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RESTORED ORGANS

A Contemporary Trend

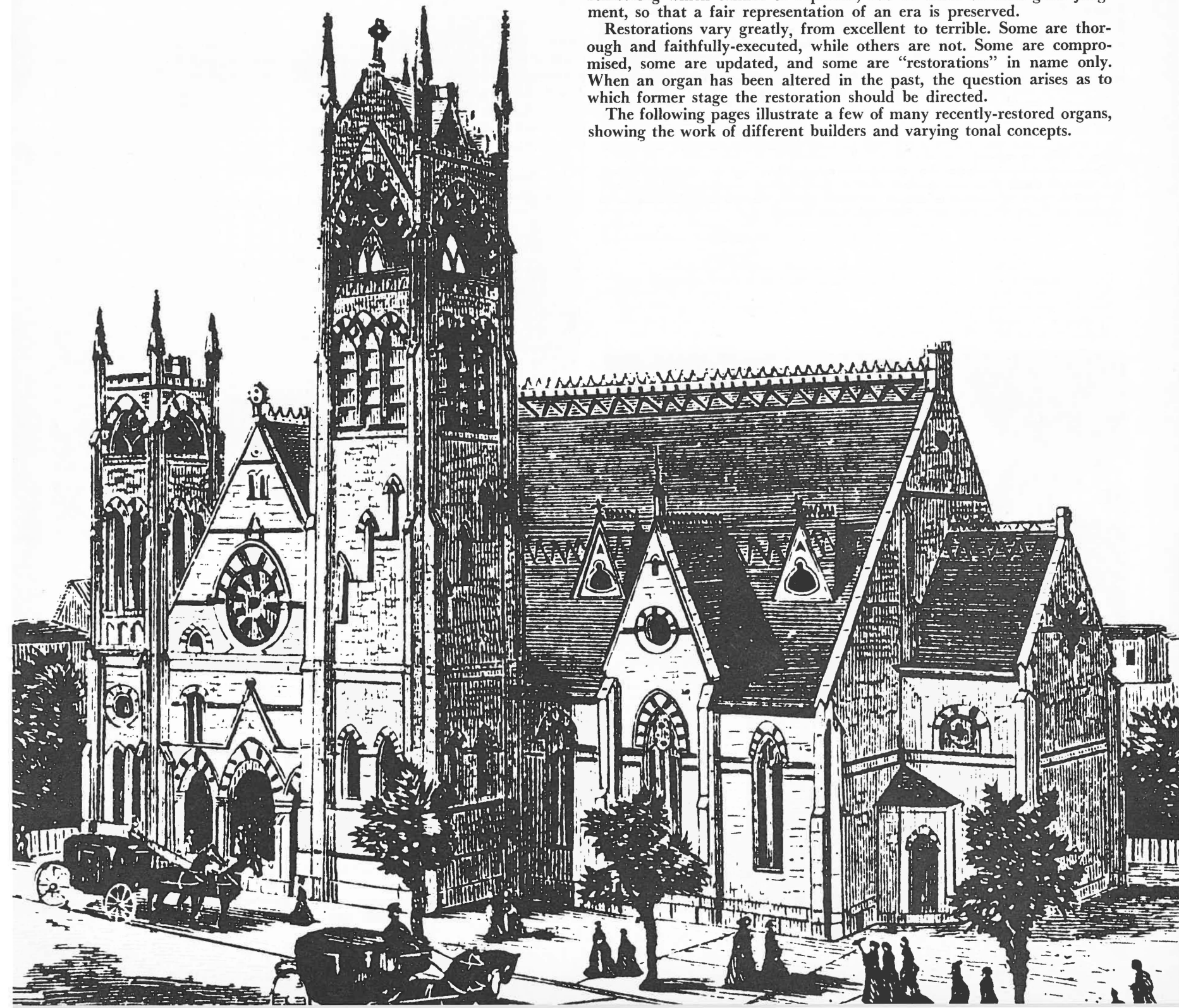
To restore, according to the dictionary, is "to bring back to, or put back into, the former or original state." In recent times, particularly since we discovered our national heritage with the Bicentennial, restoration has been very much with us. Buildings, monuments, and musical instruments are frequently restored, at least in name. The boundaries between restorations, rebuildings, and repairs are often hazy, and each of these terms has at times been applied when another was meant.

Restored pipe organs constitute an increasingly important part of our world, for many reasons: restoration often saves a fine old instrument from destruction or mutilation; it usually results in a saving when compared to the cost of a comparable new organ (and increasingly is the only alternative to an imitation); and it preserves examples of our organbuilding past for the future to enjoy and study. Beginning earlier in the century, Europeans began to understand the necessity of preserving the priceless organs of historical significance, and we Americans have discovered our own treasure of 19th- and 20th-century examples, some just ahead of the wrecker's ball. The process still goes on, and today we must labor to keep the best of our own time.

All that is old is not good, however, and all organs of the past do not deserve to be preserved. Sometimes the condition of an organ is past redemption, the original quality may not have been the best, or the cost of restoration will be too great to bear. We should not rob posterity of something which cannot be replaced, but we must exercise good judgment, so that a fair representation of an era is preserved.

Restorations vary greatly, from excellent to terrible. Some are thorough and faithfully-executed, while others are not. Some are compromised, some are updated, and some are "restorations" in name only. When an organ has been altered in the past, the question arises as to which former stage the restoration should be directed.

The following pages illustrate a few of many recently-restored organs, showing the work of different builders and varying tonal concepts.



Restored Organs



Brandon Parish Church
Burrowsville, Virginia
New York City
Henry Erben, 1873
Restored by Mann & Trupiano, New York City, 1980

Although this organ has no nameplate, pipe signatures and a 19th-century promotional catalog have established it as the work of Erben. Originally built for the church, it had not been used in recent years, except by insects and rodents; the restorers replaced damaged wood with century-old lumber salvaged from other sources. All pipes were repaired and the original pitch, higher than today's standard, was retained. The winding system was renovated, the hand-pumped feeders were restored, and a new electric blower was added.

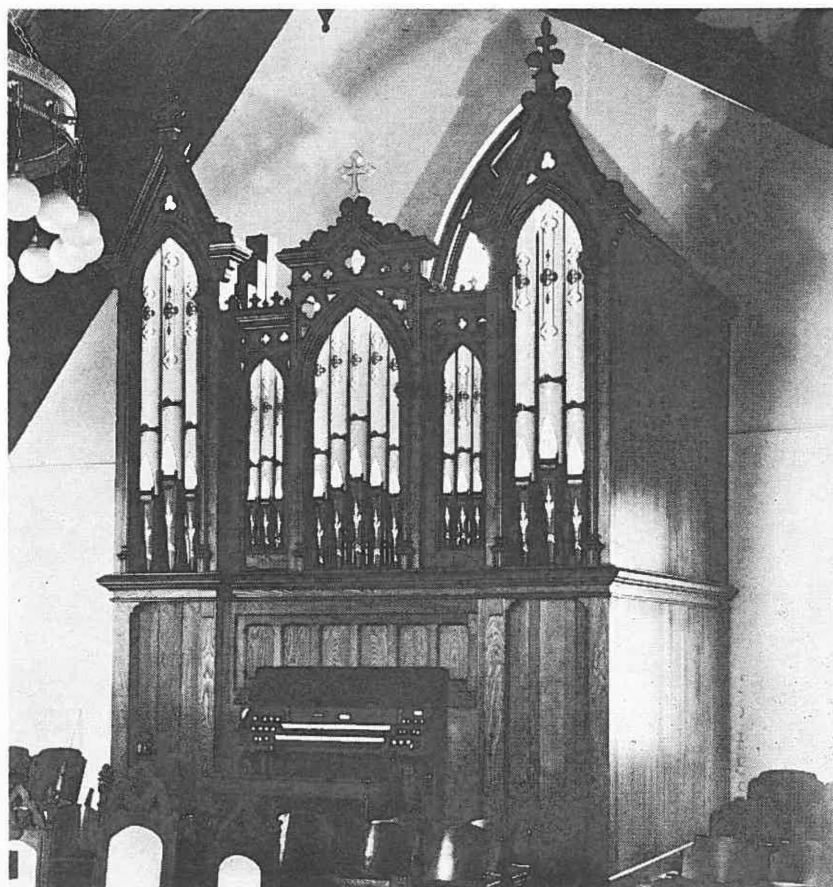
The non-speaking case pipes are painted their original blue and the simulated walnut and chestnut wood grain was re-established. A re-dedication recital was played Nov. 15, 1980 by John Ogasapian as one of the OHS Historic Organs Recitals, with compositions by Fleury, Trupiano, Seixas, Ogasapian, and Dvorak.

MANUAL
(56 notes)
(enclosed)

Open Diapason 8' (TF) 39 pipes
Stop'd Diapason Bass 8' 17 pipes
Stop'd Diapason Treble 8' (TF) 39 pipes
Principal 4' 56 pipes
Octave Coupler (TC)

PEDAL
(20 notes)

Permanently-coupled pull-down
Pedal Check to render inoperative
2-1/2" windpressure



E. & G. G. Hook & Hastings in Galveston

THE DIAPASON

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JUNE, 1981

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Nunc Dimittis



Donald Bryce Plott, member of the music department at Davidson College, Davidson, NC, died in Charlotte, NC, on Feb. 26 of a brain tumor. He was 58.

A graduate of the University of Michigan, Mr. Plott had been ap-

pointed to the Davidson faculty in 1951, becoming music department chairman in 1960, and Dana Professor in 1976. He resigned from his duties shortly before his death. Well-known as a choral conductor, he directed the Davidson College Male Chorus for 29 years, the Oratorio Singers of Charlotte for 20 years, and the choir of Steele Creek Presbyterian Church (Charlotte) for 26 years.

W. William Wagner, director of music at Pittsburgh's Mount Lebanon United Methodist Church, died of a heart attack in the Pennsylvania city on Feb. 8. He was 58.

A native of Chambersburg, PA, Mr. Wagner studied at Juniata College before serving as organist at the Naval Hospital in San Diego during World War II. He then served for eleven years as organist-choirmaster of Cleveland's Old Stone Presbyterian Church, as well as conductor of the Cleveland Oratorio Society. He had been at Mount Lebanon Church for seventeen years, and he was also music director for Temple Sinai in Squirrel Hill. In addition, he directed the Bach Choir of Pittsburgh and was choral director for the Chataqua Institution.

Reedy Chapel AME Church
Galveston, Texas
Restored by Roy Redman, Ft. Worth, Texas, Op. 20 (1979)

E. & G. G. Hook & Hastings
Boston, Mass., Op. 647 (1872)

The organ was originally built for Trinity Episcopal Church, Galveston, where it survived several major hurricanes, and was given to Reedy Chapel around the turn of the century. The chapel, said to be the oldest black institution in the state, used the organ until recent years, when it was dismantled and piled in a corner as junk.

The case of the instrument is fashioned of ash, with moldings and carvings of walnut, and the original stenciling on the display pipes has been accurately duplicated. The original mechanical action and winding system, including hand-pumped feeders, has been preserved. The restorer is a member of the American Institute of Organbuilders.

GREAT
Bourdon 16'
Open Diapason 8'
Melodia 8'
Dulciana 8'
Octave 4'
Twelfth 2-2/3'
Fifteenth 2'
Trumpet 8'
Swell to Great

SWELL
Open Diapason 8'
Viola 8'
Stopped Diapason 8'
Violina 4'
Harmonic Flute 4'
Oboe 8'
Tremolo

PEDAL
Bourdon 16'
Flute 8'
Great to Pedal
Swell to Pedal



Trinity Church
Abbeville, S.C.

John Baker, 1859-60
Charleston, S.C.

Restored by Blakely Organbuilders, Davidson, N.C., 1979-80

The only playable example of Baker's work now known, this instrument was built for Trinity Church, a neo-Gothic building designed in 1858 by Columbia architect George E. Walker and restored in 1975-76. Since the organ follows English construction as detailed by Hopkins (1855) more than it does the work of contemporary American builders and since Baker had trained in England, it appears that parts of it — keyboard, console, stop action, pipework, and wind supply — were made in England. The action, frame, windchest, pedalboard, and pedal pipes seem to have been fashioned in America and do not show elegant craftsmanship.

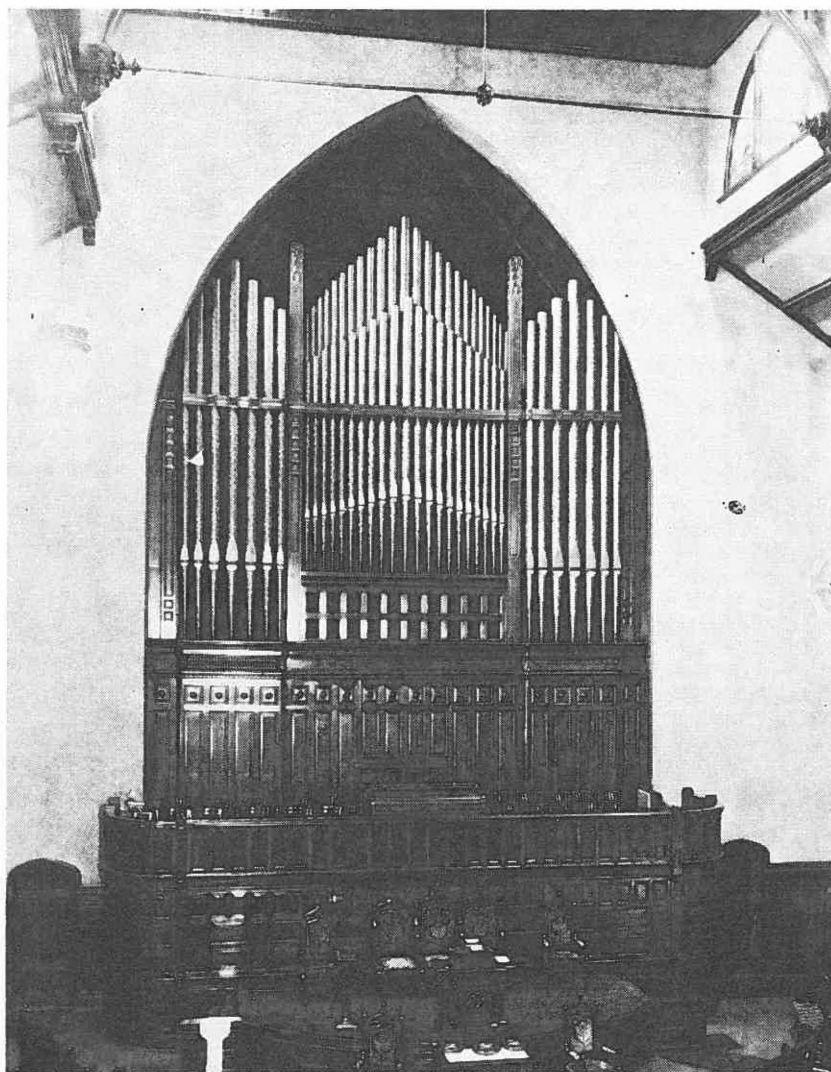
The restoration took place in three stages: repair and reinstallation of the original wind supply, removed in 1970; return of the action to its original state, including reversal of repairs and changes from recent years; and restoration of pipework to include cone tuning, now at a pitch higher than original, and with equal temperament. A re-dedication recital was played Sept. 28, 1980 by Wilmer Hayden Welsh, assisted by trumpeter William D. Lawing, with works by Frescobaldi, Bach, Brahms, Langlais, and Welsh; it was sponsored in part by the OHS.

MANUAL
(56 notes)
Open Diapason 8'
Stopped Diapason Bass 8'
Stopped Diapason 8'
Viol d'Amour 8'

Principal 4'
Flute 4'
Fifteenth 2'

PEDAL
(13 notes)
Pedal Pipes 16'

Restored Organs



Immanuel Presbyterian Church
Milwaukee, Wisconsin

E. & G. G. Hook & Hastings
Boston, Mass., Op. 1045 (1881)

Built as a demonstration instrument for the Milwaukee Industrial Exposition, with pneumatic machine and high-pressure Solo division, the organ was relocated to the church in 1889, but was completely revised in 1926 as an electro-pneumatic opus of the Wangerin Art Organ Co. When the organ required serious attention in the 1970s, organist Frederik M. Bach planned and supervised the restoration of the available original tonal design, with additions and the retention of electro-pneumatic action. The work was executed by the American Organ Co. in 1978.

GREAT
*Open Diapason 16' 39 pipes
*Bourdon 16' 29 pipes
Open Diapason 8' 61 pipes
Gamba 8' 61 pipes
Doppel Flöte 8' 61 pipes
*Gemshorn 8' 61 pipes
Aeoline 8' (TC) 49 pipes
Octave 4' 61 pipes
Harmonic Flute 4' 61 pipes
Twelfth 2-2/3' 61 pipes
Fifteenth 2' 61 pipes
**Waldflöte 2' 61 pipes
**Mixture IV 244 pipes
**Trompette 16' 12 pipes
**Trompette 8' 61 pipes
**Trompette 4' 12 pipes
**Cathedral Chimes 25 bells

SWELL
Lieblich Gedeckt 16' 61 pipes
Open Diapason 8' 73 pipes
Stopped Diapason 8' 73 pipes
Viol d'Amour 8' 73 pipes
**Unda Maris 8' (TC) 61 pipes
Octave 4' 73 pipes
Flauto Traverso 4' 73 pipes
Violin 4' 73 pipes
**Nazard 2-2/3' 61 pipes
Flautino 2' 61 pipes
**Tierce 1-3/5' 61 pipes
Mixture III 183 pipes
**Trumpet 8' 73 pipes
*Oboe 8' 73 pipes
**Clarion 4' 73 pipes
Tremulant

CHOIR
Geigen Principal 8' 73 pipes
Melodia 8' 73 pipes
*Quintadena 8' 73 pipes
Dulciana 8' 73 pipes
**Octave 4' 73 pipes
Stopped Flute 4' 73 pipes
Piccolo Harmonique 2' 61 pipes
**Larigot 1-1/3' 61 pipes
**Mixture II 122 pipes
*Clarinet 8' 73 pipes
*Harp Celeste 49 tubes
Tremulant

PEDAL
*Resultant 32'
Double Open Diapason 16' 32 pipes
Violone 16' 32 pipes
Bourdon 16' 32 pipes
*Lieblich Gedeckt 16' (SW)
**Octave 8' 32 pipes
Bass Flöte 8' 32 pipes
*Violoncello 8' 32 pipes
**Fifteenth 4' 12 pipes
*Holzgedeckt 4' 32 pipes
**Mixture III 96 pipes
**Trompette 16' (GT)
**Trompette 8' (GT)
**Trompette 4' (GT)

STRING
*Violoncello 8' 73 pipes
*Cello Celeste 8' (TC) 61 pipes
*Violin Sordo 8' 73 pipes
*Violin Celeste 8' (TC) 61 pipes
*Violina 4' 73 pipes
**Cymbelstern 4 bells
**Mockingbird 3 pipes

*revision or addition from 1926
**revision or addition from 1978

An 1874 engraving of Immanuel Presbyterian Church appears on this month's cover.

