

THE DIAPASON

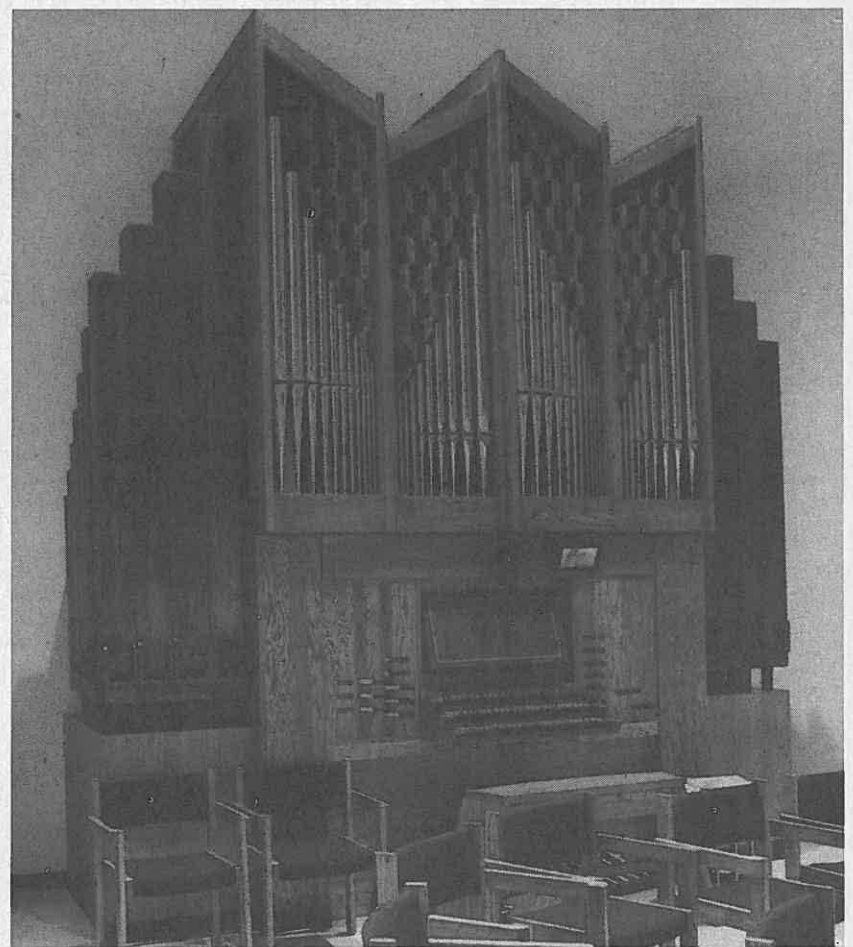
AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

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MARCH, 1982



The four organs pictured above represent four different solutions for mechanical-action instruments of moderate size. Each has two manual divisions and a pedal division and was chosen for placement here because of visual interest. The organs were built by (upper left) the Kinzey-Angerstein Organ Co. for Bethany Congregational Church in Foxborough, Mass.; (upper right) the Dobson Organ Co. for Westminster Presbyterian Church in Des Moines, Iowa; (lower left) the Holtkamp Organ Co. for Emory University in Atlanta; and (lower right) Visser-Rowland Associates for St. Cyril of Alexandria Catholic Church in Houston, Texas. The specifications will be found on page 13.

"Scale," according to Webster, means at least fourteen different things as a noun, ranging from the little flat plates which cover the exterior of a fish to the graduated range of pitches which make up the musical scale. In between are other meanings, most of which relate to an order of measurements, such as those of temperature or of achievement tests. Not included, however, is the usage of "scale" as organbuilders consider it: the measurement of pipes, specifically of their diameters. That is the subject of a substantial article this month, "De Mensura Fistularum," which traces the development of pipe scales from early times to the present. Although this subject sounds and is technical, it also presents some unusual material of interest to the wider audience. Did you know, for instance, that the scales of certain stops in some American organs of the 1930s (when organ building was supposed to be "decadent") are similar to those of Silbermann? That information, and a great deal more, will be found in the article.

Also in this issue are reports from two conferences held at academic institutions last fall. Such articles are probably of greatest interest to those attending, but for those who were not present they may still give some hint of what was missed, as well as suggest reasons for going to other similar meetings in the future.

With reference to attending events, it is not too late to remind you of the forthcoming AGO national convention. If you are interested in knowing what will take place there, please peruse the opposite page.

Seventy Per Cent Organist

Among the many strange and wonderful missives which descend on my desk from time to time are occasional job descriptions. Since there seem always to be about seven times the number of qualified and available persons as there are positions, such notices are of more than passing interest. Even if one is not attracted by the job itself, it is fascinating to read what new and unreasonable demands administrators will exact from their prospects in the contemporary buyer's market. One can be fairly certain that almost any combination of unlikely qualifications may be requested—and found.

Positions among colleges and universities come open rarely enough now that a vacancy attracts much attention and many applicants. I found myself perusing a job description from a Learned Institution the other day in which a chapel organist was sought. The duties were not unusual: accompany the several choirs, play for the services, schedule the use of the organ, and supervise its care. An expert performer with respectable credentials would be expected. The salary would be commensurate with education and experience. The position would be filled at 70% of full time.

Sounds good, doesn't it? But, wait—what's this 70% business? Now, anyone who has eked out a more-or-less full living by patching together several part-time jobs knows that they usually add up to more than full time, a situation in which organists and teachers too often find themselves. It is not uncommon to have two half-time jobs or several lesser ones. But a 70% job? Of course, the successful candidate could teach during that other 30% of the time, if the organ and students were available.

I read this description as really meaning that full-time duties would be expected in return for 70% pay, which strikes me as a cheap and unconscionable way for anyone to operate. For the sake of all those hopeful applicants, I would like to be wrong.

Bach's Birthday

With the 297th anniversary of J. S. Bach's birthday lurking just around the corner, there will surely be an increasing number of additions to the Bach Bandwagon. There will be Bach programs of all sorts and conditions, from modest recitals to marathons, from competitions to Bach-a-thons, with a few Bach's Lunches thrown in for good measure. The crescendo will accelerate until it culminates in the Great Anniversary, BWV 1985. Pity poor Handel and Domenico Scarlatti, whom fate so cruelly consigned to the same year of birth!

To rally 'round the Bach flagpole, however, can be a good thing. The music is of undisputed fine quality—even 2nd-rate Bach is superior to 1st-rate many others—and bringing a lot of it to public attention can only help raise our miserable standards of public music appreciation. The well-known pieces always seem to have audience appeal (didn't Virgil Fox often say that Bach is the *universal* composer, hence the one with something for everyone?) and the hearing of works one already knows and loves may lead to the enjoyment of new ones. A Bach Year can also provide new playing opportunities for performers.

With this focus, though, can come misguided enthusiasm, no matter how well-intentioned. How many audiences will have to suffer through the interminable performances which are inadequately prepared or are cheerfully rendered on instruments whose sound has no redeeming qualities? How many potential Bach-lovers will thus become Bach-haters? Not *another* Toccata and Fugue bumbled in D Minor, you say! The danger with switched-on Bach is that it can too easily become turned-off Bore.

Playing Bach casts over us the awful shadow of the "Authentic Performance" possibly more than does the playing of any other music, at least at this time. I am one of many who loves nothing more than to hear Bach played in the manner which current performance-practice research suggests is reasonably "authentic," on instruments which either date from Bach's time or are copies thereof—but *only if the performance is musical*. How many performances one hears which are ever so "correct" in their scholarly intent, but are deadly and uninteresting because they are inherently unmusical! Isn't it better to err slightly on the side of authenticity than to turn in a performance which is a turn-off?

We probably know more about Bach today than has any other period since his death, yet that does not excuse us from the necessity to continually learn more. However, one thing we don't know and never will is exactly how Bach played—even though we can make intelligent deductions about the way he *probably* played. Last month's report on the House of Hope Bach Conference, which by all accounts must have been a fine one, makes the telling suggestion that we today just might not approve of Bach's playing or single it out as being the finest, were he to return to perform, so wrapped-up have we become in the search for the Authentic Performance, a concept more appropriate to the 20th century than to the 18th.

So, let the ground-swell for this wonderful music prosper, but with reason and common sense. If we remember to *listen* to what we play, we may still enjoy Bach in 1986.

—A.L.

MARCH, 1982

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FEATURES

De Mensura Fistularum
by Homer D. Blanchard 6, 8, 10, 12, 14, 16

The Organ and the Concert Hall
by Arthur Lawrence 18

Ann Arbor Organ Conference
by William De Turk 19

REVIEWS

Music for Voices and Organ
by James McCray 4

EDITORIALS

LETTERS TO THE EDITOR 15

NEWS

Announcements 2, 15

Here & There 16

Carillon 17, 20

Appointments 20

NEW ORGANS

CALENDAR 21-24

CLASSIFIED ADVERTISEMENTS

25-27

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Announcements

The Hymn Society of America has announced its 1982 national convocation for June 20-22 at Emory University, Atlanta, GA. Workshop leaders and lecturers will include Harrell Beck, Avis and Jerry Evenrud, W. Thomas Smith, Jerome M. Hall, Carl Schalk, Don E. Saliers, John M. Garst, Eric Werner, Carlton R. Young, John Burke, Sally Daniels, and Ellen Jane Porter. Marilyn Keiser will perform on a new Casavant organ at Glen Memorial Methodist Church, while Margaret Mueller will play the new Holtkamp in the chapel of Candler School of Theology. Other performances will include Alice Parker's *The Singers Glen* and a concert by the Atlanta Temple Band of the Salvation Army. Further information on the convocation is available from the society's national headquarters at Wittenberg University, Springfield, OH 45001.

The AGO has announced the First National Conference on Organ Pedagogy to be held Friday, June 25, at Foundry United Methodist Church in Washington, DC, preceding the 1982 national convention. The conference will feature papers and panel discussions by 25 distinguished clergymen, church musicians, concert artists and organ teachers from throughout the country; its purpose is to address the problems and opportunities which organ teachers face as the profession moves further into the 1980s. The conference is open to all interested persons, with the payment of a \$25 registration fee. For additional information, write Dr. Charles S. Brown, Conference Coordinator, AGO National Headquarters, 815 Second Ave., Suite 318, New York, NY 10017; 212/687-9188.

A pre-congress tour to Holland and Denmark is being offered those who plan to attend the 6th International Carillon Congress, Aug. 6-22. John W. Harvey and Earle Goodwin will be the conductors of the tour, which will visit Amsterdam, Antwerp, Mechelen, Gouda, Rotterdam, Utrecht, Amersfoort, Eindhoven, Asten, Nijmegen, and Logumkloster, where the congress will be held. Further information is available from Cultural Organ Tours, 204 Jersey Ave., Spring Lake, NJ 07762; 201/449-5434.

The Academy of Italian Organ Music in Pistoia has announced its 8th Interpretation Course under the direction of Luigi Ferdinando Tagliavini for Aug. 27-Sept. 8. Umberto Pineschi will teach an introductory course on the Italian organ; Mr. Tagliavini will teach an interpretation course on works of Frescobaldi, Rossi, Pasquini, and Banchieri; Marie-Claire Alain will conduct seminars on rhythm and ornamentation in French organ music from around 1700 and in the French-influenced works of Bach; and Michael Radulescu will hold

(Continued, page 15)



A CAPITAL CONVENTION!

Washington, D.C.
June 28-July 2, 1982

Sunday, June 27

Pre-Convention Events *Registration Desk opens *Ladd Thomas at National City Christian Church *University of Maryland Chorus at St. Matthew's Cathedral, Paul Traver, Director

Monday, June 28

Exhibits open *Opening Festival Service at Washington Cathedral, Frederick Swann, Organist, Paul Hume, Speaker *Workshops/Reading Sessions *Organ and Orchestra Concert at The John F. Kennedy Center for

the Performing Arts, featuring organists Randall Mullin, Marilyn Keiser, Paul Callaway, James Moeser, with Phillip Brunelle, conducting

Tuesday, June 29

John Obetz at All Souls Unitarian Church *Larry Smith at Bradley Hills Presbyterian Church *Robert Noehren at St. John's Church, Lafayette Square *Catharine Crozier at Church of the Epiphany *Workshops/

Reading Sessions *Cathedral Choral Society at Washington Cathedral, Paul Callaway, Director

Wednesday, June 30

Organ Recitals for Tuesday repeated *Demonstration and Exhibition at the Smithsonian Institution *Lecture-Recital at the Library of Congress *Special Washington/Annapolis Tours by special registration

*Evening on your own

Thursday, July 1

National Playing Competition Winner's Recital at National Presbyterian Church and Center *St. Thomas Choir at St. Matthew's Cathedral, Gerre Hancock, Director *Workshops/Reading Sessions *The Oratorio So-

ciety of Washington at the National Shrine of the Immaculate Conception, Robert Shafer, Director

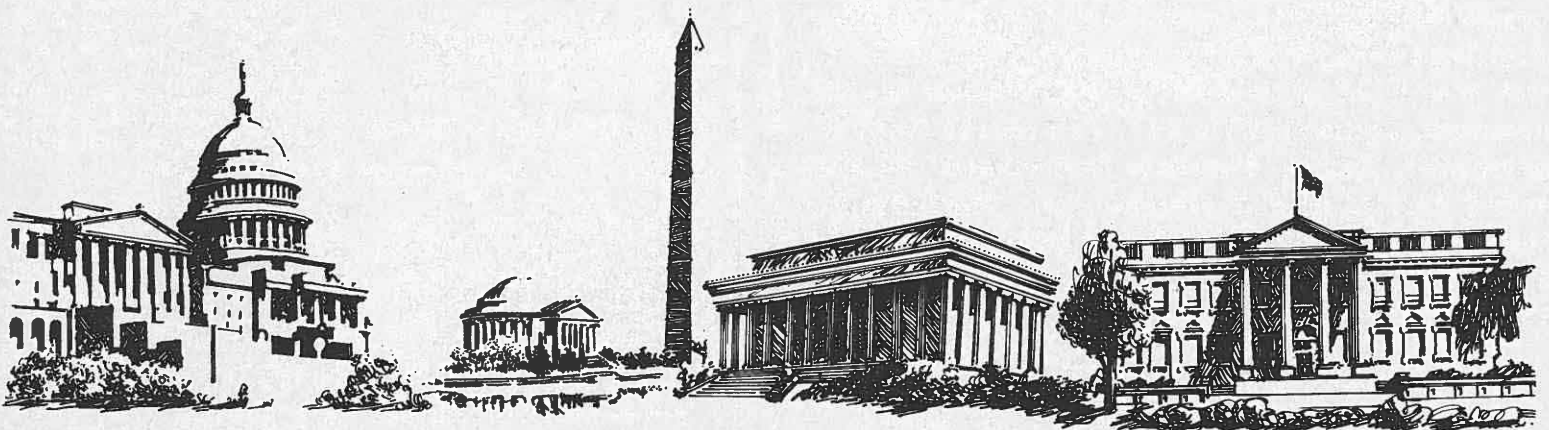
Friday, July 2

National A.G.O Meeting in Presidential Ballroom at Capitol Hilton Hotel *Workshops/Reading Sessions *Evensong with St. Thomas Choir at Washington Cathedral, Gerre Hancock, Director *Gala Concert by the

Choral Arts Society of Washington at D.A.R. Constitution Hall, Norman Scribner, Director *Reception at Capitol Hilton Hotel for registrants and performing artists

There are many exciting post-convention events in Washington for the July 4th weekend, including a fireworks spectacular on the Mall

For registration forms and further information contact Alvin D. Gustin, Registrar, 5605



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Fourth International Keyboard Institute: July 26-31, 1982

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Twenty-Second Annual Conference on Organ Music:

October 17-20, 1982

Guest presenters include Sir Nicholas Jackson, Heinz Lohman, and Jan Valaca. Semi-Finals and Finals of the International Organ Performance Competition

* * *

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FLENTROP IN AMERICA, an extensively illustrated account of the American work of the celebrated Dutch organbuilder D. A. Flentrop, will be published about May first, at a price of \$33.00. Until March 30, the Sunbury Press will accept prepaid orders for this book at a subscription price of \$22.00—to be shipped upon publication. The edition will be limited to 2000, and each subscription copy will be autographed by Mr. Flentrop and the author.

FLENTROP IN AMERICA, by John Fesperman, Curator of Musical Instruments at the Smithsonian Institution, documents Flentrop's work in the U. S. from the 1939 World's Fair Instrument to his retirement. Format: 9" x 12", 120 pp (37 large illustrations), list of Flentrop instruments in the United States, fifteen dispositions, discography, hardbound. Price \$33.00 postpaid in U.S.A. Special prepublication price until March 30, \$22.00.

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Music for Voices and Organ

by James McCray

New Anthems

The reviews this month may be classified as coming from the large category called the "general anthem." They are for works of varying difficulties and need no further background or explanation.

O Be Joyful (Jubilate Deo). John Joubert; SATB and organ; Basil Ramsey (Alexander Broude), 1061, \$1.50 (D-).

Joubert's setting of Psalm 100 has a haunting melody that recurs throughout the work. The organ part is on three staves and is not especially difficult, but certain passages will require careful practice. There is some divisi for the chorus, as well as broad, sweeping unison phrases. Some of the rhythms, such as triplets against dotted rhythms, will be challenging. The Gloria Patri which closes the anthem goes through a variety of moods in a short space and ends with a double choir amen. Recommended to strong choirs.

Praise the Lord, O My Soul. John Rutter; SATB and organ; Oxford University Press, A 330, no price given (M+).

This anthem is also scored for 3 trumpets, 2 trombones, 3 pedal timpani, and organ. It is typical Rutter in that it is quite tuneful, rhythmic, well-constructed, and, above all, musically expressive. There are some divisi parts and unison passages. The Gloria Patri theme is based on the opening material. This driving, rhythmic setting would be effective for large festival choirs and/or church use. The organ part is on two staves and is not difficult. Beautiful music and highly recommended to high school and college choirs, too.

Do Not I Love Thee, O My God? Eugene Butler; SATB and organ; Sacred Music Press, S-269, \$.60 (M-).

This is designed as an anthem for church choirs, and the keyboard part seems more suited to piano than organ, although there are sustained notes indicated for the pedal. The music is very sweet, with flowing choral lines above a syncopated accompaniment. The middle section, which is quite brief, is unac-

companied in a four-part block-chord style. It closes quietly with the opening A material.

I Will Bless the Lord. Joseph Roff; SATB and organ; G.I.A. Publications, G-2367, \$.60 (M).

The organ part is on two staves in this ABA setting. The A section is in 7/8 and has a dance character which, in the return of A, develops into a canon. The middle area is broader and the soprano has the melody with the other parts providing a chordal contrast to that line. This is delightful music that would be appropriate for most church choirs and, although the meter may provide some difficulty for many singers, it will be learned easily.

Thanks. Paul Schwartz; SATB and organ; H. W. Gray (Belwin-Mills) GCMR 3415, \$.40 (M-).

The text is by Benjamin Franklin in this homophonic setting. There are four verses, with one each for SSA and TBB; the organ serves primarily as a link between the verses, which may be sung unaccompanied. The theme is clearly heard in each verse. The rhythmic flow of the music seems to suggest 6/4, rather than 3/2 as written, and conductors may want to direct this in 2 instead of 3. Useful for church choirs.

Praise! Praise Ye the Lord. Robert Gower; SATB unaccompanied; Galleria Press, GP-101, \$.60 (M+).

