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Current Trends in Performance of Baroque Music

by Isolde Ahlgrimm

translated by Howard Schott

Through my teaching at the Hochschule für Musik in Vienna, I have been able to observe in recent years how young harpsichordists and organists apply themselves with particular interest to certain interpretative details. Perhaps the most difficult task that now falls to my lot is to explain to students that this often leads to exaggeration and consequently to mannered interpretations that cannot be justified on historical grounds.

This mainly involves questions of articulation, phrasing, rhythm, choice of instrument, tuning and, sad to say, a neglect of technique and *bonne grace*. At the moment, non legato is the great fashion. If I ask "Why do you play that way," I always seem to hear in reply the following quotation from C. P. E. Bach: "The notes which are neither staccato nor part of a slurred group of short notes nor tenuto are held for half their length."¹ If I ask for a citation from C. P. E. Bach telling us about legato, as a rule I get no answer at all. A query about other authorities who write about legato playing almost invariably also remains unanswered.

For this reason, let us begin by recalling a number of treatises and tutors of the 17th and 18th centuries that bear on legato playing.

Girolamo Diruta declares that the keys are to be pressed down, not struck.² Pressing down the keys connects the notes, while striking separates them, as one can see quite clearly from the following example of a singer who takes a breath after every note:



That is the way many organists played, losing half the value of the notes by lifting their hands and striking the keys. "Il Transilvano" answers that he had often heard this effect but thought the organ blower had let the wind out.³

Antegnati combines his remarks on registration with instructions about articulation. He writes that one must play the Piffaro stop like the tremulant, with only the Principal, with minimal motion (of the hands) and legato.⁴ Again with regard to the Piffaro, one must play slowly with very little movement and as legato as possible.⁵

Frescobaldi: "The *canti fermi* are to be played legato."⁶

Mersenne: "One can endow the *épinette* with no greater perfection than to allow its tones to sustain, like those of the viols or the organ."⁷

Raison, like Antegnati, associates certain organ registers with particular tempi and types of articulation:

"The *grand plein jeu* is to be played very slowly. The chords must be connected to each other very well. No fingers is to be raised unless the other is lowered at the same time." (Even only two parts sounding simultaneously were termed a "chord" at that time.)

"The *petit plein jeu* is played lightly and quite legato . . ."

"The *cornet* is played quickly, quite lively and very legato . . ."

"The *tierce en taille* is played vigorously and very legato . . ."

"The *voix humaine* is played gently and very legato . . ."⁸

At another point Raison observes: "I have even indicated the fingering to be used in order to play (the ornaments) very legato."⁹

Saint-Lambert: "On the organ . . . one plays very legato . . . it has no need of all the devices that are used on the harpsichord to compensate for the dryness of the instrument."¹⁰



Isolde Ahlgrimm

François Couperin: "In everything one plays on the harpsichord one must maintain a perfect legato."¹¹

Rameau: "When one feels that the hand has been trained, reduce the height of the seat little by little, until the elbows are placed slightly below the level of the keyboard; this forces the hand to cling fast to the keyboard, and this lends the touch all the legato that can be put into it."¹²

Quantz writes about the deficiencies of the harpsichord "that the sounds do not connect with each other" and through touch one must try "to avoid (this fault) as far as possible."¹³

C. P. E. Bach writes about the fingering of scales, that the alternation of the fingers must "be so used that thereby all the notes are well connected with each other."¹⁴

In the second chapter, "Concerning Ornaments," he writes that "the ultimate purpose of all ornaments must in the main be directed to linking the notes together." Therefore, one must not cut off the last note of an ornament "until the next one comes."¹⁵

In the third chapter, "On Interpretation," we read: "the tenderness of an *adagio*" is mainly "represented by tenuto and legato notes . . . even when these are not expressly so indicated in the pieces . . ."¹⁶

"Generally speaking, legato groups occur mainly among (conjunct) series of notes, and in slow or moderate tempos."¹⁷

Marpurg explains silent changes of a finger on a key, and observes: "This change of fingers serves . . . to make the playing more flowing and (to ensure that) not a single note will be broken off sharply, but will rather be connected with the next one as closely as possible."¹⁸

In Pasquali we read: "The whole intent and purpose of the preceding rules is to enable us to keep the fingers pressing on the keys during the entire duration of the notes."¹⁹

"Throughout this essay it was our intent and purpose to show that, when the vibration of a string ceases, before the vibration of another one begins, not only does this cause an unsatisfactory tone to come from the instrument in some of the notes of a running passage, but the music will also not be played as it is written."²⁰

"Legato is the touch which this essay seeks to teach, since this is the most important touch for almost all passages, and the one in which the vibration of the strings is most complete for each note."²¹

One would think that these statements were unambiguous. The advocates of non legato have a whole series of arguments in readiness, that are supposed to show that in baroque times a legato was neither possible nor desired.

First of all they rely on the quotation from C. P. E. Bach as interpreted by Rothschild,²² and furthermore on "early fingering." The *Applicatio* (BWV 994)²³ must serve to confirm that for J. S. Bach, too, non legato is the only correct form of touch.

The first point, the sentence from C. P. E. Bach quoted earlier, only proves to what dangerous conclusions it can lead, when a quotation from a treatise is presented torn out of its context.

The controversial quotation read in full: "The notes which are neither staccato nor part of a slurred group of short notes nor tenuto are held for half their length; unless the abbreviation *Ten.* (sustained) is placed over them, in which case they must be held for their full value. These sorts of notes are usually eighth notes and quarter notes in moderate and slow tempos, and must not be played feebly, but with a certain fire and a very easy touch."²⁴

To understand this sentence, one has to know the methodology of the *Versuch*. This is most easily grasped from the second chapter, "Concerning Ornaments." Each ornament is explained with respect to its symbol, its execution, and its use. This means, as Bach always concludes by explaining, how the particular ornament can be applied, even when it is not indicated by a symbol.

In the chapter "On Interpretation," he proceeds exactly on the same basis. In sections 17-22, he describes the various types of touch and their symbols, and explains which variety of touch should be selected in each instance, when no markings have been placed over the notes.

How can one conclude from this, that all notes over which there is no slur are to be played detached? Do we only play a trill where it is indicated by a symbol? On the contrary, by means of the *Versuch* and the *Probestücke* that go with it, we ought to have learned how the various types of touch are used, even when they are not, as in the *Probestücke*, prescribed by numerous indications.

The paragraph of Bach quoted above was unfortunately repeated by Türk in shortened and accordingly misleading form.²⁵ Rothschild presents the Bach quotation in full,²⁶ and he also quotes section 40 of the sixth chapter of Türk's *Clavierschule* that deals with playing notes to be performed in the ordinary way, that is, neither staccato nor slurred.²⁷ It is this paragraph, however, which contains the abbreviated quotation from C. P. E. Bach and absolutely compels a misinterpretation if one reads no further in Türk and does not learn in sections 44-47, similarly to the methodology of Bach, how these various forms of touch are to be applied.²⁸ But sections 44-47 are missing in Rothschild, thus opening the way to serious error.

In order to buttress his opinion "that during the entire 18th century, one played non legato, unless a different mode of performance was expressly de-

(Continued, page 6)

It is a pleasure this month to be able to present two essays on performance practice, each by a distinguished performer/scholar. The article by Isolde Ahlgrim, in Howard Schott's fine translation, originated several years ago, while that of Peter Williams was written during his current US stay. Both are ostensibly concerned with the proper performance of baroque music, but each carries the larger message which applies to music of all periods, namely that scholarship must not be falsely applied and that musical considerations are the primary ones. Differently stated, most music was intended to appeal to our sense of hearing, but we cannot always agree on the mode of that appeal. Since we tend to revere both history and authority, it is important to realize that neither our age nor the baroque (nor any other, for that matter) has had a monopoly on either scholars or pedants, good performers or bad ones, exquisite or terrible instruments. Each time has its own share of opposites and we have constantly to try to distinguish between them.

Although some material I have prepared will appear in the future, this is the last complete issue for which I will be the editor. The sense of regret at having to leave *The Diapason*, now in its 73rd continuous year of service to the organ world, is tempered by enthusiasm for my new work at *The American Organist*, whose staff in New York City I will join in May.

A chronicle of the joys and sorrows of producing six years' worth of issues, much of which took place on trains, planes, and freeways, would fill several numbers itself. While it would probably make some interesting reading, it is sufficient now to say simply that I am deeply appreciative of all the help I have received from others and for all the support I have received from subscribers and advertisers. Without such aid, especially the work of the contributing editors and authors, I could have done nothing. I am reasonably certain that everything which has appeared in those 69 issues has not been of equal interest to all, but I can honestly apologize only for the material which was not published—there was much more of merit than one could process. I regret that not all correspondence could be answered.

Popular opinion notwithstanding, I believe that *The Diapason* and *The American Organist* are not competitors. Each has its own audience, and there is more than enough good material awaiting publication to fill both; when subject matter does overlap, two different viewpoints can be valuable. As long as the respective owners provide the operational necessities, both can succeed, but each will continue to need your interest and support.

I look forward to my continued work in the organ world, albeit from a new desk.

—Arthur Lawrence

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Here & There

The New York premiere of *Four Fancies for Harpsichord* by William Albright was played at Carnegie Recital Hall on January 15 by Douglas Reed, member of the music faculty at the University of Evansville.

A tape cassette of music by Böhm, J.S. Bach, and C.P.E. Bach played by Eilif Zachariassen on an Adlam Burnett clavichord has been released by Syrinx. It is available for Dkr 75,00 (about \$10.25) from Edition Syrinx, Rolighedsvej 6, DK-3400 Hillerød, Denmark. The clavichord was built in 1976 as a copy of a J.A. Hass clavichord of 1763.

The new Klais organ at the Elizabeth University, Hiroshima, Japan, was dedicated in a recital by Karel Paukert in January. Paukert, curator of the Cleveland Museum of Art, also recorded for the NHK corporation in Tokyo and played in the Takarazuka Hall, Osaka. He performed at the Royal Festival Hall, London, on March 10, and in Gurnzenich Hall, Cologne, on March 16.

In a series of five March recitals, Beth Zucchini performed the 18 Leipzig chorale settings of Bach, and the Eleven Chorale Preludes, Op.122 of Brahms at Westwood United Methodist Church,

Los Angeles, CA. She is a native of upstate New York, having received her undergraduate training at Syracuse University studying with Will Headlee, and her graduate study at SUNY-Binghamton, studying with Paul Jordan.

Martin Haselböck was the organ soloist for the 20th-century premiere of Haydn's *Concerto for Organ and Orchestra in D Major*. The 25-minute concerto was discovered by H.C. Robbins Landon in the Austrian monastery of Seitenstetten. The premiere took place on Haydn's 250th birthday, March 28 in the Wiener Musikverein-Hall with the Ensemble Divertimento, playing period instruments. A new digital recording of all five Haydn organ concertos and the Double Concerto in F Major on Haydn's organ in Eisenstadt Cathedral will be released in October, 1982.

The West Coast premiere of *Magnificat* by Robert Twynham was given at St. Mark's Cathedral, Seattle, WA on March 19. The work is a setting of the canticle with poetry and meditations written by Eileen Twynham. Robert Twynham is director of music at the Cathedral of Mary our Queen, Baltimore, MD.

Need Organists pay Attention to Theorists of Rhetoric?

by Peter Williams

Physicists today know that their chief duty—the end-result of their skill, care, imagination and experience—is to ask the right question. At each stage of knowledge, an “answer” already reached appears only as a further stage in the pursuit of truth, serving only towards a better understanding of the question being asked.

Now I do not see that the problems of playing old music which we admire and wish to understand are any different in these respects, except that we are less likely to be able to understand the world of J. S. Bach than we are to understand electromagnetism. It is a frequent experience for many of us engaged in trying to ask the right questions about J. S. Bach or Monteverdi or Byrd or Josquin or Machaut or Gregorian melodies that our fields are as full of the weeds of quick conjecture and easy answers as they are empty of the flowers of modesty and inquiry. Music is a consumer commodity allowing too many practitioners to dispense easy answers and ready-made truths. Naturally, these change from time to time. One year, all the promising students one meets are playing without thumbs; the next, they are delving deeper and deeper into temperaments; the next, into *inégalité*; and so on. Somebody has visited a summer school and told the students that such-and-such was practiced at such-and-such a period; or they (with the very best of intentions) have visited a foreign country and learned that one must think so-and-so. Of course, in a half-truth, half of the contents are true. The question is, which half and how can one recognize it?

A further result of music's being a consumer commodity is that talk of “truth” remains the domain of a few specialists. The practical organist can feel out of it. What, he might ask, have the finer points of interpretation got to do with the Sunday requirements, with the pieces he will have to play on organs no more musical than carillons, with the programs he prepares for professional qualifications, with a profession itself that has very little in common with that of the composers concerned? If anything, however, these practical issues only strengthen the case against easy answers, for in poor circumstances one would do as well to stick to the ideas of yesteryear and try to achieve musical results from playing well in the old electro-pneumatic way. How often some “correct” detail picked up at a summer school or convention has wrecked a promising player's actual achievement!

★ ★ ★

One recent fashion influencing the organist's and harpsichordist's circles on the American scene, as well as the musical circles still so affected by German preoccupations, is *rhetoric*. Rhetoric is a name for the traditional literate art of speech-making as understood in certain Mediterranean cultures and circulating as a series of “rules” formulated by certain writers from at least first-century Rome onwards. As a subject, it has many aspects, particularly in those countries or periods when free, imaginative literature was feeble or absent (such as 17th-century Germany); as a subject, it barely emerges, except as one of many arcane didacticisms, in the societies of Dante, Shakespeare, Cervantes, Molière, Wordsworth, Joyce, etc. Any of these (except perhaps the last) would have been astonished to find that so-and-so's rules of rhetoric were “followed” in their work, not because they were anti-learning but because rules of rhetoric are not really rules of

anything but merely “observations on what is effective” in the work of the real creators. In other words, if *Romeo & Juliet* seems to follow a classical rhetorical plan—with exposition, development, denouement, peripeteia, climax, etc.—it actually does no such thing; rather, the classical rhetorical plan merely voices the steps or stages or methods of an effective play. “Exposition” and “denouement” are themselves basic human ways of doing something effectively, that is to say, in such a way as to convey efficiently the playwright's conceptions.

To confuse this process—to get it the wrong way round—is characteristic of certain pedantic minds of all periods, particularly in those periods or countries which make the basic confusion between culture and art, regarding the two as synonymous. I am thinking here in particular of German writers, theorists, poets, playwrights, etc., who have traditionally made and continue to make that basic confusion. They believe a work of art can be about *ideas*. It is as if one saw Shakespeare's *Richard III* to be a play about usurpation. It is not; it is about Richard III and a good deal else. As a study of a usurper, it teaches us much about usurpation, but that is not the *raison d'être*.

The organist following my argument so far might wonder what this has to do with playing the music of J. S. Bach, and if he senses a criticism in the previous paragraph about “German thought,” he could well think I am criticizing the composer. But that is not the case. Minds as big as his do encompass many strata of thought, and the pursuit of an *idea* is certainly one of his activities. But the problem is rather with certain musicians today who hit on an *idea* (like rhetoric) and give the guillible the impression they have really said something relevant when they outline its rules. The player is made to believe he has progressed and found an answer, a key without which he was missing the point, when he has analyzed the “rhetorical framework” of the G-minor Fantasia, for example. But has he?

When a modern theorist, drawing on the writings of earlier theorists, lays out a plan for the Fantasia as follows:

- 1-9 = *Propositio* = *Hauptwerk* = main material
- 9-14 = *Confutatio* = *Positiv* = opposing statement
- 14-25 = *Confirmatio* = *Hauptwerk* = partial return to main material
- 25-31 = *Confutatio* = *Positiv* = as before
- 31-49 = *Confirmatio* = *Hauptwerk* = further development
- = *Peroratio* = return to tonic (m. 40)

what is it he has done, other than justify the manual changes which in any case are plausible if conjectural? He is labelling the sections according to the sectional labels coined (as terms) by those writers who provided a kind of textbook for professions whose *maestri* would need help in learning how to plan a speech; for example, priests planning sermons, advocates planning pleas, orators of all kinds planning appeals of all kinds. In cultures in which there were no wonderful models of oratory to study comparable to, say, the essays of Montaigne or the sermons of Donne—as was the case in 17th- and 18th-century Germany, now so curiously dominating musical studies in the USA—such guides must have remained useful. But what has that to do with composers? Is the G-minor Fantasia actually *modelled* on a speech? Did the composer need to *consult* a work of rhetoric in order to

cast his movement in this simple form? Are the terms anything more than *analogies* to what might go on in a church sermon or legal plea? For one thing, as far as I know, nobody ever suggested that sermons or pleas *had* to take such a form; that would clearly be nonsense. Do such labels actually make the reader/player today aware of things he would not otherwise have been aware of? If that is the case, I really think something is wrong with his musical common sense. Or is it that the labels merely trigger off in him a faint spark of interest in the general fact that naturally there are parallels between any attempts by human beings—in words, in sounds, in structures, in paintings—to convey their thoughts to others?

One can readily admit that there might indeed be some truth in the last: parallels are interesting, though I personally would rather agree with Nikolaus Pevsner when he defined “the interesting” as “that to which you give passing attention but never become involved in.” The musician must use his ears above his eyes and learn to make his responses irrespective of books. Literacy can be a very damaging thing (see what better paintings small children do before they learn to read) and can lead one to emphasize quite wrongly and even ridiculously, especially when one is subject to a few truths superficially picked up from a European *expert* at a summer school. The Hamburg theorist Mattheson, the darling of modern desk-bound musicologists but in truth a mere looker-in on the mysteries of good composition, betrays the inherent foolishness of basing one's ideas on words, writings, theories, rules of rhetoric or whatever, in his remarks on *dialogues*. The German sacred dialogue of the 17th century, though naïve and underdeveloped in comparison with the Italian and others, produced some happy results and Mattheson was right to draw attention to the natural drama of word-setting in such music. But he goes on

That also the organ with several manuals can in a certain manner imitate such discourses is a very pretty observation in Walther's *Lexicon*. Such a notion gives us a new proof that rhetoric is also at home with instruments [i.e., non-vocal music] and can be made very intelligible. (*Capellmeister* 1739, p. 220)

Now it is inconceivable to me why, after three centuries or so of organs being made with two or even three manuals (and after two centuries of fine examples in the late-developing city of Mattheson's own residence) it required a dictionary to tell him or other musicians that those manuals can be used in apposition to each other or, as we might figuratively say, “used to rhetorical effect.” It is to me incomprehensible how one author can find in another a “proof” (*Beweis*) that using two manuals can produce rhetorical effect. This is literary gone mad, and people of today who take similar lines are open to the same criticism. If by “intelligible” Mattheson means that instruments can convey a particular text—actual words or allusions—then either he is seduced by his own pedantry or the “rhetoric” he has in mind is synonymous with merely programmatic or pictorial music.

