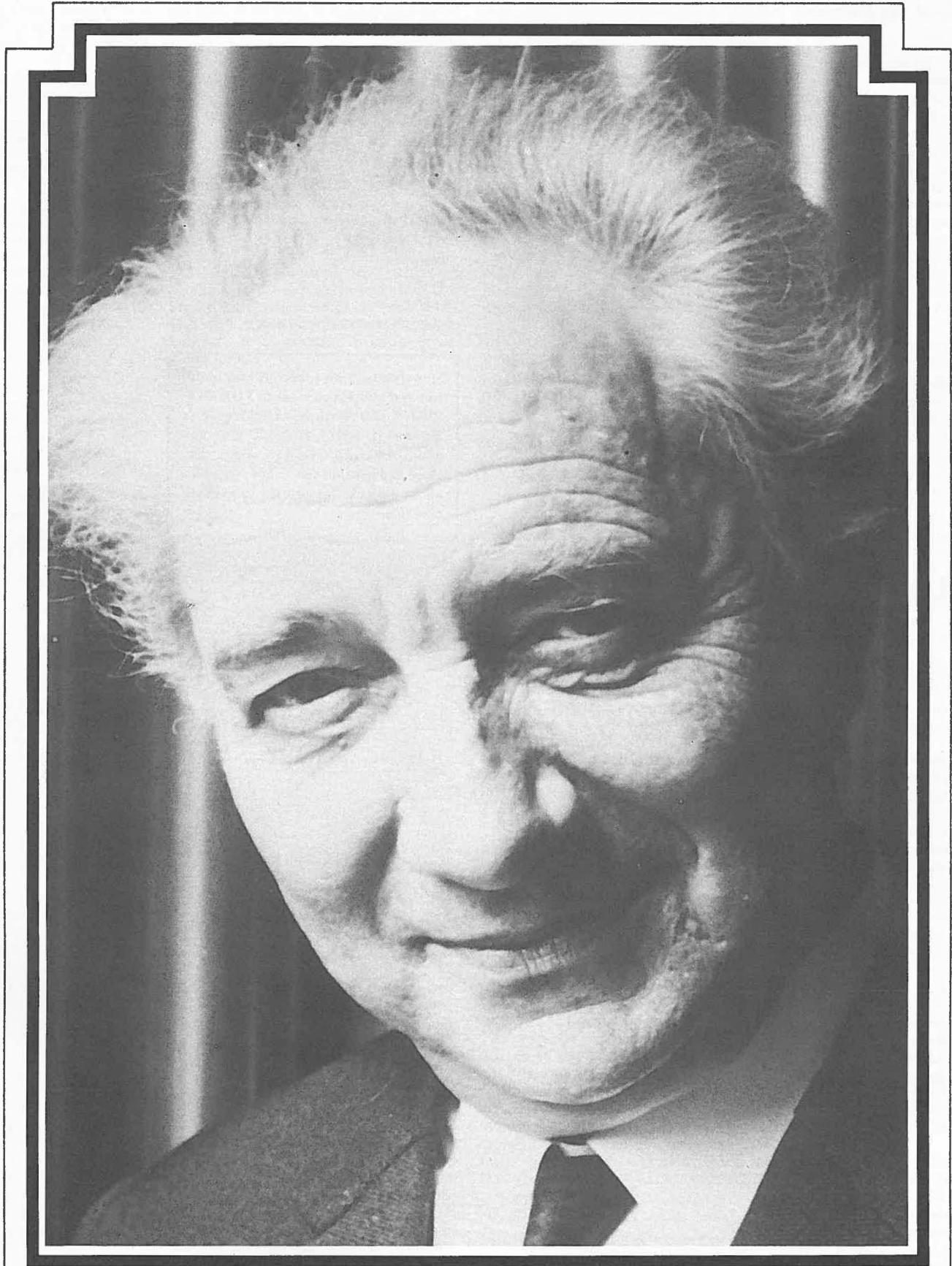


THE DIAPASON

OCTOBER, 1983



Flor Peeters
See Page 14.

This is the last issue of which I will be the editor of THE DIAPASON, ending an association which began over five years ago. During this time I have experienced all of those human emotions that seem to be inherent properties of a visible vocation. It has been reassuring to find that the frustrations and difficulties of this job were quickly discharged by the readily offered assistance of colleagues and friends, and especially by those authors and regular contributors whose words have filled these pages. Moreover, I am not without appreciation for the fact that without subscribers and advertisers these pages would not have existed.

My affiliation with this journal has brought me into contact with many individuals whom I otherwise would have had little reason to have known. To some of you I have been a voice at the other end of the telephone, or the person who answered your inquiring letter. To others, I have remained unknown except for my opinions expressed in these pages. But regardless of those influences which seem to attend personal contacts, and despite my personal preferences in regards to those matters that affect the organ world, I have attempted to use these pages to present a balanced perspective of that instrument that has drawn both you and me to this magazine.

Undoubtedly, the most curious observation that I have made during this past half-decade regards the word "organ"—that very instrument to which this journal claims to be dedicated.

If anything can be said of the organ, it would be that there is no universally accepted definition of the word. In order to be understood, we frequently refer to the organ as though it were a part of a hyphenated word. We speak of a "tracker-organ," an "electropneumatic-organ," a "reed-organ," and a "theatre-organ." Even those referring to the commonly-found disposable substitutes do so with a hyphenated description of the instrument and an abuse of the word "organ." A complex definition of the instrument is needed to describe an organ at the Tainter Memorial Theatre in Menominee, WI where one finds a mechanical-action theatre organ (but not of the unit orchestra type).

If the word "organ" does not easily lend itself to a simple definition, then neither does the word "organist." University professors share this title with an untold number of people who play the organ "by ear." Sadly, many of the latter find themselves employed in restaurants and nightclubs at salaries that would be envied by the former.

I can offer no solution to this lexical matter, but I would encourage you, by whatever definition you perceive the organ, to enjoy your interest in this instrument to your fullest ability, just as I will be doing in the days and years that lie ahead.

—David McCain

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Letters to the Editor

Once again Lawrence Phelps has provided the readers of THE DIAPASON with a well-written and rhetorically convincing article for their edification.

One suspects, however, that the key to understanding at least a part of what is really going on, is hidden in two rather subtle confessions in the text: "... for then as now, I was a musical problem solver and not production oriented"; and "If musical considerations were all that influenced the purchaser of organs... I might still be making them myself." The implication is that mundane things, like money, or the lack thereof, have prevented him from continuing his practice.

[Mr Phelps' personal problems,] are well known in the organ world. Indeed mundane things, like money, are really why he is not still making [organs] himself, and have probably been very instrumental in convincing him to take what I imagine to be a very lucrative job at Allen.

Certainly one cannot question Mr. Phelps' expertise in matters pertaining to organ sound, yet it must be stated that his [personal problems have] done just as much damage to real organ building as "those builders who have cut their standards in order to keep producing organs a few more years."

And where does he get off saying that "most of the world's pipe organs are of small musical value, however well they may be thought to serve the need of those who own them."? Is not serving the needs of the purchaser one of the more important functions of any organ

installation? Who cares what the university professors and other would-be "musical experts" think, if the purchasing institution is happy? Is one to believe that the local Allen dealer is really thinking about "musical value" when he goes out to make a sale? I have met very few electronic organ salesmen who know anything about music, let alone the repertoire of the organ.

I find the quoting of prices in a major trade publication, on a specific brand of organ, particularly offensive. Doubtless, those of us trying to eke out an honest living building a handcrafted product of quality in a regional area, will not hear the end of this from our local, friendly Allen dealer for a long time. Do you suppose they will use the opposing viewpoint article in their reprint?

I think THE DIAPASON has been had, and I think that was the intention of the advertising department at Allen. Furthermore, those of us who regularly advertise in, or subscribe to THE DIAPASON have been forced, unwittingly, to subsidize a major advertising campaign.

Randall S. Dyer
Jefferson City, TN

We state once again that the Phelps article is the expressed opinion of its author and is not endorsed by THE DIAPASON. The memo from Allen (below) urges its dealers to read the Phelps article in order to "understand the esoterics of the pipe organ." Hardly a major advertising campaign!

—ed.

Allen reports

May 18, 1983

A SALVO FROM AUSTRALIA

The March 1983 issue of THE DIAPASON magazine which has just been published is unusual in that it includes an article entitled "THE ELECTRONIC ORGAN" by a gentleman from Australia, one Roderick Junor. Beginning on Page 14 is an article entitled "THE THIRD KIND OF ORGAN" by Lawrence Phelps. Then on Page 3, the editor of THE DIAPASON explains his position in allowing both articles to appear in this particular issue of the magazine.

The Junor article's purported concern is generally why an electronic organ cannot do what a pipe organ does, but he particularly levels his sights at the Allen Digital Computer Organ. Apparently this article is a response to the substantial penetration of the local organ market which has been accomplished by our Australian dealer. The article represents nothing more than a litany of all of the familiar arguments which we have had leveled at the Computer Organ for these many years.

We believe that you will want to most carefully study the article authored by Larry Phelps. Larry Phelps has written this article in his own inimitable style and reading it is very helpful in understanding the esoterics of the pipe organ.

A copy of the Phelps' article is enclosed, just in case you do not have this issue of THE DIAPASON on hand.

Enclosure

Copyright © 1983 Allen Organ Company, All Rights Reserved

I have just read the articles by Roderick Junor and Lawrence Phelps, along with your editorial comments about them. From my point of view as an experienced tuner, voicer and tonal finisher, I would like to make a few comments that I feel are within my competence.

At the outset I should say that my sympathies are generally with pipe organs, but I find it difficult to support Junor's points of view. I know Phelps quite well, and for a long period of time, having finished a significant number of Casavants he built.

I disagree with your editorial remarks about amplified reed organs. Phelps is referring to three types of generation of tone by artificial means: the tube-driven

oscillator, the transistor-driven oscillator, and the contemporary digital generator. The so-called electronic reed organ is not that at all, but no more than an amplified harmonium. It would be a mistake to assume that Phelps would invent a marketing term and then attempt to justify it; nor would he have taken such a term to adapt to his own use. He simply does not think that way.

Junor oversimplifies the case against loudspeakers. It has been a long time, in my opinion, since we have held that if it comes through a loudspeaker it is not as good as if it did not come through a loudspeaker. I have heard numbers of electronic organs as well as recordings of pipe organs played through loudspeakers, and I recall that many of both categories sounded more pleasing, more realistic, if you will, and certainly more musical than at least half of the pipe organs I have heard. Let us not hold any illusions about the superior quality of most of our pipe organs. In my opinion many make profoundly unmusical sounds.

It is difficult for those of us who grew up on fine pipe organs to become comfortable with the idea of organ tone being produced by any other means than by pipes. I am convinced that we must listen, not merely hear with the physical ear alone.

Dispassionate judgement must prevail if organ builders are to survive into and through the next century. We can no more halt or divert the continuing evolution than we can stem the evolution of language. If it is to survive, the organ must also continue to evolve.

Just as the recent governmental study of the country's schools, "A Nation at

Risk," defines what it calls the "New Basics," someone in the future will define the "new basics" of organbuilding, and it will describe how artistry is retained by the electronic builders through the work of just such men as Phelps, who has not been afraid to try. Personally, I think that he is succeeding.

L.G. Monette
Sauk City, WI

"Tonal Finishing and Fine Tuning," Oracle Press, 1981.

It is Mr. Monette who is mistaken. As the ad pictured above clearly shows, Allen did in fact invent the "third kind" term in an attempt to persuade the public that the computer organ was distinct from either the pipe or electronic organ. The term is thus being used as a marketing tool ("new and improved," etc.).

—ed.

Mr. Monette began his organbuilding career in 1954, working for the Aeolian-Skinner Organ Company. In 1958 he became the New York service representative for Casavant, and soon thereafter served as chief tonal finisher of Casavant, working for Lawrence Phelps. Since 1971 he has been self-employed in Wisconsin.

Monette, who describes himself as a long-time organist and active musician, was a contributing author of

Corrections

Lawrence Phelps, Director of the Advanced Custom Organs division of the Allen Organ Company, and author of the article, "The Third Kind of Organ," has requested that the following changes to his text, or corrections to the published article be noted:

Page 16, column 1, ending of paragraph after Figure 2-D should read, "... its 40% first harmonic are in Figure 2-D."

Page 18, column 1, fourth full paragraph should read, "... the gully attack that I find so musically objectionable."

Page 18, column 2, last paragraph should read, "... I am now certain that digital computer technique will prove to be this century's most important contribution to the organ's continuing development..."

Page 18, column 3, second full paragraph should read, "Shorn of sentiment, most of the world's pipe organs are of small musical value..."

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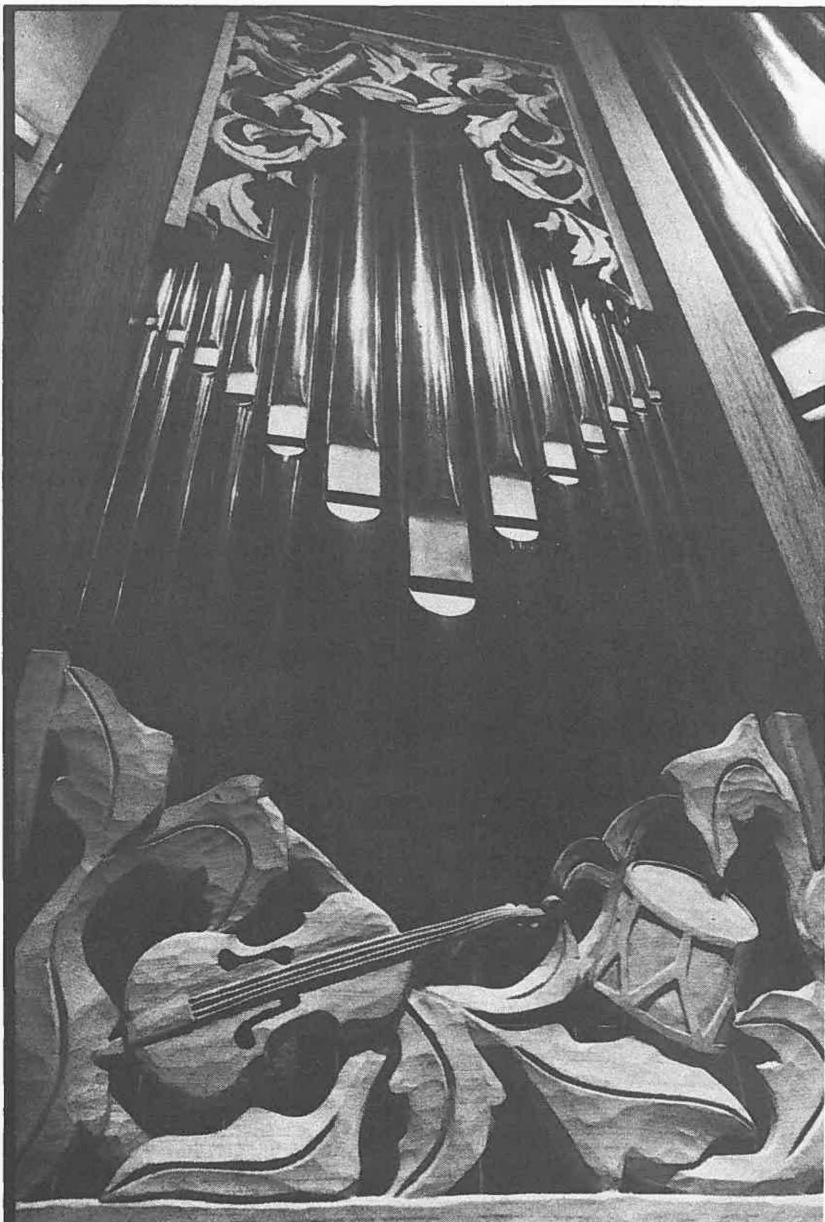
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For more information about the Conservatory and the organ program write:

Michael Manderer, Room 204
Oberlin College Conservatory of Music, Oberlin, Ohio 44074
Phone: 216-775-8413.

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Here & There

The Ohio State University has announced the establishment of a Freshman keyboard scholarship competition, open to high school Seniors who are piano, organ or harpsichord performers. The competition will award \$6,000, or \$1500 per year, for four years' study at The Ohio State University School of Music.

For further information, contact: Sylvia Zaremba, Keyboard Section, School of Music, The Ohio State University, 1866 College Road, Columbus, OH 43210.

Ball State University has established a new scholarship program designed "to maintain and improve the quality and excellence" at that institution's School of Music. Scholarships will be awarded for an academic year, or a summer quarter, and recipients may have scholarships renewed annually. Maximum funding of \$80,000 per year will be available beginning with the fourth year of the program.

For further information, contact: Director, Honors College Program, School of Music, Ball State University, Muncie, IN 47306.

Raymond and Elizabeth Chenault, duo-organists at All Saints Church, Atlanta, gave the premiere performance of John Rutter's duet, *Variations on an Easter Theme*, at Washington Cathedral, and at St. Stephen's Episcopal Church, Richmond, VA in July. Their programs also included Arthur Will's *Toccata for Two*, written for the Chenaults in 1979, in addition to works of Sowerby, Chenault, Guilment, Roberts, Vierre, and Langlais.

Mr. and Mrs. Chenault report that both Larry King and Douglas Major are in the process of composing organ duets for them.

According to *Pro Sound News*, the Vaughan Company of Holdrege, NE has built a pipe organ for Stanal Sound, an organization which provides background music and musical effects for singer Neil Diamond. The one manual instrument has 341 pipes and can be "assembled and disassembled, and carried in a separate semi truck," a statement which THE DIAPASON believes to mean that the instrument is portable.

Pro Sound News identifies Stan Miller, president of Stanal Sound, as their source of the information regarding the instrument which is described as being so large that it "will not fit in the LA Forum, but will be set up outside in the truck and closely miked with PZMs. Two additional speaker clusters will be set up over the audience for special effects, which will include the organ, synthesizers and digital delay, among others."

The report claims that Stanal and Vaughan built a similar instrument for Mr. Diamond's "Live at The Greek" (concert and album), but in that instance the pipes were "fit in the basement." The story continues to relate that this is the "first time" that he knows of "anyone attempt[ing] to take a full-size classical pipe organ on the road."

The *Pro Sound News* news item advises that a full day is required in which to set up the instrument, which requires the work of two people: "one to adjust the pipes and a second to play the organ and give instructions after hearing it on the stage monitor."

The report describes the keyboard as being "the size of a synthesizer's"—61 keys, and that the instrument will have a "one-octave pedal system with an octave extender."

Alan Lindgren is identified as the person who will play the instrument during Neil Diamond's show.

Herman Berlinski, composer, organist, and music director of the Shir Chadash Chorale, has returned from his annual European tour where he gave concert performances in the major cities of England, Germany, Switzerland and Italy under the sponsorship of the European branches of The Association of Jewish and Christian Collaboration, The West London Liberal Synagogue, and the U.S. Department of State. Dr. Berlinski's programs of classical music emphasized important Jewish music.

Following Dr. Berlinski's concert at the Church of St. Ignatius in Rome, a special request from Vatican Radio was made for a recording of the concert to be presented to the Pope who was in Poland at that time.

Carlene Neihart has returned from a whirlwind recital tour of four cities in The Netherlands, accompanied by her sister-in-law, Carole Schifferdecker of eastern Kansas. Mrs. Neihart is the organist and director of music at Central Presbyterian Church, organist at the New Reformed Temple, both in Kansas City, MO, and is Artist-in-Residence at

Mid-America Nazarene College, Olathe, KS.

In Timothy Albrecht's recent organ recital tour of Western Europe, he premiered Jan Bender's *Variations on the Hymn Tune "Slane"*. His recitals also included organ duos which were performed with the assistance of his fiancé, organist Tamara Makdad.

Local newspaper accounts declared Albrecht to be a "master of the organ," and described his playing as being "heroic . . . with ever-present artistry and virtuosity."

Richard T. Gore has completed a reconstruction of J. S. Bach's *St. Mark Passion*. The work was performed on June 12, 1983, at The College of Wooster (OH) where Dr. Gore is a retired professor of music. His version of the work is based on the surviving fragments published by Diethard Hellman in 1964 (Stuttgart: Hänssler Verlag). Dr. Gore added the necessary recitatives (the original libretto by Picander having survived) and *turbæ*, as well as borrow-

ing an alto-tenor duet from Cantata 63 for the lost aria "Angenehmes Mordgeschrei." The work was performed in English, using the King James version of the Biblical texts, and the editor's own translation of the metrical German.

The Organ Literature Foundation has recently released their new 32-page *Catalogue R*, offering 512 books on the organ, of which 50 are new titles. In addition to books, the catalogue also lists 1,265 recordings of organs and has established a new section of "Miscellaneous Classical Records."

The Organ Literature Foundation, established thirty-three years ago, is the largest supplier of organ books and recordings in the world, and offers the most diversified stock that can be found anywhere. The company stocks nearly every "in print" title on the organ that is available, and many "out of print" titles may be obtained from them.