This anthem has intensive rhythmic drive that alternates between 2/4 and 3/8, which gives it a 7/8 feeling. The music is exciting, with mild dissonances, and a slower, more relaxed middle section. This would be good for church choirs and as repertoire for most high school groups. Although it will take work to accomplish the rhythms, it will be well worth the effort and is certain to be a hit with the choir and the audience.

O Come, Let Us Sing Unto the Lord. Anthony Piccolo; SATB and organ; Oxford University Press A 329, \$1.50 (M).

Although the organ serves as background for the voices, its part is quite busy with many repeated patterns that form a type of harmonic ostinato. The vocal lines are not difficult and are often in unison. There is one brief section for unaccompanied four-part chorus. The piece has a dance-like character with many marked articulations. It closes with a Gloria Patri based on the opening material. Effective music for an average church choir.

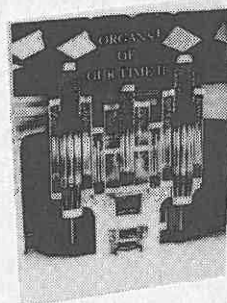
The Quiet Heart. John Ness Beck; SSATB and keyboard; Beckenhurst Press BP 1120, \$.60 (E).

The keyboard part is more suitable for piano than organ in this anthem which has a "popular ballad" character. The accompaniment consists of either flowing arpeggios or a pulsating syncopated figure. The melody is tender and somewhat sentimental, which is appropriate to the text.

Prayer (Norn Pater Noster). Peter Maxwell Davies; SSAATTBB and organ; Boosey & Hawkes 6035, \$.55 (D).

The language is that of old Norse dialect, with a pronunciation guide provided. The music is slow and very dissonant, with solo voices humming selected notes at phrase endings. The organ part is rarely more than vocal doubling. This is an ethereal work that will require an advanced choir for performance, but the individual voice lines are not really difficult as separate melodies.

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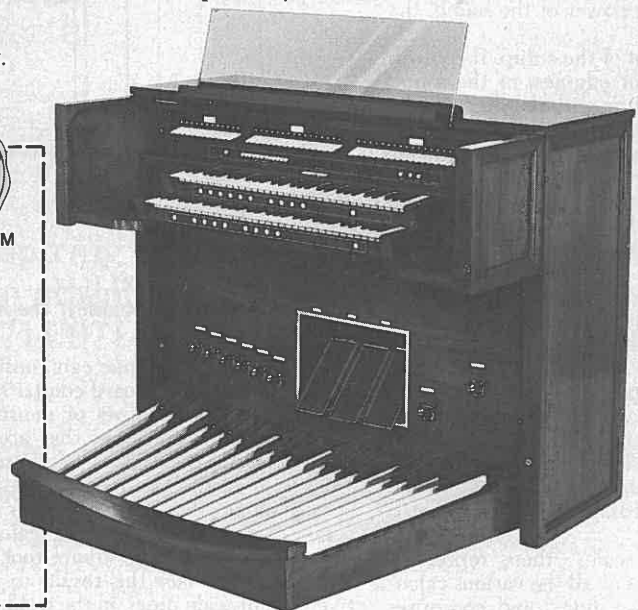
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De Mensura Fistularum

by Homer D. Blanchard

De mensura fistularum may be translated "Concerning the measuring, or measure, or measurement, or size of pipes." It is borrowed from one of the oldest treatises offering something of importance on the question of pipe length or width scale: a Latin manuscript of the 9th century in the Paris Bibliothèque Nationale (MS lat. 12949 bl. 43a), reproduced early in this century.¹ There exist probably more than thirty Latin treatises from before the 12th century dealing with such questions; many are listed in Mahrenholz *The Calculation of Organ Pipe Scales*.²

From their very nature, only the length ratios of pipes are given, and these, to be sure, from the pitch frequencies or, under certain circumstances, from the wave-lengths. The length scale always forms the ratio 1:2; that is, a pipe with a length of 2 sounds an octave lower than a pipe with a length of 1. Not all pipes—for example, those sounding A-440—have the same length. Covered pipes are approximately half-length, conical and funnel-shaped pipes have different lengths, and there are also differences among cylindrical pipes, because a large-scale pipe sounds lower than a small-scale pipe of the same length. (See Example 1.)

In the Middle Ages, as long as all pipes had the same diameter, the interest of writers on the organ was directed almost exclusively to the calculation of pipe lengths. Today the question of length is the least important and is only of significance in the case of conical pipes, because there any later change in the pipe length changes the relationship of the upper to the lower diameter.

What we include today when we use the term "scale," as applied to metal flue pipes, are the variable measurements of individual pipes as well as of entire ranks of pipes. Among these, according to Smets,³ are:

1. The size, usually the diameter, of the pipe body. On it depends, in general, the carrying power of the sound, its fullness.

2. The width of the mouth. It largely determines the power of the sound, the loudness.

3. The height of the cutup. It controls the sharpness or edginess of the sound and, in connection with the shape of the body, determines the tone color.

4. The size of the toe hole. It determines the flow of wind to the pipe and hence also the strength, as does, in the same regard, the size of the windway, although the latter is not so easily predetermined.

5. The angle of bevel of the languid. This controls the direction of the windstream and influences the air column enclosed in the body in such a way that overtones are produced along with the fundamental.

All of these measurements are independent of the length of the pipe. They can be determined by the most varied ratios, all according to the effect that is to be achieved.

The term "scale," then, represents the end product of all the various calculations and procedures, and comprises the recorded data according to which a pipe or set of pipes is built. Of these, the diameter is the most important—it is *the* scale. When we say "scale" we include, perhaps unconsciously, the ratio in which the diameters (and hence perhaps also the cross-sectional areas) relate to one another. Since the progression in the constant or regular scales occurs in a fixed ratio, a series of semitones, whole tones, thirds, etc., forms a geometric series, so that $c:\#$ as $c\#:d$, or $c:d$ as $d:e$, or $c:e$ as $e:g\#$, etc.

The constant scales are the older ones and probably were at first the only ones. Since in the Middle Ages all the pipes in

a given rank had the same diameter, the keyboard could not comprise more than perhaps 24 keys. The lower range had the scale and tone color of a Gamba, the mid-range that of a Principal, and the high range that of a large-scale Flute, without altering the fact that the varied tonal effect, in case it proved undesirable, could be somewhat compensated for by varying the cutups. However, as soon as the number of keys began to be increased, this 1:1 scale was no longer useful, since the pipes refused to speak toward the bass and treble. Since the lengths were related in a ratio of 1:2 the builders then probably thought that the diameters ought also to relate 1:2.

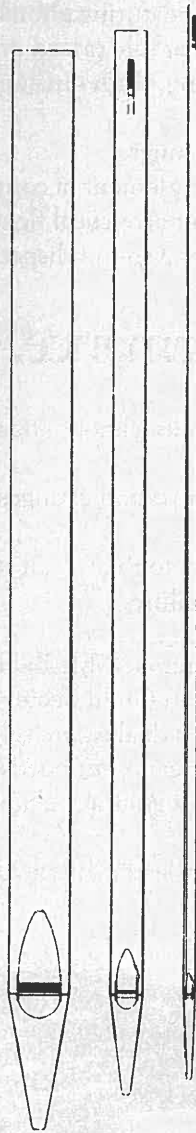


FIG. CCCXI.II.
Example 1. From G. A. Audsley, *The Art of Organ Building*.

With such a scale, one can considerably increase the keyboard compass, but this scale produces pipes of enormous size in the bass and ones that are too small-scale in the treble. We can see from some of the treatises that the idea of stretching the ratio out over two octaves came about. Thus, the scale was no longer 1:2 but 1:the square root of 2 (1:1.41). In the bass this results in relatively small-scale pipes, in the treble relatively large-scale ones.

In other instances the scale progression was influenced by supplementing it with an additive constant, so that the scale no longer ran 1:2 but $(1+n):(2+n)$, n being the additive constant. Organ building clung to this procedure for a long time, but early on the ratio 2:3 appeared, which could be altered to $(2+n):(3+n)$, or with a negative constant, to $(2-n):(3-n)$. Other scale ratios were 3:4, 3:5, 4:7, 5:7, 5:8, 5:9, the "Golden Section,"⁴ etc. That these simple ratios were chosen for scales was probably because mathematics of the times was not advanced

enough to solve more difficult and complicated problems. To compute today's Normal Scale of 1:the square root of 8 raised to the fourth power would not have been possible for an organbuilder in earlier times.

Involved with this is the fact that at some point up the scale one usually reaches a pipe having a diameter half that of the beginning pipe. For example, when this halving occurs on the 16th pipe above the starting pipe, that is, on the 17th step including the starting pipe, we say that the rank "halves on the 17th" or "uses 17th halving."

If the half diameter falls on a note nearer the starting note, say on the 16th or 15th note, the diameters get smaller more quickly as one proceeds up the scale, and one then speaks of a "lower" or "quicker" halving. If, however, the halving does not occur until some note higher up the scale than the 17th, the diameters will remain larger as one goes up, and one speaks of "higher halving." In other words, a lower halving produces thinner trebles, and a higher halving produces fatter ones.

Halvings may be selected to proceed in a constant ratio or they may vary within a given rank, in which case one speaks of a "freely variable" scale. Variable scales are more significant. In most instances a variable scale is developed from a constant scale which serves as a basis. All of the values in this basic scale may then be supplemented by an additive constant. Ever since Mahrenholz (1930)⁵ such scales have been called "fixed-variable" scales. They permit us to have a large scale become smaller in the bass, perhaps on account of lack of space or, in reverse, to have a small scale in one part of a rank become larger in another. For example, we can design a rank that begins with a moderate scale, say that of a principal, but which then grows wider in diameter from some point so as to emphasize an element of fullness and/or flutiness, perhaps thinning out again near the top for the sake of greater clarity in that area.

The distinguishing characteristic of variable scales is that the ratio of the diameters changes almost from pipe to pipe. If the progression of mouth widths and cutups proceeds in the same ratio as the diameters, then it is a matter of a variable scale in the usual sense. But if the mouth widths and cutups proceed in other ratios than the diameters, then it is a matter of a variable scale of a higher order for which, among other things, the term "curve scale" is sometimes used.⁶

A scale progression may be calibrated or shown graphically on a drawing or on a metal or hardwood scale stick, which assists a pipemaker in his work because he can transfer the measurements for the widths of the flat pieces to be cut out and rolled into pipe bodies directly from the scale stick to the pipe metal with a pair of dividers.

For a comparison of scales, however, or in order to get an overview, it is usually necessary to compute scale values and set them down in tables.

Variable scales characterize the high point of the art of organ building in the 16th and 17th centuries. It is widely claimed and generally accepted that pipes scaled in this way produce polyphonic music that is clearer, more plastic, and richer in tonal differentiation than do pipes made with constant scales.

About 1812, Johann Gottlob Töpfer (1791-1870) undertook to set forth the scientific bases for building an organ. In his day there were already a number of writings on organ theory, among them Wolfgang Adlung's *Musica mechanica organoedi* (1768), Johann Philipp Bendeler's *Organopoeia* (late 1600s), Christian Förner's *Vollkommener Bericht*

(1684), Michael Praetorius' *De Organographia* (1619), and Andreas Werckmeister's *Orgelprobe* (1698). None of these authors, however, proceeded from presuppositions based on mathematics or physics, so none of them could serve Töpfer as a point of departure. By far the most significant work on organ building before Töpfer was *L'art du facteur d'orgues* by the French Benedictine monk Dom Bédos de Celles (1766ff),⁷ but even it contains little more than the practical methods of distinguished French organbuilders, along with stoplists, scales, and measurements of organs from the smallest to the largest, all figured according to the notions of Bédos' day.

The single older writer about the organ before Töpfer to proceed from a mathematical basis was Georg Andreas Sorge (1703-1778). In his *Die geheimhaltene Kunst der Mensuration der Orgel-Pfeiffen* (1764),⁸ only relatively recently discovered in the United States, and in his better-known *Der in der Rechen- und Messkunst wohlerfahrene Orgelbaumeister* (1773),⁹ we find the beginnings of the calculation of constant scales by the use of logarithms. Sorge and his use of logarithms to calculate scales extensively influenced Töpfer. In the 19th century, the almost exclusive calculation of constant scales by the use of logarithms was the result of Töpfer's work.

Töpfer's first major publication on organ building, *Die Orgelbaukunst* . . .,¹⁰ was put out at his own expense in 1833. It was followed after twenty more years of work in correcting, substantiating, and expanding his theories by his second great publication, *Lehrbuch der Orgelbaukunst* (1855).¹¹ This was revised in 1888 by Max Allihn (1851-1910) and again in this century by Paul Smets (1936-39, 1955-60).¹²

As Töpfer studied the work of various builders to determine what was being done with scales, he determined that the ratios of 1:2 and 1:the square root of 2 were the practical limits between which almost all scales were planned. He therefore built three pipes to each of these scales, using 2'C with a diameter of 55mm as common to both, which would correspond to a principal of medium scale:

Scale 1:2—C 16' = 521 mm diameter; c 2' = 55mm; c 1/4' = 8.2mm

Scale 1:square root of 2—C 16' = 130mm; c 2' = 55mm; c 1/4' = 16.3mm

In the case of the ratio 1:2, the 16'C is uncommonly fat, but the 1/4'C is so small that it can only be used as a string. In the case of the scale 1:square root of 2, the 16'C is so skinny that at best it would only be good for a Salicet or Violon, while the 1/4'C is so fat that it would far exceed the timbre range of a Principal. This scale gets fat very quickly and is the antithesis of the rapidly falling or quicker halving ratio of 1:2.

Finally in 1842, Töpfer found the right way to arrive at a nearly balanced scale: he took the geometric mean 1:square root of 8, between the arbitrarily chosen limits of 1:2 and 1:square root of 2, which we express today as a diameter scale with 1:square root of 8 raised to the 4th power (1:1.6818). This scale can result in ranks that proceed from bass to treble in a constant tone color and power, assuming that the mouth widths and cutups proceed in the same ratio.

Töpfer, however, did not calculate his scales according to the ratio of two pipe diameters, but determined the ratio of two cross-sectional areas. The reason for this lies in the fact that the wood pipes so widely favored in his day can only be related to metal pipes with the help of the cross-sectional areas.

(Continued, page 8)

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While Töpfer examined many instruments in his search for factual knowledge, he does not seem to have been acquainted with the notable organs of Casparini, G. Silbermann, or Hildebrand, or at best knew them only superficially. That he was totally unacquainted with the works of Scherer, Compenius, Schnitger, Riepp, Gabler, etc., may be safely claimed, which is unfortunate, because he would surely have reached quite different understandings and conclusions about scaling had he known them.

What Töpfer concluded to be the most typical regular scale halved on the 17th note and gave 8°C an inside diameter of 155.5mm (6-1/8"). The name *Normalmensur* or sometimes *Normalmass*=*NM*=Normal Scale seems to have first been unofficially sanctioned for it by the *Tagung für deutsche Orgelkunst* held in Freiburg, Germany, in 1926, and has been widely used ever since.

Frequently, this Normal Scale is assumed as a standard, and other scales are said to be so many notes larger or smaller than *NM* at given points, with the halving ratio either being stated, if it is a constant one, or being indicated mathematically or graphically for the Cs or for all pipes in the rank, as being so many notes larger or smaller than *NM* at those points. Thus, a scale may be given as *NM* + 3, which is three notes larger than *NM*, or as *NM* - 2, which is two notes smaller than *NM*, and so on, at a given note.

Well over a century ago when regular scales were common, many American organbuilders began, for convenience, to think about the "size" of the largest pipe in a given metal rank and arbitrarily to give it a number. The number one pipe (largest) of an 8' Diapason, for example, might arbitrarily be assigned the number 44. The entire rank might then be said to be "of 44 scale." This would simply mean that the largest pipe in the rank was what that particular builder called a 44 scale and that the rest of the rank was developed from it on a constant ratio.

The inside diameter of a 44-scale pipe might vary considerably from builder to builder, but would probably be somewhere around 6 inches. If the number one pipe (C) were assigned the scale number 44, the number two pipe (C#) would be called a 45, the number three pipe (D) would be called a 46 scale, and so on: the larger the number, the smaller the diameter of the pipe. Thus, if an 8'C were given the scale number 44, the C an octave higher (12 notes above it) would get the number 56. The C above that would be called a 68 scale. In other words: 44 + 12 = 56; 56 + 12 = 68, etc.

An 8' Diapason in a Great organ, for example, might be of 44 scale. An 8' Dulciana in the same division might be of 56 scale, or 12 notes smaller in diameter for the same note. The 4' Octave might be a 58 scale, which is two notes smaller than the 44 scale 8' at the same pitch. If 8'C were 44 scale, its 4'C would be 56, but a 4' Octave of 58 scale is two notes smaller than that. A 2' Super Octave might be 70 scale, or the same relative scale as a 58 scale Octave 4'. A 2-2/3' Twelfth might be 65 scale, or the same relative scale as a 58 scale 4' Octave or a 70 scale 2' Super Octave. These particular scales, in fact, have been used hundreds of times by American builders in just these relationships.

All this begins to mean something when one knows the diameters that the scale numbers represent. Here are the pipe sizes of the Normal Scale, together with their appropriate scale numbers as generally used today:¹³ (see Examples 2 and 3)

The whole idea of scale numbers, then, was to give the organbuilder a reasonable and practical system for expressing relative metal pipe sizes. It provided him with a kind of shorthand in which to show the relationships of various ranks in an instrument. Neither

	16'		8'		4'		2'		1'		1/2'		1/4'		1/8'		1/16'	
C	261.5	32	155.5	44	92.4	56	54.9	68	32.6	80	19.3	92	11.5	104	6.8	116	4.0	128
C#	250.4	33	148.9	45	88.5	57	52.6	69	31.3	81	18.6	93	11.0	105	6.5	117	3.9	129
D	239.8	34	142.6	46	84.7	58	50.4	70	29.9	82	17.8	94	10.5	106	6.3	118	3.7	130
D#	229.6	35	136.5	47	81.9	59	48.2	71	28.7	83	16.9	95	10.1	107	6.0	119	3.6	131
E	219.9	36	130.7	48	77.7	60	46.2	72	27.4	84	16.3	96	9.7	108	5.7	120	3.4	132
F	210.6	37	125.2	49	74.4	61	44.2	73	26.3	85	15.6	97	9.3	109	5.5	121	3.3	133
F#	201.6	38	119.9	50	71.3	62	42.3	74	25.2	86	14.9	98	8.8	110	5.2	122	3.1	134
G	193.1	39	114.8	51	68.2	63	40.5	75	24.1	87	14.3	99	8.5	111	5.0	123	3.0	135
G#	184.9	40	109.9	52	65.3	64	38.8	76	23.1	88	13.7	100	8.1	112	4.8	124	2.8	136
A	177.1	41	105.3	53	62.6	65	37.2	77	22.1	89	13.1	101	7.8	113	4.6	125	2.7	137
A#	169.5	42	100.8	54	59.9	66	35.6	78	21.1	90	12.6	102	7.4	114	4.4	126	2.6	138
B	162.7	43	96.5	55	57.4	67	34.1	79	20.2	91	12.0	103	7.1	115	4.2	127	2.5	139

Example 2: pipe sizes of the Normal Scale.

wood nor reed pipe scales seem to have been treated in this way, however, nor do they seem to attract the attention that metal flue scales do, so they have been omitted from this study.

