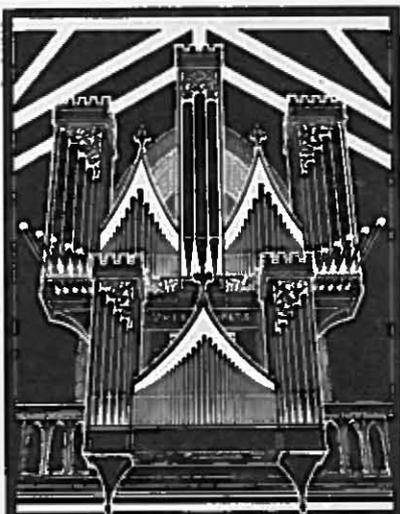
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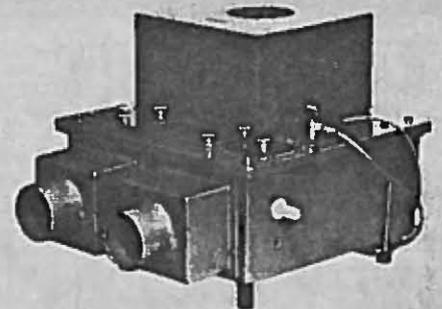


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GREAT

Quintade 16' 61 pipes
Diapason 8' 61 pipes
Spitzflöte 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 12 pipes
Nachthorn 4' 61 pipes
Quint 2-2/3' 61 notes
Principal 2' 12 pipes
Nachthorn 2' 12 pipes
Terz 1-3/5' (TC) 37 pipes
Rauschpfeife II 12 pipes
Mixture IV 110 pipes

SWELL

Rohrflöte 8' 61 pipes
Viola de Gamba Celeste II 110 pipes
Principal 4' 61 pipes
Hohlfloete 4' 61 pipes
Gemshorn 4' 61 pipes
Nasat 2-2/3' 61 notes
Oktavin 2' 12 pipes
Hohlfloete 2' 12 pipes
Larigot 1-1/3' 12 pipes
Klein Oktave 1' 61 notes
Fagotto 16' 61 pipes
Trompette en Chamade 8' 61 pipes
Kopffregal 8' 61 pipes
Tremolo

ROCKPOSITIV

Grabgedeckt 8' 61 pipes
Rohrflöte 8' 61 pipes
Quintade 8' 61 notes
Principal 4' 61 pipes
Gedecktfloete 4' 61 pipes
Principal 2' 61 pipes
Sesquialtera II 122 pipes
Zimbel III 183 pipes
Spanish Trumpet 8' 73 pipes
Rohrschalmei 8' 61 pipes
Zimbelstern 9 bells
Tremolo

PEDAL

Diapason 16' 12 pipes
Quintade 16' (GT)
Principal 8' 32 pipes
Spitzflöte 8' (GT)
Choralbass 4' 32 pipes
Nachthorn 4' (GT)
Mixture IV 128 pipes
Sordun 32' 32 pipes
Posaune 16' 32 pipes
Fagot 16' (SW)
Trompette en Chamade 8' (SW)
Kopffregal 4' (SW)

SWELL

Gedecktbass 16' 12 pipes
Rohrgedeckt 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Waldflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Sesquialtera II (TC) 98 pipes
Plein Jeu IV 244 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Clarin 4' 61 pipes
Tremolo

ANTIPHONAL (IV)

Gloria Deo Trumpet 8' 74 pipes
(separate high pressure)
Gedeckt 8' (prepared)
Erzähler 8' (prepared)
Principal 4' (prepared)
Mixture IV (prepared)
Chimes (prepared)
Zimbelstern (prepared)

ANTIPHONAL PEDAL

Flöte 16' (prepared)
Principal 8' (prepared)

PEDAL

Resultant 32' 32 notes
Principal 16' 32 pipes
Diapason 16' 32 pipes
Subbass 16' 32 pipes
Geigen 16' (GT) 32 notes
Gedecktbass 16' (SW) 32 notes
Quint 10-2/3' 32 notes
Octave 8' 12 pipes
Geigen 8' (GT) 32 notes
Gedeckt 8' (SW) 32 notes
Choralbass 4' 32 pipes
Nachthorn 4' (GT) 32 notes
Mixture IV 128 pipes
Contra Bombarde 32' 32 pipes
Bombarde 16' 12 pipes
Basson 16' (SW) 32 notes
Bombarde 8' 12 pipes
Basson 8' (SW) 32 notes
Bombarde Clarion 4' 12 pipes
Basson 4' (SW) 32 notes
Dulzian 4' (GT) 32 notes