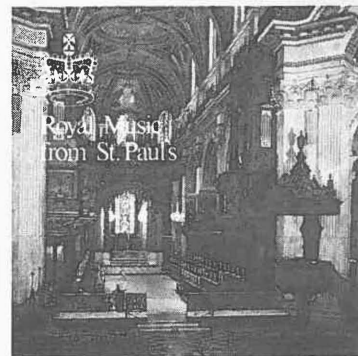
Catalogue R is available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. The price is \$1 (or 4 international reply coupons), refundable with the first order made from the catalogue.



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| 3. O Lord, make Thy servant Elizabeth | W. Byrd |
| 4. Praise, my soul, the King of heaven | J. Goss |
| 5. Te Deum in C major | B. Britten |

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|--|------------------------|
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| 4. Thou wilt keep him in perfect peace | S.S. Wesley |
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| 3. Psalm 121 | Rose |
| 4. Who can express? | S.S. Wesley |
| 5. Te Deum in B flat | Stanford |
| 6. All people that on earth | Vaughan Williams |

SIDE II:

- | | |
|----------------------------------|------------|
| 1. Trumpet Tune from King Arthur | Purcell |
| 2. The National Anthem | arr. Jacob |
| 3. O sing Joyfully | Batten |
| 4. Dominus regit me | Dearnley |
| 5. Let thy hand be strengthened | Dearnley |
| 6. I was glad | Parry |

Appointments

Dennis N. King has been appointed Director of Liturgical Music, Sacred Heart Church, Dubuque, IA.

Mr. King is a graduate of the University of Kansas and University of Iowa. His studies have been with James Moeser and Delores Bruch. He has held a graduate teaching assistantship at the University of Iowa, and presently serves as vice-president of the Eastern Iowa chapter of the Organ Historical Society.



John R. Kirkman, organist, sales executive, and ordained clergyman, has been named Sales Manager of Johannus of America, Inc., a Holland-based manufacturer of electronic musical instruments.

Kirkman is a former Rector of St. Andrew's Episcopal Church, and Sales Manager for a piano and electronic organ sales office, both in Grand Rapids, MI. He has also been the chaplain and

organist for the Chapel of the Transfiguration in the Grand Teton National Park, WY.

According to a press release from Johannus, Fr. Kirkman's background in music and organ instruction is "impressive."

Paul Richard Olson has been appointed sabbatical replacement for David P. Dahl at Pacific Lutheran Uni-

Ray Adams has been named Organist-Director of Music at the Community Church of Vero Beach, FL. He will be responsible for directing the church's choirs, managing a concert series, and working with the church's educational system in the area of music education. He leaves a position as instructor of organ and harpsichord at Coe College and Organist-Director of Music for St. Mark's Lutheran Church, both in Cedar Rapids, IA.

His undergraduate work was at Wittenberg University where he studied with Frederick Jackisch and Trudy Faber. At the University of Iowa he completed a Master of Fine Arts degree in organ with Delbert Disselhorst, and is currently a doctoral candidate, studying with Delores Bruch. He has previously studied church music at the Berlin Kirchenmusikschule with Karl Hochreiter.



Oregon. His teachers have been John Hamilton, Guy Bovet, David P. Dahl and Margaret Irwin-Brandon. He is currently studying with Carole R. Terry.



Jo Deen Blaine has been named Assistant Professor of Keyboard and Chairman of the music department at Sterling College, Sterling, KS. Her teaching responsibilities will include teaching organ and piano students, as well as theory courses.

Miss Blaine has the BM and MM degrees from Eastman School of Music where she was a student of Russell Saunders. She is currently working on her DMA at the University of Kansas, as a student of James Moeser.

Miss Blaine's previous positions have been as a music associate at the Westbury Baptist Church, Houston, as a member of the music faculty at Oral Roberts University, Tulsa, and as the organist of the First Baptist Church of Tulsa.



Carol Huddleston has been appointed Assistant Organist-Choirmaster of St. John the Divine Episcopal Church, Houston, TX where she will work with Richard Forrest Woods. Miss Huddleston received her master's degree from Rice University where she was a student of Clyde Holloway.



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JZ 15 Psalm 22, 24, 116, 140; Jesu Meine Freude	10.00	Zw. 9 Tocatta Ps. 146	6.00
WZ 21 W.H. Zwart—Psalm 20, 33, 72, 99, 103	6.00	Zw. 10 Fantasy and Fuga on Psalm 72	6.00



David Britton, Artist in Residence at Mount St. Mary's College, Los Angeles, is the proud owner of a new two manual and pedal harpsichord, built for him by Hill & Tyre Instrument Makers of Grand Rapids, MI. The instrument consists of eight sets of strings, and was inspired by historic instruments that are known to have existed in early 18th century Germany.

The recent inaugural recital on this new instrument was given as part of the "Art of the Organ" concert series, founded by Britton in 1980.

David Britton, who is represented by Artist Recitals Talent Agency of Los

Angeles, is available for all-Bach harpsichord recitals during the 1985 Bach Tricentennial.

The specification of his new harpsichord is:

MANUAL I

16', 8', 4'

MANUAL II

8', buff

PEDAL

16' (loud & soft), 8', 8', 4',
buffs for 16' and 8'

Nunc Dimittis

Thomas A. Webber, Jr., A.A.G.O., died on February 6, 1983 at Nashville, TN after a lengthy illness.

Born at Catasauqua, PA, March 15, 1900, Thomas Webber spent the very early years of his life in the Lebanon and Bethlehem, PA areas where he received his first piano lessons. When, in 1911, his family moved to Gary, IN, Thomas became a choir boy at Christ Episcopal Church, and at the age of

Howe that he met and studied organ with Russell Broughton.

Upon his graduation in 1919, Mr. Webber moved to Youngstown, OH where he held simultaneous positions at the Liberty Theater, Trinity Methodist Church, and at Rodef Sholem Synagog. Leaving these positions after more than six years, Webber became the organist at the Keith Albee Theater, during which time he traveled to Cleveland to study organ with Edwin Arthur Kraft, arranging most of his lessons to coincide with resident performances of the Cleveland Orchestra.

Around this same time Webber, who had been appointed organist at the Stambaugh Auditorium, began to study organ with Rowland W. Dunham who had moved to Youngstown to assume a church position. Later, when Dunham had left Youngstown for the University of Colorado, Webber continued his study with Dunham's successor, Henry V. Stearns.

Other people with whom Webber studied organ were Arthur B. Jennings, and John Finley Williamson.

The advent of the "talkies" motivated Webber to leave the Keith Albee Theater and take a position at the First Presbyterian Church of New Castle, PA. (Ira D. Sankey, gospel composer, singer, and Dwight L. Moody's organist and song leader had been a member of this church.) He continued, however, to give regular recitals at the Stambaugh Auditorium in Youngstown.

In 1938 Webber was appointed organist at the Idlewild Presbyterian Church in Memphis, TN, a position he held for twenty years. In Memphis he was also engaged as a recitalist, regularly performing on a large 5-manual Kimball organ in that city's Municipal Auditorium.

In 1957 Thomas Webber designed a three manual Möller organ for the Westminster Presbyterian Church of Nashville, TN, and a year later became the organist and choir director of West-



"... If music, even on an organ, cannot be made attractive and beautiful, I see no use for organ recitals. People have a right to expect beauty in tone and in composition, as well as in performance."

Thomas A. Webber, Jr.
THE DIAPASON: October, 1951

thirteen he became the organist of Christ Church.

During his high school years, Mr. Webber was awarded a scholarship to the American Conservatory of Music in Chicago, but with the impending start of World War I, Webber found enrollment at the Howe Military Academy to be a more attractive option. It was at

Appointments

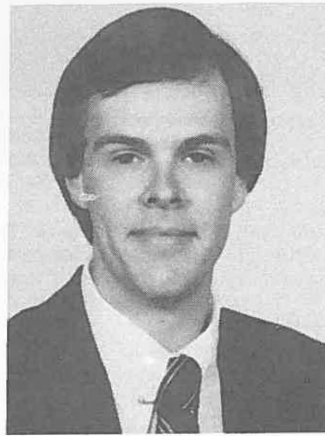
Arthur Haas has been named assistant professor of harpsichord at Eastman School of Music.

Haas, a resident of France since 1975 and professor of harpsichord and Baroque performance practice at L'Ecole Nationale de Musique in Angoulême since 1979 holds B.A. and M.A. degrees in musicology from the University of

California at Los Angeles. He was the first prize recipient at the Second International Paris Harpsichord Competition in 1975, and a year earlier had been a semi-finalist in the Bruges International Harpsichord Competition.

His harpsichord study has been with Bess Karp, Albert Fuller and Alan Curtis.

Winners



The Eastman School of Music has announced that J. William Greene has been awarded the first annual Jerald C. Graue Fellowship for "outstanding research in musicology." This fellowship was established by faculty and alumni of the Eastman School to honor the memory of Jerald Graue, the respected, young chairman of the musicology department, who died suddenly in the Spring of 1981.

Greene is currently a candidate for the Doctor of Musical Arts degree at Eastman, and an organ student of Russell Saunders.



Christiann Teeuwsen of St. Catharines, Ontario, the recipient of the University of Iowa's Rahn Scholarship as well as a Canada Council grant for music performance, has been accepted for advanced organ study at the Sweelinck Conservatory with Klaas Bolt.

Teeuwsen received the Master of Fine Arts degree in organ at the University of Iowa under Delores Bruch, where he held a graduate teaching assistantship in organ. Other organ studies have been with Joan Ringerwole and John Tuttle.

minster. This was to be his last position as, fifteen years later, declining health dictated his retirement.

Webber's illustrious career was marked by numerous recitals in some sixteen states. He appeared as a frequent recitalist at regional and national conventions of the American Guild of Organists, and was often engaged as a consultant and designer of new organs.

Thomas H. Webber, Jr., is survived by his wife, Hazel, two sons, and several grandchildren.

Alexander McCurdy, pre-eminent organist and teacher, died in Philadelphia on June 1 at the age of 77. Perhaps best known for his 36 year tenure as director of the organ department at the Curtis Institute of Music, he was born in Eureka, CA in 1905. His early organ study was with Wallace A. Sabin in San Francisco.

In 1924 he gave a recital at Town Hall, New York City, which marked his first appearance on the east coast. In 1927 he became organist and director of music at Second Presbyterian Church, Philadelphia, succeeding N. Lindsay Norden. He studied with Lynnwood Farnam, graduated from Curtis in 1934, and joined the Curtis faculty in 1935. He was awarded an honorary doctorate by Susquehanna University in 1936 and joined the faculty of Westminster Choir College in 1940, retiring from that post in 1965. In 1971 he retired both from Curtis and Second Presbyterian.

Many of his students are themselves prominent teachers and performers. Among these are David and Marian Craighead, George Markey, Herbert

Nanney, Richard Purvis, Claribel Thompson, William Teague, James Vail, and the late Thomas Schippers.

Dr. McCurdy is survived by his wife Flora, a professional harpist, a son and a daughter.

Charles A.H. Pearson, former head of the music department of Carnegie Institute of Technology (now Carnegie-Mellon University), died Sunday, July 3, 1983 in Munhall, PA. He was 84 years of age.

Mr. Pearson, a graduate of Carnegie, entered the school in 1917 as a pupil of the late Caspar P. Koch, and in 1921 he received his bachelor's degree as the first student to complete the school's organ course. The following year he became the first recipient of the school's master's (in music) degree.

After a second year of postgraduate work, Mr. Pearson was awarded the Russell Hewlett Memorial Scholarship by the Art Society of Pittsburgh, which enabled him to study with Charles Marie Widor and Henri Libert at the Conservatoire at Fontainebleau, France, and for an additional period with Libert in Paris.

In 1924 Pearson was named to the faculty of Carnegie, and later succeeded Koch as head of the organ department upon his former teacher's retirement in the early 1940's.

In 1926 and 1927 he made monthly trips to New York to study with Lynnwood Farnam.

Pearson, who early in his career was the organist and director at the United

Here & There

St. John the Divine has a large music program embracing multiple choirs and instrumental groups. The Adult Choir has recently completed a tour of England, and their third record album, *Ascendit Deus*, is due to be released this fall.



Melville Cook performed his annual "Three Recitals Series" on June 6, 13,

Composer's Works Premiered

During the past concert season, many works for organ by Los Angeles composer **Rayner Brown** were premiered. **Robert Prichard** performed *Sonata for Organ and Brass Quintet* at the Pasadena Presbyterian Church, **William Beck** and **James Walker** played *Sonata for Two Organs* in the 14th annual organ concert series at the First Congregational Church of Los Angeles, **Mary Preston** performed the west coast premiere of *Sonata da Piazza* at Wilshire United Methodist Church for a Los Angeles AGO Chapter event.

For the Orange County AGO Chapter, **Janet Krellwitz** premiered *Quattordici* at the First Presbyterian Church of Garden Grove.

Other organ compositions by Brown premiered in Southern California during the past season were *Passacaglia*, played by **Mildred Kammeyer-Barnes** at Grace Lutheran Church, Culver City; *Quintelata*, performed by **Connie Grisham** at Our Lady of Lourdes,

Northridge; and selections from *Pamillions* (a set of thirty-three pieces), performed by **Darrell Orwig** at St. Cross Episcopal Church, Hermosa Beach.

Two symphonic works were also premiered. **Ladd Thomas** played Brown's *Concerto No. 4*, with Robert Wojack conducting the wind orchestra of the University of Southern California at the First United Methodist Church in Glendale, CA. Wojack also conducted his wind orchestra at the USC campus in a presentation of Brown's *Symphony No. 4*.

Outside the Southern California area, organist **Homer Wickline** premiered *Partita and Prelude* and *Nocturne* on his XVIIIth program in a series called "Various Shades of Brown," at St. James Catholic Church, Pittsburgh, PA.

Rayner Brown, Professor Emeritus of Biola University, has been the recipient of commissions, and for many years has received annual ASCAP awards. He is a



graduate of the University of Southern California and past dean of the Los Angeles Chapter of the American Guild of Organists.

and 20 at the Metropolitan United Church, Toronto. The Music At Metropolitan series for the coming year includes a performance of Elgar's *Dream of Gerontius* on October 29, conducted by Dr. Cook. This performance will be of particular interest, since Dr. Cook sang in *Gerontius* as a treble chorister under Elgar's direction.

Details on the entire series from: Metropolitan Church Choir, 51 Bond St., Toronto, Ontario, Canada M5B 1X1.

◀ Nunc Dimittis

Presbyterian Church of Wilkesburg, PA, and later assistant organist to Charles Heinroth at the Third Presbyterian Church, Pittsburgh, served for 53 years as the organist and choir director at Rodef Shalom Temple in Oakland, PA, retiring from that position in 1977.

As a performer and a member of the American Guild of Organists, Mr. Pearson was a recitalist at the AGO convention in Washington, DC in 1927.

George E. Lamphere, 34, of Mishawaka, IN died Saturday, June 11, 1983, the victim of a violent assault. At the time of his death, Mr. Lamphere was the organist and choir director of St. James Cathedral (Episcopal), and organist of St. Patrick's Roman Catholic Church, both of South Bend, IN. In addition to his church positions, Mr. Lamphere was employed as a sales representative for the South Bend distributor of Rodgers Organs, Hedman Music Company.

As a child, George Lamphere was a treble in George Faxon's choir at Trinity Church, Boston. It was here that he began his study of the organ with Mr. Faxon.

During his high school years, Lamphere studied with the late Virgil Fox. He graduated from Oberlin with Bachelor's degrees in both Language Arts and in Music, having studied at Oberlin with Garth Peacock. Lamphere did further study at the University of Michigan where he was a student of Robert Glasgow.

George Lamphere's first position as a

church musician was at the Church of the Good Shepherd, Dedham, MA. Other churches which he served were: St. James Episcopal Church, Cleveland; St. Andrew's Episcopal Church, Lavonia, MI; and the First Congregational



Church of St. Joseph, MI.

Mr. Lamphere appeared as a recitalist at local and regional meetings of the American Guild of Organists, and was a member and Past Dean of the St. Joseph Valley (IN) Chapter of the Guild.

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The Victorians: Romantic or Classic?

William J. Gatens

It is easy to assume uncritically that music of the nineteenth century is *ipso facto* romantic, and so Victorian church music is often referred to casually as romantic church music. In many cases, the user of such terminology is not really confounding an aesthetic designation with a chronological one, but rather assuming that the characteristic features of style which identify a piece of music as having been composed during the nineteenth century are the same as those which are evidence of the romantic orientation. The music of the Victorians—Walmisley, Goss, Wesley, Elvey, Smart, Barnby, Stainer, Sullivan, *et al.*—has a stylistic diction unmistakably of the nineteenth century, with a prevalence of homophony over counterpoint, and perhaps most conspicuous, the chromatic enrichment and elaboration of harmonic grammar, as well as melodic, harmonic, and rhythmic features too subtle to be summarized briefly. A familiar mid-Victorian anthem like Goss's "O Saviour of the World" (1869) is a typical example. Since romanticism was the overwhelmingly prevalent musical aesthetic during the nineteenth century, it would seem reasonable enough to assume in general that Victorian church music is essentially romantic. Reasonable, that is, unless one considers the possibility that the characteristic musical diction is here being used in an unromantic way. Clearly, one needs appropriate criteria for assessing the presence of romanticism.

Erik Routley attempted to put intellectual teeth into the terms of the romantic assumption, arguing that Victorian church music is romantic because its musical expression is coercive, that it prescribes an emotional response on the part of the listener.¹ This criterion is in keeping with that advanced by Friedrich Blume—though he is certainly not its originator—to distinguish classical from romantic modes of musical expression. Classicism employs an idealized and sublimated expression which engages the creative participation of the listener.² If the means of expression become exaggerated, personal, and mannered, as is so often the case in romantic art, this relationship of artist and listener is disturbed. A "superabundance of means threatens to upset the balance of statement," and the listener is no longer engaged in a creative participation in the work of art, but overwhelmed to the condition of passive receptivity.³

Routley's criterion is legitimate, but it is misapplied. A number of Victorian writers on the subject of church music—e.g.: John Antes Latrobe,⁴ John Jebb,⁵ Robert Druitt,⁶ Thomas Helmore,⁷ Hugh Reginald Haweis,⁸ John Stainer⁹—emphatically affirmed the choral principle of worship, claiming that music sung by the choir in a service is not a performance for the gratification of the singers or the entertainment of the congregation. It is rather an act of worship in which the members of the congregation, while listening in silence, are supposed to be participating through reverent contemplation, just as they are supposed to share in the collects and other prayers read by the presiding clergyman, praying with John Keble for "grace to listen well."¹⁰ This emphasis on the silent yet devotionally active participation of the congregation is analogous to the classic ideal as discerned by Blume. The relation is confirmed by John Jebb who, in a lecture of 1841 on choral worship, likened the expression of modern non-classical music to the "importunate guides in a show place" who "put the imagination in leading strings, prescribe its sphere of observation, and endeavour to define those matters upon which perhaps no two persons . . . can be perfectly agreed." In contrast, "the ancients lead the imagination to the point from which the prospect is obtained, and leave it there in solitude to select for itself the most congenial objects of its contemplation."¹¹ For the most part, however, Jebb does not find contemporary church music impeachable on this ground, and notwithstanding the claims of modern critics like Routley, investigation tends to confirm that the Victorians' compositional practice is largely consistent with their theory. Given their stylistic terms, the Victorians generally employed a conservative economy of means, and even the florid "High Victorian" idiom of the latter part of the century—epitomized in the works of Stainer and Barnby—was employed more as a clas-

sical than romantic musical diction. This is apparent if the work of the Victorians is compared with the genuinely romantic sacred music of Berlioz, Liszt, Verdi, or Elgar.

This question of the function of choral music in worship leads to even more fundamental questions about the relationship of art and the Christian faith, with genuine aesthetic consequences for the composer. In an essay of 1939, C. S. Lewis considered this question with respect to literature, and concluded that while the content of the Christian faith imposes no particular canon of artistic or literary criticism, there are aesthetic attitudes which tend to be discordant with Christian values and outlook.¹² The conflict may be seen with some clarity in considering the element of originality. One of the most enduring legacies of romanticism is the exaltation of originality to an absolute virtue in art. Indeed, Sir Maurice Bowra argued persuasively that the exaltation of the subjective imagination and its products to the highest order of metaphysical dignity is the definite characteristic of romanticism, that for the romantic the imagination is the supreme discerner of transcendent truth and the creator of a world more real than the external objects of sense perception.¹³ Bowra too was speaking of literature, specifically English romantic poetry, but it is notable that a host of romantic musicians made similar claims for music. This exaltation of the artist's imagination is conducive to a radical egoism that goes severely against the grain of Christian orthodoxy. Lewis observed that the Christian must believe the ultimate source of truth, beauty, and goodness to be external to himself. Thus the Christian artist tends not to conceive of himself as creating beauty *ex nihilo*, but rather reflecting in his work an existing beauty of a higher order, whose ultimate source is divine. A Christian artist may well be as original as a non-Christian artist with respect to independence from existing conventions and models, but probably for different reasons. The Christian will be original if originality is most conducive to his end, but he will not make it an end in itself, or art a religion in its own right, as so many of the romantics did. The chief value of his work will lie in its theme or substance, not its novelty of expression or technique, and so he will be the more inclined to emulate the procedures already established in the language of his art, so as to facilitate communication.¹⁴ Christian art may thus be expected to have an inherently conservative bias.

