

# THE DIAPASON

JUNE 1983



Gonville and Caius College, Cambridge  
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# 1983 Summer Institutes, Workshops and Conferences.

## Eastman Choral Workshop.

June 27-July 8. Eastman School of Music, Rochester, NY

Donald Neuen will direct courses in choral techniques and methods, and choral conducting.

Contact: Summer Choral Workshop, Dept. Z, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604

## Bach Aria Festival and Institute.

June 27-July 10. SUNY, Stony Brook, NY

Master classes, lectures, coaching sessions, and rehearsals, concerts in Bach aria repertory. Samuel Baron, Phyllis Bryn-Julson, James Buswell, and others.

Contact: Bach Aria Festival & Institute, P.O. Box 997, Stony Brook, NY 11790

## Royal School of Church Music (USA), Summer Training Courses.

June 28-July 3. Rollins College, Winter Park, FL

July 3-10. Cedar Hills Center, Akron, OH

July 12-17. College of Charleston, Charleston, SC

July 30-Aug. 7. Princeton University, Princeton, NJ

Emphasis varies in the four sessions. For a detailed brochure contact: RSCM in America, Box 176, Warren, CT 06754

## Organ Study Tour of Europe.

July 1-11. Sponsored by the Sunday School Board of the Southern Baptist Convention.

Joyce Jones will lead a tour of England, Germany, and France.

Contact: Armstrong and Lyon, Church Music Department, 127 Ninth Ave., N., Nashville, TN 37234

## Church Music Workshop.

July 4-6. St. Michael's College, Winooski, VT

Workshop on church music with special emphasis in Gregorian Chant, voice, handbells, hymnody. Directors of workshop include Dr. William Tortolano, John Weaver, and others.

Contact: William Tortolano, St. Michael's College, Winooski, VT 05404. (802) 655-2000, Ext. 2614 or 2508

## The Music of Venice, 1580-1720, Summer Workshop.

July 10-23. University of Michigan, Ann Arbor, MI

Master classes, private lessons, ensemble coaching, lectures. Use of original instruments will be emphasized.

Edward Parmentier, Enid Sutherland, and others.

Contact: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI

## 29th Annual Church Music Workshop.

July 11-14. Michigan State University, East Lansing, MI

Choral, organ, handbells, hymn festival.

Wallace Hornbrook, Marianne Webb, Elizabeth Spry, Albert Bolitho, John Balka.

Contact: Edith Wright, Conference Consultant, Kellogg Center, Michigan State University, East Lansing, MI 48824

## International Institute of Early Music.

July 16-29. Jordan College. Butler University, Indianapolis, IN

Master classes, coaching, private instruction.

Ben Bechtel, Max van Egmond, Robert Grenlee, Igor Kipnis, Edward Parmentier.

Contact: I.I.E.M., Jordan College. of Fine Arts, Butler University, 4600 Sunset Ave., Indianapolis, IN 46208

## Summer Course in Interpretation.

July 17-31. Romainmotier, Switzerland.

Organ. Guy Bovet, Lionel Rogg, Pierre Segond, Montserrat Torrent.

Contact: Cours d'interpretation de Romainmotier, La Maison du Prieur, CH 1349, Romainmotier, Switzerland

## Ward Method Music Pedagogy and Introduction to Gregorian Chant.

July 18-August 5. St. Michael's College, Winooski, VT

Introductory course in Ward Method music pedagogy for elementary schools, directed by Theodore Marier. Introductory course in Gregorian Chant, directed by William Tortolano. Scholarships available for both courses. Academic credit offered.

Contact: William Tortolano, Center for Ward Method Studies, St. Michael's College, Winooski, VT 05404

## Summer Organ Academy.

July 19-22. Brigham Young University, Provo, UT

Lectures and workshop sessions on improvisation. Sessions on the music of J.S. Bach and Dietrich Buxtehude. Directed by Hans Gebhard of the Musikhochschule, Lubeck, Germany.

Contact: Summer Organ Academy, 297 Conference Center, BYU, Provo, UT 84602. (801) 378-3082 or (801) 378-4853

## Harpichord Performance—Francois Couperin, Summer Workshop.

Aug. 1-6. University of Michigan, Ann Arbor, MI

Lectures, master classes, performances; works and treatises; style related to contemporaries and to the music of J.S. Bach; includes final student recital. Edward Parmentier.

Contact: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI

## Mexico

I thoroughly enjoyed the highly informative and readably fresh insights contained in Susan Tattershall-Petherbridge's article, "Organ Restoration in Mexico" [January, 1983]. The double-page, illustrated article is a welcome overdue report on what is happening in the organ world south of us. The world of music is not just east and west!

Raymond V. Lopez  
South Pasadena, CA

## Windpressure

Authentic windpressure remains a mystery. Mr. Greunke's letter in The Diapason [February 1983] notwithstanding [I would suggest that] if any present organ builder wants to claim some degree of authenticity, or kinship to the classical organ, let him reconstruct a Förner windgauge and use the pressure recorded by Bendeler, Werckmeister, or Adlung, and voice and finish accordingly.

Dr. Bunjes did take the trouble to build one of the *two* models of the Förner windgauge portrayed by Adlung.

The quick way to settle supposed discrepancies between the single-column of Förner (whatever the construction) and Topfer's U-tube would be to take readings of each type, tabulate, and publish the results. Believe me, I'm

# THE DIAPASON

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## Letters to the Editor

looking forward to further articles [of this type].

Paul Bunjes has struck the first blow, so to speak, in this last great battle of "The Wars of Wind." Do I hear bellowing?

Au reservoir,  
Samuel O. Donelson  
Fayetteville, AR

### Performer's Digest

Thanks to THE DIAPASON and John Eggert for the excellent article on Liszt's "Ad Nos" [November 1982]. I confess to having been in love with [this composition] since I first heard it played by William Tinker at Washington's National Cathedral about twenty years ago in a performance that, for me, has never been surpassed.

Many organists avoid learning or performing this and other major works for lack of access to a comparably grandiose instrument. I urge your readers not to let this apparent handicap prevent them from assimilating such "biggies." My church's nine-rank 1934 (a good year for mud) organ has no mixtures, no 32's, and a lone (but loud) Swell reed, but it doesn't know that it supposedly can't play the "Ad Nos." The organist's attitude, not the instrument, too often stands in the way of enlightening and entertaining audiences with great music

they otherwise might never hear.

To make the "Ad Nos" more accessible, I recommend the following cuts. They will offend some musicians, but they mainly weed out "displays of virtuosity" that are tiring to listener and performer alike, and that contribute little of thematic or artistic importance to the work as a whole. They keep what is essential, maintain the flow (and audience interest), retain most of the subliminal, and eliminate some (but by no means all) of the ridiculous. The cuts shorten performance time by about ten minutes and can take hours, if not days, off one's learning and practice time.

1. From the fourth beat in m. 46 to the third beat in m. 55, resuming at the last F-natural; this deletes nine superfluous and boring measures in this section of otherwise interesting modulations.

2. From the beginning of m. 178 (by my count—177 according to Eggert's Table 2) at the two-measure G minor run, through m. 189 (Eggert's 188), resuming where the pedal D-natural enters; this deletes twelve measures of finger exercises.

3. From m. 214 (Eggert's Table 2 and I are in agreement here) after the pedal F-natural, through the end of this section, resuming at the "recitativo" in m. 231; this eliminates sixteen more measures of anticlimactic fol-de-rol (oh, I

Readers note: The editor welcomes commentary on issues published in THE DIAPASON. Also welcomed are enlightened observations and personal opinions of matters not addressed in these pages. Address letters to: The Editor, The Diapason, 380 Northwest Highway, Des Plaines, IL 60016

can hear generations of organists spinning in their graves!).

4. Try playing the adagio theme, mm. 244-250 on chimes, if you have them. After the preceding pages and pages of hellfire and damnation, this provides some balm for the ears.

5. From m. 278 after the D-natural, resuming at m. 300 (or 301 per Eggert's Table 2) at the B-natural pedal, which gets rid of another 21 measures of meandering modulations.

6. From m. 336 at the C-sharp pedal, resuming at m. 414 with the D-sharp pedal and octaves in the left hand; the 78 measures in this cut otherwise enable one to display agility at playing "thum on Great with hands on Swell" and may sound neat using your harp stop, plus other assorted fancies, but neither the movement nor the whole piece suffers in the least from their excision.

7. Some organists suggest cutting the entire transition section, mm. 435-494, going directly from the slow movement to the fugue. I prefer to keep this section, since it is a good bridge between the other two and also serves to reorient the audience for some more fireworks.

8. The fugue, mm. 494-575, really should be played as is, but a cut may be made from m. 515 through m. 545, clearing 31 measures harmlessly.

9. Finally, the biggest (and some will say the unkindest) cut of all, from m. 603 (the third measure following the return to C minor) all the way through m. 721. This includes much of what Eggert's Table 2 calls recapitulation and coda. Nonsense! Only a few measures in these ten-plus pages (Bonnet edition) of finger exercises constitute a recapitulation of the preceding exposition or development, and the coda begins at m. 740, not in the middle of this section at m. 659. These faults seem to characterize much of the sonata scheme given in the table, and I suggest an alternate concept: the "Ad Nos" is a chain of variations on Meyerbeer's chorale and on some of the variations themselves.

I think it's better to give oneself and

one's audience fifteen or twenty minutes of condensed "Ad Nos" than risk never playing or hearing any of it. It pairs well with the Bach *Passacaglia and Fugue in C Minor*, and still leaves room on a one-hour program for Mozart, Franck, Langlais, Dudley Buck, or whoever.

Incidentally, the full title of the "Ad Nos" translates roughly as "To us, to the rush to salvation."

Noel E. Heinze  
Auburn, NY

### Gedackt

"Covered" labial pipes have some sort of closure at their open ends. This says nothing about the shape of the pipe, whether cylindrical, conical, or funnel-shaped, nor does it say anything about the nature of the closure.

Covered organ pipes came into being no earlier than the eleventh century A.D. (NOTE: Christhard Mahrenholz, *Die Orgelregister, ihre Geschichte und ihr Bau*, (Kassel: Bärenreiter, 1942), p. 97). In German their name came from an old form of today's verb *decken*, *deckte*, *gedeckt* = "cover, covered, covered."

There was a very old Indo-European verbal stem *teg*, as in Latin *tegere* = "to cover," and in Latin *toga* = "garment." Related to this was a younger Germanic pre-form *\*thakjanan* = "to provide covering," to which were related: Gothic *\*thakjan*<sup>1</sup>; Old High German *decchen*, *decken*; Middle High German, Middle Low German, and Middle Netherlandic *decken*; Old Saxon *thekkan*; New Netherlandic *dekken*; Old Frisian *thekka*; Anglo-Saxon *theccan*; English *thatch*; and Old Nordic *theka*.

The vowel *a* in the Germanic stem *\*thak-* was mutated to *e* by the *j* in the following syllable, which raised it in pitch from "ah" to "eh", then disappeared, a not uncommon linguistic phenomenon. The initial consonant sound *th* became *d* in Old High German in a phenomenon called the High German

Sound Shift. The *k* eventually became *ck* in Old High German. Thus the principal parts of the Old High German verb became *decken*, *dahte* (*dacte*), *gedaht* (*gedact*), where the stem vowels of the second and third principal parts were not in line with that of the first principal part or infinitive.

The third principal part of the verb, the past participle, treated as a noun and used as the name for a covered organ pipe, does not appear to be documented until the fourteenth century (NOTE: *Ibid.*), although it is surely much older. For a time it must have enjoyed a parallel existence with the past participle of the verb with its stem vocal *a*. Still later the second and third principal parts of *decken* were leveled to *decken*, *deckte*, *gedeckt*. This time, however, its more concrete offshoot was not affected by the process and *Gedackt* continued on its own course as an independent word because it had acquired a history of its own as an object and was a name for something tangible.

Eighteenth century theorists tried to connect *Gedackt* with *Dach* (= "roof"), thinking of the closure as a sort of roof over the upper end of the pipe, hence the spelling *Gedacht* with *ch*. They, of course, did not know how right they were because they were ignorant of the fact that *Dach* does go back to that Indo-European stem *teg*. Their very attempt, however, shows that by their day the original historic connection between *Gedackt* and the verb *decken* had been lost.

In more recent times attempts have been made to substitute *Gedeckt*, a noun made from the past participle of the modern verb *decken* for *Gedackt*. *Gedackt*, however, has solid, historic precedent and is the favorite today.

<sup>1</sup>An asterisk (\*) before one of these old words indicates that the form is reconstructed from philological evidence and may never have appeared in written form.

Homer D. Blanchard  
Delaware, OH

### A Monument

Since the only comment published about the large new Crystal Cathedral organ was negative, perhaps I can remind its critics of a few things.

First of all, this instrument is installed in a very large room and is designed to serve a very large congregation, much of the time accompanying thousands of voices. Secondly, while its tonal design and key/stop action may not please the so-called "purists" it nevertheless serves its intended purpose very well.

I cannot imagine any perversity of priorities here any more than I could with such notable and equally large instruments as at the Cadet Chapel of West Point, or the Mother Church in Boston, or even the slightly smaller Mormon Tabernacle organ. I have never heard or read any adverse comments about these instruments.

The remark that no music exists for an instrument this size is totally redundant. Instruments of this size which are properly built and played can very adequately transcribe the works of Bach, Franck, Reger, Soler, et al., ad infinitum. The only real problem with the Crystal Cathedral instrument is that with so much, how do you use it correctly? With Frederick Swann in control that will be no problem.

The critics should remember the lay listener (myself included) could not care less about the type of action, winding, or tuning. We go to organ concerts and religious services to be entertained or inspired. Virgil Fox, the designer of this instrument, performed his whole career in an entertaining and inspiring manner, a job he did with excellence. How many organists today can draw the crowds the way he did? How many organists today perform for the public instead of for other organists? The Crystal Cathedral has the organ and the organist to make the "King of Instruments" majestic again. It is a monument to music, to its designer, and to God.

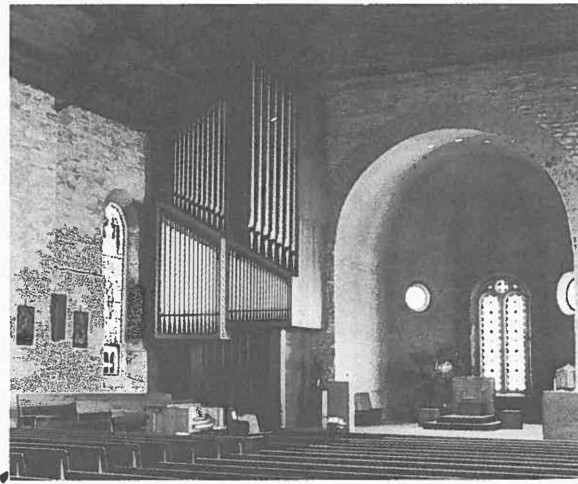
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### IMPORTANT NOTICE

Effective immediately, the closing date for all materials to be published in THE DIAPASON is the first (1st) day of the preceding month, for next month's issue (July 1st for the August issue).

Our earlier closing date is applicable to all materials, advertisements and news items, and has been established in order to allow us sufficient time in which to produce each issue of this magazine.

THE DIAPASON

## Bach Notes from Columbia

Bruce Gustafson



James Richman (left), director of *Concert Royal*, Alexander Blachly (center), director of *Pomerium Musices*, and George Stauffer, organist of Columbia University, discuss matters of cantata scoring in preparation for the *Pomerium Musices-Concert Royal* program of the Columbia Bach Symposium.

Bach specialists are already engaged in a flurry of activities that threatens to reach tornado proportions by 1985, the three-hundredth anniversary of the great master's birth. Notable among these scholars are Christoph Wolff (Harvard University), and Peter Williams (Edinburgh University), both of whom were featured speakers at the "Columbia Bach Symposium" held on the campus of Columbia University in New York City on February 24-26, 1983. The Symposium brought together scholars and performers for a series of 6 lectures, 4 concerts, and a closing panel discussion. All of the events dealt with the organ works or the cantatas, except for two of the concerts that were more peripheral to the theme of the conference. Over 100 participants attended, and they were treated to consistently high quality and a relaxed, but serious atmosphere. The Symposium was directed by George Stauffer and the late Jerry Brainard. It began on a sad note when it was announced that Mr. Brainard would not be able to participate; he was at the time in the final phase of his battle with Kaposi's sarcoma, to which he succumbed on April 2, 1983.

### The Organ Works

Four of the lectures dealt with Bach's organ music. Christoph Wolff opened the Symposium with a discussion of the third part of the *Clavierübung*. He emphasized the need to view it in the context of the other parts of this encyclopedic compendium of keyboard music. He reviewed the evolution of the project and noted evidences of detailed planning of the series. It accommodates several instruments: single-manual harpsichord (part I), double harpsichord (parts II and IV), large organ and positif (part III). It includes an enormous variety of styles and genres: suite, concerto, prelude and fugue, chorales, and variations; Italian and French styles are contrasted in part II, and modern forms are juxtaposed with old ones in the later parts; styles range from the freest prelude to the strictest counterpoint; textures vary from two to six parts; and the tonal compass is from three sharps to three flats (it should be noted that the Well Tempered Clavier was never published, probably because of its unusual tuning requirements). Mr. Wolff demonstrated that each part was conceived as a closed entity, encyclopedic in its own terms. He saw part III as an historical and theoretical link between II and IV. It draws exclusively on 16th-century tunes which then are broadened to play their roles in the major/minor tonality of the chorale preludes. The framing device of the E-flat Prelude and Fugue foreshadows the *de capo* repetition of the Goldberg theme in part IV. In summary, part III is the beginning of Bach's late-style. He was no longer concerned

only with the functions of his office, but set abstract goals for himself. He left behind the functional organization of the typical *livre d'orgue*, but this collection is not merely a didactic model of compositional techniques. It is the quintessence of organ style and the culmination of organ music.

