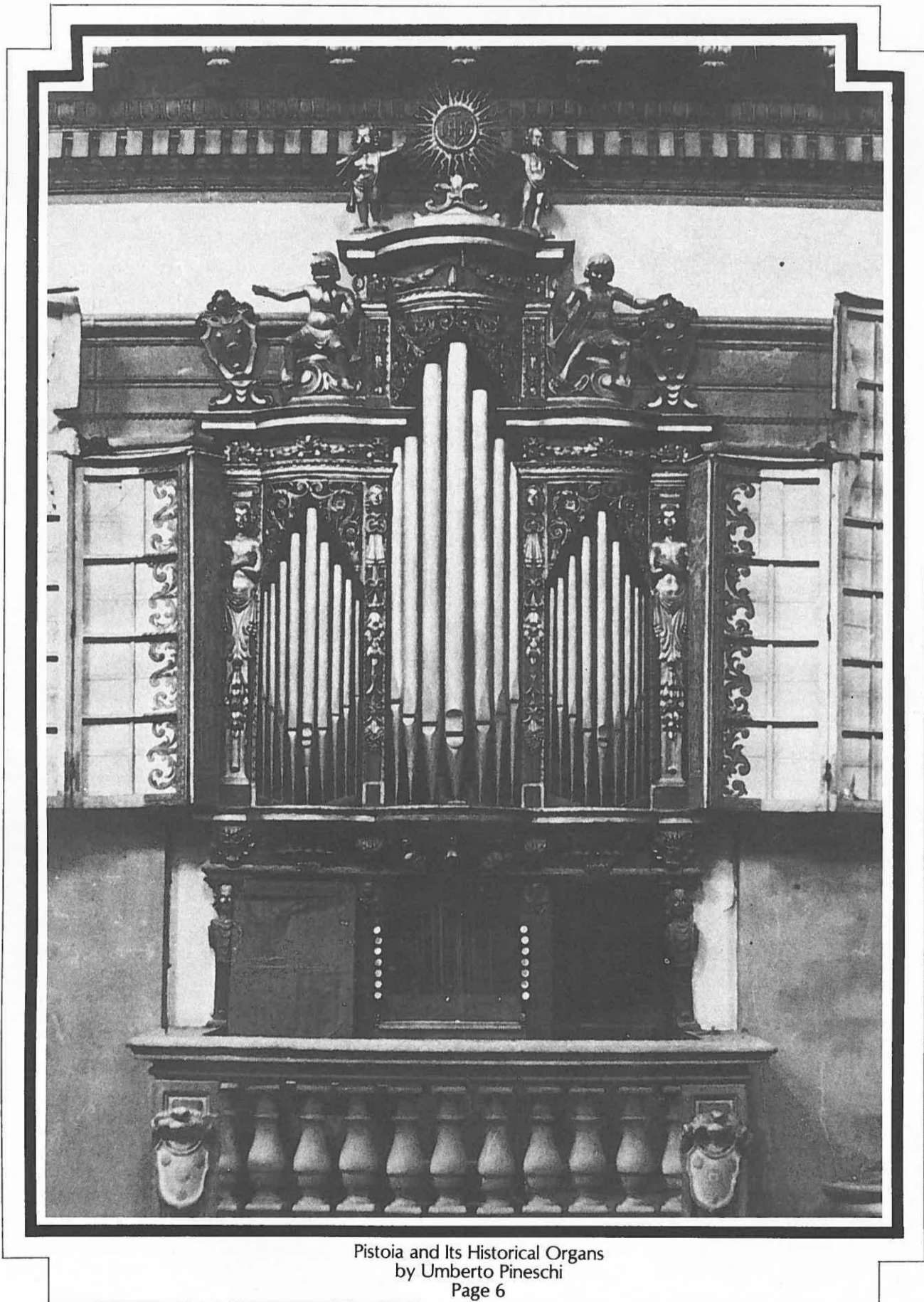


THE DIAPASON

JUNE, 1984



Pistoia and Its Historical Organs
by Umberto Pineschi
Page 6

1984 Summer Institutes, Workshops and Conferences

Baroque Performance Institute

June 17–July 8. Oberlin College.

Masterclasses, lectures, demonstrations, and concerts centering on music of the Italian Baroque. Lisa Goode Crawford, James Weaver, Penelope Crawford, and others.

Contact: Professor James Caldwell, Conservatory of Music, Oberlin College, Oberlin, OH 44074.

Royal School of Church Music, Addington Palace, Croydon, England.

July 2–August 12. See listing in March, 1984, issue.

Academy of Italian Organ Music, Pistoia, Italy.

July 8–20. See listing in March, 1984, issue.

Church Music Workshop, Fellowship of United Methodists, Ludlow, PA.

July 8–12. See listing in April, 1984, issue.

Romainmôtier Interpretation Course, Romainmôtier, Switzerland.

July 8–22. See listing in March, 1984, issue.

New York School of Liturgical Music, Seminar '84, New York, NY.

July 9–12. See listing in March, 1984, issue.

Summer Session Masterclass, Peabody Conservatory, Baltimore, MD.

July 9–13. See listing in April, 1984, issue.

Harpichord Workshop, Butler University, Indianapolis, IN.

July 13–15. See listing in March, 1984, issue.

Vancouver Early Music Program and Festival

July 15–August 10. Vancouver, B.C., Canada.

Various one- and two-week sessions on Medieval and Baroque music and dance. Ton Koopman, Tini Mathot, others.

Contact: Vancouver Early Music Program, 1254 West 7th Avenue, Vancouver, B.C., Canada V6H 1B7.

30th International Summer Academy, Haarlem, The Netherlands.

July 16–29. See listing in March, 1984, issue.

Choral Director's Conducting Workshop

July 21–28. Saranac Lake, NY.

Music of Bach, Cherubini, Beethoven, Brahms, Duruflé, Barber, Ives, and Stravinsky. Roger Wagner, Margaret Hillis, Gregg Smith, Robert Page, Paul Hill, Thomas Dunn, Margaret Hawkins.

Contact: Association of Professional Vocal Ensembles, 251 South 18 Street, Philadelphia, PA 19103.

The Green Lake Festival of Music

July 22–28. Green Lake, WI.

A week-long workshop on the choral music of J. S. Bach will culminate in a performance of the *B Minor Mass*. Catherine Comet, Douglas Morris, Alexander Silbiger.

Contact: Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941.

21st Early Music Festival Bruges, Bruges, Belgium.

July 28–August 12. See listing in March, 1984, issue.

Church Music Workshop, University of Alabama.

July 30–August 1. See listing in March, 1984, issue.

New Directions in Music and Worship

July 30–August 3. Emory University, Atlanta, GA.

Seminar on music in worship. Timothy E. Albrecht, Don E. Saliers, Carlton R. Young.

Contact: Emory University, Department of Music, Atlanta, GA 30322.

Flor Peeters Masterclass for Organ, Mechelen, Belgium.

July 30–August 10. See listing in April, 1984, issue.

Workshop in Harpsichord Performance, University of Michigan.

July 30–August 3. See listing in April, 1984, issue.

Summer School of Organ Music, Cleveland Lodge, Dorking, England.

August 6–11. See listing in April, 1984, issue.

Church Music Workshop, Fellowship of United Methodists, Williamsport, PA.

August 12–17. See listing in April, 1984, issue.

2nd International Romantic Organ Music Symposium, Milwaukee, WI.

August 12–17. See listing in March, 1984, issue.

Letters to the Editor

Stop Nomenclature

In considering the tonal nature of many organs which we organists encounter, it has occurred to me that a rather considerable simplification of present stop nomenclature is possible, and perhaps desirable.

The profusion of languages—English,

French, German, Italian, Spanish—and the elaborateness of many stop-names can only serve to confuse the organist. This is perhaps the intention of some builders, or of some organists who have a hand in tonal design. It is understandable that a fanciful name like *Trompette de l'Archange Gabriel* (or *Tuba*

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CLASSIFIED ADVERTISING

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LETTERS TO THE EDITOR

Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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Please remember that our new closing date for all materials to be published in The Diapason is the first (1st) day of the preceding month, for the next month's issue (November 1st for the December issue, etc.).

Mirum, or whatever) might be used to divert the player from the fact that this stop is what we call in everyday language "Train Whistle," or "Air-Raid Siren."

Below I give a typical stoplist, in American Classic style, with appropriate nomenclature, as it would be realized by any number of builders:

GRATE

- 16' Grunt (murmuring)
8' Scrape
8' Hoot
4' Scrape
4' Hoot
2 1/2' Scratch
2' Scratch
IV Shriek 1 1/3'
IV Screech 1/2'
8' Blatt
Clanging

SWILL

- 8' Moosh
8' Mooshier
8' Hoot
4' Scrape
4' Hoot
2' Squeak
VII Yell 2'
16' Snort
8' Blare†

- 8' Honk
4' Blatt†

WIMPY

- 8' Chuff
8' Murmur
8' Mumble
4' Chooff
2 1/2' Squeak
2' Squeak
1 1/2' Squeak
III Squeal 1/2'
8' Buzz
8' Noise (hideous)

LUMPY

- *32' Woof (wooly)
*32' Woof (hooty)
+16' Woof (scraping)
+16' Woof (hooty)
+8' Scrape (scratchy)
+8' Hoot
+4' Scrape
+4' Moan
+IV Scratch 'n' Sniff 2 1/2'
*32' Pain (frightful)
+16' Ugly (downright)
+8' Blatt†
+4' Blare†

*phony
†real (?-!)

†Some prefer the Blare to be the octave to the Blatt, others the Blatt to the Blare; it is a matter for consideration.

Timothy J. Tikker
Eugene, OR

Here & There

New York City's first official celebration of the 300th anniversary of the birth of J. S. Bach will be in the form of a week-long Bach festival titled "J. S. Bach: A Musical Offering" September 9-15, presented by the Chamber Music Society of Lincoln Center under the direction of Charles Wadsworth. The evening concerts at Alice Tully Hall will be preceded by recitals on the Kuhn 4-manual tracker organ and by lectures on aspects of Bach's music and performance practices. The organ recitals will feature Guy Bovet on September 9; Anthony Newman, September 14; and Gillian Weir, September 15, each program taking place at 6:00 pm.

Ohio State University has announced a keyboard scholarship competition for the 1985-86 academic year. The contest is open to high school seniors in either piano, organ or harpsichord. The winner will receive a scholarship of \$6,000 (\$1,500 per year) for four years' study at Ohio State. The deadline for preliminary tapes is February 15, 1985, with finals set for March 21, 1985. For further information and application forms, contact Sylvia Zaremba, Head, Keyboard Section, School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210.