The leading Victorian church composers were orthodox Christian believers, be it High Church or Low Church, as contemporary documents bear witness. Some, like J. B. Dykes and Sir Frederick Ouseley, were devout clergymen of the High Church persuasion. Among lay musicians, Thomas Attwood, John Goss, George Elvey, Stephen Elvey, and John Stainer were especially

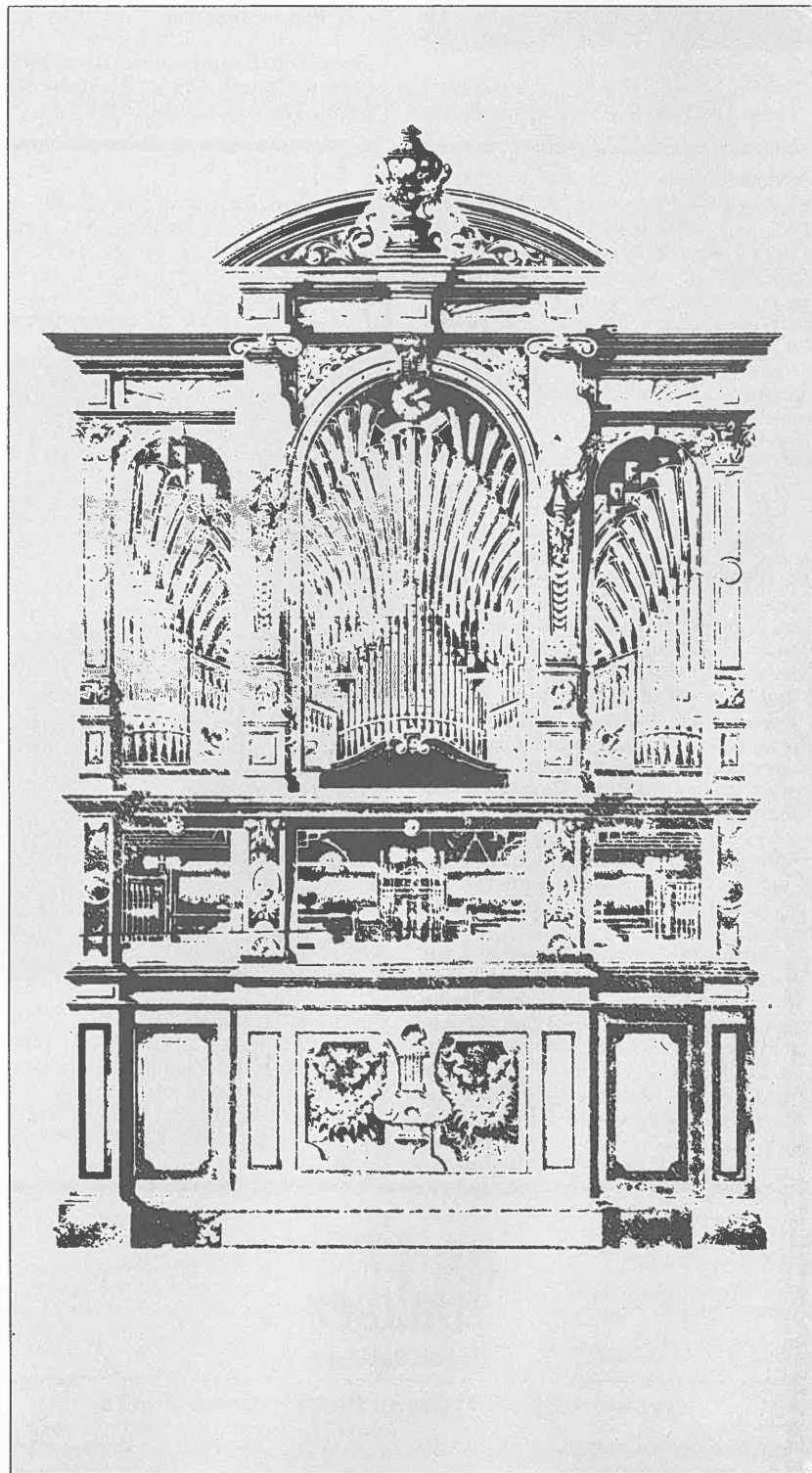
noted for their piety. Many others, while not so conspicuously pious, were conservative believers in a more routine sense. Often they began their musical careers as choristers in cathedral or collegiate foundations, so the habits of worship were ingrained at an early age, and they were steeped in the atmosphere and traditions of the English choral service. It was generally accepted that those who made their living in church music would be believers in the doctrines and precepts implied by their activities. Certainly there was little material enticement for septs or unbelievers to undertake this work in preference to secular musical activity.

Since Christianity does not specify an aesthetic canon, the Christian artist must adopt and possibly adapt for his own use the artistic principles and procedures furnished by his culture to the extent that these are not in fundamental conflict with his convictions. Thus the Victorians cannot seriously be alleged to have had grave moral reservations about originality as such—on the contrary, they prized it in their own work¹⁵—but as Lewis's theory implies, there was that ingredient in their conviction that acted as a safeguard against the deification of

originality. If there is a fundamental conflict between romanticism at its most characteristic and the Christian understanding of self and external reality, the philosophical case need not be formally stated or apprehended by the composer. Its implications can still influence the temperamental atmosphere in which he works, thus affecting the character of his work almost subliminally. It is hardly surprising, then, that Victorian church music generally fulfills the expectation of unromantic conservatism.

Emphasis on the unromantic character of Victorian church music is only part of the picture, however. The implications of conservative Christian orthodoxy may have precluded the egoistic extremes of romanticism, but not to the extent that would permit the Victorians to be described as anti-romantic. A most important trait shared by most romantics and Victorian Christians was a keen sense of aspiration beyond the limits of the mundane, and the characteristic by which the Victorian church composer's temperament probably comes closest to romanticism is that of the importance attached to emotional or affective experience in life and art.

This importance of the emotions may



New Organ Music

By Leon Nelson

also be traced in the Oxford Movement and the general revival of High Churchmanship that emanated from it. The Movement sought to stimulate a deeper and more vital devotional life within the Church of England by emphasizing that church's links with Catholic antiquity, deriving its authority not from the state Establishment, but from a continuous episcopal succession extending beyond the Reformation to the Apostles themselves. Owen Chadwick has made it a point of special emphasis that Tractarianism—named for the *Tracts for the Times* (1833-41), which were the principal published writings of the Oxford Movement—was not essentially a school of philosophical speculation about religious doctrines, though it was concerned with the assertion and defense of doctrinal orthodoxy. "Like its predecessor the Evangelical Movement, it was more a movement of the heart than of the head."¹⁶ Like the romantics, the Tractarians reacted against rationalistic smugness, and in particular against what was perceived as the shallowness implicit in the purely intellectual rigor of the Latitudinarian (i.e. liberal) party within the Church: the irreverence of assuming that arguments and syllogisms are adequate to comprehend and express the fullness of the Christian faith and to determine the content of religious truth.¹⁷

Certainly the Oxford Movement, centered in the University and having such scholarly leaders as John Henry Newman, John Keble, and Edward Bouverie Pusey, could hardly be called anti-intellectual, but unlike the mechanistic rationality of the Latitudinarian, or even the old conservative "High and Dry" divinity, there is room, indeed a necessity in the Tractarian outlook for mystery and poetry, with the externals of devotion taking on a new significance, "in the desire to turn churches into houses of prayer and devotion, where men would let their hearts go outward and upward in worship, instead of preaching houses where their minds would be argued into an assent to creeds or to moral duties."¹⁸ Similarly, Victorians like Edward Hodges¹⁹ and Robert Druitt²⁰ defended choral worship by urging the necessity and duty of engaging the feelings, not just the mind, in worship, and insisting that music, as a

mediator of feeling, has a vital role in worship as a complement to the purely verbal and rational. It is no mere coincidence that the Victorian revival of church music, beginning in the late 1830s and continuing into the second half of the century, had close associations with the revival of High Churchmanship, and derived a major share of its impetus from it.²¹

In this sphere also, orthodoxy acts as a check to excesses. Just as it was a safeguard against the metaphysical deification of the romantic imagination, so it was a safeguard against the deification of the emotions. Still, the Victorian church composers could prize aesthetic originality and individuality as well as imparting an unabashed warmth of feeling to their music. Even a modern critic who is not flattering to the Victorians acknowledges that they hardly ever fall into the perfunctory dullness found in so much run-of-the-mill English cathedral music of the eighteenth century.²²

The predominant tenor of most Victorian writing about music, both sacred and secular, is conservative and unromantic, and yet it is clear that classical order and restraint do not account for the whole Victorian temper. While unchecked romanticism can run to egoistic extremes, seeking a reality as far removed as possible from material reality, the extreme extension of classicism can involve the neo-pagan assumption that the human spirit can be fully satisfied with a completeness or perfection of beauty attainable through an idealized material reality. This goes equally against the grain of Christian orthodoxy.²³ On the whole, Victorian church music avoids both extremes, though one may argue that it leans more to the classic than the romantic side. To the partisans of either side, it may seem an unsatisfactory compromise. Perhaps the greatest obstacle to the understanding of Victorian church music is to assume that it is essentially a watered-down version of romanticism. While the direct warmth of romantic aspiration indissolubly mixed with classical order and restraint can make Victorian church music aesthetically uncomfortable to many listeners, it is exactly this mixture which makes it as authentic and appropriate a vehicle for Christian worship as any which has ever existed. ■

NOTES

¹Erik Routley, *Church Music and the Christian Faith* (Carol Stream, Ill., 1978; and London, 1980), esp. p. 45.

²Friedrich Blume, "Klassik," MGG, vii(1958):1032; or Blume, *Classic and Romantic Music*, trans. by M. D. Herter Norton (New York, 1970), p. 11.

³*Ibid.*, (1958), col. 1035; or (1970), p. 15. Cf. Blume, "Romantik," MGG, xi(1963):821; or Blume (1970), p. 155.

⁴John Antes Latrobe, *The Music of the Church* (London, 1831), esp. pp. 299-300.

⁵John Jebb, *The Choral Service* (London, 1843), and *Three Lectures on the Cathedral Service* (orig. pub. in *The Christian's Miscellany*, Vol. I, Leeds, 1841; 2nd ed., with additions: Leeds and London, 1845), esp. p. 107.

⁶Robert Druitt, *Conversations on the Choral Service* (London, 1853), and *A Popular Tract on Church Music* (London, 1845), *passim*.

⁷Thomas Helmore, paper to the Wolverhampton Church Congress, in *Church Congress Reports* (1867), esp. p. 342.

⁸Hugh Reginald Haweis, *Music and Morals* (London, 1871), esp. pp. 119ff.

⁹John Stainer, paper to the Exeter Church Congress, in *Church Congress Reports* (1894), pp. 531-5.

¹⁰John Keble, *The Christian Year* (1827), Palm Sunday. The full stanza runs:

Lord, by every minstrel tongue
Be Thy praise so duly sung,
That Thine Angels' harps may ne'er
Fail to find fit echoing here:
We the while, of meaner birth,
Who in that divinest spell
Dare not hope to join on earth,
Give us grace to listen well.

¹¹Jebb, *Three Lectures* (2nd ed., 1845), p. 138.

¹²C. S. Lewis, "Christianity and Literature," in *Rehabilitations and Other Essays* (London, 1939), pp. 187-90. Also in *Christian Reflections*, ed. by Walter Hooper (London, 1967; Glasgow, 1981), pp. 19-21 of latter ed.

¹³C. Maurice Bowra, *The Romantic Imagination* (Cambridge, Mass., 1949), pp. 1-10.

¹⁴Lewis, "Christianity and Literature" (1939), pp. 193-4; or (1981), p. 23.

¹⁵See, e.g., remarks on originality in J. Stainer, "The Principles of Musical Criticism," *Proceedings of the Musical Association* (1880-1), vii:38-42. Stainer's ideas are akin to romantic lines of thought, but the predominant character is of dispassionate balance of thought and common sense, the very opposite of fiery romantic propaganda.

¹⁶Owen Chadwick, *The Mind of the Oxford Movement*, Introduction (London, 1960; rev. 1963), p. 11. The Evangelical Movement, deriving largely from the ministry of John Wesley, preached a highly intense and personal brand of Christianity which nevertheless gave rise to a keen sense of moral and social conscience—e.g. the anti-slavery movement, led by prominent Evangelicals like William Wilberforce—and has often been given a major share of credit in shaping the moral atmosphere of the Victorian era.

¹⁷*Ibid.*, pp. 26-30, 43-5.

¹⁸*Ibid.*, p. 55.

¹⁹Edward Hodges, *An Apology for Church Music and Musical Festivals* (London, 1834), *passim*.

²⁰Robert Druitt, *Conversations on the Choral Service* (London, 1853), p. 105.

²¹For a detailed account, see Bernarr Rainbow, *The Choral Revival in The Anglican Church 1839-1872* (London, 1970).

²²Kenneth R. Long, *The Music of the English Church* (London, 1971), p. 306.

²³See the critique of classicism and eloquent defense of romanticism as a mode of Christian expression in Harry Blamires, *The Christian Mind* (London, 1963), pp. 177-8.

Arioso, Richard Peek, St. Cecilia Series, H. W. Gray Publications, GSTC 1014, \$2.50, (M).

This is an unusual and effective piece for organ that uses many of the resources and colors of the instrument. From the chorale style, to solo trumpet, to a light toccata effect, this composition would make a nice addition to present repertoire, service or recital.

25 Festive Hymns for Organ and Choir, Erik Routley, Augsburg Publishing House, 11-9475, \$4.00.

Dr. Routley has left this collection, one of many legacies, as an extremely helpful addition to worship.

In this collection of descants and varied accompaniments to 25 well-known hymn tunes, he has attempted to preserve something of the style of each original melody and to avoid harmonic devices which were alien to the original style. The tunes here span a period of 350 years, and nothing is more important in the interpretation of hymn music than to appreciate the character of the melody and the ethos of the text. This precept has been applied here.

To make this book useful in places where descants are not practical, and to include a few variations on tunes associated with hymns of a more contemplative kind which don't require descants, Dr. Routley has added a few varied organ versions in the complete score. Although alternative texts are provided in the choral score, the organ/conductor score shows only the text as in the *Lutheran Book of Worship* when the text is associated with a text in that book. The index also lists the 25 tunes in 4 other much-used hymnals with page numbers. This is a vital part to any service player's library.

Interpretations Based On Hymn Tunes, Book III, David Cherwien, Art Masters Studios, Inc., Code OR-6, \$5.25; (E-M).

As the arranger has noted, his intent is to capture or "interpret" the text of these hymns. In each setting he has interpreted the first stanza of the hymn named. Since the compositions are so closely bound to the poetry of the hymn-writers, they are most effectively used in conjunction with the hymns as preludes, as introductions, or as incidental music within the service where the hymn is sung. These ten interpretations are very beautifully and creatively written and fall outside the category of those "ho-hum" arrangements we find our files inundated with. I would like to see and use volumes 1 and 2. Tunes include *Walton, Hyfrydol, Antioch, Schönster Herr Jesu, Seelenbräutigam, A va de, St. Columba, Earth and All Stars, and Duke Street*. A very useful collection.

34 Easy Hymn Accompaniments, Margaret Mealy, G.I.A. Publications, Inc., G-2518, \$5.00. (E).

In many if not most parish churches, on occasion—and sometimes regularly—a person having only a piano background is called upon to play the organ. Similarly, one will often find a student with intermediate skills called upon to play the hymns. Since even the standard hymnbook harmonizations are generally beyond the capabilities of these players, this edition is offered as a resource collection of hymns in simplified, mostly three-voice settings, scored to fit the players hands comfortably. Margaret Mealy has simplified these hymn settings with good musical results, and even the skilled player may want to vary his or her hymn playing by occasionally applying one of these accompaniments to an inner stanza. This is a good requisite for any library.

Josef Rheinberger, Organ Works, Sonata No. 12 in D Flat, Opus 154, Sonata No. 13 in E flat, Opus 161, Edited by Harvey Grace, Novello, Theodore Presser Co., Selling Agent, \$9.75, (D).

The organ works of Josef Rheinberger are full of effectively constructed harmonies, and contain genuine emotion which rises at times to fierce climax. Such is the case with the two sonatas in this collection. Their interest lies chiefly in their texture, their admirable construction and their wealth of melodic ideas of a broad and dignified character.

Extensive notes on each sonata and the composer are provided which are very helpful in learning about the registration and phrasing that Rheinberger wanted, although his directions in this regard are minimal. Mr. Grace has painstakingly strived to provide a scheme of registration that can be managed on the great majority of organs without breaking the flow of music, and that may be used as a basis when a more elaborate method is possible or desired.

Both sonatas contain a few passages awkward to negotiate making the technical demands considerable, owing to the composer's lack of consideration for small (or even normal) hands. Nonetheless, as with any major work of note, time and thought must be given to the preparation and presentation of such. These works, although lengthy, would provide great program material. Any of the movements could be used separately as well. This edition is nicely prepared, easy to read, and a great investment for the money.

Epic, Nord Johnson, A McAfee Music Publication, Belwin-Mills Publishing Corp., DM 232, \$2.50, (M+).

This is one of those few original works that jumps out of the pile, so to speak. From the soft and serene to the bold and uplifting toccata style, this piece contains enough well written material to spark the interest of most listeners. Great program material, great service material, if used in the proper perspective.

Flexible Preludes for Organ, Compiled by Dorothy Wells, Lorenz Publishing Company, KK 291, \$5.95, (E+).

This book could be called a "prelude stretcher" where so many times an organist needs extra material on a moment's notice, which doesn't require much practice. Here is a collection of material which includes some original pieces plus an equal sprinkling of familiar hymn material and some transcriptions by some of the earlier composers.

Each piece follows the preceding piece in a working key relationship, so, conceivably, you could play from the first piece through, to the end of the book, without stopping. A good source for those in the field who depend on this kind of material.

Preludes On Sacred Harp Tunes, Sam Batt Owens, Augsburg Publishing House, 11-7820, \$4.50, (M).

The three tunes, *Happy Land, Solenn Thought* and *Promised Land*, are arranged for organ in unusual and effective styles. They are energetic without being showy, and could be very useful as a collection or individually.

Choral Prelude on Veni Creator Spiritus, Frank Speller, Alexander Broude, Inc., AB 542, \$2.50, (M+).

This ancient hymn tune is treated beautifully but unusually by Mr. Speller, as he uses a detached 6/8, 7/8 pattern on the manuals against the dotted half note pattern in the pedal for the cantus firmus. Very interestingly written and highly recommended.

A 12th-century English Organ

Wilson Barry

Those who try to understand the nature of the Medieval organ must struggle with difficulties of several kinds. First of all there is the scarcity of extant instruments; once one has mentioned the organs at Sion, Switzerland (c.1380?), Norrlanda, Sweden (c.1390?), and the organ which existed prior to World War II at Bartenstein, East Prussia (c.1395?), one has practically exhausted the possibilities. Of these three, the Sion organ has been extensively reworked at least once, the Norrlanda organ is more or less in ruins, and the Bartenstein organ no longer exists¹. This is not to deny that much has been learned from studying these examples, or that there is yet more to be learned from them.

Bibliographical references to the organ in western Europe begin with the Carolingian era. In the year 757 the (supposed) first organ in the west since Roman times was documented as follows:

The year of the incarnation of the Lord DCCLVII. The Emperor Constantine sent to King Pippin, among other gifts, an organ, an instrument never before seen in France².

This was not however the earliest reference to the organ in the west since the English scholar Aldhelm (d.709), Bishop of Sherborne, refers to "organs that breathe with winds produced by bellows" in his metrical treatise *De Virginitate* (c.690)³.

The description by the monk Wulfstan c.990 of the organ in Winchester Cathedral⁴ seems to establish the existence of organs of rather substantial dimensions by that time—400 pipes, 40 keys, 26 bellows, 70 pumpers, 2 organists—if one can accept a literal interpretation of the Winchester description⁵. Much later is the 1361 Halberstadt organ described and illustrated by Praetorius in 1619, which also seems to have been impressively large⁶.

There is also a body of iconography beginning about as early as the references with the representation of an organ in the Utrecht Psalter⁷. These representations present some difficulty in that they seem invariably to depict instruments of quite modest size. However these drawings occur as illustrations in the margins of such manuscripts as Psalters, and their purpose was rather to inspire the Medieval spirit than to inform the scholars of the present day. To the extent that these are objective representations of real organs (rather than fantasies), one would not expect to find the newest, largest, or most exceptional organs depicted in accurate detail, but rather the ordinary, modest instruments sketched, or suggested, in part.