Selected accounts of other restored organs will appear in future issues.

To paraphrase: "What is so rare as a (Sun-)day church choir in June?" This thought serves as a reminder that summer church choirs are almost non-existent. The volunteers who joyfully filled the choir loft during the past months now vanish into the summer nights and can be found in casual attire at some creek bank or roadside motel on Sunday mornings. It may not really be The Call of the Wild, just, The Call of Vacation. Nevertheless, it happens . . . and it should!

Alas though, church goes on, even though church choirs may not. Actually, taking a break from the regular routine is, in fact, a good idea. This writer suggested last year at this time that perhaps a modified summer schedule would be in order. That is still recommended, but it must be remembered that music for summer services is most often provided by a soloist. Instrumental solos are advocated too, but the most common summer replacement is a vocalist.

Often there are many fine singers, young and old, who would like to sing a solo, but their knowledge of appropriate literature is limited. To avoid having a summer filled with those "chestnuts" that either totally thrill or appall a congregation, it is suggested that a part of the church's music library should include useful solos. Then, the discretion of the music choice is still, to some extent, in the hands of the conductor who may select works for the summer and request that someone perform them. By providing the music and judiciously inviting the soloist, some control over the quality of the music is maintained. An alternative plan could be to place the solo music in the choir room and hold a "solo sing-in" where choir members come for an informal recital and social hour to hear each other sing these selected compositions. This gives you an opportunity to hear them actually perform before an audience and everyone is therefore a "winner." The conductor can then choose his summer solo replacements from that rehearsal-recital and set up a schedule. After all, that is our responsibility as professional musicians: to provide meaningful and quality music which enhances the worship service. We are generally careful about the choral music we choose for the service, so why should we give less attention to the detail of the solo literature which has the same basic purpose? To assist you with those needs the music reviewed this month is devoted to new solo literature suitable for use in church services.

Psalm Settings. Vaclav Nelhybel; solo voice and organ; Agape of Hope Publishing, No. 536, \$4.95 (M-). There are four separate songs in this collection. Although organ is indicated, the only registration suggestion is for making a distinction between manual and pedal on a two-stave score. These pieces are particularly useful because the emphasis is clearly on the

Music for Voices and Organ

by James McCray

The Solo Singer in Church Services

organ whose music is usually quite busy and more sophisticated than the vocal writing. Each song is four pages in length except the final one which is seven. The titles are: *Be Not Far From Me*; *Hear Me When I Call*; *Hear My Voice*; and, *The Lord Is My Rock*. Nelhybel does not indicate a voice type for these works, but because the ranges extend up to an E or F in every song, they will probably be more suitable for a tenor or soprano.

Psalm 23. Michael Isaacson; solo voice and piano; Transcontinental of Alexander Broude Inc., 991056, \$1.50 (M).

The text is in Hebrew with no performing edition in English. The music is quite sensitive and beautiful with a moderately simple keyboard part. There are a few melismas and a vocal range that goes up to A, although alternate notes are provided for those high places near the end of the song. The thematic and harmonic content makes this setting very attractive, and Isaacson has numerous expression markings to aid the performer.

Three Solos for High Voice. Walter L. Pelz and Austin Lovelace; solo voice and organ with oboe and cello; Augsburg Publishing House, 11-9477, \$6.00 (M).

Two copies of the score are provided in this edition, so that both accompanist and soloist have music. On those pieces where an additional instrument is used, it appears in the full score on a separate staff with a performer's part included at the end of the collection. *Happy Are They Who Dwell In Your House* by Pelz is six pages long and calls for oboe. It follows an ABA format with several internal tempo changes; the oboe is used in all sections as both a solo and obbligato instrument. The harmony has mild dissonances. The organ is on two staves with pedal indicated in the appropriate places.

The other song by Pelz is *Our Soul Waits for the Lord*, which uses cello in addition to the voice and organ. This setting is 12 pages long and has some areas for cello alone. The cello part employs a full range, various articulations, some triple stops and extended trills; it will require a good performer. The vocal writing is much less difficult often with the melody doubled in the organ part, but not necessarily duplicated as the solo line

but rather within chordal passages. The organ part is not hard, on three staves and clearly serves as an accompaniment for the other two instruments. This song moves through numerous tempo and mood changes, but ends in a quiet, meditative style. Lovely music.

Faith Is by Lovelace is considerably more traditional in style and except for the two measures of chanting above sustained chords which have very little musical relationship to anything else in the piece, the work is rather placid.

Magnificat. Joseph Roff; cantor, congregation and organ; G.I.A. Publications, G. 2350, \$2.00 (E).

The subtitle is "My Being Proclaims the greatness of the Lord" which is the musical fragment sung by the congregation after first being introduced by the cantor.

There are nine verses sung by the cantor with the congregation singing the musical response after each. An optional two-part descant is given for the closing statement. This basic format is a good idea for involvement of the congregation, but the musical style seems to lack a sense of profound statement for this important text. The music is somewhat prolix in content. The organ is on two staves and vocal lines very repetitive.

Songfest. Leonard Bernstein; six solo singers and orchestra (piano); Boosey and Hawkes, \$12.50 (D+).

This is a new major work by one of America's most distinguished musicians. In this cycle of American poems, most of the settings would be inappropriate for use in a church service, although the mezzo soprano solo of Conrad Aiken's *Music I Heard With You* and Anne Bradstreet's poem *To My Dear And Loving Husband* for women's trio could be used in most situations. The Closing Hymn for Vocal Solo Sextet set to Edgar Allan Poe's *Israfel* tells the story of the Moslem angel of music who is to blow the trumpet on Judgement Day. This piece will require virtuoso singers with full vocal ranges and calls for S, MS, A, T, Bar, and Bass voices. It can only be sung after extensive rehearsal and is recommended to those seeking sophisticated and challenging music for solo voices.

For The Mountains Shall Depart. Douglas Wagner; unison and keyboard; Augsburg Publishing House, 11-1962, 50¢ (E).

Even though intended as a choral unison work, this three-page setting

could be used as a solo song for most voice types. The vocal line is mildly florid with an ABA formal scheme that has a coda in a free tempo. The keyboard is on two staves with a generally rolling accompanimental background.

Truly, Truly, I Say To You. Gerhard Krapf; vocal solo (or unison chorus) and organ; Concordia Publishing House, 98-1975, 30¢ (E).

This "gospel motet" is particularly appropriate for the Feast of the Holy Trinity. Krapf, an organist, has included registration suggestions, but kept the keyboard on two staves. The organ writing is more inventive than the vocal line. Expression marks are clear and frequently changing so that each textual fragment is treated distinctly. The vocal range is limited, making this accessible to most singers. Lovely music for a soloist or unison choir.

Pray For The Peace of Jerusalem. Ami Maayani; soprano and piano; Israel Music Institute (Boosey and Hawkes), \$13.50 (D-).

The text is provided in Hebrew and English in this 15-minute setting of Psalm CXXII. The tempo is slow with the melodic line having a chant-like quality using repeated notes and melismas in various rhythmic organizations which are, on the surface, complex. The piano part also maintains this style with some rather difficult passages that will need a good pianist. Although this is useable in almost any service, the style of the music and basic intent of the composer makes it of more interest to Jewish worship situations.

Three Solos for Medium Voice. James Engel, Wilbur Held and Austin C. Lovelace; medium voice and keyboard with flute; Augsburg Publishing House, 11-9478, \$4.00 (E).

As with an earlier Augsburg publication listed above, these solos also have two copies of the score for the performers and a separate flute part. *Whither Thou Goest* (Engel) is the only setting using the flute and calls for organ rather than keyboard as the others do. The organ is on two staves with registration indicated at the beginning. The music is very simple with areas for flute/organ.

Lord, Who at Cana's Wedding Feast (Held) is only 4 pages long with the emphasis on the vocal line, which is doubled in the keyboard part. It is in two parts but has a vocal range that goes up to F and a generally high tessitura for what is commonly considered to be "medium voice in church choirs". The music is lovely.

O God of Love, Our Rest and Hope. (Lovelace). There is an ethereal quality in this setting. Using flowing diatonic lines with sweet harmonic backgrounds also in sustained notes, Lovelace has created a charming setting. This simple piece would appeal to almost everyone and would be useful for funerals as well as for general service music.

MARIE-CLAIRE ALAIN

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An Interview with Dr. Mary Berry

by Douglas L. Butler

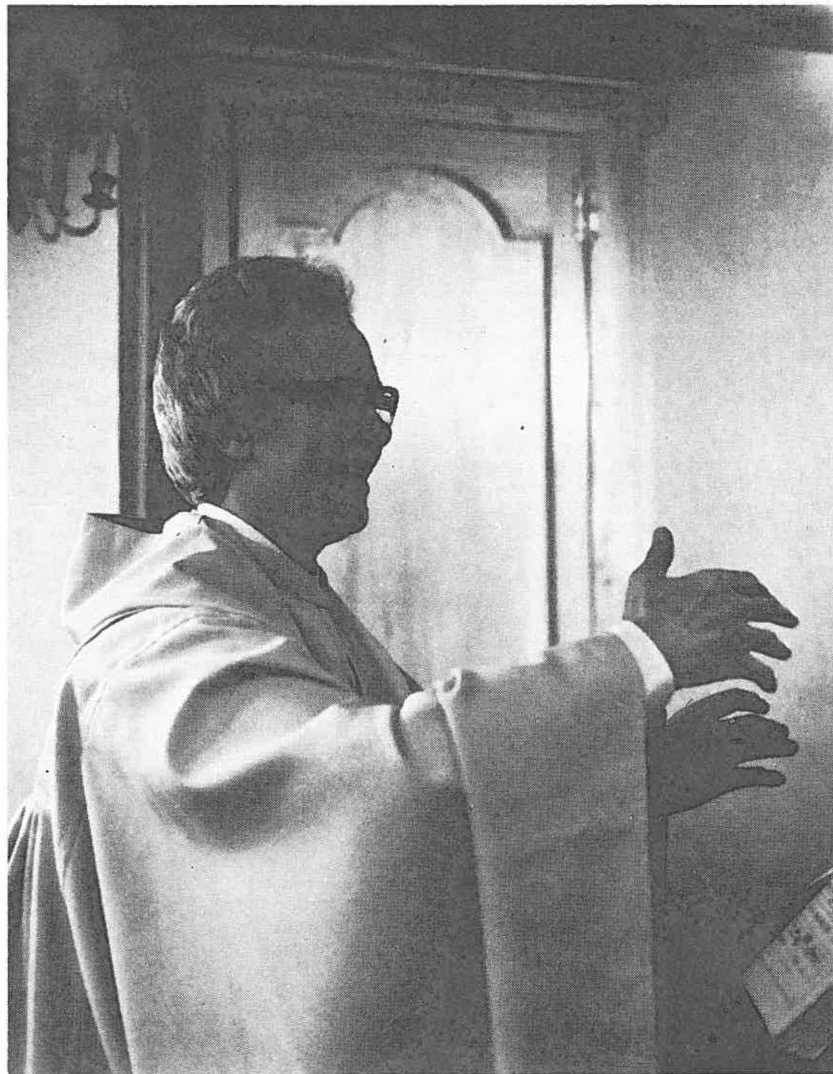
Following a visit to the Royal School of Church Music and a holiday in London, I was a guest of Dr. Mary Berry at Newnham College, Cambridge, England. Dr. Berry and I spent several days seeking out the sights and sounds of Cambridge — the University, chapels and local churches, the people. After a visit to the oft-neglected Ely Cathedral and lovely dinner party with friends in a village near Cambridge, Dr. Berry and a friend graciously drove me to Gatwick Airport to catch one of those American "tourist" flights to Los Angeles. Arriving a bit early at Gatwick, Dr. Berry and I had a few moments to chat about her work in Europe and the U.S. The interview which follows will serve as an introduction to American musicians and church people who may not yet know of her work in chant and early music.

Many people in the United States are relatively unaware of your work in chant and early music. Could you tell us something about your work in the U.S. in recent years?

The first workshop I gave in the U.S. was in 1977, at Orleans, MA, with sessions for specialists, choir members, and children. Several people from this group had been to my summer schools and Gregorian weekends in Normandy and England. In 1980, Dean Applegate and Alleluia invited me to conduct a workshop in Portland, OR, at Marylhurst. One of the most interesting activities there was the preparation of an historical reconstruction of Francois Couperin's *Messe pour Paroisses*. The organ versets were played on the Casavant organ in Agnes Flannagan Chapel on the campus of Lewis and Clark College and the members of the workshop sang the plainchant sections from a 17th-century *Paris Graduale* in the style of the period — slow and semi-metrical, balancing in a marvelous way the rhythm of the organ music.

We later sang a full Solemn Mass in Gregorian chant which included the proper for the day, the ordinary of Mass IX (*Cum Jubilo*), a Credo in Later chant (*Credo Cardinale*, from Edinburgh University, circa 15th-16th century), as well as medieval sequences in honor of the Blessed Virgin Mary, and two five-part motets by Monteverdi, with organ continuo by Dr. Butler.

After this workshop, I hopped over the Rockies and the Great Lakes to conduct a televised chant retreat at Orleans, MA.



Dr. Mary Berry

What is the nature of your work at Cambridge University?

I am Senior Research Fellow at Newnham College and Director of Studies in Music at Newnham and Girton Colleges. I am a member of the Faculty of Music at Cambridge University. I lecture and teach early music and particularly Gregorian chant. I direct a number of research students who are preparing doctoral theses.

My own particular interest is the later chant (later Middle Ages and the 16th century), but I have recently become interested in the earliest neumatic notation and the problems of its rhythmic interpretation. The subject of my thesis was the performance of

plainsong in the later Middle Ages and the 16th century. I am also a regular reviewer of records for *Gramophone* and I review records of Gregorian chant, medieval music, and Eastern Orthodox music.

Within the larger context of my University activities, I conduct a specialist choir of students and "town and gown" singers in a group called the Schola Gregoriana of Cambridge. We have sung at international festivals in Flanders, Ghent, Harrogate, and Cambridge. Last summer, the choir was invited to sing for ten days at the Cistercian Abbey at Sénanque, near Avignon; we sang the full monastic office and Mass daily and gave two public concerts including a liturgical drama of

the Epiphany.

Do you feel that chant is currently undergoing a revival on the Continent and the U.S.?

Yes, certainly. It has been at its lowest ebb — now it is reviving. The universities have been leading the movement, from the artistic point of view, with the churches following. I believe that churchgoers are sick of musical "Kitsch," and awful, ephemeral, infantile music in church. The young are initiated in this sort of music with quite bad results.

Dr. Berry, you have been active recently in producing articles and records. How can Americans become more familiar with your work?

My book *Cantors* is available from Cambridge University Press. My new record/cassette illustrates musical materials from the book *Cantors* with the capable assistance of Stephen Cleobury and the choir of Westminster Cathedral (R.C.), London. I understand that my article "The Practice of Alternatim: Organ-playing and Polyphony in the 15th and 16th centuries, with special reference to the choir of Notre-Dame de Paris" will be reprinted in *The Diapason* this year.

Could you share your thoughts on the most important centers for chant and Roman Catholic musical liturgy in the British Empire?

Yes — Westminster Cathedral, London; Brompton Oratory; St. Cecilia's, Ryde; Pluscarden, Scotland; Cambridge University.

Do you feel that Church of England musicians have an active interest in chant and liturgical music?

Indeed! Especially among religious communities and in such places as St. Mary's the Less, Cambridge; All Saints, Margaret St., London, etc.

Are English free-church musicians interested in chant to any noticeable degree?

Some. They realise the theological and spiritual value of this music which comes from the undivided church of Christ and the Apostles!

Dr. Berry, thank you so very much for your comments.

Douglas L. Butler is a member of the faculties of Jefferson Center for the Performing Arts and the School of Music, Lewis and Clark College, Portland, OR. He is also organist-choirmaster of St. Matthew's Episcopal Church, where a professional concert series takes place. Dr. Butler concertizes under the representation of Artist Recitals.

The Practice of Alternatim

Organ-playing and Polyphony in the Fifteenth and Sixteenth Centuries

with special reference to the choir of Notre-Dame de Paris

by Mary Berry

Every student of plainsong in the later Middle Ages and the 16th century is bound sooner or later to come up against problems of terminology. Some of the more puzzling ones are those connected with the practice of *alternatim*. It is not easy in every case to determine whether a writer is speaking of the organ or of a group of polyphonic singers when he mentions sections alternating with the plainsong.

A *Paris Ordinal*, written in the 15th century¹ has a number of references to alternation in the performance of responsories or antiphons during processions. Thus, on Easter Day, we read that after Terce: "Tunc fit processio in

capis sericis ante crucifixum et cantatur Responsorium. Et valde. Versus. organizatur." At the procession on the following Saturday, the choir is instructed to sing the antiphon *sedit angelus*, but "Versus debet organizari vel cantari. Finito verso statim redditur ad chorum cantando finem antiphone . . ." The next day, for the return of the clergy to the cathedral after the procession to St. Jean le Rond, we are told: ". . . et cantatur vel organizatur versus crucifixus ante crucem. Si vero organizatum non fit debet cantari a duobus subdiaconis canonicis, quibus cantor precepit . . ." For the Fifth Sunday after Easter, we again read: "In reditu processionis

organizatur versus crucifixus ante crucem." On Whitsunday, at the procession before the crucifix after Terce, we find once more: "versus organizatur vel cantatur." For the Feast of the Purification: ". . . et fit stacio ante crucem et organizatur vel cantatur versus hodie." For the Assumption: ". . . et fit stacio ante crucem et cantatur Responsorium Stirps Yesse. Vel organizatur vel cantatur ad Responsorium." For the Nativity of the Blessed Virgin: ". . . et cantatur Responsorium Solem et versus organizatur." Finally, for the Feast of St. Denis, at the procession to the crucifix, we read: "Versus athleta vel organizatur vel cantatur."

These rubrics would seem to reflect a regular practice during solemn processions, especially when the clergy return to the cathedral after their excursions to neighbouring churches during Eastertide, Whitsuntide, and on feasts of Our Lady and of St. Denis. It might be assumed that when "organizare" is proposed as an alternative to "cantare," its obvious meaning is that the organ is to play unless the verse is sung. On the other hand a possible interpretation might be that the verse is either to be "organized," i.e. sung in some kind of polyphony, or "chanted," i.e. sung in unison plainsong by the soloists. Other
(Continued overleaf)

The Practice of Alternatim

(continued from p. 5)

examples must be examined to see whether they can help to throw any light on the problem. The 16th-century printed editions of the *Sarum Processional*, and some of the MSS. of the 14th and 15th centuries have a curious rubric for the repeated phrases of a prose sung in honour of St. Stephen at the procession during Vespers on Christmas Day: "Chorus vel organa respondeat (n) t cantum prose super literam A post unumquemque versum."