But this last is only too likely, for when in the *Ehrenpforte* (1740, pp. 283 ff.) he praises the Stralsund organist Raupach for his

rhetorical-musical way of writing, even to combining in some degree the art of poetry with music

what he is referring to is not a sophisticated, subtle rhetoric of the kind that the labels for the G-minor Fantasia

above seem to imply. On the contrary, what he refers to is nothing more nor less than pictorialism. Raupach improvised chorale-preludes or partitas on well-known hymns, supplying the congregation with a copy of the words which he then proceeded to mirror in his playing—sad music for sad words, exuberant for exuberant, and so on. This is not what *rhetoric* should mean. Moreover, such music was directly associated with words—that is to say, without the words before their eyes (literacy again!), the congregation would have had no way of knowing what was being implied, except in the most general terms (sad, happy, etc.). This is irrelevant to any real meaning of “rhetoric.”

It is the same with Mattheson's description of key characteristics, another area in which the student and teacher of today are easily misled. Mattheson's key characteristics describe, if they do anything with any validity, keys that have been used by composers he knows of to create effects in *arias and other music with words*; this is so despite any implication that they have wider relevance. Thus a melancholy aria could well be in F minor. So it could, but why should anybody then or now need to read Mattheson to learn what would immediately have been obvious to anybody with ears, particularly keyboard players of unequal temperaments? As far as today's student is concerned—and we are all students in this sense—it is far better to look in the cantatas of Handel or A. Scarlatti to discover it for oneself. It is possible now to get to know far more pieces of ca. 1700 in F minor than Mattheson himself knew. In any case, what have aria keys to do with, say, J. S. Bach's organ preludes? Keller quoted that remark on F minor in connection with the great F-minor Praeludium, BWV 534; but how can that be anything but misleading when (1) Mattheson never heard anything like BWV 534 in his life, (2) it has no text allusions, (3) the composer was capable of imaginative strokes—including the choice of tonalities—beyond Mattheson's ability to grasp, and (4) nobody knows that F minor was its original key?

★ ★ ★

The study of “rhetoric” is itself only part of an approach to *Affektenlehre*: another German label (unknown to most other European cultures) for what is a self-evident musical phenomenon, namely that music achieves certain effects and can most appropriately do that with certain details in the composition concerned. To stir your listener to a reaction is an aim of music—a *physical* reaction, even, when music's undoubted *emotional* impact can relate to specific social conventions of its period (tears in an Italian opera house of the 19th century, defiant courage on a Napoleonic battlefield, calm in a 20th-century jet cabin on takeoff, etc.). Music's impact is so obvious as to require no great claims to be made for any such approach, but during what is called the baroque period Germany was so backward in so many respects that what theorists said about the phenomenon (attested by ancient references in the Book of Kings and Plato, respectively) has got out of proportion for us today. Either the “doctrine of Affects” is so general a notion as to be relevant to all music of all periods, or so specific (in its claims that it was indeed a particular *doctrine*) as to mislead players looking for “clues” to old music. For example, it is often said in campus discussions that “the
(Continued over-leaf)

Theorists of Rhetoric

(continued from p. 3)
 baroque required only one *Affekt* from a piece of music"; therefore, it is reasoned, one should not change manuals in a fugue or big ritornello prelude.

Now that may be so because of other factors, but the reasoning here is so deficient that it is hard to know where to begin. For one thing, *Affekt* is only a German equivalent (one can not even speak of "translation") of the Italian term *affetto*: that end-result of music and other arts referred to in particular by musicians and *literati* around Monteverdi. The more readily to achieve a certain *affetto* in the heart or mind of the listener, a madrigal composer would employ a certain pattern of notes (*figura*); for example, were the text to refer to, quote or hint at "sighs" (*sospiri*), the composer might use the following figure: (Example 1) The rest (a breath or *respire*?) and the little pattern of notes suit such a text, especially is sung by a singer able to convey feeling. Yet the

very German theorists who refer to such devices—which they learned by observation of Italian music (Monteverdi) and its imitators in their own country (Schütz) and which they dignified with the label *figura suspirans*—must have known enough music to understand that the same pattern of notes could be used to quite different *affetto*. J. G. Walther, a good theorist and reasonably adept composer, colleague of J. S. Bach in Weimar, used that *figura* for more than one kind of chorale, and by the time the dross was refined, cast, annealed and polished by J. S. Bach, the same *figura* could create a countersubject for a resurrection chorale the very opposite of "sighing": (Example 2)

The importance of *Figurenlehre*, as it has recently become called, is that it teaches how good composers work from common-property motifs to create unimaginable pieces. This is far more to the point for the Bach-organist than the theoretical aspects, which can lead to nothing more advanced than finding in

the vocal works of Schütz or Buxtehude certain connections between particular words and particular themes (or fragments of themes). Even were a non-vocal piece of music to be dominated for its whole length by one or two single motifs—as, say, the opening movement of the *Third Brandenburg* is—it could not mean that it had only one *Affekt*. A chorale-prelude might or might not, depending on length, multiplicity of meanings in the text, etc; but a concerto movement is something different—music whose ritornello shape was gradually achieved by the great composers of a nation well-known for its energy, sense of light and dark, sense of drama, sense of contrast and genetic abhorrence of monotony: Italy.

It ought to be welcomed by musicians that when one speaks of *Figurenlehre* in connection with J. S. Bach's organ music, it is really not the old, barely understood, provincial and narrow notion of composing-by-*figurae* that they need to consider—the unsystematic and never fully thought-out sketch for composing provided by the theorists—but the inventive application of abstract musical patterns by a great composer. What J. S. Bach does with the motifs deserves more attention than what a minor theorist understood by them. Of course, one can assume that when he uses the old 16th-century chromatic 4th (Example 3) in the counterpoint of the *Orgelbüchlein* chorale "Das alte Jahr," BWV 614, he is making some allusion to its time-honored associations. Wonderful use of that figure was already made by the Italian and English madrigal composers a century and a half before the *Orgelbüchlein*, and no German theorist's over-easy labelling of it "the *passus duriusculus*" ("a somewhat harsh passage," in imitation of rhetoricians' terminology) conveys either the enormous range of expressiveness it had in the music of Byrd, Bull, Dowland and Purcell (to name only English composers) or its versatility in the hands of J. S. Bach. What have the verbal associations of the chromatic 4th—even if its traditional key of D minor or *tonus primus* is kept—got to do with the final bars of the 3-part Invention in D minor or the final bars of the D-minor Fugue, WTC II? Nothing.

★ ★ ★

The problem is, I think, not that rhetoric, *Affektenlehre* and theoretical *Figurenlehre* are of no importance, but that their whole status and even meaning are far too dimly perceived by certain theorists of today. *Figurenlehre* for me

means the study of how composers used common-property motifs, with the end in view not of finding some sudden "clue" to the mysteries of old music but of understanding practical problems of performance. For example, only when in the *Passacaglia* you realize what would have been an obvious truth to a German composer of ca.1710—namely that every one of the earlier variations is based on a motif that begins off the beat, not on it (Example 4)—do you see why the copyists suddenly add a slur—a true rarity—for the first variation whose motif *does* begin on the beat (Example 5). That little slur tells us volumes about the nature of German figuration, how composers worked and how one might approach the playing of their music. In other words, awareness of the *figurae* begins to suggest how you might articulate and hence work out "good" tempo, registration, etc. It might even begin to suggest to you why slurs, dots and other articulation signs are so scarce in J. S. Bach's music, especially the earlier keyboard music.

But for this, the theorists are no help, and you have to trust your own grasp. No single theorist before the 1750s that I know of seems even aware that what is interesting about the *figura corta*, for example (Example 6) is not its label or its verbal *Affekt* (Schweitzer too thought it had one) but whether or not it is phrased on or off the beat, not to mention the question of where the strong beat is. These are details of interest to all but pedants. For the player today, the *music itself* holds all the clues and keys to locked doors, and a theorist is no more than an imperfect observer, at most alerting the player to the issues. It is the player's own power of observation and reasoning that must be sharpened, and poor Mattheson and the others—and the purveyors of easy truths today—barely repay the time invested in them. In my experience, people who know what the theorists say rather than what the composers do are making another classic confusion, this time between scholarship and pedantry. It is a confusion which so many students are encouraged to make, whereas most of what one needs to know is there in the notes as composed by the composer—if only we could steer that course between empty conjecture on one hand (the old school) and seductive pedantry on the other (the new).

Peter Williams is at present Senior Fellow of the Society of Humanities at Cornell University, on sabbatical leave from the University of Edinburgh in order to complete Vol. III of his book *The Organ Music of J. S. Bach*.

Ex. 1: A short melodic phrase on a single staff.

Ex. 2: A more complex melodic phrase on a single staff.

Ex. 3: A rhythmic pattern on a single staff.

Ex. 4: A melodic phrase with multiple measures labeled 1, 2, 3, 4, 5, and 6.

Ex. 5: A melodic phrase on a single staff.

Ex. 6: A short melodic phrase on a single staff.



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Performance of Baroque Music

(continued from p. 1)

manded by the notation,"²⁹ Rothschild also quotes Marpurg: "Both slurring and detachment are contrary to the normal procedure, which consists of lifting the finger quite suddenly off the preceding key shortly before one touches the following note. This normal procedure is never expressly indicated, because it is always taken for granted."³⁰

This quotation, however, loses much of its persuasiveness on closer examination. It must not be overlooked that Marpurg himself was not sure just how to put it. In 1750, 1751, 1760 and 1762, he writes, one must quickly raise the fingers "as soon as the value of the note finishes."³¹ (Thus, the key must be kept down for the entire value of the note.) In 1755 and 1765, Marpurg uses the phrasing quoted by Rothschild.³²

It is uncommonly difficult to describe a kinaesthetic process in words. This is probably why a number of quite important treatises fail to describe touch and the time sequence of raising and lowering the fingers in precise terms. Bringing together a number of precepts on this subject does not yield a consistent view which allows one to draw general conclusions.

Fray Tomás de Santa Maria, to whom we owe thanks for an unusually comprehensive presentation, contradicts himself, just like Marpurg. He writes that the fingers must "remain on the keys after they have been struck until the moment when they have to strike other keys."³³ Directly after this, he writes: "Firstly—this is most important—when playing with the fingers upon the keys, one always must raise the finger that plays first before the one that follows directly upon it . . ."³⁴ During the passing of the longer over the shorter finger, the shorter one should quit the key almost with a gliding motion.³⁵

Diruta wishes the fingers to be lifted "just as the key rises" [*e levando le dita quanto s'inalza il tasto*].³⁶

Mersenne avoids a kinaesthetic description of touch. He opines that a beautiful touch can be much better understood if one observes outstanding masters playing, rather than through any discussion that one might hold on the subject.³⁷

Nivers writes that a number of things have to be kept in mind regarding touch which are easier to demonstrate and to understand at the keyboard than to express and comprehend in written form, since they depend exclusively on execution and on practical considerations. He explains, however, that "there is a special beauty of touch that is clearly taught by vocal technique, to bring out all notes distinctly and to connect some of them artfully. In order to differentiate and distinguish the notes (from each other), one must raise the fingers at the correct moment, and not too high: one must raise one of them quickly while lowering the others, for if you only raise the former after the others have played, that will not be a differentiation of the notes but a confusion of them. In order to connect notes, one must play them distinctly but not raise the fingers so quickly. This type of touch lies between distinctness and confusion, with each partaking somewhat of the other." In all questions of this sort, one must refer to vocal technique, "for in these matters the organ must imitate the voice."³⁸

Prinner advises that one "change fingers very precisely, in order for one not to get in the way of the other, for much depends on this, if pleasure is to be given to the observing eye as well as the ears."³⁹

Samber teaches that one should form the habit of "holding the fingers neither too straight nor too curved, and also of raising them properly . . ."⁴⁰

In Rameau we read: "The fingers must only fall on the keys and not strike them; furthermore, they ought to follow each other in a flowing manner . . . From the finger with which one has begun, one proceeds to the next, and so from one to the other, paying attention that the one which has just pressed down a key releases it as soon as its neighbor presses down another; for the raising of a finger and the touch of another must occur simultaneously . . . Take careful note . . . that the finger which releases a key stays so close to it that it seems to touch it."⁴¹

Quantz tells keyboard players: "In playing runs, the fingers ought not to be raised immediately; rather the finger-tips should be drawn back at the front of the key until they glide off the key. In this way, the running passages will be brought out most clearly. In this connection I refer to the example of one of the greatest keyboard players who performed and taught thus."⁴² In the "Index of the Most Important Matters" to Quantz's treatise we learn that "one of the greatest keyboard players" refers to Johann Sebastian Bach.

This excerpt is especially important as regards Forkel, whose authority is so easily disputed by objecting that he is "late." He writes about J. S. Bach's manner of "holding the hand on the keyboard . . . so that the fingers are not raised straight up from the keys, but rather slide off from the front of the key by a gradual drawing back of the finger-tips towards the palm of the hand . . . In the transition from one key to the other, the quantum of force or pressure by which the first note is held down is switched with the greatest of speed to the next finger, so that the two notes are neither sharply separated one from the other nor mud-

dled together. Their touch, as C. Ph. Emanuel says, is thus neither too long nor too short, but exactly right."⁴³

C. P. E. Bach puts it thus: "Some people play in a sticky fashion, as if they had glue between their fingers. Their touch is too long, for they keep notes down more than the proper time. Others try to improve on this, and play too quickly, as if the keys were aglow. This too is bad. The middle way is the best."⁴⁴

In Pasquali's "General Directions for Beginners," we find: "When one practices a new lesson, no finger, once it is pressed on the key, should be moved or raised until another finger has been chosen and is ready to depress the next key."⁴⁵

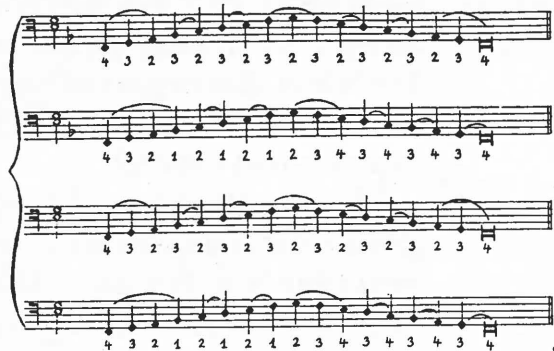
That Rothschild was able to construct a uniform non legato out of these very diverse descriptions of 18th-century touch, including J. S. Bach's, can only be explained by the well-known fact that by quotations one can prove anything one wishes; one need only select them with appropriate care.⁴⁶ This need not be viewed as evidencing evil intent; one can be so captivated by an idea that, without wishing to, one only reads what one wants to read.

"Early fingering" is put forward as a second objection to legato playing. Geoffroy-Dechaume writes that old fingerings only make sense in terms of the unequal notes and non legato of the period, and that this non legato represents the normal manner of playing all early music. He, too, like so many others, bases his case on the paragraph from C. P. E. Bach quoted above.⁴⁷

The opinion is often expressed that "early fingering" not only makes a legato impossible, but also that it was consciously chosen in order to compel phrasing in small units, that divide up passages in conjunct motion mainly into groups of two and three notes. This assertion is illogical; no fingering that makes a legato possible can compel it! What is usually meant is that fingers which follow each other in their natural sequence, e.g. 3-4, produce a legato, while passing a longer finger over a shorter one, e.g. 4-3, causes detachment. If one follows this to its logical end, it yields some very strange results. Diruta's fingerings, for instance, would result in the following phrasings:⁴⁸

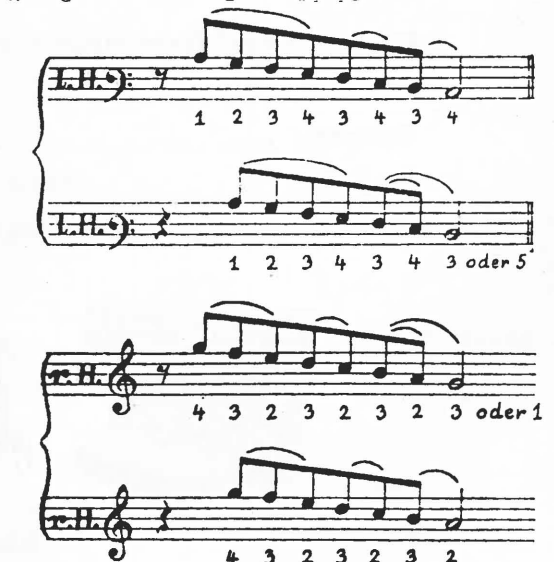


Diruta's answer to "Il Transilvano's" question—whether in the left hand one cannot play with the first and second fingers ascending, and with the third and fourth descending—involves only arguments of instrumental technique. He never mentions that this would produce a shift in the phrasing, viz.:⁴⁹



This compels us to conclude that Diruta attached no significance of phrasing to fingering.

Nivers puts it similarly. In the explanation of his fingerings, we only find words about technique: easy, comfortable, graceful, skillful, and even. Nivers says nothing about phrasing. He offers the following fingerings for descending scale passages:⁵⁰



This difference could scarcely be understood as "intentional." It is rather to be supposed that these fundamentally different fingerings could lead to the same aural result.