For example: the 1109 Harding Bible contains a drawing of one end of an organ showing eight pipes, eight keys, and eight letters. Unless the lettering is backwards and the organ is left-handed (which is not altogether out of the question⁸), the pipes are backwards on the chest. The Pommersfelden Psalter of c.1070 contains a drawing of an organ which seems to have thirteen diatonic

pipes, but the artist has troubled himself to show only six keys. Lacking more satisfactory evidence, one can learn from these and similar drawings, keeping in mind that the artists seem to be drawing from memory, and with little concern for accuracy or proper scale—not to mention perspective. And still one might reasonably conclude that many (if not most) organs of this period were somewhat more impressive than these drawings would indicate.

A glimpse of the state of music and of the organ in the middle of the twelfth century, which is considerably more enlightening than the few crude drawings which have come down to us, may be found in the writings of Aelred (1109-1166), Cistercian abbot of Rievaulx Abbey in Yorkshire, England⁹:

... how comes it that the Church has so many organs and cymbals?

(*cymbala*: a row of tuned bells, as depicted in the Belvoir Castle Psalter)

To what purpose is that terrible crashing of bellows, imitating rather the crash of thunder than the sweetness of the human voice? One sings low, another higher, a third higher still, while a fourth puts in every now and then some supplemental notes. At one time the voice is strained, at another broken off.

(These are the voices of the organ counterpoint; the separate criticism of the singers is omitted here.)

Now it [the key] is jerked out emphatically, and then again it [the tone] is lengthened out in a dying fall. Sometimes, and I write it with shame, it is forced into the whinnying of a horse, and sometimes it lays aside its manly power, and puts on the shrillness of a woman's voice, or is made to twist first one way, and then back again in artificial circumvolutions. . . . In the meantime the people stand in fear and astonishment listening to the sound of the bellows, the crash of the cymbals, and the tuning [harmonia] of the flutes. . . .

What this text says, and what it seems to imply, may be paraphrased as follows:

Many churches had organs (and *cymbala*). The bellows descended hard and fast, stopping with a crash, because the wind system was leaking considerably. (Slider key action chests would be constitutionally prone to this defect.) It is a little surprising that the organ music of this period could have three and sometimes four voices. In order to interpret

this detail, one might bear in mind that Aelred's description seems to be that of a non-musician. (He didn't know much about music, but he knew what he didn't like.) A *trope*, which a musician would perceive as a thickening of the horizontal texture, might be perceived by a non-musician as a thickening of the vertical texture, especially in a resonant church. So perhaps the voices of the organ consisted of a *drone* ("one sings low"), a *vox principalis* ("another higher"), a *vox organalis* ("a third higher still"), occasionally embellished by a *trope* ("a fourth puts in every now and then some supplemental notes"), which the abbot perceived as an additional voice.

The abbot must have seen organs elsewhere with straight slider key action

("it is jerked out emphatically"), but the organ at Rievaulx Abbey must have had handscale keys returned by springs, and despite the latching down of the drone it must have required two organists to handle the two additional voices. There is no indication that this organ had two manuals. At least some, if not all, of the keys had to be attacked forcefully by the organist, and they returned so slowly that the sound hung on and gradually died away. This suggests rather badly sticking sliders (another congenital defect of such organs).

The whinnying of the horse may be attributed to the pumpers who were perhaps not as well organized as the (by then) venerable Guild at Winchester. With the wind constantly leaking away almost faster than they could replenish



Detail from a Rhineland psalter, Pommersfelden, Gräflich Schönbornsche Bibliothek, Cod. 2777, f.1 (c.1070). This is another illustration of straight slider key action. The pipes are cylindrical, probably of tin, lead, or an alloy of these metals, and appear to be all the same diameter.

Wilson Barry has been engaged in the organbuilding industry since 1949. Since 1969 he has been self-employed as a builder of both organs and harpsichords. His musical study was at Hartt College, and he is engaged as a part-time church musician.

This article is an edited excerpt from a forthcoming book by Wilson Barry entitled *Keyboard Instruments of the Middle Ages*.

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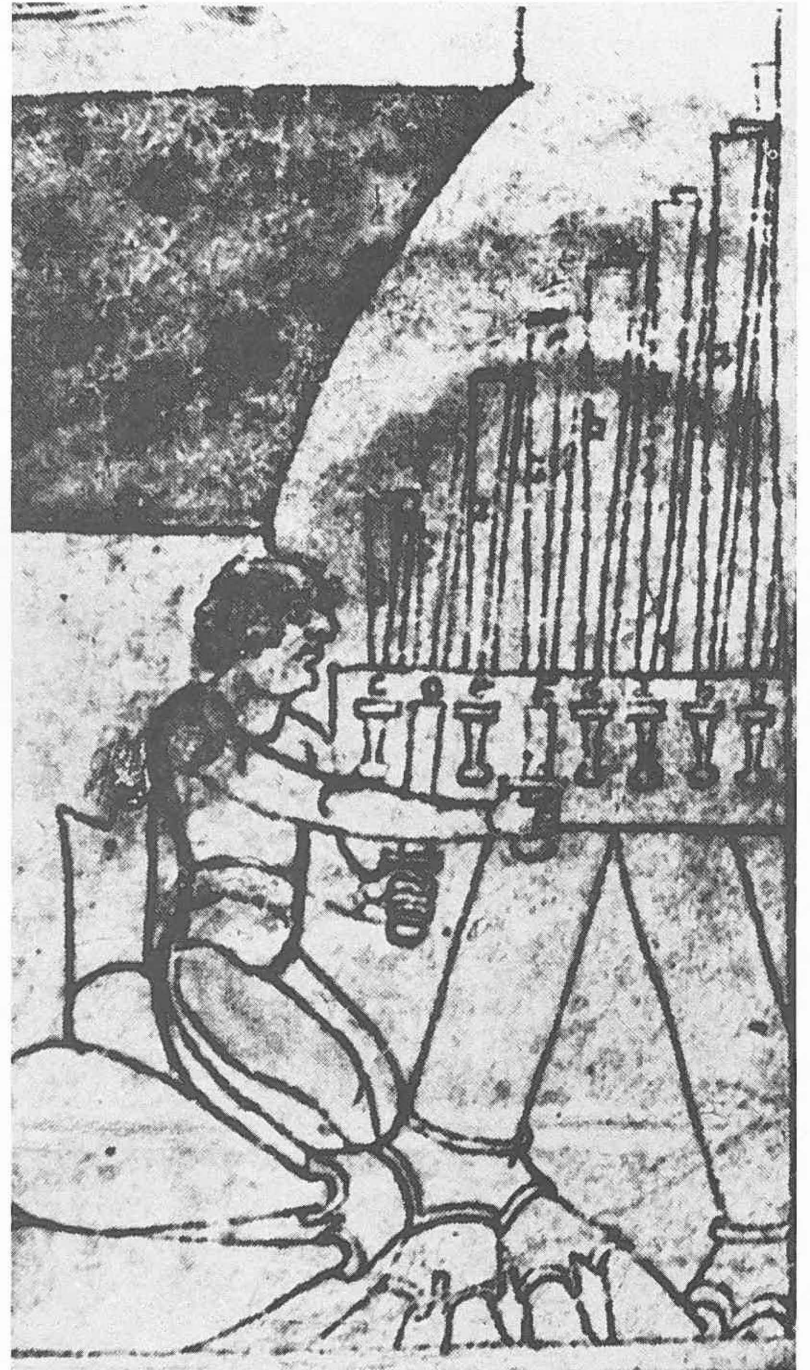
it, the pumpers tended to jump or spring upon the bellows, forcing the pressure too high and causing some pipes to overblow. The whinnying (or "bubbling") suggests that, the pipes were voiced a trifle on the slow side (otherwise they would have overblown to their octave). The compass of the organ was considerable, extending from the manly register to the womanly register, perhaps including the full range of Medieval notes from gamma ut to E la (G-e⁷, 20 diatonic notes)¹⁰. The twisting and turning in artificial circumvolutions is suggestive of St. Martial organum, which was of this period. The desperation of the pumpers trying to keep up the wind, and of the organists trying to cope with the sticking sliders, the exasperated ab-

bot in the sanctuary and the astounded populace in the nave combine to make a very believable picture, both amusing and sad.

In our day, reading the pages of THE DIAPASON, one gets a somewhat unbalanced picture in which most organs are new or splendid, most organists play thrilling recitals, most clergymen are wise and kind, and most congregations are pleased and proud. There is of course the other side of the coin. Perhaps a few churches can still be found in which the organ does not function very well, the musicians are desperate, the clergy are exasperated, and the congregation is astounded. After some 800 years only the pumpers have fallen by the wayside. ■



Detail from the Belvoir Castle Psalter (c. 1270). King David plays the organ, accompanied by a youth playing a symphony. The row of tuned bells (*cymbala*) was presumably played with hammers, although the bells are clearly seen to be provided with clappers. There seem to be about 22 keys, all naturals, about 50 mm. in width, which are played by the fingers, not the fists. The key action seems to consist of pivoted squares which push in the sliders and which are returned to rest by springs. The organ is provided with flexible winding and the tuning is unequal.



Detail from the Bible (dated 1109) of Etienne Harding, Abbot of Citeaux (Dijon, Bibliotheque Municipale MS 14, f.13v). The organ has the straight slider key action described in the poem (c.990) by Wulfstan about the Winchester Cathedral organ. The pipes are of the tapered copper variety whose manufacture was described by Theophilus in *De diversis artibus* (c.1100).

NOTES

¹See Peter Williams, *A New History of the Organ from the Greeks to the Present Day*, Bloomington, 1980, Chapter 5 (pp 46-54). See further Karl Bormann, *Die gotische Orgel zu Halberstadt*, Berlin, 1966, *passim*; Sibyl Marcuse, *A Survey of Musical Instruments*, New York, 1975, pp 617-8; Paul-Gerhard Andersen, *Organ Building and Design*, Copenhagen, 1956, Eng. trans. London, 1969, pp 267-70.

²From the Chronicle of the Monastery of St. Arnulph, Cited in Jean Perrot, *The Organ from its*

Invention in the Hellenistic Period to the end of the Thirteenth Century, Paris, 1965, Eng. trans., adapted, London, 1971, p208.

³Christopher Page, 'The earliest English Keyboard', *Early Music*, vii/4(1979), p309.

⁴See Williams, Op. cit., Chapter 4 (pp34-45).

⁵This issue is discussed in this author's forthcoming *Keyboard Instruments of the Middle Ages* (in preparation) with the conclusion that, properly understood, the Winchester description can be taken literally.

⁶Michael Praetorius, *Syntagma Musica II De*

Organographia, Wolfenbüttel, 1619. Reprinted Kassel, 1979, p97ff, Plates XXIV-VI.

⁷See Perrot, Op. cit. See also Edmund A. Bowles, 'A preliminary Checklist of fifteenth-century Representations of Organs in Paintings and manuscript Illuminations', *The Organ Yearbook XIII* (1982), pp5-30.

⁸See Jack C. Schuman, "'Reversed" Portatives and Positives in Early Art', *Galpin Society Journal* 24 (1971), pp16-21. Reference in Jeremy Montagu, *The World of Medieval & Renaissance Musical Instruments*, Newton Abbot (Devon), 1976. "These

reversed keyboards are sufficiently common into the seventeenth century, as Jack Schuman has pointed out, that they cannot all be accidents or artist's errors. We must accept the fact that some people played keyboard instruments in what we consider to be the wrong way round."

⁹Patr. Lat., CXCIV, 571. Quoted from Robert F. Hayburn, *Papal Legislation on Sacred Music, 95 A.D. to 1977 A.D.*, Collegeville, Minnesota, 1979, p19.

¹⁰See Donald Jay Grout, *A History of Western Music*, New York, 1960, pp53-5.

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An Aeolian-Skinner rebuild by Casavant

The significance of Casavant Frères rebuilding of Aeolian-Skinner Opus 1451 at the First Congregational Church in Wallingford, CT, is that it represents the initial instance of this kind of work in the U.S. by the Canadian firm, who have concentrated on the design and construction of new tracker and electro-pneumatic organs.

A fire in 1963 irreparably damaged most of the pipework of the 1952 three-manual Kilgen organ installed in two large chambers at either side of the chancel in the 1868 Victorian Gothic building. The Kilgen instrument was the successor to a 3 manual 1912 Harry Hall instrument and two E. & G. G. Hooks, the first installed in 1868, and the second in 1889.

The Aeolian-Skinner firm, of Boston, MA. was chosen to work on the organ following the fire but budgetary constraints limited work to the provision of new pipework and several windchests for stops that would not fit on the old chests—such as the four-rank Pedal mixture. The stoplist of the completed organ, given below, was typical of many Aeolian-Skinner instruments of the period. However, the fact that the Great and Choir divisions were located entirely within the chamber at the Epistle side of the chancel contributed to the rather mild, dull sound of these divisions. Moreover, the Swell was enclosed in a very large chamber on the Gospel side of the chancel, along with the Violone, Bourdon and Bombarde of the Pedal. The sound of the Swell was lost in the large chamber, and the reeds were rather fundamental in tone by Aeolian-Skinner standards, meaning that the Swell lacked the éclat expected in the work of this builder.

The organ possessed at least one dramatic voice. The Pedal Bombarde, a 56-

pipe unit on 8" wind pressure, had been moved in 1975 from tenor C up, to a special chest in the rear gallery of this large church. The stop could be played from the Great manual. A little too mild when in the Swell box, the stop was now a little too bold out in the open. Moreover, the use of the Bombarde in the Pedal was limited, because any notes above tenor C would suddenly appear in the rear gallery.

Finally, the organ was so tightly packed into the two chambers that tuning, and the ever-increasing amount of maintenance required were very difficult. Time, plus the after effects of the heat of the 1963 fire, had finally caught up with the Kilgen chests, and a major rebuild had become a necessity.

The Casavant proposal for rebuilding of the organ was adopted by the church authorities and their consultant, Ralph Valentine, with minor modifications. It embodied three major objectives: to produce a mechanically reliable instrument that offered good interior access for both tuning and maintenance purposes, to bring as much as possible of the flue-work of the Great and Choir divisions out from the chambers onto windchests cantilevered into the chancel, and to preserve the Aeolian-Skinner "sound," while adding those stops needed to complete the tonal scheme that could not be accommodated in the 1966 rebuild because of space limitations. A decision was made to use as much of the old pipework and reliable mechanisms as possible. To this end the following components were retained: 39 ranks of pipes, the blower, the console, five windchests, the expression shades, and two pressure regulators.

The Gospel chamber was reduced in length from 21 feet to 14 feet, the width



of the opening of the Swell shutters, and contained only the stops of the Swell. Three new brilliant reed stops and a new 4' Flute Octaviant were provided by Casavant. With the exception of the Dulciana, Unda Maris and Krummhorn, all the Choir stops were placed on a 14 foot long windchest cantilevered from the left chancel wall, and structurally counterbalanced by the pipes and chests of the Swell inside the left chamber. Casavant supplied a new 4' Principal and 2' Flute for the Choir division, now really an exposed Positiv. Mutations were exchanged between the former Swell and Choir organs and the original second mixture of the new Positiv.

The Great organ flues of 8' pitch and higher were installed on a windchest cantilevered from the right-hand chancel wall. Other Great stops, along with the Pedal flues, were located inside the chamber behind the Great. A new metal 8' Flute was provided for the Great, and a new oak Bourdon unit for the Pedal, replacing a badly split stop from the Hall instrument. The 1-3/5' Terz on the Great was obtained by revoicing the former 2' Choir Principal, whose scale

was very small for a 2' stop, but excellent for the Terz after cutting to the new lengths.

A new Trompette-de-Fête, on 6" wind, was installed in the rear gallery. The Aeolian-Skinner Bombarde pipes were reunited in the former Choir chamber in the right-hand chamber, playable in both Great and Pedal. Also left in the old Choir box were the Dulciana and Unda Maris, and the revoiced Krummhorn. The 1970 Austin console was modified to reflect the new stoplist.

Tonal finishing of the completed organ was performed by Roger Chicoine and Michel Jacques of the Casavant voicing staff. Extreme care was taken to preserve the Aeolian-Skinner timbre, and to emulate it in the new ranks of pipes, with the result that it is not apparent to the ear which ranks date from 1966 and which from 1982.

The rebuilt organ was dedicated on October 24, 1982 with a gala concert in a program which featured organists Duncan Phylfe, Ralph Valentine, and Richard Knapp.

First Congregational Church □ Wallingford, CT

Aeolian-Skinner □ Opus 1451 □ 1966

Casavant Frères, Limitée □ 1982

GREAT

16' Quintaton
8' Prinzipal
8' Bordun*
4' Oktav
4' Blockflöte
2-2/3' Twelfth
2' Fifteenth
1-3/5' Terz
IV Mixture
8' Bombarde
Chimes

SWELL

8' Viola Pomposa
8' Viola Celeste
8' Rohrflöte
4' Prestant
4' Flüte Octaviant*
2' Octavin
1-1/3' Larigot
III-IV Plein Jeu (1')
16' Basson*
8' Trompette*
4' Clarion*
Tremulant

CHOIR

8' Nason Flute
8' Unda Maris (II)
4' Prinzipal*
4' Spindle Flute
2-2/3' Nazat
2' Flöte*
1-3/5' Terz
1' Sifflöte
IV Klein Mixtur (1')
8' Krummhorn
Tremulant
8' Trompette de Fête* (TC)

PEDAL

32' Résultant*
16' Prinzipal
16' Violon
16' Bourdon*
16' Quintaton
8' Octave Basse
8' Bourdon*
4' Basse de Chorale
4' Flüte*
IV Fourniture (2-2/3')
16' Bombarde
16' Basson*
8' Trompette
4' Basson*

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New Organs



Steiner-Reck, Inc. of Louisville, KY has completed the installation of a forty-two rank organ for St. John's Evangelical Church. The church is also located in Louisville.

Retained and rebuilt from the church's previous organ, a 1925 Pilcher, were seven ranks of pipes, and the console shell and keyboards.

The new case-front was installed over the organ chamber's opening into the chancel to reinforce the auditory cues

and give a strong visual indication of the location and size of the new instrument, thus over-ruling a false impression suggested by remaining casework installed by Pilcher on chancel walls facing the congregation.

The Great and Positiv are housed inside new casework and its shallow inner extension into the masonry. The Swell and Pedal occupy chamber areas near openings provided within new walls.