As helpful as scale numbers may be for the builder or scholar, one does have to know what they stand for. For example, the 19th century American firm of Johnson & Son, Westfield, Mass., who built 860 organs between 1848 and 1898, used a scale number system such as has been described, applying the numbers to Diapasons, Mixtures, some metal flutes, and strings. None of the Johnson scale sticks is known to have come down to us, so we have to rely on measurements of actual Johnson pipes marked with their original scale numbers to find out what was going on. For example, Johnson was very fond of a 58 scale for his Great Octave 4'. This seems to have had an inside diameter of 3-1/8". A 58 scale Octave 4' from Möller from the period 1946-52 would have been 3-3/16" inside diameter. After 1952, it would have been 3-5/32".

An older scale stick from Durst & Co. would have given a 58 scale Octave 4' an inside diameter of 3-1/4". Durst later changed the scale stick to conform with the European *NM*, which made a 58-scale Octave 3-11/32" inside diameter. Organ Supply Corp. employed a similar scale for a long time, but in the 1950s their 58 scale was 3-1/4". The new scale stick from Organ Supply Industries uses *NM*. Compare:

Johnson & Son (1875)	3-1/8"
M. P. Möller (1950)	3-3/16"
M. P. Möller (post 1952)	3-5/32"
Durst (1950s)	3-1/4"
Durst (1970s)	3-11/32"
Organ Supply (1950s)	3-1/4"
Organ Supply (1960s)	3-11/32"
Organ Supply Ind. (1980s)	3-11/32"

The above also points up the tremendous importance, for the record of our cultural history, of writing down, preserving, and making known to scholars and organophiles the scales of our American builders, past and present.

By the end of the 1920s the organ reform movement began to make itself felt in the United States. This was reflected in the turn toward the "clarified ensemble" and the renaissance of principal choruses and upper work. In 1927 Ernest M. Skinner brought G. Donald Harrison (1889-1956) from England to the Skinner company. Harrison's ideas, but particularly his English accent, manner, and very presence, made a strong impression in certain quarters of the American organ world. Not to be outdone, M. P. Möller in 1931 added Richard O. Whitelegg (1890-1944) to its staff. Whitelegg, who was working at the time in the United States with the old Welte firm, was also English, had been a partner with August Gern, who is often credited with being the real inventor of the pitman or check-valve stop action, knew organ actions, had worked with Henry Willis,

(Continued, page 10)

	Scale		mm	Inches	
SCALES IN NUMBERS, MILLIMETERS, and INCHES	71	48.2		1-15/16	
	72	46.2		1-13/16+	
	73	44.2		1- 3/4	
	74	42.3		1-11/16	
	75	40.5		1- 5/8	
	76	39.8		1- 9/16	
	77	37.2		1- 1/2	
	78	35.6		1- 3/8+	
	79	34.1		1- 3/8-	
	80	32.6		1- 5/16	
Scale	mm	Inches	Scale	mm	Inches
31	273.1	10- 3/4	81	31.3	1- 1/4
32	261.5	10- 1/4	82	29.9	1- 3/16
33	250.4	9-13/16	83	28.7	1- 1/8+
34	239.8	9- 3/8+	84	27.4	1- 1/16+
35	229.6	9	85	26.3	1- 1/16
36	219.9	8- 5/8	86	25.2	1+
37	210.6	8- 1/4	87	24.1	1-
38	201.6	7-15/16	88	23.1	15/16
39	193.1	7- 9/16	89	22.1	7/8
40	184.9	7- 1/4	90	21.1	7/8-
41	177.1	6-15/16	91	20.2	13/16
42	169.5	6-11/16	92	19.3	3/4+
43	162.7	6- 3/8+	93	18.6	3/4
44	155.5	5-15/16	94	17.8	11/16+
45	148.9	5- 7/8	95	17.0	11/16
46	142.6	5- 5/8	96	16.3	5/8+
47	136.5	5- 3/8	97	15.6	5/8
48	130.7	5- 1/8	98	14.9	5/8-
49	125.2	4-15/16	99	14.3	9/16+
50	119.9	4-11/16+	100	13.7	9/16
51	114.8	4- 1/2	101	13.1	1/2+
52	109.9	4- 5/16	102	12.6	1/2-
53	105.3	4- 1/8	103	12.0	15/32+
54	100.8	3-15/16+	104	11.5	29/64-
55	96.5	3-13/16	105	11.0	7/16-
56	92.4	3- 5/8	106	10.5	13/32+
57	88.5	3- 1/2	107	10.1	25/64+
58	84.7	3- 5/16	108	9.7	3/8+
59	81.1	3- 3/16	109	9.3	23/64+
60	77.7	3- 1/16	110	8.8	11/32+
61	74.4	2-15/16	111	8.5	21/64+
62	71.3	2-13/16	112	8.1	5/16+
63	68.2	2-11/16	113	7.8	5/16-
64	65.3	2- 9/16+	114	7.4	19/64-
65	62.6	2- 7/16+	115	7.1	9/32-
66	59.9	2- 3/8	116	6.8	17/64+
67	57.4	2- 1/4+	117	6.5	1/4+
68	54.9	2- 3/16	118	6.3	1/4-
69	52.6	2- 1/16+	119	6.0	15/64+
70	50.4	2	120	5.7	7/32+

Example 3: sizes of the scale numbers.



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and was a voicer of considerable experience. Whitelegg became tonal director at Möller, where he drastically altered and improved the character and quality of that company's work between 1931 and the start of World War II.

He found the firm making wide use of scales halving on the 17th. I do not know the origin of Möller's scales before the Whitelegg era, but he soon discovered that 17th halving as used there produced trebles that were too thin to suit him in the principal choruses he was developing. He therefore devised a scale with a somewhat higher halving, which he called 18-19th because its half point seemed to occur somewhere between those two notes. He also experimented with 20th and 21st halving for use in some of the wide-scale flutes that were beginning to appear.

Whitelegg died in 1944, but upon resumption of organbuilding in 1946 the firm continued to use the scales he had developed. I do not know what they use today.

By the 1950s, American organ design had clearly taken a more classical, often called "baroque," turn under the leadership of such builders as Harrison, Holtkamp, Jamison, and Whitelegg, who were often greatly assisted by the enthusiasm and scholarship of such men as Edward B. Gammons, Melville Smith, William King Covell, Ernest White, and others. White joined the Möller staff in 1952, immediately became concerned with scales in use in the shop, and did another complete revision of them, breaking away from the 18-19th halving and separating the two.

The European scholars and theorists of the pre- and post-World War II period, who swarmed over the whole matter of historic and modern scales like a horde of locusts, pretty much agreed that regular scales of different ratios should at least have one dimension in common and wisely determined that it should be well up in the scale, namely 1'C, the C nearest the normal A-440. This has the advantage not only of setting a common point of reference but of fixing that point at a place in the overall ladder of pitches where it will do the most good and the least harm.

Interestingly, however, the Möller scales developed by both Whitelegg and Ernest White took as their common note not 1'C, but one three octaves lower, or what was for them a 40-scale 8'C.

In the Normal Scale (17th-1/2), a 44 scale has a diameter of 155.5 mm or 6-1/8". In the Möller 17th-halving scale, what was called a 44 had only 5-7/8" diameter. The NM scale at 1'C has a diameter of 32.6 mm, or about 1-9/32". The Möller 1'C on 17th halving was just under 1-1/4". The big differences among the Möller halvings come in the upper parts of the scales, where the common starting point so far below, namely at scale 40, results in huge trebles. Whatever the practical problems in the shop, the voicing room, and on the road, these may have created, it remains important to know what the scale numbers stand for in the different halvings.

According to Hans Klotz,¹⁴ the old medieval rigid scale, in which all the pipes had the same diameter from bass to treble, was replaced by variable scales by about the year 1000, but continued, at least in the theoretical writings, until about 1300.

In ancient organ building, the scales were not derived by calculation but by drawing, that is, graphically, as is made clear in the works of the 16th and 17th-century theoreticians such as Henri Arnaud of Zwolle (ca.1440), Agricola (1545), de Caus (1615), Mersenne (1636), and Kircher (1650). They took the horizontal axis or abscissa of a system of co-ordinates that represented the length of the longest pipe and marked off the pipe lengths on it, then erected ordinates above the marks. The width of the metal plate to become the pipe body of the largest pipe, the so-called "fistula

authentica," was determined with a relatively simple fraction of the practical length, such as 1/5, 2/11, 1/6, 2/13, 1/7, etc. The plate width thus obtained was marked on the proper ordinate. If one connected similarly obtained marks on the other ordinates with the 0 point of the system, values would result on the ordinates of the higher pipes that would be too small for the treble. For that reason, an additive constant was marked on the 0 ordinate, a constant which in itself was usually in a simple ratio to the plate width of the largest pipe.

Klotz goes on to interpret this on the basis of some information about very old scales.¹⁵ On the toeboards of the organ found at Norrlanda in Sweden, dating from the mid-1300s, are scratched circles in which we can probably see the sizes of the diameters planned for the pipe bodies that stood there. The diameters of these circles were measured at 61 mm for tenor C, 38.5 mm for middle C, and 29 mm for treble C.¹⁶ The largest pipe in the instrument was likely about 4' long. Diameter measurements of 60, 40, and 30 mm could well have been intended as the basis for those actually found. The differences could be the result of tolerances in fabrication and of warping of the wood, which is now from 550 to 600 years old! On a scale drawing laid out in the ratio of 1:2, these values lie in a straight line that meets the 0 ordinate about 20 mm above the base line or abscissa. The values given would correspond to plate widths, or approximate circumferences, of 189, 126, and 94.5 mm. The additive constant of 63 would have been determined as 1/3 of the plate width, and the latter could have been determined to be 1/6 of the length which, with 1134 mm and with a pipe diameter of 60 mm, would have corresponded exactly to our modern 4'C#.

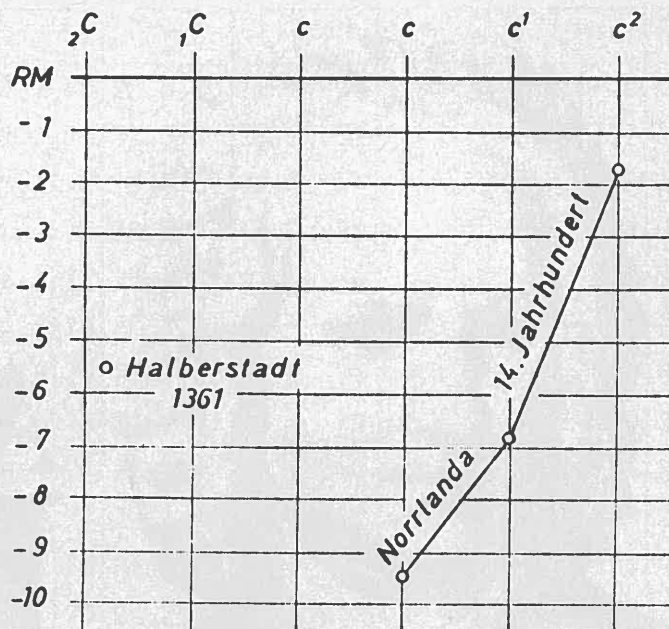
It is no accident that half the diameter of the *fistula authentica* or longest pipe falls on the second octave. This is an instance of an otherwise well-known practice, and the scale pattern of the Norrlanda organ was doubtless conceived according to it in its proportions for the plate width plus an additive constant. In other words, the Norrlanda scale can be portrayed mathematically as the sum of the values 126, 63, and 31.5 mm in the ratio of 1:2, plus an additive constant of 63 mm (126 + 63 = 189; 63 + 63 = 126; 31.5 + 63 = 94.5). Klotz shows the relative smallness and steepness of this scale in a graph. (See Example 4.)

Klotz¹⁷ also cites the old (1361) organ by Nikolaus Faber in Halberstadt Cathedral, the largest pipe of which, according to Praetorius (1619)¹⁸ figures out to be 315 mm in diameter and 9426 mm for theoretical length, which represents a pitch between C#₂ (9943 mm) and D₂ (9384 mm), which comes out to a scale 5-1/2 notes smaller than NM for that note. Here, too, the relative smallness of the scale is striking, for corresponding pipes of the 16th, 17th, and 18th centuries are up to ten notes larger. This pipe is also shown on the Klotz graph.

During the 15th century, the medieval scales with their skinny basses and their relatively dull trebles were gradually replaced by the type of principal scale still used in general practice today, which gives the bass sufficient fullness and the treble brilliance.

The organ built around 1430 for the church of St. Valeria in Sion (Sitten) in the Swiss canton of Valais, was the first we know of to leave the old octave ratio of 1:2 and to achieve a harmonic progression, on the whole quite small-scale, but (for its purposes) satisfactory. It was only about ten notes smaller than NM in the bass of its 2' mixture rank and only about two notes larger than NM on the C four octaves higher.¹⁹ Other examples exist from this century which show that by the 1500s builders had learned how to make the basses have sufficient fullness while, after overcoming considerable difficulty in pipemaking, at the same time giving the trebles a pleasing sparkle.

Arp Schnitger (1648-1719) was born



Example 4: graph of the Norrlanda scale.

at the end of the Thirty Years War and was an active organbuilder from 1666 to 1719. During that time he built or repaired nearly 150 instruments. Many of the instruments ascribed to him were rebuilds, some were conservative rebuilds, some were restorations, and some were new organs ranging from small positives to instruments as large and splendid as any of the period.

One of the oldest and best-known organs of this period is that built in 1567 originally for Hamburg/St. Johannis by a master of the Brabant school, Dirich Hoyer, rebuilt by Schnitger in about 1686 and sold in 1816 to Cappel, north of Bremerhaven. Maarten Vente concludes²⁰ that tonally almost everything in the organ was by Hoyer except the Principal 8', Zimbel, and some Mixtur and Rauschpfeife ranks of the Hauptwerk, some ranks of the Rückpositiv Scharff, and the Pedal Cornet 2', plus some of the 16' Untersatz pipes, and therefore represents older ideas of scaling. Schnitger had to adapt his additions to the older work.

The Cappel stoplist is itself instructive, but this is not the place to discuss it. The scale data presented here must be considered as diagrammatic because the NM scale numbers shown are approximations, adapted from outside circum-

ference measurements reported by Klotz.²¹(See Example 5.)

Note first the relationship of the principal scales for notes of the same pitch: (the first figure represents 1'C, the second the approx. NM scale no.)

8' Principal	28.3mm	83
4' Octava	25.6	86
2' Rauschpfe.	25.75	86
1' Mixtur	24.2	87

While the pipes do not show as being of identical size on that particular note, differences of a fraction of a millimeter are relatively slight. The data suggest that at that point in the keyboard, treble C, the 8' Principal was likely thought of as being of a little greater fullness than the others.

Similar relationships prevail for the 2'Cs: 46.5 (72), 45.5 (72), 43.4 (73), where the approximate scale numbers do not show the differences so clearly but where the 8' is still the largest. The difference is markedly greater between the 8' and the 4' stops in the relationship of the 4' pipes. Note, however, the similarity between the Rauschpfeife and Mixtur 1' pipes.

It is interesting that the 4' Principal of the Rückpositiv shows as one note larger than the 4' of that family in the Hauptwerk and retains that small size advantage. (Continued, page 12)

CAPPEL (Wursten)/Ev. Pfarrkirche Dirich Hoyer, 1567. Rebuilt Arp Schnitger, ca. 1679-1686					
PEDAL	HAUPTWERK	RÜCKPOSITIV			
16 Untersatz	16 Quintade	8 Gedackt			
8 Octava	8 Principal	8 Quintade			
4 Octava	8 Hollflöit (Ged/Rohr)	4 Principal			
2 Nachthorn	4 Octava	4 Flöit (Rohr)			
II Rauschpfeife	4 Spitzflöit	2 Octava			
IV-VI Mixtur	3 Nasat (cyl.)	1-1/2 Siffflöit (cyl.)			
16 Posaune	2 Gemshorn (cyl.)	II Sesquialtera			
8 Trompete	II Rauschpfeife	II Tertian			
2 Cornet	V-VI Mixtur	IV-VI Scharff			
Manualkoppel	III Zimbel	16 Dulcian			
	8 Trompete				
ODs in mm.	1	13	25	37	49
HW Principal 8' OD	142.3	82.5	46.5	28.3	17.8
approx. NM sc. no.	46	>>> 59	>>> 72	<<< 83	<<< 94
HW Ged./Rohr. OD	117.8	72.9	49.3	29.6	20.05
approx. NM sc. no.	50	= 62 <<< 70-71 <<< 82 <<< 91			
HW Octava 4'	76.4	45.5	25.6	15.1	9.9
	60	= 72 >>> 86	= 98 <<< 108		
HW Rauschpfeife (2')	43.4	25.75	16.1	9.7	7.4
	73	>>> 86 <<< 96	= 108 <<< 114		
HW Mixtur (1')	24.2	15.3	9.9	7.3	
	87	<<< 97-98 <<< 108 <<< 114			
HW Gemshorn 2'	66.2	41.7	26.3	17.2	8.75
	64	<<< 74 <<< 85 <<< 95 >>> 110			
RP Principal 4'	82.9	47.9	25.9	15.2	9.5
	59	= 71 >>> 85 = 97 = 109			

Example 5: the Cappel stoplist.



Marianne Webb

Management

Marianne Webb has joined the list of concert organists represented in North America by Phillip Truckenbrod.

She is professor of music at Southern Illinois University in Carbondale and has been a member of the faculty there since 1965. Before going to that position, she taught at Iowa State University and at James Madison University in Virginia. A graduate of Washburn University, she holds her advanced degree from the University of Michigan. Miss Webb was a featured artist at the Denver AGO national convention in 1968 and has performed at a number of regional AGO conventions throughout the country.

John Metz has joined Artist Recitals Talent Agency as a harpsichord recitalist and lecturer.

He holds the D.M.A. degree in harpsichord from the Juilliard School, where he studied with Albert Fuller. He has also studied and performed at the Aston Magna Academies and has worked with accompanists Paul Ulanowsky, Martin Isepp, and Samuel Sanders. He is currently assistant professor of music at Arizona State University, where he directs a baroque ensemble in addition to teaching harpsichord and performance practice. He received his B. A. cum laude and M. M. in piano from Syracuse University, where he was a student of George Pappastavrou.

In addition to playing both baroque and modern harpsichord literature, Dr. Metz concertizes with baroque violinist Lisa Sandow Lyons. They are available as a harpsichord-violin duo, *Affetti Musicali*, also through Artist Recitals.