Benjamin Van Wye, college organist and lecturer in music at Skidmore College, Saratoga Springs, NY, recently played recitals on two new instruments. At Old Donation Episcopal Church, Virginia Beach, VA, he performed on a 1901 Woodbury tracker organ restored by the New York City firm of Mann & Trupiano; and at St. Clement's Church, Saratoga Springs, he played an Allen digital computer organ.

His essay, "Marcel Dupré's Marian Vespers and the French *alternatif* Tradition," appeared in a recent *Music Review*. While pursuing further research into liturgical contexts for French organ music at the Bibliothèque Nationale this past January, he appeared in the recital series of the Eglise St. Georges.

James Kibbie, assistant professor of organ at the University of Michigan, has been awarded a publication subvention by the Rackham Graduate School Executive Board to partially underwrite production costs for the recording, *Jehan Alain: An Organ Anthology*. Dr. Kibbie made the recording on the organ of Chartres Cathedral for release on the Spectrum label. He has also recorded organ works of 20th-century Czech composers for the same company.

Scott first performed here in 1980 while on tour with the choir of men and boys from St. Paul's Cathedral, with whom he performed at the national AGO convention in Minneapolis. He returned briefly this spring while touring with the Southwark Cathedral choir.

He was soloist in the organ voluntaries and accompanist to Kiri Te Kanawa at the wedding of the Prince and Princess of Wales at St. Paul's Cathedral in 1981. In 1977 he became the youngest organ soloist to appear at the Proms at Royal Albert Hall in London, and the following year took first prize at the Manchester International Organ Competition. He has since appeared with the Royal Philharmonic Orchestra under Sir Charles Groves, the BBC Welsh Symphony Orchestra, and the Philip Jones Brass Ensemble, as well as having recorded two albums for Decca. He is a former organ scholar at St. John's College, Cambridge, and a former student of Ralph Downes and Gillian Weir.



Claudia Dumschat, George Stauffer, and Christa Rakich.

The music program of St. Paul's Chapel, Columbia University (New York City), is again sponsoring a summer series of all-Bach organ recitals on four successive Thursday evenings at 8:00 p.m. The series opened on May 31 with George Stauffer performing the *Toccatina and Fugue in D Minor*, S. 565; the *Passacaglia and Fugue in C Minor*, S. 582; and other early works. The June 7 program featured Claudia Dumschat with the *Toccatina in F Major*, S. 540; the *Toccatina, Adagio and Fugue in C Major*, S. 564; and other Weimar compositions. Stauffer returns on June 14 to play the "Wedge" *Prelude and Fugue in E Minor*, S. 548, and other Leipzig works. Christa Rakich will conclude the series on June 21 with the "St. Anne" *Prelude and Fugue in E-flat Major*, S. 552, and the large chorale settings from *Clavierübung, III*.



Reinhard Jaud, organist at the famous Hofkapel in Innsbruck, Austria, made his American debut in October of 1983. He played concerts at Oberlin's Fairchild Chapel; Augustana College; and St. Mark's-on-the-Campus, Lincoln, NE. Jaud is organist at the Cathedral Church in Innsbruck as well as organist and curator of the historic Ibert organ at the Hofkapel.

Retirement

Dr. Paul Callaway has announced his retirement as conductor of the Cathedral Choral Society of Washington (DC) Cathedral effective at the close of the 1983-84 season. As founding director of the group, he has led the society since its inception in 1942. The board of directors has announced that Dr. Callaway will be named music director emeritus.

Callaway, who retired as organist-choirmaster of Washington Cathedral in 1977, has been organist-choirmaster at St. Paul's Church, Washington, for the past six years. His successor at the cathedral, Canon Richard W. Dirksen, has agreed to serve as interim director of the Society for the 1984-85 season.



John Scott, assistant organist at both of London's Anglican cathedral churches, St. Paul's and Southwark, will make his first major performance tour in the United States and Canada in October of 1985 under the representation of Phillip Truckenbrod Concert Artists.

The inauguration of San Francisco Symphony's new Ruffatti and Noack organs took place on April 7. The events of the evening began with a three-hour Organ Inaugural Gala featuring organists Michael Murray, James David Christie, Frederick Swann, Joyce Jones, John Fenstermaker, and soprano Sheri Greenawald. There followed a special midnight concert which featured encores of the solo works from the sold-out Inaugural Gala.

On April 16, the organ series continued with a lecture-recital by Fred Tulan, and performances by organists Eileen Coggin, Ralph Hooper, and Eric Stephens. Gillian Weir presented a recital on April 20, and Simon Preston appeared on May 13. On May 20, fourteen distinguished Bay Area organists joined forces for a special concert, and the series concludes on June 27 with a three-hour Marathon Salute to the organ featuring conductor Neeme Jarvi and the San Francisco Symphony.

The electro-pneumatic Ruffatti organ is, at 7,373 pipes, the largest concert hall organ in North America, boasting 5

manuals and 132 ranks. The Noack tracker organ contains 7 ranks and is encased in African mahogany. It is tuned to A-442 and has been designed for quick retuning to Kirnberger II and III, Werkmeister, meantone, and other early temperaments. It will be used to accompany the Baroque repertoire and to perform works for two organs.

Will Ayton, chairman of the music department of Roger Williams College, Bristol, RI, was named winner of the first annual choral composition contest, co-sponsored by the Composers Guild of New Jersey, the deRevere Singers, Unicorn Music Company, Inc., and Atlantic Community College. His winning composition, *Song for the Nativity*, is a setting in English of the medieval text "Personent Hodie" for SAB chorus and piano or instruments. The piece was premiered by the deRevere Singers on April 27 and will be published by Unicorn Music Company.

Appointments



Petty-Madden Organbuilders has announced that **William F. Brame**, Kinston, NC, will represent the company in several southern and mid-Atlantic states. He has many years of organbuilding experience, having been affiliated with the Estey Organ Corporation and the Aeolian-Skinner Company.

For over 20 years he has been organist-choirmaster of Saint Mary's Episcopal Church in Kinston. He also serves on several commissions for the Diocese of East Carolina.

Brame will be the exclusive representative for Petty-Madden in North Carolina, South Carolina, and southern Virginia. In addition, he will be available for consultation in the remaining southern and mid-Atlantic states.

Richard Unfreid has been appointed organist of the San Marino Community Church (Presbyterian), San Marino, CA. He leaves the position of organist at the Crystal Cathedral, having completed 21 years of service to the Robert Schuller Ministries. His book *Hymns of Praise from the Crystal Cathedral* is published by Fred Bock Music Company. Unfreid continues as professor of music at Biola University.



Michael Molloy has been named the representative in the Maritime Provinces and in the New England area for Orgues Létourneau Limitée, Saint-Hyacinthe, Québec. Molloy is organist at Centenary-Queen Square United Church, St. John, New Brunswick.

Nunc Dimittis

James Clayton Furlow, Jr., 46, of Jackson, MI, died on April 2, 1984, after a long illness. Furlow was an active member of the AGO and a well known music teacher and performer in the Mississippi area. He served several terms as dean of the Jackson AGO Chapter, including 1971 when the chapter hosted the AGO regional convention.

He earned bachelor and master of music degrees in organ and piano from Louisiana State University where he studied with Frank Collins, Jr., and Christian Jordan. He served as organist at St. Alban's Episcopal Church, Baton Rouge, LA; and Fondren Presbyterian Church, Northminster Baptist Church, Broadmeadow United Methodist

Church and St. Richard's Catholic Church, all in Jackson. For the past 19 years he was on the faculty of Hinds Junior College.

Furlow had carefully planned his own memorial service, held at Northminster Baptist Church. The 30-minute prelude to the service included the *Choral in E* of César Franck played by former student Len Bobo. The choir was composed of members of the choirs from several of the churches Furlow had served.

He is survived by his wife, Mary Berry Furlow; daughter, Mary Melonie Furlow; father, James Clayton Furlow, Sr.; brother, Charles R. Furlow; and sister Mrs. John Applegate.

Awards

Carlene Neihart has been named the United States Solo Recitalist by the National Endowment for the Arts. She has been given a grant for the period June 1, 1984, through June 1, 1985, as a reflection of the Endowment's desire to recognize America's performing musicians.

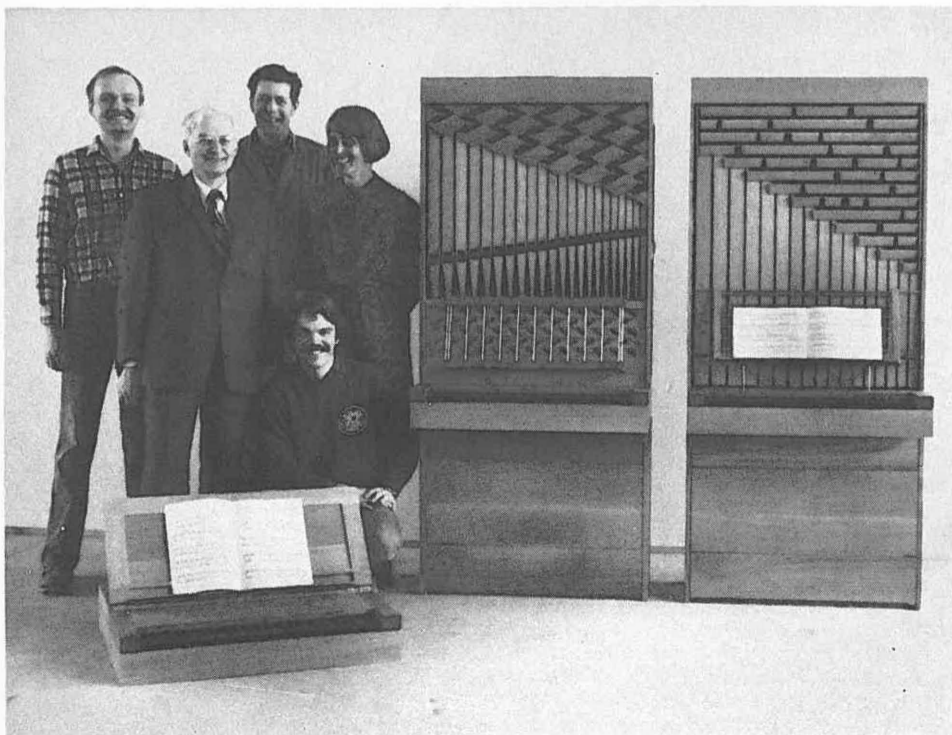
Neihart is organist and choir director of the Central Presbyterian Church and the New Reform Temple, both in Kansas City, MO, and is Artist-in-Residence at Mid-America Nazarene College, Olathe, KS. In September, 1982, she was selected by the National Endowment for the Arts to give organ recitals in the Arts America program overseas under the auspices of the U.S. State Department and the American Embassies. She is a former dean of the Greater Kansas City AGO Chapter and is currently Missouri State Chairman of the Guild.