The fingerings of the transition period from old to modern fingering are very informative. Philipp Christoph Hartung is, to my knowledge, the first author in whose tutor (1749) we find fingerings for all major scales. His comments on these are surprisingly progressive. He writes that it would be easier "to pass the thumb as the shortest finger under, rather than to leap with the middle finger over the other fingers that are hardly any shorter than it is."⁵¹ For C, D, E, G, A, and B major, he gives the modern fingering⁵² and states that crossing the middle finger over causes a "delay in very fast playing," it is "more difficult to do accurately," and is "no good at all in various keys." But one must "diligently practice this sort of scale passage up and down the entire keyboard. If the hand sometimes inadvertently gets into such a posture that it cannot go on, then the latter type of fingering, i.e. crossing over the middle finger, can serve as an emergency remedy."⁵³

For F-sharp major, Hartung recommends the modern C-major scale fingering.⁵⁴ In the remaining keys, he avoids passing the thumb under. All the same, a "delay" caused by passing (the middle finger) over can scarcely be escaped with the fingerings he gives for those keys. Hartung points out, in addition, that "the services that many expect of this poor fingering (3-4-3-4) . . . could more nimbly be rendered by the two outermost fingers (4-5-4-5), for the more such alternating fingers are dissimilar in size, the more deftly will the passing (of the longer) over (the shorter) be accomplished."⁵⁵

Thilo (1753) gives these scale fingerings for the right hand ascending: C, G, D, A, E, and F major: 1-2-3-4-1-2-3-4; B major: 1-2-3-4-2-3-4-5; B-flat major: 2-1-2-3-1-2-3-4; E-flat major: 2-1-2-3-2-1-2-3; A-flat, D-flat, and G-flat major: 2-3-4-3-4-2-3-4.⁵⁶ He does say that it is somewhat tiresome to learn these fingerings, but it has "great utility." He adds that "many fine masters use this fingering, and he has seen (!) very difficult musical compositions performed with them."⁵⁷

There follow fingerings for minor keys. Here Thilo mentions "early fingering" for the first time, and writes that passing the third finger over the second and fourth fingers can "easily become a habit." In the right hand, one can also "in descending pass the index finger over the thumb. But if many accidentals occur, then one cannot use passing over the thumb."⁵⁸

C. P. E. Bach writes in 1753 that "in keys with no or few accidentals, in certain cases the passing of the third finger over the fourth, and the second over the thumb, (is) better and more practical in order to avoid a break (in the musical line) than the usual method of passing over and under the thumb."⁵⁹ He also mentions that "the so-called easy keys . . . (are) much more treacherous and difficult than the so-called difficult keys" because one has to "take note where the thumbs must be used."⁶⁰

Frischmuth (1758) writes that a pupil must be able to play passages first with two, then three, and even with four fingers, and this with both the right and left hands.⁶¹

Pasquali (1760) explains that scales within the compass of an octave must be divided into three plus four notes in order to play each note with equal length. In this way, by passing fingers over the thumb, and the latter under the former, respectively, one can give each note its full value.⁶² He goes on to say that the point at which the thumb is passed under the fingers must be carefully noted, for that would be a more general guide than all other rules.⁶³

The change from old to modern fingering can be especially clearly followed in the case of Marpurg. In 1750 he writes about old fingering: "This fingering is good, but has to be used without forcing and twisting the fingers."⁶⁴ In 1751 he says the same as in 1750.⁶⁵ In 1755, "before one lets the fingers move along over or under each other, they should first learn to do so next to each other."⁶⁶

Again in 1755, "in extended passages on the naturals, some are in the habit of crossing the third over the second finger." This fingering is excusable, Marpurg says, on the naturals, as well as one in which the third moves over the fourth finger, "if it is done without the fingers colliding or becoming entangled," but "whenever accidentals crop up, this procedure is quite impractical."⁶⁷ With reference to old fingering, he writes in 1755: "Because it is the most difficult sort, it must be practiced specially, in order that the fingers not get into a muddle. It can only be used on the natural keys."⁶⁸ Again in 1755, "anyone who tried to do everything possible with only the three long fingers would be quite as ridiculous as someone who wanted to do with one hand that which requires two."⁶⁹

In 1760 there appeared the third printing of his *Kunst das Clavier zu spielen*. In comparison with the *Anleitung* of 1755, its text is already rather old-fashioned. Marpurg writes about old fingering: "Here follow several good fingerings, that can be used in appropriate circumstances . . ."⁷⁰ This must be done "without entangling and mixing up the fingers."⁷¹ In 1762 there appeared a fourth printing of the *Kunst das Clavier zu spielen* identical to the third.⁷²

(Continued, page 8)

Fratelli Ruffatti

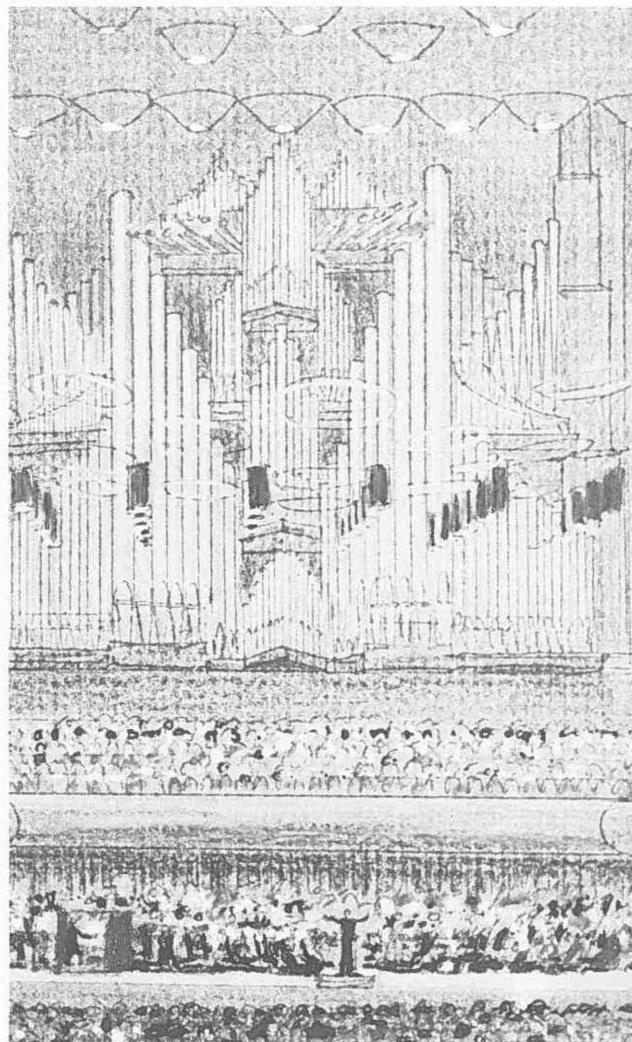
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(continued from p. 6)

In 1765, Wiedeburg wrote: "The use of the thumb not only gives the hand one finger more but is the key to the best possible fingering . . . The regular and natural use of the thumb is the principal change and the greatest difference between the old and new fingering . . . The thumb has thus been raised from its previous inactivity to the position of the most important finger in (keyboard) fingering."⁷³

Petschke writes in 1785: "Passing the thumb under and the fingers over" must "be practiced so diligently that they are accomplished without a forcible and ugly-looking twisting of the hand, that hampers velocity in playing and detracts from the grace and equality of passage work."⁷⁴ He declares old fingering to be "impermissible."⁷⁵

In 1789 Türk admits that he does not dare discard old fingering, but says that it demands "much practice, in order to avoid breaks (in the musical line), etc."⁷⁶ In addition, he could not refrain from complaining that, ever since C. P. E. Bach, the thumb "had been used rather more than before, but still by no means widely enough."⁷⁷ "In particular, elderly players or those used to the old fingering still very often neglect quite indispensable fingers in contemporary pieces."⁷⁸

From these citations we learn that in the mid-18th century, old fingering was considered easier than the modern, since with the latter it was difficult to deal with passing the thumb under. After mid-century, the old fingering is described as difficult, and we are warned about cramping the fingers. At the end of the 18th century, it is expressly stated that the old fingering demands much practice; often it is even expressly proscribed. We also learn from these quotations that the old fingering causes a "delay in very quick playing,"⁷⁹ definitely deemed a deficiency by Hartung.

C. P. E. Bach, on the other hand, is of the opinion that old fingering is better than the modern in certain keys for "avoiding breaks in the musical line to the extent possible."⁸⁰

In about 1720, when J. S. Bach wrote the *Applicatio* (BWV 994), passing the thumb under was a much greater problem than at the time of the treatises quoted above. It is thus more than self-evident that J. S. Bach taught a ten-year old child the old, tried and true fingering. Or would he have burdened him right at the start of his instruction with difficulties with which Bach himself perhaps had not yet experimented? As can be seen from the foregoing texts, this *Applicatio* reflects the beginners' instruction of the period.

This should refute a point of view widely held today, one that I also recall reading in a student's thesis a few years ago, namely, that the *Applicatio* really demanded quite a lot from a beginner. "It would occur to none (!) of today's piano teachers to exact such fingerings from a neophyte," he wrote. "However, these fingerings do have an advantage; they certainly demand a particular inequality and thus serve musical expression more than mere smooth legato fingerings could do."

In fact, however, a pupil could by disciplined practice learn how to avoid any kind of choppy playing. Rameau, Frischmuth, and Wiedeburg bear witness to the importance of regular and even movement for the training of the hands and finger dexterity. Rameau writes: "This technique (well-executed movements of the fingers) is nothing other than the frequent practice of moving (them) evenly." [*Cette mécanique (!) n'est autre chose qu'un exercice fréquent d'un mouvement régulier.*]⁸¹ Later he puts it more forcefully: "pay attention that there is great evenness of movement as between each finger, and above all never hurry these movements, for lightness and speed are only to be acquired by this evenness of movement . . ."⁸²

In Frischmuth we read: "A pupil should become accustomed to playing these running passages evenly one after the other and without dragging (the tempo), for this will not only give him a sense of rhythm but will also do good service in building his technique."⁸³

As to scale playing, Wideburg directs that "at first, one should move the fingers slowly and evenly (so evenly and at the beginning so slowly, too, as the strokes of the pendulum of a clock)."⁸⁴ He advises the pupil to repeat this exercise "in order to become skilled in it; gradually he begins to play such a passage faster and faster, but still very evenly."⁸⁵

W. Fr. Bach clearly succeeded in avoiding any break in the musical line with old fingering, for Türk states: "The late Friedemann Bach—indisputably one of the greatest and most thorough organists—is widely reported to have performed particular passages with assurance and astonishing velocity with these two fingers. In the case of Friedemann Bach one can readily think so, for there was something special about the conformation of his hands and fingers, it is said."⁸⁶

As the portrait of W. Fr. Bach, presumably by F. G. Weitsch,⁸⁷ shows, he had unusually long fingers. It is supposed that he mostly played instruments whose keyboards had relatively short keyheads, with a length of about 35 mm. Experience shows that on such keyboards modern fingering is particularly awkward for long-fingered hands. The spread of modern fingering and the lengthening of keyheads is a parallel phenomenon in terms of what brought it about. Toward the end of the 18th century, the keyheads measured 40 mm on the average; on the modern piano they are 50 mm long.

It seems astounding to us today that it should have taken so long until the most appropriate point for passing the thumb under should have been discovered in each case. A comparison of transitional fingerings shows clearly that there was a long period of experimentation, within which one can find most bizarre fingerings. These bring the following to mind: ought one really to suppose that phrasings, which are often dictated to us by these fingerings, were intended musically speaking? Should he play the following example from Bach's *Italian Concerto* (BWV 971) according to Mizler⁸⁸ or Hartung?⁸⁹

Presto

1 2 3 4 2 3 4 Mizler
1 2 3 4 5 3 4 Hartung
1 2 3 1 2 3 4 Hartung

Examples of this sort can be added *ad libitum*.⁹⁰

Wohlt. Clavier I, Fuge Cis-Dur, T. 53

3 4 5 3 4 5 Hartung

Wohlt. Clavier II, Fuge As-Dur, T. 47

2 3 4 3 4 2 3 4 Thielo
2 3 4 5 2 3 4 5 Corrette

Summarizing, may I point out that none of the authors quoted here links early fingering with non legato or phrasing. The transitional fingerings demonstrate clearly that they represent a learning stage. Everyone is free, if he will, to select the most clumsy experiments as a basis for "historically faithful" interpretations, but I venture to doubt that the presentation of a composer's works is well served thereby.

I should like to mention here a practice of recent vintage that, while not influenced by early fingering as such, nevertheless belongs under the heading of "phrasing." Tiratas are almost always played as follows:

In reply to my question about the reason for the pause before the last note, I am always told that this

final note must be accented and, therefore, detached. There is certainly no doubt that on the harpsichord a note can be set off in high relief if one precedes it by a pause, but that is by no means the only way of doing so. In the case at hand, one must consider whether the accentuation of the final note is not predetermined by the tirata itself. I know of no authority that requires a detachment of the tirata from its final note. On the other hand, a number of them are unequivocally to the effect that the tirata ought to be a connected series of notes.

Brossard is clearest of all on this point: "Tirata . . . a succession of a number of . . . sixteenth notes, before the first of which there is almost always a . . . sixteenth rest, and which ends as a rule on a note of greater value." Here the final note is clearly included within the tirata. Brossard's musical example emphasizes this point by its beaming.⁹¹

J. G. Walther, who takes over Brossard's musical example, makes this even clearer, although he adds slurs.⁹²

J. S. Bach's slurring in the seventh variation of the "Goldberg" Variations (BWV 988) is unequivocal:

Leopold Mozart is not the only one to compare a tirata with shooting a bullet or an arrow,⁹³ an image that speaks forcefully against a separation of the final note from the preceding run. He explains it thus: "Whenever a number of notes are to be played after an upbow or a short rest, it is customary to do so in one downbow, and to join them in one stroke to the first note of the succeeding quarter notes."⁹⁴

Allegro

But now to return to fingering, "early fingering" is not only put forward as a justification for the allegedly historical non legato, but it is also claimed to have been purposely selected in order more or less to force a certain *inégalité* on conjunct series of notes. Bach's *Applicatio* is cited in support of this assertion. It is said that even as a child, Wilhelm Friedemann became familiar with unequal notes, thanks to the fingering.

In this connection, however, there are two antithetical points of view, whose most prominent spokesmen may be mentioned here. Dolmetsch states that in early fingering there was a strong tendency to linger a while on the third finger and to play the fourth somewhat shorter.⁹⁵ In consequence, the *Applicatio* was played about like this:

(Continued, page 10)

Isolde Ahlgrimm, born in Vienna in 1914, began her piano study at the age of seven; later she studied in the classes of composer Franz Schmidt and pianist Emil von Sauer. After her marriage to the instrument collector and connoisseur Erich Fiala, they began a series of concerts "für Kenner und Liebhaber" in which she played the complete piano works of Mozart on a fortepiano of 1780, as well as many works of Johann Sebastian Bach at the harpsichord. It was during this time that she came to know the composer Richard Strauss, who composed a concert ending for the suite of dances from his last opera *Capriccio* exclusively for her use.

After World War II, Isolde Ahlgrimm taught the harpsichord class at the Vienna Musikakademie, but after four years she resigned in order to spend more time performing. In 1949-50 she played from memo-

ry the complete harpsichord literature of J. S. Bach, and she was engaged at this time to record the entire cycle for Philips.

In 1958 Ahlgrimm was named Professor of Harpsichord at the Salzburg *Mozarteum*, where she became a much sought-after teacher, especially among the Oberlin Conservatory students studying there. During the spring semester of 1962 she was invited to be guest professor of harpsichord at Oberlin College, her first trip to America. Since that time she has been back frequently: in 1964 and 1968 there were concert tours under the management of Mariëdi Anders; in 1966 she was a soloist for the national convention of

the American Guild of Organists in Denver; and she has taught at Southern Methodist University, Dallas, in 1972, in 1974, and, as the first Meadows Distinguished Visiting Professor, for nine weeks in 1979.

A member of the jury for the harpsichord competition held annually in Leipzig, Ahlgrimm has been a member of the Bruges International Harpsichord Competition jury in 1968, 1971, and in 1977, at which time the present article was first presented.

Since the fall of 1962 Isolde Ahlgrimm has been professor of harpsichord at the Vienna Akademie, where her class continues to attract students from many countries. She is a

member of the Wiener Bachgesellschaft, and she received the Goldene Ehrenzeichen für Verdienste um die Republik Oesterreich in 1975. She has published widely in musicological journals; among her books is a reprint of Daniel Speer's *Grundrichtiger Unterricht der Musikalischen Kunst* (Ulm, 1687), published by Edition Peters in 1974. She has recorded for Philips, Amadeo, Belvedere, Deutsche Schallplatten, Deutsche Grammophon, Tudor, and Musical Heritage Society records.

In addition to her recitals in the United States, Ahlgrimm is in constant demand in Europe, on both sides of the Iron Curtain; she appears frequently at the Salzburg Festival and other important summer musical events, and she has toured the Middle East and Japan.

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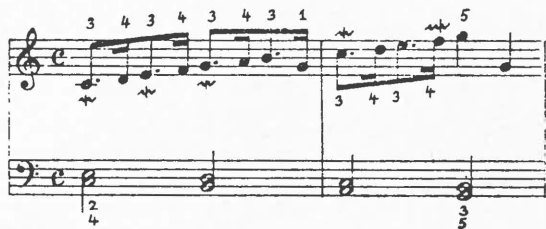
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Performance of Baroque Music

(Continued from page 8)



Babitz, on the other hand, assumes the contrary. He declares that in the fingering sequence 3-4-3-4, the third finger's note is always played shorter and the fourth's longer. In the sequence 1-2-1-2, the thumb's note is always played shorter than the second finger's.⁹⁶ In his opinion, the *Applicatio* was played thus:



These antithetical results, presented with utter conviction, show clearly how weak the case is for fingering as evidence for *inégalité*. But there are even further reasons for rejecting the alleged interaction between early fingering and unequal notes. It is highly significant that a connection between such inequality and fingering is mentioned in no treatise of the period. On the contrary, it is repeatedly emphasized that the objective is to play as evenly as possible.

Most treatises were intended for beginners. In addition, they were meant to be helpful to teachers in their instruction. "A beginner," writes Quantz, however, "must take great pains so that everything he learns to play, whether fast passages in an allegro or ornaments in an adagio, are played clearly and with assurance. By this we understand . . . that each note throughout the entire piece is played according to its true value and in the correct tempo."⁹⁷

From all the examples in contemporary texts that list the exceptions to *inégalité*, it necessarily follows that even, balanced playing was the objective. With what fingerings could these exceptions have been executed if early fingering did not permit even playing? If early fingering in fact compelled a particular rhythmic pattern, then, what is more, all explanations of the different forms of unequal notes would be meaningless, for we could not play what we wanted but would have to play what the fingering would produce.

The opinion is often expressed that *inégalité* is also of importance in the performance of German music. In truth, there are a number of German musicians who admit that the French style is their model. Georg Muffat surely leads the pack.⁹⁸ Marpurg, in his *Critischer Musicus*, poses the question: "Do not Quantz, Benda, Graun play in very French style?"⁹⁹ (Note that all these musicians were at the court of Frederick the Great, a well-known gallophile.) But from the context, it is apparent that Marpurg expected the answer to this rhetorical question to be "yes, but they still play beautifully." This expresses without saying so in so many words, that not everyone listened joyfully to this type of music-making.

The opponents of French *inégalité* in German music, especially in the works of J. S. Bach, make Georg Muffat and Quantz their principal witnesses. In addition, they cite J. G. Walther, C. P. E. Bach, and Leopold Mozart, rather than Graun and Benda. It is appropriate to note here that we have unfortunately become accustomed to using the word *inégal* for two distinctly different concepts. Separating this collective usage into French *inégalité* and German stress accentuation (*Akzentuierung*) would prevent many a misunderstanding.

Inégalité is a refinement (*gentillesse*) of expressive playing.¹⁰⁰ It is supposed to "enliven one's playing" (Gigault), "make the cantilena smooth and more flowing" (Choquel), and "heighten grace" (Saint-Lambert).¹⁰¹ It was always taught as part of practical music-making, until towards the end of the 18th century it fell into disuse.

In German sources, wherever a rhythm deviates from the written notation, we almost always find the word "accent" (*Akzent*). By *Akzentuierung* (translated here as "stress accentuation") is meant the emphasizing of one or more notes of a melodic line or passage. These points of emphasis can be melodic, dynamic, or rhythmical in nature. Often one type of emphasis is complemented by another. The study of accentuation (*Akzentlehre*) was an integral part of the teaching of composition.