Peter Williams presented two lectures on the organ music, the first on the *Orgelbüchlein*, and the second on aspects of performance practice. Mr. Williams has the sharp intellect and sense of independence to question basic tenets of accepted dogma. The fact that everyone knows that certain of the *Orgelbüchlein* chorale preludes specify two manuals does not mean that you should play them that way. Try *Das alte Jahr* on one manual and rely on articulation to bring out the melody. If nothing else, you will learn much about treating the musical figures of Bach's vocabulary, Mr. Williams suggested. Both presentations were full of such provocative thoughts. There was a conscious effort to avoid presenting a pat lecture that would present historical or analytical information marshalled to prove the wisdom of the lecturer's opinion. Mr. Williams emphasized the value of studying the recently-published facsimile of the *Orgelbüchlein* (from the Leipzig Neue Bach Ausgabe). One can intuit approaches to performing the pieces (such as noticing that a two-manual indication seems to be added as an afterthought); and one can get some sense of the work as a whole by seeing that some of the chorale preludes are fair copies (most of those in the Advent to Easter

cycle), while others seem to be composed directly into the book. In the latter cases, Bach seems to have notated the chorale first, marking the ends of phrases with fermata signs that clearly have no reference to the yet-unwritten counterpoint. The function of the preludes cannot be determined. They were not necessarily prefaces to the singing of the hymns; they might be for alternatim performance; or they might be actual accompaniments (another provocative idea—Mr. Williams challenged the audience to think of ones that would be simply impossible as accompaniments—other than *In Dir ist Freude*). Running through his discussion like a *Leitmotif* was the point that music was (and is) not only something to play, but to contemplate.

In his second presentation Mr. Williams also did a lot of thinking—very interesting thinking—aloud. He suggested taking a very free attitude to the use of the pedals for bass lines (although this point was disputed in discussion, when it was pointed out that in Bach there is almost no question of what is intended as a pedal line). On questions of fingering, he discounted C.P.E. Bach as having no relevance to his father's music. He countered the current tendency to play the large works without manual changes. One cannot argue that fugues "by nature" are appropriate for a single sound because there aren't any comparable works for any other medium. The notion of a work having a "single affect" is a modern invention. On a related issue, Mr. Williams stated that *organo pleno* does not necessarily imply the full principal chorus. Finally, he commented on the difficult problem of making a satisfying conclusion to works with a carefully-notated short last chord (e.g., the 9/8 Fugue). Perhaps one should apply the same curt closure to other works with written long-note endings (e.g., the B Minor Prelude). The effect of all these refutations of "conventional wisdom" was, at least for this listener, alternately thought-provoking and irritating. It is stimulating to be forced to reconsider issues that one has taken as settled while no longer remembering why the conclusions seemed so obvious; it is maddening to have some-

one toss out ideas that have not been thought-out and are not defended, seemingly with the principal intention of convincing the audience that no one can have any answers to anything.

George Stauffer not only directed the Symposium, but delivered two papers. In the first, he dealt with "Tempo Considerations in Bach's Keyboard Music." He listed and discussed four criteria for choosing an appropriate tempo for a work, basing his paper on Kirnberger's *Die Kunst des reinen Satzes in der Musik* (1771). First, he related the concept of *tempo ordinario* to meter signs, pointing out that Bach did not use the "light" meters in his organ music (e.g., the A Minor Fugue is notated in 6/8, not 6/16). Therefore, he argued, even a "gigue" fugue (in 12/8, not 12/16) should not be too fast, as the meter sign implies a certain weight. The second factor to be considered is the smallest note value to be found in the piece. This was particularly stressed by C.P.E. Bach and Heinichen. Third, one must be alert for characteristic dance rhythms and meters, as these carry tempo connotations even in works that are not actually dance pieces. To be sure, there is a great deal of ambiguity here, for example in trying to decide if the 7th variation of the "Goldberg Variations" (in 6/8) was conceived as a siciliano (moderately slow) or a gigue (rather fast). In this case, the recently-discovered *hand exemplar* provides the answer, as Bach added there "al tempo di giga." Finally, one should consider the mode and quality of the key. Minor mode generally carries a slower implication than major, and those keys with the most impure thirds have a special "anguished" quality. Again caution and ambiguity are the order of the day, given the theorists' greatly conflicting lists of the emotional qualities of keys.

In his second lecture, Mr. Stauffer outlined the role of the organ in the Leipzig worship service, basing his remarks on Bach's outline of *Hauptgottesdienst* surviving on the verso of the title page of Cantata 61. The list referred to the first Sunday of Advent in 1723 (not 1714, as given in the *Bach Reader*). Bach was cantor, not organist, in Leipzig, but he did play the organ on

occasion. There were four moments in the service that called for organ music: 1) Preluding before the service, generally a free improvisation on *organo plenum*, and similar music at the conclusion. Here (according to Scheibe) more liberty and display were appropriate. 2) Preluding on the Kyrie (which was concerted throughout). The instruments tuned during the prelude, and the organ's music was a substitute for the modern practice of giving an A. To my knowledge, this is one facet of "authentic performance practice" that has not yet been revived! 3) Preluding on the chorales. It would appear that in Bach's time the hymns were sung as unaccompanied unison melodies. Accompanying was common in other progressive industrial towns, but in Leipzig the first reference to organ accompaniment is in the 1780's. 4) Playing another "tuning prelude" before the cantata, and realizing the continuo part in the cantata itself. Some exceptional cantatas have obligato organ parts.

The featured organ recital of the Symposium was played by Walker Cunningham, substituting for Jerry Brainard. His all-Bach program consisted of the Fantasia in C Minor (BWV 562/1), the Second Trio Sonata in C Minor (BWV 526), the two *Clavierübung* settings of "Dies sind die heil'gen zehn Gebot" (BWV 678-679), the Prelude and Fugue in C Major "9/8" (BWV 547), the D Minor Vivaldi Concerto (BWV 596), the "18 Great" Trio on "Allein Gott in der Höh' sei Ehr" (BWV 664), and the "Wedge" Prelude and Fugue in E Minor (BWV 547). The organ was the 1967 von Beckerath at St. Michael's Episcopal Church (3 manuals, 38 stops). The concert was designed to demonstrate the wonderful variety of styles and genres in Bach's output, and at the same time it was eloquent testimony to Mr. Cunningham's versatility, control, and musicianship. His playing was strong and clean, with solid rhythmic drive that did not sacrifice attention to detail. His approach to final cadences (particularly the problematic ones with short-note final chords) was to me not quite emphatic enough to bring a satisfying halt to the great forward propulsion that he had developed, but it was clear that he was in complete control. The performance then sparked discussion of this very point the next day in a performance practice session.

The Symposium was prefaced by an organ recital by Catherine Burrell, organ scholar of St. Peter's Church in Morristown, N.J. She performed on the large Harrison Aeolian-Skinner organ in St. Paul's Chapel at Columbia. The noontime recital was a sort of 19th-century homage to Bach. It consisted of Schumann's six rather ungrateful fugues on "BACH," and a fine rendition of Liszt's Prelude and Fugue on "BACH." Ms. Burrell allowed the music to speak for itself with assured, accurate playing and excellent console technique.

### The Cantatas

Mr. Stauffer's discussion of the organist's role in Leipzig served to introduce Mr. Wolff's lecture on Bach's Leipzig Cantata cycles. Musicologically, this was the strongest event of the Symposium. Mr. Wolff began by likening Bach's cantatas to Haydn's string quartets: both literatures have remained the most *recherché* (and therefore relatively unfamiliar) music of very well-known composers. And the amount of music is awesome: there are more hours of Bach cantatas than Wagner operas! Most of the cantatas date from 1723 and immediately thereafter. Bach had to write a cantata every fourth week in 1714 in Weimar, and there is evidence that in 1715 he adjusted his performance schedule to attempt to amass a complete year's cycle of cantatas. His lack of such a complete cycle became a problem for him when he moved to his Leipzig position in 1723. He had to write enormous quantities of new music, although he reused Weimar material whenever possible. The 1754 obituary states that Bach

had composed "five full years of church pieces, for all the Sundays and holidays." This had led scholars to attempt to fit the surviving cantatas into some pattern of 5 cycles. The traditional view has been as follows:

- Cycle I (1723-24): 56 (including 15 Weimar cantatas)
- Cycle II (1724-25): 52 (40 chorale cantatas)
- Cycle III (1725-27): 46
- Cycle IV (1728-29): 10
- Cycle V (?): 19 miscellaneous cantatas; Christmas, Easter and Ascension oratorios

Mr. Wolff made a case for viewing Cycle I as a double cycle of cantatas, with two for each Sunday (for before and after the sermon, in Mr. Wolff's view). They display a wide choice of libretti and musical forms. His list for this cycle includes these pairs: 75/I+II, 76/I+II, 21/I+II, 24+185, 147/I+II, 186/I+II, 179+199, 70/I+II, 63+238, 181+18, 22+23, "Siehe, eine Jungfrau ist schwanger" +182, 31+4, 172+59, and 194+165. Bach then seems to have relaxed a bit, completing a single cycle that used a standard form of 5 movements: chorus, recit., aria, recit., aria, chorale. The poetry consistently focussed on the chorale. Beginning with Easter of 1725, he suddenly turned away from chorale cantatas for some reason, completing the third cycle without chorales, one cantata for every other Sunday. The traditional German scholarly view (as listed above) is to assume that there really were five cycles, as stated in the obituary. American scholars have tended to discredit the obituary as being in error, seeing a total of three cycles. Mr. Wolff, appropriately, defended a "German-American" view of four cycles, but the first being double. Most of the fourth cycle has been lost, or may not have actually been completed; and whether there ever really was a fifth cycle remains a mystery. Mr. Wolff pointed out that the 19 miscellaneous cantatas and the balance of the Weimar cantatas belong, at least in part, to Cycle I (and possibly III). The oratorios do not belong to the cantata cycles. As the most useful references on the subject, he cited Alfred Durr's "Zur Chronologie der Leipziger Vokalwerke J.S. Bachs," *Bach Jahrbuch*, 1957 (revised and reprinted, 1976); and the handy chronological table *Kalendarium zur Lebensgeschichte Johann Sebastian Bachs* (Leipzig: Bach-Archiv, 1970).

The cantatas came to life in St. Paul's Chapel that evening with a performance of numbers 8, 26, and 211, along with the motet "Komm, Jesu, komm." James Richman, director of the baroque orchestra "Concert Royal," conducted both his own fine ensemble and the "Pomerium Musices" (Alexander Blachly, director). Mr. Blachly conducted the motet, which was sung unaccompanied. The ensemble of 12 singers (including Mr. Blachly) sang superbly, with a cool color, but persuasive energy. The configuration was 3 sopranos, 2 counter tenors, 3 tenors, and 4 basses. In the motet, the group was divided unevenly to comprise the two choruses, one consisting of solo singers. This approach worked surprisingly well, with the help of the generous acoustics and intimate size of the Chapel. In the panel discussion the following morning, Mr. Blachly emphasized that this had been a pragmatic solution to the problem of performing selected repertory with the existing forces; he did not defend it as a replication of what Bach actually did. The excellent instrumental ensemble that accompanied the cantatas in-

## IOWA ORGAN WORKSHOP A Review

The University of Iowa Organ Workshop convened March 6-8 in Iowa City. Highlight of 1982 National AGO Competition winner Brett Wolgast's recital was the Prelude and Fugue on the Name of Alain by Duruflé, in which he proved to be a solid, able performer. Mr. Wolgast has fine technique and stability—we will watch him for more verve and sensitive articulation.

Martin Haselböck, a knowledgeable and engaging lecturer, discussed Mozart and Haydn's organ music, explaining that the concertos were used within the Mass, especially at the Gradual. He showed excellent slides of Austrian organs, c. 1640-1782, and details of Haydn's clock organ, and discussed problems in performance of Mozart's and Haydn's machine music.

James March and Gregory Peppone presented an all-Mozart fortepiano recital, playing four-hand versions of Mozart's F minor fantasies, and two-piano works. Though the performers were well-matched, the two locally-built fortepianos did not match in quality.

Marilou Kratzenstein tackled "Interaction of Style & Technique between Harpsichord, Organ & Piano In The Music Of Preclassical, Classical, & Romantic Periods." Desiring to trace the change in performance style from highly-articulated Baroque to Romantic legato, she offered examples of scores and quotes from playing methods which

showed great diversity of opinion amongst 18th Century masters, and certainly raised more questions than answers.

Martin Haselböck's rendition of the Bach-Vivaldi D Minor Concerto was remarkable for its original registrations and highly-ornamented Largo. In the light of such superlative reviews which were reprinted in the program, one must conclude this was a bit of an "off-night" for Haselböck. A lengthy *Ricercare* (1981) by Spanish composer Cristóbal Halffter was a virtual war of sound clusters. Next morning, in discussing organ music since 1975, Haselböck predicted that the best music will be written by fine composers who are not organists, thus avoiding "organistic" forms, techniques and traditions (organist-composers, arise!) He sees a new conservative trend after much experimentation in the 60's & 70's. (As an editor of Universal Editions, he previews much new music.) Playing examples for organ and orchestra on a prepared tape, Haselböck recommended scores by Krennek, Berio, Paart, Hambraeus, Segerstam, Albright, Bolcom, Curtis Smith, Eben, Durko, Amy, Leguai, Schnittke.

A recital by University of Iowa students closed the workshop. Thanks to the Iowa faculty, Delbert Disselhorst, and Delores Bruch, for their able organization.

Carol Hawkinson

BRETT WOLGAST, organist: *Chorale Fantasia* on "Wie Schon leuchtet der Morgenstern," Buxtehude; *Sonata for Two Keyboards and Pedal in D*, Telemann; *Prelude and Fugue in E Minor*, BWV 548, J.S. Bach; *Prelude and Fugue on the Name of Alain*, Opus 7, M. Duruflé; *Choral No. 2 in B Minor*, Franck; *Messe de la Pentecôte: Sortie*, Messiaen.

JAMES MARCH and GREGORY PEPE-TONE, fortepianists. All Mozart program of four-hand and two-piano music: *Fantasy in F Minor*, K 594, (four hands); *Fantasy in F Minor*, K. 608, (four hands); *Adagio and Fugue in C Minor*, K 546 and 426, (two pianos); *Sonata in D Major*, K 448, (two pianos).

MARTIN HASELBÖCK, organist: *Two Little Pieces for Organ*, A. Schnittke; *Concerto in D Minor*, BWV 596, Vivaldi/Bach; *Choral "Wir glauben all' an einen Gott" a 2*

*Clav. e Ped.*, J.S. Bach; *Prelude and Fugue in G Major*, BWV 541, J.S. Bach; *Ricercare para Organo*, C. Halffter; *Variationen und Fuge über ein eigenes Thema*, opus 73, Max Regner.

University of Iowa Organ Students: GERHILD BRUSE: *Praeludium pro Organo pleno (Clavierübung III)*, S 552, J.S. Bach.

ALLYSON HAYWARD: *Bergamasca*, Frescobaldi.

MARK BAUMANN: *Chorale Prelude: Drop, Drop Slow Tears*, Persichetti.

PETER STEVENSON: *Praeludium in F Sharp Minor*, BuxWV 146, Buxtehude.

MARLYS BOOTE: *Sonata for Organ*, Opus 86; III, Vioace, Persichetti.

DENNIS KING: *Méditations sur le Mystère de la Sainte Trinité; VIII, Dieu est simple*, Messiaen.

BILL CROUCH: *Passacaglia quasi Toccata on the Theme BACH*, Sokola.

cluded harpsichord continuo (played by conductor Richman), and this too elicited comment in the panel discussion. Since no positif was available in the New York area, and the Aeolian-Skinner would have been unsuitable not only for its style, but for the fact that it was at modern pitch, Mr. Richman chose to use harpsichord. Laurence Dryfus has recently demonstrated in a doctoral dissertation, however, that there is definite historical evidence that a harpsichord was at least occasionally used in the performance of Bach's cantatas. It's nice when scholarship and common sense match.

The Symposium included one other concert, performed by the "Badinage" ensemble: Julianne Baird, soprano; Nancy Wilson, violin; and Wendy Young, harpsichord (replacing Jerry Brainard). The concert consisted of chamber music by members of the Bach family: Johann Christoph: *Prelude and Fugue in E-flat Major* (solo harpsichord); Johann Ernst: *Sonata in F Minor* (violin and harpsichord); Johann Ernst: "Die Bienen" and "Der Adler und der Tiger" with Wilhelm

Friedrich Ernst: "Wiegenlied einer Mutter" (soprano and harpsichord); Carl Philipp Emanuel: *Sonata in B Minor* (violin and harpsichord); and Johann Christian: "The Favorite Rondeau of Mr. Tenducci" (soprano, violin and harpsichord)—although this really is rather pianistic music). Badi-nage continues to be a delightful ensemble, and Julianne Baird's luminous, light voice especially made the concert a joy. The harpsichord for the occasion was by Allen Winkler (Boston, 1982).

The Columbia Bach Symposium was a fine event. It presented serious papers by respected scholars, provocative discussion stimulated by intelligent and well-informed musicians, and concerts of the highest calibre. There was ample opportunity for socializing, and almost all of the mechanics were handled smoothly (with the exception of non-functional audio equipment). We may not survive the quantity of activity that 1985 is likely to bring, but the quality will be very high if this Symposium serves as a model.

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## Here & There

Peter Fyfe, organist and choirmaster of Christ Church, Nashville, TN has announced that he and his church have commissioned Lee Hoiby to compose a new setting of the Magnificat and Nunc Dimittis which will receive its premiere performance in an Evensong on June 12th, preceding the 1983 AGO Regional Convention in Nashville.

Information regarding this new work may be obtained from Peter Fyfe, Christ Church Parish, 900 Broadway, Nashville, TN 37203.

Boys' choirs, girls' choirs, and children's choirs are invited by the Americas Boychoir Federation to participate in the sixteenth Annual Boy Singers Festival and to sing in the Concert of the Nations, according to John B. Shallenberger, secretary-general of the Federation.