GREAT
16' Holzgedackt (POS)
8' Principal
8' Gedackt
4' Oktave
4' Spitzfloete
2' Kleinoktave
IV-VI Mixtur (1-1/3')
8' Trompete

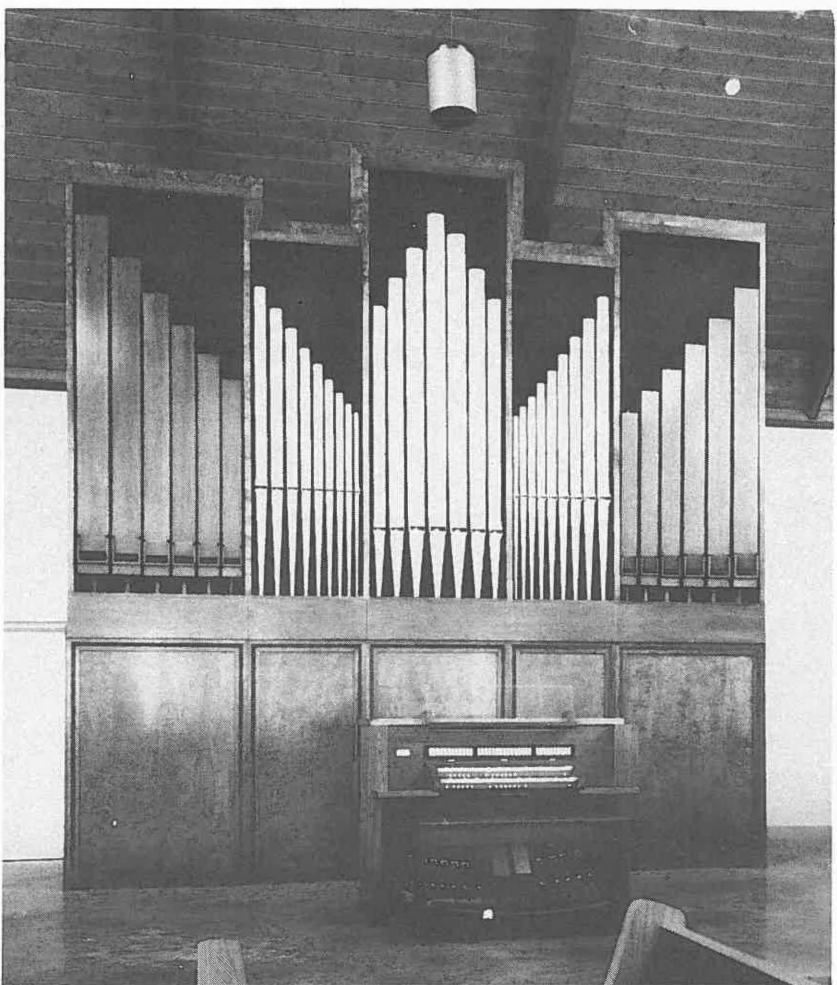
POSITIV
8' Holzgedackt
4' Koppelfloete
2' Principal
III Zimbal (1/3')
8' Krummhorn
Tremulant

SWELL
8' Rohrloete
8' Salizional
8' Schwebung
4' Spitzprinzpal
2-2/3' Nasat
2' Blockfloete
1-3/5' Terz
IV Scharff (1')
16' Fagottbass
8' Fagott
Tremulant

ANTIPHONAL*
8' Gedacktfloete
8' Vox Aetheria
8' Vox Angelica
8' Vox Humana
Tremolo

PEDAL
32' Quintbass
16' Prinzipal
16' Subbass
16' Holzgedackt (GT)
8' Oktave
8' Subbass (ext.)
4' Choralbass (ext.)
4' Floetenbass (ext.)
III Mixtur (2')
16' Posaune
16' Fagottbass (SW)
8' Posaune (ext.) 4'
4' Krummhorn (POS)

*Pilcher



GREAT
16' Rohrgedeckt (61 notes)
8' Principal (5 pipes)
8' Rohrloete (61 pipes)
8' Gemshorn (SW)
8' Gemshorn Celeste (TC: SW)
4' Octave (49 pipes)
2' Rohrpfeife (24 pipes)
III-V Mixture (269 pipes)
8' Trompette (SW)
Swell to Great

SWELL
8' Gedeckt (61 pipes)
8' Gemshorn (61 pipes)
8' Gemshorn Celeste (TC: 49 pipes)
4' Spitzfloete (61 pipes)
4' Octave Celeste (49 notes)
2-2/3' Nasat (TC: 49 pipes)
2' Octave (61 pipes)
1-3/5' Terz (TC: 49 pipes)
1-1/3' Quintfloete (12 pipes)
1' Superoctave (61 notes)
I Kunstzimbel (61 notes)
8' Trompette (61 pipes)
4' Clarion (12 pipes)
Tremulant
Octaves Graves

PEDAL
32' Acoustic Bass (II: 32 notes)
16' Subbass (12 pipes)
8' Principal (32 pipes)
8' Rohrgedeckt (GT)
5-1/3' Quintfloete (32 notes)
4' Octave (12 pipes)
2' Superoctave (12 pipes)
16' Bombarde (12 pipes)
8' Trompette (SW)
4' Clarion (SW)
Great to Pedal
Swell to Pedal



Richard L. Bond of Portland, OR has built a new 14-rank mechanical action organ for St. John Episcopal Church, Milwaukie, OR.

A single reservoir provides 2 1/2" wind pressure to the entire organ. Equal temperament has been employed.

The casework is of red oak, with oak pipeshades. The facade contains pipework from the 4' Principal and the 16' Subbass. The key action of the 56-note manuals is suspended.

HAUPTWERK
8' Rohrflöte
4' Prinzipal
2' Waldflöte
III Mixture (1')
8' Trumpet

BRUSTWERK
8' Gedeckt
4' Koppelflöte
2' Prinzipal
II Sesquialter (2-2/3': TC)
Tremulant

PEDALWERK
16' Subbass
4' Choral Bass
8' Trumpet (HW)

Gress-Miles, organbuilders, of Princeton, NJ has installed a new 2-manual, 15-rank, 32 stop electro-mechanical action organ in the Northwoods Presby-

terian Church, Houston, TX. The new edifice of the church is a large wood A-frame building that possesses responsive acoustical properties.

According to the builder, the Trompette is "in Cavaille-Coll style." The pipes in the facade are from the 16' Subbass and 8' Principal.

THAT EVENING AND THAT ROSE

(G. Gezelle)

Raymond Schroyens

When someone is nine and inclined to dream, he is wide open to outside impressions. I was nine and inclined to dream. Outside a war was going on! Life was far from ordinary, nor were the impressions I received. At school I wasn't "one of the group" and although I had friends, I was often by myself. My teachers did not take any special interest in me—except when it came to singing. Being chosen for the St. Rombout's choir of that time opened a door into music, one area where I could express imagination and creativity, and where I at last achieved some evidence of understanding and respect from people in authority.

Much earlier my mother had decided I should learn piano. My teacher was a dedicated man who patiently tried to impart his knowledge to me via rule and precision, with a mathematically exact method. The result was to make the "little prince" in me almost miss the last planet. Singing at the piano, improvising, indulging my fantasy, even putting together little compositions were far more important to me than the oceans of Pischna, Czerny, and Alpaerts—not to mention that incomprehensible Bach. After all, wasn't it enough to have one war full of total blackouts, curfews, anti-aircraft guns, and air-raid shelters?

The choir—one with world renown at the time—brought changes in my life. I was caught up in the magic of chords, and I marvelled at the human skill of putting sounds together, moving them around in a natural way to change character—I learned to call it modulation—and most striking of all, keeping them going. Now this phenomenon is described with the words "construction" and "continuity". But the thrill of singing your own voice part against the totally different melodies of the other groups was like sorcery. The fact that these four groups together formed a consonant and overpowering effect using more mobile and colorful chords than I knew from my studies and scales, made me suspect that things existed that I did not know about yet. And these suspicions proved correct. I began to feel respect for the makers of these sounds and also for the performers, conductors, and other contributors to the music.

The Organist

The first time I came up into the choir loft of St. Rombout's Cathedral, I thought of it as a place one could only enter with a "passierschein".^{*} It was like being initiated. Benches for hundreds of singers—boys, seminary students, and "town gentlemen" as they were called—all placed as if in an ancient theater. In the middle of the outer edge, a huge, imposing conductor's stand. Then I looked back—and up. Colossal! Such a monumental castle of silver work and sculpted wood as I'd never seen before: the great organ of St. Rombout's! At the foot of this, behind a high cabinet containing three "pianos" (if you please), one above the other and all flanked by curious ivory plates with names and numbers on them, sat a man whose name was a synonym for organ playing and whose skill my childish ability couldn't begin to understand. And now we arrive at the beginning of the story I set out to write: my first meeting with Flor Peeters. Only time would reveal what this event awakened in my war-frightened, concealed childhood. It all began quite spectacularly and yet somewhat trivially: I saw *Flor Peeters* from nearby and heard the organ close at hand.

He sat erect on the bench, mobile and at the same time contained, the hands still but the fingers in continuous motion. He played on the various "pianos", one after the other or sometimes in combination. Now I knew something about piano keys, but performing on two or three rows of them as if you were doing knitting left me with open-mouthed admiration. And the total mystery was the footwork on those long, thin bars underneath the structure. What a feat to do all this while watching only his music book, hands and feet moving to their appointed places on the "control board" without so much as the flick of an eye! Now and then, without interrupting his playing, he reached quickly to one of the ivory plates or kicked one of the many "shoemaker's lasts" into another position. Every time the sound of the organ changed. Sometimes it gave a soft, tender impression, but mostly the sheer power of the sound summoned up by this one man startled me. More than once I shivered.

My admiration went in turn from the choir director (who they told funny stories about, namely Jules Van Nuffel) to

^{*} a special pass needed under German Occupation of Belgium during WWII.

the organist Flor Peeters (about whom only serious things were said). I watched both of them at their jobs and slowly the boy's dream of once being just such a "hero" began to grow. 1942 was a time for "heroism", wasn't it?

The Example

Singing is the basis of all musical expression, even instrumental. I am still thankful that I landed in this choir—in a choir! At that time (in Belgium) choral singing was almost an exclusive of church and worship. It has left its mark on me—its influence and result. But at that moment, everything was discovery and revelation and admiration.

The distinction with which I had seen Flor Peeters perform impressed me all my life and when I came into contact with other musicians later, he became a kind of yardstick to measure them by. His interpretation of a piece of music—be it Bach, Franck, or his own work—always seemed to be backed up by three elements: scrupulous care for the printed note, a recurrent liveliness of color, and an architectural grandeur. When Flor Peeters played the organ, you continually felt a dignity, a natural nobility, a superiority to be taken for granted. Of course, you couldn't put this into words at once; that only came when you had reached a level of learning high enough to try and achieve some of these things yourself.

As a boy, I did have a flash of intuition about all this. The style satisfied me, even though I lacked discipline. A dreamer doesn't just turn into a realist overnight; he becomes acquainted with reality by a long ladder, demanding endless patience, which is pushed out year by year till it reaches the required length. Still, my mind was made up. I wanted to play the organ like Flor Peeters. For a time, this was all. I first had to go through a number of crisis years, lasting until 1947.

But the spark was there. Partly due to teachers' disapproval at school, this spark became a flame and the flame, a blaze. I was at the mercy of clerical teachers who showed their lack of understanding by an arrogant indifference to childhood imagination. This pushed me into looking for an escape where no one could "get" me. I began to fence myself into the dream world of music. I practiced and improved, and became more determined and resolute every day. I would show "them" all how wrong "they" were about me. I had an example now, and what an example it

was! Once my goal was reached, I would go to America, because organists could really *do* things there.

Lemmens Institute

Studying organ meant—at least then—the Lemmens Institute. First, it was in Mechelen; so was I. Second, Van Nuffel was the principal; I knew him and he knew me. Third, Flor Peeters taught organ there; I admired him. He didn't admire me. At the Lemmens Institute, I wasn't even allowed directly into Flor Peeters' class. I simply did not know enough yet. But at least I was nearer than before and sometimes I sneaked in to listen. He taught all day Monday and Tuesday morning. Often I sat in awe, not understanding how even the most advanced student dared play for the "master" on that enormous instrument with its four keyboards. Everybody sat around the organ, listened, followed in his own score, and . . . kept quiet. There was only the sound of the organ, the voice of the teacher, or the answer of the person who had been asked a question. I was deeply impressed by the discipline always present in the organ class.

Never have I had occasion to hear Flor Peeters raise his voice above the even keel that its naturally deep, calm intonation reserved for awakening respect in the students. Never would a student have hesitated to do what this voice suggested. With a teacher of such skill and ability to do the most difficult things, everything he said sounded true, a certainty. Pupils needed plenty of pluck not to take his word implicitly.

Flor Peeters insisted upon order in his class—everybody knew that—and complete attention to what was happening. When you could hear the organ going all day Monday and part of Tuesday, you knew he was there. Tuesday afternoons, he left school and another teacher used the classroom. The tumult that broke out then was the audible dividing line between Flor Peeters' departure and the other teacher's arrival. It was like stepping out of a laboratory into a variety show.

The Conservatory

In 1952, Flor Peeters was appointed to be head of the Royal Conservatory of Music in Antwerp, where he had already been teaching for many years. Thus he left the Lemmens Institute and I missed the chance to really be his pupil. Luckily, I was to get a second chance in 1956 after finishing in Mechelen and doing my stint in the army. Finally boyhood dream and choirboy's wish could be realized—and a lot more besides!

I felt in my bones that I was with a teacher of international rank, and with a sort of implicit faith, I realized only too well what I had come to do. There was absolutely no time to waste—and time wasn't wasted. Neither teacher nor atmosphere of the course left any room for that. I felt caught up in a "serious," adult business, and I was full of trust and dedication. Whatever Flor Peeters asked or told you to do, you did because you wanted to do it for him. I don't know how things were before or after my time, but while I was in the organ class, this was the spontaneous reaction. No hint of flattery or fawning or seeking for praise or anything like that; you were just a motivated student and, at the same time, pupil and friend of Flor Peeters.

He demanded that *all* pupils attend class *twice* a week. Pretty soon, there was no question of obligation because you *wanted* to come, whether it was your turn to play or not. The period

1957-1958 seems to have been one of the keenest classes in all Flor Peeters' years of teaching in Antwerp. There were 10 to 13 people taking diploma exams with Americans, English, Flemish, and Walloons; among others, there were Frieda Murphy, Anne Cassal, Mary Nelson, Alleine Lurton, Chris Dubois, Willy Climan, Johan Moreau, Jean Binet, Pol Sluys, and myself.

Once, four of us were given the assignment of studying the Variations and Finale "Laet ons mit herten reyne," op. 20. We were ready with the first reading, even the second, fairly soon, but each time skipping the 7th variation, a frightening Fugato. What we were all scared of was the trapeze-like pedal passage where your balance was so precarious that you almost slid off the organ bench. In front of the girls in the class, you *would* look silly. Our teacher hid his amusement and reprimanded us for not having more courage. We would have to take the dive by next lesson. We all eyed each other as we came into class the following week, and I was finally chosen as stunt man, to perform without loss of balance or prestige, or even without sliding, I might add. The week after, everyone else had followed my example. We really tried to excel, not in the least to impress the other sex.

The method of class lessons has continually proved its worth. First of all, you came into contact with so many more works than your own limited repertory, and you had the chance, for free, to play for an audience every time it was your turn. When someone else played, you had to be an active audience, ready with remarks and judgments. This sharpened your own critical ear and your ability to put what you heard into words. Throughout these scenes and intermissions, Flor Peeters gave information on organs and anecdotes taken from his own tremendous concert experience, so that you stored up "inponderabilia" as to possibilities on an organ and how you could react to situations.

Personality

With Flor Peeters you went into a master class, not just to learn technique, but to inherit a tradition. I can say this today because unfortunately, traditions seem to have become extinct. By tradition, I mean a series of cycles, a conglomerate of facets, phases of development from a basic principle. In this case, the basis was the polyphonic-symphonic organ school beginning with Jacques Nicholas Lemmens (1833-1896?) and now seemingly ended with Flor Peeters. The Lemmens school rolled through the famous names of Vierne, Widor, Guilmant, Alain, Litaize, Langlais, Duruflé, Tournemire, Dupré and Peeters. Nowadays, there is no mention of schools. A student evidently chooses a professor for "practical" reasons. Generosity is out of fashion; information is no longer freely imparted and certainly not received with gratitude. "Logical" thinking is worshipped and often the baby is thrown away with the bath water.

Flor Peeters enjoyed giving information, joked now and then, but was always practical and to the point. He did not act or talk like an "egghead"; I don't think he wanted to. But if his vocabulary was not expansive or especially colorful, he could express himself imaginatively and no one was in doubt as to what he meant.

Sometimes pupils knew only too well what he meant and had to drop the course. This seldom happened, being



To the Diapason

Improvisation for Organ
on Salve Regina.

Flor Peeters
opus 136.

Improvisation for organ
on Salve Regina

Flora Peeters
opus 736.

sostenuto espressivo. d = 60

Sal- ve Re- gi- na

organ
Hauptwerk
Zinnwerk, Prinzipal
Ped. 16, 81

con pedale ad libitum

Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of several measures with various notes, rests, and accidentals. A large slur covers the first two measures. The notation is somewhat sketchy and includes some corrections.

Handwritten musical notation on a grand staff. This system continues the piece with more complex rhythmic patterns and accidentals. A large slur is present over the first few measures.

Handwritten musical notation on a grand staff. This system includes the tempo markings "rall." and "a tempo" written above the staff. The music features a variety of note values and rests.

Handwritten musical notation on a grand staff. This system shows further development of the musical ideas with various note values and rests.

Handwritten musical notation on a grand staff. This system includes the tempo marking "rall. molto" above the staff. The music concludes with a double bar line and a signature.

W. Petes
20-10-'82.
Mechelen.

Flor Peeters was born on July 4, 1903 in Tielon, Belgium. His father had been the sexton and organist in the parish church and also managed the local post office in Tielon. Peeters' early organ studies at the Lemmens Institute at Mechelen were with Oscar Depuyé, whom he later succeeded as professor. He also studied with Marcel Dupré and Charles Tournemire in Paris. For 60 years he has devoted himself to the threefold task of a teacher, composer, and an active musician.

In 1923, before completing his formal studies, Flor Peeters was appointed assistant organist at Saint-Rombout, Mechelen, and in 1925 was named chief organist of that church with which he has been closely identified, and of which he is now titular organist.

Peeters remained at the Lemmens Institute for nearly 30 years, during which time he also taught at the Royal Academy of Music in Ghent, at the Academy of Music in Tilburg (Holland), and at the Royal Flemish Conservatory in Antwerp. He remained at the latter institution until 1968, serving as both professor and administrator.

As an enthusiastic follower of the Lemmens tradition, Peeters has long been recognized as the foremost teacher of the organ in Belgium. His hundreds of pupils have come from all over the world, and his International Summer Master Classes, sponsored by the Ministry of Flemish Culture, have attracted numerous students from many nations.

Peeters' career as a performing musician has seen him give over 2,000 recitals on five continents. Of those, some 300 were performed in the United States. His stated objective in performing is to subject himself to the service of the great masters: "... to be their obedient servant."

It is most likely that Peeters is best known to American organists as a composer, and in that capacity he has completed nearly 500 compositions, including symphonies, concertos, many solo works for the organ, and over 300 chorale preludes. His largest work (Opus 100) is a collection of 213 chorale preludes, all based on the liturgical year. Peeters' *Little Organ Book*, a respected method book for beginning organ students, was prepared in English, even though Flemish is his native language.

While his primary work as a composer has been directed toward the organ, Flor Peeters has also composed nine Masses (variously requiring from two to five voice parts as well as the organ), and many chorales, anthems, and settings for Psalms and hymns in Latin, Dutch, and English. Not limited to composing for the Church, Peeters has produced secular choral works in a variety of languages, several chamber works, and numerous compositions for keyboard instruments other than the organ.

Peeters possesses considerable knowledge of classical organ works and, beyond sharing his own music with the world, he has been dedicated to making available the music of many early European masters through more than a half-dozen anthologies of organ music which he compiled and edited.

Flor Peeters' long career has brought him into contact with many contemporary organists whose skill and talent have been perfected under his direction and, in this way, he has further enriched the musical lives of countless people throughout the world. ■



Flor Peeters' studio at his home in Mechelen contains the original console of César Franck's organ from Ste.-Clotilde, Paris. Built in 1859 by Cavallé-Coll, the organ was enlarged in 1933 at which time the console came into the possession of Charles Tournemire, Franck's successor. It was willed to Flor Peeters at Tournemire's death in 1939.

Improvisation for Organ on "Salve Regina" is dedicated by the composer, Flor Peeters, to THE DIAPASON. This autograph edition of the work is first published by THE DIAPASON in commemoration of the 80th birthday celebration of Dr. Peeters, and is made available only to the subscribers of this magazine. Limited copies of this work may be made available to instructors upon request in writing on the letterhead of their institution. No unauthorized reproduction of this work should be made. International copyright secured by THE DIAPASON on behalf of the composer who alone retains the publication rights to this work. © 1983, THE DIAPASON.

reserved for people who thought it enough to cultivate "artistic" behavior. When they realized from Flor Peeters' unmitigated and withering criticism that professional work was expected, they left with their tails between their legs.

These infrequent cases were not a part of Flor Peeters' make-up. More than once I heard him plead, "Don't make me be a policeman!" But if he had to, he could be just that. For instance, a student didn't even get as far as the organ bench if he hadn't practiced both the weekly improvisation exercise and the chorale harmonizations. "No Work? No Play!" And not even the motherly assistant, Godelieve Suys, could help plead extenuating circumstances. The fact that such situations were the exception and not the rule gives some idea of the feeling of solidarity present in the class. There was an earnest desire for professional work and learning. I'm not exaggerating when I say that most of us placed the organ class above the ordinary conservatory idea of "getting a diploma" and being with friends. One wasn't conscious of trying to impress the principal or make things administratively easier; one was seeking to be in the neighborhood of an organ virtuoso, pedagogue, and concert performer.

The Artist

"High winds blow on high mills" or "The tallest trees catch the most wind." How true! But we must not forget that a tall tree was a sapling first. Various factors which could all have been unique, place it in the tall tree category. For one thing, it sprouts with characteristic genes. Next, it thrives on its geographical environment. Above all, it is naturally robust, withstands storm and bad weather easier than others and draws strength from ideal planting, protection, and care. A beautiful, healthy tree captures attention. One expects it to be fruitful, colorful, shady, tall, and strong—in other words, a boon to society and a jewel in Nature's crown. And so it is tall... but catches the most wind. It sways sometimes, one even hears it crack occasionally, but it is never uprooted. Whatever way you look at it, that sort of tree is remarkable and commands respect. Even the neighborhood of such a tree—an eminent personality—is proud of being chosen to share its growing place and speaks of it with respect as a superior, who should be taken as an example and whose help and protection are worthy of being sought if needed. And precisely because

such a personality, just like a tall tree, catches the most wind and offers protection, people go there for advice, help and example. Flor Peeters gave them all. He handed out his knowledge and experience, his influence and relationships, his example and technique. Often enough he demonstrated how he interpreted difficult passages and went about mastering them, and he immediately told you the whys and wherefores. He freely illustrated the "finesses" of his much-praised art of registration and gave away the secrets of balance in acrobatic passages and of phrasing technique, without stinting.

"Choose clarity above volume... To prolong a sound is to strengthen its acoustic effect."