Here we shall discuss only the rhythmical accent which consists of a lengthening of the note to be accented. One has to be familiar with the history of German prosody to understand how it was that the doctrine of "Expressivity in Melody"¹⁰² came to assume such an important role in teaching. It should be recalled that in 1624, when Martin Opitz's *Buch von*

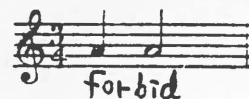
der deutschen Poeterey was published, the problem of synchronization of word-accent and verse-accent had not been solved at all. Just think, for instance, of the song *Wie schön leuchtet der Morgenstern*.¹⁰³



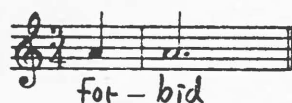
An additional difficulty arose from the fact that in language, length and emphasis (or brevity and de-emphasis) of a syllable complement each other, while such is not always the case in music. The following example is complete, possibly, from a musical point of view:



If one underlaid this bar with the word "forbid," the result would be unnatural, although the short syllable fell on the short note and the long syllable on the long note:

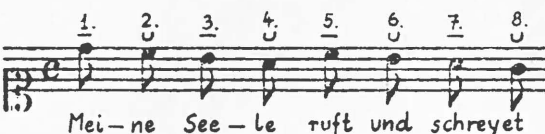


Here the accent of the word must prevail and one properly would write:



This phenomenon has filled up many pages of German writings about music. Ahle,¹⁰⁴ Printz,¹⁰⁵ Walther,¹⁰⁶ Mattheson,¹⁰⁷ Scheibe,¹⁰⁸ Petri,¹⁰⁹ Piepel,¹¹⁰ Kirnberger¹¹¹ and many others have dealt with this topic in great detail. In the case of one important question, agreement has never been reached: is the "inner" value (the one felt and played) of the notes identical or not with the "outer" (notated) value? In practical terms this can be put more simply: ought the note value of the strong beat of the bar be lengthened somewhat and that of the weak beat somewhat shortened, or should all beats of the bar be played equally long?

Printz writes "that amongst a number of notes or sounds equal in time value, some will seem to be longer and some shorter . . ." ¹¹² Walther, however, states: The inner (played) value of the notes is "the particular length, when some notes of equal written value are treated in varying fashion, i.e. some longer, some shorter as compared with each other, as for instance."



"In this example, the notes are certainly all the same so far as their "outer" notated value goes, (since they are all eighth notes), but according to the inner value, the first, third, fifth and seventh are long, and the second, fourth, sixth and eighth short . . . This doctrine of accent-lengths is of special usefulness in both vocal and instrumental music, for it gives rise to the graceful modulation of the voice or fingers, for such notes as are long according to their numerical position (in the bar) are struck forcibly, but such notes as are short according to their numerical position are uttered more gently and briefly."¹¹³ It is noteworthy that in this quotation Walther is only talking about abbreviating the unaccented beats, but not about lengthening the accented beats. Was he only concerned about the "falling off" of final syllables? Thus viewed, Walther's dictum would be all the more to be understood as a warning to singers, one that can hardly be repeated often enough even today.

C. P. E. Bach did not use the expression *Akzent*. He gives some examples "where for expression's sake, sometimes notes as well as rests are allowed a longer value than the notation requires. To an extent I have indicated this by writing it out in full, and in part merely through little crosses."¹¹⁴

Geoffroy-Dechaume, who cites these words of C. P. E. Bach in support of a German *inégalité*, has mistranslated them. He writes: "Certains notes, certains silences doivent être étendus, pour des raisons d'expression, au delà de leur valeur écrite."¹¹⁵ A correct translation, however, would have to read "différentes exemples, ou l'on reste sur certaines notes quelquefois plus longtemps."

It must not be overlooked that C. P. E. Bach added the following to this paragraph in the third edition (Leipzig, 1787) of his *Versuch*: "One should take care in expressive (*affectuösen*) playing not to dwell (on a note) too often or to hold on too much, and finally not to drag the tempo as well by doing so. The emotional quality (*Affect*) can easily mislead one."¹¹⁶ Bach gives these examples:¹¹⁷



If one examines these without prejudice, it is immediately apparent that they have nothing in common with *inégalité*. Examples a and b are instances of lengthened rhetorical pauses and serve to heighten the emotional intensity. Example c shows a lengthening of appoggiaturas (*Vorhalten*); in examples d and e the author is trying to indicate rubato in note values. Example f shows the strengthening of a melodic accent by a rhythmic accent.

As further examples, C. P. E. Bach quotes a number of bars from his sixth "Württemberg" sonata (Wq 49/6).¹¹⁸ The rests to be lengthened in the first movement are unquestionable to be regarded as *Abruptio*. The comments on the second movement are suggestions for agogics.

In the second part of the *Versuch*, in which the "theory of (figured bass) accompaniment and free fantasies are dealt with," there is a remark that is often quoted as proof of German *inégalité*. With regard to the following example



the author writes: "The playing of the sixteenth notes . . . in an adagio sounds very dull if no dots are placed between them. One would do well in performance, therefore, to make good this deficiency."¹¹⁹

In point of fact, this example can easily be brought into relation with French *inégalité*, even though it is doubtful whether two sixteenth notes confront us with "a number of eighth notes proceeding in conjunct motion."¹²⁰

Leopold Mozart explains that the accented note "not only has to be played somewhat more strongly," but it should also "be sustained rather longer."¹²¹ On Dec. 18, 1778, Wolfgang Amadeus Mozart wrote to his father: "Well, that melancholy *Alceste* by Schweitzer is now being performed in Munich. The best part . . . is the beginning of the recitative 'O Jugendzeit!'—and Raaf was the first one to do this properly. He phrased it for Hartig (who played the role of Admetus) and thereby introduced the true expression into it."¹²² Mozart used the word "punctirt," translated here as "phrased," but should we perhaps play Mozart with *notes inégales* for that reason?

J. S. Petri declares: "Let one . . . pay proper attention to the strong and weak beats of a bar, which some musicians like to term the long and short beats, although without reason. For the tempo is not changed, but, rather, the difference consists only in the emphasis or lack of emphasis with which one plays . . ."¹²³

Kirnberger puts the matter much more strongly: "The duration of each beat of the bar is the same. If a bar, for instance, lasts 8 seconds in plain 4/4 meter, then each beat lasts 2 seconds, and nonetheless the first and third beats are long, the second and fourth short."¹²⁴ In respect of musical temperament, great weight has been attached to Kirnberger's opinions with reference to J. S. Bach. Ought we not also pay more attention to this statement of Kirnberger, too? This in no way excludes a rhythmical accentuation on occasion, but the careless way in which J. S. Bach's music is dealt with in this connection does nevertheless seem highly questionable.¹²⁵

Should we play Beethoven with unequal notes? Schindler reports about Beethoven's playing: "He preferred to stress and to have stressed by others the rhythmical accents. He dealt with the melodic ones, on the other hand, according to circumstances . . . Through this, his playing gained a pithy and characteristic quality, quite removed from the smooth, vapid sort of thing that never rises to the level of a musical language . . ."¹²⁶ The etudes of J. B. Cramer "were declared by Beethoven to be the principal foundation of superior playing . . . One of the most precious things he bequeathed to us is the way he understood them in this sense and annotated twenty of them for study purposes for his nephew, indicating everywhere the various expressive possibilities by means of varied, very carefully controlled accentua-

(Continued, page 12)

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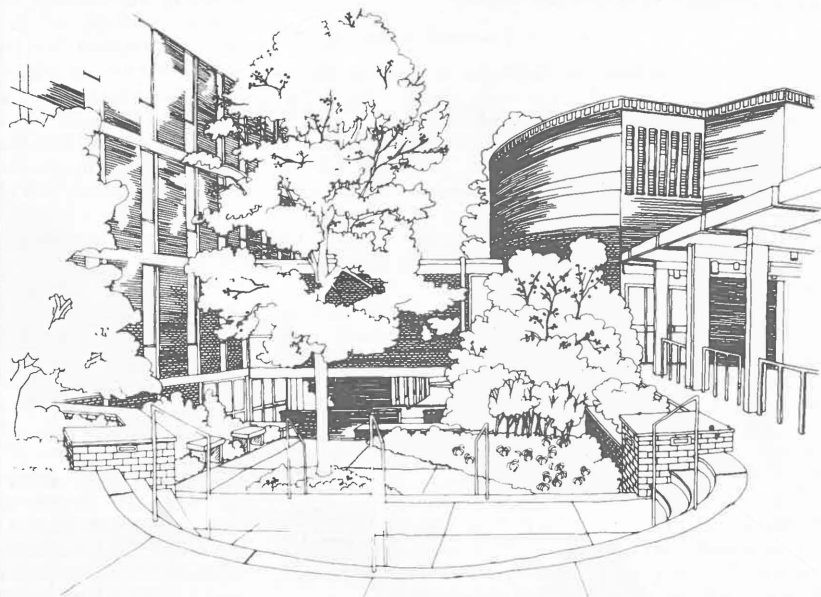
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tion for the purpose of attaining this main objective."¹²⁷

In the annotations to Etudes nos. 1, 2, 3, 6, 8, 12 and 13, one reads about "rhythmical accent," and there is no doubt that as to Etudes nos. 5, 9, 15, 18, 21, 24 and 30, the word "accent" is to be understood in the same sense, i.e. rhythmical. There is no lack of references to metrical feet; in seven of the etudes the symbols for long and short syllables are indicated, in part in the text, in part under the music.¹²⁸

It could hardly be demonstrated more clearly than in Beethoven's Cramer Etudes that *inégalité* and stress accentuation are not one and the same. Imagine the second theme of the Sonata Op. 13 in C Minor ("Pathétique") played *inégal*, for instance, in an effort to make it sound more "graceful." Reports about Beethoven's piano playing do not suggest anything graceful! The Vienna *Allgemeine Musikalische Zeitung* in 1798 wrote: "Beethoven's piano playing is extremely brilliant, but rather unrefined, and sometimes pounds its way into confusion . . ." ¹²⁹ Clementi said "The playing was somewhat uncultivated, often turbulent, like himself, but always full of spirit."¹³⁰

Inégalité arises from the need for elegance and lightness, accentuation from the wish to heighten the emotional impact. These are two concepts, however, that rarely can be combined!

A rhythm that deviates from the literal notation can have yet another cause. Every so often, even today, this is recommended as a method of practicing. In Quantz we find this mentioned on five occasions. In the main, it is for the purpose of preventing "that the tongue move faster than the fingers, which often happens in the early stages. One ought always to draw out the first note with the little syllable *di* instead . . ." ¹³¹

"The first note of any figure, whether made up of three or four or six notes, must always be lengthened a little bit in order to keep the tongue moving at the same speed as the fingers, so that each note receives its due amount of time."¹²³

To the third direction, which reads almost the same as these two, Quantz adds, "it also serves to keep one from getting in the habit of rushing."¹³³

Again, with greater force, he writes: "One must take care to play each note according to its proper value, and assiduously to keep from hurrying or dragging the tempo . . . Rushing of passages can occur when one raises the fingers too quickly, especially in an ascending sequence." Again, he recommends accenting and sustaining the first notes of "quick figurations . . ." ¹³⁴ The suggestions for rhythmically-accented practice conclude with a warning not to hurry the first two notes of triplets and, therefore, to sustain the first note a little.¹³⁵ The same method of instruction is also found in Leopold Mozart¹³⁶ and Tosi-Agricola.¹³⁷

A pupil, very serious about music but not well trained, once played me the Praeambulum of the A-minor Partita of J. S. Bach (BWV 827). She always dwelt a while on the first sixteenth note of each bar before the other sixteenths followed. Although I had to assume that raising an objection would bring a lecture from her on *inégalité*, I ventured the remark, "That sounds as if you were stopping at every bar to get your bearings!" I was convinced that this was the case. However, I was astonished when the girl admitted, "Yes, that's what it is." This student was still conscious of the true reason for her interpretation. The next step, to be sure, is for us to become accustomed to this interpretation, to find it beautiful and "historical," and not to worry any more about real technique.

This affords an opportunity to explain the purpose and aim of this essay. I am not at all against "early fingering," against phrasing in small groups of notes, against *inégalité* or *Akzentuierung*. But I am opposed to the misuse and misapplication of these details in all sorts of guises. It can reflect a wish to play differently from others. It can be a consequence of laziness; with "early fingering" one limps in any case, so why should I bother to practice! In a thesis I once read, "it is possible to learn by experience, that with early fingering one can play a large part of baroque keyboard literature at sight and that in this many problems of articulation seem to solve themselves."

I venture to dispute this optimistic pronouncement. Neither with early nor modern fingering is it possible to discover *prima vista* a fingering that does justice both to articulation and phrasing. Every fingering must be thought over and practiced.

Thilo writes: "If one wants to learn to play a piece properly, then one can well seek out the fingering for the most difficult sections of this work, and when they have been duly discovered, so that the same passages are played each time with the same chosen fingering, then one will be in a position to play the piece without looking down at the fingers."¹³⁸

Technical studies apparently have never been very popular. At present, however, they seem to be in particular disfavor with young harpsichordists. Perhaps they want in this way to demonstrate a contrast to the great emphasis on the technical training of pianists.

Perhaps the concept of a "finger exercise" recalls Czerny (and the whole 19th century) too vividly, so that it is deemed "unhistorical." However, that would be an incorrect assumption.

If a sizeable number of finger exercises from before 1750 have not come down to us, it is not because they were not in use, but because they were only written down in exceptional cases. From Forkel we know that J. S. Bach's pupils had to practice "for several months only individual exercises for all fingers of both hands, with careful attention to . . . a clean and precise touch. One could not have done with these exercises in less than several months, and in his (Bach's) opinion, they had to be continued for a least six to twelve months."¹³⁹ It is therefore not in the least unfair discrimination if we, too, consider technical studies of some importance for the interpretation of baroque music. Whoever does not wish to do so is free to abstain, but that will not be "authentic" in method.

A further danger of abuse involves exaggeration. Phrasing in short groups of notes is fine and proper. But when the larger musical line is thereby ignored, then a good intention is turned into a mannerism. We must also be on guard against overdoing particular kinds of articulations. It is surely incorrect to go on for pages playing legato, but it is equally false to play non legato endlessly. "All types of touch are good at the proper time," as C. P. E. Bach put it.¹⁴⁰ This sentence says all there is to say and we ought to be guided by it.

Inégalité and *Akzentuierung* are accompanied by the danger that the fundamental rhythm may become unsteady and that we will play unrhythmically in the end. A current fad in particular has fostered this. After a sixteenth rest or short pause, playing is resumed purposely a little late, often so late that a listener unfamiliar with the work would have to say that the sixteenth note in the following example began as the third rather than as the second sixteenth of the bar:



Students say that it has to be like this. Very rarely am I presented with a reference to Quantz, who does write about this: "At short rests that replace notes on the downbeat, one must be careful not to begin the notes after them before the proper time, e.g. if the first of four sixteenths is a rest, then one must wait half again as long as the apparent value of the rest . . ." ¹⁴¹

This quotation can only be properly understood if one knows as well what Bach wrote about this in the 1787 edition of his *Versuch*. "I know from experience that . . . short rests can be troublesome for rhythmically secure and skillful instrumentalists; they usually come in too late . . . Quantz teaches in his flute treatise at p. 113 about this coming in too late, in fact, as evidence of the fact that coming in precisely is almost impossible in this case, so he therefore chooses the lesser of two evils."¹⁴² Whoever wishes to exaggerate a minor evil into a major one is free to do so. This does not make his playing "historical" and presumably both Quantz and C. P. E. Bach would advise him to play "in time" to the extent possible.

It is no mere chance that Fray Tomás de Santa Maria, to whom we owe especially valuable information about rhythmical freedom, first speaks at length about keeping time. "Of the requirements that are necessary to play with mastery and perfection," he puts "playing in time" first.¹⁴³

Fuhrman (1706) writes: "Keeping time is the soul of music. For to play without discipline and proportion is to offend against God Himself, who gives order to all numbers, weights, and measures, as Plato has wisely said."¹⁴⁴ The phrase "keeping time is the soul of music" is also found in J. G. Walther,¹⁴⁵ Leopold Mozart¹⁴⁶ and Wiedeburg.¹⁴⁷ Daquin said that truly immaculate harpsichord playing consists of keeping in time, something that is very difficult to attain.¹⁴⁸

Quantz expressed his opinion thus: "A master . . . who does not know how to observe with the utmost strictness how they keep time . . . can never train good pupils. If one finds a teacher, however, whose students not only play distinctly and clearly, but are also steady in how they keep time, then one can confidently expect good results from this music-master."¹⁴⁹

It seems that these days the error is very often committed of teaching *inégalité* at the same time as reading music. It ought not to be forgotten that *inégalité* and stress accentuation are refinements of fine playing, perhaps the most difficult and perilous. Beethoven said to Czerny, "Give Karl the usual sort of thing for the time being, until he is able to approach the unusual later on."¹⁵⁰ Who ever tried to build a bridge directly over water would soon find that the parapet fell into the stream. In music, too, we have to begin by firmly planting the supporting columns. Every musician wishing to concern himself with baroque music should undergo particularly rigorous rhythmical training. Let one attempt, for instance, to execute a simple, even motion with the left hand and at the same time to speak, first slowly, then faster, without changing the

tempo of the motion of the left hand. Can one imagine that a musician who finds this difficult can deal with unequal notes or even rubato?

Tactless people are difficult contemporaries; so are unrhythmical musicians. In the fact of a tactless person, all manner of reasonable entreaty will be in vain, for they will not change him. Musical rhythmical feeling as well can neither be taught nor corrected by words alone. The attempt to express rhythmical freedom in note values, as Babitz has tried to do,¹⁵¹ leads only to the perplexity of the centipede who could not walk at all, because he suddenly began to think about which foot he ought to move first.

The ambiguity of the word "beat" has profound meaning. Campe used the phrase "he is not steady of beat in his chest" for a sick man.¹⁵² This metaphor also applies to music. One can say, he is not steady of beat, because he is not healthy.

There are innumerable types of emotional and physical disturbances that can hinder the rhythmical course of a piece. Rhythm, however, is inseparably bound up with movement. Help can arrive through the removal of the fundamental evil; for this, much capacity for sympathy, understanding, and patience is needed. Yet it is the only possibility of making an unrhythmical person into an enjoyable musician.

Every variety of meter brings a certain compulsion and constraint with it. Therefore, it is not surprising that young people nowadays turn enthusiastically to *préludes non mesurés* and all sorts of rhythmical liberties. "Freedom" has become a catchword, as to whose meaning those who use it most forcefully have hardly given any thought. In no case, however, should one confuse freedom with lack of restraint, not even in music, and certainly not with respect to rhythm.

Modern psychology offers the following explanation for some of the details of interpretation, or, rather, their exaggeration we have been discussing. Non legato, phrasing in short groups of notes—these can be signs of anxiety. One does not dare to think ahead in term of larger segments of time; one is living from day to day. Cutting off a tirata before its final note is considered an inhibition, the sign of a person who does not dare carry on to its conclusion something that he has begun. The other mannerisms mentioned—starting up too late after short rests, frequent exaggerated stopping, interruptions—are to be evaluated as signs of anxiety and inhibition. They serve better to typify a disease of the time than the interpretation of early music.

The loss of *bonne grace* is doubtless to be attributed to an attitude of protest. Without ignoring the reforming power of a protest, the question still remains: why do we wish to show to our public, specifically, who after all have paid for the concert, by our excessive nonchalance, that we are "against" something or other? All the pictures of musicians that have come down to us from the 17th and 18th centuries show them in an aesthetically perfect pose. Why do we behave so unhistorically in this sense?