The Concert of the Nations will take place in the Municipal Opera House in Saltillo, Mexico on Friday, Dec. 30. Each participating choir will sing two or three selections, and all choirs will join together to perform a massed-choir selection at the end of the program.

The festival begins on Tuesday, Dec.

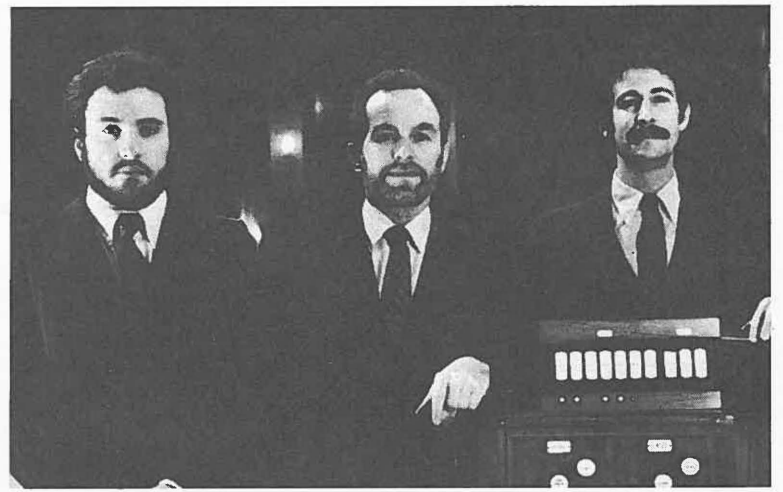
27, with charter buses leaving the San Antonio Airport to drive the delegates to Saltillo. The buses return to San Antonio just after midnight on New Year's Eve, following a New Year's Eve Gala and Talent Night in the Casa de Lurdes, headquarters for the festival in Saltillo.

Participating choirs will sing also at a special service in the eighteenth-century Saltillo Cathedral and in various orphanages and homes for the elderly during the five-day festival. Delegates will be invited also to various receptions, banquets, and to a demonstration of the art and choreography of bullfighting.

Details of the Concert of the Nations and the festival are available from the Americas Boychoir Federation, Conneville, PA 15425.

The Texas Baroque Ensemble has been invited to perform at the Lahti International Organ Festival in Finland this summer. In addition, the ensemble's director, Susan Ferre, will present a solo organ recital.

The Ensemble has been named "Cowlshaw-Artists-In-Residence" at the University of Texas at Dallas, a one-semester appointment.



Columbia University, New York City, will present a series of Summer Bach organ recitals on consecutive Thursdays, May 16th through June 23, 1983, at 8 pm. The recitals, which are open to the public without charge, will be performed in the university's St. Paul's Chapel, and will trace Bach's compositions for the organ from the early years through the Leipzig period.

The organists who will be playing in this series are (above, left to right): Robert Gallagher, Leonard Raver, and George Stauffer.

William D. Gudger, Assistant Professor of Fine Arts of the College of Charleston (SC), and Associate Organist of the Cathedral of St. Luke and St. Paul has been awarded a fellowship for the 1983-84 school year by the National Endowment for the Humanities.

Mr. Gudger will utilize his fellowship in England where he will research the sources for organ concertos written in the 18th century, after those of Handel.

## Appointments

The School of Music of Indiana University, Bloomington, has recently announced the appointment of Marilyn Keiser as Associate Professor of Music. Dr. Keiser will join the faculty of Indiana University this fall, where she will be a specialist in religious music, restructuring and developing the church music degree program. She will teach sacred music courses as well as applied organ.

A well-known specialist in music for small parishes, Dr. Keiser has been Music Consultant for the Diocese of Western North Carolina since 1970. In addition she was Organist and Director of Music at All Souls Parish, Asheville, having also taught organ at Brevard College for four years as well as being Artist-in-Residence at Lenoir-Rhyne College for one year. Recently she has also been conductor of the University of North Carolina-Asheville Community Chorus, which presented Honeger's *King David* with full orchestra this past March.

A graduate of Illinois Wesleyan University and Union Theological Seminary School of Sacred Music, Marilyn Keiser's organ study was with Franklin Perkins, Lilian McCord and Alec Wyton. Prior to her work in North Carolina Dr.

Keiser served as Assistant Organist of The Riverside Church, following which she became Associate Organist/Choirmaster of the Cathedral of St. John the Divine, New York.

A member of the American Guild of Organists, she has been a member of the National Council, has served as National Registrar, a member of the National Nominating Committee and Dean of the Western North Carolina chapter. She holds the Associate, Choirmaster and Fellow certificates of the AGO.

An active recitalist, Marilyn Keiser has performed extensively throughout the United States, in addition to giving lectures and workshops in church music. She has been president of the Association of Anglican Musicians, a contributing editor to *Ecumenical Praise*, and served on the Episcopal Church Standing Commission on Church Music.

The Manhattan School of Music, New York City, has recently appointed John Weaver to its faculty. Mr. Weaver will become Chairman of the Organ Department, succeeding Frederick Swann in that post. Members of the organ faculty at Manhattan School of Music are John Walker, Allen Sever, Paul-Martin Maki

and Eugenia Earle.

In addition to his duties in this new position, John Weaver will continue as Head of the Organ Department, The Curtis Institute of Music, Philadelphia and as Director of Music and Organist of Madison Avenue Presbyterian Church, New York City. He has previously served on the faculties of Westminster Choir College and Union Theological Seminary.

Mr. Weaver's concert engagements during the past season have included performances with the Chamber Music Society of Lincoln Center at Alice Tully Hall and the Kennedy center, as well as solo performances in major cities across the United States, including the Crystal Cathedral in Garden Grove, CA and Sacred Heart Church, Coronado. In several of these concerts Mr. Weaver was joined in the program by his wife, flautist Marianne Weaver.

John Weaver concertizes exclusively under the management of Murtagh/McFarlane Artists.

H.R.H. Queen Elizabeth II has named Dr. Lionel Dakers a Commander of the British Empire at this year's presentation of the Queen's New Year's Honors List.

Dr. Dakers is the director of the Roy-

al School of Church Music, an English-based organization that promotes the cause of quality choral music.



Timothy McKee will spend the 1983-84 academic year studying organ with Marie-Claire Alain at the Conservatoire in Rueil Malmaison, France. He leaves the position of organist-music director of the Community Church of Vero Beach, FL. His organ and harpsichord studies have been with Paul Jenkins at Stetson University and with James Moeser at the University of Kansas.



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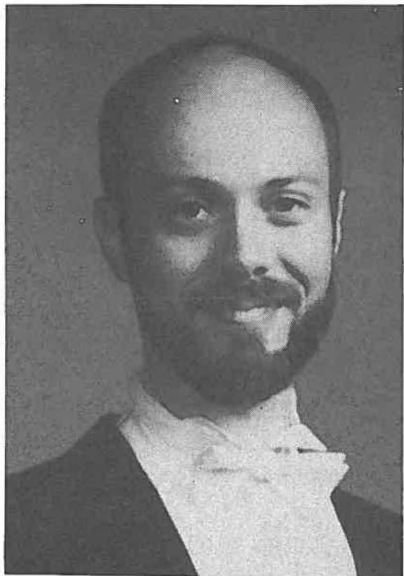
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## Nunc Dimittis



Jerry Brainard, an organist and harpsichordist, died on Saturday, April 2, 1983, at the age of 35.

Brainard was a graduate of the Eastman School of music, where he earned the BMus, MMus and Performer's Certificate in organ. On an exchange program between the Eastman School and the Royal College of Music, Brainard studied in England, during which time he was awarded the ARCM diploma in harpsichord. In 1979 he received his D.M.A. Degree from the Juilliard School.

Brainard was a member of the music faculty of Texas Tech University from 1970 until 1976. In 1977 he became the music director for the Flatbush-Tomkins Congregational Church in Brooklyn, and later that year was named associate organist of the Riverside Church, New York, where he assisted Frederick Swann. At that time he formed the early music ensemble, Badinage, of which he was the artistic director.

In 1979 Jerry Brainard succeeded the late Claire Coci and Ashley Miller as the organist of the New York Society for Ethical Culture. In his duties he presented a weekly, alternating, broadcast program of organ music and chamber music.

Of his 1980 solo debut at Carnegie Recital Hall, John Rockwell of the New York Times wrote, "Mr. Brainard's presentation made the best possible case for the music."

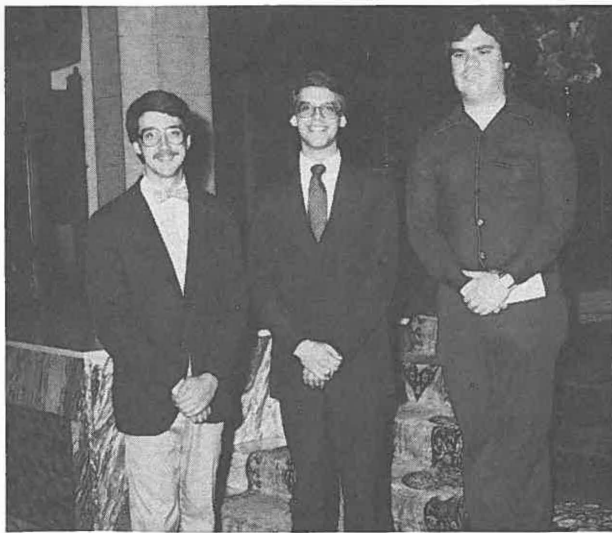
Under the sponsorship of the American Guild of Organists, of which he was a member, Mr. Brainard was the winner of several local and regional competitions.

Mr. Brainard studied organ with David Gooding, Norman Peterson and David Craighead. His harpsichord study was with Daniel Pinkham and Albert Fuller.

Jerry Brainard is survived by Bob Combs, and by his parents, Robert and Marion Brainard.

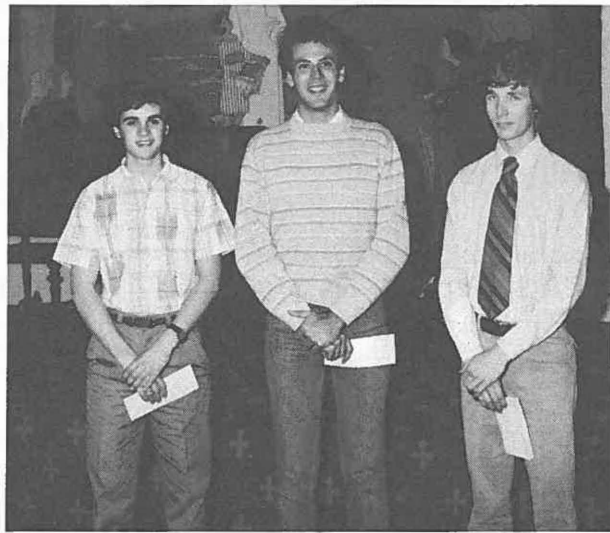
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## San Antonio Winners Announced



Left photograph: Winners of the graduate division of the Thirteenth Annual Pipe Organ Contest held in San Antonio, TX were (left to right): James D. Holloway (3rd), James P. Murphy (2nd), and Randal T. McGlade (1st).

Right photograph: Undergraduate division winners were (left to right): Stephen A. Brinegar (3rd), Michael W. Linder (2nd), and Derek E. Nickels (1st).



Winners of the Thirteenth Annual Pipe Organ Contest, held April 9, 1983 at the First Presbyterian Church of San Antonio, TX, have been announced. Sixteen contestants, all from Texas universities, competed for three positions in each of two divisions. Cash prizes awarded ranged from \$200 for the winner of the third-place in the undergraduate division, to \$1,000 for the first-place winner of the graduate division.

The First Prize in each division was awarded by the Minnie Stevens Piper Foundation. The Second and Third prizes were given by the First Presbyterian Church and University Presbyterian Church, both of San Antonio, and by an anonymous donor.

Each student accepted for the com-

petition was given a critique from the judges, and a cassette tape of their performance.

Each contestant in the graduate division was required to perform J.S. Bach's *Tocatta in F Major, BWV 540*, and a work of their choice. Undergraduate contestants were required to perform J.S. Bach's *Prelude and Fugue in C Major, BWV 547*, and a work of their choice. In addition, each contestant was required to demonstrate their ability to lead a congregation in hymn singing.

The graduate division winners and the selections which they performed (in addition to the required work) were: (1st, \$1000) Randal T. McGlade of Southern Methodist University, Eben, *Moto Ostinato*; (2nd, \$500) James P. Murphy of North Texas State University,

Dupre, *Prelude and Fugue in G Minor*; (3rd, \$400) James D. Holloway of North Texas State University, Williamson, *Vision of Christ-Phoenix*.

Undergraduate winners and their chosen selections were: (1st, \$750) Derek E. Nickels of Southern Methodist University, Dupre, *Prelude and Fugue in A flat Major*; (2nd, \$350) Michael W. Linder of Southern Methodist University, Dupre, *Esquisse II—Si be mol Mineur*; (3rd, \$200) Stephen A. Brinegar of Southern Methodist University, Persichetti, *Sonata for Organ, Movement III*.

The judges for this contest were Dr. Jerald Hamilton of the University of Illinois, and Dr. Wesley Selby of the University of New Mexico.

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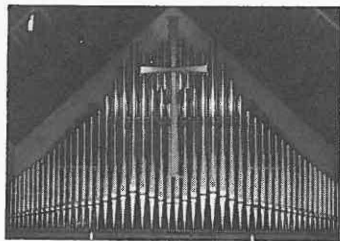
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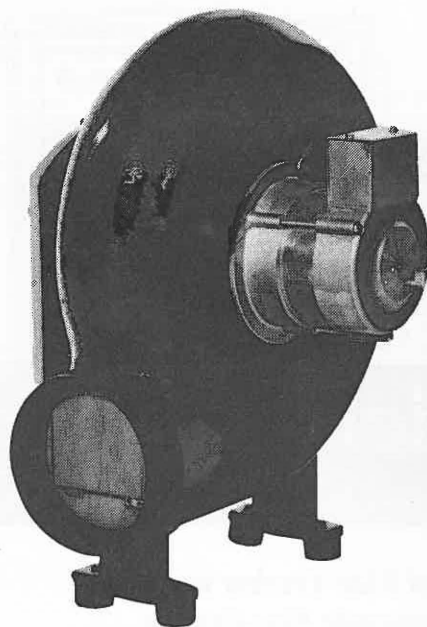
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## Hymn Project Produces Important Reference Works

Twenty years after the Pilgrims landed at Plymouth, there appeared the first book to be published in the American colonies, *The Bay Psalm Book*. From that publication in 1640 to the 1978 Lutheran *Book of Worship* lies a vast body of published hymnals reflecting the richness of denominational diversity in the religious life of the Americas.

Until now, there never has been true bibliographic control or access to the hymnals and their texts. Beginning in 1956, the Hymn Society of America undertook a major effort to fill this long felt need. The results of this massive labor are two imminent publications: *The Bibliography of American Hymnology* and *The Dictionary of American Hymnology: First-Line Index*. Both will be published within the next few months by University Music Editions of New York, specialists in the publication of large collections of music and music literature in microform (microfiche and rollfilm).

The *Bibliography*, to be issued on microfiche (4" x 6" film cards), lists 7,500 entries, a comprehensive listing which includes hymnal title, imprint, year of publication, compiler (individual or organization), number of pages, location of copy indexed, the denomination for which the hymnal is intended, and the name of the indexer. The *Bibliography* includes the hymnals of North, South, and Central America published in all languages using the Roman alphabet since 1640. Altogether, this represents the hymnody of some 140 religious bodies culled from the hymnal collections of 82 libraries and private owners from Nova Scotia to Los Angeles. The microfiche publication is equal to a 1,500-page book.

The *Dictionary of American Hymnology: First-Line Index* is a much larger work produced in tandem with the *Bibliography*. It is a compilation of one million first-line citations covering 192,000 separate hymns. It will be published in about 20 microfilm reels and will provide such information as first lines of hymns, refrains, titles, original first lines of translated hymns, authors, and translators—in effect, giving details to the contents of the hymnals cited in the *Bibliography*. An explanatory text is included which describes the elements of the Index, a guide to its use, as well as an extensive series of brief essays on hymns with confused authorships.

These two works will provide critical resource information to a range of users, among them: hymn researchers and compilers, publishers, seminarians, church musicians and scholars, social historians, and writers and researchers in folklore and Americana.

The mere naming of some of the lesser known denominations represented in these two works evokes the remarkable variety of American hymnody: the Cumberland Presbyterians, the Defenseless Mennonites, the General Six-Principle Baptists, such cults as Amana, the Separatists of Zoar, and the Shakers. Also listed are the Sunday school collections and temperance hymnody of the late 19th century, the gospel songbooks of the great and lesser known evangelists, the prairie hymnals of the German and Scandinavian immigrants, the songsters from the early camp-meeting days—all this without mention of the hymnals of the well known and widely established Protestant, Catholic, and Jewish denominations in the Americas.

Through the 25 years of supporting this giant project, officially referred to as the *Dictionary of American Hymnology*, a parent project yielding the two publications mentioned here and others for possible future publication, the Hymn Society of America (f. 1922, 3,000 members in the U.S., Canada, and 27 other countries) was able to have the help of some 50 contributors who volunteered thousands of hours for research, indexing, and the writing of essays. These included clergymen, experts in the hymnody of their denominations, scholars, and others. Among them were the late Dr. Henry Wilder Foote II (Harvard Divinity School), the project's first director, Charles Atkins, William Soule, Theodore DeLaney, Hedda Durnbaugh, and Harry Eskew, to name but a few.