GREAT

Geigen 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Superoctave 2' 61 pipes
Furniture IV 244 pipes
Cymbal III 183 pipes
Dulzian 16' 61 pipes
Fagott 8' 61 pipes

POSITIV

Geigen 8' (GT) 12 pipes
Holzgedeckt 8' 61 pipes
Principal 4' 61 pipes
Koppelflöte 4' 61 pipes
Octave Principal 2' 61 pipes
Quint Principal 1-1/3' 61 pipes
Siffloete 1' 61 pipes
Zimbel III 183 pipes
Rohrschalmei 8' 61 pipes
Tremolo

Austin Organs, Hartford, CT, have completed a 4-manual and pedal organ in Grace and Holy Trinity Church, Richmond, VA, as the firm's Op. 2638. The instrument is situated on the left side of the chancel, with the Great and Pedal cantilevered out for sound projection to the nave. Visible behind are pipes of the Pedal 16' Geigen, 16' Principal, and Great 8' Principal.

Correction

The stoplist of the new suspended mechanical-action organ built by Abbot and Sietter for the United Methodist Church of Sepulveda, CA (Dec. 1980, p. 9) should have included a 2' Principal in the Swell division. We regret this omission, which made the division appear less complete than it is.

New Contract

The University of Texas at Austin has contracted with Visser-Rowland Associates of Houston to build a new four-manual mechanical-action organ of 67 stops and 97 ranks for its new concert hall. The hall is part of a newly-completed \$41 million performing arts center. The instrument, scheduled for installation in 1983, will be designed after classic "Werkprinzip" ideals.

Calendar

The deadline for this calendar is the 10th of the preceding month (Mar. 10 for the April 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; + = new organ dedication. Information will not be accepted unless it specifies artist name, date, location, and hour. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 FEBRUARY
Lassus Missa "Guand io pens"; St Ignatius Church, New York, NY 11 am
Dvorak Mass in D; St Bartholomews Church, New York, NY 4 pm
Bach B-Minor Credo; Holy Trinity Lutheran, New York, NY 5 pm
Benjamin Van Wye; St Thomas Church, New York, NY 5:15 pm
Betty Valenta; All Saints Cathedral, Albany, NY 4:30 pm
Michael Radulescu; Methodist Church, Red Bank, NJ 4 pm
Girls' choir concert; St Peters Church, Morristown, NJ 4 pm
David Hurd; 1st Baptist, Philadelphia, PA 4 pm
Reginald F Lunt; Good Shepherd Lutheran, Lancaster, PA 8 pm
Christopher Berg, classical guitar; Cathedral of Mary Our Queen, Baltimore MD 5:30 pm
Mark Conrad; Washington, DC Cathedral 5 pm
Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 7 pm
Pittsburgh Symphony Quartet; 1st Presbyterian, Naples, FL 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Columbus Symphony Quartet; 1st Congregational, Columbus, OH 8 pm
Wolfgang Rübsum; Univ. of Louisville, KY 3 pm
Marilyn Keiser; New Providence Presbyterian, Maryville, TN 4 pm
*Larry Smith; Cathedral of St John Evangelist, Milwaukee, WI 3 pm
William Passavant Roth; Carthage College, Kenosha, WI 4 pm
Händel Coronation Anthems; St Lukes Church, Evanston, IL 8 pm
Music for trumpet & organ; Congregational Church, Western Springs, IL 4 pm

16 FEBRUARY
Robert Glasgow masterclass; 1st Presbyterian, Harrisonburg, VA 9 am

17 FEBRUARY
August Humer; Trinity Cathedral, Cleveland, OH 8 pm

18 FEBRUARY
Music of Howells; St Thomas Church, New York, NY 12:10 pm
Leonard Raver w/orch; Alice Tully Hall, New York, NY 8 pm
Janice Feher; St Johns Church, Washington, DC 12:10 pm

20 FEBRUARY
Robert Edward Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm
Organ & brass; St Johns Lutheran, Allentown, PA 8 pm
Choral concert; Glenn Aud, Emory Univ, Atlanta, GA 8:15 pm