This is surely meant for the organ, though the mention of the usual vocalisation on A for the choir still leaves room for a slight shadow of doubt.² "Organum," "organa," "organizare," "ars organica" — these terms are often confusing: ambiguity arises from their being often used with more than one meaning by medieval writers. Du Cange's definition of *Organizare* — "canere in modum organi" — is illustrated by an example which should leave no shadow of doubt: "Necrologium Ecclesiae Paris. Non. Jul.: Et 4 clericis qui Organizabunt alleluia, cuilibet 6. den."³ Four performers must certainly constitute a vocal quartet, not a foursome on the organ! Let us note in passing that they are singing an *Alleluia*, a piece from the Proper of the Mass, not one of the processional responsories or antiphons. But Du Cange has not finished with the word. He goes on to cite someone else's definition, and the ambiguity returns: "Joh. de Janua: Organizare, Organo cantare; Joer ou chanter en orges, organiser, in Glossis Lat. Gall. Sangerman."

He then introduces us to an alternative spelling, and under the heading "Organisare" he gives three further examples, the last two of which seem clearly to refer to the organ: "*Organisare ut organare*,⁴ Caerem. vet MS. eocl. Carnot.: Duo cantent et duo organisent in suppelliciiis versum. dicite nationibus. Ibidem: Versus Judicabunt sancti; vel propter organum, Justi epulentur. Responsorium Organisetur ab uno. Non in concento vocom igitur posita est haec canendi ratio. Ubi idem mihi videtur quod *discantare* supra in *discantus*. Unde *Organisare*, Organa pulsare interpretor, in Stat. S. Capel. Bitur, ann. 1407. x. Bibl. reg: *Jubemus quod in omni missa, cujuscumque solemnitatis sit, ut puta trium lectionum, dierum ferialium et novem lectionum, duplicium et annualium, semper officium, responsorium, alleluia, offertorium et post-communio discantabuntur, et similiter kyrie eleison, gloria in excelsis, prosa, sanctus, agnus, nisi Organisentur*."

The first of these three examples apparently refers to two singers. The second, with a single performer, would seem to suggest an organist, unless he was a single descanting adding his contribution to the plainsong verse. In the third example, descant is ordered for all the pieces of the Proper during solemn Masses, and also for the pieces of the Ordinary (with the addition of the prose or sequence and with the exception of the *Credo*), unless they were "organised" — surely meaning performed *alternatim* with choir and organ? Organ music exists for this type of piece. From the examples chosen by Du Cange, the question of spelling does not seem to be the determining feature. The individual context and a fuller knowledge of the traditions and practice of a particular church or choir will be a better guide. But before leaving generalities let us turn to John de Trevisa's translation (1398) of Bartholomaeus Anglicus's *De Proprietatibus Rerum*.⁵ He gives the following definition of *Organum*: "Organum is a general name of all instrumentes of musicke, & is nethelless specially appropriate to instrumet that is made of many pipes, and blowe with bellows. And nowe holy church vseth onely this instrumet of musicke in proses Sequences & Ympnes, & forsaketh all other instrumentes of musyke."

The name is "specially appropriate" to the organ, but not exclusively. An example of its being used in a general sense for all kinds of (non-human) musical instruments occurs in the *Ordinal* of St. Mary's Abbey, York:⁶ "Classicum in declaratione *Gloria in excelsis*, id est ympni angelici, pulsetur, quia ad hunc ympnum angelicum in

ista nocte primo ab angelis decantatum debemus non solum vocalibus set etiam cunctis que ad gloriam et decorem in ecclesiam introducta sunt exterioribus organis concrepare."

The monks of St. Mary's were thus given a mystical reason for being allowed to ring the bells during the singing of the *Gloria*. But Bartholomaeus Anglicus is right in applying the term chiefly to the organ. Even when authors speak of vocal organum — the production of more than one note simultaneously — "blowe with bellows" cannot be far from their minds. A 13th-century writer, Coussemaker's Anonymous IV, compares the voice in *organum purum* to an organ pipe, sustaining the sound "modo stabile, ut in burdone organorum."⁷

Let us pass now from definitions to fresh examples from the records of a single church. And as the problem arose from the rubrics in a *Paris Ordinal*, we shall make Notre-Dame de Paris the chief centre of our enquiry.

It often happens that the choice of a verb helps to clarify the sense of a noun. A frequently recurring expression in the capitular registers of the cathedral is *organa pulsare*. In 1415, for example, the responsory *Gaude Maria Virgo* was sung, "et organa, campanae, etiam maria et jacquelina pulsabantur"⁸ for the solemn reception of the emperor. The Duc de Guyenne was likewise greeted with bells and organ-playing in March, 1470, "campanis et organis pulsantibus."⁹

On Sunday, 7 Dec. 1471, the chapter decided that the organ should play during the singing of a solemn *Te Deum* for the election of pope Sixtus IV: "... et cantabitur Te deum solemniter omnibus campanis et organis pulsantibus."¹⁰ Queen Margaret of England was received in the cathedral on Wednesday, 26 Dec. 1470, to the sound of organs and bells: "... organis et campanis omnibus pulsantibus."¹¹ An ex-chorister was allowed, on 4 July 1487, to have the organ played while he celebrated his first Mass: "... et quod faciat pulsari organa et campanas, attento quod fuit puer chori."¹²

On Friday, 8 Nov. 1510, the chapter ordained that the organ was to play each year for the Feast of St. Mathurin during 1st and 2nd Vespers and at Mass: "... singulis annis fiat pulsatio organorum Ecclesiac in 1 is et 2 is Vesperis et in Missa."¹³ Fuller details are given about the reception of the papal legate on Friday, 19 Nov. 1518. The choir sang, the bells were rung and the organ played: "Ecclesiam Parisensem intravit pulsantibus organis et omnibus campanis Ecclesiae . . . et decantata antiphona Beata dei genitrix maria, et dicta versiculo per pueros chori . . . cantantibus in choro sociis et pueris chori ac organis et campanis pulsantibus recessit ab Ecclesia."¹⁴

Even more explicit than *organa pulsare* is the expression *ludere de organis*. It is frequently used by the scribes in charge of the capitular records. We find it in a description of the visit paid to the cathedral by the Duc d'Orléans on his return from 25 years' captivity. His visit was unexpected, so the reception was impromptu; but the choir sang as usual before the statue of Our Lady in the nave (it was about 5.0 p.m.) with bells ringing and the organ playing: "... et organis ludentibus . . ." On 16 Mar. 1444, the queen of England was escorted processionally into the cathedral to the sound of bells (Maria and Jacqueline) and with the organ playing. Then a solemn Mass was sung: "... et postmodum fuit decantata in choro missa solemnissimum ludendo de ipsis organis . . ." On Monday, 17 June 1451, permission was given for a young priest, Mr. P. Morani, to celebrate his first Mass at the altar of St. Sebastian on the following Monday: "placet . . . et quod pulsetur campana Maria nuncupata et quod ludatur de organis Ecclesiae."¹⁷

These examples, ranging from official state visits to semi-private occasions, show how the organ was in constant attendance upon the ecclesiastical chant. One final example will be chosen among many. It describes the dean intoning the *Te Deum*, and the choir, complete with choristers, continuing it through to the end, with the usual pealing bells and the organ playing. This was on 16 Jan. 1549, for the royal visit of Henry II: "... campanis pulsantibus et organis ludentibus, inceptoque per D.

Decanum Te deum laudamus choro et pueris praedictum laetitiae hymnum perficientibus . . ."¹⁸

The verb *decantare* has already appeared in association with organ-playing in the example quoted above for the reception of the queen of England in March 1544. Another example occurs in the description of the solemn *Te Deum* sung on 12 Nov. 1437 when Charles VII made his joyful entry into Notre-Dame:¹⁹ "... hymnoque Te deum laudamus cum organis et pueris solemniter decantato . . ."

More frequent still are expressions such as *cantare cum organis* or *cantantibus organis*, again often associated with a solemn *Te Deum*. The cardinal legate was solemnly received on 4 Sep. 1480: "Intravit dictam Ecclesiam cantantibus organis et pulsantibus campanis . . ."²⁰ On Monday, 30 July 1487, a *Te Deum* was ordered to celebrate a victory: "et cantetur hodie post vespas Te deum in ecclesia cum cappis et organis."²¹ The papal legate was offered an official welcome by the clergy of Notre-Dame on Tuesday, 20 Dec. 1530: "Ecclesiam intravit choro et organis Te deum laudamus cantantibus et omnibus campanis Ecclesiae pulsantibus."²² In 1545, on Saturday, 26 Sept., the chapter decided to organise a procession for the Feast of St. Cosmas and Damian, to pray for protection against the plague. The boys would be absent because of the danger of contagion, but Mass would be celebrated solemnly: "Et peracto ordinario servitio ipsius chori missam solemnem ipsorum SS. cantantibus organis, pulsantibus campanis ante altare S. Sebastiani dici et celebrari."²³

The association of the verb "cantare" with "organa" is found translated into the vernacular in various early 16th-century sources. Chastelin's *Mémorial*²⁴ describes a procession to Notre-Dame in thanksgiving for a peace concluded with the Venetians, on Thursday, 22 Mar. 1509: "Or fault noter que ledit jeudi precedent Mssrs se assemblerent au Palais de la environ entre quatre et V, allerent a cheval, c'est a dire sur leurs mules, a Nostre Dame de Paris. Illec fut chanté *Te Deum laudamus* a orgues et plain chant." From the same source comes the description of a procession to St. Denis for the capture of Brescia, on 1 July 1509: "On chanta *Te Deum laudamus*, cum solemnitate, a orgues et respondoient les religieux jusques au coeur, messrs et la ville estans apres."²⁵

This suggests a developed form of *alternatim*: organ, monks' choir, Chapel Royal, each in turn singing one of the verses of the hymn. Such *alternatim* is described in detail in an account of the centuries-old ceremony of bearing the shrine of Sainte-Geneviève down across the Seine to the cathedral in moments of national emergency. Particularly noteworthy, in the context of this discussion, is the expression "*chanté par Porgue*," which must be carefully weighed to see whether it is synonymous with "*joué sur l'orgue*," which also occurs. The passage quoted describes the solemn Mass of Our Lady, *Salve sancta parens*, which is sung when the procession reaches the cathedral. The Introit is intoned by the precentors of Sainte-Geneviève and of Notre-Dame together. The Canons Regular of Sainte-Geneviève finish it. Then, "(L)e premier kyrie est joué sur l'orgue. le second est chanté par les religieux de Ste Genevieve, le troisieme par Messieurs de notre dame et ainsy du reste. (L)e gloria in exc. est chanté par les relieux de Ste Genevieve. (P) endant la Messe se fait le sermon au peuple en la grande Salle d'en hault ou en quelque autre lieu conuenable. (L)e graduel est chanté par Mrs de notre Dame et l'Alleluia par les religieux de Ste Genevieve. (L)e premier Verset de la prose hac clara est chanté par l'orgue le second par les religieux de Ste Genevieve. et le troisieme par Mrs de notre Dame et ainsy du reste. (L) credo est chanté en musique par les chantres de notre dame. (L)e Sanctus avec le Verset O Salutaris hostia, l'Agnus et la Post-communion, est tout chanté par les religieux de Ste Genevieve . . ." (etc)²⁶

It is clear that the organ, here, has a well-defined liturgical function: its "voice" is of equal importance to that of each group of singers. Plainsong, organ *alternatim* and polyphony all have their place during this Mass, and the polyphonic group appears to be singled out for special mention: "(L)e credo est chanté en musique par les chantres

de notre dame."²⁷ These singers are distinct from the choir of Notre-Dame as a whole, who are invariably referred to as "Messieurs de notre dame." Chastelin describes a similar meeting between the choirs of Notre-Dame and of Ste-Geneviève more than a hundred years earlier. The polyphonic *Credo* is already in its place in the joint ceremonial, for he adds: "Les habituez de l'Eglise de Paris dirent le *Patrem*" (that is, the *Credo*), "à choses faictes."²⁸

Other verbs used with *organa*, but less frequently found in the registers, are *modulare*, *sonare* and *jubilare*. All three are associated with occasions for national rejoicing. A victory is celebrated in the cathedral on Friday, 18 Apr. 1544: "Dictum est canticum laetitiae Te Deum Laudamus, grossis campanis pulsantibus, organis et choro modulantibus . . ."²⁹ The joyous entry of Louis XI, on Monday, 31 Aug. 1461, is recorded with picturesque details: ". . . hymnumque Te deum laudamus decantantibus, organis etiam jubilantibus, luminaribus accensis et campanis pulsantibus ac vulga turba *Noel Noel* vociferantibus . . ."³⁰ Princess Anne, the king's daughter, entered the cathedral on Friday, 18 Apr. 1483, to the sound of the organ: ". . . ct organis sonantibus . . ."³¹ and finally, there is an amusing entry in the registers for Friday, 24 June 1544, one also which sheds light upon this study. The canons are expressing their indignation because of the clattering made by the clergy as they lower the seats of their stalls to sit and listen to a short passage played on the organ on their return from processions: "Viso absurdum solemnibus festis, redeunte processione Ecclesiae de navi ad chorum, clerum sedere um cathedrarum strepitu, et statim modico organorum sonitu facto resurgere; ordinatum est quod deinceps hoc et simile sine tumultu fiat, sensim cathedras demittendo et relevando. Item dicta antiphona et allis in Navi Ecclesiae totus clerus ejusdem ad chorum procedat."³² If the *Paris Ordinal*, which was the starting point of our discussion, was still followed by the choir in 1544, it would certainly seem, from this example, that an organ interlude is a likely interpretation of the *versus organizatur*.

Up to now, we have been examining the association of particular verbs with the term *organa*, and our study confirms the constant recourse to organ-playing in Notre-Dame, on festive occasions, during the 15th and 16th centuries. It has been made chiefly from the viewpoint of a spectator in the cathedral. Before returning to a direct discussion of other examples of the ambiguous term *organizare*, we must view the problem from another angle, that of the performers themselves, the organists or young organ apprentices, on the one hand, and the singers of polyphony, on the other. We must try to discover what they played or sang and what books they used, in order to bring more clearly into focus the practice of both organ-playing and polyphony.

In the first place, there is a group of entries in the registers that refer to the instrumental training of the choristers. In the early 15th century, the "Spe" or head chorister, could apply for permission to study the organ. He was allowed to learn an organ-mass of his choice. Denis Martin, for example, was allowed by the chapter to do so on 4 Sep. 1424: "Placet dnis quod Dionysius Martini spe Ecclesiae adiscat ludere de organis et dant ei quam degustabit unam missam ad adiscendam ludere."³³ There was an instrument at the disposal of young organists in the house of the choristers, next door to the cathedral. On 13 July 1436, Thomas Hoppinel, their Master, required the chapter to give permission for a "Spe" to study an organ-mass upon this instrument: ". . . ut possit addiscere unam missam de organis existentibus in domo ditorum puerorum et hoc per M. Jacobum organistam Ecclesiae parisiensis."³⁴ By the 16th century, the organist evidently had more than one pupil. He applied to the chapter on Friday, 3 Feb. 1570, asking that provision be made for a number of instruments to be placed in the choristers' house for the use both of the boys and of the Clerks of Matins: "Dns Succentor et Brunet . . . vocato organista Ecclesiae provideant de organis et musicalibus instrumentis in domo puerorum chori necessario habundis pro instructione eorum qui de dictis pueris

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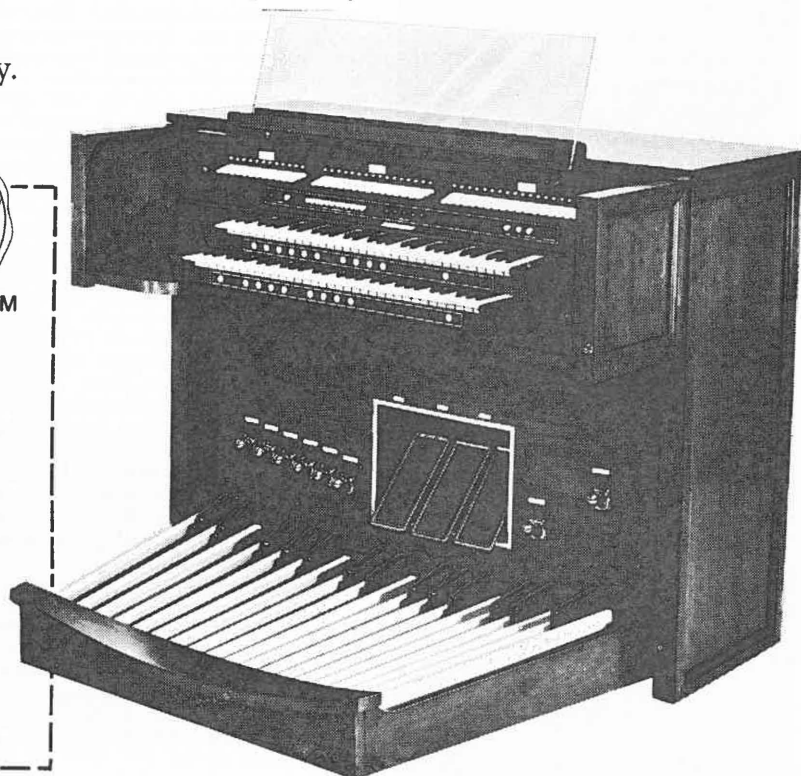
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The Practice of Alternatim

(continued from p. 6)

aut clericis matutinalibus magis idonei ad id reprerentur.³⁵

The names of some of these boys are known to us. One Masson was given permission to learn the organ on Tuesday, 8 May 1581: "Placet Masson puer chori edoceri artem organicam horis ipsius officium non impediens,"³⁶ and on Monday, 11 July 1583, permission was granted for three months' extra instruction to be given to the future composer, Abraham Blondet, then a chorister. He was allowed: "... continuari in discenda arte organica par trimestre..."³⁷ So, from the first quarter of the 15th century onwards an occasional head chorister was being taught to play *alternatim* organ-masses. Towards the end of the 16th century, however, the number of pupils had so increased that several instruments were necessary for the instruction of the more gifted choristers and Clerks of

Matins. We might assume that this reflects a proportionate increase in the practice of organ-playing in the cathedral services.