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GOTTFRIED SILBERMANN

HW	PRINZIPAL 8'		1	13	25	37	49
Freiberg	1714	3/45	140.0	75.0	42.0	24.2	14.6
Pfaffroda	1715	1/14	141.5	81.0	44.0	22.5	15.2
Rötha/G	1718	2/23	138.0	81.0	44.5	23.9	13.7*
Rötha/M	1723	1/11	135.0	81.0	45.0	24.0	14.8
Crostau	1732	2/20		84.0	45.0	25.4	15.4
Grhmsdorf	1738	2/21	137.6	79.6	43.7	24.1	14.6
Fraureuth	1739	2/20		(85.9)	(46.1)	(26.4)	(15.9)**

HW	OCTAVA 4'		1	13	25	37	49
Freiberg	1714	3/45	80.0	43.5	24.6	15.0	9.8
Pfaffroda	1715	1/14	81.0	45.0	25.2	15.5	10.4
Rötha/G	1718	2/23	82.0	45.5	26.5	14.9	10.0
Rötha/M	1723	1/11	83.5	45.0	24.8	15.0	9.7
Ringethal	1725	1/6	84.5	50.0	28.0	16.0	9.5
Crostau	1732	2/20	83.0	44.4	25.3	15.0	10.0
Grhmsdorf	1738	2/21	81.2	42.8	24.0	14.3	9.9
Schweik	c.1750	1/6	81.8	44.1	24.0	14.2	8.7

HW	OCTAVA 2'		1	13	25	37	49
Freiberg	1714	3/45		42.0	24.6	14.8	9.0
Pfaffroda	1715	1/14		41.0	23.2	14.5	9.6
Rötha/G	1718	2/23		45.0	24.5	14.5	9.6
Rötha/M	1723	1/11		45.0	25.0	15.5	10.0
Ringethal	1725	1/6		49.0	26.5	16.5	9.0
Crostau	1732	2/20		46.0	24.0	15.0	9.4
Grhmsdorf	1738	2/21		43.5	24.2	14.3	9.7
Fraureuth	1739	2/20		** (46.15)			
Schweik	c.1750	1/6		43.7	23.6	13.7	8.3

HW	QUINTA 2-2/3'		1	13	25	37	49
Freiberg	1714	3/45	52.0	30.0	18.0	12.0	9.0
Rötha/G	1718	2/23	56.5	31.6	18.0	11.5	7.8
Crostau	1732	2/20	57.0	32.0	18.4	12.0	8.0
Grhmsdorf	1738	2/21	55.8	30.3	17.5	11.2	7.75
	(Schw. Gs ex 4')		(55.3)	(30.5)	(18.1)	(10.5)	

HW	QUINTA 1-1/3'		1	13	25	37	49
Pfaffroda	1715	1/14	29.0	17.0	11.0	7.7	6.0
Rötha/M	1723	1/11	31.5	18.2	11.2	7.9	5.6
Ringethal	1725	1/6	30.0	19.0	11.5	7.0	
Schweik	c.1750	1/6	30.4	17.1	10.7	6.7	4.7
	(Schw. Gs ex 2')		(29.9)	(16.9)	(10.3)	(6.5)	

GOTTFRIED SILBERMANN

HW	GEDACKT 8'		1	13	25	37	49
Pfaffroda	1715	1/14		67.0	41.0	26.0	18.0
Rötha/M	1723	1/11	98.5	63.0	40.5	25.5	17.7
Ringethal	1725	1/6		40.5	25.0	16.1	
Schweik	c.1750	1/6		38.3	23.6	16.0	

HW	ROHRFLÖTE 8'		1	13	25	37	49
Freiberg	1714	3/45	90.0	60.0	38.0	23.0	16.0
Rötha/G	1718	2/23	95.0	(63.0)	(40.6)	(25.3)	(17.5)*
Crostau	1732	2/20		c#=62.0	41.0	26.0	17.8
Grosshar	1738	2/21			39.0	24.7	16.8

OW	GEDACKT 8'		1	13	25	37	49
Freiberg	1714	3/45	65.0	41.0	26.0	18.0	
Rötha/G	1718	2/23		41.0	25.0	18.0	
Crostau	1732	2/20	62.7	40.0	25.5 [b=17.0]		
Grosshar	1738	2/21		39.8	25.0	17.0	
	(Grossh. corr. notes ex Nassat)			(40.0)	(25.0)	(17.0)	

HW	ROHRFLÖTE 4'		1	13	25	37	49
Pfaffroda	1715	1/14	64.0	42.0	26.0	18.0	conical
Rötha/M	1723	1/11	53.0	40.5	25.8	18.5	conical
Ringethal	1725	1/6	62.0	40.5	25.0	16.5	12.0

OW	ROHRFLÖTE 4'		1	13	25	37	49
Rötha/G	1718	2/23	62.0	40.2	25.7	17.8	conical
Crostau	1732	2/20	63.0	39.3	25.0	17.5	conical
Grosshar	1738	2/21	63.0	39.3	25.0	17.2	conical

OW	OCTAVA 2'		1	13	25	37	49
Freiberg	1714	3/45	42.0	25.0	13.0	8.0	7.0
Rötha/G	1718	2/23	41.5	(22.7)	(13.7)	(9.2)	(6.5)*
Grosshar	1738	2/21	40.3	22.3	13.3	8.5	6.0
Fraureuth	1739	2/20	(42.0)**				
	(Grossh. corr. notes ex Tertia)		(22.2)	(13.3)	(8.7)	(6.0)	

OW	TERTIA 1-3/5'		1	13	25	37	49
Rötha/G	1718	2/23	46.5	29.0	18.5	12.0	8.6
Grosshar	1738	2/21	32.9	18.8	11.3	7.5	5.2

OW	QUINTA 1-1/3'		1	13	25	37	49
Rötha/G	1718	2/23	26.5				
Grosshar	1738	2/21	28.5	16.2	10.0	6.9	4.3

OW	FLAGEOLET or SIFFLÖTE 1'		1	13	25	37	49
Freiberg	1714	3/45	30.0	20.0	12.0	8.0	6.0
Rötha/G	1718	2/23	20.5				
Grosshar	1738	2/21	22.4	13.2	8.6	5.9	4.3
	(Grossh. corr. notes ex Q.)		(22.3)	(13.2)	(8.5)	(5.9)	

* = ODs from Klotz II/368.
** = OD from Flade II/185.

Examples 6 (above) and 7 (right): scale data for selected Silbermann stops.

De Mensura Fistularum

(Continued from p. 10)
tage until the top octave, when the Hauptwerk 4' jumps ahead slightly. This may have been because the Rückpositiv 4' Principal was thought of as the basic principal of its division and was felt to need an extra bit of fullness in that important position in the room.

The Hauptwerk 8' Flute runs at 17th halving for an octave, then starts to flare and runs increasingly bigger toward the top. The 2' Gemshorn gets fatter from the very first note, until it is finally pulled back in the top octave. That Schnitger, and Hoyer before him, who represents the traditions and practices of the Scherer family, used variable scales is plainly evident.

Among the organbuilders active during Bach's lifetime, Gottfried Silbermann (1683-1754) occupies a special place, inasmuch as, in contrast to many of his contemporaries, he designed his instruments after the concepts of the flowering period of organbuilding: the late 17th century. Compared to organs of Arp Schnitger, however, his instruments displayed certain differences: they had no Rückpositivs, there was little variety among his solo voices for he built only a limited number of kinds of reeds, built no really large-scale and no overblowing voices, no Zimbel, no real Pedal treble stops, used manual doubles of a more fundamental tone color (Bordun 16') in those instances where an older practice would have used something with more overtone development, such as Quintadena 16', and limited his wide-scale groups to certain pitch levels by excluding the large-scale 5-1/3' and 1-1/3' voices.

On the other hand, Gottfried Silbermann arranged well-equipped narrow and wide-scale choruses alongside one another and even contrasted small-scale and large-scale Tierces with one another. Principal choruses and mixtures of the individual divisions are related to one another in the sense of the high baroque, and the reeds of at least the Hauptwerk and Brustwerk are adapted to or matched with the foundation pitch.

Certain of his instruments were se-

lected for examination here because their scale data are reasonably reliable and more or less readily available.²² Some place names have been abbreviated: Rötha/G = Rötha/St. Georg; Rötha/M = Rötha/St. Marien; Grhmsdorf = Grosshartmannsdorf; Schweik and Schw. = Schweikershain. (See Examples 6 and 7.)

Consider first the family of Hauptwerk principals. While one cannot claim from this limited sampling that Silbermann used the same scale for all his principals, there is, nevertheless, a striking similarity. The differences in the low octaves of the 8's may be accounted for by the fact that these pipes were normally in the façade where, for reasons of visual proportions, perhaps, the diameters might be varied to suit individual conditions. The same applies to the low octaves of the 4' principals, as in Ringethal and Schweikershain, where the 4' principals were in the display: 30 notes in Ringethal and 32 notes in Schweikershain. The very considerable similarity at the 4' Cs of 8's and 4's is interesting. For the Fraureuth organ, the pipe measurements are derived from outside circumferences and their differences from the others may be attributed to the thickness of the pipe metal.

In considering measurements of Silbermann and similarly old pipes, we must always reckon with certain factors, among them: that the pipes being measured were probably well over 200 years old, that they have been "through the mill," which means that they may have been mutilated, may have been trimmed for re-pitching, may have been cone-tuned flat, may not have been perfectly round, may not have been measured accurately, and may not have had their measurements set down correctly by whoever did the inventorying. Furthermore, and this is always striking when one takes scale measurements, even from the pipe shop of a single builder, considerable variations occur in the size of pipes supposedly of the same scale and made over the same scale patterns. This suggests that pipe-makers are human and that their work, while often very good, is not always 100% precise. In other words, if old

Johann Caspar Doodle had a big weekend, it may well have taken him a day or two in the following work week to recover his steady hand or to keep from taking an extra shaving or two off the edges of the pipe bodies he was about to solder together.

A glance at the 2-2/3' and 1-1/3' Quintas again shows their close relationship to the unison principals. The 8' Gedacks and Rohrflötes 8' and 4' in the Hauptwerk and Oberwerk are also closely related. Frequently, the 8' basses of these stops were of wood, hence not reported here. All but one of the Oberwerke under consideration have a Gedackt as their basis. Freiberg, a much larger organ, has an 8' Principal along with its Oberwerk 8' Gedackt. Silbermann's Oberwerk and Hauptwerk Nasats 2-2/3' began with principal scale, then widened out between tenor C and middle C to run two or three notes larger toward the top, following the models of the 8' and 4' capped stops.

The Freiberg and Rötha/St. Marien Hauptwerk Tertias and the Rötha/St. Georg Tertia were all large-scale mutations, starting with principal scale and then fattening toward the top, but the Grosshartmannsdorf Oberwerk Tertia, in contrast, was of principal scale throughout. This doubtless had to do with the stoplist design, for the Grosshartmannsdorf Hauptwerk had a Cornet which already contained a large-scale Tierce, hence the Oberwerk Tertia was likely thought of as going with the

Nasat, to make more of a Sesquialtera sound. The Grosshartmannsdorf Oberwerk Nasat is a good bit smaller scale than the 2-2/3' in its Hauptwerk Cornet (c' of the Cornet = 26.0 mm, c' of the Nasat = 19.5 mm) but is, nonetheless, larger than the Hauptwerk 2-2/3' Quinta (c' = 17.5 mm). The more fluted Nasat would make a good mutation for solo purposes, but would also work well with the smaller-scale Tertia (relatively the same scale as the 2' Octava of that Oberwerk), which would give it more sting in a Sesquialtera combination.

Thus we see that in the matter of scaling, Silbermann, in contrast to Schnitger, seems to have followed more definite scale patterns which he used over and over again, depending upon the particular conditions. In the principals, mixtures, and some mutations, he seems, in general, to have used approximately a 15th halving. For his gedacks he seems to have used approximately a 19th halving. The 15th halving might be thought to give the basses of the 8' stops some prominence, but Silbermann seems to have begun with moderate diameters for his 8' Cs, averaging about three notes smaller than NM, and then to have developed that octave on a little higher halving, only to decrease the halving to about the 15th in the next three octaves, making the stop thin out more rapidly toward the top. In the higher-pitch principals 4' and 2', he seems to have used a high halving of about 21st in

(Continued, page 14)

GOTTFRIED SILBERMANN: Composite Principal scale.

HW PRINZIPAL 8-4-2	8'	4'	2'	1'	1/2'	1/4'	1/8'
	138.4	81.3	44.9	24.6	13.5	9.54	6.72
	17th	15th	15th	15th	21st	21st	

Example 8: composite Silbermann scale.

New Organs

(photographs on page 1)

The Kinzey-Angerstein Organ Co. of Wrentham, MA* has built a 2-manual and pedal instrument of 35 ranks for Bethany Congregational Church, Foxborough, MA. The mechanical-action instrument is located in the rear gallery and has mahogany casework with pipeshades executed by James McClellan of Ipswich, MA, and façade pipes of electrolytic zinc. Some pipework was retained from the previous organ. Patricia Reynolds is the organist and Max Miller served as consultant and inaugural recitalist.

*Dan Angerstein, Allen Kinzey, members, American Institute of Organbuilders.

	GREAT 56 notes	Nineteenth 1-1/3' Sharp III Basson-Hautbois 16' Cremona 8' Tremolo	
Bourdon 16' Principal 8' Chimney Flute 8' Oclave 4' Spire Flute 4' Nasard 2-2/3' Superoctave 2' Tierce 1-3/5' Mixture V Trumpet 8'			PEDAL 30 notes
	SWELL 56 notes	Sub Bass 32' (prepared) Bourdon 16' Small Principal 16' Oclave Bass 8' Choral Bass 4' Mixture IV Trombone 16' Trumpet 8' (prepared)	
Gemshorn 8' Celeste 8' Stopped Diapason 8' Principal 4' Spindle Flute 4' Fifteenth 2'			COUPLERS
		Swell to Great Great to Pedal Swell to Pedal	

The Dobson Organ Co. of Lake City, IA* has completed a 2-manual and pedal organ of 27 stops and 38 ranks for Westminster Presbyterian Church, Des Moines, IA. The instrument was planned and contracted to Lawrence Phelps and Associates of Erie, PA, in 1973; after construction was partially accomplished, the work of completion was taken over in 1979 by the Dobson firm, whose objective was to finish building the organ in a way that was sympathetic to the original design, despite some differences in organbuilding philosophy.

The organ stands about 40 feet high from its footings in the basement of the church to the top of the case. It is 26 feet wide and six feet deep, with construction of 2-1/2" oak panels and an estimated weight of 17 tons. The stop action is electric with a solid-state electronic combination action. The front pipes are 85% tin. Ruth Harris, organist of the church, played the dedication recital April 12, 1981.

*Lynn A. Dobson, member, American Institute of Organbuilders.

	HAUPTWERK	Scharf IV 1/2' 224 pipes Krummhorn 8' 56 pipes Tremulant	
Quintaden 16' 56 pipes Prinzipal 8' 56 pipes Rohrlöte 8' 56 pipes Oktav 4' 56 pipes Spitzlöte 4' 56 pipes Flachlöte 2' 56 pipes Mixture V 1-1/3' 280 pipes Trompete 8' 56 pipes			PEDAL
	SCHWELLWERK	Prinzipal 16' 32 pipes Subbass 16' 32 pipes Oktav 8' 32 pipes Gedacktlöte 8' 32 pipes Choralbass 4' 32 pipes Mixture IV 2' 128 pipes Fagott 16' 32 pipes Trompete 8' 32 pipes Schalmei 4' 32 pipes	
Salizional (stopped bass) 8' 56 pipes Vox Coelestis (TC) 8' 44 pipes Gedackl 8' 56 pipes Prinzipal 4' 56 pipes Koppellöte 4' 56 pipes Oktav 2' 56 pipes Quinte 1-1/3' 56 pipes Sesquialtera II 2-2/3' 112 pipes			COUPLERS
		Hauptwerk to Pedal Schwellwerk to Pedal Schwellwerk to Hauptwerk	

The Holtkamp Organ Co. of Cleveland, OH* has built a 2-manual and pedal organ of 26 ranks for the William R. Cannon Chapel at Emory University in Atlanta, GA. The new building, designed by New York architect Paul Rudolph, afforded only limited floor area for the instrument but considerable height, and has an open central area with balconies around the four sides, each balcony at a higher level than the last. Walter Holtkamp designed the organ in a "high-rise" shape, with the Pedal at floor level, the Swell above that, and the Great on top with a sound-reflecting shell.

The instrument, which has mechanical key action and electric stop action, is built in plain sliced red oak, with the oak columns and beams acting as a supporting structure, or "exo-skeleton." The attached console at the base has natural keys in plumwood, accidentals in palisander, and stop tablets in cherry. The dedication recital on Jan. 18, played by Marilyn Keiser, included three *Gospel Preludes* by William Bolcom, commissioned by Mr. Holtkamp: "Jesus Calls Us," "Blessed Assurance," and "Nearer My God to Thee." The newly-appointed organist for Emory University is Timothy Albrecht.

*Walter Holtkamp, member, American Institute of Organbuilders.

	GREAT	Cornet II 98 pipes Scharf III 183 pipes Krummhorn 8' 61 pipes Tremolo	
Gemshorn 8' 61 pipes Rohrgedackt 8' 61 pipes Principal 4' 61 pipes Openflute 4' 61 pipes Doublette 2' 61 pipes Mixture IV 244 pipes Schalmey 8' 61 pipes			PEDAL
	SWELL	Basso 16' 32 pipes Principal 8' 32 pipes Bourdon 8' 32 pipes Choralbass 4' 32 pipes Rauschpfeife II 64 pipes Fagott 16' 32 pipes	
Copula 8' 61 pipes Rohrlöte 4' 61 pipes Principal 2' 61 pipes			

Visser-Rowland Associates of Houston* have built a 2-manual and pedal organ of 15 ranks for the new building of St. Cyril of Alexandria Catholic Church, Houston, TX. The entirely mechanical-action instrument has the two manual divisions integrated onto a single windchest. The casework is of oak, with the largest pipes of the Subbass 16' surrounding the unencased pedal on either side. The display pipes are 70% tin, while interior pipes are of common metal and wood. Winding is from a single bellows. The brass pipeshades were sculpted by Tim Johnson. The dedication recital was played by Robert Lynn.

*Jan Rowland, Thomas F. Turner, Pieter Visser, members, American Institute of Organbuilders.

	HAUPTWERK	Kleingedeckt 4' 56 pipes Prinzipal 2' 56 pipes Larigot 1-1/3' 56 pipes Krummhorn 8' 56 pipes	
Rohrlöte 8' 56 pipes Prinzipal 4' 56 pipes Nachthorn 4' 56 pipes Waldlöte 2' 56 pipes Mixture III 168 pipes			PEDAL
	BRUSTWERK	Subbass 16' 30 pipes Choralbass 4' 30 pipes Dulzian 16' 30 pipes	
Gemshorn 8' 56 pipes			

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De Mensura Fistularum

(Continued from p. 12)

the trebles, which would keep the top octave of a 4' or the top two octaves of a 2' from becoming impossibly small. (See Example 8.)

We need to bear in mind, however, that Silbermann, like Schnitger, only had to deal with a four-octave compass, unlike late 19th- and 20th-century builders, who had to contrive ways to treat 54, 56, 58, 61, and even 73-note compasses.

Earlier, the 19th-century American firm of Johnson & Son, who built 860 organs between 1848 and 1898, was mentioned. Charles B. Viner, a voicer for Johnson from 1891 to 1897 who later set himself up in Buffalo, NY, kept a ledger in which he copied down the stoplists of the Johnson organs on which he worked during that time, together with the number of hours that he and voicer Thomas Chaffin spent on the voicing of the flues. More important, however, is the fact that he recorded the originally-planned scales of most of the Johnson metal flue pipes, using the Johnson scale number system.

While we do not yet know precisely what all the equivalents were in inches or millimeters, we can nevertheless observe Johnson's principles at work in the application of scales to various stoplists.

Collected data clearly show that Johnson had a fondness for what he called 44-58-65-70 scales for the 8'-4'-2-2/3'-2' principal chorus on the Great and used them again and again. We have noted above that his scale numbers equaled smaller pipe diameters than NM (NM 58 = 3-5/16", Johnson 58 = 3-1/8"). Johnson's typical pattern was to make the 4', 2-2/3', and 2' two notes smaller than the 8'. We see this in outline in Op. 750, a small one-manual: 46-60-72, and in Op. 761, a very small two-manual: 46-60. In Op. 814, the scale of the 8' Diapason is 45, or one note smaller than his favorite 44, but the other proportions are the same. This means that the 4', 2-2/3', and 2' were all of the same relative basic scale. They were all given the same 1/4 mouth widths, so differences in timbre were the result of variations in voicing treatment, which is another story.