21 FEBRUARY
Wayne Earnest workshop; St Andrews Lutheran, Columbia, SC 11 am; recital 4:30 pm

22 FEBRUARY
Rona'd Stalford; All Saints Parish, Peterborough, NH 3 pm
David Cox; St Joseph Cathedral, Hartford, CT 3 pm
Porta Missa Tertii Toni; St Ignatius Church, New York, NY 11 am
Marie-Louise Jaquet-Langlais; Riverside Church, New York, NY 2:30 pm
"Salute to Women Composers"; St Bartholomews Church, New York, NY 4 pm
Bach B Minor Sanctus, Agnus; Holy Trinity Lutheran, New York, NY 5 pm
Karl E Moyer; St Thomas Church, New York, NY 5:15 pm
Betty Mathis; All Saints Cathedral, Albany, NY 4:30 pm
Organ & instruments; St Pauls Church, Owego, NY 4 pm

South Hills Choir Festival; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm
Leonard Raver; Bradley Hills Presbyterian, Bethesda, MD 4 pm
Boaz Sharon, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
John L Hooker; Washington, DC Cathedral 5 pm
Thom Robertson; Westminster Presbyterian, Charlottesville, VA 3:30 pm
Irene Feddern; St Phillip Cathedral, Atlanta, GA 5 pm
René Saargin; Art Museum, Cleveland, OH 2 pm
Music of Brahms; Trinity Cathedral, Cleveland, OH 8 pm
Organ restoration concert; Church of the Covenant, Cleveland, OH 7:30 pm
James R Metzler; Trinity Episcopal, Toledo, OH 5 pm
Richard Benedum; 7th-day Adventist, Kettering, OH 8 pm
Church soloists; Zion Lutheran, Ann Arbor, MI 4 pm
Gerre Hancock; Immanuel Lutheran, Grand Rapids, MI 8:15 pm
W Thomas Smith, hymn festival; St Pauls Episcopal, La Porte, IN 4 pm
*Richard Heschke; Zion UCC, Indianapolis, IN 4 pm
Händel Judas Maccabaeus; 1st Presbyterian, Nashville, TN 8 pm

24 FEBRUARY
*Gerre Hancock; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
Marie-Louise Jaquet-Langlais; St Peter Cathedral, Erie, PA 8 pm
David Craighead; Plymouth Church, Shaker Heights, Cleveland, OH 8 pm
Sally Lewin, piano; Christ Church, Cincinnati, OH 12:10 pm

25 FEBRUARY
Music of Richard Funk; St Thomas Church, New York, NY 12:10 pm
Calvin Hampton; Alice Tully Hall, New York, NY 5:30 pm
Brenda Ferré; St Johns Church, Washington, DC 12:10 pm

27 FEBRUARY
Donna Roll, soprano; Church of the Advent, Boston, MA 8 pm
English choral music; National Shrine, Washington, DC 8:30 pm

1 MARCH
Apple Hill Chamber Players; All Saints Parish, Peterborough, NH 3 pm
Palestrina Missa Brevis; St Ignatius Church, New York, NY 11 am
Thomas Murray; St Michaels Church, New York, NY 4 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 22; Holy Trinity Lutheran, New York, NY 5 pm
Renee Barrick; St Thomas Church, New York, NY 5:15 pm
Richard Heschke, w/orch; Village Lutheran, Bronxville, NY 8 pm
Dona'd Ingram; All Saints Cathedral, Albany, NY 4:30 pm
Judith Hancock; 1st Presbyterian, Red Bank, NJ 4 pm
Stephen Gillenwaters; St Peters Church, Morristown, NJ 4 pm
Cello & piano; West Side Presbyterian, Ridgewood, NJ 4:30 pm
Harold Chaney, harpsichord; Trinity Cathedral, Trenton, NJ 3:30 pm
Frederick Swann; Presbyterian Church, Abingdon, PA 7:30 pm
Audley Green, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Inga Morgan, piano; 1st Presbyterian, Burlington, NC 5 pm
Britten Rejoice in the Lamb; Mercer Univ, Macon, GA 3 pm
Marie-Louise Jaquet-Langlais; Art Museum, Cleveland, OH 2 pm
Marie-Louise Jaquet-Langlais masterclass; St Pauls Episcopal, Cleveland Heights, OH 4 pm
Wooster Faculty Trio; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Joan Ringerwale; Calvin Christian Reformed, Grand Rapids, MI 9 pm
Clyde Holloway; 2nd Presbyterian, Indianapolis, IN 8 pm
Childrens choir festival; Faith Lutheran, Glen Ellyn, IL 4 pm
*Joan Lippincott; 1st Methodist, Peoria, IL 3:30 pm
Betty Sue Johnston; Church of the Holy Communion, Memphis, TN 5 pm