It would be instructive to learn something about the books from which these choristers were taught. Hugh Baillie³⁸ tells us that as early as 1290 St. Paul's Cathedral possessed five organ-books which, from the titles and the incipits, must have contained not polyphony but plainchant. Organ-books are mentioned in the accounts of St. Mary-at-Hill (1496-7).³⁹ Yvonne Rokseth mentions two books of instructions for organists, unfortunately lost, one entitled the *liber organizatoris* of Notre-Dame, which was ordered to be written out anew in 1416, and the "petit livret appelé organier" made out in 1386 by the chapter of Troyes.⁴⁰ In 1362 the Master of the Choristers of Notre-Dame, Jacques de Villa Judea, made an inventory of the children's possessions, and it included a Bible, a "livre de chant" given by M. Hugues de Besançon, an *organ-book*, a book of catechism ("un doctrinal"), "un livre ou les hymnes notés sont," and two antiphonals.⁴¹

One would imagine that an organ-book must surely be intended for the use of an instrumentalist. Even here, however, the terminology is not entirely free from ambiguity. There is a surprising item among the entries in the capitular registers for Wednesday, 31 Dec. 1535. We learn that the choir-room jargon of Notre-Dame included the expression *l'Orgue* to denote a certain manner of performing the Gradual and the Alleluia at Mass on solemn feast days by a select group of singers. The book from which they sang was placed on a portable lectern close to the Eagle. Such a lectern was ordered to be brought into the chancel when required: "Cantantibus in choro Ecclesiae Beneficiatis et aliis Sociis ipsius chori in festis solemnibus Responsorium seu Alleluia *l'Orgue* vulgariter nuncupatur et citra aquilam deest pulpitud ad sustinendum in quo cantetur librum..."⁴² It sounds as if these singers were performing polyphony.⁴³ Grouped around a single portable lectern — distinct from the Eagle, which normally would have a big "coucher" containing the plainsong of the service lying upon it — there could not have been a large number of them, and as a special book was required they evidently did not know the music by heart. Whereas countless entries in the registers insist that plainsong involving the whole choir was to be sung from memory.

Even the word *organista* lends itself to ambiguity. We have seen it used to denote an instrumentalist at Notre-Dame in connection with the instrumental instruction of the choir-boys. In the *Ordinal* of St. Mary's Abbey, York, however, the word occurs a number of times and its meaning is clearly a singer of polyphony. At Terce, on Christmas Day, a two-part office hymn was sung: the music is given in the MS.⁴⁴ The rubric reads: "Ympnus: *Nunc sancte*, qui in omnibus festis principalibus cantatur secundum duplicem melodiam et incipiatur a duobus in medio chori sic..." The procession follows Terce. The responsories *In principio* and *Descendit* are sung with their verses *Quod factum est* and *Tanquam sponsus*. Before the crucifix: "Responsorium *Verbum caro*. Quinque fratres de medio conventus cantant versum aut certe organiste, si sint, triplici melodia."⁴⁵ These singers of polyphony are invited, together with the precentor, to have lunch in the private apartments of the abbot: "Talibus diebus quando Abbas celebrat Missam, solet mittere Capellanum suum custodibus ordinis ad ostium refectorii pro ministrantibus sibi in Missa, pro Precentore et Organistis si qui sint, ut prandeant secum in aula, vel in camera sua."⁴⁶

Such an honour suggests that they were rare performers. Were they laymen, perhaps? And professional musicians? They are perhaps best seen at their performing in the directions given for the 1st Vespers of Christmas, on the previous afternoon: "Quatuor tenentes chorum dum capitulum dicitur transeunt insimul seniores in medio ad gradum responsorium cantaturi incipiunt ibidem. *Rx Judea et Jerusalem*. Et post prosecutionem chori adjungunt versum *constantes cum gloria*, nisi forte ad lectrum in medio hori principium responsorii et versus cantu organi moduletur, quia si sit, stabunt hic quatuor

et tunc ad benedicamus domino, in pace non removens a forma..."⁴⁷ We can imagine the four rulers of the choir quietly waiting while the polyphonic group stands at the lectern in the middle of the choir to intone the responsory and to sing the verse. Thus, at St. Mary's, York, as in Notre-Dame, it was customary for a group of polyphonic singers to perform on special occasions during the singing of a responsory. The performers were called *organistae* in York when the custom was recorded in c. 1400, and in Paris, what they sang was referred to as *l'Orgue* as late as the second quarter of the 16th century. If, therefore, organ-playing and polyphony share the same terminology in both centuries, one point emerges: in the case of York *Ordinal* it is evident from the context that the word *organista* always denotes a polyphonic singer. Whereas in the Paris archives it is equally clear from the context that *organista*, in both centuries, means a man who plays the organ.

Let us now return to Notre-Dame and examine some further examples of the use of the term *organizare* in the capitular registers. We find them in large numbers in the 15th-century records, particularly in connection with the celebration of solemn Masses. On 30 Sept. 1463 the chapter decided to celebrate a Mass of the Virgin for the king on the following Tuesday: "... et fit pulsatio prout in obitu Regis et organizetur."⁴⁸ Again, on 26 Nov. 1464 a Votive Mass of the Holy Ghost was ordered to be celebrated for the king, and a Requiem Mass in memory of his first wife, Marguerite d'Ecosse. That for the king was to be "organized": "... et organizabitur Missa de spiritu sancto."⁴⁹ A solemn Mass was decided upon "for the prosperity of the Precentor" on Tuesday, 26 Aug. 1466: "fiat die dominica una missa solemniss pro prosperitate dni Cantoris qui obtulit dare 4 scuta pro distribuendo et organizetur..."⁵⁰ The Clerk of the Fabric was ordered to take charge of the payment when, on 26 Aug. 1468, the chapter was planning for a solemn Mass to be celebrated for the king on his feast day (St. Louis): "... et si fiat organizatio solvetur per clerum fabricae."⁵¹ A *Te Deum* and a solemn Mass were ordered for the following day when the chapter met on Monday, 2 July 1470. This was to give thanks for the queen's safe delivery after the birth of the future Charles VIII: "... celebrabitur missa de B. M. et habebit quilibet unam cappam organizabitur que et pulsabuntur omnes campanae Ecclesiae..."⁵²

Some of these entries mention "organis pulsatibus," or some such phrase, in the same sentence or context as "organizare" or "organisare." An entry on Tuesday, 18 Oct. 1463, describes the reception of the princess of Piedmont. First there was a procession into the cathedral "organis et campanis pulsatibus." Then, "et immediate inchopta fuit missa ad diem pertinens quae organisata est et celebrata fuit per Dnum Succentorem..." after which the princess left the cathedral — "et sic recessit majoribus campanis et organis pulsatibus."⁵³ On Tuesday, 6 Mar. 1463, the Duc de Bourges made his joyful entry: "Nobilissimus Princeps Dns Dux Bituricen. hodie jocundum adventum fecit in Eccl. Paris. et fuit receptus honorifice prout consuetum est fieri organis et majoribus campanis pulsatibus, missa etiam organizata..."⁵⁴ and on Monday, 7 Nov. of the same year, the duke of Savoy's visit was recorded: "Heri... semper campanis Maris et Jacqueline ac etiam organis pulsatibus et dum dictum chorum introivit inchopta fuit antiphona Beata dei genitrix..." The bishop of Paris celebrated Mass before him: "Hodie Dns Eps Paris. missam celebravit alta voce in pontificalibus quae fuit organizata et campanae supra dictae pulsatae..."⁵⁵

In most of the above examples a reasonable interpretation of the *missa organizata* could be either a sung Mass with the addition of organ interlude or a sung mass with polyphony. We have seen the choir-boys learning to play organ-masses on their little organ in the choir-school. We have also noted specialized members of the choir singing the gradual and the alleluia in parts, on certain festival occasions, from a book resting on a portable desk in the middle of the choir. A polyphonic *Credo* was sung at the meetings between the clergy of Notre-Dame and the Canons Regular

of Sainte-Geneviève and certainly the practice was not confined to such meetings. In 1579, the chapter recorded the gift of a book containing eight polyphonic masses for five, six and seven voices.⁵⁶ Well before that date Notre-Dame had behind her a long and glorious tradition of polyphonic singing: one has only to think of the days of Léonin and Perotin. In the period that concerns this discussion mention is made of *res facta* and of *discantus* as well as of the various derivations of the word *organum* with their vocal and instrumental connotations. The second point which I think should be made is that these techniques are not necessarily mutually exclusive, and this, is perhaps, a clue to much of the ambiguity.

The case of a certain beneficiary in the 16th century called Regnault will help to make this clear. Complaints were lodged against him in March 1527 because, being the cathedral organist, he was often busy with his instrument at times when he was required for the singing of polyphony on important feast days. The chapter ordered that he should be released from his duties as organist and that another should be found to take his place, since, being an expert — a *musicus*, not merely a *cantor* — his presence was indispensable among the group of polyphonic singers.⁵⁷ Once it is realised that the different techniques could be complementary, or combined in an elaborate scheme of *alternatim*, a number of puzzling passages become clear. Incidentally, it is interesting to discover that at this period skilled polyphonic singers appear to be rarer than organists!

Du Cange quotes the cathedral statutes as laying down that *descant* was not normally to be intermixed (*immisceri*) with polyphony — if such is the meaning of *cantus notulatus* — except by the choristers, who needed regular practice in it.⁵⁸ This sounds like "tout le service à chant et à Déchant, à ogré (sic) et à treble"⁵⁹ and perhaps explains why the presence of the boys is sometimes singled out for special mention, as we have seen several times.⁶⁰ The statutes concerning the singing of *res facta* and *descant* were invoked on several occasions during the 15th and 16th centuries, once, on Monday, 9 Nov. 1465, with specific mention of the *gloria, credo* and *sanctus*, restricting the use of these techniques to certain feast days and prohibiting it without the permission of the chapter or of the precentor or succentor.⁶¹ The prohibition was repeated in 1523 and in 1527, and again in 1552, on which occasion the Master of the Choristers was mentioned as a potential offender against this ruling. Such frequent reminders suggest that the injunction was not always obeyed.⁶² At almost exactly the same date, one of his opposite numbers across the Channel, John Brimley of Durham, was in charge of the daily Lady Mass celebrated "With in ye said gallele in ye Cantarie." Writing of what he had seen in earlier years, the author of this description continues: "O' La: masse was song" ("Adorn-song," repeated in MS. at a joining of the paper, according to a footnote) "daly by ye mr of the song schole (cauled Mr. John Brimley, interlined) with certaine decons & quiristers, the mr playing vpon a paire of faire orgaines the tyme of o' La: messe..."⁶³ At Rochester Cathedral, in 1543, the Master of the Choristers was to be present at Matins, Mass and Evensong and was expected to "keep the organs" on important feast days and to "sing the Lady Mass in pricksong with the organs."⁶⁴

In the matter-of-fact language of a scribe wishing to record practical details of courtly ceremonial for future reference, we are told that at the coronation of Charles VIII at Rheims on Sunday, 30 May 1484, the archbishop intoned the *Te Deum* and that it was continued "partie par les orgues, partie a musique faite par les Chantres du Roy, & partie à plein-chant commun, pour avoir plustost fait, à cause du service qui estoit fort long."⁶⁵ Another scribe mentions elaborate *alternatim* for the *Te Deum* sung to celebrate the peace treaty concluded between Charles VIII and the emperor Maximilian on 7 June 1493. It was sung "aux grosses orgues, à chantre et deschantre."⁶⁶ A similar scene has been described by a 15th-century poet:

(Continued, page 10)

harpichordist
Robert Edward Smith

pianist
Thomas Richner

classical guitarist
Giovanni DeChiaro

organists
Robert Clark
Nicholas Danby
Raymond Daveluy
Roberta Gary
Jean-Louis Gil
Robert Glasgow
Jean Guillou
Richard Heschke
August Humer
David Hurd
Nicolas Kynaston
Huw Lewis
Odile Pierre
McNeil Robinson
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- where you can file your application for fastest processing.

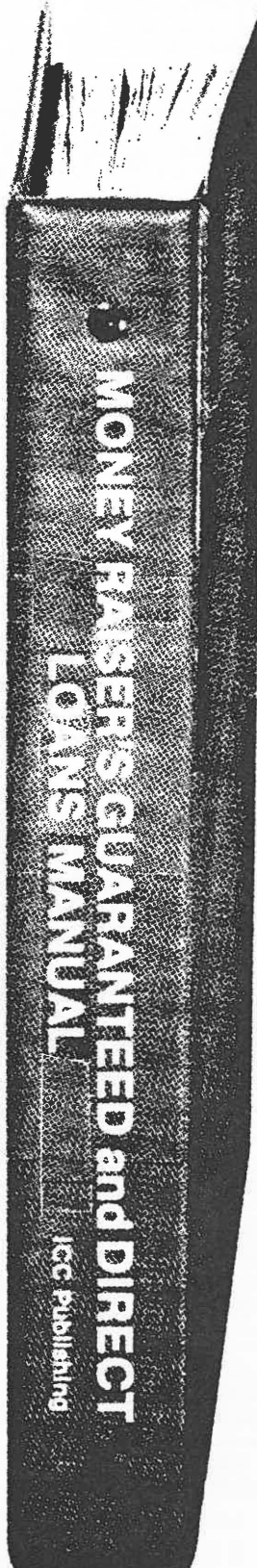
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Of course, there are those who upon hearing the words “UNITED STATES GOVERNMENT” will instantly freeze up and frown and say:

“...only minorities can get small business loan money from the government!”

Yet, on the other hand (and most puzzling) others will rant on and on and on that:

“...don't even try, it's just impossible — all those Business Loans Programs are strictly for the Chryslers, the Lockheeds, the big corporations...not for the little guy or small companies.” etc.



Still there are those who declare:

“...I need money right now...and small business government loans take too darn long. It's impossible to qualify. No one ever gets one of those loans.”

Or you may hear these comments:

“...My accountant's junior assistant says he thinks it might be a waste of my time!” “Heck, there's too much worrisome paperwork and red tape to wade through!”

Frankly — such rantings and ravings are just a lot of “bull” without any real basis — and only serve to clearly show that lack of knowledge...misinformation...and and not quite fully understanding the UNITED STATES GOVERNMENT'S Small Business Administration's (SBA) Programs have unfortunately caused a lot of people to ignore what is without a doubt — not only the most important and generous source of financing for new business start ups and existing business expansions in this country — but of the entire world!

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- Only 9.6% of approved loans were actually made to minorities last year
- What SBA recognizes as a “small business” actually applies to 97% of all the companies in the nation
- Red tape comes about only when the loan application is sent back due to applicant not providing the requested information...or providing the wrong information
- The SBA is required by Congress to provide a minimum dollar amount in business loans each fiscal year in order to lawfully comply with strict quotas. (Almost 5 billion this year)

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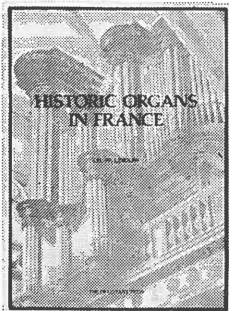
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The Practice of Alternatim

(continued from p. 8)

"Than shall ye go to your evensong.
With tenours and trebles among;
Threescore of copes, of damaske
bright,
Full of perles they shalbe pyght;

Your quere nor organ songe shall
wante
With cowntre note and dyscant,
The other halfe on orgayns playing,
With yonge chyl dren full fayre
syngyng.⁶⁷

Even if these lines are mere fiction, they cannot be far removed from what actually took place during solemn celebrations, especially those involving more than one choir. The full flowering of such highly complex *alternatim* can be found in the historical records of Notre-Dame. I have already described the ceremony of the shrine of Sainte-Geneviève. The annual procession to the abbey of St. Victor on 21 July was, if anything, even more elaborate, and mention of it will form a fitting conclusion to this study. The procession can be followed in the registers almost year by year. We know, for example, in which years the chapter decided not to go because of the dangers of war: in those cases they went to St. Bernard instead.⁶⁸ We know from two *Ordinals* of the abbey of St. Victor that the basic scheme of participation for the two choirs was already fixed at least by the beginning of the 15th century.⁶⁹ A 16th-century book containing instructions for certain processions also describes the same basic structure.⁷⁰ A 17th-century printed *Processional*⁷¹ describes the festivities in full: improvised polyphony, composed

pieces, plainsong and organ interludes all have their part, all are woven together like the threads of an intricate pattern.

This document is of particular interest because it gives clear evidence of continuity with older traditions. There are numerous references to the "great" book of processions, possibly some medieval book that lies behind this compilation.⁷² The verses of the processional responsories for Easter and other important feasts have the rubric "organisatur" in exactly the same phraseology as in the 15th-century Paris *Ordinal*, followed by the instruction (at Easter) "Deinde Chorus repetit ad modulos," and the musical cue for this repeat from the asterisk at the word "Orto" is given. In one or two cases the music of the "organised" verse — the bare plainsong, I mean — is missing, which suggests that it was not intended to be sung by those who had copies of the *Processionale* in their hands. Sometimes the *Gloria Patri* of a responsory also has the rubric "organisatur."

But to return to the festivities for St. Victor's Day: the *Ordinals* inform us that the Paris choir were greeted by the pealing of bells on their arrival and on their departure. The 1647 *Processionale* adds that they went down to Our Lady's underground shrine and sang a *De profundis* "in falso burdone" for the soul of Emerico Dreux, a former canon of the metropolitan church. After these devotions in the crypt, the procession returned to the upper church, which they entered as the organ played. The *introit* was intoned by a Cantor from the choir of Notre-Dame and one from the choir of Canons Regular. The organ played the first *Kyrie*; the second was performed "ad modulos" by the Paris singers; the third was played on the organ; the third was sung "ad modulos" by the Paris singers. The next *Kyrie* was played on the organ, the penulti-

mate was sung by the Canons Regular and the last was played on the organ. After the intonation of the *Gloria*, the Canons Regular sang it in plainsong *alternatim* with the organ. Next, three of the Paris beneficiaries, arrayed in scarlet copes, sang the opening of the *Gradual*, which was continued by the Paris choir — ". . . ad modulos respondet." In their turn, four Canons Regular, in copes of the same color, standing before the Eagle, intoned the *Alleluia*, which was taken up by their own choir. The singing of the *Prose* resembled that of the *Kyrie*: the first verse was played on the organ; for the second it was ordered 'Chorus Canoniorum Ecclesiae Parisiensis ad modulos canit,' and the third was to be played on the organ. The fourth was sung by the Canons Regular ("à Choro Canoniorum Regularium cantatur") and the same order of alternation was to be continued through to the end. After the intonation of the *Credo* by the celebrant, the Paris polyphonic singers were to sing it "musicè" — presumably to a composed setting, since we know that this was the practice. Both Cantors, one from each establishment, intoned the *Offertory*, and immediately after the organ was to improvise. At this point, twelve choristers were instructed to proceed to the tomb of D. Pierre Lizettus, formerly provost of the Paris senate and first abbot of St. Victor (primus Abbas Commendatarius) where they sang a *De Profundis*, the "Spe" reciting the collect. Then they returned to their places in the choir. The *Sanctus* was sung *alternatim* by the Canons Regular with the organ. The Paris polyphonic singers were to sing *O Salutaris Hostia* "musicè" during the Elevation — a practice that had been introduced at the request of Louis XII in 1512, and which is still continued. The organ was to play during the *Benedictus*. The organ was
(continued on facing page)

Here & There

Hymns for the Children of God is a search announced by the Choristers Guild and the Hymn Society of America for original texts and tunes for use with children ages 8-12. Selected winning hymns and tunes will be published and premiered at the 60th anniversary convocation of the Hymn Society in June 1982 and at the Choristers Guild national seminar in July 1982. The deadline for submissions is Aug. 1, 1981. For further information, write the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

An **Organ Conference** has been announced for Oct. 12-14 at the House of Hope Presbyterian Church in St. Paul, MN. It will focus on J. S. Bach's organ music, with particular emphasis on the *Clavierübung III*, and on the performance of Bach cantatas. The faculty will be Christoph Wolff, George Stauffer, Thomas Lancaster, Nancy Lancaster, and Heinrich Fleischer; the Bach Chamber Players of St. Paul and the C. B. Fisk organ in the church will be featured. Further information is available from House of Hope Organ Conference, 797 Summit Ave., St. Paul, MN 55105.