Herman Berlinski is the recipient of this year's Marjorie Peabody Waite Award. The citation is given annually by the American Academy and Institute of Arts and Letters to an artist, a writer or a composer, in rotation.

Berlinski, a prolific composer, is best known for his many works for the organ, including *Eleven Sinfonias*, *The Burning Bush*, and *The Glass Bead Game*. The *Glass Bead Game* was premiered at Carnegie Hall in 1974 for the dedication of the hall's new organ and was recorded by the Bavarian State Radio during its first European presentation at Bayreuth in 1982. Recently, Berlinski was commissioned to compose a work to accompany the Washington showing of the exhibition "The Precious Legacy" currently touring the United States.

He served as organist at Temple Emanu-El in New York from 1954 to 1963; he holds the title of Minister of Music Emeritus of the Washington Hebrew Congregation; and currently he serves as Artistic Director of the National Jewish Musical Art Foundation's Shir Chadash Chorale.



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Hymn Contest

Write a hymn text about St. Dunstan (ca. 925-88) showing sources. Submit by 8/1/84 in an un-marked envelope within an addressed wrapper to: St. Dunstan's Church, Attn: Hymn Committee, 1830 Kirby Rd., McLean, VA 22101. Text becomes the property of said parish. Winner to receive \$500.00.

New Recordings

Gouden Orgelklanken. Herman van Vliet plays the Batz organ in the Evangelical Lutheran Church in the Hague. Festivo 077. \$11.00, add \$1.50 for postage per order. The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. *Fanfare*, Lemmens; *Allegretto*, Guilmant; *Adagio in F*, Handel; *Trumpet Voluntary*, Boyce; *Meditation*, Lemaigre; *Gavotte*, Boyce; *Spring Song*, Hollins; *Gigue*, Bossi; *Andante religioso*, Landsman; *Allegretto*, Wolstenholme; *Prière*, Lemaigre.

This collection of romantic pieces will please those whose taste harks back to the days of the "romantic organ recital." (Is it true that in those days they had thousands attending organ recitals?) Much of the music is passé by today's standards, but much is also quite musical, if harmless. We may find the Handel *Adagio* from one of his organ concertos sounding much like Guilmant, and both Boyce pieces are treated as transcriptions in an orchestral mode using heavy pedal unknown to Boyce in the 18th century. One only wonders how it is that differences in style do not seem to have arrived in Holland yet to an organist born as recently as 1941. The playing is musical and satisfying; particularly captivating is the Bossi *Gigue* often heard on Virgil Fox's programs. The Lemaigre, Hollins, Landsman, and Wolstenholme are charming, dated pieces. Van Vliet is fond of flutes and strings, often with tremulant.

Romantisch Recital. Herman van Vliet. Festivo 090. \$11.00, add \$1.50 for postage per order. Organ Literature Foundation. *Fantasie-Toccata on a Choral by M. Haydn*, Arild Sandvold; *Variations and Fugue on "Lobe den Herren,"* van Vliet; *Fantasie over de Avondzang*, van Vliet; *Aria with Variations and Finale*, Henry Smart; *Postlude in c*, van Vliet; *Koraalbewerking on "Beecher,"* van Vliet.

Sandvold is a Norwegian born in 1895; like many Scandinavians his style is imitative of German romanticism without much originality. Van Vliet's style, though he was born in 1941, is turn-of-the-century, filled with harmonic clichés. His playing is good without being noteworthy. The organ lacks clarity and has an insistent boomy pedal. This is appropriately called a "romantic recital" though all but the Smart was written in the 20th century.

Music from Holbrook: Frank Davies and Peter Crompton play the grand organ in the Chapel of the Royal Hospital School. MW 919. \$11.00, add \$1.50 postage per order. Organ Literature Foundation. 1933 Norman & Beard, Wm. Hill organ. *Organ Sonata in G*, Elgar (Mr. Davies); *Finale (Sym. 1)*, Vierne; *Berceuse*, Vierne; *Allegretto (Sonata 4)*, Mendelssohn; *Tuba Tune*, Norman Cocker; *Scherzo (Suite Modale)*, Peeters; *Toccata in b*, Gigout (Mr. Crompton).

The Elgar sonata, an English romantic staple dating from 1895, is well served by Davies. The instrument sounds a good deal older than 1933 until we remember that the interest in neo-classic organ-building was barely in its infancy, especially in England. It has a rich palette of orchestral colors and is well suited to the Elgar; the recorded sound is distant, suggesting a large building. The rest of the program is played by Crompton, who is a young virtuoso. Clipped chords in the Vierne *Finale* lead to a flippancy surely not intended; he plays with musicality and basically good style, but occasionally gets carried away. The *Tuba Tune* uses the large Solo tuba to good advantage—thick and fat, in a good, wholesome English style. He evidently enjoys playing the standard French literature, but the colors of this organ give it an unnaturally heavy sound.

Catherine Ennis plays the Father Willis organ in Reading Town Hall. MW 924. \$12.00, add \$1.50 postage per order. Organ Literature Foundation. *Allegro vivace (Sym. 5)*, Widor; *Chorale Fantasia on "When I survey,"* Parry; *Variations sur un Noël*, Dupré; *Fantasia and Toccata*, Stanford; *Benediction Nuptiale*, Saint-Saëns; *Toccata*, Patrick Gowers.

The organ was built by the famous Father Willis in 1864 for a smaller hall; then moved and enlarged for its present location in 1882. It has some beautiful pipework; we are always conscious of the heavy 16' in the pedal, and the heavy English romantic sound that the English were so proud of. The recording gives us a distant sound. The playing is quite virtuosic throughout and Ms. Ennis shows herself equal to the demands of the varied program. The organ's thick and at times Germanic sound suggests Reger rather than Widor and Dupré, however. The Parry, Stanford, and Saint-Saëns convey a certain musicality despite their dated style. The Gowers brings us back to the 20th century; its effective dissonance and rhythmic vitality lead to a piling up of complex chords for a brilliant ending.

The Schulze Organ at Armley played by Lynne Davis and Arnold Mahon. MW 916. \$12.00, add \$1.50 postage per order. Organ Literature Foundation. *Choral No. 3 in a*, Franck; *Cantabile*, Franck; *Toccata (Suite Gothique)*, Boëllmann (Ms. Davis); *Pièce Héroïque*, Franck; *Harmonies du Soir*, Karg-Elert; *Fantasia*, Lennox Berkeley (Mr. Mahon).

In the Franck *Choral* Ms. Davis retains the majesty of the piece and is true to Franck's indications. Again the sound is rather distant but it serves the requirements of the music better than a brighter, thinner sound. The Boëllmann brings back memories of the days when every second-year student learned this and made it a war-horse. While Mahon has a good technique it is disturbing to find him falling into some of the traps of students learning the *Pièce Héroïque*: incorrect rhythm in the 2 against 3 and even a wrong note in one of the crashing chords at the end, robbing us of a German sixth. He is at home with the impressionistic style of the Karg-Elert, and puts the organ through its paces in a clean rendition of the Berkeley, a work which bears more frequent hearing.

Gillian Weir plays the 1861 William Hill Mulholland Grand Organ in the Ulster Hall, Belfast. MW 934 digital. \$24.00, add \$1.50 postage per order. Organ Literature Foundation. *Coronation March*, Meyerbeer; *Variations (Sonata 6)*, Mendelssohn; *Moto Ostinato*, Eben; *Adagio in E*, Bridge; *Lo Ballo dell' Intorcchia*, Valente; *Toccata for the Elevation*, Frescobaldi; *Offertorio in C*, Zipoli; *Voluntary in g*, Stanley; *Concerto in d after Vivaldi*, Bach; *Joie et Clarte des Corps Glorieux*, Messiaen; *Choral in b*, Franck; *Rosace*, Mulet; three movements from *Convent Mass*, Couperin; *Cortege et Litanie*, Dupré; *Allegro deciso*, Dupré.

Here is a stunning two-record set which bears out the statement of a friend who said in relation to organ-building: "We haven't come very far in a hundred years, have we?" This splendid instrument was restored in 1978 with some changes but basically remains true to the original. The program is a veritable historical organ recital, and both the playing and the recording are consistently excellent. Ms. Weir has a thorough grasp of the varied styles, and even throws in the Meyerbeer transcription which shows off the Fanfare Trumpet, an addition in the restoration. A thoroughly satisfying record.

—Robert Lodine

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Pistoia and Its Historical Organs

Nine Years Later (Part I)

Umberto Pineschi

The May and June, 1975, issues of THE DIAPASON contained a report entitled "Restoration of Historical Organs in Pistoia, Italy and its Area," by Umberto Pineschi. This present article, to be continued over several issues, is a current account of the restoration work which has been completed or begun on various instruments described in the previously published article, to which readers should refer.

Also contained in this present article are descriptions of organs which, for lack of either interest or finances (or a combination of the two), are sorely in need of restoration.

Umberto Pineschi has commented that the publication of his previous article became a positive factor in the decision process which led to the restoration of several of the organs described in the 1975 series. The retention and preservation of historic Italian organs is as important to our heritage as is the music that was composed for and played on them.

—Ed.

In 1975, I described the situation of many extant historical organs in the area of Pistoia, Tuscany (Italy). Despite some restoration already completed at that time, the reality was rather disappointing: of 130 extant instruments, roughly 90 percent were unplayable. Since that time a few other restorations have been completed, and an international organ academy has been established in Pistoia, attracting some 70 professional organists from around the world each year.

The organ in the church of Santo Stefano, Serravalle Pistoiese was the first to be restored. It revealed the colorful singing quality of the Pistoian school of organ building in all its fullness. It is still one of the most beautifully restored organs we have. In September, 1975, the

For more than 20 years, Prof. Tagliavini kept in his cellar a disassembled organ, built in 1762 by Domenico Gentili da Medicina, which he had saved from a ruined church. In 1976 he presented it to the Pistoian Organ Academy on the condition that the Academy



L. F. Tagliavini

participants of the first Organ Academy visited this instrument which was somewhat playable. During our trip to Serravalle Pistoiese, Professor Tagliavini, director of the Academy, remarked that he found it a "peculiar idea to take such a lot of people all this way to [see] an unrestored organ." But after a short while at the instrument, trying its various stops, he became excited about its sound, regretting only that he had not brought his music. He spent three quarters of an hour demonstrating the organ, instead of the ten minutes that had originally been planned, much to the pleasure of the Academy attendees.

The following year, Prof. Tagliavini played the dedication concert on the Serravalle organ which, by this time, had been restored by Tamburini. Recently, and unfortunately, the church was declared dangerous because of serious problems concerning the roof, and it was closed for an indefinite period.

would provide for its restoration. Having now been carefully restored by Donati, a real "jewel" has come back to life and can be admired at the Teodulo Mabellini Municipal Music School.