When Johnson had to plan a large instrument, he upped the scales, of course, as we see in Op. 790: 43-56-63-68. Here the 8' is again only one note larger than the 4', 2-2/3', and 2', so that within the chorus itself there was no preponderance of 8' tone.

In this larger instrument, however, Johnson also had a 16' Great Principal, which was five notes smaller than his 8', making it a 36 scale at 16', the same scale he also used elsewhere for a Great 16' Contra Viola, and only two notes bigger than his Choir Geigen 8'. Strangely, Johnson used the same scale for the 15th in the IV Mixture, when it appeared, as he did for his 2' Super Octave and used the same scale for the other unisons in the Mixture as well.

In the Swells of the two larger organs there is a Principal one note smaller than the Great 8' Principal. In earlier organs, Johnson often had a 4' Octave to team with the 8' Principal in the Swell, so that we might have found 46-60 there, but in these later organs we find an approach typical of the end of the 19th century: the use of a 4' Fugara. Although of smaller scale than a 4' Octave, this had to be large enough in scale to still blend with the 8' flute, in particular, and with the 4' flute if there was one. In many schemes the only Swell 4' was a Fugara. The 65-scale Fugara in Op. 814 is fairly typical, about five notes smaller than a typical 4' Octave would have been, but with appropriate voicing still clearly not in the skinny string class. In the Choir of Op. 790 we see a normal Johnson relationship: the 4' Fugara is two notes smaller than the 8' Geigen Principal and was clearly thought of as its Octave. In the Swell of Op. 790 the 4' Violin 68 is obviously a string, while the 4' Gemshorn, relatively rare in Johnson work

and for which we have no scale information, was probably the Octave to the 44-scale Open in that division.

Johnson string scales rarely ran to extremes of narrowness. In fact, the 54-scale Viola in the Swell of Op. 814 (ca. 90 mm) is a little larger than what G. Donald Harrison used for some of his fine Swell Virole de Gambes in the very early 1940s and after World War II. The strings of Op. 790 are quite representative. The Great Gamba 8' was a far cry from the skinny, cutting Great strings of the early part of the next century, as were those of the Swell, where just a few years later most builders would have been using 60 scale and smaller. The Swell Cornet Dolce, however, is eight notes smaller than principal scale, hence would have been in the broad string class (54 scale at 8'). We do know that Johnson used variable scales for his strings, fattening them toward the top as needed. We also know that he used a variable scale for his 4' Flute Harmoniques. Note also the use of two wind pressures in the Pedal of Op. 790, although this has nothing to do with scales. The Pedal 8' Violoncello was a 53 scale, again not a skinny string, and just a year later Johnson began using a 50 scale for these stops, a turn that ran counter to what most American builders were beginning to do at that time.

I have already mentioned Richard O. Whitelegg and the Möller firm. In 1936 and 1937, Möller built a number of large four-manual instruments, of which those to be discussed are representative: Op. 6385 (1936), Covenant 1st Presbyterian Church, Washington, DC (4/57); Op. 6514 (1937), Broad Street Presbyterian Church, Columbus, OH (4/60); Op. 6570 (1937), Holy Name Church, New York, NY (4/76); and Op. 6583 (1937), Wilson College, Chambersburg, PA (4/64).

In 1936 Whitelegg was still using the 17th halving for his Great Diapason choruses. The scale numbers in Op. 6385 are quite conventional, reminding one of Johnson: 44-57-66-70, although Whitelegg favored a slightly smaller 12th than Johnson did, usually also with a narrower mouth, and put his 16' Violone at 35 scale = 47 scale at 8'. We must keep in mind, however, that these scale numbers represented larger diameters than did Johnson's scale numbers. The unison in the Mixture of Op. 6385 was the same scale as the independent 2' Fifteenth. Both Swell and Choir had 4' Principals, each in pretty standard relationship to their 8's: i.e., one note smaller in the Swell and two notes smaller in the Choir. The Swell even had a 15th, of the same scale as the 4' Principal, although tapered. The Pedal 8' Octave was large-scale and voiced on a level with the Great 44-scale Open.

In the next year, however, the 18-19th halving appeared, so that while the same scale numbers were used for the same members of the principal chorus, the result in the trebles was different at different times. (See Example 9.)

Scale No.	Pre-war 17th-1/2	Pre-war 18-19th	ca. 1950 18-19th
44	5-13/16"	5-7/8"	5-7/8"
56	3-1/2"	3-9/16"	3-11/16"
68	2-1/16"	2-1/4"	2-5/16"
80	1-1/8"	1-3/8"	1-15/32"

Example 9: 18-19th halving.

In Columbus the new halving was only applied to the Great 8' and 4' Principals, while the Twelfth and Fifteenth remained on the old 66-70 scaling with 17th halving. The 2' of the low-pitched Mixture, however, was a 68 scale, or two notes larger than the independent Fifteenth. The Swell and Choir Principals were quite normal, although the Swell 2' might seem a bit small today. The unisons in the Swell Mixture, however, held up quite well (basic 69 scale). The old 40-scale 17th-1/2 Octave 8' in the Washington pedal had been 6-7/8", while the 43-scale 18-19th-1/2 Principal 8'-4' in the Columbus Pedal was less generous in the bass but, with higher halving, increased in the treble to make

				1	12	25	
Opus 6385	Washington	Pedal Octave 8'	40sc	17-1/2	6-7/8"	4-1/16"	2-7/16"
Opus 6514	Columbus	Ped. Prin. 8'-4'	43sc	18-19	6-1/4"	3-11/16"	2-5/16"

Example 10: pedal halving.

it more effective when it also played at 4'. (See Example 10.)

In Holy Name, Whitelegg had to work around old pipes, just as Schnitger often did. He managed to get in the 18-19th-1/2 in the new treble of the Great 16' Diapason and in a new 8'. He also reinforced the old 70-scale Fifteenth with 68-scale unisons in the Mixture. The Pedal 8' Octave was of enormous scale: 38 scale, 17th-1/2, 7-9/16". In general, the 17th halvings worked well in the good room.

The Washington organ was in a front chamber, facing the room. Columbus is buried at the sides of the chancel and also speaks partly through the chancel ceiling. Holy Name was in a good rear gallery position in a fine, large room. Wilson College was entirely above the ceiling, all enclosed except the seven 32' Bourdon pipes, which were in the tone chute. Everything spoke via the tone chute through a grille in the ceiling at the front of the auditorium.

In Wilson there was a little more generous use of the 18-19th halving, again in the Pedal 8' Octave, which played at 8' and 4'. The usual Great 16'-8'-4' chorus members got the treatment but, to hold up better against them, and because of the buried position, the Fifteenth was upped two notes, but remained on 17th halving. The scale of the Mixture unisons dropped slightly. The independent Tierce 1-3/5' in this Great was included at the request of the consultant, Virgil Fox, and was of reasonably generous scale, although tapered.

Comparative Tierce Scales

Silbermann, Rötha/St. Georg	46.5 mm
Möller, Wilson College	42.86 mm 2/3 taper

All of the metal pipework in this organ above 4'C was of pure tin!

Something else to note in these instruments is the introduction, albeit rather timid, of independent mutations. In each of the Choirs there appears the very small-scale 2-2/3' capped Nasard, beginning as a 76 scale in Washington, then increasing to 72 scale.

Comparative Nasard Scales

Washington	76 sc	36.51 mm
Columbus	72 sc	44.45 mm
Silbermann/Rötha	48.5 mm	

Design-wise, one might also note the reedless Greats and the inclusion of complete reed choruses on high pressure in the Swells. The scales of these reed choruses were not timid, however, and the result was brilliance with substance. Note also the 4' Triangular Flutes in the Swells, the oldest of them having the largest scale. Both Columbus and Wilson have open metal 16' voices in the Pedal: one a 36, the other a 38 scale. The Great 16' in the latter was two notes larger and also played in the Pedal.

In closing, let us look briefly at the work of Hans Gerd Klais, one of our distinguished contemporary European builders. He says "... the sound of pipes comes from their shape and not from their names. ... The greater the variety of pipe shapes represented in an organ, the more diversified the sound becomes."²³ Klais tries to apply this principle in his designs, whether large or small.

The modest two-manual organ in Duisdorf/St. Augustinus, 1967, near Bonn, illustrates this. Here there are open cylindrical, open conical of different tapers, capped metal going over into tapered, stopped wood, stopped wood going over into metal rohrlöte, open wood, and open wood overblowing pipes. No two scales seem to be alike, in

contrast to others we have seen. The majority of scales are variable at some point or points in their compass. Only a few seem to be regular or constant, although this does not mean that they are the same as NM. The result is a kaleidoscopic interweaving of patterns which, their author claims and his voicers substantiate, creates the lively and interesting texture they are after.

Klais takes as the reference line in his scale graphs not 1:square root of 8 to the 4th power (1:1.6818) but 3:5 (1:1.6666), which favors the trebles slightly and keeps the basses just a trifle thinner if extended down very far: (see Example 11)

From a still larger instrument, that of the Würzburg Cathedral, we see the graph of the Hauptwerk scales²⁵ (See Example 12, p. 16) Here it is only the Mixtures that proceed in the constant or regular ratio of 3:5 and in these the scales of the various ranks that are doubled, i.e., those ranges where more than one pipe sounds the same pitch per note, are kept three notes apart and the mouth widths are different.

Scales, of course, are only one of the many factors that go into the building of an organ: e.g., pipe materials, mouth widths, scales, voicing, wind pressure, chest design and layout, action, stoplist, encasement, and room acoustics. They may not be the most important, but they are among them!

NOTES

¹Edward Buhle, *Die musikalischen Instrumente in den Miniaturen des frühen Mittelalters* (Leipzig: Breitkopf & Härtel, 1903), pp. 104-05.

²Christhard Mahrenholz, *The Calculation of Organ Pipe Scales from the Middle Ages to the Nineteenth Century*, trans. Andrew H. Williams (Oxford: Positif Press), pp. 8-10.

³Johann Gottlob Töpfer, *Lehrbuch der Orgelbaukunst*, ed. Paul Smets (4th & 5th ed.; Mainz: Rheingold Verlag, 1955-60), I, p. 33.

⁴The "Golden Section" or *sectio aurea* is a "ratio between the two divisions of a line such that the smaller is to the larger as the larger is to the sum of the two." *The American Heritage Dictionary of the English Language* (Boston: Houghton Mifflin, 1975), p. 566.

⁵Christhard Mahrenholz, *Die Orgelregister, ihre Geschichte und ihr Bau* (Kassel: Bärenreiter Verlag, 1930), p. 9.

⁶Töpfer/Smets, *Lehrbuch*, I, p. 35.

⁷François Bédos de Celles, *L'art du facteur d'orgues* (Paris: Delatour, 1766-78). Same: facsimile reprint in 2/3 original size (Kassel: Bärenreiter Verlag, 1934-36). Same, trans. Charles Ferguson (Raleigh, NC: The Sunbury Press, 1977).

⁸Georg Andreas Sorge, *The Secretly-Kept Art of the Scaling of Organ Pipes*, trans. Carl O. Bleyle (Buren: Frits Knuf, 1978).

⁹Georg Andreas Sorge, *Der in der Rechen- und Messkunst wohlverfahrene Orgelbaumeister*, (Mainz: Smets, 1932).

¹⁰Johann Gottlob Töpfer, *Die Orgelbaukunst, nach einer neuen Theorie dargestellt und auf mathematische und physikalische Grundlagen gestützt* (Weimar: W. Hoffmann, 1833-34).

¹¹Johann Gottlob Töpfer, *Lehrbuch der Orgelbaukunst. . . begründet auf mathematische und physikalische Gesetze* (Weimar: B. F. Voigt, 1855).

¹²Johann Gottlob Töpfer, *Lehrbuch der Orgelbaukunst. . . 2nd ed. revised Max Allihn under the title Die Theorie und Praxis des Orgelbaues* (Weimar: B. F. Voigt, 1888). Same, 3rd ed. Paul Smets (Mainz: Rheingold Verlag, 1936-39). See note 3 above for 4th and 5th eds.

¹³"Scale A," which served as the basis for NM, was worked out by Töpfer using a 2'C with a diameter of 52.6 mm as its starting point (see Töpfer/Allihn, *Lehrbuch*, pp. 136-140). It gave an inside diameter of 155.5 mm to the B below 8'C. This and other standard constant or regular scales to other ratios were systematized by Smets (see Töpfer/Smets, *Lehrbuch*, 4th & 5th ed., pp. 46-49) on the metric system, but take as their common starting point 1'C with a diameter of 32.6 mm. Neither Töpfer nor Smets make mention of using 1 meter as any sort of basis for their calculations.

¹⁴Hans Klotz, *Über die Orgelkunst der Gotik, der Renaissance und des Barock* (Kassel: Bärenreiter, 1975), p. 16.

¹⁵*Ibid.*, pp. 16-17.

¹⁶Bertil Wester, *Gotisk Resning i Svenska Orglar* (Stockholm, 1936), p. 144.

¹⁷Klotz, *Über die Orgelkunst*, p. 48.

¹⁸Michael Praetorius, *De Organographia* (Wolfenbüttel, 1619; facsimile reprint, Kassel: Bärenreiter, 1929), p. 101.

(Continued, page 16)

	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	1/16'
NM C	261.5	155.5	92.4	54.9	32.6	19.3	11.5	6.8	4.0
3:5 C	259.2	155.5	93.3	56.0	33.6	20.2	12.1	7.3	4.4

Example 11: Klais scales.

Letters to the Editor

OHS Convention Review

In the October issue I shared the authorship with Lois Regestein of a review of the Organ Historical Society 1981 Convention. Both Lois and I pondered the problem of reviewing our own programs in the convention and eventually wrote on each other's behalf.

Lois was very kind in her remarks concerning my demonstration of the Calais instrument, but her modesty caused her to edit what I had offered as a recollection of her program.

I think, in all fairness not only to Mrs. Regestein but also to the many people who heard her program and to the OHS which recognizes her as a fine recitalist and one of its major supporters, something should be said about her concert.

To begin with, many of the OHS members, I am sure, will agree with me that her program on the 2/14 E. & G. G. Hook organ (1863) in Bucksport, Maine, was one of the highlights of the entire convention. Not only was it superbly played, but the variety of works showed off every aspect of the instrument.

OHS members have grown to look forward to Mrs. Regestein's concerts, as she always treats the listeners to fine music, and, at the same time, gives what the membership enjoys most—a cook's tour of the organ's resources.

Her concert, ranging from Scheidt to von Suppe, had something for everyone, played in that style of musical perfection that we have all become accustomed to hearing when she plays.

Modesty is a wonderful virtue, but, in a review, facts are helpful as well, and the fact is that Lois Regestein's concert was one not soon to be forgotten.

Most respectfully,

Earl L. Miller
Church of the Epiphany
Danville, Va.

On Mrs. Peeters

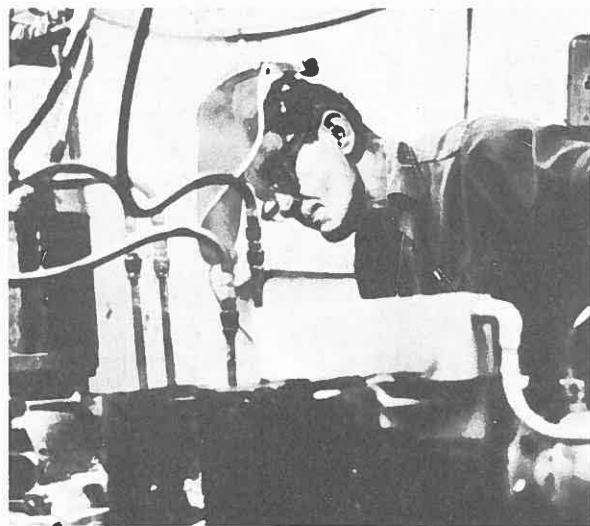
Marieke Peeters (Mrs. Flor Peeters, who died Sept. 1981) was a woman whose strong personality and conviction regarding her husband's organ playing had an immeasurable impact upon the development of his career. One part of her love for him manifested itself in various means which made his professional life easier by freeing him of many family responsibilities and routine activities. An accomplished pianist and teacher, Marieke gave up any musical aspirations early in their married life in order to devote herself to her family and particularly her husband's evolving career as performer, composer and teacher. Many hundreds of students from all parts of the globe during fifty years of organ masterclasses remember her with affection, for Marieke was always present outside the organ studio with a cup of tea and a word of encouragement.

Often, when a student wished to ask a favor, he would avoid asking "the boss" directly, but would go instead to his wife, for they knew that if she approved their request, he could not refuse her. She had a gift for organizing and promoting his activities, and an amazing ability for assuring his privacy. Through all of this, Marieke personified good taste, manners and gracious living which seemed natural in a family whose head was named a Baron and whose circle of friends includes artists, statesmen and the Belgian royal family. Her husband regards her as a true ambassador of friendship in the organ world.

Yours truly,

John Hofmann
Dunkirk, NY

An obituary for Mrs. Peeters appeared on p. 12 of the Nov. 1981 issue. Dr. Hofmann is the author of a recently-published book on Flor Peeters.—Ed.



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Announcements

(Continued from page 2)

a seminar on the toccatas of Georg Muffat. Further information is available from Accademia di Musica Italiana per Organo, casella postale 346, 51100 Pistoia, Italy.

An Organ Study Tour of Germany under the auspices of the Philadelphia AGO chapter has been announced for May 31-June 10. Edwin A. Ohl will direct the tour, which will see, hear, and play instruments at Würzburg, Weikersheim, Rothenburg, Hamburg, Lübeck,

Lüneburg, and Gandekese. Further information is available from Warrington Travel Agency, P. O. Box 676, Warrington, PA 18976; 215/343-9440.

A masterclass on the Franck Organ Works will be given by Jean Langlais June 18-20 at the Augustinerkirche in Vienna, Austria. The works to be studied are the *Six Pièces*, the *Trois Pièces*, and the *Trois Chorals*. M. Langlais will perform his own works and those of Franck. Further information is available from Verein Orgelkunst, Vereinsbüro, A-1090 Wien, Brünbadgasse 14, Austria.