(Continued overleaf)

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Calendar

(continued from p. 21)

3 MARCH

Robert S Lord; Heinz Chapel, Univ of Pittsburgh, PA 12 noon
Barbara Truxal, soprano; Grace Methodist, Venice, FL 7:30 pm
Voice recital; Christ Church, Cincinnati, OH 12:10 pm

4 MARCH

Winfred Johnson; Trinity Church, Newport, RI 12:15 pm
Music of Allegri, Bairstow; St Thomas Church, New York, NY 12:10 pm
Plainchant Missa XVIII; St Ignatius Church, New York, NY 6 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm

6 MARCH

Warren R Johnson; State St Church, Portland, ME 12:15 pm
Marie-Louise Jaquet-Langlais; St Pauls Church, Cambridge, MA 8 pm
Clarence Watters; Trinity College, Hartford, CT 8:15 pm
Theodore W Ripper; 1st Methodist, St Petersburg, FL 2:30 pm
John Brock; 1st Presbyterian, Nashville, TN 8 pm

7 MARCH

Marie-Louise Jaquet-Langlais masterclass; Univ of Akron, OH pm
John Obetz; Calvin College, Grand Rapids, MI 8:15 pm
Heinz Wunderlich; Christ Church, Oakbrook, IL 8 pm

8 MARCH

Thomas Schmutzler, piano ragtime; Trinity Episcopal, Hartford, CT 4 pm
Britten Noyes Fludde; 5 Congregational/1st Baptist, New Britain, CT 4 & 7 pm
Plainchant Missa VIII; St Ignatius Church, New York, NY 11 am
Hunter Tillman; Temple Emanuel, New York, NY 2:30 pm
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Schubert Mass in A-flat, Franck Mass in A; Madison Ave Presbyterian, New York, NY 4 pm
Thom Niel; St Thomas Church, New York, NY 5:15 pm
Paulenc Mass in G; Church of the Ascension, New York, NY 8 pm
Ann Cooper; All Saints Cathedral, Albany, NY 4:30 pm
Washington Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Wayne Earnest; St Luke-St Paul Cathedral, Charleston, SC 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Daniel Hathaway; Trinity Cathedral, Cleveland, OH 5 pm
Marie-Louise Jaquet-Langlais; Univ of Akron, OH 8 pm
David Hurd; 7th-day Adventist, Kettering, OH 8 pm
Handel Messiah II; 2nd Presbyterian, Indianapolis, IN 8 pm

9 MARCH

Haydn Creation; Lincoln Center, New York, NY 7:30 pm
Marie-Louise Jaquet-Langlais; Sacred Heart Cathedral, Newark, NJ 8 pm

10 MARCH

Starer Images of Man; Grace Church, Brooklyn Heights, NY 8 pm
*Paul Jenkins; St Boniface Episcopal, Sarasota, FL 7:30 pm

11 MARCH

Frank Converse; Trinity Church, Newport, RI 12:15 pm
Music of Berkeley; St Thomas Church, New York, NY 12:10 pm
Starer Images of Man; Old 1st Reformed Church, Brooklyn, NY 8 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm
Joseph Kainz, flute; Community Church, Park Ridge, IL 12:10 pm

12 MARCH

Leonard Raver; Alice Tully Hall, New York, NY 8 pm
Susan Hegberg; Susquehanna Univ, Selinsgrove, PA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Belle Arts Trio; Grace Methodist, Venice, FL 7:30 pm

13 MARCH

Robert Edward Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm
Richard Heschke; Village Lutheran, Bronxville, NY 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Bolling Jazz Suite; Christ Church, Cincinnati, OH 8:30 pm

14 MARCH

Bruce Stevens; Busch-Reisinger Museum, Cambridge, MA 4:30 pm
William Whitehead w/orch; High School, Harrison, NY 8:30 pm
Camerata Singers; St Johns Lutheran, Allentown, PA 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