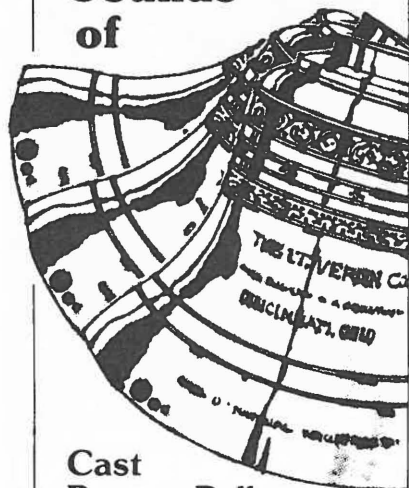
The loss of *bonne grace* can have objective causes, too. Rameau expresses this in a form valid for all periods. " . . . (this freedom) even encounters obstacles in the natural talents that we may have for music. Even if we are only a bit sensitive to the effects of this art, we make efforts to reproduce what we feel, and this can only be by a rigidity that is prejudicial to the playing. All that we had to do to attain this level of execution is taken away from us by the impression that our senses have received, and not having been able to harmonize this playing with the promptings of our imagination, we often persuade ourselves that it is nature that has refused us something that we have stolen from ourselves by bad habits."¹⁵³ A rigid and unnatural musician not only endangers his musical performance, but he will also never look the part of an artist.

A bit more tolerance in matters of performance practice would not be unhistorical. Couperin was of the opinion that "it would be better if people understood each other in such a highly-esteemed and much-practiced art as harpsichord playing."¹⁵⁴ Currently we are tuning in meantone or irregular temperaments. This is welcome in many cases, but why are those who "still" play with equal-tempered tuning sarcastically ridiculed? Mattheson, Marpurg, Sorge and others were convinced champions of equal-tempered tuning. Is it unhistorical to share Mattheson's opinion? What is more, tuning is a typical example of how in early music a fundamentally correct idea can lead to camouflaged dilettantism. Unequal temperaments are much easier to tune than equal temperament. If the equal-tempered tuning is faulty, everyone will hear it. But if the unequal temperament is deficient, most people will still think that it has to sound like this. The parallel to early fingering is ready at hand. Whenever it is so easy to make a virtue out of inadequate accomplishment, who can resist it?

We ought to show more tolerance with regard to instruments as well. So long as owning a beautiful instrument is a matter of finances, one ought not to condemn a harpsichordist who cannot afford an expensive instrument. At present, many beautiful ones are being built, based on Italian, Flemish, French and

(Continued, page 14)

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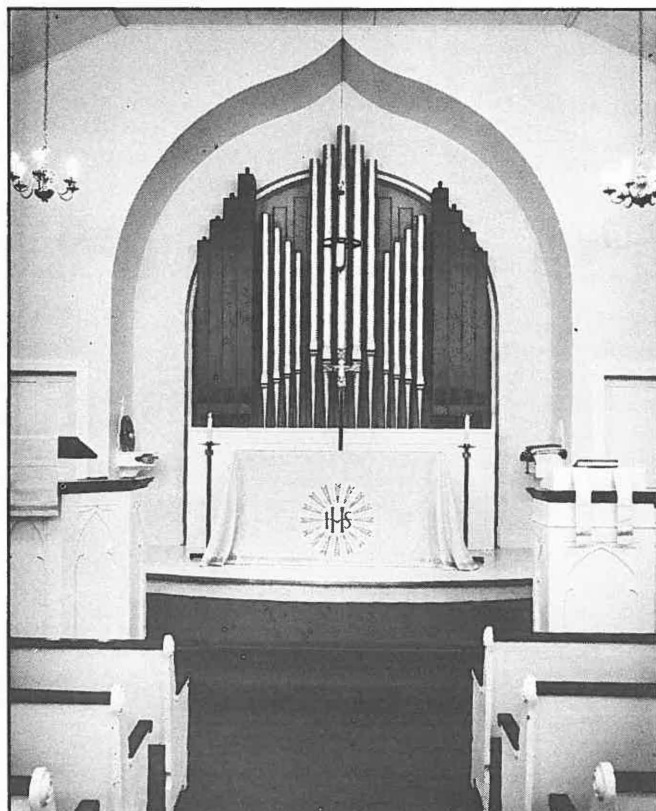
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(Continued from page 12)

English models. Reproductions of German instruments of Bach's time, on the other hand, are hardly to be heard at all. In June 1974, I received a letter from a leading harpsichord workshop, stating: "It seems to us that the most generally valid instruments are the French 18th-century type . . ." What has this to do with fidelity to historical sound?

We now play for the most part on much more beautiful instruments than our fellow harpsichordists did some 30 years ago and more, but only rarely do we play with a more faithful sound than formerly. Couperin said that one should always have a well-quilled instrument. "I can understand, however, that there are people to whom it is a matter of indifference, since they play equally badly on any instrument."¹⁵⁵ The quality of the musical accomplishment should always be accounted more important in judging a harpsichordist than his purse.

We should be much more aware that a historically valid and faithful performance is not and will not be possible. Too many of the factors needed for this cannot be reproduced. All attempts by musicians can only bring us somewhat closer. So far as the public is concerned, even this is not possible.

During my student years, the harpsichord was hardly known. Bach was played on the piano, mainly in concert transcriptions. Later, when it was discovered that Bach ought to sound different from Liszt, but still at the modern piano, the new Bach style was created: strict adherence to the text, metronomic rhythm, and terrace-dynamics were the criteria of this period. This was also the style that finally was transferred to the harpsichord. In Vienna in 1950, I presented a series of lectures in which I tried to convince musicians and the public that such an interpretation of baroque music was against its nature, and in no way conformed to

what one could read about it in old treatises. I should never have thought it could be necessary scarcely three decades later to take up the cudgels against exaggerations that in the name of historical performance practice reduce the fundamental tenets of early teaching about interpretation *ad absurdum*.

We must confront the fact that in a time span of only 60 years, two radically divergent styles of interpretation have been championed, both of which in any case rest on false premises. We face the fact that in this period of time a third style of interpretation has been evolved, founded on historical bases, and is now threatened by exaggerations and mannerisms with being led further and further from these foundations.

One could become very discouraged by all this. But hope is offered by a dictum of Bollioud de Mermet: "I declare, that in the arts, as in all other things, a certain truth is found in all times and tribes . . . Reason and nature, which are both unchanging, have established rules that cannot be bested by the fancies and oddities introduced by artists."¹⁵⁶

It is no small task to enter the lists for "a certain truth." But if it succeeds in making a few of my readers reflect, so that they will no longer uncritically accept in the future whatever passing fashion seems to demand that they accept, then the purpose of this essay will have been accomplished.

Howard Schott has written extensively on the harpsichord and has played widely as a recitalist. He earned his doctorate at Oxford University and is a regular contributor to *Early Music* and *The Musical Times*. Dr. Schott's edition of the complete keyboard works of Froberger is appearing in the "Le Pupitre" series published by Heugel & cie. The present article was originally published in *Organa Austriaca II* with the title "Zur heutigen Aufführungspraxis der Barockmusik."

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William Albright, noted American composer, organist, and pianist, has joined the roster of Murtagh/McFarlane Artists Management. A graduate of The Juilliard School and the University of Michigan, Dr. Albright is Associate Professor of Composition at the University of Michigan, where he is also Associate Director of the Electronic Music Studio.

He is also a church musician and has been music director for the First Unitarian Church of Ann Arbor for more than a decade.

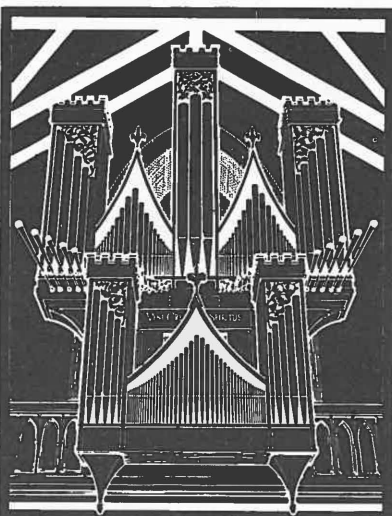
As a composer, he has been the recipient of many awards, among which are the Queen Marie-Jose Prize, Fulbright and Guggenheim Fellowships, two Koussevitzky Composition awards, the American Academy of Arts and Letters, and a Distinguished Service Award from the University of Michigan. Although he is known primarily for his keyboard works, he has written for almost every medium. C. F. Peters is the principal publisher of his compositions.

William Albright has been a guest performer for two regional and national A.G.O. conventions, for the International Contemporary Organ Music Festival at Hartt College, the 1981 International Organ-Art Festival in Vienna, the Society for Contemporary Music (Montreal), as well as for many other festivals and recital series. His organ works are available on the CRI and Nonesuch labels.

Here & There

The American composer Ross Lee Finney, who has written five organ fantasies, among many other works, was honored with a program of his music at the University of Michigan School of Music in Ann Arbor on Feb. 6. A member of the National Institute of Arts and Letters and the American Academy of Arts and Sciences, Mr. Finney taught for many years at the Michigan school. This and other honors during the current year honor his 75th birthday.

The Cambridge Concentus Chorus and Instrumental Ensemble, directed by Robert Schuneman, was heard in a program of sacred cantatas from the high baroque on Jan. 16 at the First Church, Congregational, in Cambridge, MA. The cantatas, accompanied by period instruments, were *Wenn der Herr die Gefangen zu Zion* by Jakob Weckmann, *Jauchzet dem Herren alle Welt* of Nicolaus Bruhns, and J. S. Bach's *Gottes Zeit ist die allerbeste Zeit*.



The Tracker Organ Revival in America

A bilingual reference-compedium compiled and edited by Prof. Dr. Uwe Pape. Among the contents: articles by John Fesperman, E. Power Riggs, Roy Redman, Josef von Glatter-Göts, George Roseman and Alan Lauffman, Charles Flisk, and James Louder and Hellmuth Wolff. Opus lists of 99 organbuilders, 194 selected specifications, particularly of the large 2 to 4 manual instruments, 272 selected photographs, 488 pages in all. Make checks payable to Dr. Uwe Pape \$48.00 postpaid; order from Pape Verlag Berlin, 8231 Ravera Street, Rockford, IL 61111.

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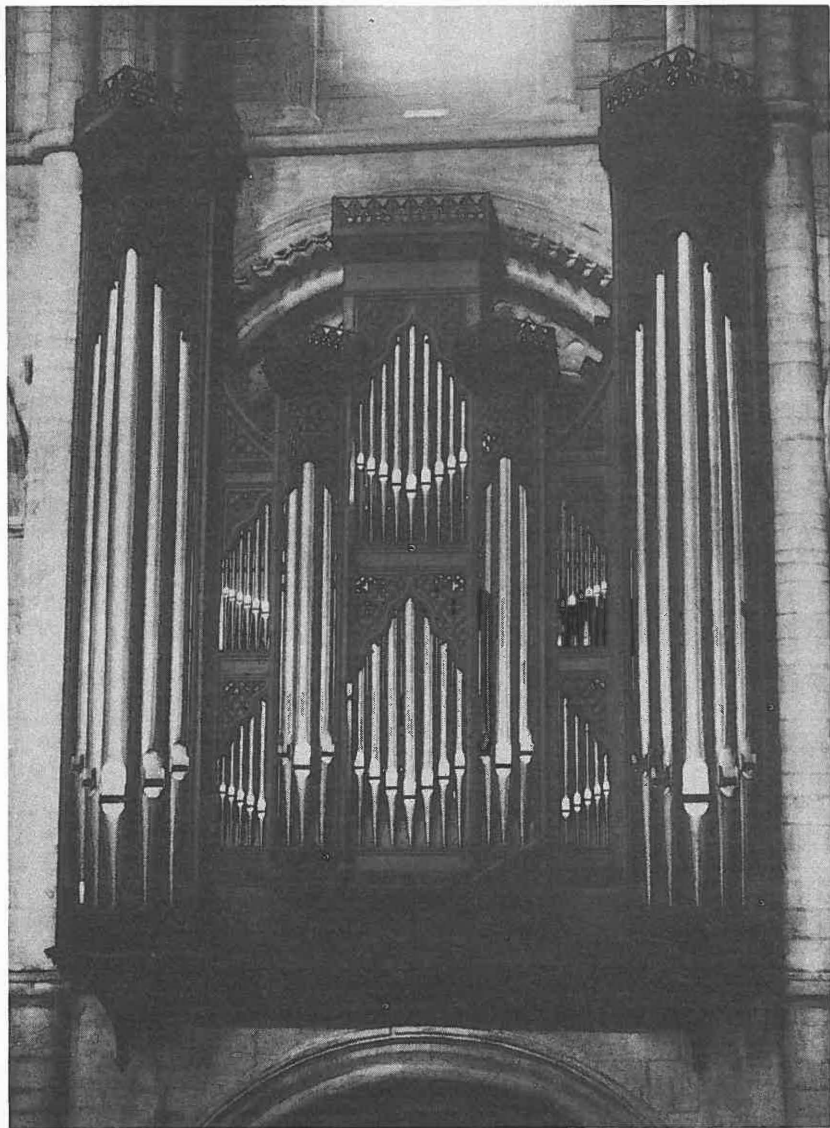
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Announcements



The Organ of Peterborough Cathedral

A week of musical celebration will be held from July 11-18 to mark the return to use of the organ at **Peterborough Cathedral**, following its complete restoration by Harrison & Harrison of Durham. The work has extended over the past two years. Major work on the organ was done previously in 1871, 1894, and 1930.

Recitals will be played in the Cathedral by George Thalben-Ball, Christopher Robinson, Peter Hurford and Carlo Curley. Gillian Weir will play organ concertos by Haydn and Poulenc with the Wren Orchestra, and five commissioned works, all using organ, will be performed in the course of the week. There will also be daily evensongs.

There will be lunchtime recitals each day, an exhibition of organs, and a display of photographs showing some of the outstanding organ cases and organs in the diocese of Peterborough. One of the finest examples of Norman architecture, the Cathedral was built largely between 1118 and 1238. For further information write The Artistic Director, Norman Hall, Minster Precincts, Peterborough PE1 1XX, England.

The 1982 Congress of the Incorporated Association of Organists (IAO) will be held in Oxford, England from August 22-28. Recitalists will include Jane Parker-Smith, David Sanger, Jean Guillou, and Gillian Weir, who will present a recital of her choice of wedding music, complete with models in wedding dresses supplied by Berkotex of London. There will also be tours, river

trips, visits to Blenheim Palace, Oxford's museums, and special exhibitions. Jean Gillou will lead a week-long course on improvisation. For further information, write Philip Brereton, 18 Duffins Close, Rochdale, Lancs OL12 6XA, England.

Gustav Leonhardt, Dutch harpsichordist and organist, will play the dedication recital of the new Taylor and Booday organ at North Presbyterian Church, Cincinnati, OH on October 23. The University of Dayton and the Historic Keyboard Society will sponsor a symposium on "Froberger and His Contemporaries." For information write Dr. Richard Benedum, Music Division Head, University of Dayton, Dayton, OH 45469.



Finalists in the 23rd annual National Organ Playing Competition at First Presbyterian Church, Ft. Wayne, IN, are pictured above. Back row (left to right): Mollie N. Shuler, R. David Higgs (first runnerup), C. Edward Murray (winner), and Marilyn A. Kielniarz; front row (left to right): Kenneth M. Sotak, Janette Fishell, Timothy E. Albrecht, and Samuel J. Carabetta, Jr. Judges pictured above (left to right): John Obetz, Will Headlee, and Robert Glasgow.

Competitions

Finalists in the Ruth and Clarence Mader Memorial Scholarship Fund Competition performed at Pasadena Presbyterian Church, Pasadena, CA on April 24. **Edward Murray** was the first-place winner. **Glenn Kime** and **Carey Coker-Robertson** also won awards. Judges for the competition were Daniel Cariaga, Los Angeles Times music critic; Robert Clark, Arizona State University; and Roberta Gary, College-Conservatory of Music, Cincinnati.

Mr. Murray played *Trio Sonata 6*, Bach; *Shimshon's Psalm 130*, Persichetti; and *Fantasia & Fugue in D Minor*, Op. 135b, Reger. He is a student in the graduate program at Southern Methodist University, where he studies with Robert Anderson. His undergraduate study was with Mildred Andrews Boggess at the University of Oklahoma. He will also appear with the Dallas Civic Orchestra later this season as the keyboard division winner in the concerto competition.

Glenn Kime is a graduate student at the University of Southern California, where he studies with Cherry Rhodes. His undergraduate study was at Syracuse University, where he studied with Will Headlee. He also studied one semester in London with Gillian Weir.

Carey Coker-Robertson is working toward a DMA at the University of Southern California, where she also received the master's degree studying with Cherry Rhodes. As an undergraduate, she was a student of David Britton.

C. Edward Murray, 25, a student of Robert Anderson at Southern Methodist University, Dallas, was named winner of the twenty-third annual National Organ Playing Competition at First Presbyterian Church, Fort Wayne, IN on March 13. He competed against seven others in the finals, which had been reduced from a field of 62 contestants. He was awarded a cash prize and will give a recital at the church as part of the church's Music Series. Mr. Murray was an undergraduate student of Mildred Andrews Boggess at Oklahoma University and has won several other important competitions previously. He is organist at St. Stephen United Methodist Church, Mesquite, TX.

First runnerup in the Ft. Wayne competition was **R. David Higgs**, Upper Montclair, NJ. Other finalists included **Timothy Albrecht**, **Samuel J. Carabetta**, **Janette Fishell**, **Marilyn Kielniarz**, **Mollie Shuler**, and **Kenneth Sotak**. Judges for the final competition were Robert Glasgow, Will Headlee, and John Obetz.

Twenty-six students from seven Texas universities participated in the 12th annual organ competition at First Presbyterian Church, San Antonio, on March 20. Contestants in the undergraduate division were required to play Bach's Prelude and Fugue in D Major, BWV 532, as well as two stanzas of an assigned hymn and an organ work of their choice. First and second-place winners, respectively, were **James E. Jordan, Jr.** and **Derek Nickels**, both of whom are students of Robert Anderson at Southern Methodist University, Dallas. Third-place winner was **Joel David Martinson**, a student of Charles Brown at North Texas State University.

Contestants in the graduate division were required to play Bach's Fantasy and Fugue in G Minor, BWV 542, and also two stanzas of an assigned hymn and an organ work of their choice. First and second-place winners were **Edward Murray** and **Randal T. McClade**, students of Robert Anderson, Southern Methodist University. Third-place winner was **Paul Rutz**, University of Texas-Austin, student of Frank Speller.

Judges for the event were Cherry Rhodes and Ladd Thomas, from the University of Southern California.

The annual organ scholarship competition at the College-Conservatory of Music, University of Cincinnati, resulted in four students receiving cash awards and a full-tuition scholarship. Three awards in the graduate division were won by **Glenn Burdette**, a 1980 graduate of Oberlin College; **Mark Bailey**, a graduate of Oberlin College and the College-Conservatory; and **Russell Freeman**, a graduate of the University of Louisville. Winner in the undergraduate division was **Angela Riccardi**.

Judges for the competition were Clarence Ledbetter, Arcadia University, Nova Scotia; William Porter, Oberlin College; and Russell Saunders, Eastman School of Music.