Just by going and watching, listening, asking questions, you learned from Flor Peeters. You never felt cheated. At least, I didn't.

He liked, and still likes, an orderly life; planned and well-thought-out. This should not be regarded as derogatory. Flor Peeters is now a man, rich in experience and ideas, who has gleaned the wisdom of an exciting inner life. Whoever has had contact with him keeps a souvenir of the glow, color, and light which he seems to emanate as naturally as the sun, even with dark clouds around.

Every one of the many talks I have had with Flor Peeters—especially during my student days when there might be a walk home from a church service at St. Rombout's to the Stuijvenbergvaart no. 27—lifted the veil and let me discover his winning personality and his ability to teach. During these walks which sometimes ended on the terrace of the Rotterdam Café (now gone) he brought the big artistic world into focus, telling in detail about his America tours or about music publishing, artists he had known or adventures he had had all over the globe. Not infrequently he talked about the organ class and the works that were being studied. It was really a continuation of the course, so that staying away from these conversations, in church or afterwards, seemed like playing truant. It was not uncommon for the teacher to ask a pupil to play a piece from his repertory as a Postlude. You were expected to be ready, and it was in reality a student audition.

The Teacher

At the risk of repeating myself, I would like to recall the studious atmo-

sphere of the organ class. Everyone who was due to play during a class period was asked beforehand what he was going to let us hear. This led to a good programming of the various works, without, for instance, having to listen to the same thing three times in a row. First came the improvisation exercise; although kept simple, it had to have form and be played fluently.

"Improvising does not mean an uncontrolled and undisciplined fantasy. Quite the reverse. The basis is knowledge of form. Mastery of its construction and rules growing into an ability to use them by hard work and practice. Bach, for example, did *not* just let his fingers "wander" over the keys when he improvised. We know that he used a well-defined blueprint which displayed his talent from different sides and ranged from biciniums to (sometimes 6-voice) fugues!"

In the beginning, extemporization was limited to a mono-thematic or sonata form, but as we progressed, it became more interesting. I remember our partitas and simple counterpoint efforts with real enjoyment. Often Flor Peeters demonstrated the kind of thing he wanted to hear from us, and more than once I recognized the style he himself used during the "service" at the cathedral.

"The pedal point on the dominant should be the climax of the improvisation," he said. "It should be started low so that progression can be used to bring it into a higher position. As contrast, the pedal tonic should sound descriptive, calm, and reflective."

Naturally, the most time and attention went to repertory pieces, with Bach being the most important. The "monumental works": Prelude and Fugues in C Major, D Major, a minor, b minor, G Major, the Passacaglia and Fugue, the Fantasy and Fugue in g minor, Toccata, Adagio and Fugue in C Major formed the teaching pillars. Many of us used our Lea Pocket Scores of complete Bach works as an aid to taking notes and following.

Flor Peeters spent a lot of time on tempos and metronome markings, but just as much on articulation and phras-

ing. In talking about the great Prelude and Fugue and G Major, he said:

"In a composition where the theme is largely a scale pattern (the Prelude) or repeated notes (the Fugue), the rest of the polyphonic work should be kept legato in order to avoid exaggerated staccato structures."

I also quote the following noteworthy remark, considering the period in which it was said:

"A dotted rhythm is divided so that the maximum time is allotted to the dotted note and a minimum to the flagged note. This is very important in a work such as Bach's Prelude in E-flat Major. It gives a nobility to the music, and E-flat major is the royal key in Bach. In the Triple-Fugue, the tempo of all three fugues should be the same."

And yet Dolmetsch-readers were rare and Donington unknown at the time. Quantz lay somewhere still gathering dust and Muffat had not been rediscovered!

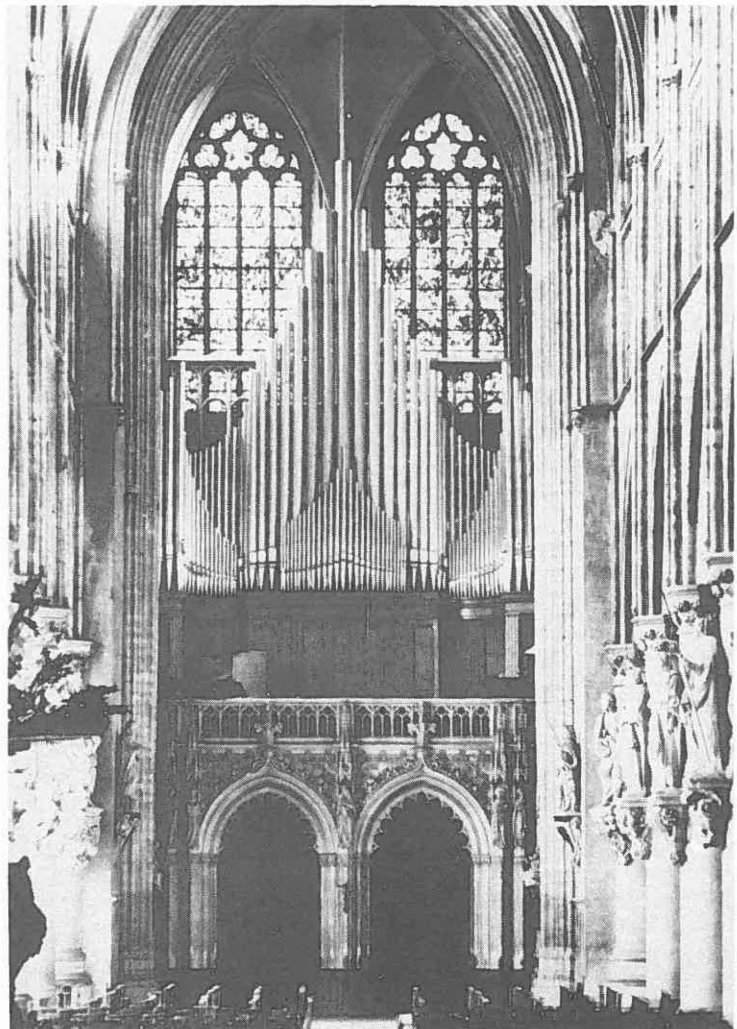
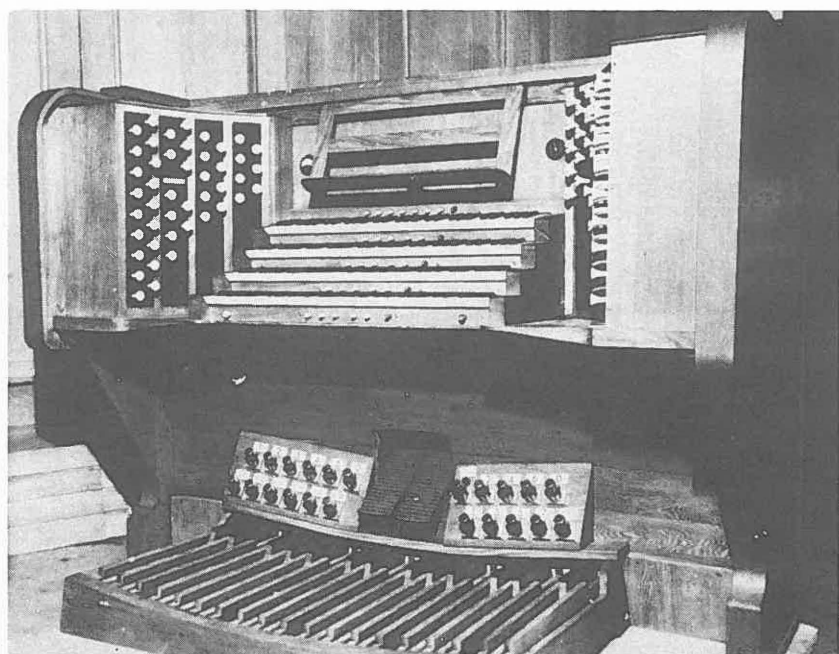
From the North German school, Buxtehude and Lübeck were the chief representatives. Even so, a class never ended without several Bach works being heard. Flor Peeters had a deep respect for the Thomas Cantor. He often spoke about the "wonders of North German organ building" and the dispositions of the instruments Bach played on. Tempo and registration were discussed with enthusiasm. I remember the following:

"In Bach's music the main thing is the construction; therefore in his organ-works this remains true. But this is also applicable to his registration, where he does not try for shock or surprise but for variety in color and intensity. Registration should always be seen in the light of Bach's era, not of the present day!"

"Many registration changes in the larger Bach works, especially in the preludes and fugues, are to be avoided. Bach seems to have preferred using the same registration throughout an entire work."

Flor Peeters' outspoken favorite was the French organ school, in particular César Franck. I recall how extensively, yet with unfailing enthusiasm, he helped us work on the *Trois Chorales*.

Right: The Stevens organ at St. Rombout's Cathedral, Mechelen, Belgium, built in 1924. Originally an instrument of 3 manuals, 62 stops, it was later enlarged to 4 manuals, 83 stops. Below: Console of the Stevens organ.



They were analysed in depth, fingering and pedaling were decided on, and registration was discussed. This last was a special case for C. Franck and his organ in the Ste. Clothilde Church in Paris. Every Franck interpreter was required to know exactly what combination possibilities were available to "le père angélique" on his Cavaillé-Coll instrument. Moreover, the mechanical action was explained and what influence this had on registration and performance. Inevitably, the subject of the "jeux d'anches" came up, and one was required to be able to explain how they worked.

To illustrate how important Franck was for Flor Peeters, I would like to set out some separate quotations that I jotted down almost 25 years ago:

"The marking *jeux d'anches* should be interpreted broadly. These stops had a rich intonation thanks to the use of harmonics by Cavaillé-Coll. But you won't find a 2' stop!"

"On César Franck's organ, the 'hautbois' was ranked with the foundation stops because there weren't really enough of the latter. The other reeds, together with the oboe, the 2 $\frac{1}{2}$ and the mixtures, could be prepared and engaged by the "appel d'anches." C. Franck had more reeds than mixtures at his disposal, so that the fundamental stops combined with aliquotes, mixtures, and reeds form *Le Grand Choeur-FF*. This must not be forgotten in choosing registration."

"In cases where more reeds are demanded than are included in the organ disposition, a combination of reed and high mixture can be substituted."

"In Franck's music, *serenity* prevails. The preliminary notes in groups of 16ths should introduce the true tempo, which does not really begin until the 5th or 6th note."

"Repeated notes in Franck's music should not be too short. Esthetically, he requires repeated notes to be close to each other, in contrast to some Baroque works."

These quotations are sufficient to show the instructive nature of Flor Peeters' course. It attracted the students and invited them to learn more.

The Man

I affirm and repeat that Flor Peeters was a generous man and teacher. And yet, I have heard pupils describe him as autocratic and underhanded because he dared—as a good director should—make certain demands of his students, such as making them morally obligated to attend his own recitals and questioning them about the concert at the next lesson. It was only years after most of them had earned their diploma that many realized that it wasn't just the concert organist (school principal) using them as an easy-to-get audience; no, here was a true teacher heading them towards the attainment of being a moti-

vated musician, a lover of truth. After all, Flor Peeters *always* attracted an audience. He always respected this audience, knowing that whoever came to listen to a concert—to him—came to experience an enrichment intellectually, emotionally, and spiritually. For him, *man* and *artist* are two sides of the same coin. One of the most striking comments he delivered on this subject dates from July 14, 1959:

"The human aspect is so important for the artist. There are times when the duality stands separate, side by side, and that the artist lives divorced from his social or altruistic (fraternal) destiny. The most satisfyingly harmonious life, though, is when the human element forms itself into a creative substance in art, which desires to serve others. César Franck is an excellent example of this. In this way, we arrive at the conclusion that my disciples are something like my children."

Looking back, his "children" were not always aware of this status. Some of them rebelled against the "fatherly" attitude. Nowadays it is highly fashionable for a graduate to turn around and crash head-on with his former teacher; he is convinced that this is the only way to show the world his own independence and individuality. Inevitably this leads to the pupil developing the exact same failings that he condemns in his teacher: autocracy and self-worship. Some of these people, leaning on *his* attainments but their *own* presumptuousness, go so far as to adopt a disdainful, sneering attitude. But an experienced man, such as Flor Peeters is, only says:

"One doesn't need much talent to pick a quarrel but to channel the ebb and flow of wisdom is worth a lot more than temperament."

The same year he turned seventy and had already added the title of Baron to his two doctor's degrees—the same year he was given the keys to the town of Mechelen and tasted the success of one testimonial concert after the other, Flor Peeters, as a member of the Academy for Literature and Fine Arts, spoke these unpretentious words: "It is good to live as brothers." This dovetails with what he had written three years earlier: "Life is good, Raymond... let's work!"

Work is a hard and fast principle for Flor Peeters, and he continually strove to make his pupils into enthusiasts for it. It is certainly in the manifestation of self-realization that the stimulus is found to carry on an evolution. This in its turn, builds traditions wherein new possibilities for self-realizations lie. In this way, continuity becomes a natural thing. In 1969, Flor Peeters assessed it as follows:

"At a certain age, one comes to see the relative value of plain hard work and

grubbing. But it is human to take pleasure in thinking that somewhere, somehow, you've been a link in the chain—or, the necklace—we all try to contribute to."

It is understandable that Flor Peeters should surmise his place in the organ movement and should reflect on his services. After all, there is never action without reaction. It is very unlikely that he could have thought he had arrived at a rest when he retired from the conservatory; he was then at the height of fame. And three years later he wrote:

"I know I'm only a small link in the history of our evolution, but I want to try to adapt to whatever comes, right up to the last minute."

A truly energetic frame of mind for an internationally famous artist who had already "arrived"!

Perhaps some people think that artists in the senior citizen bracket are not in touch with how his art evolves. Certainly this is not true of Flor Peeters. In a letter dated May 21, 1981 when he was deep into his seventy's he devoted four full pages to the historical approach and the problems of interpretation in Baroque music. He quoted passages from C.P.E. Bach, E. Gerber, and Forkel concerning J.S. Bach's way of playing and the esthetics of his performance.

"Raymond, don't think this letter is from a teacher wanting to give his pupil a lesson... I only want to draw your attention to a very absorbing subject."

Adagio

My correspondence with Flor Peeters goes back to 1956. Throughout the years it has intensified, with a peak between 1975 and 1978. Since then the tempo has gradually slowed, due partially to his general state of health, but more surely to his introspection and reflection. In 1981, only one year before the writing of this article, he stated:

"In my later years, I find I am less and less interested in too subjective and frustrated opinions about the interpretation of early masters. After having manned the barricades in spite of misunderstanding and narrow-mindedness for more than half a century, I devote myself only to the music itself!"

These words were written precisely four months before the death of his wife, his well-loved Marieke. Since she passed away, a great calm has fallen over the restless life of the artist, and the outgoing contacts with the world have grown more selective. In spite of leading a fairly active life, Flor Peeters at 80 is permanently back from traveling around the five continents as he once did. He has made the beautiful white house *Adagio* his "Feste Burg" to let the "thousand wonderful memories" of a 53-year-old perfect marriage linger and form a "comfort for my solitude."

To grow old is considered a blessing, but even when a person tries to stay abreast as well as possible in these fast-changing and madly-galloping days, time itself demands its due. Obscurity and loneliness threaten just when familiar faces disappear one by one, and contact with one's fellows becomes more important than ever.

"When you are older, the affection of faithful friends who have always stood by you is appreciated more deeply than ever," he wrote on June 6, 1981. And on October 5th, shortly after Marieke's death, he poured out his heart in the words, "Now that I am a *lonely* old man, I know I can depend on your unqualified and sincere friendship through thick and thin."

Yet this solitude, for him as for many who have seen Death pass closely, has contracted into a ray of light representing introspection and self-examination. Not that destructive loneliness which leads to hopelessness and neglect of basic principles; it has brought insight, acceptance, and even strengthening inspiration.

Pedalpoint on the Dominant

I have written down these memories and observations as a sincere tribute to my honored former teacher and present friend, Baron Flor Peeters. But just as sincere is the intention to sketch more clearly the figure of the man and the artist by revealing sides that are very personal, many of them heretofore known only to myself.

It is impossible to fathom another's character completely. Just to understand someone else better, albeit a worthy undertaking, is hard enough, especially when one considers that *gnotti eauton* [know thyself] is probably the most difficult of all human exercises.

How many pupils Flor Peeters has taught is hard to trace now. That many of them have not forgotten their former mentor and conservatory director is proved almost daily. That there are other graduates less scrupulous in giving credit and gratitude where they are due is another, painful fact. For me, Flor Peeters was one of the guideposts in my life and I still feel a special attachment for him. After all, I too chose consciously to be trained by *him* and *he* agreed to accept responsibility for *me*. Just like so many others, I earned the diploma I coveted *with his help*. I recognized the value of this and have since felt pleased and honored to enjoy his friendship. That the teacher has grown old does not change the feeling! It would be hypocritical and unforgivable to disparage all this afterwards. The artist, teacher, friend, the "human being" in Flor Peeters continue to be of unimpeachable value. I would like to close by repeating the old and time-honored acclaim: "*Vivat, Vivat, Semper Vivat!*" ■

Translated by Alleine Lurton Schroyens

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Pachelbel on Wheels

Henry Woodward

Anyone wishing to visit the cities and churches where Johann Pachelbel lived and worked must visit not only Bavaria and Thuringia but also Vienna and, to be quite thorough, Regensburg and Stuttgart. It was partly good luck and partly adjustment to geographical realities that enabled those of us on Marilyn Mason's excellent Tour of the Historic Organs of Germany and Austria to visit and loiter in many of these places, and to pass through or within sight of others. With a divided Germany, access to the Thuringian cities of Eisenach, Erfurt, and Gotha has not been easy. Now with the celebration of the anniversary of Luther's birth, not to mention Karl Marx's, the East German government has become quite hospitable.

From our arrival point in Brussels we headed by bus for Trier, stopping for lunch in Luxembourg—omelets and wine and fresh strawberries with thick cream. These and the rich rewards of our overnight stop in Trier are not part of my story, but I must say that we attended a service in the extraordinary cathedral and were favored by a special organ recital by Wolfgang Oehms. At the end Herr Oehms opened (from the console) a small panel near the bottom of the case and a head appeared, its mouth turning from side to side over a set of Panpipes, blowing a shrill scale on them. We were later reminded of this in Nuremberg where the new organ in the Sebalduskirche exhibits a devil's head with a flexible tongue (the only item preserved from the Traxdorf organ) reluctantly praising God as he must, but with a harsh Bronx cheer.

Our late departure from Trier, coupled with the time-consuming border formalities, brought us into Eisenach after visiting hours so that we paid homage to Bach and Luther outdoors at their monuments, and did not penetrate the museums or houses, nor the Wartburg. Because of the late hour we did not attempt to find traces of Pachelbel's year there as court organist, but went on to Erfurt where we were to spend the night.

That we were to sleep at Erfurt rather than in Eisenach as originally planned, was a real gift to the Pachelbel explorer. Eisenach was no longer the small court town where Pachelbel spent a year, but a growing and crowded industrial city. In Erfurt Pachelbel spent twelve years in an important and demanding post, as organist in the Predigerkirche (1678-90). Here he had the opportunity (actually the obligation, since his contract called for an annual recital) to show "the whole congregation how he has improved himself in his office during the year." There can be no doubt that many of his chorale preludes, and probably many of his non-liturgical organ pieces, come from this period.

The Predigerkirche is handsomely preserved, as is the beautiful baroque organ case of 1679. The organ has been replaced with a larger instrument, but many of the old registers have been retained in the new organ.

The Predigerkirche is a large and beautiful building from the 13/14th century. Originally it was a monastery church for the Dominicans (the *Predigerbrüder*, the Preaching Brotherhood). The choir is set off from the nave by a screen. From the near gallery where the organ is placed one sees across the top of the screen to the altar and the fine gothic windows on the apse.

While we were debating whether it would be forgivable to climb over the gate on the organ stairs leading to the organ gallery, the organist, Johannes Schäfer, providentially arrived, and showed us every courtesy. He introduced us to the console and played a Bach prelude for us, then allowed a student to play. The organ sounded wonderful, the building enhanced the tone with a splendid, clear resonance.

We did not visit Gotha, the third Thuringian city in which Pachelbel served (1692-95, as city organist), but passed through it on our way from Eisenach to Erfurt. Our next destination

was Leipzig—certainly to visit the Thomaskirche, but also to visit organs in the area, especially the remarkable Silbermanns. On the way we stopped in Merseburg to hear the Ladegast organ for which Liszt wrote his BACH work. After Leipzig, we headed south toward Nuremberg, spending a night in Wagner's Bayreuth. No opera, but a pleasant rest and a certain relief from the constraint we could not help feeling behind the iron curtain.

Nuremberg is truly Pachelbel's city, where he was born and educated, and St. Sebald's was where he returned after twenty-five years, to complete his career, as organist from 1695 until his death in 1706.

Werner Jacob, who has been organist at St. Sebald's since 1969, received us graciously and gave us an account and demonstration of the 1975 Peters organ in its historical setting.