Scuola "Mabellini" (I)

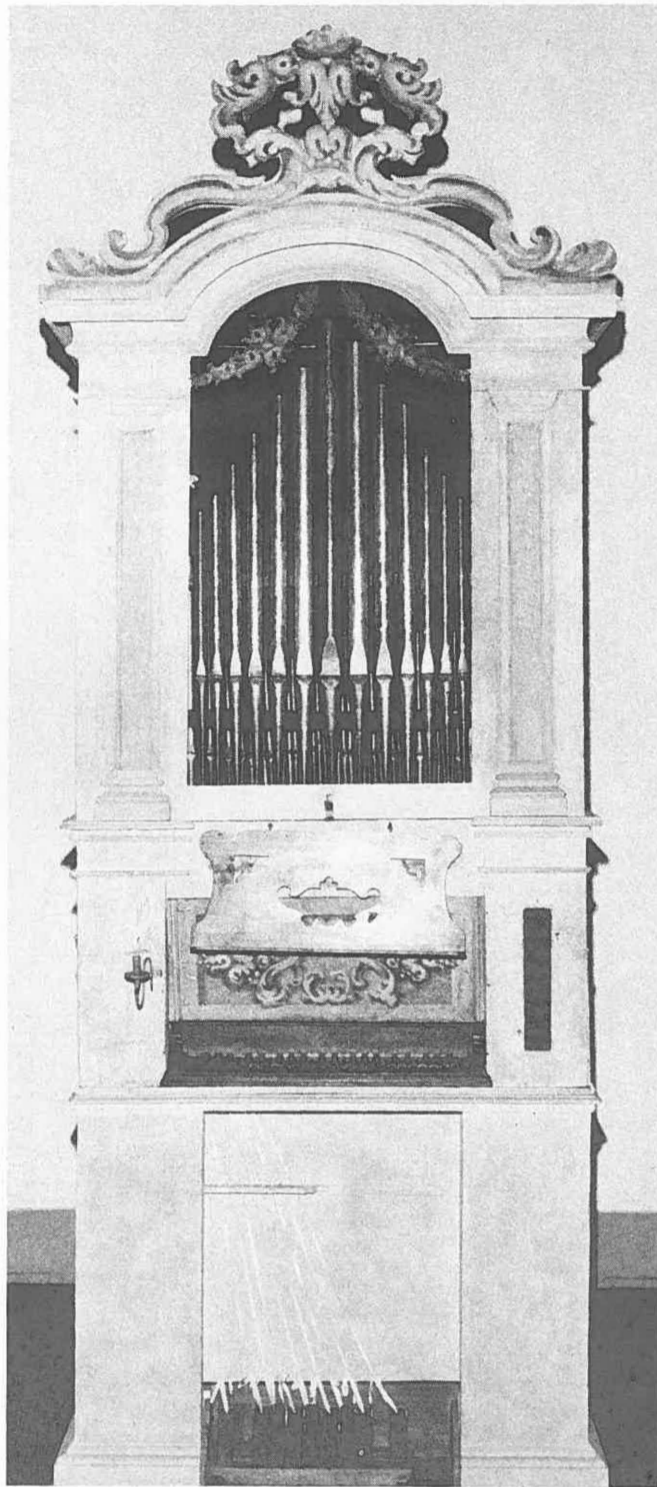
- 8' Principale
- 2' Decimaquinta*
- 1½' Decimanona*
- 1' Vigesimaseconda*
- ¾' Vigesimasesta*
- 8' Voce Umana (from c#)

Manual compass: 45 notes (C-c''', with short first octave). Pull-down pedalboard of 9 keys (C-c, short octave). Slider chest.

*A Ripieno organized this way is called a "resumed Ripieno." It was frequently seen in small organs built for small churches.

When, in 1980, a group of Japanese people visited the organs of Pistoia, a member of that group, the Reverend

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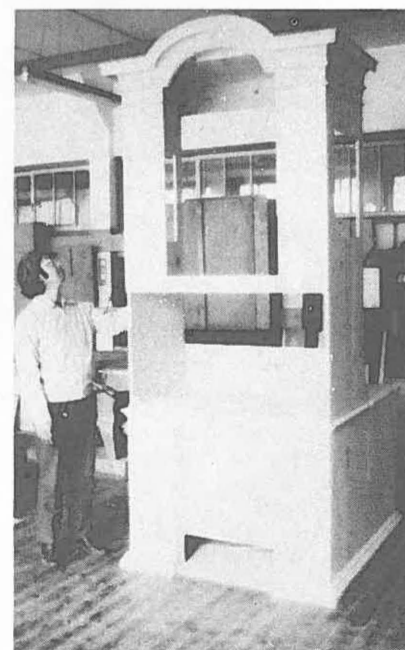


Pistoia: Scuola Mabellini (I)

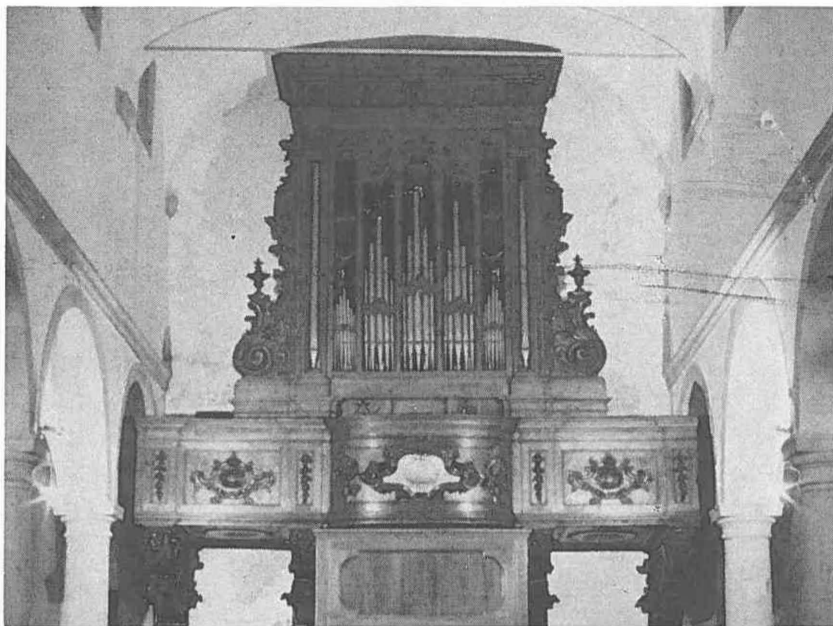
Fumio Fukatsu, not only admired the Gentili organ but felt that a copy of it would be just the right instrument for his new church in Kanita Women's Village, Japan. The copy, built by the Japanese organbuilder, Hiroshi Tsuji, was dedicated on April 17, 1982. A second replica is under construction by the same builder for Boston, MA.

The people of Treppio, seeing their organ illustrated in my previous article in THE DIAPASON, decided that their instrument should be restored to its original state. This was not an easy task for such a small community, but they did succeed, and Prof. Tagliavini played the dedication recital during the seventh Organ Academy in 1981. The specification of the instrument given in my previous article was as it appeared at that time, but during the restoration work, completed by Donati, the original specification had been found.

A complete 2½' Duodecima in an 8' Ripieno is rather unusual. While there are other examples of this stop in Tuscany, it is usually found only in the bass (to e' or f').



Hiroshi Tsuji with Gentili replica.



Treppio

Treppio

- 8' Principale
- 8' Raddoppio del Principale
- 4' Ottava
- 2½' Duodecima
- 2' Decimaquinta
- 1½' Decimanona
- 1' Vigesimaesecunda
- II Vigimasesta e nona (¾, ½')
- 8' Flauto Traverso (stopped)
- 4' Flauto in Ottava
- IV Cornetto (4', 2½', 2', 1½')
- 8' Voce Umana
- 8' Trombe (S&B)
- 4' Violoncello Bassi*
- 8' Musetto Soprani*

16' Contrabbassi (Pedal: stopped)

Accessories: Usignoli (Nightingale) and Timpano (two open wood pipes sounding together, giving the impression of an orchestral timpani roll).

Manual compass: 45 notes (C-c^{'''}) with short first octave. Pull-down pedalboard of 8 keys (C-B), short octave. Slider chest. Bassi and Soprani divide between e' and f'.

*Reed stops.

Ten years ago, the medieval church of San Martino, Campo, on the enchanting hills between Pistoia and Florence, was restored. During that time a small organ, possibly the last to have been built by Nicomede (1877), was dismantled and placed in storage in the church.

When I went to see the instrument, the priest advised me that I had better remove "this thing" as soon as possible, before he turned it into a bookcase! Fortunately, the organ has been restored (Tamburini, 1981) and is now in the church of Santa Chiara in Pistoia. (The old priest of San Martino has died in the meanwhile, and only a few people are left in the neighborhood of the church.)

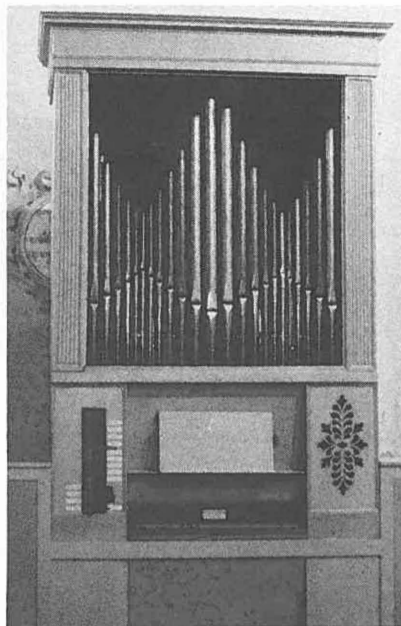
Santa Chiara

- 8' Principale (S&B)*
- 4' Ottava
- 2' Decimaquinta
- 1½' Decimanona
- 1' Vigesimaesecunda
- ¾' Vigimasesta
- 4' Flauto in Ottava (S&B)
- 2' Ottavino Soprani
- II-III Cornetto Soprani
- 8' Voce Angelica Soprani
- 8' Trombe (S&B)
- Campanelli Soprani

Accessories: Usignoli, Timpano (2 pipes), and Bana Militare.

Manual compass: 50 keys (C-f^{'''}, short first octave). Pedalboard of 10 keys (short octave, C-B, plus the notes D# and G#) pull-down except for the last two which are wood Principale pipes. Slider chest. Bassi and Soprani divide between f' and f#.

*The only real stop in the first octave. A permanent coupler allows the first octave to borrow the effect of the remaining stops from the second octave.