Karel Paukert, organist at the Cleveland Museum of Art, has resumed his active concert schedule after a winter skiing injury which forced cancellation of his scheduled recitals. In addition to dedicating new tracker organs in Maple Heights, OH, and at the Phillips Academy in Andover, MA, his May schedule also took him to South Dakota. In June, he will perform for the regional AGO convention in Toledo and for the OHS convention in Maine. A European tour will follow.

The Americas Boychoir Federation has announced **Performing Arts Training Camps** for boys and girls aged 9-16 this summer. The sessions will take place June 21-July 4 at Scripps College, Claremont, CA; July 5-18 at Summerhill School, Jacksonville, FL; July 26-Aug. 8 at the University of Central Arkansas, Conway; and Aug. 9-22 at Tufts University, Medford, MA. Further information is available from the Americas Boychoir Federation, Connellsville, PA 15425.

The Paramount Theatre of Oakland, CA, has announced the restoration and installation of a 4-manual and pedal 27-rank **Wurlitzer organ** to replace the original Wurlitzer placed in the building when it opened in 1931 but sold during the 1960s. The project, which involves the assembly of console, pipes, and parts from various sources, is expected to be completed in time for the theatre's golden anniversary celebration this fall, when George Wright will perform on Nov. 7. The "new" instrument will include among its percussion appointments a piano, xylophone, mandolin, cymbals, and two harps; it will have a digital solid-state relay and switch system, as well as a digital tape player for the reproduction of concerts. The Paramount was one of the first surviving "movie palaces" to be restored for use as a performing arts hall and is listed on the National Register of Historic Places.

Richard W. Slater is the composer of "Green are the leaves," a choral composition which was included in a June 6 concert commemorating the bicentennial of the city of Los Angeles. The work is from "Three Mary Madrigals," to texts by Cardinal Newman.



Daniel Pinkham is the composer of "Divisions for Organ and Harp," which will be premiered by Leonard Raver and Carol Baum on July 1 as part of the AGO regional convention in Portland, ME. The new work was commissioned by Elizabeth Sollenberger. Other recent premieres of works by Mr. Pinkham have been of "Man's Days are like the Grass" for organ solo, and "Hezekiah" for soloists, mixed chorus, trumpet, and organ. Later this year James David Christie will record "Proverbs" (organ solo) and "Miracles" (flute and organ), other new Pinkham works.

According to information received from the Music Publishers Association, an unidentified public school in Leicestershire, England, has agreed to pay a total of £4,250 in damages plus costs to the firm of Novello & Co., after that company brought about legal action to stop the illegal copying of music under copyright. Following that judgment, other institutions were rumored to have been disposing of illegally photocopied material.

also to play for the first *Agnus Dei*. The second was intoned by the two Cantors and finished (in plainsong, presumably) by the Canons Regular. The organ played for the third. The *Postcommunion* (which we should call the *Communion* antiphon) was intoned by both Cantors and likewise continued by the Canons Regular. The Paris singers (Cantor Chorus), grouped around the Eagle, were instructed to sing the verse *Domine, salvum fac Regem* "musicè," and when Mass was over, everyone would process to the chapter house for the recitation of Sext, and thence once more to the abbey church, where, before the Eagle the two Cantors began the Litany of the Saints, in some form of harmony — "musicè inchoantur"⁷³ — and so on.

One wonders what relation the various techniques mentioned in this description bear to those practised in previous centuries. It is certain that between the 15th and the 17th centuries there was much development and transformation — even the basic plainsong came to be severely modified with the grudging consent of a very conservative chapter.⁷⁴ We can follow this evolution step by step in the registers of the 16th century.⁷⁵ But where traditional or annual events such as the St. Victor Procession were concerned, the concurring evidence of early and later ordinals,⁷⁶ of manuscript⁷⁷ and printed⁷⁸ processions and of other documents proves that the fundamental structure of participation and alternation remained the same during this period and even beyond.⁷⁹ Elaboration there certainly was, and we have noted the growing importance of the organ in the musical life of Notre-Dame. One is led to conclude that, in order to determine the precise sense of ambiguous terms such as *organizare* or *organista* in a given context, it is not enough to have an understanding, however extensive, of the various interpretations these words have received over the course of centuries and in many different places. It is essential, as well, to have a fuller knowledge of the traditions and practice of the particular church and choir with which these terms are associated, and to see them in their own time and place against the background of the rest of medieval Europe.

NOTES

- 1 Paris, Bibl. Nat., Fonds Lat., MS. 978.
- 2 The prose is *Te mundi climata*. The rubric appears in several other places in the *Processional*, but nowhere else do the words "vel organa" appear.
- 3 c. 1408.
- 4 He defines *Organare* as synonymous with *Organizare*.
- 5 Quoted from the edition of 1535, lib. xix, cap. 134, p. 386.
- 6 c. 1400. *The Ordinal and Customary of the Abbey of St. Mary, York* (St. John's College, Cambridge, MS. D. 27), ed. the Abbess of Stanbrook and J. B. C. Tolhurst (Henry Bradshaw Society lxxv), London 1937, ii. 187.
- 7 Cited by Yvonne Rokseth, *La Musique d'Orgue au Quinzième Siècle et au début du Seizième*, Paris 1930, 59.
- 8 Paris, Archives Nationales, LL. 253, 13v.
- 9 *Ibid.*, 76v.
- 10 *Ibid.*, 77v.
- 11 *Ibid.*, 75v-76.
- 12 *Ibid.*, 91v.
- 13 Archives Nationales, LL., 253, 114.
- 14 *Ibid.*, 120v.
- 15 *Ibid.*, 43.
- 16 *Ibid.*, 47-47v.
- 17 *Ibid.*, 85.
- 18 *Ibid.*, 91v.
- 19 Archives Nationales, LL. 253, 143.
- 20 *Ibid.*, 85.
- 21 *Ibid.*, 91v.
- 22 *Ibid.*, 143.
- 23 *Ibid.*, 176.
- 24 P. Guilhaumez (ed.), *Processions faites à Paris et à St-Denis en 1509; et visite de Louis XII au Parlement: Récits extraits du Mémorial de Germain Chastelin, Conseiller au Parlement*, Paris 1888, 9.
- 25 *Ibid.*, 19.
- 26 *Collectarium ad usum canonicorum reg. S. Genouefe Parisiensis*. Paris, Bibl. Sue-Genevieve MS. 120, fols. 195-195v. The MS. dates from 1617-18. The scribe is recording the traditional points of the ceremony for future reference.
- 27 *Credo en musique*: in 1465, the *Credo* was among the pieces singled out, according to ancient statute, to be sung in polyphony or improvised descant on special occasions. See Archives Nationales, LL. 253, 71v. In vernacular texts of the 16th-century, polyphony is referred to as "choses faites" or "musique faite" or simply as "musique."
- 28 "Le Patrem," from the first word sung at the entry of the choir is a usual term for the *Credo*. The Celebrant sang the words of the intonation "Credo in unum Deum," to the plainsong note in his Missal. The choir replied in polyphony with the phrase "Patrem omnipotentem factorem caeli et terrae."
- 29 Paris, Archives Nationales, LL. 253, 171v.
- 30 *Ibid.*, 66.
- 31 *Ibid.*, 87.
- 32 *Ibid.*, 172.
- 33 Paris, Archives Nationales, LL. 297, 59.
- 34 Cap. Reg., ix. 229.
- 35 Archives Nationales, LL. 297, 97.

- 36 *Ibid.*, 104.
- 37 *Ibid.*, 104v.
- 38 "London Churches, their Music and Musicians, 1485-1560": unpublished thesis, 2 vols., Cambridge 1957, i. 111.
- 39 *The Medieval Records of a London City Church (St. Mary At Hill) 1420-1559*, ed. Henry Littlehales. EETS 1905, 226.
- 40 Op. cit., 157. The 1386 book said when the organist had to play, how he was to answer the choir, how long his preludes were to be, etc.
- 41 Archives Nationales, LL. 297, 61.
- 42 *Ibid.*, LL. 301, 182v.
- 43 This interpretation is supported by the quotation from Du Cange quoted above. See above, 17. Payment is to be made to four clerks for singing polyphony during an *Alleluia*.
- 44 St. John's Coll. Camb., MS. D.27, fol. 141.
- 45 St. John's Coll. Camb., MS. D.27, fol. 142.
- 46 See the abess of Stanbrook's transcription, op. cit., 191.
- 47 *Ibid.*, 179.
- 48 Archives Nationales LL. 253, 67v.
- 49 *Ibid.*, 70v.
- 50 *Ibid.*, 72.
- 51 *Ibid.*, 73v.
- 52 *Ibid.*, 75.
- 53 *Ibid.*, 68.
- 54 *Ibid.*, 67v.
- 55 Archives Nationales LL. 253, 68v.
- 56 *Ibid.*, LL. 301, 281v-282.
- 57 "... facta querimonia . . . et inter alia quod Mr. Jo. Regnault alter subdiaconorum Beneficiatus chori et organista Ecclesiae propter occupationem quam habet circa organa in festis solemnibus et similibus quibus maxime opus est ut Beneficiatus Cantones intersit servitio in choro, non valet servitio hujusmodi interesse; et cum ipse Regnault sit musicus et de sufficientioribus Cantoribus chori pro servitio tam in suo officio subdiaconi vicibus suis quam pro tanto de musica pro dictis diebus solemnibus; ordinatum est quod absolvatur ab officio organistae, et quod ideo fiat diligentia de reperiendo aliquem alium qui facit officium Organistae ut ipse Regnault liberius possit interesse servitio chori cum aliis cantare de musicalibus et facere officium sui Beneficiatus Subdiaconis." *ibid.*, 155.
- 58 Stat. Eccl. ann. 1408, ad calcem Necrol. MS. ejusd. Eccl.: *Nec debet in cantu notulato regulariter immisceri pueris exceptis, propter exercitacionem suam.*
- 59 Quoted by Du Cange under *Discaulus*. "Annal. regni S. Ludov. edit. reg. pag. 223".
- 60 See above, 18, 19 (twice), 20 (their absence noted).
- 61 "Ordinatum est quod statuta antiqua serventur quoadmodum cantandi in choro res factas seu discantes videlicet In terra, Patrem (scil. Gloria in excel. et Credo) Sanctus etc. et quod deinceps illi de choro non habeant ista hujusmodi cantare, nisi de licentia Dnorum de Capitulo seu Dnorum Cantoris vel Succentoris": Archives Nationales, LL. 253, 71v.
- 62 Archives Nationales, LL. 301, 144, 153, 217v.

- 63 *Rites of Durham* — written 1593 — "being A Description or Brief Declaration of all the Ancient Monuments, Rites & Customs belonging or being within the Monastical Church of Durham before the Suppression" (Surtees Society, cvii, 1903), xxii, 43-4. John Brimley was Master of the Choristers and Organist from 1557-76; so the author may be speaking of the Marian revival.
- 64 Heath's Injunctions for Rochester Cathedral (2nd Set), 1543; see W. H. Frere, *Visitation Articles and Injunctions of the Period of the Reformation*, London 1910, ii. 96.
- 65 *Le Ceremonial français . . . Recueilly par Theodore Godefroy . . . et mis en lumiere par Denys Godefroy . . .* Paris 1649, i. 204.
- 66 See Rokseth, op. cit., 89.
- 67 *The Squyr of Lowe Degre*, 1450 ed. W. E. Mead, Boston 1904, 35-6, lines 781-2, 789-92.
- 68 Archives Nationales, Series LL., passim.
- 69 Paris, Bibl. Nat., Fonds Latin, MSS. 14455 and 14456, of the 15th and 16th centuries respectively.
- 70 Paris, Bibl. de l'Arsenal MS. 158, fol. lxxvi.
- 71 *Processionale insignis ac metropolitanae ecclesiae parisiensis VV.DD. Decani et Capituli ejusdem Ecclesiae auctoritate editum . . . Parisiis Ex typographia Lydovici Sevestre Vie Mori propè Ecclesiam. Sancti Nicolai. M.D. XLVII.* 2 vols. Professor Ratcliff kindly first drew my attention to this book.
- 72 Such references are also to be found in the Arsenal MS. 158. The 15th-century *Paris Ordinal* itself contains references to the "book of processions."
- 73 The phrase "musicè, id est in falso burdone" occurs (*Processionale*, 154).
- 74 Phrases such as "Conclusum est quod pro nunc nihil immutabitur de Servitio" (1492) or "Ordinatum est nihil innovari aut mutari de antiquis ceremoniis Ecclesiae" (1563) are frequent.
- 75 In the series LL. 301 of the Archives Nationales.
- 76 The St. Victor Ordinals of the 15th and 16th centuries. See above, 29, n. 5.
- 77 Bibl. de l'Arsenal, MS. 158, fol. lxxvii.
- 78 Paris *Processionale* of 1647, 231 ff.
- 79 See the thesis of Madame Anne-Marie Yvon-Briand, "La Vie Musicale a Notre-Dame de Paris aux xvie et xviii Siècles." Unpubl., thesis for the Diplôme d'Archiviste Paléographe, Paris, École des Chartes, 1949. It contains, besides a useful bibliography, a fascinating account of the life of the members of the choir of Notre-Dame in the period subsequent to that studied in this article.

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October 14-17, 1981

WILLIAM ALBRIGHT, Glendale United Presbyterian Church, Glendale, CA, Mar. 2 (AGO Tri-Chapter event): *Concerto in A Minor*, S. 593, Bach; *Organbook III*, Albright; *Black Host* (with Ronald George, percussion), Bolcom; *The King of Instruments* (with Richard Jennings, narrator), Albright.

WILLIAM AYLESWORTH, Fourth Presbyterian Church, Chicago, IL, Mar. 13: *Fantasia in C Minor*, S. 562, O Lamb of God, S. 656, Bach; *Andante in E Minor*, Wesley; *Lamento* (Suite Latine), Widor; *Quatuor de forme liturgique*, Gigout (Aeolian-Skinner organ).

BYRON BLACKMORE, with La Crosse Trombone Choir and Viterbo Brass Quintet, Our Savior's Lutheran Church, La Crosse, WI, Feb. 22: *Psalm XIX*, Marcello; *Trio, Incantation for a Holy Day*, Langlais; *De profundis*, Read; *Aria*, Bach; *Quatuor de forme liturgique*, Charpentier; *Prelude and Fugue in C Minor*, Bach; *Two Canzonas*, Gabrieli.

JERRY BRAINARD, Villa de Matel Chapel, Houston, TX (Houston AGO), Mar. 20: all-Bach: *Concerto in C Major*, S. 594; *Partita Sei gegrüßet*, S. 768; *Fugue in G* ("Gigue"), S. 577; *Trio Sonata II in C Minor*, S. 526; *An Was-*

Programs of Organ Recitals

serflüssen Babyon, S. 653; *Toccata and Fugue in F*, S. 540 (Visser-Rowland organ).

DELORES BRUCH, Rammelkamp Chapel, Illinois College, Jacksonville, IL, Mar. 22: *Partita on Psalm 77* (1980), Groenendijk; *Prelude and Fugue in B Major*, Dupré; *Epiphania Domini* (l'Orgue Mystique), Tournemire; *Xenia* (with Steve Schick, percussion), Adler (Holtkamp organ).

PETER FENNEMA, Herrick Chapel, Occidental College, Los Angeles, CA (Los Angeles AGO Chapter young artist award winner, 1980), Apr. 6: *Toccata and Fugue in F*, S. 540, Bach; *Trois Danses*, Alain; *Pange Lingua*, Grigny; *Saga III*, *Toccata*, Guillon.

MARY FENWICK, Daylesford Abbey, Paoli, PA, Mar. 29: *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Lobe den Herren*, Walcha, Bach; *Qui tollis* (Parish Mass), Couperin; *Choral in E*, Franck; *Solemn Entrance, Salve Regina, Dialogue, Victimae Paschali laudes, Communion, Videns Dominus*, Falcone.

JOHN FERRIS, Memorial Church, Harvard University, Cambridge, MA, Mar. 5: *Ciacona in F Minor*, Pachelbel; *Canzona in D Minor*, S. 588, Bach; *Reverberations* (1970), Perera; *Fantasia in F Minor*, K. 608, Mozart (Fisk organ).

STEPHEN HAMILTON, Presbyterian Church, La Jolla, CA, Mar. 8: *Allegro* (Symphony VI), Widor; *Prelude and Fugue in F-sharp Minor*, Buxtehude; *Prelude, Fugue, and Variation*, Franck; *Transports de joie* (L'Ascension), Messiaen; *Litanies*, Alain; *Variations on a Noel*, Dupré; *Toccata*, Sowerby. For the Community Presbyterian Church, Palm Desert, CA, Mar. 15: same Franck and Widor; *Trumpet Voluntary*, Stanley; *Concerto del Signor Meck*, Walther; *Prelude and Fugue in B*, Dupré; *Passacaglia and Fugue in C Minor*, S. 582, Bach (Möller organ). For Second Presbyterian Church, Indianapolis, IN, Mar. 22: same Messiaen, Buxtehude, DuMage; *Fantasy, Coe; Grande Pièce Symphonique*, Franck. For Centenary College, Shreveport, LA, Mar. 24: same Messiaen, Buxtehude, DuMage, Bach, and Dupré; *Choral 2*, Franck.

JAMES HARRINGTON, Memorial Church, Harvard University, Cambridge, MA, Mar. 12: *Toccata and Fugue in D Minor* ("Dorian"), S. 538, *Nun komm der Heiden Heiland*, S. 659-661, *Trio Sonata 4 in E Minor*, S. 528, *Fantasia and Fugue in G Minor*, S. 542, Bach (Fisk organ).