Passau and Vienna were next on our tour. In Vienna we visited St. Stephens Cathedral, where Pachelbel began his professional career (as assistant organist), and heard not only the organ, but also Diane Bish's choir, who were singing at the noon Mass which we attended.

The rest of this tour took us to many other interesting organs in Austria and in Salzburg, where our tour ended. Our excitement and interest never slackened, and if we were sometimes weary we were revived by the thought of how much ground we had covered in two weeks, and how much our visits to so many instruments had served to extend our knowledge of the people associated with them. ■

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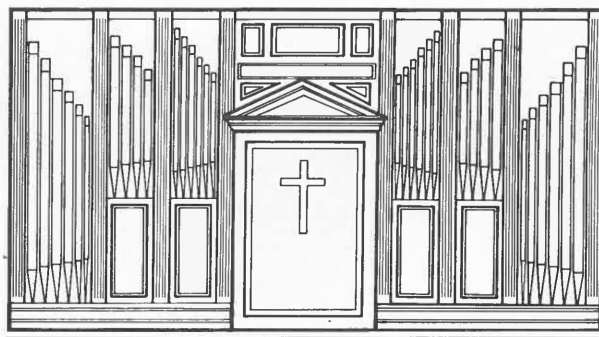
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En Chamade	4' Clairon
Tremolo	8' Trompette
	En Chamade

“Any man’s death diminishes me, because I am involved in mankind . . .” wrote John Donne in his *Devotions* in 1624. This thought has been with me many times during the past few years as several of the well-known figures of our profession have died: in 1981 Alice Ehlers (at 93) and Sylvia Marlowe (73); in 1983 Frances Cole (45), and Jerry Brainard (35) have departed from the ranks of harpsichordists. Also in 1983 Herbert Howells, the fine English composer, died at the august age of 90; Eubie Blake, the American ragtime musician who had been known to play his tunes on a harpsichord, at 100; Cathy Berberian, singer of the avant-garde and early music and composer of at least one harpsichord happening, died of a heart attack at 54; and Oberlin Conservatory theory teacher Robert Melcher, a virtuoso in this demanding field, died at age 73.

The second generation of 20th-century harpsichordists may be said to have begun with Alice Ehlers, who in 1913 became Wanda Landowska’s first student at the *Berlin Hochschule für Musik* (immediately upon Landowska’s appointment there; Ehlers, born in Vienna in 1887, had been studying piano at the school since 1909. She remained with Landowska until the end of the first world war in 1918).

Ehlers’ relation with Landowska was, however, obviously a difficult one. In an interview with Hal Haney in *The Harpsichord* Ehlers maintained her continued admiration of her famous teacher, but showed her true feelings, tinged with pique, when she recounted that Landowska was “no teacher,” and told the story of her own Berlin debut (as a student of Landowska’s): how she was scheduled to play Bach’s *F minor Concerto* but how Landowska upstaged her and put Ehlers in an unfavorable situation by playing the same *Concerto* (to be reviewed by the same critics, of course, only one or two days before the scheduled debut).

After Landowska’s departure from Berlin, Ehlers herself taught at the *Berlin Hochschule* until 1933, at which time she found it prudent to leave Germany. She traveled throughout Europe until she was invited to appear in the United States at the Library of Congress for an Elizabeth Sprague Coolidge Festival in 1936. After several other concerts in this country she returned to Europe for two more years. An invitation to teach a summer class at the Juilliard School in New York City brought her back to the United States in 1938 and a visit to her daughter Maria, who was living in California, led to her decision to call America her new home. She appeared with the Philadelphia and Los Angeles Orchestras as soloist, and, in 1941, began her 26 year association with the University of Southern California, where she built a class of harpsichord students (including Malcolm Hamilton, Bruce Prince-Joseph, John Gillespie, and John Hamilton). Students in her popular class on baroque interpretation included Charles Hirt and Roger Wagner, as well as conductor Michael Tilson-Thomas and singers Marilyn Horne and Carol Neblett.

In 1939 Mme. Ehlers became the harpsichordist heard by more people than any other in the world (!) when she appeared in William Wyler’s film of Emily Brontë’s classic novel *Wuthering Heights*. Anachronistically she was introduced by name when Merle Oberon (as Cathy) invited her guests to come into the drawing room and “hear Madame Ehlers play the harpsichord.” Ehlers responded with a very nimble performance of the *Rondo alla Turca* from Mozart’s *A Major Sonata*.

Alice Ehlers had performed chamber music with Paul Hindemith (a fine violist) in Europe. Her words about the composer (in her interview with Hal Haney) may shed some light on one of the minor mysteries of twentieth-century harpsichord literature: why Hindemith, whose style would seem so natural to the harpsichord, never composed for the instrument. Ehlers said, “As much as I admire Hindemith, I never really liked his music. He never composed for the harpsichord, but perhaps I discouraged

him. It’s strange that he didn’t try because his music is so linear. As far as texture, it is not too far away from Bach . . .”

Mme. Ehlers became a prominent figure in early music on the west coast, and a colorful one, as well. Many anecdotes connected with her various performances are to be heard from students and friends. In addition to her teaching at USC, Mme. Ehlers held a Walker Ames Professorship from the University of Washington and the first Brittingham Professorship of Music from the University of Wisconsin. She had honorary doctorates from Lewis and Clark College and from the University of Cincinnati, and held a Merit Award from the University of Southern California School of Music Alumni Association and the Distinguished Service Medal of the German Republic, bestowed on her during her 80th year.

For more than 50 years Ehlers played the same Pleyel harpsichord, an unusual looking instrument painted vermillion inside, and, at the urging of her artist husband, green on the outside (since the original mahogany did not look well with the red lid). The instrument was Pleyel’s number 10 (of the Landowska models with 16-foot stop); it was built in 1922.

Sylvia Marlowe (born in New York City September 26, 1908) was the first American harpsichordist to gain universal recognition for her artistry. Her only peer was the younger Ralph Kirkpatrick (born 1911), an artist vastly different in playing style. Landowska’s reaction to a chance remark about a female harpsichordist’s “fine” recording of works by Bach, “Well, she may play it *her* way; I play it *his* way,” was widely thought to refer to a recorded performance by Marlowe; while the story is apocryphal, it does demonstrate a wide recognition of Marlowe’s name in musical circles.

Sylvia Sapira (Marlowe’s real name) studied piano, organ, and composition with Nadia Boulanger in Paris. During this time she heard harpsichord performances by Wanda Landowska. Back home in the United States in 1932 she played both volumes of Bach’s *Well-Tempered Clavier* (on the piano) over the CBS radio network under the auspices of the National Federation of Music Clubs. In 1936 she decided to turn her attention to the harpsichord. In May 1939 she played the Bach “48” again at Town Hall, New York: this time on “Bach’s instrument.” This concert was believed to be the first presentation in America of this complete cycle at the harpsichord. Newsweek magazine reported that Miss Sapira further considered the harpsichord a “vehicle for modern music, even swing.”

Sylvia Marlowe fulfilled her own observation, for in the 1940’s she was a member of the Chamber Music Society of Lower Basin Street, and she appeared as a keyboard artist at the Blue Angel nightclub in New York. It was this part of her career which is described by author David Keith (pseudonym for Frances Steegmuller) in his mystery *Blue Harpsichord* (New York, 1949), which is dedicated to “Amico Schapiro pro muscipula gratias.” The hero, Ter-

ence Kelly, a young Latin professor, is described as meeting the Malowe-character thus: “on one of the rare evenings he hadn’t spent with Madeleine, he had gone with officer acquaintances to a USO concert at the Olympia—an enjoyable occasion at which a pretty young American harpsichordist named Myra Drysdale played everything from Bach to Basin Street on her tinkly instrument, much to the joy of the uniformed audience . . .”

In 1948 Sylvia Marlowe was appointed professor of harpsichord at the Mannes College of Music in New York. She played many recitals in the city, continued to record, and made overseas tours—among the most interesting, a tour of the Orient in 1956. Sent by the International Exchange Program of the American National Theatre and Academy in cooperation with the U.S. State Department, Marlowe, her suitcase, a two-manual Challis harpsichord with plexiglass pinblock, plastic jacks and aluminum frame, a clavichord, and a technician toured for three months—twenty-five concerts in such exotic locales as Surabaja, Tokyo, Bandung, Singapore and beyond. It was the first harpsichord-playing ever heard in most of these places. Marlowe said that her audiences “really listened to her programs of works by Bach, Scarlatti, Couperin, and contemporary composers Harold Shapero and Vittorio Rieti” especially since they were used to long programs in this part of the world.

In 1957 Marlowe organized the Harpsichord Music Society, one of the main functions of which was to commission new music for her instrument. Works by Ben Weber, Henri Sauguet, John Lessard, Ned Rorem, and Henry Brant (among others) were called into being by Marlowe’s insightful patronage. (Marlowe’s most distinguished commission had appeared in 1952 when she asked Elliott Carter to compose the *Sonata for Flute, Oboe, Cello, and Harpsichord*, a work which was honored with the Walter W. Naumburg Musical Foundation Award in 1956.

In addition to works composed specifically for harpsichord, Marlowe was not adverse to playing works composed for other keyboards at her own: Virgil Thomson, Igor Stravinsky, Colin McPhee, even Anton von Webern contributed, with or without their prior knowledge, piano music suitable for transcription—a sometimes surprising way to broaden the repertoire (but not quite so unimaginable, now that our own decade has returned the transcription to the realm of the respectable).

In the 1960’s Sylvia Marlowe became dissatisfied with the coloristic character of both the Pleyel and Challis harpsichords and turned to the historically-based instruments from the workshop of Boston’s William Dowd. A beautiful example of Dowd’s workmanship, Marlowe’s French double harpsichord was made even more lovely by the lid-painting of her husband, the artist Leonid Berman.

It was inevitable that technical standards of playing should become more stringent, for that is what teaching hopes to accomplish (among other things); even critics became more knowledgeable about the harpsichord—enough so to prompt *New York Times* writer Harold Schonberg’s comment about Marlowe’s performance at a Rieti birthday concert (January, 1973): “The performances . . . were invariably musical and expert. Miss Marlowe may have had a few momentary lapses—she always does—but her knowledge of the style is beyond dispute, and when she got fired up she offered some brilliant playing.” A deterioration of Marlowe’s abilities was noted by John Rockwell of the same newspaper (October, 1975) in

comments on her performance of Bach’s *Goldberg Variations* in Carnegie Recital Hall, “But at this stage of her career, Miss Marlowe simply can’t play the music well enough to give real pleasure. In some of the simpler variations, or even for bars on end in the flashier ones, she would play along smoothly enough. But then a run would go awry or she would break down for a brief but agonizing moment, peer intently at the music and forge on. And one couldn’t help but wonder if some of the slowish tempos had been chosen to accommodate her.” A sad contrast with the brilliance maintained by Landowska to the very end of her long career!

But Sylvia was loved by many! When she died of emphysema on December 10, 1981, it occasioned a beautifully-elegiac tribute in *The New Yorker*, a piece written by the daughter of Marlowe’s old friend, composer John Lessard: “When Sylvia Marlowe, the harpsichordist, died last month, a piece of New York fell away. New York IS people like Sylvia Marlowe, in whom passionate work, a strong flavor of personality, a constellation of diverse friends, and a stretch of the city’s intellectual and social history are combined . . .”

And Marlowe had lived long enough to see the realization of her comments in *The Music Journal* for January 1962, “In short, the harpsichord world, until recently inhabited by a small group of intense scholars, aesthetes, performers and snobs, has now been taken over by the broad music public. Tired of the constant repetition of the 19th-century masterworks, this public looks back to early music for the discovery of buried works of genius and forward to the creation of the new repertoire. The harpsichord, no longer considered an archaic ancestor of the piano, has taken its rightful place as a great contemporary instrument beautiful to see and hear, and with the richest literature of them all. The end of the 20th century may well be remembered as another “Age of the Harpsichord.”

In large part, thanks to the efforts of Sylvia Marlowe, a second-generation pioneer.

1981’s losses felled two venerable figures, both beyond the Biblical allotment of three-score years and ten; 1983’s toll was less benign, removing two younger players from us. Frances Cole, who died in New York City on January 24 was my exact contemporary (at 45)—a vivacious, communicative player who espoused a colorful style; she had been a student of Denise Restout at the Landowska center in Lakeville.

Frances was one of those individuals who helped to popularize the harpsichord, to bring it to a less-specialized audience. Her appearances on the popular morning television program, *The Today Show*, certainly belonged in this category, as did her organization of three annual harpsichord festivals. First, at Westminster Choir College in Princeton (in 1973 and 1974), and then, in 1975, in an expanded New York City venue—at Lincoln Center, Carnegie Hall, and the College of Mount Saint Vincent in Riverdale.

During these events she presented established artists (such as Kipnis and Leonhardt) as well as lesser-known players (Canada’s Joyce Rawlings and Donald Stagg at a double-ended harpsichord, for example), and even some rather unlikely but delightful players like her fellow black artist, the nonegenarian ragtime musician Eubie Blake, who appeared at the harpsichord in both the Princeton festivals. (Eubie Blake was another who departed from us in 1983, on February 12, just five

days after reaching the age of 100!

Frances Cole was the first black harpsichordist to gain international recognition (she played in England and elsewhere in Europe; I first met her at Bruges in 1971, where her vivacity made an unforgettable impression). Donal Henahan, in *The New York Times*, wrote of her debut in that city in 1971, "She played a difficult program with fluency, flair and imagination... Miss Cole, like most harpsichordists, is a passionate soul; unlike most, she reveals it in her performances."

Jerry Brainard, too, left us too soon: on April 2, at age 35. Born in Paynes-

ville, Ohio, on August 26, 1947, his early career was primarily as an organist, but upon leaving a six-year teaching position at Texas Tech University in Lubbock he enrolled for doctoral study in

harpsichord with Albert Fuller at the Juilliard School in New York. In 1977 he established "Badinage," an early music ensemble; until his final illness he served as music director and harpsichordist for this group. (A recorded legacy, *Baroque Music of Love and War*—cantatas by Telemann, Monteclair, Pepusch, and Melani, has just appeared on Musical Heritage Society disc MHS 4757A.) His Doctor of Musical Arts degree was conferred in 1979. Dr. Brainard's solo harpsichord debut in Carnegie Recital Hall (1980) was well received by the critics.

sance was severed; although Howells was twenty years younger than Ralph Vaughan Williams and eighteen years younger than Gustav Holst, the three made a mighty triumvirate of English national music; they all three taught in adjacent basement studios of the Royal College of Music in London and it was Howells' great pleasure in recent years to tell visitors to his studio about this physical proximity and about his friendship with these two other leading figures of twentieth-century music in Britain.

Howells was not particularly interested in the revival of ancient musical instruments, but his acquaintance with the Bath photographer and clavichord maker, Herbert Lambert, led him to

With the death of Herbert Howells on February 23 the last tangible link with the modern English musical renaiss-



Frances Cole, 1973 (from an ad in *Musical America Directory*, 1973).



Robert Melcher about 1970. (Collection of the author).



Cathy Berberian in the late 1960's.



Alice Ehlers in *Wuthering Heights*, 1939. (From the photograph collection of The Library of Congress, Washington, D. C.)

Sylvia Marlowe
(Courtesy of Ken Cooper).



Herbert Howells (photograph by Herbert Lambert from *Modern British Composers*, 17 Portraits with a Foreword on Contemporary British Music by Eugene Goossens; London, 1923).

compose twelve pieces for clavichord in 1926 and 1927. Planned as a gift to the photographer after Howells' visit to Lambert's home in Bath, the young composer had invited eleven other composers each to compose one "album-piece" for the collection *Lambert's Clavichord*. This explains the early date, 14 May 1926 on his contribution, "Lambert's Fireside," and the later dates on the other pieces: when the other contributors didn't produce their compositions as promised, Howells wrote the remaining eleven pieces himself, beginning on July 22, and dating the last one on September 13, 1927.

The present edition of these delightful neo-Elizabethan pieces, each named for a prominent figure in English musical life of the decade, does not give the elegant impression produced by the original volume with its oblong format (three systems per page), green, silver and red-colored board binding, and exceptional photograph signed by Lambert himself, of Howells at a clavichord. The original edition of 150 copies, autographed by the composer, was published by Oxford University Press in 1928. Among the auditors at the in-house premiere (at which time Howells played the clavichord) was visitor Maurice Ravel, who later, at lunch with the composer, took Howells' own personal copy of the pieces from his coat pocket and didn't return them! (One supposes that somewhere, in the Ravel estate, this book could still be found!)

In the decade 1951-1961 Howells produced twenty more pieces, *Howells's Clavichord*, but these works, with their thicker textures, are more pianistic than the earlier ones, and thereby less successful when played on the clavichord or harpsichord. Incidentally Howells told me that he was unconcerned about the specific keyboard instrument on which all these pieces should be played, and continued, jovially, that Holst had told him (concerning *Hughes's Ballet* in the 1927 pieces), that "he played it too fast—on the piano!" Indeed the works of Howells which sound finest on the harpsichord are the recently-released *Two Pieces for Organ* (Manuals Only): *Dalby's Fancy* and *Dalby's Toccata* (Novello 01 0166 04)—composed in 1959 for broadcasts played on a Samuel Green chamber organ of 1778.

Herbert Howells' outstanding contributions to the musical literature of the church have been dealt with amply in

other places. He stated many times that he was moved to compose by association with people and places—an assertion amply borne out by the titles of his clavichord (and organ) pieces. Nationalistic, thoroughly English—yes, but more: universal in his quest for beauty; quite unique in his harmonic language; and, above all, a lovable human being who, once having touched a life, was unforgettable.

Morsicat(h)y by Cathy Berberian is now unperformable in an authentic version! With the death of the composer on March 6 it is no longer possible to take the first step toward the realization of this score: the card sent to her to which she had to respond. My graduate student Marilyn Saker at Southern Methodist University may well have given the "final" hearing of this work on her graduate recital, dedicated to works of women composers. Berberian's letter to her, dated October 5, 1982, read, "Dear Marilyn, I am glad to hear that you planning [sic] to perform my work on the harpsichord because, while it was originally conceived for the piano, I have since discovered that it is much more effective on the harpsichord. Remember that it is a comic piece which needs humorous [sic] visual performing. Above all, have a good time with it! Sincerely, Cathy Berberian."

According to the printed score (Universal Edition UE 15162) the player takes the message from the composer and "translates" it according to the tables of notation and Morse code found in the score. The resulting notes and rhythms are then choreographed to begin in the upper register of the keyboard, and gradually proceed to the nether regions, played by the right hand only. At the final note, the left hand hits the right hand to kill the imaginary mosquito which has been "buzzing" around the performer; the performer says (loudly) "SPLAT!"

The meaning of all this is found in the four-part pun of the title: Morsi=Morse code used for rhythm; Cat(h)y=author of message and piece; Morsicat(h)y=phonetic Italian for "bitten," the fate of mosquito victims; Mors=death (in Latin), the fate of the mosquito. It is a unique contribution to the keyboard literature, a fitting companion to Miss Berberian's *Stripsody*, a multimedia piece for solo voice accompanied by

cartoons.

In private life Cathy Berberian had been married (from 1950 until 1966) to the composer Luciano Berio (to whom the "harpsichord" piece is dedicated). She was particularly well-known for her performances of his works, as well as pieces composed for her by John Cage, Darius Milhaud, Igor Stravinsky, and Hans Werner Henze. An intense recording of works by Claudio Monteverdi (Telefunken 6.41956AW) was produced in 1977 in collaboration with the Centent Musicus Wien and Nikolaus Harnoncourt.

Robert Melcher (born March 5, 1910, in Ottumwa, Iowa), died on May 11. He had retired in 1976 after 40 years of teaching at the Oberlin College Conservatory of Music in Ohio, a noted school of which he was also an alumnus. His retirement years were difficult ones, for he was felled by a crippling stroke soon after he completed his years of active service.

Why write of a professor of theory in this article? Any musician will know! Often unappreciated (might one say, "unsung?"), these dedicated ones who teach the less-than-glamorous basic courses in our music schools provide the foundations upon which brilliant (and other) careers are based. In the Pantheon of memorable teachers, Robert Melcher was a star! No entering freshman at Oberlin could ever forget the bone-chilling effect of his opening words to the class, "Look around you: the person sitting next to you will not be there next semester!" (True!) Or the actual fear inspired by his announcement of a "recording" session: "Of course you can't expect Oberlin Conservatory to provide *tape* recorders for everyone, so *you* will provide staff paper, and record the sounds you hear."

One knows, now, that this was a loving tyrant. His students prize the abilities fostered by such techniques. And one of those students, in a small way, hopes to say "Thank you" with this memoir of one who gave unstintingly to his classes.

There are, too, personal memories: the Melchers, both Robert and his wife Anna, were gracious to us students: invitations to their home came often. Fear gave way to friendship, a friendship continued long after the student days at Oberlin were completed. A shared love

of the operas of Richard Strauss gave foundation for correspondence and mutual comments. (Fitting it was that Oberlin marked Professor Melcher's retirement with a lecture by Edwin Dugger on "The Harmonic Language of Richard Strauss!")