Santa Chiara

- 8' Trombe (S&B)**
- III Cornetto Soprani
- 1½' Nasardo Bassi
- 2½' Nasardo Soprani
- 4' Clarone Bassi**
- 4' Flauto in Ottava
- 8' Traversieri (S&B)
- 1' Decimino Bassi
- 2' Ottavino Soprani
- 8' Voce Angelica Soprani
- 8' Flautone Soprani
- 4' Violoncello Bassi**
- 8' Musetto Soprani**
- 16' Contrabbasso

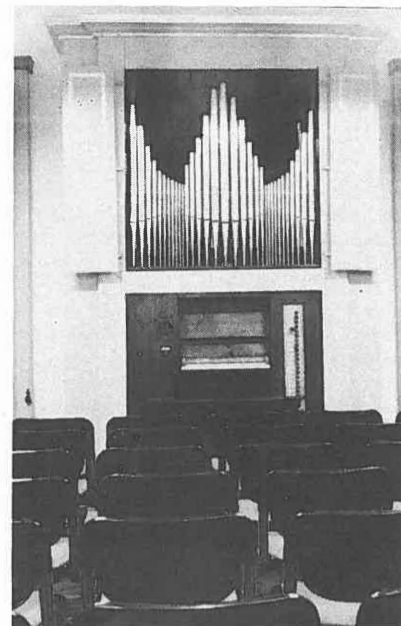
Accessories: Usignoli, Timpano (5 pipes), Tirapieno (draws the complete Ripieno).

Manual compass: 50 notes (C-f^{'''}, short first octave). Pedal of 10 keys (short octave, C-B, plus D#, G#) permanently coupled to the manual. Slider chest.

Bassi and Soprani divide between f' and f#, except Trombe Basse and Soprane, and Violoncello (B) and Musetto (S) which divide between f# and g'.

*Plus Vigimasesta Bassi ¾'
**Reed stop

In this organ, we find a very unusual double division between bass and treble. While almost all of the stops divide between f' and f#, some of them divide between f# and g', as in the organ built by Hermans for the church of the Spirito Santo in 1664.



Pistoia: Scuola Mabellini (II)

In 1982, Donati completed the restoration of a small positiv, built by Lorenzo Testa of Rome in 1703. This organ, which had been located in the chapel of the Villa Medicea, Poggio a Caiano, is now in the Museo delgi Argenti of Palazzo Pitti, Florence, where it can be heard during short concerts every Sunday morning.

With a few restorations completed, the new Organ Academy established, and some organ concerts organized, a fresh interest for the organ was aroused in Pistoia. It was here that two important organbuilders, the Troncis and the Agatis, had their shops. This was also a place where venerable historical organs were destroyed only a few years ago.

Recently the Mabellini School has established an organ class. This is only a beginning, but to understand its importance, one must consider the situation in Tuscany where, until now, only two organ classes have been in existence at the Conservatory of Florence. The school has only three organs: the Gentili and the Agati, which I have described, plus a new practice organ built in 1982 by Pinchi of Foligno. Another, larger practice organ is under construction.

An organ school is extremely important in this area, if only because it is quite useless to fight for the restoration of organs that nobody will be able to play properly.

During the 1930s, an organ built by Giosuè Agati in 1825 had been moved from the deconsecrated church of the Congregation of Saint Ansano in Pistoia, to the main theatre of the city, Teatro Manzoni, for the benefit of the students of the nearby music school (now Teodulo Mabellini Municipal Music School). The organ was then revised to "modern" taste by the removal of the reeds and the Cornetto, the introduction of new stringy stops, and the replacement of the original short-octave keyboard and pedalboard with new chromatic claviers. Two small chests were added for the missing notes. *It was an incredible mess!*

Because the Organ Academy operates in the same building used by the Mabellini School, the Tuscan regional council provided for the restoration of the organ, completed by Tamburini in 1982. The instrument was used for the eighth Organ Academy and the dedication program was played by Marie-Claire Alain and Michael Radulescu. We were surprised to find that what once seemed nothing better than a piece of junk had become a fine instrument.

Scuola "Mabellini" (II)

- 8' Principale (S&B)
- 4' Ottava
- 2' Decimaquinta
- 1½' Decimanona
- 1' Vigesimaesecunda*

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<p>Great</p> <ul style="list-style-type: none"> 16' Bourdon 8' Prestant 8' Bourdon 4' Octave 2' Octave IV Fourniture 8' Trompette 4' Trompette <p>Swell</p> <ul style="list-style-type: none"> 8' Hohi Flute 8' Viola 8' Viola Celeste 4' Principal 4' Bourdon 2½' Nazard 2' Octave 2' Flute 1½' Tierce III-IV Plein Jeu 16' Basson 8' Trompette 8' Hautbois 4' Clairon Tremolo 	<p>Choir</p> <ul style="list-style-type: none"> 8' Bourdon 8' Gemshorn 8' Gemshorn Celeste 4' Spitz Flute 2' Principal 2' Flute 1½' Larigot 1' Octave 8' Krummhorn Tremolo <p>Pedal</p> <ul style="list-style-type: none"> 32' Resultant 16' Prestant 16' Bourdon 16' Bourdon Doux 8' Prestant 8' Bourdon 4' Octave II Rausch Quint 16' Posauene 16' Basson 8' Trompette 4' Klarine 4' Krummhorn
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A Comprehensive Index of J. S. BACH BOOKS IN ENGLISH

An Addendum

Palmer D. Lowry

In the November and December, 1982, issues of THE DIAPASON there appeared, "A Comprehensive Index of J. S. Bach Books in English." The index listed 151 books whose total contents concerned Bach, 117 books containing major Bach sections (essays, chapters, etc.) and 17 titles which had not been verified as valid Bach references.

At the time of publication, it was stated that although the objective was to list every book and book segment ever published in English or translated into English, the objective could probably never be attained. Even so, the index in its then present form was thought to be the most complete ever assembled. It was further stated, that if a significant supplement could be compiled, it too would be released through THE DIAPASON.

To this end, we present the following Addendum.

As a complement to the November-December, 1982, release, 15 additional Bach books (books totally related to information about Bach) have been located and verified.

In the category of "Book Segments" (books containing major sections, chapters, essays, etc.) 95 listings have been added. It should be pointed out that in the Book Segment category, almost every music history and encyclopedia carries miscellaneous references on J. S. Bach. Such references are not included in this study.

As in the original release, a separate category is included listing, "Books on Bach as yet not located and verified." This supplement lists nine such titles.

Within the various indexes, the various entries are divided into general categories of "subject interest." It must be realized that the "subject interest" categories are somewhat arbitrary and are, in effect, a judgment call since many of the items are of a hybrid nature. It should be further understood that "depth of the subject content" was not a factor in the determination of the selection of the references: depth of material ranges from the esoteric to popular trivia. Availability of the references runs from irreplaceable rare books, shelved under tight security and not loanable, to books in print. It is believed the combined indexes (the original DIAPASON release and this addendum) represent the most complete data base on J. S. Bach ever assembled covering books and book segments originating in or translated into the English language.

Format and Parameters

Corrections and Refinements to the November-December, 1982, DIAPASON release:

November issue: Page 8, paragraph 4, line 3 - Folker should read Forkel.
Page 9, category IV, line 1 - Back should read Bach.
Page 10, category IX - author Taylor, Stanton B., should read Taylor, Stanton de B.

December issue: Page 7, category VII - Westerly should read Westerby
Page 8, category VIII - Item "Grace Harvey . . ." should read "Biographies of Great Musicians, ed. W. McNaught, 'Bach by Harvey Grace,' Novello, n.d., (Bach section, p. 1-22)." Note: The copy in this Book Segment is identical to item in the November issue, category VIII, Grace, Harvey.
Page 8, category IX - Under listing of Katz, page 25, should read, pp. 39-65.

The index is in three sections:

Index No. 1: "Books relating exclusively to J. S. Bach."

The term "book" is construed to mean "a separate entity, not a part of a series, having originated or been translated into English." Yearbooks are included in this designation. "Books" known to have originated as doctoral dissertations are not included in this category.

Index No. 2: "Book segments."

The term "book segment" is construed to mean "books," as defined above, containing only specific sections devoted exclusively to J. S. Bach, i.e., complete chapters, unit sections, essays, etc.

Index No. 3: "Books as yet not acquired and information verified."

Index No. 1

BOOKS ON BACH

I. Aspects on Life and Works

Rosenwald, Hans. *An Introduction to Bach*. Taplinger Publishing Co., 1965, 164 pp.

II. Commentary on Works

Sitwell, Sacheverell. *Fugue*. Privately printed, 1976. A reprint from *Splendours and Miseries*, 1943, 28 pp.

III. Family

Aakin, David. *The Twenty Children of Johann Sebastian Bach*. Ward Ritchie Press, 1968, 38 pp.

IV. Fiction

Bishop, Clarie Huchet. *Johann Sebastian Bach, Musical Giant*. Garrard Publishing Co., 1972, 144 pp.

V. Index

Marek, George. *Bach on Records*. The Four Corners, New York, 1942, 94 pp.

VI. Instrumental

No entry.

VII. Keyboard (Non-organ)

Carliner, Diane. *The "Bach Sinfonias," History and Performance*. Musicolor Publications, Inc., 1968, 77 pp.

VIII. Life and Time-Biography

Humiston, William H. *Little Biographies*. Breitkopf Publications, 1921, 24 pp.

Neumann, Werner. *Bach and His World*. The Viking Press, 1961, 139 pp.

Peyser, Herbert F. *Johann Sebastian Bach*. Grosset and Dunlap, 1950, 58 pp.

Upton, George. *Johann Sebastian Bach, Life Stories for Young People*. A.C. McClug & Co., 1905, 133 pp.

Westcott, Frederic. *Bach*. J. Garnet Miller Ltd., 1967, 108 pp.

Young, Percy M. *Johann Sebastian Bach, The Story of His Life and Works*. Boosey & Hawkes, 1960, 53 pp.

IX. Music History

No Entry

X. Organ

No Entry

XI. Theory

Bitsch, Marcel. *The Art of Fugue*. Durand et Cie, 1967, 203 pp.

Pasfield, W.R. *An Introduction to Counterpoint in the Style of J. S. Bach*. Joseph Williams Ltd., 1960, 44 pp.

XII. Vocal

Herz, Gerhard. *The New Chronology of the Vocal Works of Johann Sebastian Bach*. University of Chicago, 1965.

Index No. 2

BOOK SEGMENTS

I. Aspects on Life and Works

Adorno, Theodor W. *Prisms* (trans. from the German by Samuel and Shierry Weber). The MIT Press, 1982, 272 pp. (Bach section: pp. 135-146).

Aldrich, Richard. *Musical Discourse*. Books for Libraries Press, Inc., 1967. (Bach section: pp. 148-159).

Anderson, W.R. (See Bacharach, A.L., this section.)

Angoff, Charles. *Fathers of Classical Music*. Books for Libraries Press, 1947, 164 pp. (Bach section: pp. 131-141).