AUGUST HUMER, Concordia College, St. Paul, MN, Feb. 15: *Prelude and Fugue in C Minor*, S. 546, *Six Schübler Chorales*, S. 645-650, *Prelude and Fugue in G Minor*, S. 542, Bach; *Flute Concerto*, Rinck; *Overture in C*, K. 399; Mozart; *Fantasy and Fugue in B-flat*, Böely; *Toccata*, Vierne.

ROYAL D. JENNINGS, with horn and saxophone, St. Paul's Episcopal Church, Owego, NY, Feb. 22: *Noel Suisse, Grand jeu et duo*, Daquin; *Sonata, Heiden*; *Andante*, Handel; *Fugue in C Major*, Buxtehude; *Scherzo*, Brahms; *Le Banquet Celeste*, Messiaen; *Prelude and Saltarelle*, Planel; *Le Jardin suspendu*, Alain; *Toccata*, Sowerby.

CALVERT JOHNSON, Lutheran Church of the Good Shepherd, Tulsa, OK, Mar. 1: *Praeludium in E Minor*, Bruhns; *Bergamesca*, Frescobaldi; *Echo Fantasia*, Sweelinck; *Two Tientos*, Cabanilles; *Sonata I*, Hindemith; *Sonata III*, Mendelssohn (Noack organ).

MARY LOU KALLINGER, First Congregational Church, Grand Junction, CO, Mar. 27 (co-sponsored by Western Colorado AGO chapter): *Fantasy and Fugue in G Minor*, S.542, Bach; *Concerto del Sigr. Gentili*, Walther; *Suite de Premier Ton*, Clérambault; Two settings of *Herzlich thut mich verlangen*, Brahms; *Postlude*, Alain; *Scherzo*, Leighton; *Adagio, Toccata* (Symphony V), Widor.

MARGARET M. KEMPER, Fourth Presbyterian Church, Chicago, IL, Mar. 6: *Offertorio* (Parish Mass), Couperin; *Wer nur den lieben Gott, Wir glauben all, Herzlich*

thut mich verlangen (two settings), *Epilogue*, Langlais; *Cantabile, Final* (Symphony VI), Widor (Aeolian-Skinner organ).

JAMES KIBBIE, Alice Tully Hall, New York City, May 6: *Toccata, Adagio, and Fugue in C*, Bach; *Choral in B Minor*, Franck; *Trois Danses, Alain; Passacaglia* Sowerby.

LEE KOHLENBERG, Cathedral of St. James, Chicago, IL, Mar. 1: *Introduction and Passacaglia*, Reger; *Choral in A Minor*, Franck; *O Traurigkeit, Brahm; Suite*, Sowerby; *Prelude and Fugue in G Minor*, Dupré; *Psalm Prelude 1/3*, Howells; *Final* (Symphony I), Vierne (Austin organ).

ARTHUR LAWRENCE, Fourth Presbyterian Church, Chicago, IL, Mar. 20: *Sonata I*, Hindemith; *Fantasia in G Major*, S.572, Bach (Aeolian-Skinner organ).

KEITH LENCHO, Seminary Avenue Community Church, Chicago, IL, Mar. 27: *Toccata V*, Frescobaldi; *Praeambulum*, Scheidemann; *Was mein Gott will, Toccata in D Minor*, Pachelbel; *Was mein Gott will*, W. F. Bach.

STEPHEN LONG, Church of the Epiphany, Danville, VA Mar. 8: *Fantasia and Fugue in G Minor*, Kyrie-Christe-Kyrie, Bach; *Choral in B Minor*, Franck; *Prelude in D-Flat*, Paine; *Prelude and Fugue on BACH*, Liszt.

REGINALD LUNT, Lutheran Church of the Good Shepherd, Lancaster, PA, Feb. 15: *Toccata in F, Before Thy Throne*, Bach; *Chaconne*, L. Couperin; *Concert de Flûtes, d'Agincour; Plein Jeu*, Clérambault; *Récit, Marchand; Fugue expressive à 5, Dialogue*, Grigny; *Fantasia on Wachtel auf*, Reger; *Postlude*, Alain (Zimmer organ). The recital was played in memory of André Marchal.

PAUL-MARTIN MAKI, Alice Tully Hall, New York City, Apr. 15: *Symphony VI*, Widor; *Trio Sonata II*, Bach; *Fantasy on Hallelujah Gott zu loben*, Reger; *Three Preludes and Fugues*, Op. 7, Dupré.

JUDSON MAYNARD, Hemmle Recital Hall, Texas Tech University, Lubbock, TX, Jan. 24: *Sanctus* (Parish Mass), Couperin; *Toccata, Adagio, and Fugue*, S.546, *Concerto in A Minor*, S.593, Bach; *Prelude and Fugue in G Minor*, Op. 36/3, Dupré; *Jig for the Feet, Nocturne, Finale* (Organbook III), Albright.

MARIAN RUHL METSON, Memorial Church, Harvard University, Cambridge, MA, Feb. 19: *Introduction and Fugue in E Minor*, Parker; *Partita on "Ach was soll"*, Bach; *Toccata Primi Toni*, A. Scarlatti; *Allegro* (Symphony VI), Widor (Fisk organ).

JAMES MOESER, The Tabernacle, Salt Lake City, UT, Feb. 3 (for Salt Lake City AGO chapter): *Concerto in A Minor*, S.593, Bach; *Trois pièces*, Franck; *Deux Fantaisies*, Alain; *Andante sostenuto* (Symphonie Gothique), Widor; *Fantasia in F Minor*, K.608, Mozart. For All Saints' Episcopal Church, Palo Alto, CA, Feb. 6: same Bach, Mozart; *Est-ce Mars Variations*, Sweelinck; *An Wasserflüssen Babylon*, S.653, *Prelude and Fugue in C Major*, 1.547, Bach; Three Noels, Daquin; *Climat, Deux danses, Choral cistercien*, Alain (Flentrop organ).

KARL E. MOYER, Lyte Auditorium, Millersville State College, Millersville, PA, Mar. 11: *Berceuse*, Hartzell; *Toccata and Fugue in D Minor*, Bach; *Introduction and Trumpet Tune*, Boyce; *A Quiet Evening Suite* (improvisation on a submitted melody) Moyer; *Toccata* (Symphony V), Widor.

CARLENE NEIHART, Coral Ridge Presbyterian Church, Fort Lauderdale, FL, Feb. 8: *Trumpet Tune*, Purcell; *Prelude and Fugue in G Minor*, Buxtehude; *Air on a G String, Rejoice Beloved Christians, Toccata and Fugue in D Minor*, Bach; *Piece Heroique*, Franck; *Variations on a Theme by Paganini for Pedals Only*, Thalben-Ball; *Chorale Prelude on "St. Peter"*, Darke; *Ad Nos* (Introduction and Fugue), Liszt (Ruffatti organ).

LEON NELSON, First Presbyterian Church, Deerfield, IL, Mar. 21 (for North Shore AGO chapter): *Prelude for Rosh Hashana*, Berlinski; *Five Couplets* (Convent Mass), Couperin; *Wondrous Love*, Wood; *Celebrations of God in Nature*, Ward (Noehren organ).

LEWIS PATTERSON, Fourth Presbyterian Church, Chicago, IL, Mar. 27: *Répons pour le temps de Pâques*, Demessieux; *Lamento*, Dupré *Choral-improvisation on "Victimae paschali"*, Tournemire (Aeolian-Skinner organ).

ROBERT PLIMPTON, Trinity Cathedral, Trenton, NJ, Feb. 1: *Variations on Veni creator*, Durullé; *Trio Sonata 3 in D Minor*, *Toccata and Fugue in F Major*, Bach; *Symphony I*, Vierne (Möller/Turner/Petty-Madden organ).

CHRISTA RAKICH, Memorial Church, Harvard University, Cambridge, MA, Mar. 15: *Prelude and Fugue in F Minor*, S.534; *Toccata and Fugue in F Major*, S.540; between the first and its fugue, seven chorale preludes from the *Orgelbüchlein*; between the second and its fugue, six chorale preludes from the same; J. S. Bach (Fisk organ).

DONALD RENZ, Westminster Presbyterian Church, Ann Arbor, MI, Jan. 18 (dedication of new Schantz organ): *Concerto in B Minor*, Walther; *Three Schübler Chorales, Prelude and Fugue in B Minor*, S.544, Bach; *Toccata, Gigout; Prelude, Fugue and Variation*, Franck; *Fugue in A-flat Minor*, Brahms; *Processional*, Mathias.

JOAN RINGERWOLF, Dordt College, Sioux Center, IA, Nov. 23: *Four Psalm Settings*, Temmingh, Brink; *Prelude for Organ and Tape*, Stewart; *Toccata and Fugue in F Major*, S.540, Bach; *Chaconne*, Buxtehude; *Four Sketches*, Schumann; *Symphony VI*, Vierne.

LOUIS ROBILLIARD, Finney Chapel, Oberlin College, Oberlin, OH, Mar. 3: *Sonata VI*, Mendelssohn; *Sketch in F Minor*, Schumann; *Fantasy on Wachtel auf*, Reger; *Trois pièces*, Franck; improvisation on a submitted theme (Skinner/Aeolian-Skinner organ). The program was repeated Mar. 15 at the First Presbyterian Church, Danville, VA.

JOHN ROSF, Lutheran Theological Seminary Chapel/Ascension Lutheran Church, Philadelphia, PA, Feb. 1 (dedication of new Zimmer organ): *La Romanesca*, Valente; *Schmücke dich, O Gott du frommer Gott*, Brahms; *Prelude and Fugue in A Minor*, S.543, Bach; *Prelude, Fugue and Variation*, Franck; *Chorale Preludes on Lobe den Herren*, Walther, Reger, Micheelsen.

ROBERT ROTH, with instruments, Church of St. James the Less, Scarsdale, NY, Feb. 1: *Echo Fantasia in A Minor*, Sweelinck; *Erbarm' dich*, S.721, *Prelude and Fugue in A Minor*, S.543, Bach; *Kanon*, Pachelbel; *Piece Heroique*, Franck; *Three Duets*, K.P.E. Bach; *Sonata I*, Hindemith; *Three Sonatas*, Mozart; *Joie et clarté*, Messiaen.

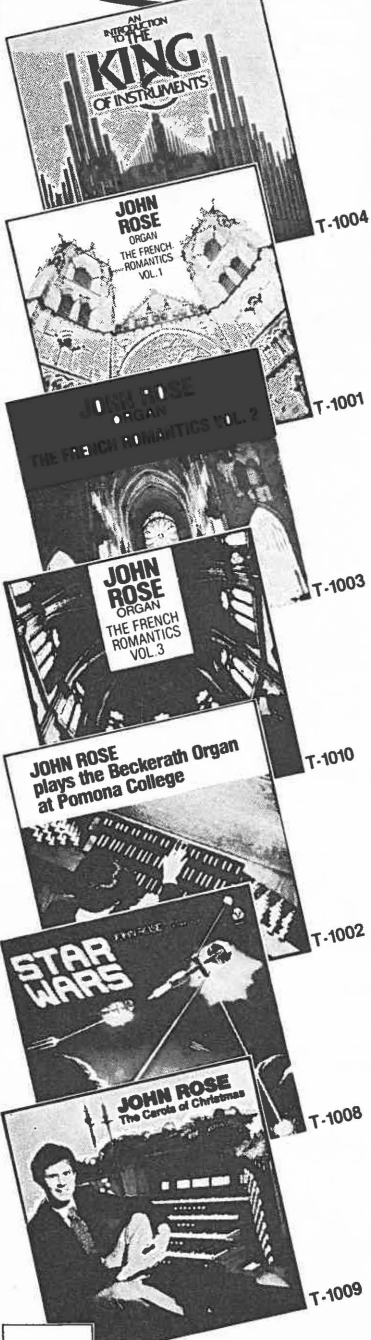
JOHN C. SCHMIDT, St. Mark's Episcopal Church, San Marcos, TX, Feb. 6: *Prelude and Fugue in D Major*, S.532, six preludes from *Orgelbüchlein*, Bach; *Noel Grand Jeu et Duo*, Daquin; *Choral I*, Franck; *Sketch in D-Flat*, Schumann; *Thou art Peter*, Mulet.

MICHAEL SCHNEIDER, with oboist Christian Schneider, Holy Trinity Lutheran Church, New York City, Mar. 16: *Toccata in D Minor*, Froberger; *Sonata Seconda*, Castello; *Prelude and Fugue in E Minor* ("Wedge"), Bach; *Sonate*, Telemann; *Fantasy in F Minor*, K.594, Mozart; *Fantasia*, Müller-Zürich; *Prelude and Fugue*, Op. 7/2, Dupré; *Concerto Pastoral*, Noyon.

ROBERT E. SCOGGIN, Hennepin Ave. United Methodist Church, Minneapolis, MN, Feb. 15: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Rondo*, Rinck; *Dialogue*, Marchand; *Adagio*, Fiocco; *Fantasia and Fugue*, C.P.E. Bach; *Fantasy on Wachtel Auf*, P. Kee; *Fantasy 5 on "O Come, O Come Emmanuel"*, Leighton; *Paraphrase of "St. Elizabeth"*, Variants on "Earth and All Stars," Wyton; *Allegro Vivace, Andante* (Symphony I), *Carillon de Westminster*, Vierne (Sipe organ).

(Continued, page 15)

JOHN ROSE,



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Musical Rhetoric

a report on lectures given by Jos van Immerseel

by J. William Greene

The series of three three-hour lectures took place at the Sweelinck Conservatory in Amsterdam, Holland, on March 25-26, 1981. The response to the first series on this topic, given there February 10-13, was so enthusiastic and space so limited that, happily, the directorate of the conservatory decided to sponsor a second appearance. Jos van Immerseel, a young Belgian harpsichordist who is professor of harpsichord and basso continuo at the Royal Flemish Conservatory in Antwerp, Belgium, is building quite a name for himself throughout Europe, not only as a harpsichordist but also as a pianist and conductor. (See the report by Janice Von Fange on "The Third Summer Academy at Toulouse, France" in the December 1980 edition of *The Diapason*.)

In his wide-ranging lectures, filled with many musical examples, from Monteverdi to Prokofiev, van Immerseel's dynamic, lively nature kept his audience engrossed — and quite busy taking notes. The main thrust of the series was based on rhetorical concepts of the 17th and 18th centuries, which were in turn, of course, based on classical ideas. The lecturer pointed out early on that what we call rhetoric was the common ground of education of all scholars from 700 to 1800 A.D. Also the concept of the "Doctrine of the Affections" was not only common knowledge in the 17th and 18th centuries but also a frequent topic of conversation between educated men. Now I would like to stress the fact that van Immerseel's knowledge of the *affektenlehre* is no mere textbook usage. Here we have an artist who has used his historical studies to arrive at his own personal concept of musicality.

Much of the first two lectures was spent on exposition of the terms associated with the *affektenlehre*. The first ideas which were discussed at length were those of the *anabasis*, *catabasis*, and *kyklosis*, which were explained by means of the following chart:

Term	Associated Term	Symbol	Associations
<u>anabasis</u>	<u>ascensus</u>	↗	positive (high, important, future)
<u>catabasis</u>	<u>descensus</u>	↘	negative (low, insignificant, past)
<u>kyklosis</u>	<u>circulatio</u>	⊙	circumlocution (as opposed to direct statement).

As can be seen, these are ideas associated with direction, which, logically, were first associated with speech inflection and later as personal feelings or ideas induced in the mind of a listener by pure sound. Van Immerseel broadens his use of these ideas to include such things as programming, that is, that the first piece in a program is an *anabasis* and is important in setting the mood of the listener for the rest of the program. The fantasy of the listener must be stimulated and a bridge thrown across the chasm between performer and audience. Another series of ideas preparatory to the "affections" themselves concerned figures involving repetition, given with their Latin terms, most important among which is the *anaphora* or echo. The point that an echo has nothing specifically to do with volume — what most players call an echo is nothing but *forte/piano* contrast — and everything to do with distance was here most emphatically made. Van Immerseel's discussion of the *affektenlehre* themselves (figures associated with pitch) stressed throughout the difference between meter and rhythm. Unfortunately, time did not permit for any more than a quick exposition of some of the most important terms and concepts of musical symbolism, all of which have associations with language, for example, the *hyperbole*, the *exclamatio*, and the *interrogatio*, or question.

Much of the third lecture was given over to musical examples and performances by members of the class. Half of this period, however, dealt with specific references to musicality in keyboard style, with van Immerseel often leaping rapidly from the harpsichord to the piano to illustrate the different methods of achieving similar musical effects. The two salient points of this section were rhythm and articulation, which in van Immerseel's hands is very definitely a servant of rhythm. By the playing of a passage in a perfectly correct, metric fashion, followed by a repetition of the same passage that exhibited a sensitivity to its contents, the difference between metric and rhythmic playing was clearly illustrated. In a rhythmic manner, based on the style and historical milieu of a given piece, the notational symbols used by the composer may be viewed as "relative," not necessarily conveying his intention exactly, but as a map suggesting the effect desired. Rhythmic playing, however, should always give the impression of regularity. Articulation for van Immerseel is a linguistic device associated with breathing and consonants. The attack of a note is its most important factor and largely the determinate factor in its effect.

Throughout these lectures, van Immerseel often exhibited a keen sense of humor. For this listener, however, the most delightful moment came when van Immerseel answered a question placed by a student, who found himself bogged down in some stylistic comment from a 18th century text, with the flat statement, "Reading no books is the best solution," which, of course, only makes the final point that there comes a time when, with a certain degree of assimilation of historical styles, one must rely on musical common-sense to realize the music.

A graduate of Appalachian State University and Northwestern University, J. William Greene is a candidate for the DMA in organ performance at the Eastman of Music, where he is a student of Russell Saunders. Mr. Greene is spending the current year in Amsterdam as a harpsichord student of Gustav Leonhardt.

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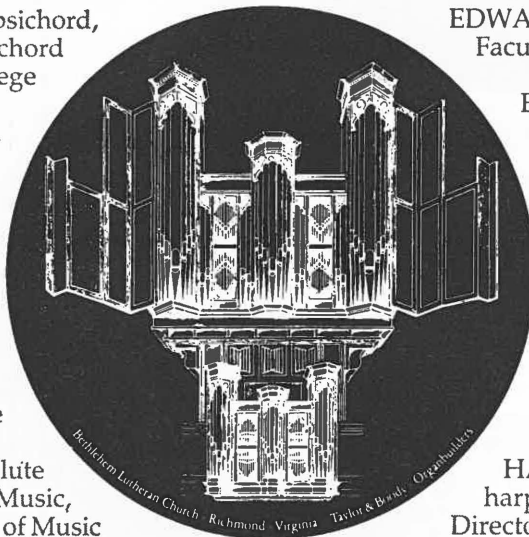
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Appointments



Carl Staplin, faculty member at Drake University, has been appointed national program chairman for the organ and church music division of the Music Teachers National Association (MTNA). The organization represents music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education, with a national membership of over 10,000. Dr. Staplin is professor of organ and church music and chairman of the organ department at the Des Moines institution, and is represented by Phyllis Stringham.