The eighth annual organ competition at Bowling Green State University, Ohio, was held on Feb. 20. **Laurie Gittinger**, student of Charles Garret and Vernon Wolcott, was the winner. She is a senior at Port Clinton High School and organist at St. Joseph's Church, Marblehead.



The Montgomery AGO Chapter sponsored its second annual student organ-playing competition on Feb. 6, under the direction of David Bowman, Alabama State University. Marilyn Mason was judge for the event. Twelve students from four Alabama colleges participated.

First-place winner was **Jonathan Biggers**; second-place winner was **Carla Edwards**, and **Dale Williams** won third-place.

The first-place winner was awarded a cash prize and a Guild-sponsored recital next season in Montgomery. After the competition and a luncheon, Dr. Mason presented a lecture-demonstration of French baroque keyboard practice, with examples from Couperin's *Messe des Couvents*.

An original hymn composition contest was sponsored by the University Baptist Church, Minneapolis, MN in celebration of the installation of a 30-rank tracker organ built by Lynn Dobson, Lake City, IA. More than 80 compositions were submitted by 55 composers from across the U.S. All entries were judged anonymously by a committee of the church in consultation with Thomas Lancaster, professor of music at the University of Minnesota. Hymns were judged on maturity of theological concepts, suitability of music to text and mandatory use of non-sexist language.

Winners of the competition were **Eugene H. Bonham**, Oklahoma City, OK; **Robert Buckley-Farlee**, Minneapolis, MN; **Keith C. Linney**, Woodbury, MN; and **Curt Oliver**, St. Paul, MN. Winning composers received cash prizes and will have their compositions featured in a concert on the music series at the church.

Honors

Cynthia Bellinger Sajnovsky, assistant professor of music at the University of Guam, has been awarded a second grant from the National Endowment for the Arts. She performed organ concerts in February and April, 1982, on the only pipe organ on Guam. Dr. Sajnovsky was the organist of Second Baptist Church, St. Louis, MO from 1973-79 and taught at Belleville Area College, Belleville, IL before assuming her teaching position on Guam in 1979.

The distinguished British organist Dr. **George Thalben-Ball** was included on the Queen's New Year's Honours List for 1982. The Knighthood recognizes Sir George for his lifetime of service to music. Now 85, he retired last year after 62 years as organist of Temple Church, London. He still serves as Birmingham City Organist.

Robert Glasgow, professor of organ at The University of Michigan, has been honored by his faculty colleagues in the School of Music with the 1982 Harold Haugh Award "for excellence in private studio teaching." The official citation specifies that, in this context, "excellence" will include a high degree of concern for the individual student as a person of worth, and acceptance and encouragement of the student regardless of the student's status and attainment.

A graduate of the Eastman School of Music, where he earned the B.Mus. with distinction, the M.Mus., and the Performer's Certificate, he tours extensively as a performer and as a teacher of master classes and workshops.

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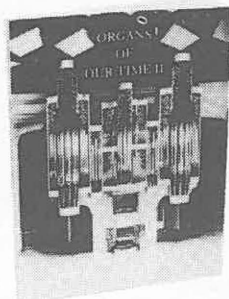
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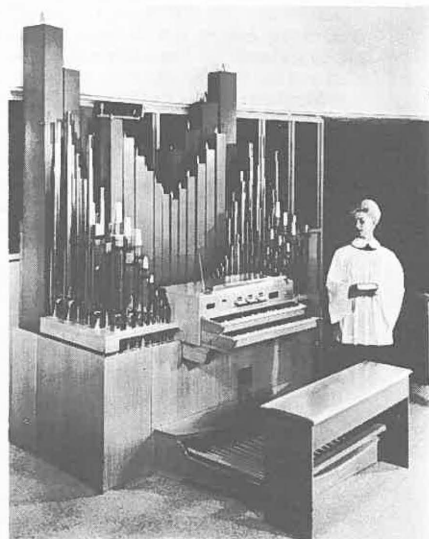
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2' Prestant 12 Pipes
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4' Koppelflöte 12 Pipes
2' Blockflöte 12 Pipes
1 1/2' Spitzquint 24 Pipes
PEDAL
16' Subbass 12 Pipes
8' Bordun
4' Choralbass
2' Gemshorn



MANUAL I
8' Copula 61 Pipes
4' Gemshorn 12 Pipes
2' Blockflöte 12 Pipes
MANUAL II
8' Gemshorn 49 Pipes
4' Koppelflöte 12 Pipes
1 1/2' Spitzquint 12 Pipes
PEDAL
8' Gedeckt
4' Flöte
2' Choralbass

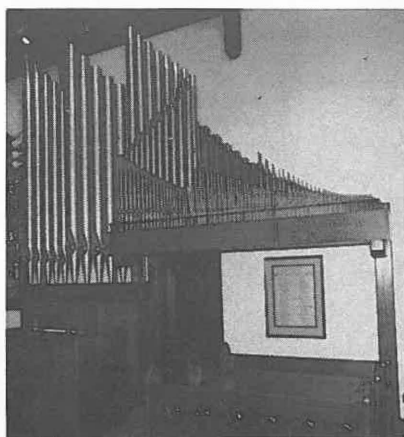


The Noack Organ Co., Inc., Georgetown, MA, has built a large 3-manual organ for Grace Episcopal Church, Grand Rapids, MI. Casework is of solid white oak. The carvings were designed and carved by James Lohman. John Hamersma is organist-choirmaster of the church. A dedicatory recital was played on September 20 by Huw Lewis.

- GREAT**
- Bourdon 16'
 - Principal 8'
 - Second Principal 8'
 - Chimney Flute 8'
 - Octave 4'
 - Twelfth 2-2/3'
 - Fifteenth 2'
 - Cornet V 8' (Tenor F)
 - Mixture IV-VI
 - Trumpet 8'
 - Clarion 4'
- SWELL**
- Stopt Flute 8'
 - Viola 8'
 - Celeste 8' (TC)
 - Violin 4'
 - Chimney Flute 4'
 - Cornet III (Middle C)
 - Principal 2'
 - Quinte 1-1/3'
 - Hautbois 8'
- POSITIVE**
- Gedackt 8'
 - Principal 4'
 - Recorder 4'
 - Nazard 2-2/3'
 - Gemshorn 2'
 - Tierce 1-3/5'
 - Piccolo 1'
 - Sharp III
 - Bassoon 16'
 - Cremona 8'
- PEDAL**
- Grand Bourdon 32'
 - Open Bass 16'
 - Bourdon 16'
 - Principal 8'
 - Stopt Flute 8'
 - Octave 4'
 - Night Horn 2'
 - Mixture IV
 - Trombone 16'
 - Trumpet 8'
 - Clarion 4'

Lewis & Hitchcock, Inc., Vienna, VA has completed a 1-manual mechanical-action instrument for the Amherst Baptist Church, Amherst, VA. The case of white-enameled birch has walnut trim. Manual keys are of elm and ebony; pedals are of maple and walnut. All stops divide at Middle-C. The Cornet II is treble only.

- MANUAL**
- Principal 8' 49 pipes
 - Gedackt 8' 44 pipes
 - Octave 4' 56 pipes
 - Dolce 4' 56 pipes
 - Gemshorn 2' 56 pipes
 - Mixture II-III 124 pipes
 - Cornet II 64 pipes
- PEDAL**
- Subbass 16' 32 pipes
 - Manual coupler



McManis Organs, Inc., Kansas City, KS' has expanded to 3 manuals and 35 ranks a 1920's-vintage II/15 Pilcher it had redesigned and enlarged in 1958 at St. James Episcopal Church, Texarkana, TX. A new exposed Great mounted on the chancel wall opposite the existing organ chamber freed the

New Organs

former Great chest for use in the new Positiv. A new stopkey console utilizing solid state coupling and combination action controls the expanded resources of the organ. Organist Wendell Blake collaborated with Charles McManis in the tonal design.

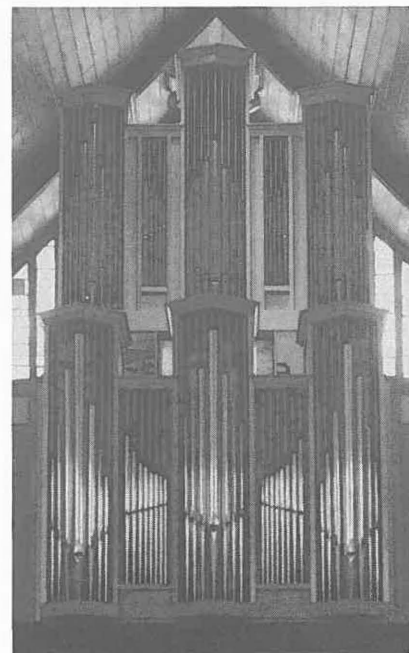
Chuck Eames, Charles McManis, members, American Institute of Organbuilders.

- GREAT**
- Prestant 16' 12 pipes
 - Principal, 8' 61 pipes
 - Rohrflöte 8' 61 pipes
 - Octave, 4' 12 pipes
 - Rohrflöte, 4' 12 pipes
 - Nazard, 2-2/3' 61 pipes
 - Waldflöte, 2' 61 pipes
 - Mixture III-IV 220 pipes
- SWELL**
- Gedackt, 16' 61 pipes
 - Stiftflöte, 8' 61 pipes
 - Gemshorn, 8' 61 pipes
 - Gemshorn Celeste 8', 49 pipes
 - Principal 4', 61 pipes
 - Harmonic Flute, 61 pipes
 - Octave, 2' 61 pipes
 - Scharf III, 183 pipes
 - Trumpet, 8' 61 pipes
 - Tremolo
- POSITIV**
- Gedackt, 8' 61 pipes
 - Spitzflöte, 4' 61 pipes
 - Principal, 2' 61 pipes
 - Larigot, 1-1/3' 61 pipes
 - Sesquialtera II, 122 pipes
 - Cybel III, 183 pipes
 - Krummhorn, 8' 61 pipes
 - Tremolo
- PEDAL**
- Prestant, 16' 32 notes
 - Subbass, 16' 32 pipes
 - Lieblich Gedackt, 16' 32 notes
 - Quinte, 10-2/3' 32 notes
 - Principal, 8' 32 pipes
 - Gedackt, 8' 12 pipes
 - Octave, 4' 12 pipes
 - Gedackt, 4' 32 notes
 - Octave, 2' 12 pipes
 - Contrafagotto, 32' 12 pipes
 - Contrafagotto, 16' 32 pipes
 - Fagotto, 8' 12 pipes
 - Fagotto, 4' 12 pipes
 - Krummhorn, 4' 32 notes

The Fritzsche Organ Co. of Allentown, PA' has completed the installation of a 2-manual electro-pneumatic organ in the Bower Memorial United Methodist Church, Berwick, PA. The installation replaces a 1916 Möller organ. Some of the existing pipes were re-used in the design. Clair Johannsen, director of music at Trinity Lutheran Church, Hagerstown, MD, played the dedicatory recital. Douglas Major, assistant organist and choir director of the Washington Cathedral, also presented a program.

Robert O. Wuesthoff, Patricia Hockman, members, American Institute of Organbuilders.

- GREAT**
(unenclosed)
- Principal 8' 61 pipes
 - Bourdon 8' 61 pipes
 - Dolce 8' 61 pipes
 - Octave 4' 61 pipes
 - Koppel Flute 4' 61 pipes
 - Furniture IV 244 pipes
- SWELL**
(expression)
- Gedackt 8' 61 pipes
 - Salicional 8' 61 pipes
 - Vox Celeste (TC) 8' 49 pipes
 - Principal 4' 61 pipes
 - Harmonic Flute 4' 61 pipes
 - Nazard 2-2/3' 61 pipes
 - Flute 2' 61 pipes
 - Terz 1-3/5' 61 pipes
 - Oboe 8' 61 pipes
 - Trompette 8' 61 pipes
 - Tremulant
- PEDAL**
- Principal 16' 32 pipes
 - Bourdon 16' 32 pipes
 - Principal 8'
 - Flute 8'
 - Octave 4' 32 pipes
 - Fagot 16' 32 pipes
 - Fagot 8'



A new 3-manual and Pedal organ, by Austin Organs, Inc., has been installed in the Gillfield Baptist Church, Petersburg, VA. The organ utilizes a duplexed Great/Positiv division for the added flexibility of a 3-manual instrument. Pipes of the Great 8' Principal and Pedal 8' Octave are in the facade. Extensive modifications of the chancel were carried out for the installation of the organ. It is located across the front of the sanctuary.

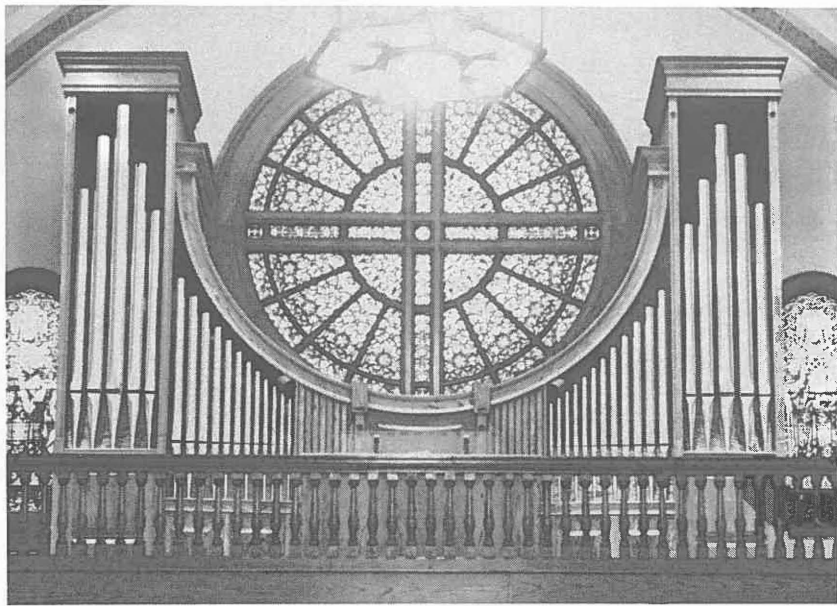
Dr. Carl Harris, chairman of the music department of Virginia State University, was consultant. Vernon A. Thrift, area representative for Austin Organs, Inc., handled contract negotiations.

- GREAT**
- Principal 8'
 - Holzgedackt (Positiv) 8'
 - Octave 4'
 - Koppelflöte (Positiv) 4'
 - Spitzprincipal (Positiv) 2'
 - Mixture III
- SWELL**
- Spitzflöte 8'
 - Flöte Celeste (TC) 8'
 - Prestant 4'
 - Scharf III
 - Trompette 8'
 - Tremulant
- POSITIV**
- Holzgedackt 8'
 - Koppelflöte 4'
 - Spitzprincipal 2'
 - Quint 1 1/3'
 - Krummhorn-Regal (TC) 8'
 - Tremulant
- PEDAL**
- Bourdon 16'
 - Octave 8'
 - Flöte (Positiv) 8'
 - Super Octave 4' 12 Pipes
 - Trompette 16' 12 Pipes
 - Krummhorn-Regal (Positiv) 4'

Visser-Rowland Associates, Houston, TX' has built a 14-stop organ for Zion Lutheran Church, Tomball, TX. The case is made of oak, and the action is entirely mechanical. The Hauptwerk and Pedal are integrated onto a single windchest with tierce layout.

Pieter A. Visser, Jan Rowland, Kathleen Schmidt, members, American Institute of Organbuilders.

- HAUPTWERK**
- Rohrflöte 8'
 - Praestant 4'
 - Waldflöte 2'
 - Sesquialtera II
 - Mixtur IV
- RÜCKPOSITIV**
- Gedackt 8'
 - Kleinflöte 4'
 - Principal 2'
 - Larigot 1-1/3'
 - Krummhorn 8'
- PEDAL**
- Subbass 16'
 - Gedackt 8'
 - Choralbass 4'
 - Dulzian 16'



The Hendrickson Organ Co., St. Peter, MN has completed a 2-manual organ of 21 stops, 27 ranks for the Church of St. Peter, St. Peter, MN. Key and stop action are mechanical, and the console is reversed and detached. The facade pipes are polished aluminum. A dedicatory recital was played on January 21 by David Engen.

*Charles Hendrickson, David Engen, members, American Institute of Organ-builders.

Kornet II 2 2/3' 72 pipes
Mixture IV-VI 292 pipes
Trumpet 8' 56 pipes
Tremulant

SWELL

Gedackt 8' 56 pipes
Salicional 8' 56 pipes
Celeste 8' 44 pipes
Spitzgedackt 4' 56 pipes
Principal 2' 56 pipes
Quintflöte 1 1/3' 56 pipes
Cromorne 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Principal 8' 32 pipes
Choral Bass 4' 32 pipes
Fagott 16' 32 pipes

GREAT

Bourdon 16' 56 pipes
Principal 8' 56 pipes
Koppelflöte 8' 56 pipes
Dolce 8' 47 pipes
Octave 4' 56 pipes
Spitzflöte 4' 56 pipes
Waldflöte 2' 56 pipes



The Holtkamp Organ Co., Cleveland, OH has completed a 3-manual organ for the First Congregational Church (UCC), Madison, WI. Key action is mechanical, and stop action is electric. The console is detached. The organ case is done in plain sliced red oak, and the keys have naturals of plumwood and sharps of palisander.

Hammes-Foxe Organs, Inc., Butler, WI has completed a 2-manual organ of 18 stops and 21 ranks for Grace Presbyterian Church, Beaver Dam, WI. The instrument has mechanical key action with electric stop action and solid-state combination action. Keyboards have walnut sharps and boxwood naturals. The winding is steady, and the tuning is equal temperament. Hugo Gehrke, Concordia College, Milwaukee, served as consultant and as dedicatory recitalist.