Bacharach, A.L. *Lives of the Great Composers*. E.P. Dutton & Co., Inc., 1936, 638 pp. (Bach section: pp. 15-44 by W.R. Anderson).

Barne, Kitty. *Listening to the Orchestra*. The Bobbs-Merrill Co., 1946, 299 pp. (Bach section: pp. 95-103).

Barzun, Jacques. *Pleasures of Music*. The Viking Press, 1951, 624 pp. (Bach section: p.271).

Bauer, Marion and Peyser, Ethel R. *Music Through the Ages*. P. Putnam's Sons, 1946, 632 pp. (Bach section: pp. 143-153).

Berlioz, Hector. (See Kolodin, Irving this section.)

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- Blume, Friedrich. *Twentieth Century Views of Music History*. Editor: William Hayes. Translated by Stanley Godman. Scribner & Sons, 1972. (Bach section: pp. 225-238).
- Colles, H.C. *Essays and Lectures*. Oxford University Press, 1945-47, 224 pp. (Bach section: pp. 157-159).
- Davis, Curtis W. (See Menuhin, Yehudi, this section.)
- Engel, Carl. *Alla Breve, from Bach to Debussy*. G. Schirmer, 1921. (Bach section: pp. 3-19).
- Ewen, David, ed. *From Bach to Stravinsky*. Greenwood Press, 1968, 357 pp. (Bach section by C. Sanford Terry, pp. 43-56).
- Ferguson, Donald N. *A History of Musical Thought*. Appleton-Century-Crofts, Inc., 1963, 675 pp. (Bach section: pp. 304-310).
- Fieldman, Harry Allen. *Music and the Listener*. E.P. Dutton & Co., Inc., 1939, 205 pp. (Bach section: pp. 106-111).
- Finney, Theodore M. *A History of Music*. Harcourt, Brace & Co., 1949, 720 pp. (Bach section: pp. 348-355).
- Griffiths, J.R. *Musicians and Their Compositions*. Fleming H. Revell Co. (Bach section: pp. 35-57).
- Grout, Donald Jay. *A History of Western Music*. W.W. Norton, 1960, 742 pp. (Bach section: pp. 382-400).
- Haggin, B.H. *The Listener's Musical Companion*. Rutgers University Press. (Bach section: pp. 109-118).
- Hight, Gilbert. *Talents and Geniuses*. Oxford University Press, 1957, 347 pp. (Bach section: pp. 41-47).
- Hindley, Geoffrey. *Larousse Encyclopedia of Music*. Hamlyn, 1974, 576 pp. (Bach section: pp. 197-201).
- Jacobs, Arthur. *A Short History of Music*. David and Charles, 1974, 364 pp. (Bach section: pp. 150-158).
- Joy, Charles R. *Music in the Life of Albert Schweitzer*. Harper & Brothers, 1951, 300 pp. (Bach section: pp. 63-135).
- Kolodin, Irving, ed. *The Critical Composer*. Kennikat Press, 1940, 275 pp. (Bach chapter by Hector Berlioz, pp. 109-112).
- Landormy, Paul. *A History of Music*. Charles Scribner's Sons, 1923, 397 pp. (Bach section: pp. 82-93).
- Leichtentritt, Hugo. *Music, History and Ideas*. Harvard University Press, 1966, 296 pp. (Bach section: pp. 134-160).
- Mencken, A.L. *A Mencken Chrestomathy*. Alfred A. Knopf, 1949, 627 pp. (Bach section: pp. 543-544).
- Menuhin, Yehudi and Curtis W. Davis. *The Music of Man*. Methuen, 1979, 320 pp. (Bach section: pp. 128-137).
- Newman, Ernest. *From the World of Music*. Editor: Felix Aprahamian. Coward-McCann, Inc., 1957-58, 190 pp. (Bach section: pp. 109-113; 118-121).
- Norman, Gertrude and Mariam Lubell Schrifte. *Letters of Composers*. Alfred A. Knopf, 1946, 422 pp. (Bach section: pp. 24-29).
- Rosenburg, Robert Kemper. *Music and Its Environment*. Island Press, 1949, 80 pp. (Bach section: pp. 1-15).
- Sampson, George. *Seven Essays*. Cambridge at the University Press, 1947, 232 pp. (Bach section: pp. 112-136).
- Scherchen, Hermann. *The Nature of Music*. Translated: William Mann. Henry Regnery Co., 1950, 195 pp. (Bach section: Chapter II, pp. 56-108).
- Schrifte, Mariam Lubell. (See Norman, Gertrude, this section.)
- Spaeth, Sigmund. *Stories Behind the World's Great Music*. Whittlesey House, 1937, 373 pp. (Bach chapter: pp. 15-27).
- Statham, H. Heathcote. *My Thoughts on Music and Musicians*. Chapman and Hall, Ltd., 1892. (Bach section: pp. 154-216, plus index).
- Stringham, Edwin John. *Listening to Music Creatively*. Prentice-Hall, 1943, 1946, 1959, 624 pp. (Bach section: pp. 513-537).
- Williams, Ralph Vaughan. *The Making of Music*. Cornell University Press, 1955, 61 pp. (Bach section: pp. 45-47).
- II. Commentary on Works**
- Bernstein, Martin. *An Introduction to Music*. Prentice-Hall, Inc., 1951, 446 pp. (Bach section: pp. 72-113).
- Blume, Friedrich. *Protestant Church Music*. W.W. Norton & Co., 1974, 831 pp. (Bach section: pp. 262-315).
- Emery, Walter. *Studies in Renaissance*. Editor: Robert L. Marshall. Baerenreiter, 1978, 372 pp. (Bach section: "Cadence and Chronology," pp. 156-164).
- Moore, Douglas. *From Madrigal to Modern Music*. W.W. Norton, 1942. (Bach sections: pp. 1-20; 37-96).
- O'Connell, Charles. *The Victor Book of the Symphony*. Simon and Schuster, 1935, 563 pp. (Bach section: pp. 28-50).
- Rosenfeld, Paul. *Discoveries of a Music Critic*. Vienna House, 1972. (Bach section: pp. 28-44).
- Schumann, Robert. *Music and Musicians*. Edward Schuberth & Co., 7 editions, 1877, 418 pp. (Bach section: pp. 26-30).
- Sitwell, Sacheverell. *Selected Works of S. S. Bobbs-Merrill Co.*, 1953, 406 pp. (Bach section: pp. 186-221).
- Smith, Leo. *Music of the Seventeenth and Eighteenth Centuries*. J.M. Dent and Sons, Ltd., 1930. (Bach section: Chapter X, pp. 98-138).
- Westrup, Jack Allan. *Sharps and Flats*. Books for Libraries Press, 1940-1970, 238 pp. (Bach section: pp. 54-67).
- III. Family**
- Spaeth, Sigmund. *At Home With Music*. Doubleday & Co., 1949, 366 pp. (Bach section: pp. 18-19).
- IV. Fiction**
- No entry.
- V. Index**
- Arnold, Corliss Richard. *Organ Literature, A Comprehensive Study*. The Scarecrow Press, 1973, 656 pp. (Bach section: pp. 95-118).
- Friskin, James and Irwin Freundlich. *Music for the Piano*. Holt, Rinehart and Winston, 1954. (Bach section: pp. 52-65).
- Gleason, Harold and Warren Becker. *Music of the Baroque*. Frangipani Press, 1980, 175 pp. (Bach section: pp. 120-155).
- Scholes, Percy A. *A List of Books About Music in the English Language*. Oxford University Press, 1939, 64 pp. (Bach section: pp. 6-7).
- VI. Instrumental**
- Blum, David. *Casals and the Art of Interpretation*. Holmes and Meier Pub., Inc., 1977, 223 pp. (Bach section: Chapter VI, pp. 138-163).
- David, Hans T. Program Notes in "New Friends of Music." Columbia University Press, 1938. (Bach section: The Six Brandenburg Concertos, pp. 1-20; "Overtures" or "Orchestral Suites," pp. 21-33; Cantatas: 1. "Widerstehe doch der Sunde" [No. 54], 2. "Ich habe genug" [No. 82], pp. 35-42; Bach's Concertos for Two, Three and Four Keyboard Instruments, pp. 21-32).
- Downes, Olin. *The Music Lovers Handbook*. Elie Siegmeyer, ed. William Manow & Co., 1943, 817 pp. (Bach section: Johann Sebastian Bach, "Orchestral Works." Abridged from "Symphonic Masterpieces." pp. 142-149).
- Downes, Olin. *Symphonic Masterpieces*. The Dial Press, 1935, 294 pp. (Bach section: pp. 1-17).
- Loft, Abram. *Violin and Keyboard, The Duo Repertoire, Vol. I*. Grossman Pub., 1973, 360 pp. (Bach section: Chapter 7, pp. 109-137).
- Newmann, William S. *Studies in Musicology*. James W. Pruett, ed. University of North Carolina, 1969, 286 pp. (Bach article: "Is There a Rationale for the Articulation of J. S. Bach's String and Wind Music?" pp. 228-244).
- O'Conner, Charles. *The Victor Book of the Symphony*. Simon and Schuster, 1935, 563 pp. (Bach section: pp. 28-50).
- Schenker, Heinrich. *The Music Forum, Vol. II*. Michell & Salzer, ed. Columbia University Press, 1970, 377 pp. (Bach section: pp. 274-282. The Sarabande of J. S. Bach's Suite No. 3 for Unaccompanied Violoncello, BWV 1009).
- Schenker, Heinrich. *The Music Forum, Vol. IV*. Salzer and Schachter, ed. Columbia University Press, 1976, 403 pp. (Bach article: The Largo of J. S. Bach's Sonata No. 3 for Unaccompanied Violin, BWV 1005, pp. 141-159).
- Schonberg, Harold C. *The Great Conductors*. Simon and Schuster, 1967, 384 pp. (Bach section: pp. 37-42).
- Tovey, Donald Francis. *Essays in Musical Analysis, Vol. II*. Oxford University Press, 1935. (Bach section: pp. 175-199).
- Tovey, Donald Francis. *Essays in Musical Analysis, Vol. VI*. Oxford University Press, 1935. (Bach section: page B-8).
- VII. Keyboard (Non-organ)**
- Flindell, Fred. *Poems and Essays in Honor of Francis Golfing*. Privately printed. Wesley Clymer, ed., 1977, 48 pp. (Bach article: "Some Notes Concerning the Origins of Bach's Inventions," pp. 32-39).
- Friskin, James. (See under Index V.)
- Rosen, Charles. *Keyboard Music*. Denis Matthews, ed. Praeger Publishers, 1972, 386 pp. (Bach section: Chapter 2, pp. 68-101).
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ABOUT THE COMPILER

Palmer D. Lowry is a retired business executive. Prior to his business endeavors, he received his undergraduate degree in Piano and Organ from Drake University and his MM degree from the University of Iowa, and taught instrumental music in the secondary schools.