The *Dictionary* was aided greatly by the bibliographic expertise of its present Project Director and Editor, Dr. Leonard Ellinwood and Assistant Editor, Mrs. Elizabeth Lockwood, both of whom had extensive careers with the Library of Congress. Dr. Ellinwood, a well-known musicologist, hymnologist, Episcopal clergyman, and church music scholar was with the library for 35 years and was Head of the Humanities Section. Mrs. Lockwood, who handled every one of the million IBM cards on which the first-line Index was typed, had 48 years of service with the library including nearly 30 years as Assistant Head of the important Shelf-Listing Section. By last count, Mrs. Lockwood had volunteered a total of over 40,000 work hours on the hymn project—an indication of the kind of remarkable dedication given by many to this impressive undertaking.

Christopher Pavlakis  
Information regarding this project may be obtained from University Music Editions, Box 192, Ft. George Station, New York, NY 10040.—ed.

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## Music for Voices and Organ

By James McCray

### Women's Choir

This is the time of year when church choirs must make sudden alterations in their plans. Because of possible drops in attendance, it is a good time to stagger the responsibilities for the weekly service, and to include an anthem which features the women of the choir. In many groups, there is an abundance of women, so it seems logical that they should be featured.

Some of those anthems which had been planned earlier may not be performable on the scheduled Sunday. Having several anthems in the folders which have been rehearsed by the women will provide an opportunity for a last minute switch. While this is not desirable, it is foolish to not anticipate the possibility that certain Springtime Sundays may have a very limited number of singers.

The music this month will lend itself to many situations. All levels are included. Those for unison voices could be sung by anyone available and, in some cases, are appropriate for children's voices as well. Most of the works are recent releases, but a few are older works which merit your attention.

*We Look To The Mountains.* Richard Weeks, Two-part treble and organ, Alexander Broude, Inc., AB 1003, .60 (E).

The organ is on three staves but can easily be read at sight. Usually the vocal melody is doubled in the organ music. There are two verses; the first is in unison. The same melody in a new key is used for the second verse with the second voice having a countermelody. Easy ranges and tuneful lines make this a simple anthem for most choirs.

*As Longs the Deer.* Sam Batt Owens, Two-part treble, organ with optional handbells, G.I.A. Publications, Inc., G-2608, .60 (E).

This anthem follows an AABA format with the A sections in unison. The B area has the voices moving in parallel thirds, but doubled in the organ part which is always on two staves. The handbells play long notes as an upper descant. It is very easy music that could also be useful for some children's choirs.

*A Song Of Glad Tidings.* Deen Entsminger, SSAA unaccompanied, Galleria Press, GP-201, .75 (D-).

Designed for a women's choir with many singers, the parts have divisi areas that enrich the sound into eight voices. The music is fast, dance-like with changing meters. Although primarily constructed with vertical sonorities, Entsminger at times gives pointillistic touches by weaving the thematic material among the various voices. There are mild dissonances; this delightful anthem will challenge the group's intonation security, but once learned, it is certain to be a hit with the singers and the audience.

*Three Motets.* Daniel Pinkham, SSA and organ, C.F. Peters Corp., 66709, \$1.75 (M+).

Originally written in 1947, these motets have been recently revised by the composer. The texts are in Latin with an English translation given on the inside cover, but not for performance. *Laetentur Caeli* (Let the heavens rejoice) is a fast, rhythmic setting with the syllabic chords doubled in the keyboard's right hand part. *Non Nobis, Domine* (Not to

us, O Lord) is in a fast-slow-fast arrangement with the middle section loud and rhythmic, separating the sensitive sections. The third motet, *Celebrabro Te, Domine* (I Will Praise Thee, O Lord) is the longest movement. The parts are doubled in the organ, but its syncopated rhythms may be tricky to execute at the quick pace requested. There are brief melismatic lines. These works are suitable for a good women's choir; the organ music is on two staves and serves to assist the pitch focus of the singers.

*A Choral Benediction.* Don Besig, SA and keyboard, Glory Sound of Shawnee Press, Inc., E-5222, .70 (E).

There are three verses with the first one in unison. The music is sentimental and sweet, and follows traditional chord patterns. The keyboard would be suited best for piano, and has moving eighth-note arpeggios which provide the background for the voices. In the third verse there is a modulation. This is easy music that could be read at sight and would be useful for a church benediction rather than as an anthem.

*Oh, Had I Jubal's Lyre.* George Handel (1685-1759), arr. by Robert Gibb, SSA and piano, Fred Bock/Theodore Presser Co., G-3001, .35 (M+).

This anthem is from Handel's oratorio *Joshua* and has the typical characteristics of the composer: areas of homophonic chords, imitative counterpoint, and moments of melismatic phrases. The tempo is moderately fast with a busy keyboard part. The setting is not particularly difficult, but will require some agile voices in vocal melismatic areas, especially those which occur simultaneously in three parts. It is useful for a high school or college women's choir.

*Agnus Dei.* Josquin des Prez (1450-1521), SA unaccompanied, Music 70 Music Publishers, M70-333, .50 (M).

This delicate two-page setting is in canonic style. Both Latin and English texts are given for performance. The music is always gentle and austere. It will take rehearsal time for the women to become comfortable with the modal lines, but the ranges will accommodate most ensembles. Recommended for sophisticated choirs.

*Bless The Lord, O My Soul.* Richard Wienhorst, SA with glockenspiel and triangle, Associated Music Publishers, A-774, .70 (M).

Moving in 5/8, the lines have a chant character. The glockenspiel is used in places where the chorus does not sing, but the triangle carries through a pulse for the choir. The music is light and would work well with either young or adult voices. This is a happy setting that, once rhythmically learned, will continue to motivate the singers. Lovely music.

*Music, When Soft Voices Die.* Jerry W. Harris, SSAA and piano, National Music Publishers, NMP-103 (M-).

The music is warm, lush and usually in tight block-chords. Some mild dissonances are used, but they are always approached linearly so that they are not difficult to sing. The piano uses flowing arpeggios which provide a harmonic background for the choir. This pretty setting will be useful to high school women's choirs seeking an expressive, tender love song.

Lane, G.B. *The Trombone in the Middle Ages and the Renaissance.* Bloomington: Indiana University Press, 1982. x + 230 pp. \$25.00

The trombone has a long history, and much of that history has been entwined with that of church music. Although this book is clearly intended primarily for brass players, its coverage touches on history and repertoire of concern to directors of church music programs as well. The history of the instrument is traced up to the Baroque period; makers (particularly those in Nuremberg) are discussed, along with the guilds for both makers and players; brass music at courts and churches in Italy, Germany, Spain, and Mexico are treated to sections; and wind techniques of the 16th and early 17th centuries are briefly mentioned.

Mr. Lane states that his objective is to "consolidate some of the research which has been done [by others], and arrange it in a readable format" (p.ix). In the former he certainly succeeds, but the latter goal has remained elusive. The book is essentially a collection of paraphrases and quotations from an extensive literature that has dealt with the topics at hand. The author has gone through a great deal of material in books, journals, dissertations, and critical editions, collating and re-ordering the data. The book is also generously and interestingly illustrated. Unfortunately, the work suffers from the fact that it is not the result of much research on the part of the author himself. He merely reports the opinions and conclusions of others, often incongruously juxtaposing the work of scholars from different centuries. The choice of what to include in the book also seems very arbitrary. The title would lead most people to expect coverage to stop at ca.1600, but the author talks of composers and makers who worked as late as the 1670's when he chooses to. The book seems to have been produced without much editorial help from the publisher, who surely should have objected to the fruitless over-documentation. The hundreds of

footnotes are buried in the back of the book, grouped by chapter numbers—numbers that do not appear on the pages of the text!

Students of brass instruments will find this a helpful compendium of the secondary literature on the history of the trombone. Church musicians will find very little useful information here.

Jacobi, Peter. *The Messiah Book: The Life and Times of G.F. Handel's Greatest Hit.* New York: St. Martin's Press, 1982. 186 pp. \$10.95

This book is aimed, according to the dust jacket, at the "hundreds of thousands of people whose previous choral experience has been limited to the shower." It does not, then, attempt to say anything that hasn't been said many times before, and it avoids seriousness or complexity like the plague. In effect, it is rather extended record jacket notes (100 small pages of text—the rest is music).

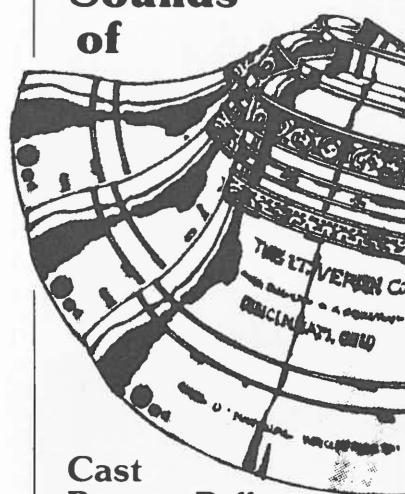
Mr. Jacobi writes fluently, and he summarizes the biographical and musical background to *Messiah* accurately within the bounds of superficiality. He does not attempt to discuss even the libretto all the way through, although he does present an eight-page gloss on the entire work, movement by movement. The libretto is printed in full, followed by a reprint of a piano-vocal score of a few of the better-known numbers from the oratorio. Not surprisingly, the score is hardly "scholarly" in its editorial style.

This little book is *not* poorly put together, but I cannot help wondering who would benefit from it. Anyone who can follow a score would do better owning a copy of the complete work. Its frothy style precludes anyone who owns any other books about Handel. If a choir member asks whether or not to buy it for a friend next Christmas, I'll suggest a good recording instead.

Bruce Gustafson

## Book Reviews

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# The Secrets of Bach's *Passacaglia*

Piet Kee

## INTRODUCTION

Johann Sebastian Bach's *Passacaglia* BWV 582 is one of the major achievements in the history of music which have the power to fascinate a musician throughout his lifetime. Like many works of art it has been seen from various points of view during the past few hundred years; the authentic intentions of its creator are still being sought. Among organ compositions, few have been interpreted in so many different ways. An enigmatic piece, it has been the subject of studies by many authors; those by Griepenkerl, Spitta, Schweitzer and Tell, and more recent ones by Wolff, Vogelsänger, Lohmann, Radulescu and Williams will be cited in the course of the present article.<sup>1</sup> Form, in particular, has often been their prime concern.

The *Passacaglia* consists of 20 statements upon a *basso ostinato*, preceded by a single unadorned statement of the theme and followed by a long fugue. What is the form of the periodic structure? What is the function of the fugue in the entire composition? It is generally agreed that one clue to the puzzle must lie in the grouping of the statements. The solutions which have been proposed up to the present differ markedly yet remain unconvincing. When analysing a work of this nature, a constant danger is to fix one's attention on one or two aspects to the exclusion of the others. Many authors have eagerly constructed symmetries which are handsome on paper. Vogelsänger and Wolff place a disproportionately heavy accent on architecture; the latter's nonetheless sympathetic standpoint is noted below.<sup>2</sup> Radulescu describes a hypothetical progression from homophonic to polyphonic texture and vice versa which prevents him from getting to the heart of the matter. All the various authors use the tools of 19th-century and 20th-century analysis. Even Tell, who looks for a solution in the area of number symbolism, proceeds in a simplistic modern manner. It seems strange that more historical approaches have not been tried.

During my long acquaintance with the *Passacaglia* I believe to have penetrated to the essence of the work. The music itself was my guide, nonetheless, certain insights were gained by attention to early performance practices, composing techniques, instruments and source materials. For a long time I have held to a grouping in accordance with the rhetorical tradition. However, while preparing this article it gradually became clear that my subject was unmistakably related to a single historical document. It suits the place and period of the young Bach, and above all, it reflects the late baroque Lutheran frame of mind. I mean to show that Bach's *Passacaglia* is based on the Lord's Prayer, *das Gebeth des Herren*, as treated in Andreas Werckmeister's last book, *Musicalische Paradoxal-Discourse*, and that it is also based on what Werckmeister calls "Radical-Zahlen."<sup>3</sup> Herewith I believe to have uncovered an extraordinarily important source for future Bach studies. At last we have access to a document which Bach used as his starting point—a document which reveals some of his thought processes. It demonstrates how, during one period at least, he assimilated theological postulates into an instrumental composition, and exactly what he was up to with numbers.

Werckmeister died in 1706. In 1707 his heirs published the volume whose title page is here reproduced. In the foreword Werckmeister writes that the numbers of the first, second, third, fourth, fifth, sixth and eighth harmonics "are the true Radical Proportions of Harmony" (p.5; Lat.: *radix*=root).<sup>4</sup> He says that they are to be found in the revolution of the planets (Johannes Kepler's *Harmonia Mundi* is

mentioned at several points) and in the architecture of the human body, and tells how they have a place in the Bible. "God commanded nearly all the buildings in the Holy Scriptures to be built according to these Musical Proportions" (p.4).<sup>5</sup> Even the measurements of Noah's ark are quoted on page 28: 300 cubits long, 50 wide, 30 high. "He created Man's soul and the members of Man's body in harmonic relation. . . . Even Time according to the biblical chronology is arranged in harmonic numbers" (p.4).<sup>6</sup> Again he writes in the foreword, "And we have presently caused these Radical Numbers to be composed into divers thought-provoking Theological Allegories: allegories which cannot be found in large numbers" (pp.5-6).<sup>7</sup>

In chapter one he explains the origin of harmonics. When he arrives at the seventh harmonic he writes, "Only this number fails to produce a Consonance with the preceding numbers, thereby constituting a particular case" (p.15).<sup>8</sup> Consequently, this number is excluded from the series. Several significances are ascribed to the number 7: "a Rest Number, a Number of Multiplicity, a Holy Number, the Cross, etc."<sup>9</sup> He puts much emphasis on the axiom, "The closer a thing is to its Origin, the more perfect" (p.13).<sup>10</sup> The first harmonic is the Origin, the *Unität*, and is compared to God the Father; the second is allied to Christ, the third to the Holy Spirit, the fourth to the angels, the fifth to man, etc. We come to regard the author as an exceedingly religious person; his book overflows with baroque piety and Christian allegory. This culminates in an application to the Lord's Prayer according to the text in Matthew 6 in the last chapter, "*Das Gebeth des Herren in den musicalischen Proportional-Zahlen*" ("The Lord's Prayer in musical Proportional Numbers"). Werckmeister relates the eight parts of this prayer one by one to each of the first eight harmonics.

How is the book related to the *Passacaglia*? In the first place, Bach bases his composition on the Lord's Prayer, however, he distinguishes not eight, but seven parts or groups in accordance to the seven Radical Numbers. Apparently he takes into account Werckmeister's examination of the character of the seventh harmonic, at once present and absent. The music appears strongly inspired by the text of the Lord's Prayer, and astonishingly enough, each group of statements, the first excepted, is directly related to the harmonic series in proper order and at proper pitch. This serves us as a reliable orientation system and confirms the grouping pattern I had much earlier concluded.

Bach suggests a second level of significance according to another grouping. On page 97 Werckmeister arrives at the number 21 by adding six groups containing the numbers 6,5,4,3,2,1. "In this configuration. . . seven consonances or qualities are thrice contained, signifying the Trinity of the Godhead, and conforming to Holy Scripture."<sup>11</sup> In 1708 Johann Gottfried Walther completed his *Præcepta der musicalischen composition*<sup>12</sup> and therein reports the same phenomenon, presumably influenced by Werckmeister, with whom he had previously studied.<sup>13</sup> Walther writes, "These numbers added give 21, a figure containing the *Septenarium* three times. Accordingly, the 7 is both Master of the above figures and their Abode."<sup>14</sup> This is also Bach's reason for using the number 21. It is important to note that he arrives at it primarily by addition, not by multiplication of 7 by 3 (as argued by Tell). Besides being divided into seven groups to fit the Lord's Prayer, the *Passacaglia* can be divided into six groups containing respectively one, two, three, four, five and six statements; therefore it is also a *Paradoxal-Discours!* (Table 1)

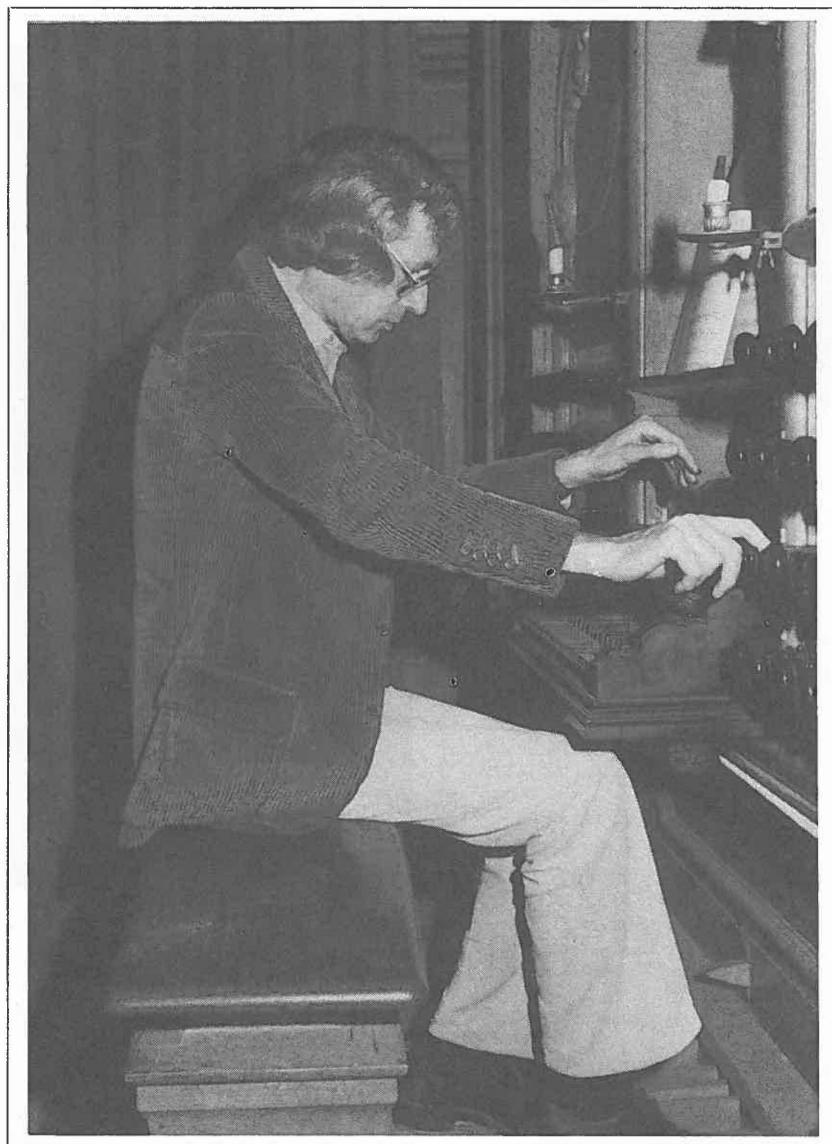


Table I

A: Subdivisions according to the Lord's Prayer

Group .....	I (IA)	II	III	IV	V	VI	VII
Number of statements ...	1	2	3	4	3	2	3+3=6
contained		3					

B: 21 by addition

Group .....	I (IA)	II	III	IV	V	VI
Number of statements ...	1	2	3	4	5(3+2)	6(3+3)
contained		3				

The allegorical meanings which Werckmeister assigns to the numbers, especially in chapter nineteen, "*Von der Zahlen geheimen Deutung*," ("on the secret meaning of numbers") have been applied by Bach at many points. Many previously "inexplicable" details which have so long eluded musicians appear to have originated here.