GREAT

Principal 8' 56 pipes
Chimney Flute 8' 56 pipes
Octave 4' 56 pipes
Koppelflute 4' 56 pipes
Flageolet 2' 56 pipes
Mixture IV 244 pipes
Trumpet 8' 56 pipes
Swell to Great

SWELL

Bourdon 8' 56 pipes
Gamba 8' 56 pipes
Celeste 8' 44 pipes
Flauto Traverso 4' 56 pipes
Nazard 2 2/3' 56 pipes
Principal 2' 56 pipes
Tierce 1 3/5' 56 pipes
Quint Zimbel II Prepared
Oboe 8' 56 pipes
Tremulant

PEDAL

Bourdon 16' 32 pipes
Violone 8' 32 pipes
Principal 4' 32 pipes
Bassoon 16' (Prepared)
Great to Pedal
Swell to Pedal
Zimbelstern

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Rohrgedackt 8' 61 pipes
Octave 4' 61 pipes
Spitzflöte 4' 61 pipes
Superoctave 2' 61 pipes
Mixture IV 244 pipes
Trumpet 8' 61 pipes

SWELL

Gamba 8' 61 pipes
Voix Celeste 8' 56 pipes
Hohflöte 8' 61 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Waldflöte 2' 61 pipes
Larigot 1-1/3' 61 pipes
Scharf III 183 pipes
Cromorne 16' 61 pipes
Schalmey 8' 61 pipes
Tremulant

SOLO

Copula Major 8' 61 pipes
Copula Minor 4' 61 pipes
Cornet III 183 pipes
Fanfara 8' 49 pipes

PEDAL

Principal 16' 32 pipes
Pommer 16'
Octave 8' 32 pipes
Flute 8' 32 pipes
Choral bass 4' 32 pipes
Rauschbass III 96 pipes
Posaune 16' 32 pipes

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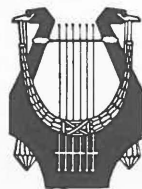
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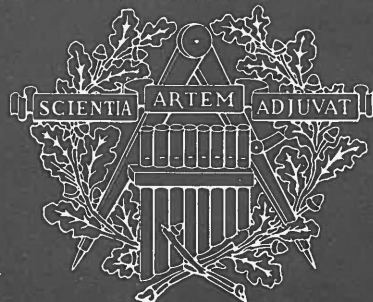
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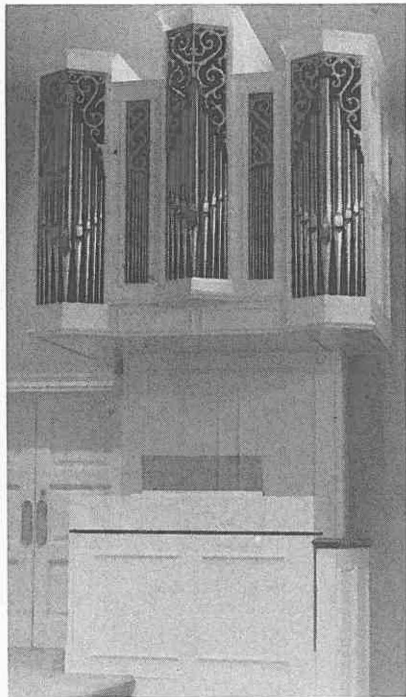
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New Organs



Visser-Rowland Associates, Houston, TX has built a nine-stop organ for **Hankamer Chapel at Second Baptist Church, Houston**. The main case of the organ is cantilevered over the reversed console. Key and stop action are mechanical. The organ was designed by **Jan Rowland**, and pipe shades were made by **Tim Johnson**.

Jan Rowland, member, **American Institute of Organbuilders**.

HAUPTWERK
Rohrflöte 8'
Prinzipal 4'
Waldflöte 2'
Mixtur III

POSITIV
Gedeckt 8'
Kleinflöte 4'
Prinzipal 4'
Larigot 1-1/3'

PEDAL
Subbass 16'

The Fritzsche Organ Co. of Allentown, PA has completed the installation of a 3-manual electro-pneumatic organ in **Trinity Evangelical Lutheran Church, Bangor, PA**. Several ranks of the 1928 **Möller** organ were retained. **Richard Matlock**, director of music, collaborated on the design and specification.

Robert O. Wuesthoff, Patricia Hockman, members, **American Institute of Organbuilders**.

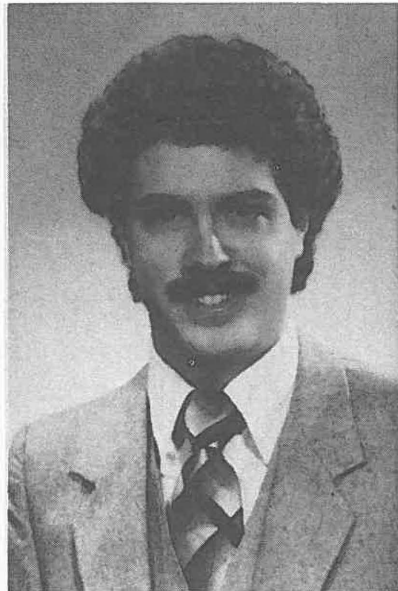
GREAT (unenclosed)
Principal 8' 61 pipes
Hohlfute 8' 61 pipes
Octave 4' 61 pipes
Harmonic Flute 4' 61 pipes
Fifteenth 2' 61 pipes
Furniture IV 244 pipes

SWELL (expression)
Principal 8' 12 pipes
Gedeckt 8' 61 pipes
Salicional 8' 61 pipes
Vox Celeste (TC) 8' 49 pipes
Flute Traverso 4' 61 pipes
Nazard 2-2/3' 61 pipes
Block Flute 2' 61 pipes
Terz 1-3/5' 61 pipes
Oboe 8' 61 pipes
Trompette 8' 61 pipes
Tremulant

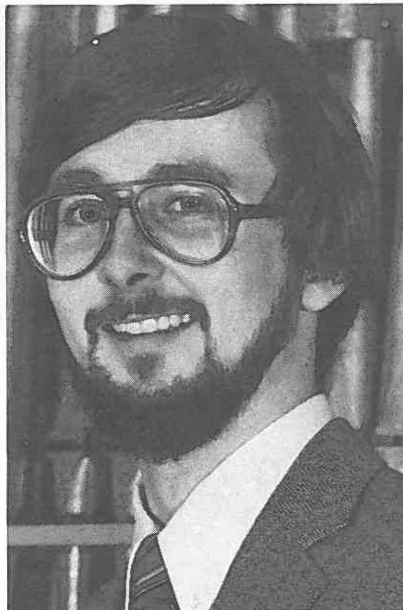
ANTIPHONAL (expression)
Clarabella 8' 61 pipes
Dolce 8' 61 pipes
Unda Maris 8' 61 pipes
Flute Celeste (TC) 8' 49 pipes
Gemshorn 4' 61 pipes
English Horn 61 pipes
Tremulant

PEDAL
Diapason 16' 32 pipes
Bourdon 16' 32 pipes
Principal 8' 32 pipes
Flute 8'
Choral Bass 4' 32 pipes
Flute 4'
Super Octave 2'
Bombarde 16' 32 pipes
Trumpet 8'

Appointments



Stewart Scharch has been appointed director of music and organist at the Cathedral of Our Lady of the Rosary, San Bernardino, CA. He received an undergraduate degree in organ performance from the University of Wisconsin, Madison, and the Master of Church Music from the University of Michigan. Mr. Scharch is a member of Pi Kappa Lambda. He has studied with John Wright Harvey, Michael Schneider, Marilyn Mason, and Robert Glasgow.



Peter DuBois has been appointed director of music and organist for Christ Church United Methodist, Charleston, WV. He is a 1980 graduate of the Eastman School of Music, where he studied with David Craighead. He was a recipient of the David M. Falk Scholarship and was designated a Rochester National Scholar. He is completing requirements for the Master of Music degree at the University of Michigan as a student of Robert Glasgow. He has also studied with David Mulbury, Clyde English, and Marie Boette.

Catharine Crozier has been appointed to the position of distinguished professor of music at Whittier College, Whittier, CA. She joined the faculty there last year as artist-in-residence. Her performances of Ned Rorem's *Quaker Reader* at the Whittier Quaker Festival in November, 1981, received outstanding critical acclaim.

In September, 1982, **Catharine Crozier** and **Orpha Ochse**, professor of music and college organist, will inaugu-

rate a graduate program in organ at Whittier College with study in organ pedagogy, performance, and literature.



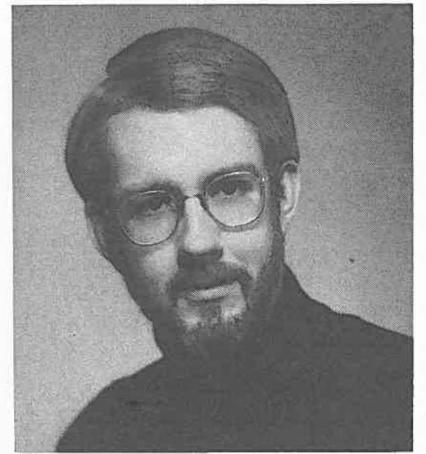
John Fenstermaker has been appointed staff organist of the Fine Arts Museums of San Francisco. He shares this appointment with Ludwig Altman, long-time museum organist. Recitals are given every Saturday and Sunday at the California Palace of the Legion of Honor, a museum which is devoted to French art and culture. Its Rodin collection is especially renowned.

The instrument is a 4-manual E.M. Skinner organ built in 1924. It has seven divisions, is highly unified and contains traps: timpanum, bass drum, crash cymbal, castanets, triangle, snare drum and wood block (plus harp, three sets of chimes and three vox humana stops). Fenstermaker, who is also organist and choirmaster of Grace Cathedral in San Francisco, succeeds **Newton Pashley**, who died early this year.

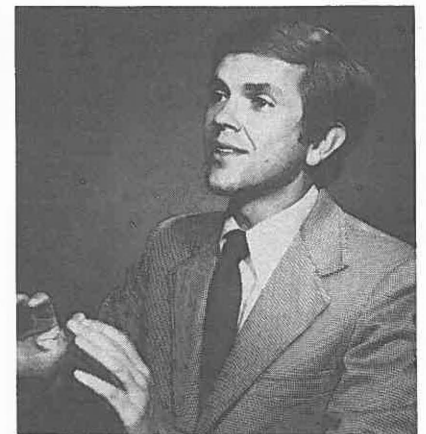


Jayson Engquist has been appointed organist and assistant director of music at The First Congregational Church, Old Greenwich, CT, where he will assist **Richard Vogt**, minister of music. Mr. Engquist is a graduate of St. Olaf College, Northfield, MN. He was formerly organist at St. Mathew's Episcopal Church, St. Paul, MN, and Adath Jeshurun Synagogue, Minneapolis.

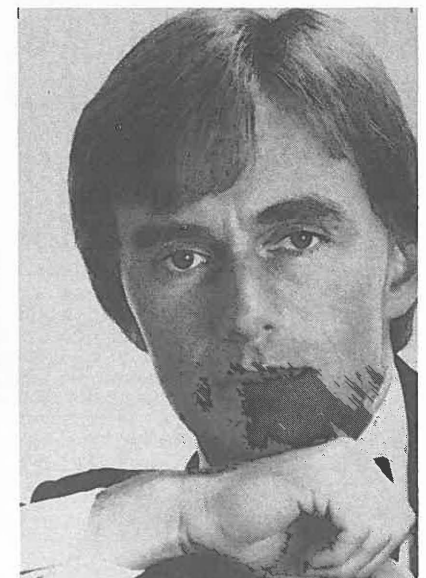
He has been a vocal coach intern with the Minnesota Opera Company and has sung as a baritone and countertenor with The Concentus Music of Minneapolis. He has also sung with the Cathedral of St. Mark Gregorian Singers and the Dale Warland Singers, Macalaster College, St. Paul.



Robert Parkins has been appointed assistant professor at Ithaca College, where he will teach organ and harpsichord. He leaves a position as visiting assistant professor at Duke University, having served as chapel organist there from 1975 to 1981. Mr. Parkins holds degrees from the University of Cincinnati and Yale University. He has studied with Gerre Hancock, Anton Heiller, Ralph Kirkpatrick, Charles Krigbaum, and Michael Schneider. His recording of the Duke Chapel Flentrop organ, *Mendelssohn, Brahms, and 17th-century Spain*, has been released by Gothic Records.



Frank Brownstead has been appointed director of the new Music Ministry programs at Mount St. Mary's College, Los Angeles. He is also director of choral activities. He received undergraduate degrees from the College of Wooster, Ohio, and the Master of Sacred Music from Union Theological Seminary, New York City. He is also minister of music at St. Philip's Roman Catholic Church, Pasadena, and a national instructor for National Pastoral Musicians.



David Britton has been appointed artist-in-residence at Mount St. Mary's College, Los Angeles. He will teach service playing, repertory, and performance. Dr. Britton received his undergraduate degree from Oberlin Conservatory. He received the Master of Music and the DMA from the Eastman School of Music. Dr. Britton is under management with Artist Recitals and records for the Delos label.

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 (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, + + = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 APRIL
Jon Rollins; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Stephen Hamilton; Virginia Intermont College, Bristol, VA 8 pm

16 APRIL
John Rose; Trinity College, Hartford, CT 8:15 pm
Frederick Swann; Centennial ARP, Columbia, SC 8 pm
Haydn Creation "Sing-in"; Trinity Cathedral, Cleveland, OH 8 pm

17 APRIL
Choral concert; Sacred Heart Cathedral, Newark, NJ 8 pm
Baltimore Bach Soc; Zion Lutheran, Baltimore, MD 8 pm

18 APRIL
Willan Mass in D; Church of the Advent, Boston, MA 11 am
Two Miracle Plays; Trinity Church, Boston, MA 8 pm

Mouton Missa "Alleluia"; St Ignatius Church, New York NY 11 am
Organ, brass & percussion; Park Ave Christian, New York, NY 2:30 pm
Grace Choral Soc; Grace Church, Brooklyn Heights, NY 4 pm

Jon Rollins; St Thomas Church, New York, NY 5:15 pm
+ Richard Heschke; Village Lutheran, Bronxville, NY 4 pm
NJ Philharmonic Glee Club; Sacred Heart Cathedral, Newark, NJ 3:30 pm

Ellen B Landis; Presbyterian Church, Camp Hill, PA 7:30 pm
Jeffrey L Walker; 1st Presbyterian, Lancaster, PA 7 pm
Baltimore Bach Soc; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

Thomas Hetrick, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Cj Sambach; Georgetown Presbyterian, Washington, DC 4 pm
Capitol Brass; St Thomas More Cathedral, Arlington, VA 7:30 pm

Randy Bourne; Church of the Epiphany, Danville, VA 7:30 pm
Frederick Swann; Greene Methodist, Roanoke, VA 8 pm
Music from Austria & America; Emory Univ, Atlanta, GA 3:30 pm

David Fishburn; St Philip Cathedral, Atlanta, GA 5 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Jacques Desroches; 1st Congregational, Columbus, OH 8 pm

Arthur Lawrence; All Saints Chapel, Howe, IN 4:30 pm
Charles Thompson; Our Lady of Mt Carmel, Chicago, IL 3 pm

19 APRIL
* Student recital; Good Shepherd Lutheran, Lancaster, PA 7:30 pm

20 APRIL
Scholars of London; Trinity Cathedral, Cleveland, OH 8 pm
Karel Paukert; 2nd Presbyterian, Indianapolis, IN 8 pm

21 APRIL
Cj Sambach; St Johns Church, Washington, DC 12:10 pm

22 APRIL
"The Italian Bach"; 1st Unitarian, Brooklyn Heights, NY 8 pm
Lawrence Jessen; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

23 APRIL
Robert Edward Smith, harpsichord; Trinity College, Hartford, CT 8:15 pm
Choral concert; St Peters Church, Morristown, NJ 7:30 pm

Bach Magnificat; National Shrine, Washington, DC 8:30 pm
Schubertiad; Trinity Cathedral, Cleveland, OH 8 pm

24 APRIL
Huw Lewis; St Pauls Episcopal, Muskeegan, MI 8 pm

25 APRIL
Plainsong Missa Paschalis; Church of the Advent, Boston, MA 11 am
New England Gospel Ensemble; Immanuel Congregational, Hartford, CT 4 pm
Harmon Lewis w/double bass; S Congregational, New Britain, CT 7:30 pm

Music for a Royal Occasion; Incarnation Cathedral, Garden City, NY 4 pm
Grace Choral Soc; Old 1st Reformed, Park Slope, NY 4 pm
Dufay Missa "Se la face ay pale"; St Ignatius Church, New York, NY 11 am

Hampshire College Chorus; Christ & St Stephens, New York, NY 4 pm
Bach & Mozart cantatas; Holy Trinity Chapel, New York, NY 5 pm
Lloyd Davis; St Thomas Church, New York, NY 5:15 pm

John Rose; Reformed Church, Warwick, NY 4 pm
Vaughan-Williams Sea Symphony; Sacred Heart Cathedral, Newark, NJ 8 pm
Cj Sambach; Trinity Methodist, Rahway, NJ 7 pm

Handbell choir; Calvary UCC, Reading, PA 4 pm
John Herr; Good Shepherd Lutheran, Lancaster, PA 8 pm
Joseph Stephens, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Giles Cooke; Church of the Epiphany, Danville, VA 7:30 pm
Haydn Creation; Newberry College, Newberry, SC 4 pm
Lee Orr w/trombone; St Philip Cathedral, Atlanta, GA 5 pm

Noriko Miyata; Art Museum, Cleveland, OH 2 pm
Handbell concert; Church of the Covenant, Cleveland, OH 4 pm
Jean-Louis Gil; 7th-day Adventist, Kettering, OH 4 pm

Ars Musica; St Johns Episcopal, Detroit, MI 3 pm
John Brock; Sacred Heart Church, Univ of Notre Dame, IN 3 pm
Childrens choir concert; 2nd Presbyterian, Indianapolis, IN 8 pm

St Lukes Choir; St Pauls Episcopal, La Porte, IN 3 pm
* Robert Anderson; St Pauls Church, Chicago, IL 4 pm
Haydn Nelson Mass; Trinity Episcopal, Wheaton, IL 3 pm

26 APRIL
Jean-Louis Gil, masterclass; Trinity College, Hartford, CT 7 pm
John Weaver; Holy Trinity Lutheran, Buffalo, NY 8:15 pm

27 APRIL
Jean-Louis Gil; Trinity College, Hartford, CT 12 noon
Linda Alosco, viola; Christ & St Stephens, New York, NY 8 pm
Pierre Cochereau; St Pauls Cathedral, Pittsburgh, PA 8:30 pm

Music for violin & piano; Christ Church, Cincinnati, OH 12:10 pm
Competition winner; 1st Presbyterian, Ft Wayne, IN 8 pm

28 APRIL
Marshall Madrigals; St Johns Church, Washington, DC 12:10 pm

29 APRIL
David Shuler; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Christine Ims, viola; Christ & St Stephens, New York, NY 8 pm

30 APRIL
Clarence Watters; Trinity College, Hartford, CT 8:15 pm
Jean-Louis Gil; St Johns Lutheran, Allentown, PA 8 pm
Britten Noyes Fludde; Trinity Cathedral, Cleveland, OH 8 pm

Stanley Zydek; Metropolitan Methodist, Detroit, MI 8 pm

1 MAY
Gerre Hancock; Presbyterian Church, Rye, NY 8 pm
G & S Pirates of Penzance; Zion Lutheran, Ann Arbor, MI 8 pm
Bach motets; Christ Church Cathedral, Indianapolis, IN 8 pm

(Continued over-leaf)

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Calendar

(continued from p. 21)