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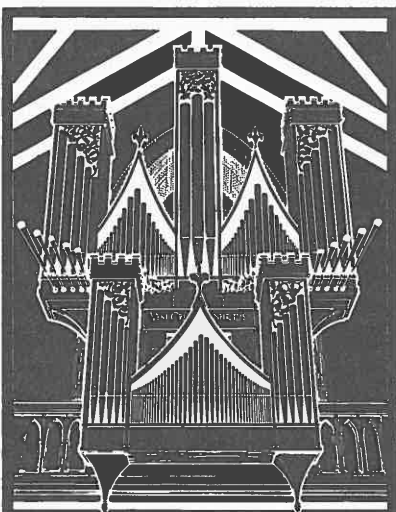
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The Toledo Blade

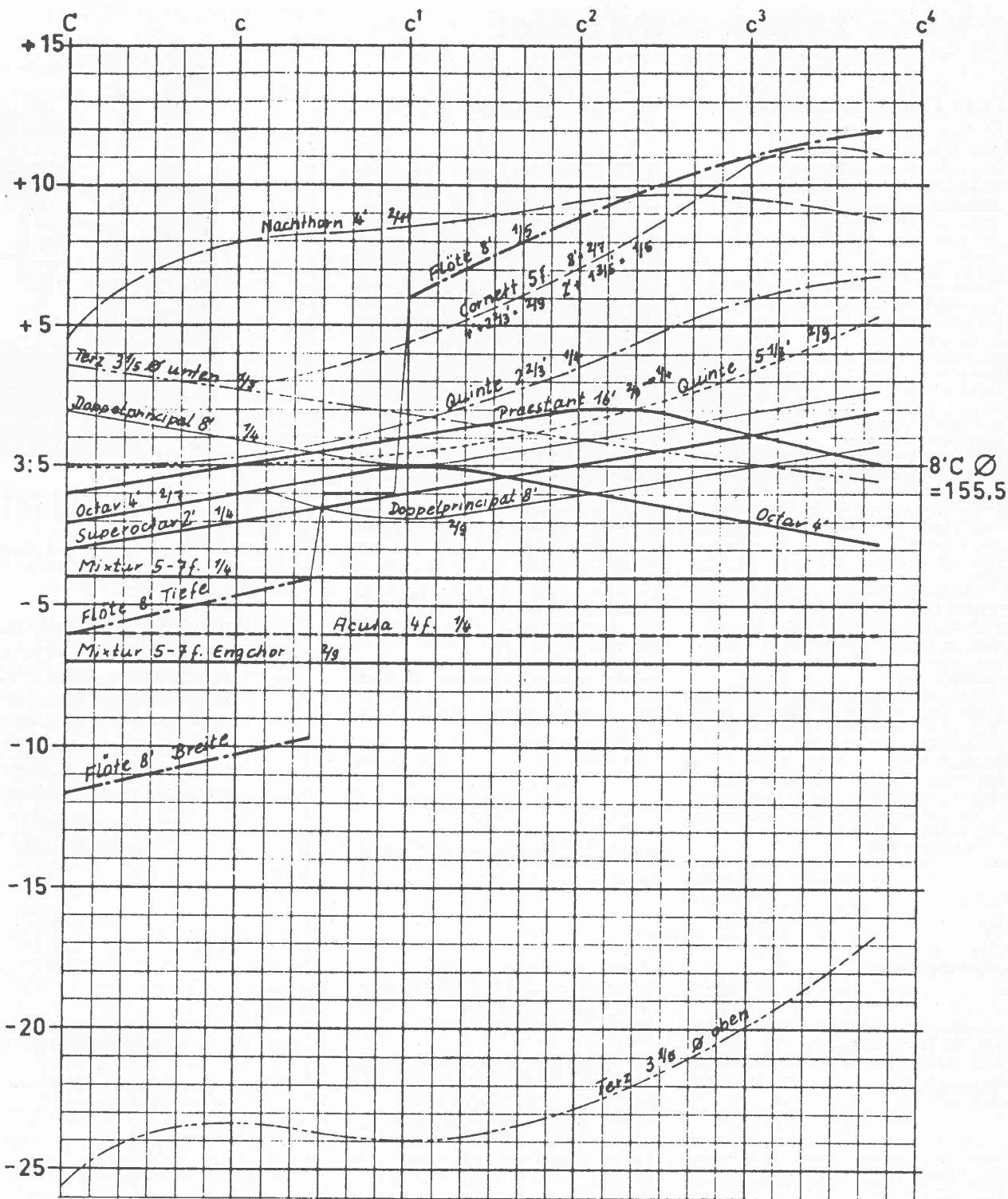
- ¹⁹Klotz, *Über die Orgelkunst*, p. 46.
²⁰Maarten Vente, "The Cappel Organ," *Organ Institute Quarterly*, V, 2 (Spring 1955), pp. 15-16.
²¹Klotz, *Über die Orgelkunst*, p. 366.
²²See Ulrich Dähnert, *Historische Orgeln in Sachsen* (Frankfurt/M.: Verlag das Musikinstrument, 1980); also Ernst Flade, *Der Orgelbauer Gottfried Silbermann* (Leipzig: Kistner & Siegel, 1926); also Paul Rubardt, *Die Silbermannorgeln in Röttha* (Leipzig: VEB Breitkopf & Härtel, 19530).
²³Hans Gerd Klais, *Reflections on the Organ Stoptist*, trans. Homer D. Blanchard (Deleware, OH: Praestant Press, 1975), p. 21.
²⁴See *Klais Information*, July 1967, for stoptist, graph, and other technical details and drawings.
²⁵Hans Gerd Klais, *Die Würzburger Domorgeln* (Frankfurt/M.: Verlag das Musikinstrument, 1970), p. 87.

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Homer D. Blanchard is professor emeritus of German at Ohio Wesleyan University. One of the founders and presently archivist of *The Organ Historical Society*, Dr. Blanchard is editor and publisher of *The Praestant Press* and is author and translator of books and articles on the organ, its history, and construction. This article is a revised version of a lecture given at the 9th annual convention of *The American Institute of Organbuilders* in Cleveland, Ohio, Sept. 30, 1981.

Example 12 (right): graph of Klais Hauptwerk scales at Würzburg Cathedral.



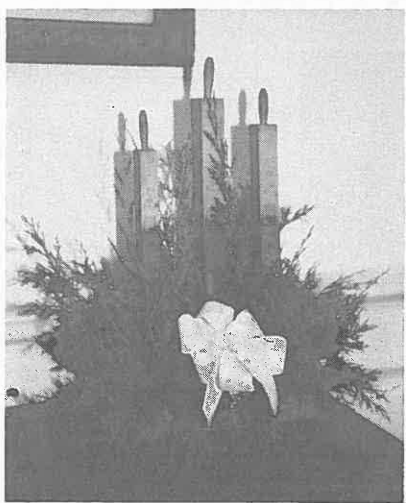
The February meeting of the Orange County AGO chapter (Calif.) was a lecture-recital by Orpha Ochse. Dr. Ochse's program was devoted to a survey of 16th-century organ literature, performance practices, and registration, which was held at Red Hill Lutheran Church in Tustin, as a joint meeting with the Long Beach chapter.

Tom Robin Harris is playing a series of five recitals during March, April, and May on the Wolff organ at Trinity Episcopal Cathedral in Davenport, IA, devoted to major works of Bach. It is part of a larger series in which Mr. Harris, organist and music professor at Augustana College, plans to play the complete Bach organ works by the spring of 1985, in celebration of the composer's 300th birthday.

Berlioz' *The Childhood of Christ* was given a complete performance Feb. 7 at the First Presbyterian Church of Wilkes-Barre, PA. Myron Leet directed the choir and soloists, who were joined by members of the Ballet Center.

Richard Wayne Dirksen, organist-choirmaster of the Washington Cathedral, celebrated his fortieth anniversary as a staff member of the cathedral on Feb. 1st. A graduate of the Peabody Conservatory, he joined the staff as assistant organist-choirmaster, later becoming associate organist-choirmaster as well as precentor, a title he still holds. A composer of many works, he was appointed organist-choirmaster succeeding Paul Callaway in May 1978.

A New Year's eve concert took place on Dec. 31 at St. Thomas Aquinas Church in Dallas, TX, when soloists and instrumentalists were under the direction of organist-choirmaster Paul Riedo. Included on the program were works by Vierne, Handel, Mozart, Albinoni, and Bach.



The Norfolk (VA) AGO chapter held its annual "Twelfth Night" program on Jan. 2 at the First Methodist Church of Elizabeth City, NC. In addition to the playing of a recital, there was a dinner; tables were decorated with arrangements of organ pipes, such as those shown above.

One of the more interesting quotes of the month comes from the Jan. issue of *Early Music*, in which Duncan Chisholm, reviewing two new recordings of Handel operas which he evidently found to be dramatically

Here & There

lacking, observes that "Handel's operas cannot be treated as if they were oratorios in drag."

Noted in publicity for the Manchester (England) Festival, which takes place next fall: "The Festival goes out of doors by repeating its very successful Fair Organ Rally and Open Day at Heaton Park on Sept. 11 and 12. All the family will enjoy the open-air paratroop displays, military bands, motorcycle displays, police dog demonstrations and fireworks, to the musical accompaniment of some twenty French, German, and Dutch street organs."

The New York City AGO chapter held an all-day workshop on Feb. 15 at Trinity Church. Participants had a choice of several different sessions: Helen Kemp on "Development of Children's Voices for Choirs and Worship," Robert MacDonald on "Anthems for the Church Choir—Traditional and New," Maureen Morgan on "That Sacred Partnership," Rollin Smith on "Franck Performance Traditions: Facts and Fancies," and John Walker on "Creativity in Organ Improvisation within the Service." In addition, Frauke Haasemann conducted a session on "Choral Vocal Technique through Repertoire," and Larry King directed the Trinity Choir in evensong. To conclude the day, Simon Preston played an evening recital of works by Bach, Mozart, Schumann, Liszt, Franck, and Duruflé.

Works by Bach led the number of new recordings issued during 1981, according to

statistics recently released by the Schwann Record & Tape Guide. During each of the past three years, Bach, Mozart, and Beethoven have led the parade of new releases in all media; 1981 saw Bach overtake the other two, with a total of 138 new listings.

Three of a set of *Nine Communion Meditations for Organ* by Richard W. Slater were given their first performance in a recital at St. Andrew's-by-the-Sea Episcopal Church in Pacific Beach, CA on Jan. 10. Played by the composer, the three are based on "St. Flavian," "Adoro devote," and "Eucharistic Hymn."

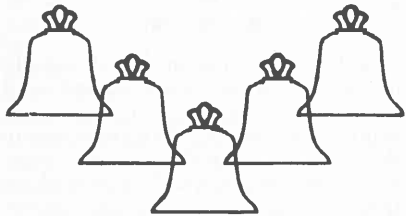
John Rose was organist-director for a jubilee service on Feb. 7 celebrating the 50th anniversary of the building of the chapel at Trinity College in Hartford, CT. Organ works were by Franck and Widor, while choral works included Robert Edward Smith's "Blessed City, Heavenly Salem," commissioned for the occasion, as well as pieces by Duruflé, Widor, and Britten. Clarence Watters, who is honorary college organist, was present for the original dedication, as was the father of the bishop's chaplain.

To benefit the University of Washington organ fund, organists Carole Terry, Edward Hansen, David Dahl, and David Di Fiore joined the university brass ensemble and the Cathedral Choir at St. Mark's Cathedral in Seattle for a program on Feb. 5. Included were works by Bach, Mozart, Strauss, Vierne, Tartini, and Harris, as well as Peter Hallock's *Phoenix*, William Albright's *King of Instruments*, and Gerald Kechley's *Intrada* for organ and brass, the latter written for the occasion. The University of Washington's School of Music has been without a quality studio organ since its founding in 1935 and hopes through such means to raise the necessary funds to procure one.

Carillon News

A ceremony was held Sept. 17 in Mechelen, Belgium, to dedicate the two carillons in St. Rombout's Cathedral. An historic instrument containing bells by twelve founders from five centuries was moved a floor lower, while a new carillon of 49 bells has been placed at the top level. The new instrument was cast by Eijsbouts of Holland and has a bourdon F weighing 8160 kg. Some 500 invited guests watched in person and via closed-circuit TV in the cathedral below as King Boudewijn I and Queen Fabiola processed through the cathedral and ascended by outside elevator to dedicate the instruments in the tower. Playing the first dedication recital on both instruments were Piet van den Broek and Jo Haazen, former and present city carillonneurs and Carillon School directors, as well as Frans Vos, president of the Belgian Carillon Guild, and Jos D'hollander, professor at the school. Later in the afternoon three additional Mechelen carillonneurs—Gustaaf van den Wayden, Jos Lerencks, and Marc Knops—played brief recitals.

Additional recitals were played on Sept. 19 and 20 by carillonneurs representing four countries. American participants were Milford Myhre, Timothy Hurd, Raymond Keldermans, Margo Halsted, and Todd Fair.



The executive committee for the World Carillon Federation, whose symbol is shown above, met Oct. 17-18 in Denmark. Tentative approval was given to the West German Carillon Guild for membership and applications were received from the East German and Austrian Carillon Guilds. Todd Fair was named chairman of the Keyboard Commission. Details were planned for the next WCF congress, planned for Aug. 16-19, which will feature a full program, including a "jam session" for three carillons.



A restoration project has been announced for the carillon in the library tower of the University of Louvain (Leuven) in Belgium, one of the oldest academic institutions in Europe. The 48-bell Gillett and Johnston instrument was dedicated in 1928 as a memorial to the fallen engineers of World War I, with the number of bells representing the number of American states. The library was bombed and badly damaged during World War II, although the carillon itself escaped serious damage. Today, however, the instrument has deteriorated to the point that a complete renovation, including the recasting of the smallest bells and the addition of one larger bass bell, is required.

An initial contribution has been made by the Katholieke Universiteit Leuven, and the Belgian American Educational Foundation is accepting funds to com-

plete the project. A coordinating committee has been established; its members include American carillonneurs Margo Halsted, Timothy Hurd, and Theophil Rusterholz. Further information is available from Leuven Carillon Committee, 6231 Monero Drive, Rancho Palos Verdes, CA 90274.

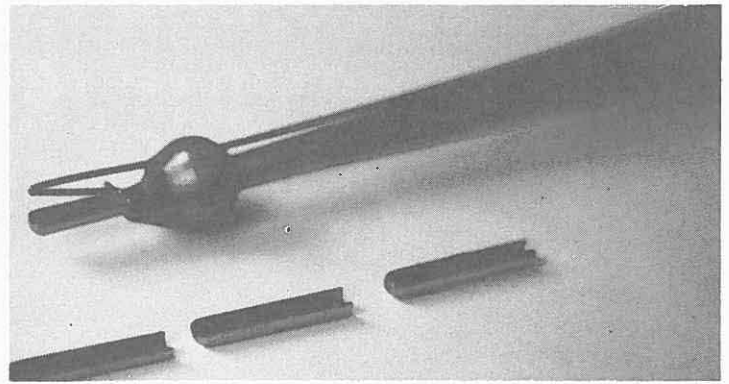
(More carillon news will be found on page 20.)

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2 3/4'	Quinte		
2'	Superoktave		Pedal
2'	Blockflöte	16'	Prinzpal
1 3/4'	Terz TC	16'	Bourdon
IV	Fourniture	16'	Contra Viola
8'	Trompete	16'	Pommer
8'	Rohrschalmei	10 3/4'	Grosse Quinte
	Tremulant	8'	Oktave
	Cymbelstern	8'	Bourdon
		8'	Viola
		4'	Choralbass
	Swell	4'	Bourdon
16'	Contra Viola	IV	Fourniture
8'	Viola Pomposa	32'	Contre Basson
8'	Viola Celeste	16'	Posaune
8'	Rohrflöte	16'	Basson-Hautbois
4'	Prinzpal	8'	Trompete
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The Organ and the Concert Hall

Perspectives on the Use of the Organ with other Instruments

a report by Arthur Lawrence

An unusual and important conference on "The Organ and the Concert Hall" took place Oct. 14-17 at the University of Nebraska in Lincoln. During the three days, leaders in the field addressed topics germane to the subject, and a substantial number of new compositions commissioned for the occasion were heard. Although the conference attracted less than half the number attending last year's Bach one, its significance cannot be doubted. The stated purpose was achieved: "to explore and bring into perspective what appears to be a crisis in the relationship between the organ and musical life in the concert halls of the United States."

Quoting from a review which criticized an organist for poor performances of second-rate pieces on an Alice Tully Hall concert, keynote speaker Richard French introduced ideas for the gathering. His thesis that the history of the organ and its music is a set of paradoxes and that their working out crystallizes the music was illuminated by an overview of the organ's history, technology, and tradition. In the first regard, the Church's role in determining literature and instrument was crucial, while the various aspects of organ mechanism influenced both music and performance. The cultural traditions and tastes of any given time came to bear on the styles of organbuilding and composition.

Mr. French was joined the following day by composers William Albright, Robert Beadell, Dennis Lovinfosse, Myron Roberts, and Randall Snyder in a panel discussion on the problems of writing for organ with other instruments. Panelists were asked to respond to three questions: what was most appealing/appalling about writing for the organ, how much did one have to know about the organ, and did one have to be an organist in order to write for it. The responses, mostly to the first, were as varied as the composers, all of whom had written for organ with instruments, and ranged from love of the organ to terror of it. Other considerations discussed included the great variety between one organ and the next and the concomitant desirability or lack thereof in specifying registration, the challenge of having no dynamic accent, and the sustaining capability of the instrument.

Two lectures dealt with music of the past for organ and instruments. Raymond Haggh surveyed the Bach cantatas which use organ as a solo instrument. The most substantial pieces are the sinfonias in which a movement from a previous work, such as a concerto or partita, was completely recast for organ and orchestra. Other examples include arias in which an obbligato line was assigned

to the organ (perhaps when instrumentalists were unavailable?).

Eugenia Earle's lecture-demonstration on "Ornamentation of Handel Organ Concertos" exhibited a wealth of information from the practical performer's viewpoint, as well as from her dissertation. Drawing on various baroque sources, she made a case for applying the style of written-out ornamentation to passages which are less figural. Miss Earle's infectious presentation made one want to study these concertos more, but she tempered it with the advice that on-the-spot improvisation in performance can be very hazardous—although the ornamentation need not be written-out, it should be practiced!

Other lectures dealt with the instrument itself. Builders Charles Fisk and Gene Bedient together discussed problems posed by the hall, such as its musical use and size, as well as the placement of the organ and the specific uses to which it would be put. As a solution for one instance, Mr. Fisk discussed his proposal for San Francisco's new orchestra hall. Mr. Bedient's positive used in the capitol concert (see below) was an illustration of the effectiveness of using a small instrument in certain instances, which can combat the cost problem of a huge one.

Robert Newman spoke on "Acoustics and the Concert Hall Organ," citing the requirements for good acoustical surroundings. He discussed a number of halls on which he has consulted which contain organs, ranging from encased trackers to electro-pneumatics, one housed on a power lift. It became clear that an organ can be advantageously installed in a multiple-purpose hall if adequate planning is achieved by skilled experts and if its varying uses are not too disparate. Mr. Newman is a dynamic speaker who knows the organ from having done organ work. It was significant that he spoke without aid of microphone!

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The first concert took place in the rotunda of the Nebraska State Capitol, an abundantly-resonant space especially appropriate for antiphonal works. Eugenia Earle played the three-stop Bedient positive, which sounded lovely in the rich acoustical setting, both with the woodwind quartet used in two Gabrieli canzonas and with a chamber orchestra. Three concertos were heard—Handel in B-flat Major (Op. 4/2), Handel in G Minor (Op. 4/3) and Haydn in C Major (Hob. 18/8)—all tastefully embellished. The proof of Miss Earle's work is in her playing, which in this instance made the ear hard-pressed to distinguish between

the written notes and the added ornamentation. As well as providing a delightful program, this event suggested the wisdom of using a small organ in a public space not primarily intended for concerts; there must be many more rotundas, planetariums and the like where this would be effective.

The next morning Miss Earle, who was kept busy each day, was the soloist in the Bach Cantata 146, *Wir müssen durch viel Trübsal*, at St. Mark's-on-the-Campus Episcopal Church, home of another Bedient organ (reported in these pages, August 1981). This cantata has two movements with important organ solo parts, transcribed from the D-minor Harpsichord Concerto, which in turn is thought to be based on a lost violin concerto. Whatever the source, the cantata was beautifully performed, with the youthful University Singers and soloists contributing fine singing, especially for an early hour.