Mr. Lowry's avid interest in J. S. Bach has led to the founding of the J. S. Bach Foundation through which he has accumulated virtually every item on Bach that has ever been printed in, or translated into the English language. His collection embraces approximately 3500 references covering an estimated 70,000 pages. Currently this material is being indexed by BWV number.

Lowry is a frequent speaker on a variety of Bach related topics. He is the organist for the Iowa Methodist Medical Center in Des Moines, Iowa.

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A Cavallé-Coll Safari

Charles Callahan

The Episcopal Church maintains l'Ecole Ste.-Trinité in Port au Prince, the capital of Haiti. An admirable missionary venture, the school has enrolled at present over 1700 native children at the primary school level, of whom over 400 study musical instruments. An additional 2000 children study in the secondary "professional" school, which is also the training center for the Holy Trinity orchestra—the only such ensemble in the island nation. Music at the Cathedral is under the capable direction of James Smith, a native of Philadelphia, who has founded and directs there a fine boychoir, "les petits chanteurs de Ste.-Trinité," as well as a fifty-voice adult ensemble, "la Schola Cantorum." Music thus plays an important part in the life of the Cathedral and its school. In the words of Mother Ann Marie, Superior of the Boston-based Sisters of St. Margaret who staff the school: "Some may wonder at our emphasis on art and music in the midst of such poverty. But we must see our mission as that of feeding the soul as well as feeding the body."

Among the Cathedral's treasures are the world-famous Haitian triptych over the high altar and a large, three-manual Rieger organ. Invited to work with the native choirs and to present two concerts at the Cathedral recently, I was able to do some detective work while there. Having heard of the presence of a Cavallé-Coll in the Roman Catholic Cathedral, I decided to investigate the fate of this instrument while in Port au Prince. After two unsuccessful attempts, I was able to contact a genial Haitian priest, Père Deslardes, who has been assigned to the Cathedral for over half a century. Thanks to his kindly help, I have been able to piece together the sad story which follows.

Dedicated in 1918, the Roman Catholic Cathedral is the second seat of the Port au Prince Archdiocese. An earlier structure, dating from the 18th century, adjoins the present edifice and is the object of current restoration. The Holy Ghost Fathers, missionary priests assigned to Haiti, were instrumental in obtaining a new Cavallé-Coll for the

Cathedral sometime between 1924 and 1926. Aristide Cavallé-Coll, founder of the famous French firm, had relinquished control of the company a year before his death in 1899; his successor, Charles Mutin, continued the work of the firm under the name Cavallé-Coll et Cie. The Haiti organ would have been one of the last instruments the company exported before closing its doors in the severe worldwide depression of the early 1930s.

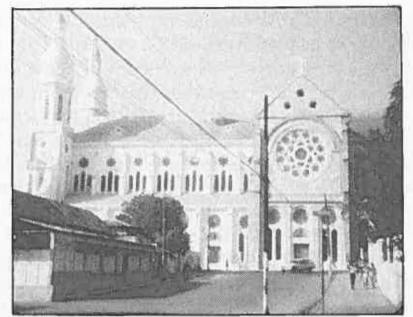
According to Père Deslardes, the instrument began to deteriorate shortly after its installation. This statement, which seems strange to anyone familiar with the finely wrought workmanship of the Cavallé-Coll organ, becomes understandable when one has the opportunity to examine the present state of the Rieger instrument in the Episcopal Cathedral, five minutes' walk away. Barely 20 years old, this organ is in precarious condition, despite a thorough cleaning and overhaul 7 years ago. The reason—both Cathedrals are "air-conditioned" by nature; permanently open,

louvered windows admit the tropical breezes as well as the incredible dust and grime of what has to be one of the world's dirtiest capitals. The oppressively hot climate and many creeping, crawling and flying insects inflict additional injury to both pipes and actions.

Thus by the 1950s, it seems that the Cavallé-Coll was in an all-but unplayable state. After the revolution of François Duvalier in 1957, the Holy Ghost Fathers were exiled and the organ was more or less abandoned in favor of a Wurlitzer electronic. Soon thereafter, a dishonest sacristan began selling the pipes one by one to augment his meager income. The *coup de grace* came in the early 1960s, when a new choirmaster obtained more room for his singers by taking an axe to the console!

Perhaps a hundred of the larger pipes remain—mute, twisted in a state of rigor mortis. The two organ cases, divided on either side of the high loft, remain more or less intact, and include portions of what most probably were speaking stops: Flûte Oüverte 16' (wood) and Montre 8' (metal). The priest remembers the organ as having been a three-manual; of the console, nothing remains except its dismembered left flank, some cast-iron tirasses which proved immune to the choirmaster's axe, and a few *champignons* (drawknobs) bearing silent witness to the organ's former grandeur: Bombarde and Tuba Magna 16', Plein Jeu, Trompette 8' . . .

Leaving the debris of broken trackers and smashed pipework behind, I was filled with sadness while descending from the gallery. One wonders how



anyone can deface, much less destroy a work of art. A depressing sense of wanton destruction pervaded my thoughts—precisely the same thoughts in another cathedral, many thousands of miles away, when I heard the "rebuilt" organ of Notre-Dame de Paris for the first time last May.

One can count on his fingers the few original Cavallé-Colls remaining today in the city of Paris itself. In the United States as well, we suffer from a lack of appreciation of our great organ heritage. Precious few examples of the outstanding work of Hilbourne Roosevelt, George Hutchings, and now Ernest Skinner and Donald Harrison remain. May we guard them zealously, lest they meet the fate of the Cavallé-Colls in Haiti and Paris!

Dr. Charles Callahan, Organist and Choirmaster of the Church of the Epiphany, Washington, DC, is a member of the Association Aristide Cavallé-Coll of Paris.

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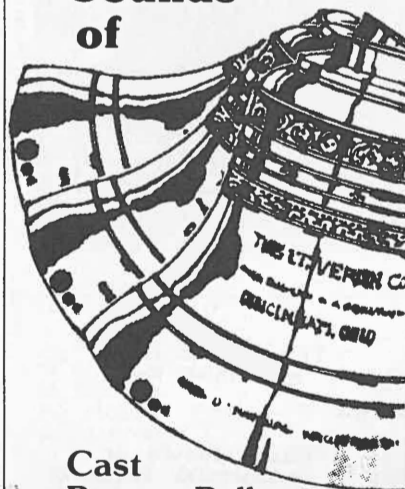
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Stanford: A Rare Opportunity for Organ Building

Robert Cornell

Charles Fisk stated in notes he made during the summer of 1983 that "The reason I established C. B. Fisk, Inc. in 1961, was to build organs truly suitable for playing early music, especially that of J. S. Bach." It was well understood among those who knew him that this statement would come to include as well, the works of those composers who formed the tradition of organ music into which Bach entered. When Herbert Nanney, organist at Stanford University, asked the firm to build a new organ for Memorial Church at Stanford, Charles was offered an opportunity to challenge the limits of his original intentions in organ building further perhaps than he would ever have dreamed possible. It was while Charles was a graduate student at Stanford (Prof. Nanney was his first and only formal organ teacher) that he changed his study from physics to music and embarked on a career of organ building; reason enough for him to endeavor to make the Stanford instrument the finest organ he could produce. But Memorial Church offered special opportunities to carry the project a step further. It is a large church with an acoustic suitable for German music of the 17th and 18th centuries. Furthermore, it was decided to retain the existing organ of 1901 by Murray M. Harris. The existence in the same room of an instrument sufficient to the romantic literature made possible a new instrument more wholly dedicated to 17th and 18th century music than would otherwise have been possible.



Photograph by Peter Henricks

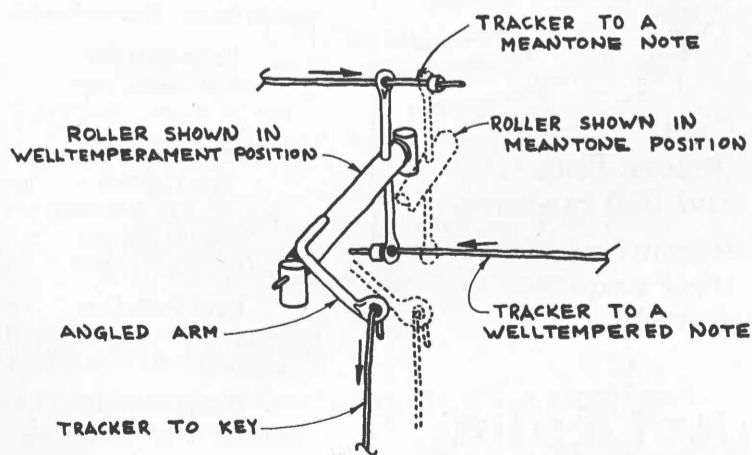
Inspiration for the organ came largely from experience gained in building the organ for Wellesley College—an instrument authentic to the principles of organ building in 17th-century North Germany—and from visits made by Charles to organs in East and West Germany. His last trip was in 1982 with Fritz Schild of Orgelbau Führer in Wilhelmshaven, Manuel Rosales who was instrumental in the planning of the project, and Harald Vogel whose advice and understanding of the early organs has been, as usual, invaluable. The overall concept is much inspired by two historic models: the 1615 Esaias Compenius organ at Bückeberg—perhaps his magnum opus; and the 1614 organ of Gottfried Fritzsche in the Schlosskirchen at Dresden. Neither of these organs exists as such but both are described in the *Syntagma Musicum* of Michael Praetorius. Both organs were clearly instruments on a grand scale—quite likely the very finest work that the 17th century had to offer.

But the organ for Memorial Church was to be more than the revival of early 17th-century style. Consider Charles Fisk's original statement of intention for organ building coupled with that well known Fisk penchant for eclecticism. The Wellesley organ had shown us, as Charles often put it, that "Those old guys really knew what they were doing!" and that they could show us principles of organ building beyond our 20th-century habits. What he wanted was to go beyond the early practices that we had employed at Wellesley and, using our 20th-century eyes and ears, create an organ unlike anything that ever would have existed in the 17th or 18th centuries, never losing sight of the love and admiration we have developed for our organ building ancestors.