When citing a Werckmeister text I shall henceforth abbreviate the most frequently used chapters as follows: XIX and GdH (*Gebeth des Herren*, the Lord's Prayer). Those texts bearing on the GdH and its related numbers are quoted in full. From chapter XIX only fragments are cited. Because Bach intentionally brings the *passacaglia* theme twenty-one times in the first part of the piece I shall adapt my numbering accordingly. The first statement, the unadorned theme, is related to the number 1. What has often been referred to as variation 1, I shall therefore call statement 2. The Edition Peters text of 1844 has been used, since it is very probably based on a copy of a corrected version of the autograph. This will be discussed later when I come to the manuscripts.

Piet Kee is best known to Americans as a recording artist and as a composer of many works for the organ. In 1952 he became the organist of St. Laurens Church, Alkmaar, and in 1956 he was named town organist of Haarlem, Holland where, together with Albert de Klerk, he shares the responsibility of giving recitals on the famous Christian Müller organ. In addition to maintaining these two positions, Piet Kee teaches at the Sweelink Conservatory in Amsterdam, and at the International Summer Academy for organists in Haarlem. He has made numerous concert tours, and has recorded on organs throughout the world.

Kee, who was born in 1927, graduated cum laude from the Amsterdam Conservatoire in 1949, later to receive that institution's Prix d'Excellence. In 1953, '54 and '55 he won the International Organ Improvisation Competition at Haarlem, becoming the definitive holder of the "Silver Tulip." He has also been awarded the "Jubilee Prize" of the Society for Promotion of Musical Art, and the Harriet Cohen Foundations's "Bach" Medal, the latter received as a result of his Bach concerts in Great Britain.


Translated by David Percy

**Musical Paradoxical Discourses, or Extraordinary Demonstrations; how Music has a Noble and Divine origin, and in respect of these is so greatly misused. Further, how the Ancients pursued the same with great complexity and circumlocution, which, for a part, has still remained with us; and how in many parts of modern *musica practica* one can take advantage of a shorter route, etc. For those intending to employ their music in the worship of God as well as for other God-loving and church-music loving people, for their further reflection in terms of mathematics, history and allegory; discovered by Musical Proportional Numbers and demonstrated by Andreas Werkmeister, *musico* and organist at St Martin's in Halberstadt. Quedlinburg, published by Theodor. Phil. Calvisius, booksetter, in the year 1707**

Translation: PK

**THE CONSTRUCTION OF THE PASSACAGLIA**

**KEY**

Like Werckmeister, Bach takes the low C 

as his point of departure. The "mournful" key of C Minor is chosen, and consequently the fifth harmonic in the series 1,2,3,4,5,6,7,8 must be altered from a major third to a minor third. Clearly Bach is concerned with the function of the third in general and with symbolic and allegorical meanings.

**GROUP I: Theme**

GdH: *Wie nun die Unität ein Anfang aller Numerorum ist/also wird im Eingang dieses Gebeths/auch Gott ein Vater ein Schöpfer oder Ursprung des Himmels/und alles was darinnen ist genennet.*

XIX: *Denn wie die Unität vor sich selber ist/und von keiner Zahl den Anfang hat/sondern der Anfang aller Numerorum selber ist/und kein Ende hat. Also ist Gott ein einziges Wesen von Ewigkeit/der Anfang ohne Anfang/und Fortgang aller Dinge/Deszen Wesen und Kraft sich in Ewigkeit erstreckt/und kein Ende hat.*

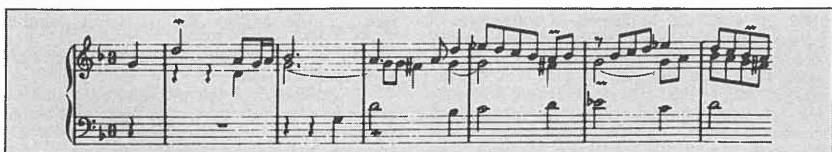
GdH: Since the *Unität* is the beginning of the integers, at the opening of this prayer God is called a Father and a Creator or Origin of heaven and all therein.

XIX: Because the *Unität* consists of itself and does not result from another number, and because it is itself the beginning of all the integers and is without end, so is God a unique Being in eternity, the Beginning without beginning, and the progress of all things, whose being and power continue forth into eternity, who is without end.

The one-voice pedal entrance symbolizes the "origin" and the "Unität." Also, the Trinity appears in metaphor. The theme is encapsulated by the first three harmonics in altered order: the second and third harmonics stand at the beginning and the first harmonic comes at the end, "the Beginning without beginning."



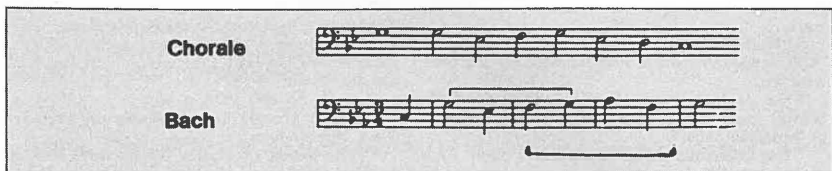
Further, the theme can be seen as a prayer, especially when viewed rhetorically. The first half in rhetorical *anabasis*: man addresses God. The second half descends in rhetorical *catabasis*: God countenances man. It is interesting to compare Bach's *Passacaglia* with the ciconas and passacaglias of his predecessors and contemporaries. Rather over-well known is the resemblance to the *Christe, Trio en Passacaille* in the second mass of André Raison's *Premier Livre d'Orgue* (Paris, 1688).<sup>15</sup>



There is an unmistakable resemblance to Buxtehude's work in Bux 159 and especially Bux 161 due to the leaps.<sup>16</sup>



In the light of the *Paradoxal-Discourse*, a new parallel has raised its head: the chorale tune *Vater unser*. Werckmeister does not use Luther's hymn text—he takes the Bible text of St. Matthew. Still, Luther has left his footprints behind.



# Musicalische PARADOXAL- DISCOURSE,

## Ober Ungemeine Vorstellungen/

Wie  
Die Musica einen Hohen und Göttlichen  
Ursprung habe/und wie hingegen dieselbe so sehr ge-  
misßbraucht wird. Dann wie dieselbe von den lieben Alten  
mit großer Schwürig- und Weltläufigkeit/welche uns zum  
theil noch anhanget/ ist fortgesetzt worden/und wie man  
hingegen in vielen Stücken/ in heutiger Musica Practica  
eines nähern Weges und Vortheils sich bedienen  
könne. &c.

So wohl denen so Ihre Music zur Ehre Gottes gedencken  
anzuwenden/ auch andern Gott und Kirchen Music liebenden zum wei-  
tern Nachdenken Mathematicè, Historicè, und Allegoricè, durch die  
Musicalischen Proportional- Zahlen entdeckt/ und  
vorgestellet von

**ANDREA WERCKMEISTER.**  
Musico und Organ. zu S. Martini in Halberstadt.

Quedlinburg /  
Verlegt/ Theodor. Phil. Calvisius, Buchhändl. ANNO 1707.

The four-note motif which is the most important element in the first strophe of the chorale is also the most important element in the first half of Bach's theme. Bach dovetails it with its crab inversion (retrograde inversion); this construction is often found in early music. The number of notes used in the two excerpts is identical. It is the treatment of the first and fifth scale degrees that leads to the difference. Bach begins on the tonic and ends on the fifth in order to continue the theme; the reverse occurs in the chorale tune. In his *Katechismus* Luther calls the formal address of the Lord's Prayer the *Anrede* (which is then followed by seven supplications). In Bach's *Anrede*—the theme—the words "Vater unser in Himmelreich" are symbolically quoted by citing "Luther's" chorale tune.

Other noteworthy peculiarities of the theme are its long phrase length (an eight-measure ostinato theme was quite rare during the German baroque era) and its wide compass from C to a-flat. Further, there is a difference in interval treatment between the first and second halves: the first part, after the initial leap of a fifth, consists of small intervals (seconds and thirds), while the second half is dominated by leaps of fourths and fifths. All the notes of the harmonic minor scale are present: E-flat, the third of the tonic chord, comes twice; c, f and g, the first degrees of the tonic, subdominant and dominant chords, each appear three times. In addition to its melodic qualities, the theme is unmistakably a bass theme due to its harmony-determining character. It is complete and it is magnificent: therein lies a great temptation during the study of the work. The theme is omnipresent to such an extent that it is not difficult to find motifs derived from it in other voices. Sometimes hunting is quite justified, for example, when *anabasis* and *catabasis* figures appear in the manual parts, but often it has led to boundless speculation which impairs the perception of more important levels of meaning, Radulescu and especially Vogelsänger have succumbed to this temptation. Wolff correctly formulates his reaction, "In practically every measure 'thematic material' can be found without difficulty. Nothing more can be deduced from this type of analysis than an appreciation of the textural density and complexity of Bach's writing in general."<sup>17</sup>

**Group 1A**

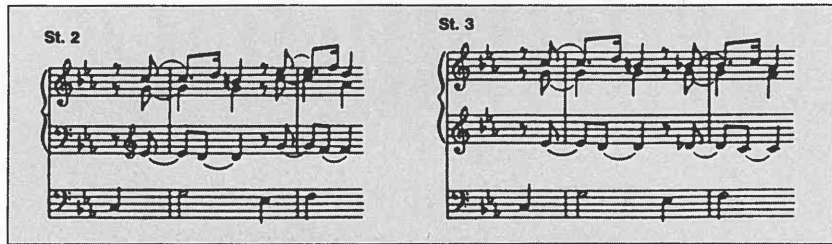
XIX: *Denn gleichwie aus Gott/als dem einigen Wesen alles Gute herflieszet/und was dem an Nächsten verwand/eine Harmoniam mit ihm machet. . . Also mercket dasselbe auch unser Gemüthe in der Harmonia durch die Zahlen/wenn sie zum Klange gebracht werden. Diese Zahlen 1.2.3.4.5.6. und 8. sind nun ein Corpus der völligen Harmonie, und klingen vor dem Gehör/wenn sie in einer Orgel rein gestimmt/und uns zum Gehör gebracht werden/als wenn es ein Sonus wäre. Sie können uns Schatten-Weise das Wesen des Allmächtigen Gottes abbilden/wie er von Ewigkeit in seiner ewigen Natur/ehe der Welt-Grund geleyet war/gewesen ist. Denn er ist das einige/und ewige Wesen/welches durch die Unität bezeichnet wird/aus welcher alle Harmonia ihren Ursprung hat/und die wahre Einigkeit herflieszet.*

XIX: For just as all good things proceed from God, the unique Being, and that which is

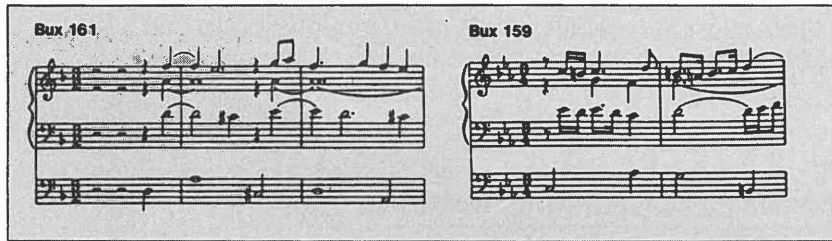
closest related to him makes harmony with him, so our temperament recognizes the same in harmony through Numbers when they are made to sound. These numbers 1,2,3,4,5,6 and 8 are a *Corpus* of the complete sonority. When played on an organ tuned in just intonation, they sound to the ear as one pitch. Like shadows, they depict the nature of Almighty God, as He was in eternity in his eternal Nature, before the world was created. For He is the unique and eternal Being described by the *Unität*, from which all harmony originates and all true concord springs.

The three statements of the passacaglia which now follow make up one group; this is one of the unconventional groupings which will appear during the course of this analysis.

A complex, paradoxical level of meaning is also present. These statements stand at the beginning of the passacaglia, but, due to the application of the rhetorical *complexio* (see Group VII) they form a single group together with the last three statements. For the purposes of analytical discussion I shall call these first three statements Group 1A. At the beginning of chapter XIX Werckmeister actually sets about his work in the same manner. The text which I quote in conjunction with the number 1 is preceded by a text which anticipates the treatise on the number 8. For this reason I have here included a portion of that text for the discussion of Group 1A.



The first chord of statement 2 is identical to that of statement 19 and carries the eighth harmonic  $c^2$  in its upper voice. The quick succession of the low C in the pedal and this chord vividly remind us of "ein Corpus der völligen Harmonie," ("the constitution of the complete sonority") as well as "the unique and eternal Being . . . from which all harmony originates." In this harmonic setting the influence of Buxtehude is striking. The opening of Bux 161 would be identical were the placement of the soprano and tenor inverted and a falling changing note added. Bux 159 is related to Bach in the soprano of its first four measures, being set in C Minor as well.



Statements 2 and 3 together make a pair; they reflect the binary character of the theme. Each begins in the same manner (like Bux 161), but continues in the opposite direction: *anabasis* and *catabasis*. In statement 3 the parts are inverted in respect of statement 2 (again a parallel of Bux 161).



This pair gives rise to statement 4, which closes the group. The German Werckmeister understood 3 to be "born of" or to "proceed from" or to "flow out of" 1 and 2, as a child is born of two parents who combine their chromosomes, as God and Christ conjugally give birth to the Holy Spirit. In the musical sense two statements give rise to a third by combining their musical content. This concept is vital to the understanding of the *Passacaglia*; it is a key to the construction and to the symbolic level of meaning. Customarily, statement 4 is considered to open a new division. This is certainly not the case. Musically as well as symbolically, statement 4 is the logical continuation of the two previous statements, a kind of summary. The "new" 8th-note motion refers to the third person of the Trinity; this increase in motion is invited by the title of the Holy Spirit in the *Credo*, "vivificantem," Englished as the "Giver of Life."<sup>18</sup> The number 3 will appear often in the *Passacaglia* as a reference to the Holy Trinity. I shall prematurely cite a text from Werckmeister which bears upon Group III:

"This is followed by the 3, whose nature is derived from the two previous, to wit, 1 and 2, and is minutely affiliated with them." Indeed there is a close bond between statement 3 and the two preceding statements. The first segment of statement 4 is derived from material presented in the first measure of statement 2 (measures 8c-9c) and the second segment is derived from material in the second measure of statement 3 (measures 17c-18c), including the D-flat.<sup>19</sup> Here again the parts are inverted. Another example is the line  $a^b-g-f-e^b-d-c(b)$  important in the second half of statement 4. Spread out over four measures and supplied with falling changing notes, the same line governs the second halves of statements 2 and 3, in the soprano and tenor, respectively. This is derived in turn from the notes  $a^b-g-e^b-c$  in measures 3-6 of the theme, "the progress of all things." Finally, the close of Group 1A is strengthened by the entrance of a fifth voice sounding the same notes.



## GROUP II

GdH: Die Zahl 2. wird eine Scheide-Zahl genennet/da sich Gott durch seinen Sohn/welcher von demselben in Ewigkeit gebohren/offenbahret hat/denn durch denselben wird nun der Nahme Gottes offenbahrt harmonisch/und geheiligt/wie die erste Bitte lautet.

XIX: Also sind die beyden Personen der Gottheit ein ander so nahe verwand/dasz der Sohn saget: Ich und der Vater sind eins/item wer den Sohn siehet der siehet den Vater.

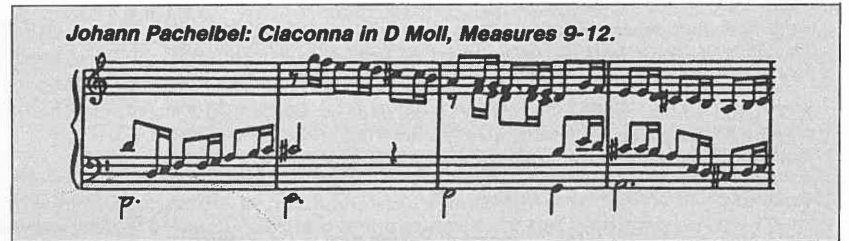
GdH: The number 2 is called a Division Number, for God revealed himself through his Son, whom he begat in eternity, for through him God's Name is publicly made harmonious and hallowed, as pronounced in the first supplication.

XIX: Both Persons of the Godhead are so closely related one to another that the Son says, "The Father and I are one," and again, "He who sees the Son sees the Father."



Statement 5 begins on the second harmonic,  $c^2$ .

To locate its place in the rhythmic development of the piece, we remember that statements 2 and 3 consisted primarily of quarter and 8th-notes (the 16-notes had an ornamental character); in statement 4 this became consistent 8th-note motion. Now the *figura corta* appears, functioning in the same way as, for instance, in the *ciacconas* of Pachelbel and Kerll.