15 MARCH

Plainchant Missa XI; St Ignatius Church, New York, NY 11 am
Walter Klauss; Temple Emanuel, New York, NY 2:30 pm
Rossini Stabat Mater; St Bartholomews Church, New York, NY 4 pm
Walden Moore; St Thomas Church, New York, NY 5:15 pm
John Tiebout, baritone; N Yonkers Community Church, Hastings-on-Hudson, NY 4 pm
Durufle Requiem; Congregational Church, Scarsdale, NY 4 pm
Lloyd Cast; All Saints Cathedral, Albany, NY 4:30 pm
John Weaver; Methodist Church, Red Bank, NJ 4 pm
*Joan Lippincott; St Stephens Cathedral, Harrisburg, PA 3 pm
Britten Noyes Fludde; Cathedral of Mary Our Queen, Baltimore, MD 5:30 & 8:30 pm
Bach Marathon; Chevy Chase Presbyterian, Washington, DC 12:30-9 pm
Mendelssohn Hear My Prayer; Redeemer Lutheran, Macon, GA 11 am
Marilyn Keiser; 1st Presbyterian, Naples, FL 5 pm
Heinz Wunderlich; St Peters Cathedral, St Petersburg, FL 4 pm
Arno Schönstedt; Art Museum, Cleveland, OH 2 pm
Evensong; Trinity Episcopal, Toledo, OH 5 pm
Michael Radulescu; 1st Congregational, Columbus, OH 8 pm
Ted Gibboney; 2nd Presbyterian, Indianapolis, IN 4 pm

16 MARCH

Britten Noyes Fludde; Cathedral of Mary Our Queen, Baltimore, MD 10:30 am & 8:30 pm

17 MARCH

*Louis Robilliard; St Stephens Episcopal, Richmond, VA 8 pm
Concertos for 3 harpsichords; Christ Cincinnati, OH 12:10 pm
Peggy Haas; Univ of Louisville, KY 8 pm

18 MARCH

Muriel Buck; Trinity Church, Newport, RI 12:15 pm
Carl Staplin; Trinity Church, Southport, CT 8 pm
Music of Wright, Wesley; St Thomas Church, New York, NY 12:10 pm
Heinz Wunderlich; Alice Tully Hall, New York, NY 5:30 pm
Frederick Swann & Robert MacDonald, organ & piano; Longwood Gardens, Kennet Square, PA 8 pm
Pocono Boy Singers; Shenandoah College, Winchester, VA 8 pm
Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm
Ross Beacraft, trumpet; Community Church, Park Ridge, IL 12:10 pm

19 MARCH

Robert Baker; 1st Presbyterian, Columbus, CA 8 pm
Delbert Disselhorst; Central Congregational, Galesburg, IL 8 pm

20 MARCH

Gerre Hancock; 1st Presbyterian, Glens Falls, NY 8 pm
Opus 1 Chamber Orchestra; Trinity Cathedral, Cleveland, OH 8 pm
Rossini Stabat Mater; Univ of Louisville, KY 8 pm
Chicago String Ensemble; St Pauls Church, Chicago, IL 8:15 pm

21 MARCH

Rossini Stabat Mater; Univ of Louisville, KY 8 pm
*Choral workshop; 1st Presbyterian, Deerfield, IL 9 am-5 pm

22 MARCH

Carl Staplin; Woolsey Hall, Yale, Univ, New Haven, CT 8 pm
 Plainchant Missa XII; St Ignatius Church, New York, NY 11 am
 Michael Reed; Temple Emanuel, New York, NY 2:30 pm
 Sowerby Forsaken of Man; St Bartholomews Church, New York, NY 4 pm
 Gregory D'Agostino; St Thomas Church, New York, NY 5:15 pm
 Nancy Frank; All Saints Cathedral, Albany, NY 4:30 pm
 *Richard Heschke; 1st Trinity Lutheran, Buffalo, NY 8 pm
 Bach Magnificat; All Saints Church, Princeton, NJ 8 pm
 Fauré Requiem; 10th Presbyterian, Philadelphia, PA 5 pm
 Amy Rosser, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Karel Paukert; Art Museum, Cleveland, OH 2 pm
 Brahms motets; Trinity Cathedral, Cleveland, OH 5 pm
 Carlo Curley; Methodist Church, Lakewood, OH 4 pm
 Mozart C-minor Mass; 7th-day Adventist, Kettering, OH 8 pm
 St Lukes Choir; St Pauls Episcopal, La Porte, IN 4 pm
 Stephen Hamilton; 2nd Presbyterian, Indianapolis, IN 8 pm
 Menotti Unicorn; St James Cathedral, Chicago, IL 7 pm