Yes, Donne was right about our being "diminished" by the deaths of others. But a Scottish poet, Thomas Campbell (1777-1844), writing two centuries later than the mystic Dean, said, "To live in hearts we leave is not to die." (*Hallowed Ground*, 1825.)

BIBLIOGRAPHICAL NOTE

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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

- 16 OCTOBER**
Gospel Song Fest; First Congregational, Great Barrington, MA
Alexander McCurdy Memorial; St Bartholomew's, New York, NY 4 pm
St Thomas Choir; St Thomas Church, New York, NY 4 pm
McNeil Robinson; St Ignatius, New York, NY 3 pm
Cj Sambach; First United Methodist, Toms River, NJ 3 pm
Baltimore Bach Society; Our Lady of Perpetual Help, Woodlawn, MD 8 pm
*Brett Wolgast; Main Street United Methodist, Suffolk, VA 4 pm
Robert Baker; First United Methodist, Brevard, NC
Frederick Hohman; Lutheran Church of the Good Shepherd, Lancaster, PA
Deborah R. Miller; St John's, Lebanon, PA 7:30 pm
Robert Parris; Beechhaven Baptist, Athens, GA 7 pm
*Larry Smith; Westminster Presbyterian, Steubenville, OH 4 pm
Zsigmond Szathmary; Cleveland Museum, Cleveland, OH 2 pm
Donald Williams, with soprano; Zion Lutheran, Ann Arbor, MI 4 pm
Bach-a-thon; St James Cathedral, Chicago, 12:30-8:30 pm
Jerome Butera; St Peter United Church, Skokie, IL 4 pm
Byron L. Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm
- 17 OCTOBER**
James Kibbie; Hill Auditorium, Ann Arbor, MI 8:30 pm
- 18 OCTOBER**
St Thomas Choir; St Thomas Church, New York, NY 5:30 pm
*Brett Wolgast; River Road Baptist, Richmond, VA 8 pm

- 19 OCTOBER**
Music of Stanford; St Thomas Church, New York, NY 12:10 pm
Carole Feather Martin; St John's Church, Washington, DC 12:10 pm
- 20 OCTOBER**
Claudia Dumschat; St Paul's Chapel, New York, NY 12 noon
Jean Furmanek; Duquesne Univ, Pittsburgh, PA 12:30 pm
- 21 OCTOBER**
Festal Evensong; Cathedral of the Incarnation, Garden City, NY 8 pm
Joan Lippincott; Messiah Lutheran, S. Williamsport, PA
Marchal Symposium; Duquesne Univ, Pittsburgh, PA (also 22)
Ann Labounsky, William Hays; St Paul of the Cross Monastery, Pittsburgh, PA 8 pm
Raymond Daveluy; St Joseph's Church, Springfield, OH 8 pm
- 22 OCTOBER**
Zsigmond Szathmary, workshop; West Side Presbyterian, Ridgewood, NJ 9-1
- 23 OCTOBER**
Music of Ayleward, Wesley; St Thomas Church, New York, NY 4 pm
Pamela Savo; St Thomas Church, New York, NY 5:15 pm
Harriette Slack Richardson; St Mark's Episcopal; Springfield, VT 3 pm
Robert Edward Smith, harpsichord; First Congregational, Waterbury, CT 4 pm
Cj Sambach; Holy Trinity Episcopal, Hicksville, NY 4 pm
Harrison Oxley; St Bartholomew's, New York, NY 4 pm
James Drake; United Methodist, Red Bank, NJ 4 pm
Zsigmond Szathmary, West Side Presbyterian, Ridgewood, NJ 4 pm
Raymond Daveluy; St Stephen's Episcopal, Milburn, NJ 3 pm
William Bates; First Presbyterian, Gastonia, NC 3 pm
Ann Longdon Hood; Cathedral of St Philip, Atlanta, GA 5 pm
Arthur Vidrich, with trumpet; Zion Lutheran, Indiana, PA 7 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Luther Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm
Huw Lewis; First English Lutheran, Grosse Pointe Woods, MI 3 pm
John Eggert; Concordia Seminary, Ft Wayne, IN
Jerome Butera; Park Ridge Community Church, Park Ridge, IL 3:30 pm
Baroque recital (FL, GAMB, HC); Chevy Chase Presbyterian Church, Washington, DC 7:30 pm
- 24 OCTOBER**
Stephen G. Schaeffer; Presbyterian College, Clinton, SC 8 pm
- 25 OCTOBER**
Ensemble Concert; St Thomas Church, New York, NY 7:30 pm

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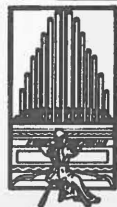
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Answers to Correspondence

Dr. Dinty Moore

This column appeared in the January, 1927 edition of THE DIAPASON and is reprinted here for the amusement of our readers —ed.

E.D.—We have done our best to trace the piece which you mention as having been sung at your church a few Sundays ago. Perhaps some reader can help us. The title is "Sounddannalaam."

MRS. F.C.—You have been correctly informed. A Mrs. Smythie was tried for the murder of her husband and acquitted when she testified that her husband had for many years insisted on taking her to hear organ recitals. If we remember rightly the jury gave her a vote of commendation.

R.D.—We are interested in your 19,736th recital program and are glad you included a work by an American composer. Have you published it yet?

D.W.F.—We are sending you, by mail, the name of the publisher of the book of improvisations that we use. Kindly keep it quiet.

W.P.—We have read your little book, "Hints to Organists," but have some doubts that boiling the reeds of a French horn in olive oil will make it smooth. At the same time we admit that filing the reeds of the trumpet is likely to put an edge on it.

M.J.—We thank you for your kind words. Yes, Dinty Moore will give his annual performance of the Beethoven Ninth Symphony soon after Christmas. The work will be given by the Sunday-School Orchestra of twenty-two pieces and his fine choir, which he plans to augment to eleven voices. In addition to this he will have the assistance of the Undertakers' Jazz Band, for which he has written special parts, and Miss Nealy Kilsom, the well-known female tenor, who will sing all the solos. With this array of talent the performance is bound to be a moving one. Dr. Moore will wear his doctor's gown and hood during the finale.

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The American Organist, 1980

26 OCTOBER

Music of Bairstow; St Thomas Church, New York, NY 12:10 pm
Michael Parrish; St John's Church, Washington, DC 12:10 pm

27 OCTOBER

Jon P. Rollins; St Paul's Chapel, New York, NY 12 noon
Mark King; Duquesne Univ, Pittsburgh, PA 12:30 pm

28 OCTOBER

Bethesda Schola Cantorum; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
Gerre Hancock; St Paul's Lutheran, Orlando, FL
David Palmer; Metropolitan United Methodist, Detroit, MI 8 pm
Diane Bish; First Presbyterian Church, Deerfield, IL 8 pm

29 OCTOBER

*Thomas Murray; Princeton Univ, Princeton, NJ masterclass 9 am, recital 8 pm

30 OCTOBER

John Rose; United Church of Johnson, Johnson, VT 3 pm
Brahms, *Requiem*; South Congregational-First Baptist, New Britain, CT 7:30 pm
Cj Sambach; North Presbyterian, Geneva, NY 4 pm
Music of Howells; St Thomas Church, New York, NY 4 pm
John Palmer; St. Thomas Church, New York, NY 5:15 pm
David Hurd; St Mark & All SS, Abescon Highlands, NJ 3 pm
Chesley Bowden III; Cathedral of St Philip, Atlanta, GA 5 pm
Robert Parris; First Baptist, Jackson, GA 7 pm
Frederick Swann; West End United Methodist Church, Nashville, TN
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
James Kibbie; Grace Episcopal, Mansfield, OH 4 pm
Anne Wilson; Church of the Savior, Canton, OH 4 pm
+Marianne Webb; First Evangelical Lutheran, Murphysboro, IL 4 pm

1 NOVEMBER

Music of Victoria; St Thomas Church, New York, NY 5:30 pm
Mark Brombaugh, harpsichord; Westminster Choir College, Princeton, NJ 8 pm
Raymond and Elizabeth Chenault, St John's Church, Savannah, GA 8 pm
Paul Jackson Hearn; First Presbyterian, Jackson, TN 8 pm

2 NOVEMBER

Choral Concert; St Thomas Church, New York, NY 12:10 pm
Betty DeLoach; St John's Church, Washington, DC 12:10 pm

3 NOVEMBER

Robert Lehman; St Paul's Chapel, New York, NY 12 noon
Paul Campbell; Duquesne Univ, Pittsburgh, PA 12:30 pm
James Kibbie; First Christian Church, Galesburg, IL 7:30 pm

5 NOVEMBER

Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 8 pm

6 NOVEMBER

Harriette Slack Richardson; North Church, Amherst, MA 4 pm
Fauré, *Requiem*; St Bartholomew's, New York, NY 4 pm
Jonathan Wright; Madison Ave Presbyterian, New York, NY 4 pm
Music of Leighton, Bairstow; St Thomas Church, New York, NY 4 pm
Judith Hancock; St Thomas Church, New York, NY 5:15 pm
Jean-Louis Gil; National City Christian, Washington, DC 4 pm
Ann Labounsky, with brass; St Paul of the Cross Monastery, Pittsburgh, PA 8 pm
G. Dene Barnard; First Congregational, Columbus, OH 8 pm
Alan Cook; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum of Art 2 pm
Tom Pixton (HC); Cleveland Museum of Art 4 pm
William Whitehead; Independent Presbyterian, Birmingham, AL 4 pm
*Larry Smith; Western Michigan Univ, Kalamazoo, MI 4 pm
Durullé, *Requiem*; Zion Lutheran, Ann Arbor, MI 4 pm

Lynn Brant, Pat Gibbons; Park Ridge Community Church, Park Ridge, IL 3:30 pm

7 NOVEMBER

James Frey, lecture-recital; Univ of Michigan, Ann Arbor, MI 8:15 pm

8 NOVEMBER

Choral Concert; St Thomas Church, New York, NY 5:30 pm
Raymond Chenault, St Mary's Episcopal Church, Kinston, NC 8 pm

9 NOVEMBER

Music of Britten; St Thomas Church, New York, NY 12:10 pm
Wesley Parrott; St John's Church, Washington, DC 12:10 pm

10 NOVEMBER

Marsha Long; St Paul's Chapel, New York, NY 12 noon
Paul Harrold; Duquesne Univ, Pittsburgh, PA 12:30 pm

11 NOVEMBER

Robert Edward Smith; Trinity College, Hartford, CT 8:15 pm
Jean-Louis Gil; St John's Lutheran, Allentown, PA 8 pm
William Albright; Davidson College, Davidson, NC 10:30 am & 8:15 pm

12 NOVEMBER

William Albright, workshop; Davidson College, Davidson, NC 9 am
Gillian Weir, masterclass; Independent Presbyterian, Birmingham, AL 10 am

13 NOVEMBER

Choral Concert; St Thomas Church, New York, NY 4 pm
Harvey Van Buren; St Thomas Church, New York, NY 5:15 pm
Diane Belcher; Madison Ave Presbyterian, New York, NY 4 pm
Renaissance choral music; Cathedral of St Thomas More, Arlington, VA 7:30 pm
Anne Wilson; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm
Mark Laubach; Calvary Episcopal, Shadyside, PA 8 pm
Karel Paukert; Cleveland Museum of Art 2 pm
Barbara Salter; Cathedral of St Philip, Atlanta, GA 5 pm
Luther Concert; Trinity Cathedral, Cleveland, OH 1 pm
Judith Hancock; Clavary Episcopal, Cincinnati, OH
Gillian Weir; Independent Presbyterian, Birmingham, AL 3 pm
*Larry Smith; St Anthony's Church, Milwaukee, WI 4 pm
Brahms Choral Festival; Christ Church Cathedral, New Orleans, LA 4 pm

15 NOVEMBER

Music of Tomkins, Byrd; St Thomas Church, New York, NY 5:30 pm
James Moesser; St Paul's Cathedral, Pittsburgh, PA 8 pm
Todd Wilson; All Saints Episcopal, Atlanta, GA 8 pm
Robert Edward Smith, harpsichord; St John's Episcopal, Detroit, MI 8 pm
Gillian Weir; Valparaiso Univ, Valparaiso, IN 8 pm

16 NOVEMBER

David Craighead; Mechanics Hall, Worcester, MA 8 pm
Music of Lassus; St Thomas Church, New York, NY 12:10 pm
F. Thomas Richardson; St John's Church, Washington, DC 12:10 pm
Gillian Weir, masterclass; Valparaiso Univ, Valparaiso, IN 10 am
Marianne Webb, children's concert; SIU, Carbondale, IL 1 pm

17 NOVEMBER

Susan Woodson; St Paul's Chapel, New York, NY 12 noon
Eileen Reed; Duquesne Univ, Pittsburgh, PA 12:30 pm

18 NOVEMBER

Robert Edward Smith, harpsichord; Wayside Presbyterian, Erie, PA 8 pm
Jean-Louis Gil; Christ Episcopal, Bradenton, FL 8 pm
Carlo Curley; Metropolitan United Methodist, Detroit, MI 8 pm
James Frey; St Thomas the Apostle, Chicago, IL

19 NOVEMBER

Gerre Hancock, improvisation seminar; Westminster Choir College, Princeton, NJ
*Larry Smith, Girard College, Philadelphia, PA 8 pm

Calendar

20 NOVEMBER

South Church Choral Society; South Congregational-First Baptist, New Britain, CT 7:30 pm
Robert Baker; First Congregational, Washington, CT 7:30 pm

John Rose; St William the Abbot, Seaford, NY 7:30 pm

Evensong, Music by Howells; St Bartholomew's, New York, NY 4 pm
 Choral Concert; St Thomas Church, New York, NY 4 pm

Christopher Babcock; St Thomas Church, New York, NY 5:15 pm

Haydn, Bernstein, St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm

Vernon de Tar, United Methodist, Red Bank, NJ 4 pm

David Hurd; Chevy Chase Presbyterian, Chevy Chase, MD 4 pm

James Moeser; Independent Presbyterian, Birmingham, AL 4 pm

John Eggert; Jehovah Lutheran Church, St Paul MN 4 pm

Bess Hieronymus; Christ Church Cathedral, New Orleans, LA 4 pm

Brahms' *A German Requiem*; St James the Less, Scarsdale, NY 8 pm

Karel Paukert; Cleveland Museum of Art 2 pm

21 NOVEMBER

Jeffrey Smith; St Clement's Church, Chicago, IL
 Music Sacra; Avery Fisher Hall, New York, NY 7:30 pm

22 NOVEMBER

Music of Smith, Friedell; St Thomas Church, New York, NY 5:30 pm

23 NOVEMBER

Music of Murchie; St Thomas Church, New York, NY 12:10 pm

Albert Russell; St John's Church, Washington, DC 12:10 pm

27 NOVEMBER

Choral Concert; St Thomas Church, New York, NY 4 pm

Joseph Graffeo; St Thomas Church, New York, NY 5:15 pm

Karel Paukert; Cleveland Museum of Art 2 pm

Mozart, *Requiem*; St. John's Church, Washington, DC 11 am

Robbe Delcamp; Independent Presbyterian, Birmingham, AL 4 pm

29 NOVEMBER

Music of Ayleward, Purcell; St Thomas Church, New York, NY 5:30 pm

30 NOVEMBER

Emily Gibson; St John's Church, Washington, DC 12:10 pm

Music of Byrd; St Thomas Church, New York, NY 12:10 pm

UNITED STATES

West of the Mississippi

16 OCTOBER

Marianne Webb; Buena Vista College, Storm Lake, IA 4 pm

Susan Marchant, with oboe; Univ of Arkansas, Fayetteville, AR 3 pm

Clyde Holloway; Episcopal Church of the Epiphany, Houston, TX

17 OCTOBER

David Craighead, masterclass, Dordt College, Sioux Center, IA

18 OCTOBER

David Craighead, Dordt College, Sioux Center, IA 8 pm

21 OCTOBER

Robert Anderson; Tyler Street Methodist, Dallas, TX 8:15 pm

Fred Swann; San Antonio College, San Antonio, TX

Paul Lee, **Steven Lawson**, duo organ; First Congregational, Los Angeles, CA 8 pm

22 OCTOBER

William Albright, workshop; Unitarian-Universalist, Rochester, MN 10 am

Peter Hurford; Green Lake Church, Seattle, WA 4 pm

Honegger, *King David*, Vaughan Williams, *Mass In G Minor*; Performing Arts Center, Santa Ana, CA 8:30 pm

23 OCTOBER

William Albright; Unitarian-Universalist, Rochester, MN 8 pm

Britten Festival; First Presbyterian; Lincoln, NE 4 pm

30 OCTOBER

Cherry Rhodes; Hennepin Ave. United Methodist, Minneapolis, MN 7:30 pm

***Peter Hurford**; First United Methodist, Portland, OR 4 pm

Ladd Thomas; La Jolla Presbyterian, La Jolla, CA 4 pm

David Britton; St Mark's Episcopal, Altadena, CA 4 pm

3 NOVEMBER

Todd Wilson, masterclass; San Antonio College, San Antonio, TX 3:30 pm

4 NOVEMBER

Todd Wilson; San Antonio College, San Antonio, TX 8 pm

6 NOVEMBER

James Kibbie; First Presbyterian, Davenport, IA 3 pm

Gillian Weir, University United Methodist Temple, Seattle, WA 3 pm

Esteban Elizondo, **Bernard Brauchli**; Mt St Mary's College, Los Angeles, CA 4 pm

12 NOVEMBER

Carlene Neihart; RLDS Auditorium, Independence, MO 8 pm

13 NOVEMBER

***Donald Williams**, with soprano; St Cloud State College, St Cloud, MN

14 NOVEMBER

Kathleen McIntosh (HC); First Congregational Church, Pasadena, CA 8:15 pm

19 NOVEMBER

Gillian Weir, masterclass; First Presbyterian, San Diego, CA 10 am

20 NOVEMBER

Gillian Weir, First Presbyterian, San Diego, CA 4 pm

21 NOVEMBER

***Robert Glasgow**; Village Presbyterian, Prairie Village, KS 8 pm

James Kibbie; Holy Family Church, Ft Worth, TX

***William Porter**; St Mark's School, Dallas, TX 8:15 pm

22 NOVEMBER

***Robert Glasgow**, masterclass; St Paul's Episcopal, Kansas City, KS 10 am

27 NOVEMBER

+**Carlene Neihart**; St Paul's Lutheran, Independence, MO 7:30 pm

INTERNATIONAL

16 OCTOBER

***John Searchfield**, with ensemble; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

19 OCTOBER

Gillian Weir, Monash University, Melbourne, Australia 8 pm

22 OCTOBER

Gillian Weir, The Concert Hall, Melbourne, Australia 8 pm (aso 24, 25 Oct.)

1 NOVEMBER

Deborah R. Miller; St. Alban's, London, England 7 pm

11 NOVEMBER

****Frederick Swann**, Ryerson United Church, Vancouver, BC

13 NOVEMBER

***Patricia Phillips**; St. Joseph's Cathedral, Edmonton, Alberta, Canada 3 pm

25 NOVEMBER

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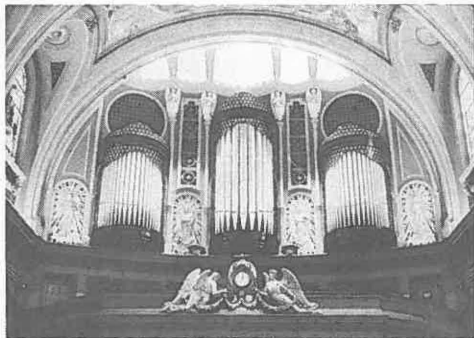
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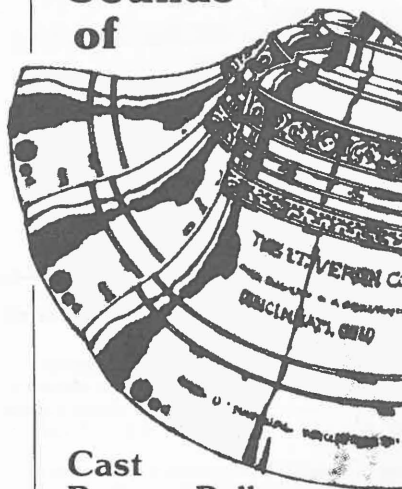
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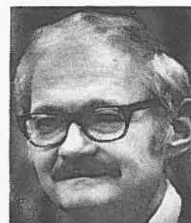
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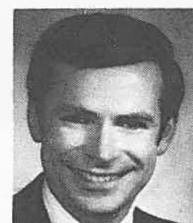
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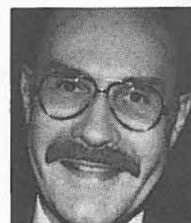
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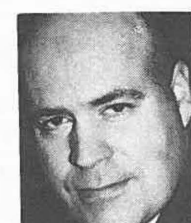
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