It is one of the most obvious baroque rhythmic figures (Vivaldi!) and here it provides a welcome contrast to the previous statements. The two statements comprising this group are both based on the *figura corta*; the first uses the "ordentliche," that is, conjunct or stepwise, form and the second uses the "springende" or disjunct form. Statement 5 alludes to the text "Hallowed be Thy Name." We need only to refer to the chorale prelude from the *Orgelbüchlein*, *Erschienen is der herrliche Tag*, BWV 629, to compare a setting of an "honoring" or "praising" *Affekt*. Statement 6 is devoted to the second person of the Trinity, God the Son; its leaping figures are so-called cross motives which allude to the Crucifixion. Statement 5 leads into statement 6 without interruption; the cross motives of statement 6 look back to rhythmic patterns in statement 5: "The Father and I are one—he who sees the Son sees the Father."

This article will be continued in the July 1983 issue of THE DIAPASON.

## NOTES

<sup>1</sup>F.K. Gripenkerll, preface to *J.S. Bach. Orgelwerke I*, Frankfurt, Ed. Peters Nr. 240a. P. Spitta, *Johann Sebastian Bach*, 2 vols. Leipzig 1873-1879. A. Schweitzer, *J.S. Bach*, Leipzig, 1908. W. Tell, "Das Formproblem der Passacaglia Bachs," *Musik und Kirche*, Zehnter Jahrgang, 1938, pp. 102-112. C. Wolff, "Die Architektur von Bachs Passacaglia," *Acta Organologica*, Band 3, 1969, pp. 183-194. S. Vogelsänger, "Zur Architektur der Passacaglia J.S. Bachs," *Die Musikforschung*, XXV Jahrgang, 1972, pp. 40-50. M. Radulescu, "On the form of Johann Sebastian Bach's Passacaglia in c minor," *The Organ Yearbook* 11, 1980, pp. 95-104. P. Williams, *The Organ Music of J.S. Bach*, Vol. 1, Cambridge, 1980, pp. 253-266. H. Lohmann, preface to *Joh. Seb. Bach. Sämtliche Orgelwerke V*, Wiesbaden, Ed. Breitkopf, Nr. 6585; "Bemerkungen zur Passacaglia c moll (BWV 582) von J.S. Bach," *Der Kirchenmusiker*, Jahrgang 26, 1975, pp. 109-112.

<sup>2</sup>"Reviewing the work as a whole, it becomes clear to us that architectonic structures, as found in the variation section, can always only be a part of and never the exclusive content of a composition and of musical thought altogether. In this respect, we are still at the beginning of the road to understand Bach's *Passacaglia* as a musical work of art." (Wolff, *op. cit.*, p. 194: "Ueberschauen wir das ganze Werk, so wird uns klar, dasz architektonische Strukturen, wie sie sich im Variationenteil finden, immer nur Teil, niemals aber alleiniger Inhalt einer Komposition und musikalischen Denkens überhaupt sein können. Insofern stehen wir erst am Anfang des Weges zum Verständnis der Bachschen Passacaglia als musikalischen Kunstwerk.")

<sup>3</sup>Hildesheim, 1970.

<sup>4</sup>"die wahren Radical-Proportionen der Harmonie sind"

<sup>5</sup>"Hat auch Gott fast alle Gebäude in der Hei. Schrift nach denen *Musicalischen Porportionen* zu bauen befohlen"

<sup>6</sup>"Den Menschen selber nach seiner Seel/ und äußerlichen Gliedern *harmonisch* erschaffen. . . .

Sind auch allerdings die Zeiten nach der Biblischen *Chronologia* in *harmonische* Zahlen geordnet."

<sup>7</sup>"Und sind bey dieser Gelegenheit/diese *Radical-Zahlen* in etliche nachdenckliche *Theologische Allegorien* zuverfassen veranlasset worden: welche *Allegorien* man in andern groszen Zahlen nicht finden wird."

<sup>8</sup>"allein diese Zahl giebet mit den vorhergehenden Zahlen keine *Consonantiam* darum Sie auch was sonderliches ist"

<sup>9</sup>"eine Ruhe-Zahl . . . eine Zahl der Vielheit . . . eine heilige Zahl . . . eine geheime Zahl . . . das Creuz"

<sup>10</sup>"je näher ein Ding seinem Ursprunge ist/je vollkommener es ist"

<sup>11</sup>"Es sind auch in dieser Ordnung . . . wieder 3. mal sieben *Consonantien*, oder Eigenschaften enthalten/welche wieder eine Trinität in der Gottheit andeuten/und mit der Heiligen Schrift wohl übereinkommen."

<sup>12</sup>Johann Gottfried Walther, *Praecepta der Musicalischen Composition* (autograph), Weimar, 1708. Leipzig, 1955, p. 83

<sup>13</sup>R. Dammann, "Andreas Werckmeister," *Musik in Geschichte und Gegenwart*, 14, pp. 476-480.

<sup>14</sup>"denn diese Zahlen, wenn sie addiert werden, geben 21, welch Ziffer den Septenarium dreymahl in sich hält. Führet demnach die 7 gleichsam das Directorium über bemeldte Ziffern und ist ihre Wohnung"

<sup>15</sup>Radulescu, *op. cit.*, p. 95, shows that Raison's theme most probably is derived from the plainsong communion for the tenth Sunday after Pentecost.

<sup>16</sup>I use the numbering of the *Buxtehude-Werke-Verzeichnis* by Georg Karstädt, Wiesbaden, 1974: *Ciaccona* c moll = 159, *Ciaccona* e moll = 160, *Passacaglia* d moll = 161, *Praeludium* (with fugue and *ciaccona*) C dur = 137.

<sup>17</sup>Wolff, *op. cit.*, 1972, p. 469.

<sup>18</sup>Kindly brought to my attention by Prof. Ivor Keys, Birmingham.

<sup>19</sup>The letters a,b,c after the measure numbers indicate the three beats in the measure.



## THE ORGAN AT MECHANICS HALL

Barbara Abramoff Levy

### The Building

Early in 1854, Ichabod Washburn, the first President of the Worcester County Mechanics Association, offered to donate \$10,000 toward the construction of a hall for the thriving Association. The money was to be used as a matching grant, and Washburn also offered to arrange for the purchase of land for the new building. A building committee was formed, a Main Street location was chosen, and the committee recommended that the membership accept Mr. Washburn's generous offer and proceed with plans to build a Mechanics Hall.

The building committee reported to the membership, "Your committee in view of so feasible a mode of accomplishing so desirable an object will only

say, let the work go on at once. 'To will it is to do it.'" The report was accepted, and the membership voted to build. Boyden and Ball, architects, won the contract to design Mechanics Hall, and ground was broken in July, 1855. The cornerstone was laid on September 3, 1855, and the completed Mechanics Hall was dedicated on March 19, 1857.

The new building quickly became the focus of cultural life in Worcester. Except for theatrical performances, every event of significance in the city happened at Mechanics Hall; it was the site of lectures, exhibitions, fairs, and concerts. Mechanics Hall remained a popular meeting site until the turn of the century brought changes in taste and the construction of competing halls.

### The Organ

Originally, Mechanics Hall was intended to have an organ. Cost overruns in the building of the hall made that goal impossible in 1855, but in May 1863, Ichabod Washburn offered \$1000 as the beginning of a fund for the purchase of an organ with the stipulation that the Association give use of the Hall two evenings a year for the benefit of the Children's Friends Society and the Mozart Society. An organ committee was appointed, and they approached several leading citizens for contributions to the organ fund. Fund-raising attempts were successful, with the committee initially raising \$7,000.

E. & G. G. Hook and Company were contracted to build the instrument. The Mechanics Association reports for that period record:

"... They saw their way clear to contract with Messrs. E. & G. G. Hook of Boston for a first class instrument; but subsequent subscriptions enabled the Committee to add several valuable stops to the original specification, until it assumed its present noble proportions, making it worthy, in the judgement of the Committee, to be known now and henceforth as THE WORCESTER ORGAN."

A contract was signed on August 31, 1863, providing for completion and installation of the organ by August 31, 1864. The contract price was \$8,170, but the addition of several extra stops brought the price to \$9,040.

Oddly, the contract price for the organ seems to have been very low. In fact, just one year later the Hooks charged double this price for a comparable organ. Judge Chapman, President of the Worcester County Mechanics Association when the organ was presented, said, "... Never was a contract more honorably performed than that made by

Messrs. Hook. The amount of their bill (\$9,040) has been paid, and in answer to a question as to what they would build another organ like it for, they say not a cent less than twenty thousand dollars."

There are several possible explanations for the low price. In 1856, the decision was made to commission an organ for the Boston Music Hall. At that time, European organ builders (and culture in general) were presumed to be superior to their American counterparts. The German firm of Walcker was contracted to build the instrument, and six years later, in 1863, amid great fanfare and flourish, the organ was installed. Though the Hooks were gracious to the Walcker team, it is clear from contemporary reports that they were looking for an opportunity to build a large, important organ in order to demonstrate their capacity to compete with European builders. Evidently, the Hooks saw the Worcester Organ as an opportunity for this kind of exposure and were consequently willing to accept less money for the project.

In the review of the private demonstration of the Hook organ found in *Dwights Journal* for November 12, 1864, Mr. Dwight makes the following observations:

"It was [the citizens'] design ... to place in their beautiful hall a first class concert organ, which should be a full and correct representation of the progress of Art in America."

Quoting from the Hook's specifications, Mr. Dwight said:

"In comparing this instrument with the largest organs built in America, superiority over all others is claimed ..."

There ensued a decline in use of the Hall, and a gradual but significant deterioration of the building.

The Worcester Heritage Preservation Society became interested in the possibility of saving Mechanics Hall from the wrecking ball in 1971, and they commissioned a study of the hall by Denys Peter Myers. In his report Mr. Myers said, "[It is the] finest hall, as distinct from theatre, remaining in the United States from the pre-Civil War decade." The building was listed in the National Register of Historic Places in 1972.

In 1974, the demolition of an adjoining building revealed a dangerously porous brick wall on the south side of Mechanics Hall. The necessity of fixing that wall to save the building was the impetus for the decision to restore the Hall. Julie Chase Fuller, the Executive Director of the Mechanics Association became a moving force behind the res-

toration. A restoration committee was formed, and Anderson, Notter, Feingold (Boston) were chosen as the architects for this project. The work was to be done in three phases.

The first phase, completed in 1976, saw the opening of the building to the public with the completely restored Great (main) Hall. Heating, electrical and fire-support systems were completed.

The following year handicapped access was provided in an elevator wing, the roof was repaired and air conditioning was installed.

The final phase saw the refurbishing of a smaller (Washburn) hall, the preparation of office space for rental purposes, and for the Worcester County Mechanics Association. It was during this phase of the restoration that the Hook organ was restored.

He further stated:

"To mention one of the features in which it [the Hook organ] stands pre-eminently superior to the great Boston organ, we ought to particularize the 'vox humana' stop, which seems to be nearly as perfect as it is possible for art to attain."

It is also possible that the war-time economy and war-induced inflation influenced the low contract price for the organ. Since it is unlikely that such experienced organ builders as the Hooks would have so significantly underestimated the costs of such a project by mistake, it is likely that some combination of the above-mentioned conditions influenced the price for the organ.

The Worcester Organ, which was completed and installed in the late summer of 1864, had four manuals, pedals, a tracker action, 3,504 pipes and 78 stops. The original list of pipes and stops shows only seventy-seven stops, including only fifteen in the Swell. There were actually sixteen stops in the Swell manual (the printer neglected to include the Dulciciano), bringing the total number of stops to seventy-eight.

The instrument also had pneumatic levers, sometimes called a Barker lever mechanism, a system which made the manuals play more easily. It had two reservoirs and two large hand operated bellows.

The Hooks were also chosen to design the facade for the organ. Their original design included two wings which were not included in the execution, probably for financial reasons. The Hook foreman at the time of the installation, Francis Hastings, said, "[The Hooks wanted to have] their best work represented by artistic and showy fronts" because "large numbers of people hear with their eyes."

The Hook Company work catalogue lists the Worcester Organ as Opus 334. It was the largest instrument built by them up to that time and remained their largest until Opus 801 in 1875. Also, they had previously built only one four-manual organ.

While the organ had some minor

maintenance in the ensuing years, the first alterations to the instrument were made in 1889 by George Hutchings of Boston. Mr. Hutchings had been superintendent of the Hook factory when the organ was constructed and was asked by the Special Committee for Organ Improvements to "report in writing an estimate of the cost of fitting (the organ) in first class condition." He was engaged by the committee and made the following changes:

1. He brought the pitch down from a=460 Hz to "French Normal Diapason" of a=435 Hz.
2. He introduced hydraulic motors connected to the city water supply to operate the bellows.
3. He made certain fashionable changes in the stops (i.e., added a 32' Bourdon and replaced the Swell Twelfth with an 8' Quintadena).
4. He rearranged the combination pedals.

Sometime around 1926, the next major alteration to the organ occurred. George Reed and Son were hired to replace the mechanical stop and key action with the then popular electro-pneumatic action. At the same time, the wind system was changed from wooden wind trunks to a system with small reservoirs and short metal ducts. The Reed firm also put a swellbox around the Choir division. As Fritz Noack says in his article, "A Brief History of the Worcester Organ" in *The American Organist* (September, 1982), "Only too late did we learn that such improvements were of a short-lived nature, detrimental to the musical substance of the organ."

### The Restoration

When the restoration of Mechanics Hall was being seriously considered, Thomas Murray and Barbara Owen, both champions of early American organs, encouraged the local chapter of the American Guild of Organists to raise

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The drawknobs and engraved ivory faces for the reproduced keydesk of the E. & G. G. Hook organ were executed by Brunner & Heller of Marietta, Pennsylvania. They are faithful copies of such controls as were provided on other Hook organs of the period when the Mechanics Hall organ was built. The silverplated nameplate was also engraved by Brunner & Heller, and is a replica of those of the organs' builder. The fine detail of the engraving is shown in the photo on the preceding page (13).

The Mechanics Hall organ was rededicated on September 25 and 26, 1982 in a series of concerts presented by Worcester musicians and musical organizations. Featured organists at the events were Brenda Fraser, LeRoy Hanson, Stephen Long, Donna Merrill, Ronald Stafford and Barclay Wood.

The photographs which accompany this article were supplied by William T. Van Pelt, Executive Director of the Organ Historical Society.

money and to lobby for the restoration of the Hook organ. Murray, when asked by the AGO chapter to perform a concert in Worcester, offered to do a fundraising concert, with proceeds to benefit the organ restoration project. When asked about the Worcester Organ, Murray stated, "[This organ is] incredibly rare . . . a large size, four-manual American concert hall organ. It is the only four-manual organ extant from the period. It is a fine instrument."

On December 21, 1974, the Worcester Chapter of the American Guild of Organists sent a letter to the Worcester County Mechanics Association, expressing their desire to work with the Mechanics Association to see the organ restored. A joint AGO-WCMA meeting was held on January 20, 1975 to consider the possibilities of such a venture. Thomas Murray was also at the meeting to address the group about the value and importance of the organ.

The joint meeting convinced the group of the importance of doing some work on the organ, and an organ committee was formed. At the beginning, the major issue facing the organ committee was whether or not they should aim toward restoring the instrument to its original condition (a very expensive proposition) or if they should be satisfied with just making the instrument play. Barbara Owen was invited to address the committee. She convinced the group that they should aim for complete restoration and consider the plan to make it play as a fall-back. (Ms. Owen has said, with respect to the subsequently successful restoration, "It is a very important restoration. It is the only nineteenth century concert hall organ in this country that has been completely restored.")

The organ restoration committee proceeded to solicit the opinions of organ builders. Six reputable companies were invited to inspect the organ and report to the committee their recommendations for its restoration and/or repair along with an estimate for the work. Of the companies contacted, all except one made presentations to the committee. The company that declined to submit a presentation cited that their many previous obligations precluded their ability to bid on the Hook organ project. They did feel it to be a significant restoration project, however, and offered their services in an advisory capacity.

In April, 1977, the committee chose the Noack Organ Company to restore the instrument.

A member of the organ restoration committee suggested that, since the committee had not asked the competing companies to bid on the basis of the same specifications, each builder was talking about doing something different to the organ. He further suggested that the services of Mr. Fisk be utilized to draw up uniform specifications for the complete restoration project, and that each organ builder be asked to re-submit a bid on the basis of the new specs. The committee adopted these suggestions.

The C.B. Fisk specification was quite detailed, and included an element intended to "catch" restorers who might not completely understand the mechanism of this type of instrument. In one section Mr. Fisk asked the bidders to make an estimate for "a new stop action in Hook's style, including composition pedals and register crescendo." In fact, Hook organs of this period had no register crescendo.

After travelling to factories and to see representative restorations, the committee prepared a comparison chart to be able to compare the work estimates with the Fisk specifications. Although several proposals were considered to be excellent, the Noack Organ Company was again chosen to do the restoration work.

The Noack proposal included ample evidence of a good deal of preliminary research. In response to Mr. Fisk's "trap," Fritz Noack wrote, "(P.S. We appreciate the little practical joke about the register crescendo. We all know that this organ did not even have one in 1900!)" The total estimated cost for the project was \$185,000.

The work that was begun in April 1977 continued with more research. The Noack firm explored the private

archival collections of Thomas Murray and Barbara Owen; solicited advice from the LaHaize Brothers of Roxbury, descendants of Hook employees who currently care for many Hook organs; gained access to research some *in situ* extant Hook organs in Boston, Roxbury, Woburn, Chicago, Buffalo and others; purchased an unrestored 1865 Hook organ from the Charles Street AME Church (Boston) to use as a model and as a source for parts; visited the Worcester Historical Society archives and the American Antiquarian Society archives to obtain relevant photographs, newspaper articles, etc.; and explored the files and resources of the Worcester County Mechanics Association.