William Osborne has been appointed organist-choirmaster of Trinity Episcopal Church, an historic building on Capitol Square in Columbus, OH. He will have complete charge of the church's musical program, including a new concert series to be called "Mid-day Music at Trinity." Dr. Osborne will continue to serve as university organist, director of choral organizations, and professor of music at Denison University in nearby Granville. He holds three degrees from the University of Michigan, where his organ teachers were Robert Noehren and Marilyn Mason.

Honors



San Antonio contest winners (left to right) Sueda S. Luttrell, Debora D. Clark, Kathy Wohlt, and Christopher J. Lundell

Twenty-five young organists played in the eleventh annual **Pipeorgan Contest** held April 4 at the First Presbyterian Church in San Antonio, TX. Winners in the undergraduate division were **Christopher J. Lundell**, student of Robert Anderson at Southern Methodist University, first prize; and **Kathy Wohlt**, student of Frank Speller at the University of Texas, Austin, second prize. Winners of the graduate competition were **Debora D. Clark**, student of Charles Brown at North Texas State University, first prize; and **Sueda S. Luttrell**, student of Joyce Jones at

Baylor University, second prize. The cash awards given ranged from \$350 to \$1000. Each contestant was required to play a major Bach work (Prelude and Fugue in G Major for undergraduates, Fantasy and Fugue in G Minor for graduates) plus a work of his or her own choice, as well as to accompany two stanzas of an assigned hymn. Judges for the competition were Joan Ringerwole of Dordt College and Wesley Selby of the University of New Mexico.

Richard Webb, a graduating senior from the University of Kansas, has received a Rotary grant to study organ at the Berliner Kirchenmusikhochschule in West Berlin, where he will commence studies in September with Heinz Lohmann. Mr. Webb, who is receiving his degree in organ and theory, is a student of James Higdon.

Organ Recitals

(continued from p. 12)

RICHARD W. SLATER, St. Polycarp R. C. Church, Stanton, CA, Dec. 16 (organ dedication): *Toccata and Fugue in D Minor*, S.565, *Nun komm' der Heiden Heiland*, *In dulci jubilo*, Bach; *Vom Himmel hoch*, Pachelbel; *Wie schön leuchtet*, Armsdorff; *Silent Night*, Barber; *Adeste fideles*, Demessieux; *Choral*, Honegger; *Choral III*, Franck.

LARRY SMITH, Cathedral of St. John the Evangelist, Milwaukee, WI, Feb. 15 (for Milwaukee AGO chapter): *Prélude et Danse fuguée*, Litaize; *Messe IV* (four couplets). Grigny; *Concerto in G Major*, S.592, Bach; *Symphonie III*, Vierne. The program was repeated Mar. 28 at Green Lake Church of Seventh-day Adventists, Seattle, WA (Casavant organ).

DAVID STINSON, with strings, First United Methodist Church, Perry, IA, Feb. 15 (played in memory of Earl Barr): Two Sonatas, Mozart; *Prelude and Fugue in D Major*, S.532, Bach; *Concerto in F Major*, Op. 4/5, Handel; *Choral III*, Franck; *Rhosymedre*, Vaughan Williams; *Concerto in A Minor*, Op. 3/8, Vivaldi.

MICHELLE GRAVELINE STOUT, St. Paul's Church, Chicago, IL, Nov. 9 (for Chicago Club of Women Organists): *Livre d'Orgue* (five couplets), Grigny; *Les Corps Glorieux*, Messiaen; *Suite*, Duruflé.

HAROLD STOVER, Trinity Church, New York, NY, Feb. 10: *Te Decit Hymnus*, *Slow Dance*, Stover; *Fast and Sinister* (Symphony), *Very Slow* (Sonatina), Sowerby; *Variations on America*, Ives.

BENJAMIN VAN WYE, St. Thomas Church, New York City, Feb. 15: *Magnificat du Second Ton*, Guilain; *Prelude, Fugue and Variation*, Franck; *Scherzo*, Gigout; *Le Jardin Suspensu*, Litanies, Alain.

JEFFREY WALKER, Calvary Episcopal Church, Pittsburgh, PA, Feb. 15 (for Pittsburgh AGO chapter): *Prelude and Fugue in G Minor*, S.535, Bach; *Five Antiphons*, Dupré; *Passacaglia in E Minor*, Bingham; *Fête*, Langlais; *Prelude and Fugue on BACH*, Liszt; *Adagio* (Symphony 3), Saint-Saëns; *Overture to "Die Meistersinger"*, Wagner (Casavant organ).

LARAINÉ WATERS, James Chapel, Union Theological Seminary, New York City, Dec. 10: *Toccata and Fugue in F Major*, Bach; *Prelude and Fugue in E Minor*, Bruhns; *Première livre*, Marchand; *Choral I*, Franck; *Organbook III*, Albright (Holtkamp organ).

MARIANNE WEBB, St. John's Lutheran Church, Topeka, KA, Mar. 27: *Offertoire* (Parish Mass), Couperin; *Choral*, Honegger; *Toccata and Fugue in F Major*, S.540, Bach; *Partita on "Nun komm der Heiden Heiland"*, Distler; *Variations on an Appalachian Folk Song* (1977), Goetz; *Prelude and Fugue on Alain*, Duruflé.

JAMES WELCH, First United Methodist Church, Seattle, WA (for Seattle AGO chapter), Mar. 23: *Symphonie II*, Vierne; *Priere*, Borowski; *Passepied*, Purvis; *Adagio* (Sonata in E Minor), Nanney; *Allegretto* (Sonata in E-flat Minor), Parker; *Concert Variations*, Buck.

LINDA WILDMAN, with soprano Merriam Winn and violinist Anita Kramer, First Baptist Church, Salt Lake City, UT, Jan. 18: *Fanfare*, Cook; *An Wasserflussen Babylon*, *Ein feste Burg*, Pachelbel; *Sing to the Lord a New Song*, Buxtehude; *The Despair and Agony of Dachau*, Sifler; *Out of the Depths*, Hovhanness; *Psalm 23*, Creston; *Sonata on the 94th Psalm*, Reubke.

VERNON WOLCOTT, Bowling Green State University, Bowling Green, OH, Apr. 5 and 6: *The Art of Fugue*, J. S. Bach.

MERRILL K. WOLF, Church of the Epiphany, Danville, VA, Mar. 29: *Ten Trios*, Op. 49, *Sonata 15 in D Major*, Op. 168, Rheinberger.

WILLIAM WRIGHT, Convocation Hall, University of Alberta, Edmonton, Alberta, Canada, Mar. 15 (for Edmonton Centre RCCO): *Introduction and Passacaglia in E Minor*, Rheinberger; *Aria Variata alla Maniera Italiana*, *Toccata in F Major*, Bach; *Prelude and Fugue in B Minor*, Willan; *Variants*, Healey; *Flutes et Sinfonie Concertante*, Lascoux; *Suite Brève*, Langlais.

HEINZ WUNDERLICH, Alice Tully Hall, New York, NY, Mar. 18: *Prelude and Fugue in F-sharp Minor*, Buxtehude; *Prelude and Fugue in D Major*, *Trio Sonata III*, Bach; *Sonata on the 94th Psalm*, Reubke.

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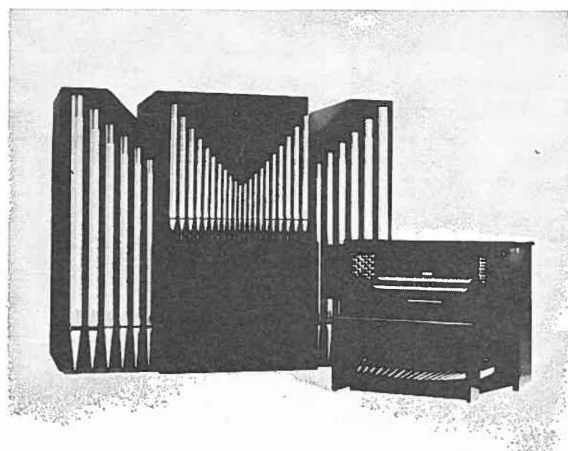
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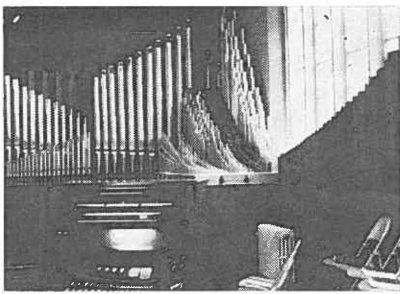
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8' Gemshorn	8' Rohr Flöte
4' Principal	4' Choral Bass
4' Rohr Flöte	4' Rohr Flöte
2' Octave	16' Posaune
2' Flachflöte	8' Trompete
III Mixture	4' Klarine
8' Trompete	
Blank	
SWELL	
8' Rohr Flöte	
8' Gemshorn	
8' Gemshorn Celeste	
4' Rohr Flöte	
4' Gemshorn	
2 1/2' Quint	
2' Blockflöte	
8' Trompete	
Tremolo	



The Miller Organ Co.* of Louisville, KY, has completed a 2-manual and pedal organ of 20 ranks for Calvary Lutheran Church of Louisville. The electro-pneumatic action instrument has solid-state combination action with exposed pipework in front of the swell enclosure. The dedication recital was played May 24 by Rodney Barbour; June Lloyd is organist for the church.

*James E. Miller, member, American Institute of Organbuilders.

GREAT

Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Dulciana 8' 61 pipes
Octave 4' 61 pipes
Flute Traverso 4' 61 pipes
Nazard 2-2/3' 61 pipes
Flachflöte 2' 61 pipes
Mixture III 183 pipes

SWELL

Rohrflöte 8' 61 pipes
Spitzgamba 8' 61 pipes
Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Hohlflöte 4' 61 pipes
Piccolo 2' 61 pipes
Quint 1-1/3' 61 pipes
Contra-trompette 16' 12 pipes
Trompette 8' 61 pipes
Clarion 4' 12 pipes
Tremulant
Chimes

PEDAL

Bourdon 16' 32 pipes
Gedeckt 16' 12 pipes
Principal 8' 32 pipes
Bourdon 8' 12 pipes
Choral Bass 4' 12 pipes
Bourdon 4' 12 pipes
Contra-trompette 16' (SW) 32 notes
Trompette 8' (SW) 32 notes
Clarion 4' (SW) 32 notes



Rosales Organ Builders, Inc.* of Los Angeles, CA, have completed their Opus #3, built in 1977 with the addition of a new console in 1980, for Grace Episcopal Church in Glendora, CA. The console pictured above is constructed of quartered white oak, walnut, and rosewood, with the manual keys covered with ivory and ebony. Electric-action slider windchests were used for all stops except the Subbass, with windpressures ranging from 78mm to 120mm. The pipes are constructed from 15% to 52% tin, and the plenum is voiced with a strong vocal character, complemented by large-scale flutes and French-style mutations and reeds. The unequal temperament is Kirnberger III, modified.

*Manuel Rosales, David J. Dickson, Stuart Goodwin, William Visscher, members, American Institute of Organbuilders.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Octave 4' 61 pipes
Nazard 2-2/3' 61 pipes
Waldflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture IV 1-1/3' 244 pipes
Trompette 8' 61 pipes
Tremolo

SWELL

Gedeckt 8' 61 pipes
Dolce 8' 61 pipes
Celeste 8' 49 pipes

Stoplists of New Organs

Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Octave 1' 61 pipes
Cromorne 61 pipes
Tremolo

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Gedeckt 8' 32 pipes
Octave 4' 32 pipes
Mixture III 96 pipes
Fagott 16' 32 pipes

COUPLERS

Great Fonds 4'
Swell to Great 16' & 8'
Great to Pedal
Swell to Pedal 8' & 4'

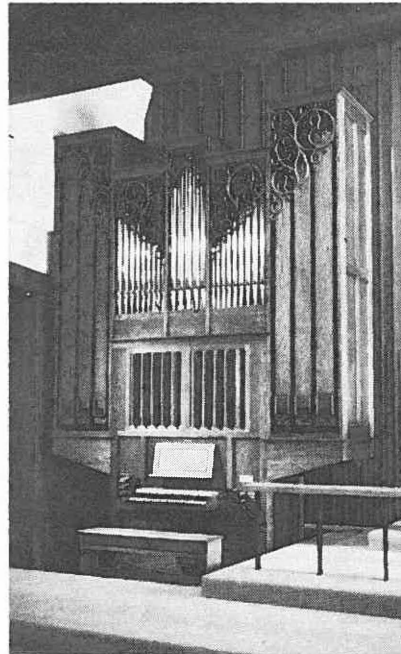
Flachflöte 2' 61 pipes
Mixture IV 244 pipes
Schalmei 8' 61 pipes
Chimes 21 notes

SWELL

Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Koppelflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Klein Principal 2' 61 pipes
Terz 1-3/5' (TC) 49 pipes
Trompette 8' 61 pipes
Blank
Tremolo

PEDAL

Contrabass 16' 32 pipes
Bourdon 16' 32 pipes
Gedeckt 16' 12 pipes
Principalbass 8' 12 pipes
Bourdon 8' 12 pipes
Choralbass 4' 12 pipes
Mixture III 96 pipes
Posaune 16' 12 pipes
Klarine 4' 32 notes



Richard L. Bond of Portland, OR, has built a 2-manual and pedal organ of 15 ranks for the Lutheran Church of the Resurrection in Portland. The mechanical-action instrument has suspended key action, with a wind pressure of 2 1/4". The Subbass façade is of white oak, while the Principal façade is 75% tin. The finishing was by Richard and Roberta Bond, and the organ was deicate by Douglas L. Butler.

GREAT
(56 notes)

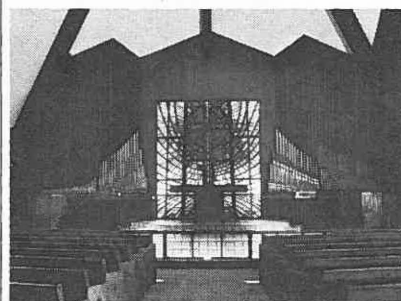
Chimney Flute 8'
Principal 4'
Octave 2'
Mixture III 1'
Dulcian 8'
BW/GT

BRUSTWERK
(enclosed)
(56 notes)

Stopped Flute 8'
Chimney Flute 4'
Gemshorn 2'
Sesquialtera II 2-2/3'
Tremulant

PEDAL
(32 notes)

Subbass 16'
Stopped Bass 8'
Choral Bass 4'
GT/PD
BW/PD



The Wicks Organ Co., Highland, IL, has completed a 2-manual and pedal organ of 24 ranks for Ascension Lutheran Church in Wichita, KS. The Great and Pedal divisions are exposed on either side of the altar, in a contemporary-styled setting.

GREAT

Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Viola 8' (SW)
Octave 4' 61 pipes
Spillpfeife 4' 61 pipes

PEDAL

Principal 16' 12 pipes
Subbass 16' (SW)
Octave 8' 32 pipes
Flöte 8' (SW)
Super Octave 4' 12 pipes
Rauschquint II 64 pipes
Trompette 16' 12 pipes
Krummhorn 8' (CH-POS)



Austin Organs, Inc., of Hartford, CT, has recently completed installation and finishing of a 3-manual and pedal organ, Op. 2645, of 31 ranks, at the Central United Methodist Church, Spartanburg, SC. The congregation, founded in 1837, presently occupies a building erected in 1854, thought to be the oldest church in the city. The new instrument reuses the existing casework and much of the former facade; a functional Great and pipes of the 16' Pedal Principal have been added to the display. Mrs. Jane Rolandi is the director of music, and Miss Beverly Barrs is the organist. Area representative Vernon A. Thrift handled negotiations for the firm.

GREAT

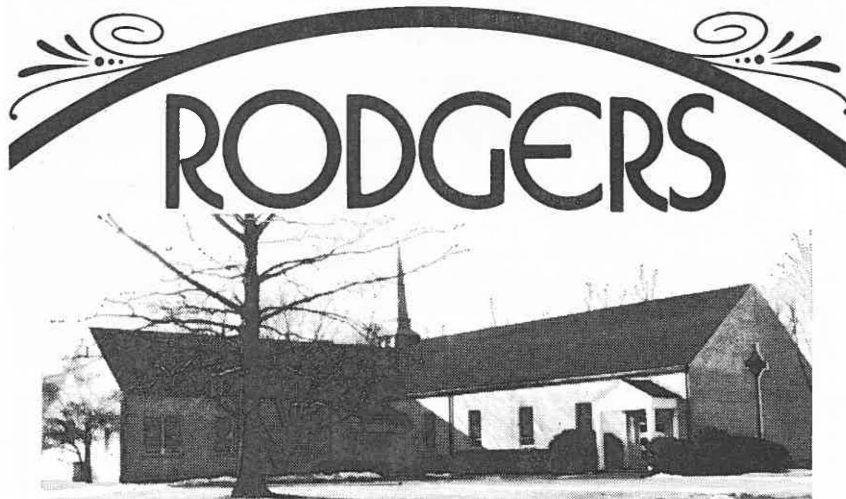
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Spitzfifteenth 2' 61 pipes
Mixture IV 244 pipes
Chimes

SWELL

Gedeckt 16' 12 pipes
Rohrgedeckt 8' 61 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Prestant 4' 61 pipes
Nachthorn 2' 61 pipes
Scharff III 183 pipes
Trompette 8' 61 pipes
Hautbois 4' 61 pipes
Tremulant

CHOIR-POSITIV
(enclosed)

Nason Flute 8' 61 pipes
Dolce 8' 61 pipes
Koppelflöte 4' 61 pipes
Nazard 2-2/3' 61 pipes
Principal 2' 61 pipes
Tierce 1-3/5' 61 pipes
Cymbel III 183 pipes
Krummhorn 8' (TC) 49 pipes
Tremulant
Festival Trompette 8' 74 pipes
(ant. high pressure)



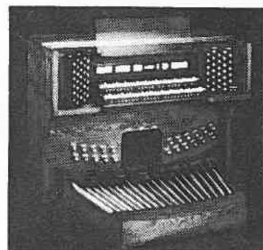
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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (July 10 for the Aug. 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; ** = AGO regional convention recital; + = new organ dedication; ++ = OHS convention recital. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 JUNE
Philip Manwell; Christs Church, Baltimore, MD 7:30 pm