Some five substantial new works for organ and various instruments were commissioned by the conference; together with two other pieces, these made up the two remaining concerts. Thursday evening's program at the university's Kimball Recital Hall (3/45 Ruter organ) included *Studies in Colors and Textures* by Dennis Lovinfosse, a one-movement work in fairly dissonant style for organ, two pianos and percussion (two players), as well as Myron Roberts' *Three for Organ, Clarinet and Bassoon*, a carefully-crafted and registered piece with imitative lines, a work which I found very gratifying. Harder to decipher was Randall Snyder's *Chamber Concerto*, which surrounded a large organ solo with a series of events using flute, clarinet, saxophone, oboe, bassoon, trumpet, horn, and trombone. Completing the program was Rayner Brown's 1971 *Concerto for Organ and Band*, a piece which features big quasi-tonal sounds in a somewhat neo-Germanic style. The organists, all excellent, were Quentin Faulkner in the first and last works, and graduate assistants Steve Jobman and Willa Foster Jones in the Roberts and Snyder, respectively.

For several years I have been obsessed by the vision (if that is the appropriate word) of a wild, pulsating composition for large organ and larger orchestra, inspired perhaps by the frenetic activity and decibel levels of some popular music. The Friday evening concert at the Cathedral of the Risen Christ (3/51 Casavant) became my dream-come-true, with the revelation of William Albright's *Bacchanal* for organ and orchestra, the composer playing the solo part. As the title suggests, this is a veritable orgy of sound, involving large or-

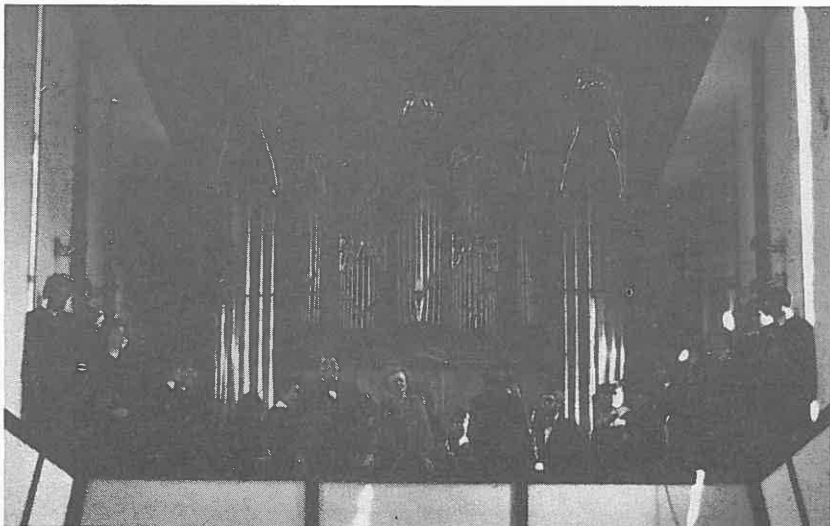
chestra often playing in extreme ranges, with a large percussion contingent. Words really do not serve to describe such an apocalyptic piece, which frequently involves ostinati and big splashes of color (although there is a quieter middle section, albeit succeeded by a vibrant finale), except to say that the timid should not participate, either as players or listeners. For the brave, though, this is a remarkable work, and I certainly hope that the substantial forces required will not preclude future performances.

The program opened with Robert Beadell's *Arcotor* for organ and percussion, a colorful and rhythmically-exciting piece played by organist George Ritchie and percussionist Albert Rometo. Mr. Ritchie joined the orchestra to close with Jongen's *Symphonie Concertante*, a Belgian work from 1933 having French impressionistic-style orchestration, the charm and excitement of which make it the organist's ideal show-piece with orchestra.

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Airline deregulation has drastically cut service between many modest-sized airports, among them Lincoln and South Bend, Indiana. To go from one to the other the same day is now a once-a-day-only project which prevented me from hearing the final Saturday morning open panel discussion involving conductor Maurice Peress and the remaining conference leaders. Listening to tapes of the session, however, suggests that this was an important one in which many factors involving concert hall organs were covered. One important observation was that all-purpose equals no-purpose, whether it be hall or organ. Another was that small organs can often be used when larger ones are beyond the pale, or that a concert can be moved to a church in order to have an organ. There was consensus that electronic instruments in concert halls are generally unsatisfactory. Perhaps the major implication was that hearing good organs and their literature in secular settings is a process of continually educating both conductor and audience.

The University of Nebraska-Lincoln, under the leadership of Professors Faulkner and Ritchie, has performed a valuable service in sponsoring such a conference. If even a few of the ideas advanced are acted upon, the organ world will be enriched with better instruments. Of equal value is the commissioning of the new pieces by Albright, Beadell, Lovinfosse, Roberts, and Snyder, and for these one would like to see publication and hear future performances.



Left: Bach cantata performers at St. Mark's-on-the-Campus, with conductor G. Edward Bruner and organ soloist Eugenia Earle at center. Right: the assembled conference leaders and composers.



Ann Arbor Organ Conference

by William De Turk

The 21st Annual Conference on Organ Music, which took place Oct. 18-21, 1981, at the University of Michigan School of Music in Ann Arbor, began with a very strong presentation on "North European Organ Music of the 17th Century—Interpretation and Registration" by Barbara Owen, who commands a good style of presentation. From her vast repository of knowledge she offered many points on the sacred/secular organ, tuning, mechanism, pipework, etc. She reminded us of things perhaps known but forgotten and made some very interesting statements: (1) the organ peaked in the 17th century, not the 18th, with a resurgence in the late 19th century; (2) the neo-Baroque movement was really one of anti-romanticism; (3) there is little new but perhaps the use of electricity; and (4) 17th-century organs were really the first romantic instruments—a symphony of colors which were used and enjoyed!

A conference theme emerged at once: integrity. The integrity of the 17th-century organ presented by Barbara Owen was followed by Lowell Riley's masterful presentation in sight and sound of "Our American Organ Heritage." It was refreshing to see and hear smaller 19th-century organs of only a few stops in small churches and chapels. How our modern, small, box-like ecclesiastical edifices could benefit by one of these, instead of the usual electronic wonder that plays nothing well.

For the next program we walked to the nearby First Congregational Church, which could easily have been included in Mr. Riley's presentation—lovely old church rich with vibrant exciting windows and heavy dark wood—but, alas, no organ! Or, perhaps there was one hiding behind the front wall—we were spared its sound. A modernizing attempt has made this church look silly. Integrity?

Joseph Schreiber's talk on "Music and the Arts in the Church" began with the statement "Churches are addicted to mediocrity." AMEN! His church (Independent Presbyterian Church of Birmingham, Alabama) has as its goal "Do everything as best you can." I found this session too short, with too few answers. Who doesn't subscribe to these statements? How does one cut through the hierarchy in so many churches in such areas as funding, moral/political support, adequate preparation time, and staff cooperation in order to strive for these ideal goals, especially when a state like Michigan is going through very difficult economic times?

Two outstanding events were Robert Glasgow's recital of French organ music and the concert of music by Alberto Ginastera featuring Marilyn Mason at the organ. Both performers were in their elements and played brilliantly.

Prof. Glasgow's recital of two large works, *Sept Chorals-Poemes pour les sept paroles du Christ* by Charles Tournemire and *Symphonie Romane* by Charles-Marie Widor, taxed performer, instrument and audience alike—this listener was totally exhausted by the experience! Ms. Owen commented the following day that the organ (Skinner/Aeolian-Skinner, etc., in Hill Auditorium) is not French but that Bob Glasgow knows what a French organ sounds like and makes it sound thus. And so it did! When it comes to this genre of music, few performers achieve the masterful level of Robert Glasgow in breathing the spirit of the music; many can perform the technics, but few can present the music. There were many moving moments in the Tournemire that reminded this listener of Dupré's *Le Chemin de la Croix*.

On Tuesday, the main event was the music of Ginastera. The organ work, *Variations e Toccata sopra "Aurora luscit rutilat,"* Op. 52 (1980), was wisely presented in a masterclass with composer and performer presiding. Hearing the work with score in view, plus the usual discussions afterward, better prepared us for the evening's formal performance. Well associated with contemporary music, Marilyn Mason performed both times with bravura and élan.

The concert continued with Ginastera's *Serenata on Neruda's "Love Poems,"* Op. 42 (1973) and *Concerto No. 1 for Piano and Orchestra*. This listener was highly intrigued by the degree of development in the use of the instruments—the cello and percussion were arresting! We should hope that Ginastera will become more familiar with the organ, so that it, too, may have this specialized treatment: individual stops as opposed to mass blocks of sound. Isn't that what Barbara Owen was stating about the 17th-century organ: a symphony of colors which were used and enjoyed!

Other events of the conference included sessions by Gillian Weir and Susi Jeans, which this reviewer regretted being unable to attend.

William De Turk is director of music at Grosse Pointe Memorial Church in Grosse Pointe, Michigan.

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Appointments



Stephen Lee has recently been appointed organist-choirmaster at Trinity Episcopal Church, Newtown, CT. Mr. Lee holds degrees from Syracuse University, the Royal Conservatory in The Hague, and Eastman School of Music, where he was a student of Russell Saunders. Trinity Church has installed a new Austin organ and has an active choral program which includes a men and boys choir.

Mary Beekman has been appointed acting choirmaster of the Harvard University Choir during the sabbatical leave of John Ferris. Ms. Beekman holds a B.A. degree in music from Harvard and an M.Mus. degree in organ from New England Conservatory, where she

was a student of Yuko Hayashi. For six years she conducted the Harvard-Radcliffe Graduate Chorale, and at present she conducts Music Sacra and is music director for Harvard Epworth Church in Cambridge, from which she is on leave-of-absence while working at Harvard's Memorial Church.

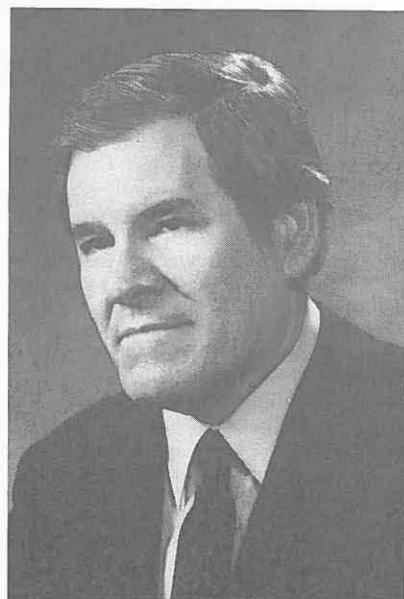


Jerry R. Jelsema has been appointed minister of music at Trinity Lutheran Church in Des Plaines, IL, where he has served as organist since 1979. Mr. Jelsema received the B.A. degree from Central College, Pella, IA, and the M.Mus. degree from the University of Michigan, where he was a student of Robert Glasgow. His responsibilities at the church include a multiple choir system, handbells, private instruction, and special concerts and musical productions. The position was recently established by the church council in recognition of the needs of a growing membership.



John Potter has been appointed director of music at the First United Methodist Church in Mount Clemens, MI, effective March 1. He is a graduate of Grand Valley State College, Allendale, MI, and attended Western Michigan University in Kalamazoo. Since 1977 he has been organist-choir director at Faith United Methodist Church in Grand Rapids, where he developed handbell and children's choirs. He also coordinated the design and installation of a new Casavant organ there and founded an annual concert series.

Immediate past dean of the Western Michigan AGO chapter, Mr. Potter is currently a member of the Church Music Workshop Planning Committee at Michigan State University and of the council of the West Michigan Conference Chapter of the Fellowship of United Methodists in Worship, Music, and Other Arts.



Lawrence I. Phelps has been appointed Director of Advanced Custom Organs at the Allen Organ Co. in Muncie, PA. For a number of years Mr. Phelps served as an officer and tonal director for the Canadian pipe organ-builder Casavant Frères before forming his own firm of Lawrence Phelps & Associates, which built pipe organs first in Canada and then in the United States. During this period he designed and produced nearly 800 instruments, many of which were noted for their mechanical action and classic specifications. Earlier in his career, he collaborated with G. Donald Harrison in the design and execution of the large electro-pneumatic action Aeolian-Skinner at the "Mother Church" of Christian Science in Boston.

Mr. Phelps assumed his new position with the Allen Co. on Jan. 15.

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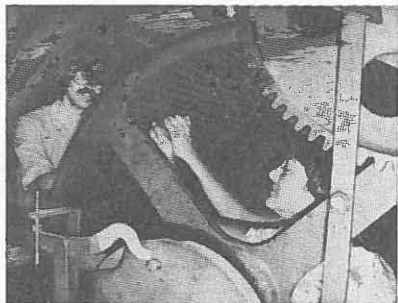
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Carillon News



Carillonneers Timothy Hurd and former Stanford associate carillonner Margo Halsted spent two days this past summer renovating and changing the tunes on the automatic mechanical-action drum attached to the carillon at California's Stanford University in Palo Alto. The drum, which resembles a giant music box, had not operated for about five years. While such drums are numerous in Europe, the Stanford drum is thought to be the only one presently in use in North America.



The Mayo Clinic in Rochester, Minnesota (above), was the site of the 1981 Congress of the Guild of Carilloners in North America (see account in the January issue).



Stephen M. Distad has been appointed organist at the First Baptist Church of Des Moines, IA, where he is a student of Carl Staplin at Drake University, majoring in performance and church music. A native of Rochester, MN, Mr. Distad has won a number of competitions and awards. He has previously served in several church positions and has studied organ with Robert Scoggin.



The Organ Historical Society

1982 National Convention • June 21-25 • Pacific-Northwest

For Convention registration materials, write:
Beth Barger, Convention Registrar
2306 Franklin Avenue East
Seattle, Washington 98102

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

- 16 MARCH**
Margaret Yackulic, piano; Christ & St Stephens, New York, NY 8 pm
Music for 2 pianos; Christ Church, Cincinnati, OH 12:10 pm
- 17 MARCH**
Constance Andrews; Trinity Church, Newport, RI 12:15 pm
Ada Marcus, composer/pianist; Community Church, Park Ridge, IL 12:10 pm
- 18 MARCH**
Nancy Granert; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
"In Celebration of Bach"; Ist Unitarian, Brooklyn Heights, NY 8 pm
Claudia Bloom; Christ & St Stephens, New York, NY 8 pm
Howard Swan, choral workshop; Northminster Presbyterian, Evanston, IL 8 am
- 19 MARCH**
Thomas Richner; Ist Methodist, Melville, NJ 8 pm
William Peterson; Trinity Cathedral, Cleveland, OH 12:15 pm
"Bach's Birthday Party"; Trinity Cathedral, Cleveland, OH 8 pm
Charles W Raines; St Johns Episcopal, Detroit, MI 12:10 pm
- 20 MARCH**
Rosalind Mohsen; Busch-Reisinger Museum, Cambridge, MA 4:30 pm
Camerata Singers; St Johns Lutheran, Allentown, PA 8 pm
Wilma Jensen, workshop; Ist Presbyterian, Bethlehem, PA 10 am
Baltimore Bach Soc; Govans Presbyterian, Baltimore, MD 8 pm
- 21 MARCH**
Byrd Mass for 5 Voices; Church of the Advent, Boston, MA 11 am
Robert Glasgow; All Saints Episcopal, Worcester, MA 8 pm
Peggy Marie Haas; Immanuel Congregational, Hartford, CT 4 pm
Bach birthday concert; Incarnation Cathedral, Garden City, NY 8 pm
Music of Poulenc; Christ & St Stephens, New York, NY 10:40 am
Fauré Messe Basse; St Ignatius Church, New York, NY 11 am
Music for chorus & organ; Park Ave Christian, New York, NY 2:30 pm
West End Chamber Players; Christ & St Stephens, New York, NY 3 pm
Haydn Creation; St Bartholomews Church, New York, NY 4 pm
Harpischord & oboe; Holy Trinity Chapel, New York, NY 5 pm
Paul Jacobson; St Thomas Church, New York, NY 5:15 pm
Wilma Jensen; Ist Presbyterian, Bethlehem, PA 8 pm
Jeffrey R Pannebaker; Good Shepherd Lutheran, Lancaster, PA 8 pm
*Frederick Swann; Calvary Episcopal, Pittsburgh, PA 8 pm
"Happy Birthday J.S.B."; Naval Academy Chapel, Annapolis, MD 3 pm
Katherine Jacobson; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Sarah Martin; Cathedral of St Philip, Atlanta, GA 5 pm
Bruce Shewitz; Art Museum, Cleveland, OH 2 pm
Mozart Vespers, K 339; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
William Peterson; Ashland Ave Baptist, Toledo, OH 2 pm
Evensong & recital; Zion Lutheran, Ann Arbor, MI 4 pm
Haydn Creation; 2nd Presbyterian, Indianapolis, IN 8 pm
Lloyd Davis; St Michaels Church, Barrington, IL 3:30 pm

- 22 MARCH**
Frederick Swann, workshop; Calvary Episcopal, Pittsburgh, PA 8 am
- 23 MARCH**
Sylvia Kahn, piano; Christ & St Stephens, New York, NY 8 pm
David Britton; Pfeiffer College, Misenheimer, NC 8 pm
- 24 MARCH**
Muriel Buck; Trinity Church, Newport, RI 12:15 pm
Music of Wesley; St Thomas Church, New York, NY 12:10 pm
Ray Ferguson; Ist Congregational, Battle Creek, MI 7:30 pm
Duo pianists; Community Church, Park Ridge, IL 12:10 pm
- 25 MARCH**
Kate Pardee; Memorial Church, Harvard Univ, Cambridge, MA 12:10 pm
Richard Marlow; St Pauls Chapel, Columbia Univ, New York, NY 12 noon
Gennarelli-King duo; Christ & St Stephens, New York, NY 8 pm
- 26 MARCH**
*Todd Wilson; Immaculate Conception Cathedral, Syracuse, NY 8 pm
St Thomas Choir; St Peters Church, Morristown, NJ 7:30 pm
DeGhelderode Barabbas; Trinity Cathedral, Cleveland, OH 8 pm
Bel Canto ensemble; Metropolitan Methodist, Detroit, MI 8 pm
- 27 MARCH**
Wilma Jensen, workshop; St Joseph Church, Springfield, MA 1 pm
*Louis Robilliard, masterclass; Ist Presbyterian, Greensboro, NC 10 am
- 28 MARCH**
Fauré Messe basse; Church of the Advent, Boston, MA 11 am
Wilma Jensen; St Joseph Church, Springfield, MA 8 pm
Gary Jaskulski; Trinity Episcopal, Tariffville, CT 4 pm
Lenten motets; Christ & St Stephens, New York, NY 10:40 am
Plainchant Missa XVII; St Ignatius Church, New York, NY 11 am
Chamber orch; Christ & St Stephens, New York, NY 3 pm
Verdi Requiem; St Bartholomews Church, New York, NY 4 pm
Christopher Babcock; St Thomas Church, New York, NY 5:15 pm
Mozart Requiem; Church of the Ascension, New York, NY 8 pm
Handel Judas Maccabaeus; W Side Presbyterian, Ridgewood, NJ 4 pm
Cj Sambach; Broadway Methodist, Salem, NJ 4:30 pm
Mozart Requiem; Ist Presbyterian, Lancaster, PA 7 pm
Baltimore Bach Soc; Bishop Cummins Church, Catonsville, MD 8 pm
Mary Gardner, soprano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Naval Academy Choir; St Johns Church, Washington, DC 11 am
Roger Mollenbeck; National City Christian, Washington, DC 3 pm
Frederick Swann; St Thomas More Cathedral, Arlington, VA 7:30 pm
Collegiate Chorale; St Philip Cathedral, Atlanta, GA 5 pm
Mozart Requiem; Rollins College, Winter Park, FL 8 pm
Mendelssohn Elijah; Ist Presbyterian, Naples, FL 4 pm
Brian Wilson; Art Museum, Cleveland, OH 2 pm
Peter Solomon; Methodist Church, Lakewood, OH 4 pm
Evensong; Trinity Cathedral, Cleveland, OH 5 pm
Handel Messiah; St Johns Episcopal, Detroit, MI 3 pm
Singing Boys of Penn; Ist Presbyterian, Ft Wayne, IN 4 pm
Arthur Lawrence; St Pauls Episcopal, La Porte, IN 3 pm
David Schrader; St Michaels Church, Barrington, IL 3:30 pm
Music of Walton; St James Cathedral, Chicago, IL 7 pm
- 30 MARCH**
Microtonal music; Christ & St Stephens, New York, NY 8 pm
Baroque chamber players; Christ Church, Cincinnati, OH 12:10 pm
- 31 MARCH**
Marian Van Slyke; Trinity Church, Newport, RI 12:15 pm