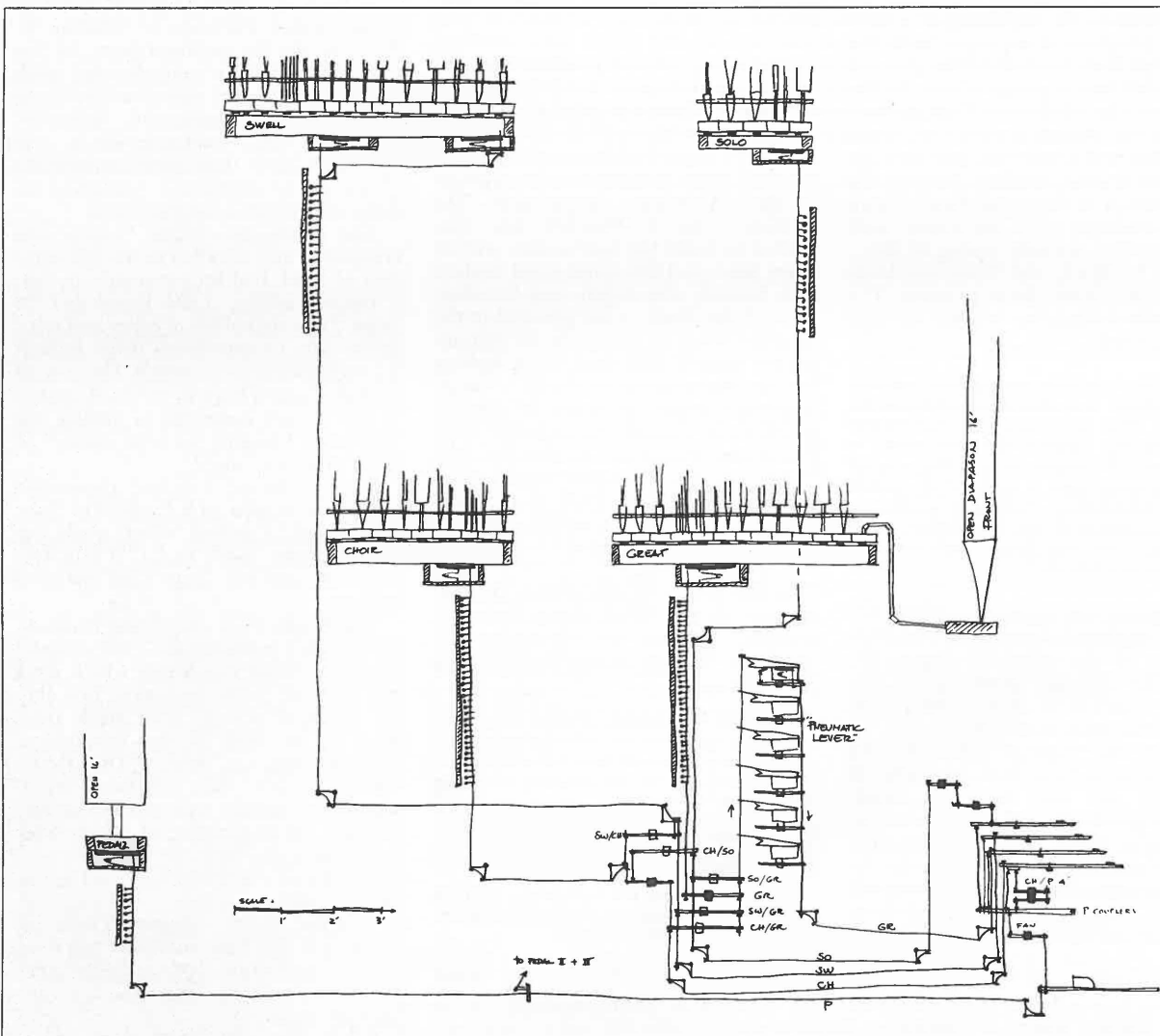
#### Some Details of the Restoration

After an inspection at Mechanics Hall, all of the approximately 3,500 pipes were taken to the Noack shop in Georgetown to be cleaned and the pipes were re-tuned to the modern concert pitch of a=440 Hz. The missing pipes were either made new following the models of the existing pipes, or replaced with pipes taken from the unrestored 1865 Hook organ purchased by Fritz Noack for the Worcester Organ restoration. Fortunately, the original sound of

the organ was fairly easy to reconstruct. The changes that had been made in the pipework, particularly in 1926 by George Reed, were crude and obvious.

The original windchests were restored in Mechanics Hall. The methods and materials used for the restoration work were essentially the same as those used by the Hooks. Fritz Noack wrote to Dr. Roger Rowell, a wood chemist (at the United States Department of Agriculture Forest Products Laboratory) and organ restorer, to ask for advice about materials and methods used to repair the windchests. He wrote:

"... The chests of this organ are in pretty good condition except in the few spots where a leaking roof allowed water to enter the chests. Obviously, all cracks now existing have to be repaired. I propose glue injection, clamping, nailing next to the cracks . . . Some sealing process should be employed to reduce moisture exchange while also filling hairline cracks. Any of the processes using water-based liquids . . . seems wrong, as it will cause a lot of needless swelling in the process. Lacquer or epoxy not only means a severe health/safety problem, but also introduces an historically foreign material. My present plan is to pour all channels out with shellac."



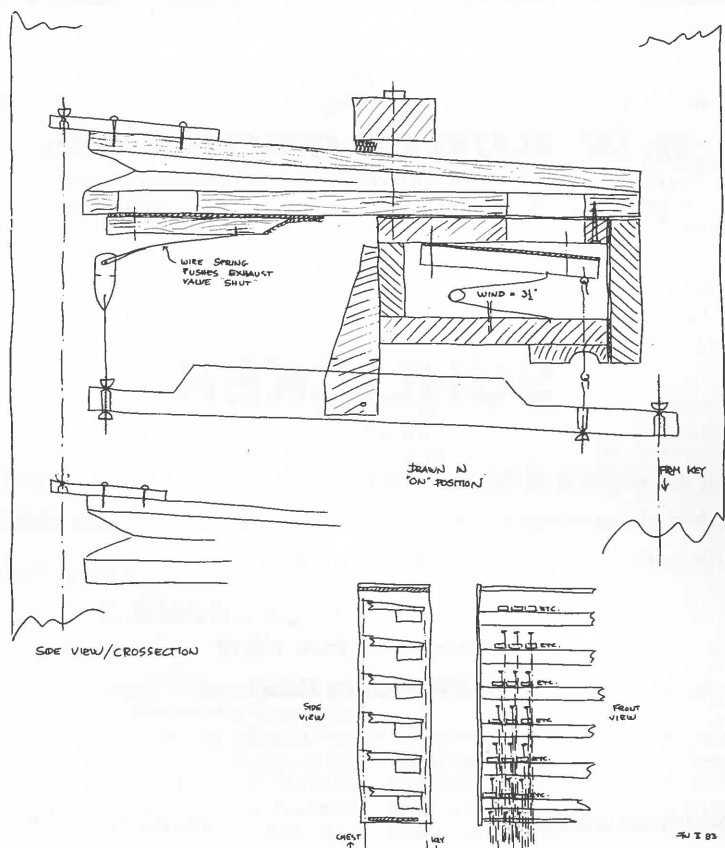


The attractive four manual keydesk, built by the Noack Organ Company, is a reproduction based on a few, rare, extant Hook consoles built during the period surrounding the introduction of this organ. The engraved disks above the top (Solo) manual indicate the function of the combination pedals.

The stop knobs are arranged in horizontal rows on vertical jambs. *Left jamb:* Row 1, Solo; Rows 2 to 4, Swell; Rows 5 to 7, Couplers. *Right jamb:* Rows 1 to 3, Great; Rows 4 and 5, Choir; Rows 6 and 7, Pedale.

The illustration at right shows the location of the four manual divisions of the E. & G.G. Hook organ in Mechanics Hall. A detailed illustration of the pneumatic lever system, located behind the keydesk and below the Great windchest, is shown below.

These drawings were supplied by Fritz Noack whose firm completed the restoration of the organ in 1982.



Mechanics Hall □ Worcester, MA

E. & G.G. Hook □ Boston □ 1864

Restored  
Noack □ 1982

64 Ranks □ 3504 Pipes

**GREAT**

- 16' Open Diapason
- 8' Open Diapason
- 8' Viola Da Gamba
- 8' Stopped Diapason
- 8' Clarabella
- 4' Principal
- 4' Flute Harmonique
- 2-2/3' Twelfth
- 2' Fifteenth
- III Mixture
- V Mixture
- 16' Trumpet
- 8' Trumpet
- 4' Clarion

**SWELL**

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viol d'Amour
- 4' Principal
- 4' Flute Octaviane
- 4' Violin
- 2-2/3' Twelfth
- 2' Fifteenth
- V Mixture
- 16' Trumpet
- 8' Cornopean
- 8' Oboe
- 4' Clarion
- 8' Vox Humana

**CHOIR**

- 16' Aeolina & Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 8' Keraulophon
- 4' Flauto Traverso
- 4' Violin
- 2' Picolo
- III Mixture
- 8' Clarinet

**SOLO**

- 8' Philomela
- 8' Salicional
- 4' Hohl Pfeife
- 2' Picolo
- 8' Tuba
- 8' Corno Inglese

**PEDALE**

- 16' Open Diapason
- 16' Violone
- 16' Bourdon
- 10-2/3' Quinte
- 8' Violoncello
- 8' Flute
- 16' Posaune

## New Organs



The Berghaus Organ Company of Bellwood, IL has completed a two manual, 24-stop organ for the Ashburn Lutheran Church, Chicago. Key and stop actions are electric, and the wind-chests are of the slider type. The manual compass is 56 notes; the pedal is 32 notes.

Leonard G. Berghaus is a member of the American Institute of Organbuilders.

<b>GREAT</b>	<b>SWELL</b>
8' Principal	8' Gemshorn
8' Gedackt	8' Celeste
4' Octave	8' Rohrgedackt
4' Spillfloete	4' Spitzfloete
2' Hohlfloete	2' Principal
II Kornett	1-1/3' Klein Nasat
IV Mixture	III Scharf-Zimbel
8' Trompette	16' Holz Dulzian
Tremulant	8' Schalmey
	Tremulant
<b>PEDAL</b>	<b>COUPLERS</b>
16' Subbass	Swell to Great
8' Offenbass	Great to Pedal
4' Choralbass	Swell to Pedal
III Mixture	
II Rauschbass	
16' Fagott	
4' Schalmey	

### Restored Organ

Richard Hamar of Collinsville, CT has recently restored the 1892 Johnson Son organ (Opus 778), a free standing instrument in the rear gallery of Sacred Heart Church, Waterbury, CT.

Originally built at a cost of \$5,300, this organ is fitted with a Barker lever (pneumatic) action for the Great and its couplers. Through the use of the Great separation (unison off), the other manu-

als may be played through the coupler system with pneumatic assistance.

The keydesk of the instrument is considerably extended forward of the ash and cherry case. The manual compass is 61 notes, that of the pedal is 30 notes.

A notebook of one of the original Johnson voicers indicated that two men worked a total of 379½ hours on voicing the organ.

<b>GREAT</b>	<b>SWELL</b>	<b>SOLO</b>
16' Double Open Diapason	16' Lieblich Gedeckt (divided)	8' Geigen Principal
8' Open Diapason	8' Open Diapason	8' Melodia
8' Viola da Gamba	8' Salicional	8' Dulciana
8' Doppel Flöte	8' Stopped Diapason	4' Fugara
4' Octave	8' Dolcissimo	4' Flute d'Amour
4' Flauto Traverso	4' Violin	8' Clarinet and Fagotto
2-3/4' Twelfth	4' Flute Harmonique	
2' Super Octave	2' Flautino	<b>PEDALE</b>
IV Mixture	III Cornet Dolce	16' Double Open Diapason
8' Trumpet	8' Cornopean	16' Bourdon
	8' Oboe and Basson	8' Violoncello
	Tremolo	16' Trombone (wood)



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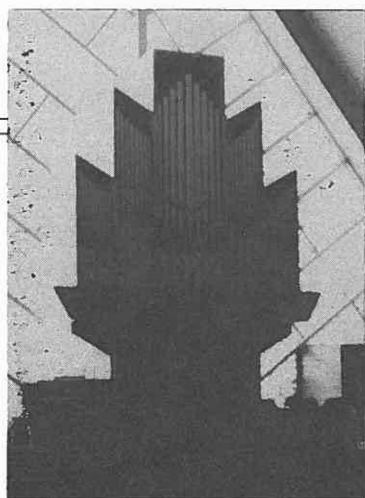
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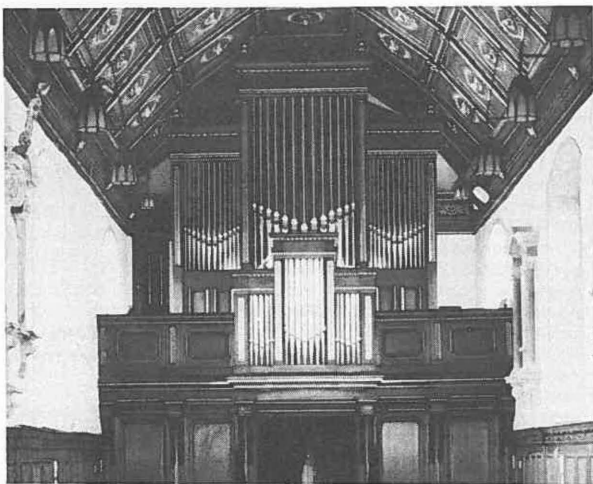
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**New Klais Organ  
at Gonville and Caius College,  
Cambridge, England.**

See cover photo.



The chapel of Gonville and Caius College, Cambridge, is the location of the first English installation for the organbuilding firm of Johannes Klais of Bonn, West Germany.

The instrument, named "The Caius Organ" after the school's founder, is thought to be either the seventh or eighth organ that has been installed in the chapel. There was at least one organ in Dr. Caius's time and at times the chapel may have contained more than one organ.

Dr. Caius stipulated that there was to be an organ in the chapel, and that of the scholars (6 from Norwich, 6 from Norfolk, 2 from Hertfordshire, 2 from Cambridgeshire, 1 from Bedfordshire, and 3 from London) the three London scholars were to be organists.

Other requirements for scholars were that they be sixteen years old before election, of *bona statura* [good size], and of poor parentage (for "poverty is the assured training-ground of virtue").

Additional considerations were detailed by Caius for the scrutiny of potential scholars: Can they write elegantly? Can they sing musically? Are they perfectly acquainted with grammar? Are they organists? Are they knowledgeable in Greek? Can they compose [a song or a verse]? Are they of good character? Have they good natural qualities and promise? Are they gifted? Are they teachable? Are they painstaking?

In 1581, a complaint was lodged against the Master, Dr. Legge, of noise coming from the Master's Lodge, or from the upper chapel, at times other than compulsory Chapel-attendance: "The master used continually and excessive loud singing and noise of organs, to the great disturbance of our studies."

In 1636 a report to Archbishop Laud complained of the laxity in the wearing

of surplices in chapel and irreverence and irregularity at Holy Communion, adding "their statutes required that there be an Organ in the Chappell, and that the scollers be skillful in singing. This they neglect, and that they have long since sold away." [Perhaps a reaction to Dr. Legge's enthusiasm.] In the nineteenth century it was suggested that the organ had been sold to provide "one more feast."

In 1866 after an intermission of over two hundred years, musical services were resumed in the chapel. A small organ, on loan, was placed in the antechapel. There was no organ-gallery at the time.

In 1868 the gallery was built to accommodate an organ purchased from J.W. Walker and Sons. Various alterations were made to the Walker instrument in 1893, 1902, 1932, and 1954. In 1968 its condition was such that the college determined that it should be replaced.

In October 1978 the College Council consulted the general body of Fellows who voted by a very large majority for the purchase of a Klais organ.

The new instrument is housed in a solid oak case which incorporates woodwork from the former organ case, which in turn was derived from the *eredos* at the east end of the chapel which had been removed during the mid-nineteenth century.

The pipework is mounted on slider windchests, equipped with tuning push-buttons. The key action is mechanical and the stop action is electrical. The compass of the manuals is 61 notes: that of the pedal is 32 notes.

The natural keys of the manuals are of ivory, the sharps are of ebony; drawknobs are turned from grenadille, with engraved ivory faces.

The organ is of equal temperament.

GREAT	SWELL	POSITIV
16' Bourdon	8' Gedacktflöte	8' Rohrgedackt
8' Principal	8' Salicional	4' Venezianerflöte
8' Gemshorn	8' Vox coelestis	2-2/3' Nasard
8' Quintade	4' Principal	2' Principal
4' Octave	4' Rohrflöte	1-3/5' Terz
4' Flute octaviante	2' Blockflöte	1' Sifflet
2' Superoctave	II Sesquialter	8' Cremona
1-1/3' Larigot	IV Mixture	
V Cornet	16' Basson Hautbois	
IV Mixture	8' Trompette Harmonique	
8' Trumpet	8' Vox humana	
		PEDAL
		16' Offenbass
		16' Subbass (GT)
		8' Octave
		8' Spitzflöte (GT)*
		4' Tenoroctave
		III Hintersatz
		16' Lieblich Posaune
		8' Trompette (GT)

\*from Great 8' Gemshorn

**Electronic Organ Installation**

The Allen Organ Company has announced the installation of a three manual instrument in the Accademia Nazionale Di Santa Cecilia, Rome, Italy. This building, owned by the Vatican, includes a training center for Catholic musicians and a fine concert hall. Programs at the Accademia are regularly attended by the residents of the Vatican,

including, on occasion, the Pope.

The Allen console controls computers whose memories are programmed with extensive tonal resources. The instrument will be used with symphonic and choral performances and will provide accompaniment for convocations and conventions.