23 MARCH

Judith Hancock; Wesleyan College, Macon, GA 8 pm

24 MARCH

Frederick Grimes & Rollin Smith, Bach & Vierne; Holy Trinity Lutheran, New York, NY 8 pm
 Pocono Boy Singers; Gardner-Webb College, Boiling Springs, NC 8 pm
 Judith Hancock workshop; Wesleyan College, Macon, GA 10 am

25 MARCH

Constance Andrews; Trinity Church, Newport, RI 12:15 pm
 Music of Tye, Parsons; St Thomas Church, New York, NY 12:10 pm
 Theodore W Ripper; Grace Methodist, Venice, FL 1:30 pm
 Jerome Butera; Community Church, Park Ridge, IL 12:10 pm

26 MARCH

Herndon Spillman; Grace Methodist, Venice, FL 7:30 pm
 Margaret Irwin-Brandon, harpsichord; St Marys College, Notre Dame, IN 8 pm

27 MARCH

Kim Heindel, Bach Clavierübung III; Mt Calvary Church, Baltimore, MD 8 pm
 David Hurd; St Paul Episcopal, Indianapolis, IN 8 pm
 Carlo Curley; St Peters Lutheran, Joliet, IL 7:30 pm
 Pocono Boy Singers; State Univ, Jackson, MS 8 pm

28 MARCH

Music of Rorem; Trinity Episcopal, Hartford, CT 8 pm
 Church music workshop; St Paul Church, Indianapolis, IN 10 am

29 MARCH

Choral evensong; St Joseph Cathedral, Hartford, CT 3 pm
 Palestrina Missa Pater Noster; St Ignatius Church, New York, NY 11 am
 Handel Messiah II; St Bartholomews Church, New York, NY 4 pm
 Ashley Miller; St Thomas Church, New York, NY 5:15 pm
 Robert Acosta; All Saints Cathedral, Albany, NY 4:30 pm
 Thomas Murray; Sacred Heart Cathedral, Newark, NJ 3:30 pm
 Amarelle Chamber Players; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Brahms Requiem; St Johns Church, Washington, DC 11 am
 Peter Hurford; Chevy Chase Presbyterian, Washington, DC 4 pm
 Carol Wilson, soprano; Westminster Presbyterian, Charlottesville, VA 3:30 pm
 Karel Paukert; St Pauls Episcopal, Cleveland Heights, OH 2 pm
 Music of Lili Boulanger; Zion Lutheran, Ann Arbor, MI 4 pm

31 MARCH

Dance concert; Christ Church, Cincinnati, OH 12:10 pm

**UNITED STATES
West of the Mississippi****15 FEBRUARY**

August Humer; Concordia College, St Paul, MN 8 pm
 Ruth Plummer w/brass; Wilshire Methodist, Los Angeles CA 4 pm

16 FEBRUARY

Robert Anderson; Caruth Aud, SMU, Dallas, TX 8:15 pm

20 FEBRUARY

Paul Riedo; St Lukes Episcopal, Ft Collins, CO 8 pm
 Thomas Foster; Christ Church of the Ascension, Phoenix, AZ 8 pm
 Guy Bovet; Harlan Adams Theater, Chicago, CA 8:15 pm
 Larry Archbold; St Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm

22 FEBRUARY

Nancy Lancaster; House of Hope Presbyterian, St Paul, MN 4 pm
 Paul Riedo; Immaculate Conception Basilica, Denver, CO 3 pm

23 FEBRUARY

*George Baker; St Thomas Aquinas Church, Dallas, TX 8:15 pm

24 FEBRUARY

John Pagett; 1st Congregational, Berkeley, CA 7:30 pm

27 FEBRUARY

Larry Archbold; St Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm
 Thomas Richner, piano; 1st Methodist, Palo Alto, CA 8 pm
 *Gerre Hancock; St Pauls Church, Bakersfield, CA 8 pm
 Robert Anderson; 1st Congregational, Los Angeles, CA 8 pm

28 FEBRUARY

Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 8 pm
 Hymn festival; Green Lake 7th-day Adventist, Seattle, WA 4 pm
 Gerre Hancock workshop; St Pauls Church, Bakersfield, CA 9-11 am
 Junior Bach Festival; 1st Congregational, Los Angeles, CA 2 pm
 Brahms Requiem; Chandler Pavilion, Los Angeles, CA 8:30 pm