2 MAY
Byrd Mass for 4 Voices; Church of the Advent, Boston, MA 11 am
Anthony Newman; St Joseph Cathedral, Hartford, CT 7:30 pm
Music of Howells; Christ & St Stephens, New York, NY 10:45 am
Taverner Missa "Western Wynde"; St Ignatius Church, New York, NY 11 am
North-South Consonance; Christ & St Stephens, New York, NY 2 pm
Haydn Creation; Church of the Incarnation, New York, NY 5 pm
John Ayer; St Thomas Church, New York, NY 5:15 pm
Schubert Mass in G; St Pauls Episcopal, Owego, NY 4 pm
Childrens choir concert; Central Presbyterian, Huntington, NY 7 pm
David Higgs; 1st Presbyterian, Red Bank, NJ 4 pm
Brahms Requiem; St Peters Church, Morristown, NJ 4 pm
Paul-Martin Maki; St Stephens Church, Millburn, NJ 4:30 pm
Haydn concert; Trinity Church, Princeton, NJ 8 pm
James Frazier; St George by the River, Rumson, NJ 5 pm
Choral ensemble; W Side Presbyterian, Ridgewood, NJ 7:30 pm
Rollin Smith; Trinity Cathedral, Trenton, NJ 3:30 pm
Grace & St Peters Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Virgil Fox memorial concert; National City Christian, Washington, DC 3 pm
Bonner Jr High Band; Church of the Epiphany, Danville, VA 7:30 pm
Choir recognition; Bland St Methodist, Bluefield, WV 9:30 & 11 am
Music of Walton & Mathias; 1st Presbyterian, Burlington, NC 11 am
Rutter Festival Mass; Emory Univ, Atlanta, GA 4 pm
John Paul; St Philip Cathedral, Atlanta, GA 5 pm
Italian music; Rollins College, Winter Park, FL 8 pm
Britten Noyes Fludde; Trinity Cathedral, Cleveland, OH 3 pm
Brass quintet; Church of the Covenant, Cleveland, OH 7:30 pm
G Dene Barnard; 1st Congregational, Columbus, OH 8 pm
G & S Pirates of Penzance; Zion Lutheran, Ann Arbor, MI 3 pm
Arnold Sten; 1st Congregational, Battle Creek, MI 7:30 pm
Cherry Rhodes; Christ Church Cathedral, Indianapolis, IN 4 pm
Haydn Nelson Mass; Resurrection Lutheran, Chicago, IL 3 pm
+ + Arthur Lawrence; St Lukes Church, Evanston, IL 8 pm

3 MAY
Bach concert; Christ Church Cathedral, Indianapolis, IN 8 pm

4 MAY
Janus Ensemble; Christ & St Stephens, New York, NY 8 pm
Well-Tempered Players; Plymouth Church, Shaker Heights, OH 8 pm
Bach B-minor Mass; Christ Church Cathedral, Indianapolis, IN 8 pm

5 MAY
Michael Rowland; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

6 MAY
Violin & piano; Christ & St Stephens, New York, NY 8 pm

8 MAY
"A Fine Night for Man and Beast"; Bradley Hills Presbyterian, Bethesda, MD 8 pm
Huw Lewis, masterclass; St Mary of Redford Catholic, Detroit, MI 10 am
Workshop & choral festival; St James Cathedral, Chicago, IL 10 am-5 pm
Music for Royal Occasions; Rockefeller Chapel, Univ of Chicago, IL 8:30 pm

9 MAY
Palestrina Missa "Regina coeli"; Church of the Advent, Boston, MA 11 am
Stravinsky 100th anniversary concert; Trinity Church, Boston, MA 8 pm
Music of Tippett; Christ & St Stephens, New York, NY 10:45 am
Victoria Missa "Ave maris stella"; St Ignatius Church, New York, NY 11 am
G Dene Barnard; Park Ave Christian, New York, NY 2:30 pm
Florian Pagitsch; St Thomas Church, New York, NY 5:15 pm
Cello & piano; Christ & St Stephens, New York, NY 8 pm
Rutgers chorus & orch; Sacred Heart Cathedral,

Newark, NJ 3:30 pm
Evensong; Trinity Church, Princeton, NJ 4:30 pm
Lucia Diaz, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Henry Lowe; Cathedral, Washington, DC 5 pm
William Aylesworth; Church of the Epiphany, Danville, VA 7:30 pm
Jon Rollins; St Philip Cathedral, Atlanta, GA 5 pm
Dayton Bach Soc; 7th-day Adventist, Dayton, OH 8 pm
Music at Zion; Zion Lutheran, Ann Arbor, MI 11 am

11 MAY
American Chamber Ens; Christ & St Stephens, New York, NY 8 pm
"Babble at Babel"; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Music for flute & piano; Christ Church, Cincinnati, OH 12:10 pm

12 MAY
Robert King; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

13 MAY
Portland String Quartet; Christ & St Stephens, New York, NY 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

14 MAY
Yuko Hayashi; Church of the Advent, Boston, MA 8 pm
David Cox; St Joseph Cathedral, Hartford, CT 7:30 pm
James Litton; Trinity Church, Southport, CT 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

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

16 MAY
Cook Missa Brevis I; Church of the Advent, Boston, MA 11 am
Ann Carter-Cox, lute & dulcimer; Trinity Church, Newport, RI 4 pm
Choral concert; Immanuel Congregational, Hartford, CT 4 pm
Todd Wilson; St James of Jerusalem Episcopal, Long Beach, NY 4 pm
Bernardi Missa "Il bianco"; St Ignatius Church, New York, NY 11 am
Britten Rejoice in the Lamb; Christ & St Stephens, New York, NY 11 am
Patricia Waters, piano; Christ & St Stephens, New York, NY 2:30 pm
Erich Arndt; St Thomas Church, New York, NY 4 pm
Fauré Requiem; Park Ave Christian, New York, NY 4 pm
Bloch Sacred Service; Church of the Ascension, New York, NY 8 pm
Collegium Musicum; All Saints Church, Princeton, NJ 8 pm
Vaughan Williams program; St Matthew Lutheran, York, PA 7:30 pm
Lloyd Bowers, harpsichord; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
High school orchestras; Church of the Epiphany, Danville, VA 7:30 pm
*Adult choir festival; 1st Baptist, Bluefield, WV 3 pm
Bruce Barber; Rollins College, Winter Park, FL 8 pm
Ars Musica; St Johns Episcopal, Detroit, MI 3 pm
Evensong & recital; Zion Lutheran, Ann Arbor, MI 4 pm
Robert Couchon; Our Lady of Mt Carmel, Chicago, IL 3 pm
Bach Cantata 4; St Paul & the Redeemer, Chicago, IL 4 pm

18 MAY
Wayne Earnest; St Paul Lutheran, Orlando, FL 8 pm

19 MAY
Donald Sutherland; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon
Peter Hurford; Art Museum, Cleveland, OH 8 pm

20 MAY
Wyton Short Service; Church of the Advent, Boston, MA 6:30 pm
Music for Ascension; Incarnation Cathedral, Garden City, NY 8 pm

21 MAY
Chrysolith; Christ Lutheran, York, PA 8 pm
*Peter DuBois; St Pauls Methodist, Parkersburg, WV 8 pm
Chancel Choir; Metropolitan Methodist, Detroit, MI 8 pm
Music of Stravinsky; St James Cathedral, Chicago, IL 8 pm

22 MAY
Small Bach Festival II; Govans Presbyterian, Baltimore, MD 8 pm

Community Renewal Chorus; Orchestra Hall, Chicago, IL 8 pm
Bach Motet I; St Peter & Paul, Milwaukee, WI 8 pm

23 MAY
Palestrina Missa "Regina coeli"; Church of the Advent, Boston, MA 11 am
"A Feast of Love"; S Congregational, New Britain, CT 7:30 pm
Palestrina Missa "O Rex gloriae"; St Ignatius Church, New York, NY 11 am
Edward Wallace; St Thomas Church, New York, NY 5:15 pm
Handbell concert; Central Presbyterian, Huntington, NY 4 pm
Jean Guillou; 1st Baptist, Syracuse, NY 4 pm
Lexington Boys & Mens Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Small Bach Festival II; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
Florian Pagitson; Cathedral, Washington, DC 5 pm
Cathedral choir; St Thomas More Cathedral, Arlington, VA 7:30 pm
Kristin Johnson & Ann H Bauer; Church of the Epiphany, Danville, VA 7:30 pm
Carolyn Morgan, piano; 1st Presbyterian, Burlington, NC 5 pm
Mary C Fraley; St Philip Cathedral, Atlanta, GA 5 pm
Choir concert; Independent Presbyterian, Birmingham, AL 4 pm

25 MAY
Henry Lowe; Christ Church, Cincinnati, OH 12:10 pm
Myron Munday; All Saints Church, Atlanta, GA 8:15 pm

26 MAY
Rodney Hansen; St Johns Church, Washington, DC 12:10 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

28 MAY
Haydn Creation; Emory Univ, Atlanta, GA 8:15 pm

30 MAY
Certon Missa "Sur le pont d'Avignon"; Church of the Advent, Boston, MA 11 am
Palestrina Missa Sine Nomine; St Ignatius Church, New York, NY 11 am
Searle Wright; St Thomas Church, New York, NY 5:15 pm
Philip Beaudry; Church of the Epiphany, Danville, VA 7:30 pm
Hampton Z Barker; St Philip Cathedral, Atlanta, GA 5 pm
John Christian; Methodist Church, Lakewood, OH 4 pm

UNITED STATES
West of the Mississippi

16 APRIL
*Charles S Brown; Good Shepherd Lutheran, Tulsa, OK 8 pm
Jean-Louis Gil; 1st Methodist, Palo Alto, CA 8 pm
Odile Pierre; 1st Congregational, Los Angeles, CA 8 pm

17 APRIL
Cello & piano; House of Hope Presbyterian, St Paul, MN 8 pm

18 APRIL
John Obetz; Hennepin Ave Methodist, Minneapolis, MN 4 pm
Argento Jonah; Plymouth Congregational, Minneapolis, MN 4 pm
Alfonso Vega Nunez; Church of Our Savior, N Platte, NE 4 pm
Gerre Hancock; Christ Church Cathedral, New Orleans, LA 4 pm
*Marianne Webb; Central Presbyterian, Denver, CO 8 pm
Odile Pierre; St Marks Episcopal, Portland, OR 4 pm
Jean-Louis Gil; Pacific Union College, Angwin, CA 8 pm
John Pagett; Presbyterian Church, Menlo Park, CA 7 pm
Brahms Requiem; Presbyterian Church, La Jolla, CA 7:30 pm

20 APRIL
Peter Williams; Univ of Iowa, Iowa City, IA 8 pm
Music of the Baroque; St Johns Cathedral, Denver, CO 12:10 pm
Jean-Louis Gil; Univ of New Mexico, Albuquerque, NM 8 pm

21 APRIL
Peter Williams, masterclass; Univ of Iowa, Iowa City, IA am
Student recital; Univ of Iowa, Iowa City, IA pm
Jean-Louis Gil, masterclass; Univ of New Mexico, Albuquerque, NM 10 am

22 APRIL
*Roberta Gary; Univ Park Methodist, Dallas, TX 8 pm

23 APRIL
*Richard Heschke; Univ of Houston, TX 8 pm

24 APRIL
Brass ensemble; Green Lake 7th-day Adventist, Seattle, WA 4 pm
Roberta Gary, masterclass; Mt St Marys College, Los Angeles, CA 10 am

25 APRIL
Handbell festival; Westminster Presbyterian, Lincoln, NE 4 pm
Handel Samson; 1st-Plymouth Church, Lincoln, NE 8 pm
Christiaan Teeuwssen; 1st Presbyterian, Marion, IA 4 pm
Hector Olivera; Tyler St Methodist, Dallas, TX 7 pm
Susan Ferré; Grace Episcopal, Galveston, TX 4 pm
Barbara Hulac; St Johns Cathedral, Denver, CO 4 pm
David Christensen, carillon; Univ of Calif, Riverside, CA 4 pm
Roberta Gary; Mt St Marys College, Los Angeles, CA pm
Haydn & Stravinsky program; Chandler Pavilion, Los Angeles, CA 7:30 pm

29 APRIL
Carlene Heihart; Rolling Hills Presbyterian, Overland Park, KS 7:30 pm

30 APRIL
Roger Wagner Chorale; Chandler Pavilion, Los Angeles, CA 8:30 pm
John Rose; Lutheran Church, Honolulu, HI 8 pm

2 MAY
Frederick Swann; Plymouth Congregational, Minneapolis, MN 7 pm
Lawrence Weller, baritone; House of Hope Presbyterian, St Paul, MN 4 pm
Handbell concert; 1st Methodist, Perry IA 3 pm
"Great Day of Singing"; Nichols Hills Methodist, Oklahoma City, OK 10:50 am
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm
Choir concert; St Johns Cathedral, Denver, CO 4 pm

SF Conservatory Brass; Grace Cathedral, San Francisco, CA 5 pm
Carillon recital; Univ of Calif, Riverside, CA 4 pm
*David Britton; 1st Unitarian, San Diego, CA 4 pm
Compline; All Saints Church, Beverly Hills, CA 9 pm

3 MAY
*Peter Fennema; All Saints Church, Pasadena, CA 8:15 pm

4 MAY
Music of Gershwin; St Johns Cathedral, Denver, CO 12:10 pm

5 MAY
Paul W A Mitchell; Plymouth Congregational, Seattle, WA 12 noon

9 MAY
Godspell; Nichols Hills Methodist, Oklahoma City, OK 5 pm
Texas Baroque Ensemble; St Paul Lutheran, Denton, TX 7:30 pm
Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm

11 MAY
Ken Bruggers, harpsichord; Harwelden, Tulsa, OK 8 pm

14 MAY
David Dahl, all-Bach; St Marks Cathedral, Seattle, WA 8 pm
Carlo Curley; 1st Congregational, Los Angeles, CA 8 pm

16 MAY
Music of Barber; House of Hope Presbyterian, St Paul, MN 9:15 & 11 am
Piano & horn; House of Hope Presbyterian, St Paul, MN 4 pm
Vocal music; Christ Church Cathedral, New Orleans, LA 4 pm
Handel Coronation Anthems; St Johns Cathedral, Denver, CO 4 pm
John Pagett; 1st Methodist, Reno, NV 3 pm
Lee Jessup; 1st Methodist, Pasadena, CA 3 pm
Bach Cantatas 78, 191; Frostig Center, Pasadena, CA 8 pm

18 MAY
Meistersingers; St Johns Cathedral, Denver, CO 12:10 pm

23 MAY
Texas Baroque Ensemble; Grace Episcopal, Galveston, TX 4 pm

(Continued over-leaf)

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Calendar

(continued from p. 23)

Evensong & concert; St Johns Cathedral, Denver, CO 4 pm

Highland Festival; Grace Cathedral, San Francisco, CA 5 pm

Raymond Keldermans, carillon; Univ of Calif, Riverside, CA 4 pm

24 MAY

Paul Riedo, harpsichord; Meadows Museum, SMU, Dallas, TX 8:15 pm

30 MAY

Competition winner; Presbyterian Church, La Jolla, CA 4 pm

INTERNATIONAL

15 APRIL

Peter Nikiforuk; St Pauls Church, Toronto, Ontario 12:10 pm

18 APRIL

Evensong; St Pauls Church, Toronto, Ontario 7:30 pm

22 APRIL

Paul Johnson; St Pauls Church, Toronto, Ontario 12:10 pm

24 APRIL

Paul W A Mitchell; St Catherines Church, Capilano, BC 8 pm

28 APRIL

Gillian Weir; St James the Greater, Leicester, England 7:30 pm

29 APRIL

Herbert Tinney; St Pauls Church, Toronto, Ontario 12:10 pm

30 APRIL

Gillian Weir; Adlington Hall, Cheshire, England 7:30 pm

Wilma Jensen; Knox United Church, Calgary, Alberta 8 pm

1 MAY

Gillian Weir; St Marys Cathedral, Edinburgh, Scotland; lecture, 11 am; recital, 3:30 pm

2 MAY

Wilma Jensen; All Saints Cathedral, Edmonton, Alberta 3 pm

7 MAY

Gillian Weir; Christs Hospital, Horsham, Surrey, England 8 pm

15 MAY

Music for Royal Occasions; St Pauls Church, Toronto, Ontario 8 pm

17 MAY

Frank Iacino; Univ of Toronto, Ontario 8:15 pm

19 MAY

Donna J Autula; St Brides Church, London, England 1:15 pm

20 MAY

Donna J Autula; St Marys Church on Hill, London, England 1:15 pm

21 MAY

Gillian Weir; St Michaels Church, Cornhill, London, England 1 pm

22 MAY

Donna J Autula; Abbey Reformed Church, Romsey, England 8 pm

23 MAY

Lynne Davis; Cathedral, Meaux, France 5 pm

24 MAY

Gillian Weir, harpsichord; Assembly Rooms, Bath, England 1 pm

27 MAY

Gillian Weir, harpsichord; Assembly Rooms, Bath, England 1 pm

28 MAY

Jean Guillou; Notre Dame Church, Montreal, Canada 8 pm

30 MAY

Catherine Riddle, flute; St Catherines Church, Capilano, BC 3 pm

Nunc Dimittis

John Glenn Metcalf, distinguished Arkansas organ recitalist and teacher, died in Little Rock on March 4. He was 76.

A graduate of Arkansas College, Batesville, the University of Illinois and the University of Michigan, Mr. Metcalf was an organ student of Bess Maxwell, Russell Hancock Miles, Arthur Poister, and Palmer Christian. In 1951 he attended the Organ Institute at Methuen, Mass. He served as organist-choirmaster of Trinity Episcopal Cathedral, Little Rock, at three different times, for a total of 19 years. His teaching career included instruction at the University of Illinois, Hendrix College, Texas Christian University, and the University of Arkansas at Little Rock. As choirmaster and organist he also served St. Stephen's Presbyterian Church, Fort Worth, Temple B'nai Israel, Christ Episcopal Church, Pulaski Heights Presbyterian, St. Andrew's Presbyterian, all in Little Rock, and at First Presbyterian, North Little Rock.

A lifelong Episcopalian and authority on liturgy, Mr. Metcalf was active as an

instructor at ten sessions of the Sewanee Conference of Church Musicians and in organizing St. Peter's Episcopal Church in Conway, Ark. He was music director for the services held during the visit of the Archbishop of Canterbury to Little Rock in 1967. Metcalf held the A.A.G.O. certificate, performed at many regional conventions, and was the A.G.O. state chairman for Arkansas for many years. Survivors include his wife Marguerite, two brothers, and two sisters.

Donald "Kirk" Collins, 50, died April 2, a victim of multiple sclerosis.

Mr. Collins had been associated with J. C. Deagan, Inc., and with the Wicks Organ Co. He was co-owner of Junchen-Collins Organ Corp. in Woodstock, IL, from 1975 to 1980.

William Chase, head of the releathering department of Lewis & Hitchcock, Inc., Vienna, VA, died on Dec. 24 at the age of 71. Mr. Chase began with Lewis & Hitchcock in the late 1960's, following careers in the army and private business. Interment was in Arlington Cemetery.

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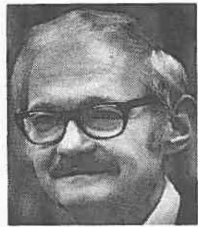
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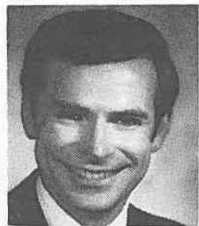
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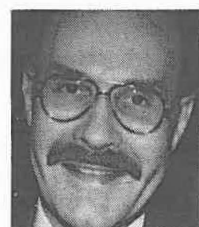
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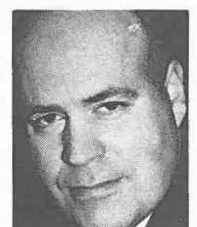
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