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.  
Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

### UNITED STATES East of the Mississippi

15 JUNE  
Lawrence Young; Methuen Music Hall, Methuen, MA

Ernest Ligon; St John's Church, Washington, DC 12:10 pm  
Johnathan Biggers; Scarritt College, Nashville, IN 2:30 pm

16 JUNE  
Lyn Larsen; South Congregational-First Baptist, New Britain, CT 7:30 pm  
George Stauffer; St Paul's Chapel, Columbia University, New York, NY 8 pm

17 JUNE  
Benjamin Van Wye; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm  
Robert Reeves; Fourth Presbyterian, Chicago, IL 12 noon

19 JUNE  
Fred G. Jones; St John's RC, Bangor, ME 3 pm  
Merbecke, Mass; Church of the Advent, Boston, MA 11 am  
Plainsong, Music of Viadana, St Thomas Choir; St Thomas Church, New York, NY 11 am  
Louis Robilliard; Christ United Methodist, Greensboro, NC 8 pm  
\* Calvin Hampton; St Paul's Episcopal, Indianapolis, IN 7:30 pm  
Robert Shepfer, Ted Gibboney, Vierre, *Double Organ Mass*; Second Presbyterian, Indianapolis, IN 8:30 pm

20 JUNE  
\* Clyde Holloway; Second Presbyterian, Indianapolis, IN 8:30 pm

21 JUNE  
\* John Obetz; North Christian Church, Columbus, IN 8 pm

22 JUNE  
\* David, Marian Craighead; Asbury First United Methodist, Rochester, NY 8:30 pm  
Rodney Hansen; St John's Church, Washington, DC 12:10 pm

22 JUNE  
David Carrier; Methuen Music Hall, Methuen, MA  
\* George Ritchie; Indianapolis Art Museum, Indianapolis, IN 9:30 am  
\* Catharine Crozier; Second Presbyterian, Indianapolis, IN 8:30 pm

23 JUNE  
Leonard Raver; St Paul's Chapel, Columbia University, New York, NY 8 pm

24 JUNE  
Louis Robilliard, masterclass; Downtown Presbyterian, Rochester, NY 1:45 pm  
Ruth Nyden; First Congregational, Great Barrington, MA 8 pm  
Morgan Simmons; Fourth Presbyterian, Chicago, IL 12 noon

25 JUNE  
Louis Robilliard; Downtown Presbyterian, Rochester, NY 3:30 pm

26 JUNE  
Victoria, *Mass O magnum mysterium*; Church of the Advent, Boston, MA 11 am  
\* James Christie; Trinity Lutheran, Worcester, MA 8:15 pm  
Music of Sowerby, St Thomas Choir, St Thomas Church, New York, NY 11 am  
Louis Robilliard; St Thomas Church, New York, NY 4 pm

28 JUNE  
\* Catharine Crozier; First Baptist, Worcester, MA 9 am  
\* David Craighead; First Baptist, Worcester, MA 10:45 am  
Guy Bovet; St James Episcopal, Richmond, VA 8 pm  
\* George Ritchie; Westminster Presbyterian, Richmond, VA 8 pm

29 JUNE  
Russell Freeman; Methuen Music Hall, Methuen, MA  
\* David Craighead; Mechanics Hall, Worcester, MA 10:30 am  
John Kiser; St John's Church, Washington, DC 12:10 pm  
Guy Bovet, masterclass; St James Episcopal, Richmond, VA (also 30 June)  
\* George Ritchie, masterclass; Westminster Presbyterian, Richmond, VA

30 JUNE  
\* Catharine Crozier, with orchestra; Mechanics Hall, Worcester, MA 8 pm

1 JULY  
Geroge Bozeman, Jr., with flute; St Paul's Episcopal, Brookline, MA 8 pm  
Roberta Bitgood; First Congregational, Great Barrington, MA 8 pm

3 JULY  
James Moeser, masterclasses; Highland Park Methodist, Dallas, TX (through July 9)

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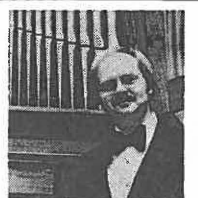


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4 JULY  
John Weaver, workshop; St Michael's College, Winooski, VT (through July 6)

6 JULY  
Brian Jones; Methuen Music Hall, Methuen, MA  
Albert Russell; St John's Church, Washington, DC 12:10 pm  
Edwin Godshall; Christ Church, Alexandria, VA 7 pm

9 JULY  
Robert Gilbert; St Michael's, Litchfield, CT 2 pm

11 JULY  
Marianne Webb, workshop; MSU, East Lansing, MI (through July 14)

13 JULY  
Bruce Adams; Methuen Music Hall, Methuen, MA  
Peggy Kelley Reinburg; St John's Church, Washington, DC 12:10 pm  
Eldan R. Krieger; Christ Church, Alexandria, VA 7 pm  
Sue Mitchell Wallace; Wittenberg University, Springfield, OH 7:30 pm

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

15 JULY  
George Bozeman, Jr., with flute; City Hall, Portland, ME 8 pm

16 JULY  
George Bozeman, Jr., with flute; Alfred Parish Church, Alfred, ME 7:30 pm

18 JUNE  
Donald Sutherland; Kennedy Center, Washington, DC 8:30 pm

20 JULY  
Barclay Wood; Methuen Music Hall, Methuen, MA  
Carole Wysocki, harpsichord; St John's Church, Washington, DC 12:10 pm  
Johnny Egnot; Christ Church, Alexandria, VA 7 pm

21 JULY  
Gillian Weir; Village Lutheran, Bronxville, NY 8 pm

27 JULY  
John Dunn; Methuen Music Hall, Methuen, MA  
Julie Vidrick Brown; St John's Church, Washington, DC 12:10 pm  
Cj Sambach; Christ Church, Alexandria, VA 7 pm

UNITED STATES  
West of the Mississippi

18 JUNE  
Carlene Neihart; Grace & Holy Trinity Cathedral, Kansas City, MO 12 pm

19 JUNE  
John Seboldt; Christ Memorial Lutheran, Affton, MO 9:30 am  
Sacred Music Series; La Jolla Presbyterian, La Jolla, CA 4 pm

21 JUNE  
Marilyn Keiser; Hennepin Ave., Methodist, Minneapolis, MN 1:30 pm

26 JUNE  
Barbara Hansen Poper, with trumpet; Church of the Good Shepherd, Arcadia, CA 7:30 pm

10 JULY  
Robert Kursinski; Luther Memorial, Burbank, CA 4 pm

17 JULY  
Mark Adams; USAF Academy, CO 8 pm

INTERNATIONAL

16 JUNE  
Michael Bloss; St Paul's, Toronto, Ontario, Canada 12:10 pm

23 JUNE  
David Low; St Paul's, Toronto, Ontario, Canada 12:10 pm

30 JUNE  
John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

1 JULY  
Gillian Weir; St-Etienne, Toulouse, France 8 pm

4 JULY  
Gillian Weir; Lichfield Cathedral, England

9 JULY  
Sheryl Smith Withers; Dormition Abbey, Jerusalem, Israel

12 JULY  
Gillian Weir; St Peter's, Bournemouth, England 8 pm

14 JULY  
Gillian Weir; St Bartholomew-the-Great, London, England 5:45 pm

15 JULY  
Gillian Weir, harpsichord; St Martin-in-the-Fields, London, England 8 pm

16 JULY  
Carlene Neihart; St Bavo, Haarlem, The Netherlands, 3 pm  
Sheryl Smith Withers; Dormition Abbey, Jerusalem, Israel

25 JULY  
\*\* Gillian Weir; National Arts Center, Ottawa, Ontario, Canada 8:30 pm

27 JULY  
David Craighead; Dominion-Chalmers United Church, Ottawa, Ontario, Canada

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Mr. Rowell responded:

"... For the small cracks I agree with your suggestion of glue injections, clamping and, if needed, nailing next to the cracks. For the large cracks I might suggest wood shims... Your suggestion of sealing with shellac is excellent. This is a very old type product and helps keep the organ history intact while solving the leakage problems... In general I am a very strong believer in retaining the original workmanship in an organ. We have glues, fillers, resins, varnishes and on and on, that are much better than they used 100 years ago but future generations will not be able to study the original craftsmanship (sic) if we make major modifications."

The organ bellows had to be replaced. One of the bellows used came from the 1865 organ, and the other was a reconstruction.

The organ Keydesk reconstruction presented difficult problems. Since there are no extant four-manual Hook organs from this period, there was no available model. The Noack firm based the present Keydesk on observations of three-manual Hook organs and on a few available photographs of the Worcester Organ before its alterations. Key spacing, for example, differed in instruments of this period. The key spacing decisions had to be made based on observations of other Hook organs, knowledge of the number of keys in each manual, and the size of the available space. Reconstructing the new Keydesk alone took one and a half years.

The reconstruction of the bench is an interesting example of the kinds of problems encountered in the restoration. After the completion of the Keydesk and console, it became clear that the bench with the organ was not the original. However, other available Hook benches seemed to be the wrong size for this organ. After much searching, Mr. Noack found an old photograph of the

organ with its original bench, blew up the photo, traced the bench, and rebuilt the bench exactly from the picture.

All the work on the Worcester Organ was carefully documented. Notation and photo-documentation was made of the pre-restoration condition of parts before work began, and procedures were recorded as the work progressed. Mr. Noack's approach to the work was to try constantly to seek out problems inherent in the job and to solve them as the original builder might have. As he said, "[One] must become the person who built the organ."

The restored E. & G.G. Hook organ in Mechanics Hall was rededicated in a series of recitals on September 25 and 26, 1982.

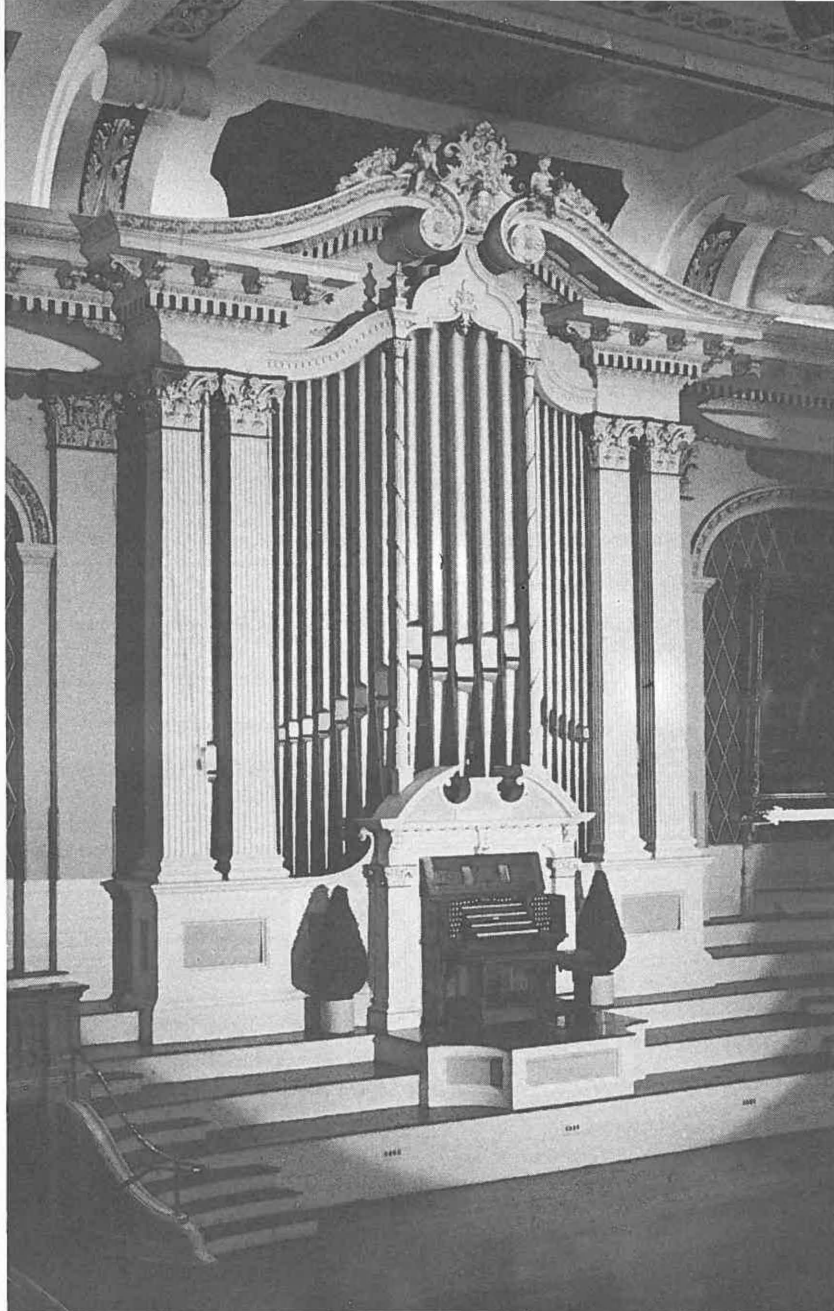
**Assessing a Restoration Project**

Historic organ restoration projects bring with them several thorny problems. Many old tracker organs have been "updated" and "electrified" at some point in their history. This fact presents several questions to consider. Do these "historic" alterations have their own intrinsic value? Should an early electrification (say, 1920) of an older tracker organ, for example, be retained? Should an organ be returned to its original sound and condition, even if that requires major reconstruction (as is frequently necessary)?

The answer is equally complex. In some cases, an old, well executed alteration to an organ becomes as important or more important than the original instrument. The decision about whether or not to save the alteration depends primarily on three functions:

- What was the quality of the original instrument?
- How much of the original organ has survived?
- How well was the alteration executed, and what condition is it in?

The case of the Worcester Organ was



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a fairly straightforward one. The original organ was a very fine instrument, most of the sound properties had survived, and the alterations were crudely done.

When considering an early electrification of a tracker organ, it must be remembered that tracker organs have particular sound, acoustic and touch characteristics which are distinct from

electro-pneumatic organs. The intention of these mechanical organs was to play classical repertoire.

Electro-pneumatic organs, at least in their early forms, were built primarily for theaters, and were designed to imitate orchestras. Adapting the newer technology to the old mechanism frequently provided a hybrid instrument that was unsatisfactory for either function. Further, tracker organs were designed for a particular space. The addition of electro-pneumatic action alters the range and scope of the instrument, possibly making it inappropriate for the space in which it is housed.

Organs are unique in the world of musical instruments in that they are stationary and intended to be a permanent part of the space for which they were designed. They are, therefore, intrinsically related to the space for which they are built. Because the acoustic properties of an organ rely to some degree on the size, shape and other acoustic qualities of the hall or church in which it is housed, identical organs will sound different in different locations.

It also can be said that halls and churches which contain organs were frequently *designed* to house organs (as is the case with Mechanics Hall). Consequently, the would-be restorer of an historic building that houses an organ must give consideration to any necessary organ restoration work. While such a building, when restored without consideration of the organ, may regain its original visual integrity, its aural integrity is lost without the organ. These halls and churches, after all, were intended to have a particular *sound* that should also be restored.

In the case of the Worcester Organ, part of the value of the organ lies in its being the original instrument housed in this restored concert hall. Conversely, the value of the concert hall is enhanced by the presence of this valuable instrument. In the end, both the organ and the hall gain from the relationship.



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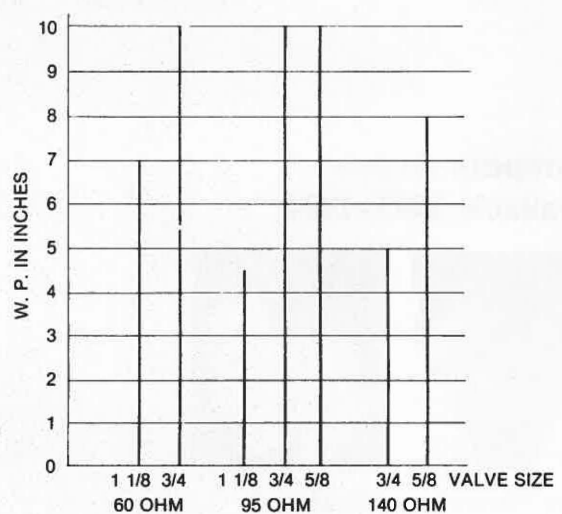
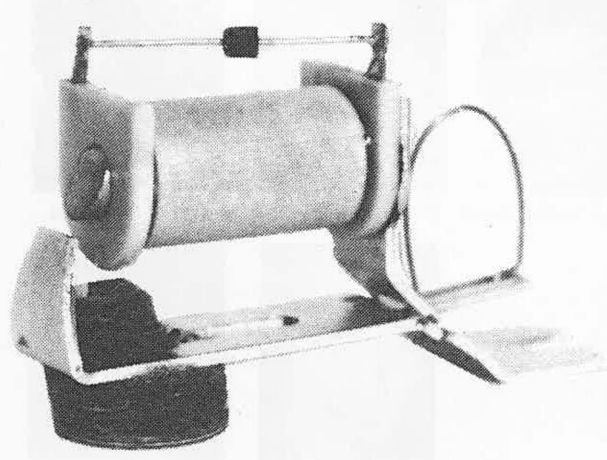
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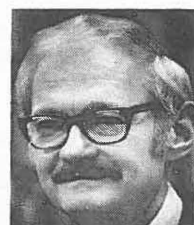
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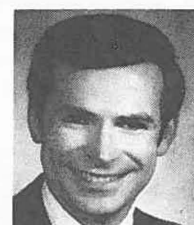
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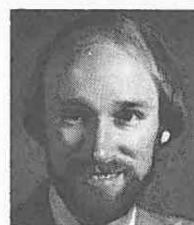
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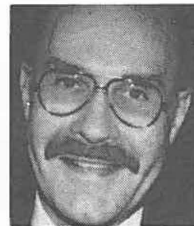
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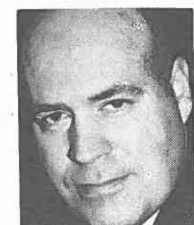
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