**William Porter; Ashland Ave Baptist, Toledo, OH 10 am

**Benjamin Locke Chirale; Gesu Jesuit Church, Toledo, OH 3 pm

**Karel Paukert; Collingwood Presbyterian, Toledo, OH 8:30 pm

**Robert Scoggin, hymn festival; St Pauls Episcopal, Milwaukee, WI 10 am

**James Burmeister; N Shore Presbyterian, Milwaukee, WI 4 pm

**Delbert Disselhorst; St Johns Cathedral, Milwaukee, WI 8 pm

16 JUNE
Trumpet & piano; Trinity Church, New York, NY 12:45 pm

**Competition winner; St Pauls Lutheran, Toledo, OH 9:30 am

**Vernon Walcott; State Univ, Bowling Green, OH 1:30 pm

**Corliss Arnold; State Univ, Bowling Green, OH 2:30 pm

**Todd Wilson; Gesu Jesuit Church, Toledo, OH 8:30 pm

**Naomi Rowley, harpsichord; St James Episcopal, Milwaukee, WI 1:15 pm

**John Ditto; Carroll College, Waukesha, WI 8 pm

17 JUNE
Brenda Fraser; Music Hall, Methuen, MA 8:30 pm

Paul Callaway; St Johns Church, Washington, DC 12:10 pm

Bruce Shewitz; Art Museum, Cleveland, OH 12 noon

**Bruce Gustafson & Arthur Lawrence; Art Museum, Toledo, OH; 2 harpsichords 11 am, 2 organs 3 pm

**Lyle Hecklinger, chamber music; Art Museum, Toledo, OH 2 pm

**Festival evensong; St Marks Episcopal, Toledo, OH 4:30 pm

**Joyce Kull; St Josephs Convent; Milwaukee, WI 9:15 am

**Norma Stevlingson; Carthage College, Kenosha, WI 1 pm

**Robert Luther; Wauwatosa Methodist Milwaukee, WI 4 pm

18 JUNE
Hassler Missa Secunda; Church of the Advent, Boston, MA 6:30 pm

Allegro Handbell choir; St Pauls Chapel, New York, NY 12:10 pm

Music of Palestrina & Viadana; St Thomas Church, New York, NY 12:10 pm

Corpus Christi vespers; St Ignatius Church, New York, NY 7:30 pm

Marsha Long, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

19 JUNE
Joyce Schemanske; 4th Presbyterian, Chicago, IL 12:10 pm

21 JUNE
Plainsong Missa "De Angelis"; Church of the Advent, Boston, MA 11 am

Music for solo voice; St Philips Church, New York, NY 3 pm

Charles Huddleston Heaton; National Shrine, Washington, DC 7 pm

Diocesan Corpus Chrst Festival; St James Cathedral, Chicago, IL 6 pm

Homecoming concert; Independent Presbyterian, Birmingham, AL 4 pm

22 JUNE
++ Rosalind Mohnsen; Methodist Church, Orono, ME 8:15 pm

**Robert Edward Smith, harpsichord; Old Swedes Church, Wilmington, DC 10 am

**Thomas Murray; Longwood Gardens, Kennett Square, PA 8:15 pm

23 JUNE
++ George Bozeman with orchestra; 1st Church, Belfast, ME 7:30 pm

Claudia Wald, soprano; Trinity Church, New York, NY 12:45 pm

Craig Cramer; Colgate Chapel, Hamilton, NY 8:30 pm

24 JUNE
++ Charles Page; 1st Congregational, Calais, ME 7:30 pm

Ronald Arnatt; Music Hall, Methuen, MA 8:30 pm

++ Gillian Weir; 1st Unitarian, Wilmington, DE 10 am

Harold Wills; St Johns Church, Washington, DC 12:10 pm

Brian Wilson; Art Museum, Cleveland, OH 12 noon

25 JUNE
++ Karel Paukert with soprano; St Johns Catholic, Bangor, ME 8 pm

Gene Hill, countertenor; St Pauls Chapel, New York, NY 12:10 pm

Robert Gallagher; all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

26 JUNE
Gerre Hancock; St Marks Episcopal, Westhampton Beach, NY 8:30 pm

Foster Diehl; 4th Presbyterian, Chicago, IL 12:10 pm

28 JUNE
Thomas Murray; Unitarian Church, Nantucket, MA 8:30 pm

Henry Hokans; Hammond Castle, Gloucester, MA 5:30 pm

Palestrina Missa "Ad Fugam"; Church of the Advent, Boston, MA 11 am

(Continued overleaf)

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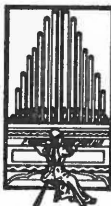
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Calendar

(continued from p. 17)

Walter Hilse; St Philips Church, New York, NY 3 pm
Arthur Vidrich w/trumpets; National Shrine, Washington, DC 7 pm

29 JUNE

**Donald Sutherland & Phyllis Bryn-Julson; Kenmore Presbyterian, Buffalo, NY 8 pm
Guy Bovet, lecture; Westminster Choir College, Princeton, NJ pm

30 JUNE

Miltiades Matthias, piano; Trinity Church, New York, NY 12:45 pm

1 JULY

Michelle Graveline Stout; Music Hall, Methuen, MA 8:30 pm
Carole Wysocki, harpsichord; St Johns Church, Washington, DC 12:10 pm

2 JULY

*James David Christie w/orch; Symphony Hall, Boston, MA 8 pm
**Todd Wilson; Westminster Presbyterian, Buffalo, NY 1:45 pm
**Gillian Weir; St Pauls Cathedral, Buffalo, NY 8 pm

3 JULY

David Cox; St Joseph Cathedral, Hartford, CT 7:30 pm

5 JULY

Kenneth Wilson; Hammond Castle, Gloucester, MA 8:30 pm
Wyton Communion Service; Church of the Advent, Boston, MA 11 am
Harvey Van Buren Jr; National Shrine Washington, DC 7 pm

7 JULY

John Walker; Riverside Church, New York, NY 7 pm
Carlo Curley; National Music Camp, Interlochen, MI 8 pm

8 JULY

John Ogasapian; Music Hall, Methuen, MA 8:30 pm
Irving Lawless; St Johns Church, Washington, DC 12:10 pm
Wayne Earnest; All Souls Episcopal, Asheville, NC 8:15 pm

9 JULY

George Stauffer, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

10 JULY

R R McMahon; Methodist Church, Dodgeville, WI 7:30 pm

11 JULY

Stephen Rumpf; Hammond Castle, Gloucester, MA 8:30 pm

12 JULY

Monteverdi Missa 'In illo tempore'; Church of the Advent, Boston, MA 11 am
Robert W Nelson; National Shrine, Washington, DC 7 pm

14 JULY

Todd Wilson; Riverside Church, New York, NY 7 pm

15 JULY

John Richard Near; Music Hall, Methuen, MA 8:30 pm
Michael Parrish; St Johns Church, Washington, DC 12:10 pm

16 JULY

Marsha Long, all-Bach; St Pauls Chapel, Columbia Univ, New York, NY 8 pm

19 JULY

Plainsong Missa Simplex; Church of the Advent, Boston, MA 11 am
Conrad Bernier; National Shrine, Washington, DC 7 pm

21 JULY

Douglas Major; Riverside Church, New York, NY 7 pm

22 JULY

Kenneth Grinnell; Music Hall, Methuen, MA 8:30 pm
Rosewood Consort; St Johns Church, Washington, DC 12:10 pm

25 JULY

Eileen Hunt; Hammond Castle, Gloucester, MA 8:30 pm

26 JULY

Tallis Short Communion Service; Church of the Advent, Boston, MA 11 am
David G Yearsley; National Shrine, Washington, DC 7 pm
James Frey; Family of God Church, Clinton, IL 3:00 pm

28 JULY

Frederick Swann; Riverside Church, New York, NY 7 pm

29 JULY

Jeffrey Pierce; Music Hall, Methuen, MA 8:30 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm
Blossom Festival chamber ensemble; Art Museum, Cleveland, OH 5:30 pm

UNITED STATES
West of the Mississippi

15 JUNE

**Robert Anderson; Overton Park Methodist, Fort Worth, TX 8:30 pm

17 JUNE

*Cherry Rhodes; Carr Chapel, Texas Christian Univ, Ft Worth, TX 8:15 pm

21 JUNE

K Joyce Mynster; Broadway Methodist, Council Bluffs, IA 3:30 pm
Jared Jacobsen; St Cross Episcopal, Hermosa Beach, CA 4 pm
*George Butterfield; Presbyterian Church, La Jolla, CA 4 pm

23 JUNE

Guy Bovet; 1st Presbyterian, Marysville, CA 8 pm

26 JUNE

Frederick Swann w/orch; Aspen Festival, Aspen, CO 6 pm

28 JUNE

Frederick Swann w/orch; Aspen Festival, Aspen, CO 4 pm

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30 JUNE
Frederick Swann; Aspen Festival, Aspen, CO 4 pm

12 JULY
Organ & brass; Grace Episcopal, Muskego, OK 8 pm
Gillian Weir; St Marys Cathedral, San Francisco, CA 8 pm
Jelil Romano; St Cross Episcopal, Hermosa Beach, CA 4 pm

INTERNATIONAL

15 JUNE
Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

16 JUNE
D DeWitt Wasson; Christuskirche, Bad Eilsen, Germany 7:30 pm

18 JUNE
D DeWitt Wasson; Marktkirche, Goslar, Germany 8 pm
Michael Bloss; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

20 JUNE
D DeWitt Wasson; Ev luth Kirche, Uchte, Germany 6 pm

21 JUNE
D DeWitt Wasson; Martinikirche, Engelnstiel-Langenhagen, Germany 8 pm
Gillian Weir w/orch; Queen Elizabeth Hall, London, England 7:45 pm

22 JUNE
Simon Lindley; St Michaels Cornhill, London, England 1 pm

25 JUNE
Rop Massey; Guildford Cathedral, Guildford, England 8 pm
John Tuttle; St Pauls Church, Toronto, Ontario, Canada 12:10 pm

26 JUNE
D DeWitt Wasson; Apostelkirche, Herscheid, Germany 8 pm

27 JUNE
Jennifer Bate; Ellesmere College, Shropshire, England 7:45 pm
D DeWitt Wasson; Erlöserkirche, Essen, Germany 8 pm

29 JUNE
Jonathan Rennert; St Michaels Cornhill, London, England 1 pm

30 JUNE
D DeWitt Wasson; St Petri Kirche, Bosau/Plöner, Germany 8 pm

1 JULY
D DeWitt Wasson; St Nikolaikirche, Burg/Fehmarn, Germany 8 pm

3 JULY
D DeWitt Wasson; Inselkirche, Insel Norderney, Germany 8:30 pm

4 JULY
D DeWitt Wasson; Christuskirche, Bremerhaven-Geestemünde, Germany 8 pm

5 JULY
D DeWitt Wasson; St Magdalenenkirche, Undeloh, Germany 5 pm

7 JULY
D DeWitt Wasson; Parish Church, Fredrikstad, Norway 8 pm
Roger Allen; Ellesmere College, Shropshire, England 7:45 pm
Ivor Keys; Canterbury Cathedral, Canterbury, England 8 pm

8 JULY
D DeWitt Wasson; Parish Church, Tonsberg, Norway 8 pm
Karel Paukert; Lutherkirche, Wiesbaden, W Germany 8 pm

10 JULY
Karel Paukert; Johanneskirche, Düsseldorf, W Germany 8 pm

11 JULY
D DeWitt Wasson; Parish Church, Sandefjord, Norway 8 pm
Gillian Weir; Abbey, St Albans, England 11 am

12 JULY
Karel Paukert; Dom, Lübeck, W Germany 8 pm
Robert Anderson; Lutherkirche, Wiesbaden, W Germany 8 pm

15 JULY
Karel Paukert; Vor Frelsers Kirke, Copenhagen, Denmark 8 pm

20 JULY
D DeWitt Wasson; Dom., Riba, Denmark 8 pm

21 JULY
Karel Paukert; Münster, Freiburg, W Germany 8 pm

23 JULY
D DeWitt Wasson; Stadtkirche, Heiligenhafen, Germany 8 pm
Karel Paukert; Grossmünster, Zürich, Switzerland 8 pm

24 JULY
Karel Paukert; Leonardkirche, Basel, Switzerland 8 pm

25 JULY
D DeWitt Wasson; Ev Kirche, Warder/Bad Segeberg, Germany 8 pm

26 JULY
Robert Anderson; St Matthews Church, Lucerne, Switzerland 4 pm
Robert Anderson; Kirche, Frauenfeld-Oberkirch, Switzerland 8 pm
Karel Paukert; Festival, Magadino, Switzerland 8 pm

27 JULY
Gillian Weir; St Margarets Church, Kings Lynn, England 4:30 pm

30 JULY
Robert Anderson; Stadtpfarrkirche, Graz, Austria 7 pm
Gillian Weir; Cathedral, Chester, England 1:10 pm
Arie Karreman; Guildford Cathedral, England 8 pm

31 JULY
Robert Anderson; Augustinerkirche, Vienna, Austria 8 pm

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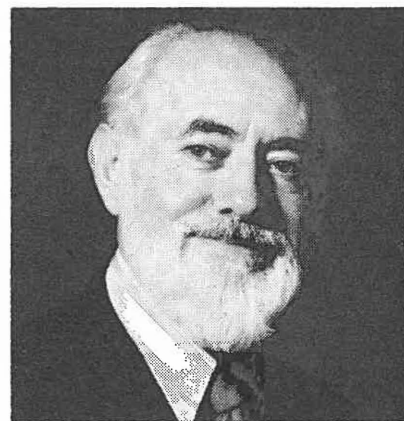
Carillon News



Carillon recitals on the four California carillons with baton keyboards were performed in May by Milford Myhre, carillonneur at Florida's Bok Tower Gardens. Sponsored by a grant from the University of California Intercampus Cultural Exchange, the recitals were at UC, Riverside on May 10; UC, Santa Barbara on May 14; UC, Berkeley on May 17; and Stanford University on May 18. He also gave a masterclass and private lessons at each institution. Mr. Myhre's UC, Berkeley program:

Preludio No. 10, van den Gheyn; *Questa dolci sirena*, van Eyck, arr. Chris Bos; *Three Hungarians Folk Melodies*, *Hungarian Song*, *New Hungarian Folksong* (arr. Geoffrey Garrett), *Hungarian Dance*, Bartok; *Partita* (1979), Peter Langberg; *Avant-Dernieres Pensees*, Satie, arr. Didier Lannoy; *Suite for Carillon* (1977), Mary Jeanne van Appledorn; Selections from *My Fair Lady*, Loewe; *Berkeley Toccata* (1981), Johan Franco; *Barcarolle* (Serenade No. 1, 1978), Ronald Barnes.

Janet Dundore, Carillonneur of St. Thomas Church, Whitemarsh, PA, was invited to the Caribbean Island of Curacao (Netherlands Antilles) in October, 1980, to play the carillon there for the state visit of Queen Beatrix of the Netherlands. She played the "Four Royal Children Carillon" in Otrabunda on Oct. 27, 29 and 31. Her programs included the Dutch National Anthem and a great variety of music appropriate to the celebration.



Raymond Keldermans, former carillonneur of the Thomas Rees Memorial Carillon in Springfield, Illinois, was honored April 12 with a special concert of his choral and instrumental music. The program took place in Lake Wales, Florida and featured the Lake Wales Civic Chorus directed by Milford Myhre. Keldermans is 70 years old this year. He will also be recognized in his native Belgium on Aug. 14 by a special one-hour broadcast of his orchestral and chamber music and by a reception in Mechlin after his carillon recital there on Aug. 17. While in Europe, Keldermans will play an additional 16 carillon recitals in Belgium, Holland and France. Keldermans graduated from the Belgian Carillon School and the Lemmens Institute and studied composition at the University for Music in West Berlin.

As part of the First International Congress of Women in Music held in March in New York City, James R. Lawson, Carillonneur of the Riverside Church, played a carillon recital of music by women. Composers represented were Mary Jeanne van Appledorn, Margo Halsted, Ellen Jane Lorenz, Holly Pierce, Sally Slade Warner, Heleen van der Weel, and Laura Whipple.

The Robert A. Taft Memorial Carillon in Washington, D.C. was played by James R. Lawson, carillonneur of the Riverside Church in New York City, three times on Inauguration Day, January 20. The carillon on Capitol Hill contains twenty-seven Paccard bells (bourdon of seven tons) that were dedicated in 1959. The bells are played from a piano-type keyboard. Mr. Lawson was assisted by his student Donald Traser.

Hudson Ladd, for ten years the carillonneur at the University of Michigan, leaves his post in June. William De Turk, President of the Guild of Carillonneurs in North America, has been hired as the new carillonneur and will be in charge of the 1981 summer playing series.

Paula van de Wiele, carillonneur of Mons, Belgium, has been appointed the carillonneur of St. Michael's Cathedral in Brussels. She studied with Georges Clement in Mons and at the Belgian and French carillon school. The 49 bell carillon has been without a regular carillonneur since it was dedicated in 1975.

Percival Price, former carillonneur at the University of Michigan, has written the entries "bell" and "carillon" in the *New Grove Dictionary of Music and Musicians*. Price's book, *Bells and Man*, is still in preparation and will be published by Oxford University Press.

There have been several recent magazine articles about carillons. The December, 1980 *Town and Country* zine contains an article by Brian Ashurst, "Ring Out, Wild Bells." The carillon information is good and there is a list of change ringing installations in North America. In the Winter 1981 *Wellesley* magazine there is an article by Marsha Howland entitled "Praise God With the Sound of Bells." The 30-bell Gillette and Johnston carillon at Wellesley College will be renovated through a gift of the class of 1931. The carillon was dedicated by Edward P. Gammons on the graduation day of the 1931 class and has been played by student carillonneurs since that time. An updated reprint of the November 1979 *Sunset* magazine article about carillons in the West appeared in the June northwest edition of the publication.

Carillon Recitals to come this summer (a partial list): Alfred, NY, Alfred University, Tuesdays at 7:30 p.m., June 23 to July 28; Baltimore area, McDonogh School, McDonogh, MD, all Friday evenings in July and August, 8:00 p.m.; Luray, VA, Northcott Memorial Tower, Tuesdays, Thursdays, Saturdays and Sundays, June through September at 8:00 p.m.; Milwaukee, WI, Marquette University, Sunday, September 20 at 3:00 p.m.; Riverside, CA, University of California, Riverside, Sunday evenings, July 5 to August 2 at 6:00 p.m.

Features and news items are always welcome for this column. Please address them to Margo Halsted, Music Department, University of California, Riverside, California 92521.

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James Moeser



Martin Neary



Simon Preston



George Ritchie



Donald Sutherland



Frederick Swann



Ladd Thomas



John Weaver

European Artists Season 1981-82

October-May



Guy Bovet

February



Susan Landale

November
(limited)



Peter Planyavsky

November



Daniel Roth

DUO RECITALS

Phyllis Bryn-Julson, soprano — Donald Sutherland, organ

Marianne Weaver, flute — John Weaver, organ

Pierre D'Archangeau, violin — Marilyn Mason, organ/harpsichord