1 MARCH

Lawrence Weller, baritone; House of Hope Presbyterian, St Paul, MN 4 pm
 +Carlene Neihart; St Lukes Methodist, Wichita, KS 4 pm
 *Michael Schneider, all-Bach; Texas Christian Univ, Ft Worth, TX 7:30 pm
 Texas Bach Choir; Our Lady of the Lake Univ, San Antonio, TX 4 pm
 Song recital; 1st Methodist, Pasadena, CA 3 pm
 Bach cantatas; 1st Congregational, Los Angeles, CA 8 pm

2 MARCH

Nancy Sartain, harpsichord; 1st Congregational, Los Angeles, CA 12 noon
 William Albright; Presbyterian Church, Glendale, CA 8:15 pm

3 MARCH

*Chorister Guild program; College Hill Presbyterian, Tulsa, OK 7:30 pm
 *Russell Hellekson; 1st Presbyterian, Dallas, TX 6:30 pm
 Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 12 noon

4 MARCH

Chamber singers; 1st Congregational, Los Angeles, CA 12 noon

5 MARCH

Lloyd Holzgraf; 1st Congregational, Los Angeles, A 12 noon

6 MARCH

Antone Gadding, Dupré Stations; Oklahoma City Univ, OK 8:15 pm
 Larry Archbold; St Joseph of Arimathea Chapel, Berkeley, CA 12:15 pm
 Laurette Goldberg, harpsichord; 1st Congregational, Los Angeles, CA 8 pm

7 MARCH

Russell Saunders masterclass; Oklahoma City Univ, OK 9:30 am
 Laurette Goldberg workshop; 1st Congregational, Los Angeles, CA 10 am
 Cherry Rhodes; Occidental College, Los Angeles, A 8:15 pm

*(Continued overleaf)***BETTY LOUISE LUMBY**

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Calendar

(continued from p. 23)

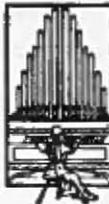
- 8 MARCH**
Delbert Disselhorst; Univ of Iowa, Iowa City, IA 8 pm
Arlene Small; Grace Episcopal, Muskogee, OK 8 pm
"Glorious Sound of Brass"; St Matthews Episcopal, Portland, OR 4 pm
John Pagett; St Marys Cathedral, San Francisco, CA 7:30 pm
Margo Halsted, carillon; Univ of Calif, Riverside, CA 4 pm
David James; 1st Congregational, Pasadena, CA 3 pm
Stephen Hamilton; Presbyterian Church, La Jolla, CA 4 pm
Bach St John Passion; All Saints Church, Beverly Hills, CA 5 pm
Bach B-Minor Mass; 1st Congregational, Los Angeles, CA 7:30 pm
- 10 MARCH**
Jerry Brainard; 1st Methodist, Lubbock, TX 8 pm
Pasadena Chamber Orch; Cal Tech, Pasadena, CA 8 pm
- 14 MARCH**
Robert Baker workshop; Mount St Marys College, Los Angeles, CA 2 pm
- 15 MARCH**
Carl Staplin; 1st Congregational, Sioux City, IA 4 pm
Margot Wallard; St Barnabas Church, Omaha, NE 4 pm
Durufle Requiem; 1st Methodist, Pasadena, CA 10 am
Robert Baker; Blessed Sacrament Church, Hollywood, CA 4 pm
- 19 MARCH**
John Rose; N Phoenix Baptist, Phoenix, AZ 3 pm
- 20 MARCH**
*Jerry Brainard; Villa de Matel Chapel, Houston, TX 8 pm
Cherry Rhodes; Trinity Univ, San Antonio, TX 8 pm
Leonard Raver; St Marks Cathedral, Seattle, WA 8 pm
- 21 MARCH**
Joan Schuitema, harpsichord; Caruth aud, SMU, Dallas, TX 8:15 pm
- 22 MARCH**
Shreveport Boychoir; Christ Church Cathedral, New Orleans, LA 4 pm
Potpourri choral festival; Westminster Presbyterian, Lincoln, NE 4 pm
Durufle Requiem; Wilshire Methodist, Los Angeles, CA 11 am
Pinkham Descent into Hell; Neighborhood Church, Pasadena, CA 8 pm
- 25 MARCH**
John Pagett; 1st Congregational, Berkeley, CA 7:30 pm
- 27 MARCH**
Marianne Webb; St Johns Lutheran, Topeka, KS 8 pm
Frederick Swann; Central Methodist, Albuquerque, NM 8 pm
- 28 MARCH**
Michael Olson; Caruth aud, SMU, Dallas, TX 8:15 pm
Frederick Swann workshop; Central Methodist, Albuquerque, NM am
Larry Smith; Green Lake 7th-day Adventist, Seattle, WA 4 pm
- 29 MARCH**
Martin Haselböck; Good Counsel Convent, Mankato, MN 8 pm