(Continued overleaf)

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Calendar

(Continued from page 21)

Music of Farrant; St Thomas Church, New York, NY 12:10 pm
Susan Douglass; Community Church, Park Ridge, IL 12:10 pm

1 APRIL
Eric Milnes; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

2 APRIL
Sarah Martin; Westminster Presbyterian, Charlottesville, VA 8 pm
Bach St Matthew Passion; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
L D Cohen, bassoon; Trinity Cathedral, Cleveland, OH 8 pm
David Damschroder; St Johns Episcopal, Detroit, MI 12:10 pm

3 APRIL
Bach St Matthew Passion; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

4 APRIL
Byrd Mass for 5 Voices; Church of the Advent, Boston, MA 11 am
Handel Messiah II, III; Trinity Church, Newport, RI 4 pm

Plainchant Missa III; St Ignatius Church, New York, NY 11 am
Bach St Matthew Passion; St Bartholomews Church, New York, NY 4 pm

Bach Cantata 182; Holy Trinity Lutheran, New York, NY 5 pm
Mark E Laubach; St Thomas Church, New York, NY 5:15 pm

Brahms Requiem; Central Presbyterian, Huntington, NY 4 pm
Haydn festival; Sacred Heart Cathedral, Newark, NJ 3:30 pm

Choral music; Methodist Church, Red Bank, NJ 7 pm

Smith College Glee Club; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Bach St John Passion; Emory Univ, Atlanta, GA 2 pm

Ray Utterback; St Philip Cathedral, Atlanta, GA 5 pm

Karel Paukert w/ brass; Art Museum, Cleveland, OH 2 pm

Bach St John Passion; Christ Church, Cincinnati, OH 4 pm

Organ recital; Zion Lutheran, Ann Arbor, MI 4 pm
Music of the Passion; St Paul & the Redeemer, Chicago, IL 4 pm

5 APRIL
Music of Palestrina; St Thomas Church, New York, NY 12:10 pm

6 APRIL
Music of Tomkins; St Thomas Church, New York, NY 12:10 pm

Bach St John Passion; St Thomas Church, New York, NY 7:30 pm
Margaret Mueller; Broad St Methodist, Clinton, SC 8:15 pm

7 APRIL
Tenebrae; Church of the Advent, Boston, MA 7 pm

Music of Ferrabosco I & II; St Thomas Church, New York, NY 12:10 pm

Margaret Mueller, masterclass; Broad St Methodist, Clinton, SC 10 am

Bach concert; Emory Univ, Atlanta, GA 8:15 pm

8 APRIL
Byrd Mass for 5 Voices; Church of the Advent, Boston, MA 6:30 pm

Michael Kaminski; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

Music of Bairstow & Candlyn; St Thomas Church, New York, NY 12:10 pm

Despres Missa Pange Lingua; St Ignatius Church, New York, NY 6 pm

Music of Palestrina & Gesualdo; St Thomas Church, New York, NY 6 pm

Choral concert; Plymouth Church, Shaker Heights, OH 8 pm

9 APRIL
Victoria Reproaches; Church of the Advent, Boston, MA 6:30 pm

St Thomas Choir; St Thomas Church, New York, NY 12 noon

Victoria Improperia; St Ignatius Church, New York, NY 12:30 pm

The Way of the Cross; St James the Less, Scarsdale, NY 8:15 pm

C Allison Salley; Trinity Cathedral, Trenton, NJ 12 noon

Bach St Matthew Passion; Calvary Episcopal, Pittsburgh, PA 8 pm

Sermons & anthems; St Johns Church, Washington, DC 12 noon

Bach St John Passion; Trinity Cathedral, Cleveland, OH 8 pm

Huw Lewis; St Johns Episcopal, Detroit, MI 12 noon

Sowerby Forsaken of Man; St Johns Episcopal, Detroit, MI 12:30 pm

Mozart Requiem "Sing-along"; Univ of Chicago, IL 8 pm

Tenebrae; Ist Presbyterian, Nashville, TN 8 pm

10 APRIL
Music of Excetre & Olyver; St Thomas Church, New York, NY 6 pm
Plainchant Missa I; St Ignatius Church, New York, NY 10:30 pm

11 APRIL
Walton Missa Brevis; Church of the Advent, Boston, MA 5:30 & 11 am

Isaac Missa Pascale; St Ignatius Church, New York, NY 11 am

Judith Hancock; St Thomas Church, New York, NY 2:15 pm

Festal Evensong; St Thomas Church, New York, NY 3 pm

Dvorak Te Deum; St Bartholomews Church, New York, NY 4 pm

Handel Messiah; 5th Ave Presbyterian, New York, NY 4:30 pm

Bach Easter Oratorio; Holy Trinity Lutheran, New York, NY 5 pm

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Brass & organ; Zion Lutheran, Ann Arbor, MI 8:30 & 11 am

12 APRIL
Music for jazz guitar; Christ Church, Cincinnati, OH 12:10 pm

13 APRIL
Baltimore Symphony; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

14 APRIL
Earl L Miller; Trinity Episcopal, Lancaster, PA 8 pm

Laurence Jenkins; St Norbert Abbey, DePere, WI 8:15 pm

15 APRIL
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
Willian Mass in D; Church of the Advent, Boston, MA 11 am

Mouton Missa "Alleluia"; St Ignatius Church, New York, NY 11 am

Organ, brass & percussion; Park Ave Christian, New York, NY 2:30 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; Ist Presbyterian, Lancaster, PA 7 pm

Baltimore Bach Soc; Our Lady of Perpetual Help, Woodlawn, MD 8 pm

Thomas Heltrick, 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

Frederick Swann; Greene Methodist, Roanoke, VA 8 pm

David Fishburn; St Philip Cathedral, Atlanta, GA 5 pm

Jacques Desroches; Ist 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"; Ist Unitarian, Brooklyn Heights, NY 8 pm

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

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
 Dufay Missa Se la face ay pale; St Ignatius Church, New York, NY 11 am
 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
 Handell 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
 Haydn Creation; Newberry College, Newberry, SC 4 pm
 Lee Orr w/trombone; St Philip Cathedral, Atlanta, GA 5 pm
 Karel Paukert; 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

John Weaver; Holy Trinity Lutheran, Buffalo, NY
 Jean-Louis Gil, masterclass; Trinity College, Hartford, CT 7 pm

27 APRIL

Jean-Louis Gil; Trinity College, Hartford, CT 12 noon
 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

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

UNITED STATES
 West of the Mississippi

15 MARCH

Larry Smith; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
 *Texas Baroque Ensemble; St Stephen Methodist, Mesquite, TX 8:15 pm

16 MARCH

Marjorie Christensen; Church of Our Savior, N Platte, NE 12 noon
 Praetorius Duo; St Johns Cathedral, Denver, CO 12:10 pm
 John Pagett; 1st Methodist, Santa Rosa, CA 8 pm
 Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

19 MARCH

Twynham Magnificat; St Marks Cathedral, Seattle, WA 8 pm
 Wolfgang Ribusam; 1st Congregational, Los Angeles, CA 8 pm

21 MARCH

Larry Palmer, harpsichord; Concordia College, St Paul, MN 4 pm
 Judy Schubert, piano; House of Hope Presbyterian, St Paul, MN 4 pm
 Music for trumpet; 1st Methodist, Perry, IA 3 pm
 McNeil Robinson; 1st Presbyterian, Bartlesville, OK 8 pm
 Mozart Requiem; Westminster Presbyterian, Lincoln, NE 4 pm
 John R Wright; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
 Texas Bach Choir; St Lukes Episcopal, San Antonio, TX 4 pm
 Bach birthday concert; St Johns Cathedral, Denver, CO 8 pm
 Chris Barlow; Grace Cathedral, San Francisco, CA 5 pm

*William Charles Beck; 1st Congregational, San Bernardino, CA 3 pm

23 MARCH

Nancy Gardner; Church of Our Savior, N Platte, NE 12 noon
 Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

25 MARCH

Texas Baroque Ensemble; Univ of Texas, Richardson, TX 2 pm

28 MARCH

Philip Brunelle, Dupré Stations; Plymouth Congregational, Minneapolis, MN 7 pm
 Wesley Vos w/instruments; Central College, Pella, IA 3 pm
 Passion collage; 1st-Plymouth Church, Lincoln, NE 8 pm
 John Weaver; Village Church, Prairie Village, KS 5 pm
 Marilyn Rosfeld, piano; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
 Julie Rosenfeld, violin; Christ Church Cathedral, New Orleans, LA 4 pm
 Handel Messiah; Presbyterian Church, La Jolla, CA 9 & 10:30 am

30 MARCH

Beth Zucchini; Westwood Methodist, Los Angeles, CA 12:15 pm

31 MARCH

Jerry A Hohnbaum; Church of Our Savior, N Platte, NE 12 noon

4 APRIL

Reger Cantata 3; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
 Texas Baroque Ensemble; St Paul Lutheran, Denton, TX 7:30 pm
 Cherry Rhodes; Univ of Colorado, Boulder, CO 8 pm
 Bach St John Passion; All Saints Church, Beverly Hills, CA 5 pm

6 APRIL

Music for voice & piano; St Johns Cathedral, Denver, CO 12:10 pm

9 APRIL

Dubois Seven Last Words; Nichols Hills Methodist, Oklahoma City, OK 7:30 pm
 Pacific Union College Choir; Grace Cathedral, San Francisco, CA 8 pm

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

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

Christiaan Teeuwssen; 1st Presbyterian, Marion IA 4 pm
 Handbell festival; Westminster Presbyterian, Lincoln, NE 4 pm
 Handel Samson; 1st-Plymouth Church, Lincoln, NE 8 pm

(Continued overleaf)

BETTY LOUISE LUMBY

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Calendar

(Continued from page 23)

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 3 pm

INTERNATIONAL

17 MARCH
Gillian Weir; Stavanger, Norway 8 pm
Bernard Bertelink; Royal Festival Hall, London, England 5:55 pm

18 MARCH
Gillian Weir; Haugesund, Norway 8 pm
John Palmer; St Pauls Church, Toronto, Canada 12:10 pm

19 MARCH
Guy Bovet; Christ Church, Calgary, Alberta, Canada 8 pm

21 MARCH
Gillian Weir; Cathedral, Kristiansand, Norway 8 pm
Guy Bovet; Univ of Alberta, Edmonton, Canada 3 pm

23 MARCH
Gillian Weir; Mariakirke, Bergen, Norway 8 pm

24 MARCH
Gillian Weir; Kirke, Raufoss, Norway 8 pm
Lynne Davis; Royal Festival Hall, London, England 5:55 pm

25 MARCH
Robert Mackenzie; St Pauls Church, Toronto, Canada 12:10 pm

26 MARCH
Gillian Weir; Kirke, Böddö, Norway 8 pm
Christiaan Teeuwssen; St Thomas Church, St Catharines, Ontario, Canada 8:30 pm

28 MARCH
Gillian Weir; Konserhus, Oslo, Norway 8 pm

29 MARCH
Christiaan Teeuwssen; Ist Presbyterian, Hamilton, Ontario, Canada 8 pm

30 MARCH
Gillian Weir; Kirke, Alesund, Norway 8 pm

31 MARCH
George Malcolm, organ & harpsichord; Royal Festival Hall, London, England 5:55 pm

1 APRIL
Patricia Gartshore; St Pauls Church, Toronto, Canada 12:10 pm

4 APRIL
Exultate Chamber Singers; St Pauls Church, Toronto, Canada 3 pm

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

7 APRIL
Susan Landale; Royal Festival Hall, London, England 5:55 pm

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

9 APRIL
Brahms Requiem; St Pauls Church, Toronto, Canada 7:30 pm

11 APRIL
Choral eucharist; St Pauls Church, Toronto, Canada 11 am
Evensong; St Pauls Church, Toronto, Canada 7:30 pm

15 APRIL
Peter Nikiforuk; St Pauls Church, Toronto, Canada 12:10 pm

18 APRIL
Evensong; St Pauls Church, Toronto, Canada 7:30 pm

22 APRIL
Paul Johnson; St Pauls Church, Toronto, Canada 12:10 pm

29 APRIL
Herbert Tinney; St Pauls Church, Toronto, Canada 12:10 pm

30 APRIL
Wilma Jensen; Knox United Church, Calgary, Alberta, Canada 8 pm
John Rose, Lutheran Church, Honolulu, HI 8 pm

Nunc Dimittis

Milton Sutter, a member of the music faculty at Temple University in Philadelphia since 1969, died in Clifton, NJ, Nov. 7, 1981. He was 41.

A graduate of the Juilliard School and of Yale University, Milton Sutter earned the D.M.A. at Stanford University, where he was a student of Herbert Nanney. He had also been a Fulbright scholar in Italy and had studied at Salzburg's Mozarteum. His scholarly interests centered on early Italian keyboard music

and the works of Franz Liszt; he edited two anthologies of 18th-century Italian organ music and wrote a number of articles, including ones for the *New Grove* and one on Liszt and 19th-century organ music for *Music Magazine*. He was also active in the work of the European Liszt Center.

Dr. Sutter taught music history at Temple and was active as an organ and harpsichord recitalist.

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NEW 6-RANK TRACKER POSITIVE IN OAK CASE. Divided stop action. 10 years warranty. Specification: 8' Bourdon, 4' Praestant, 4' Rohrflote, 2' Prinzipal, II Mixtur (1-1/3). Nice for small Church. Adrian Koppejan, 48223 Yale Rd. E., Chilliwack, B.C. CANADA, V2P 6H4.

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WICKS PORTATIVE PIPE ORGAN, 8' GEM-shorn, 8' Copula, 16' Bourdon. Walnut case. Excellent condition. Ideal home practice organ. Call (217) 424-6564; after 5 pm CST, (217) 486-3091.

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RODGERS PROVIDENCE 330, 3-MANUAL organ, 4½ years old, complete with four speaker cabinets. Write: 815 Middelbury St., Elkhart, IN 46516. (219) 293-7171

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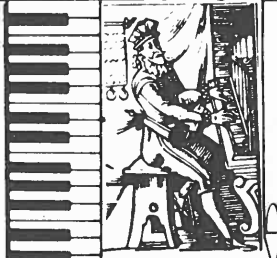
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HAMMOND ORGAN CONSOLE, C-3. SEPARATE speaker, PR-40, walnut finish. (312) 724-5013

CHARITABLE DONATION: 3-MANUAL Artisan, available at no cost to church or school. Console also suitable as replacement for electropneumatically operated pipe organ. AGO specifications, 96 stops, 32-note pedalboard, combination action. Covered Bridge House, P.O. Box 35, Barrington, NH 03825

BALDWIN 2-MANUAL, FULL CONSOLE ORGAN, 32-note pedal, classically voiced, includes mixtures, chimes, 3 presets, tone transposer and other features. Excellent condition. Ideally suited for small church. Douglas Jensen, 510 Rita Court, Prophetstown, IL 61277. (815) 537-2534

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PIPE ORGAN SALES AND SERVICE, INC. HAS A large selection of organ parts, high and low wind pressure. Send SASE for list of materials for sale. Box 908, Decatur, GA 30031.

CHIMES WITH ACTION, MARR & COLTON 20-note set, complete, \$195. Toe-hole burning tool for making your own topboards, \$11.50 each, post paid. B. E. Howard, 328 Meadowview Dr., Lebanon, PA 17042. (717) 274-2254

CUSTOM KEYBOARD ASSEMBLIES IN ANTIQUE styles, split sharps, nonstandard measurements. SASE to: Keyboards, 50 Columbia St., Newark, NJ 07102.

ESTEY PIPEWORK: 8' AEOLINE, 8' CORNOPEAN, Dulciana. Buyer pays for packing and shipping. Contact: K.B. Licht, South Main St., Rutland, VT 05701

REISNER 3-MANUAL DRAWKNOB CONSOLE, ebony finish. Never connected, in storage. Setter-board combination action. \$2,250. (216) 821-3875

SELL/TRADE/OFFER: 16' OBOE, 73 NOTES, \$1500; 5-rank D.E. chest (III, 1-1/3', 2'), \$750. Keyboard sets: 3 at \$300, 2 at \$300. Key actions: 14 slides, \$350; 5 slides, \$100; others. 30-note 16' Bourdon with chest, \$1000. Various D.E. valves, off-set chests, etc. (602) 964-5974

2000 RARE DECO PIANOS AND ORGANS. 400 grands and church organs. Victor's 300 NW 54th St., Miami, FL 33127. (305) 751-7502.

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50 RANKS PIPES, ALL TYPES, FAIR TO GOOD condition. 16' large open Diapason and chests, \$1000; 16' Violone and chest, \$1000; 16' Viole, some damage, \$500; 16' Fagotto, \$1500; 32' to 8' Contra Bassoon, \$2000; 8' English Horn, \$800, 8' French Horn, \$800; 8' Capped Oboe, \$500, 8' free-reed Clarinet, \$500; 8' Clarinet, \$300; 8' large Cornopean, \$500, 8' Vox, \$200; 8' and 4' Tromba and chest, \$1000; 8' Wurlitzer Orchestral Oboe, several missing, \$800; 7-rank Welte unit organ, good condition, no console, \$8000; 4-manual E.M. Skinner console, \$2500. Prices negotiable, send SASE for list. 2104 Riviera Drive, Vista, CA 92083. (714) 724-8781

16' PEDAL RANKS, GOOD CONDITION, LOW pressure, 16' wood and open and Bourdon 32 pipes, Metal Gedackt and Dulciana 12 pipes with or without chests. Lee Organs, Box 2016, Knoxville, TN 37901.

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3-MANUAL AUSTIN CONSOLE, BEAUTIFUL ornate case, fine for home installation, perfect ivories and combination action in A-1 shape. Two Wicks chests, 5 and 6-rank, in good condition. Blowers and reservoirs. Contact: C.A. Bentschneider, Brooklyn, MI 49230. (517) 536-4208

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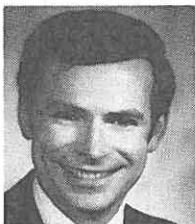
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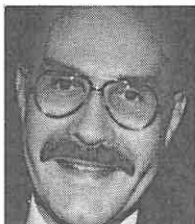
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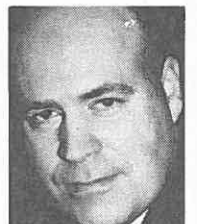
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