31 MARCH
Vienna Choirboys; St Thomas Aquinas, Dallas, TX 8:15 pm

INTERNATIONAL

- 18 FEBRUARY**
Gillian Weir; Royal Festival Hall, London, England 5:55 pm
- 19 FEBRUARY**
Edgar S Hanson; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
- 21 FEBRUARY**
Gillian Weir, organ & harpsichord; Gosmore End, Hitchin, England 7:30 pm
- 26 FEBRUARY**
Ruta Azis; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
- 28 FEBRUARY**
Gillian Weir; Town Hall, Rochdale, England 3 pm
- 2 MARCH**
Marie-Louise Jaquet-Langlais masterclass; Univ of Ottawa, Canada pm
- 3 MARCH**
Marie-Louise Jaquet-Langlais; Dominion-Chalmers United Church, Ottawa, Canada 8 pm
- 5 MARCH**
Patricia Gartshore; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
- 8 MARCH**
Gillian Weir, organ & harpsichord; Queen Elizabeth Hall, London, England 3 pm
- 12 MARCH**
Ian Grundy; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
- 14 MARCH**
+Gillian Weir; Queensland Conservatorium, Brisbane, Australia 8:15 pm
- 15 MARCH**
William Wright; St Joseph Cathedral, Edmonton, Alberta, Canada 3 pm
- 16 MARCH**
Gillian Weir lecture; Queensland Conservatorium, Brisbane, Australia 8:15 pm
- 17 MARCH**
Gillian Weir masterclass; Queensland Conservatorium, Brisbane, Australia 8:15 pm
- 18 MARCH**
Gillian Weir; Queensland Conservatorium, Brisbane, Australia 8:15 pm
- 19 MARCH**
Edward Moroney; St Pauls Church, Toronto, Ontario, Canada 12:10 pm
- 20 MARCH**
Gillian Weir masterclass; Queensland Conservatorium, Brisbane, Australia 8:15 pm
- 21 MARCH**
Gillian Weir concertos; Queensland Conservatorium, Brisbane, Australia 8 pm
- 24 MARCH**
Michael Rodulescu masterclass; Music Conservatory, Quebec City, Canada 2 pm
- 26 MARCH**
Robin King; St Pauls Church, Toronto, Ontario, Canada 12:12 pm
Joan Ringerwole; Univ of Alberta, Edmonton, Canada 8 pm
- 28 MARCH**
Patricia Phillips; St Pauls Church, Toronto, Ontario, Canada 4 pm

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SINGLE MALE, 27, B.MUS., SEEKS PERMANENT full-time organist/director or organist position. Would prefer Congregational or liturgical church, but will consider all. Salary desired from \$14,000 to \$2000 annually. Send inquiries. Address G-2 THE DIAPASON.

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EXPERIENCED ORGANIST/CHOIRMASTER, MSM, seeks full-time position in liturgical church anywhere in US or Canada. Wife, BME, has taught public and parochial school music. Salary negotiable. Address A-3, THE DIAPASON.

POSITIONS AVAILABLE

AMERICAN INSTITUTE OF ORGANBUILDERS Employee Clearing House. Employers and prospects are invited to send enquiries and resumes. Complete AIO apprenticeship guide, \$2.00. Roy Redman, 2742 Avenue H, Fort Worth, TX 76105.

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COMPOSERS/MUSICIANS: THE CHRISTIAN Reformed Church's Board of Publications is interested in contacting composers writing music which is distinctively appropriate for use in Reformed worship. This might include, but not be limited to, organ/choral literature based on the heritage of the Genevan Psalm tunes. Please write: Music, Board of Publications, 2850 Kalamazoo Avenue SE, Grand Rapids, MI 49560.

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TUNING TABLES FOR HISTORIC TEMPERA- ments. Beat rates for fifths and thirds. 45 tables, brief introduction. \$4.50 pp. Rodney Myrvaagnes, Harpsichord Maker, 55 Mercer St., New York, NY 10013.

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