The Stanford organ is of four manuals, the Great or Werk occupying the large central portion of the main case. The small towers at the sides of the main case contain the *Seitenwerk* division (or "side-works") which serves in a similar capacity to the traditional *Oberwerk*. The *Rückpositiv* is divided in two cases in a manner similar to that of the Fritzsche organ shown in the famous engraving of Heinrich Schütz conducting antiphonal choirs at Dresden. The *Brustpositiv* is identical in many respects to the *Brustpositiv* in the Friedrich Stellwagen organ at Jakobi Kirche in Lübeck. The *Brustpositiv* alone is

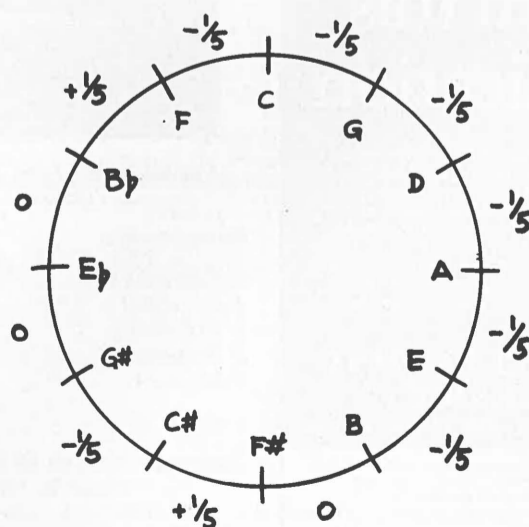
tuned only in modified meantone and has two split sharps per octave (e-flat-d-sharp and g-sharp-a-flat). It was typical of the early German organs to have only a small independent Pedal division, but to have several stops transmitted to the Pedal from the Great by means of a separate set of pallets in the Great windchest. In the Stanford scheme the independent pedal stops are the 32' and 16' Bourdons, the 32' and 16' Posaunen and the 8' Trompete. The 16' Prestant and the 8' Trommeten are available both in the Great and Pedal. In addition, a number of stops are available either in the Great or Pedal, each according to the position of a single stop knob. If the knob is drawn halfway, the stop plays on the Great only; and if the knob is drawn the full way, the same stop plays only on the Pedal. This arrangement makes the "borrowing" of such stops mechanically simple and extremely reliable. There is a second Pedal division called the *Brustpedalia* located at either side of the *Brustpositiv* and consisting of three cantus stops inspired by similar stops in the Compenius organ at Friedrichsberg and Praetorius' description of the organ at Bückeberg.

Although the Stanford instrument takes its inspiration from the early German builders, Charles Fisk never wanted to overlook those stops suitable to the classical French literature. Thus we have the French *Trompette* and *Clairon* in the Great, the *Cornet* and *Vox Humana* in the *Seitenwerk* and the *Cromorne* in the *Rückpositiv*. But it was his experience with the new organ at Wellesley that Charles could not get out of his head as the plans for the Stanford organ were being formulated. The Wellesley organ is of three manuals and 25 voices and is tuned in strict quarter comma meantone. It is the meantone tuning—along with the arrangement of pipes within the case, allowing them to draw into even better tune than the temperament itself gives—that is so extraordinary. The effect goes beyond that of playing only on a few stops, for when the full plenum is drawn there is a "locked-in-tune" feeling that is found only in the meantone organ, and it is especially evident in the mixtures. Indeed it seems that it is the meantone that gives complete justification to the mixtures. Suddenly one is aware of what they are ideally capable of sounding like and why they have become a standard part of organ specifications.



TEMPERAMENT SHIFTING ROLLER

Robert Cornell grew up among engineers and worked for three years in the field of electronics. He studied organ at Ithaca College under Frank Eldridge and came to work for Charles Fisk in 1970, where he now puts his musical and mechanical talents to work in design and construction of the Fisk instruments.



WELLTEMPERED SYSTEM

The Stanford organ however, was to be able to play Bach! Yet, if we had only one thing to say about the Bach organ it would be that it was *not* tuned in meantone. We would then have to build an organ which would essentially serve two masters: the composers of the 17th century with their love of articulateness and clarity, and the music of Bach with its incredibly universal appeal. Thus came about the idea to have the Stanford organ provide a choice of temperaments. The choice is made by means of a large iron lever just above the console. If the organist moves the lever to the left, he will be playing in fifth comma meantone (the fifth comma scheme being a slight compromise towards well temperament); if the lever is moved to the right, the organ will provide a well-tempered tuning based on the fifth comma scheme. It was with the constant advice and insight of Harald Vogel that this system and the temperaments used were developed, there being alternative possibilities such as the use of five split sharps per octave in the keyboards. It was felt that this organ ought to be as accessible as possible to the organist. Therefore the three lowest keyboards are of the normal configuration and the organist has only to shift the lever to choose his temperament. Within the organ the choice is made entirely with the accidentals or sharp keys, the naturals remaining always in the fifth comma tuning. In fact the organ *tells* the organist that this choice is being made. As the lever is moved through its center position, the player will see all the accidental keys drop quietly to the bottom of their keydip and then rise to assume their original position, ready to activate the pipes of the chosen tuning. Thus for every rank there are 17 pipes per octave: the seven naturals plus five accidentals for the meantone tuning and five for the well-tempered tuning.

If we think of two circles of fifths describing the two temperaments, we will see that the right-hand side (or naturals side) of both circles is the same. In the meantone circle we find that the left-hand side is composed of quarter comma fifths giving the tuning more of the strong melodic flavor that we expect in strict quarter comma meantone. We also find the wolf in its usual position between G-sharp and E-flat. On the left-hand side of the well-tempered circle we have three pure fifths with the C-sharp raised to improve the "worse than pythagorean" third resulting from the wide fifth (F to B-flat) needed to close the circle.

Mechanically, the shifting from one temperament to the other is accomplished by means of a system of short rollers and horizontal trackers running

from side to side just under the windchests. The rollers employ a roller arm configuration similar to the type used extensively by Cavallé-Coll, especially as a means of operating the pallets in his Swell chest in which the pallet box runs from front to back in the organ instead of the usual side to side. This arm extends at an angle out over the end of the roller and beyond the pivot in such a way that the rollers can be set in a horizontal array, very close to each other without interference.

At Stanford a tracker goes up from the middle of a key (in a manner of Traction Suspendu) and connects to one of these angled arms which operates a very short roller (running front to back in the organ) which pulls a tracker running off to the side underneath the windchest. This second tracker can then open its assigned pallet by means of a similar short roller connected to the pallet pulldown wire. There is a separate roller board for the accidentals alone, and the roller which is connected to the key is also connected with two pallets by way of two trackers, one going off to the left and one going to the right. The connections to these trackers is by means of two ordinary roller arms, one pointing up and the other pointing down. There is a little bit of slack left in the connections of these two trackers so that if the roller board itself is shifted to the left the roller arm pointing down will draw up tight on the tracker going off to the right and open only the pallet for the well-tempered note. If shifted to the right the upper arm will draw up tight and operate only the tracker going to the pallet of the meantone note. There is of course a mechanism provided to reverse the direction of actions for those notes which are not so neatly laid out as to have all the meantone pipes on one side of the organ and all the well-tempered pipes on the other side. But why are they not so neatly laid out?

One of the most important things to bear in mind about the construction of an organ is that its pipes have something to say to each other. They are not just independent generators or, as it were, a chorus of deaf singers. This is the reason for the note channel windchest and it is the reason that meantone tuning is different—you might even say more important—for a properly laid out organ than for any other keyboard instrument. In a meantone organ the major thirds are pure as a result of the temperament, but the fifths are rather out of tune. The organ builder endeavors to arrange the pipes so that pipes speaking the interval of a fifth will stand as close as possible to each other on the chest, for pipes nearly in tune but standing close to each other will tend to draw into tune. Anyone who

has tried to tune a mixture having doubled ranks will have learned with great anguish that this is true! It would be hopeless to expect in an organ with 17 notes per octave serving two different tuning systems that one would find it possible to locate pipes of nearly every interval close enough so that they will draw into perfect tune. The solution then is to pick and choose those intervals that most want to be favored. At Stanford this has resulted in the curious arrangement of having all the naturals and the meantone F-sharps and B-flats on the left-hand side of the organ and all the other accidentals on the right.

Indeed, Memorial Church and Stanford University seem to have offered Charles Fisk the ultimate opportunity to

explore his ideas and philosophy about eclecticism and fundamental quality in organ building. We are grieved not only by the loss of our friend and teacher but that he did not live to hear with his own ears the results of his efforts at Stanford. Certainly he must have for a moment heard it in—as he called it—that "Mus-sack in the mind which plays constantly whether you like it or not." It is difficult to believe that he would have as willingly left this life—as he had so often refused to do in the past—had he not felt his mission were set so well in motion. It is left for us then to listen for him and to continue discovering that "There must be," as Charles so fondly quoted E. Power Biggs, "a hundred different ways of building a really good organ." ■

FISK ORGAN Stanford University Stanford, California

Werk (II), 54 keys

16'	Prestant	71 pipes	metal, open
16'	Quintadehn	71 pipes	metal, stopped
8'	Octava	71 pipes	metal, open
8'	Spillpfeife	71 pipes	metal, tapered
8'	Violon	71 pipes	metal, open
5 1/2'	Quinta	71 pipes	metal, open
4'	Octava	71 pipes	metal, open
2'	Superoctava	71 pipes	metal, open
2 1/2'	Quinta	71 pipes	metal, open
	Cornet III	213 pipes	metal, open
	Mixture VIII-XIV	697 pipes	metal, open
16'	Trommeten	71 pipes	metal, reed
8'	Trommeten	71 pipes	metal, reed
8'	Trompette (French)	71 pipes	metal, reed
4'	Clairon II (French)	142 pipes	metal, reed

Brustpositiv (IV), 52 keys

8'	Gedackt	52 pipes	metal, stopped
4'	Quintadehn	52 pipes	metal, stopped
2'	Waldflöte	52 pipes	metal, chimneys & open
	Doppelt Cimbel II	104 pipes	metal, open
8'	Regal	52 pipes	metal, reed
4'	Schalmey	52 pipes	metal, reed

Rückpositiv (I), 54 keys

8'	Prestant	71 pipes	metal, open
8'	Gedackt	72 pipes	metal, stopped
8'	Quintadehn	72 pipes	metal, stopped
4'	Octava	72 pipes	metal, open
4'	Rohrflöte	72 pipes	metal, chimneys
2 1/2'	Quinta	72 pipes	metal, open
	Sesquialter II	144 pipes	metal, open
2'	Superoctava	72 pipes	metal, open
	Mixture V-IX	419 pipes	metal, open
16'	Dulcian	72 pipes	metal, reed
8'	Cromorne (French)	72 pipes	metal, reed
8'	Trechterregal	72 pipes	metal, reed

Seitenwerk (III), 54 keys

8'	Principal Schwiegel	71 pipes	metal, open
8'	Rohrflöte	71 pipes	metal, chimneys
4'	Holzoctava	71 pipes	wood, open
2'	Doublette	71 pipes	metal, open
	Cornet III	213 pipes	metal, open
1'	Sifflöte	71 pipes	metal, open
	Mixture IV	284 pipes	metal, open
8'	Vox Humana (French)	71 pipes	metal, reed

Pedal, 30 keys

32'	Contra Bourdon	prepared	
16'	Prestant	40 notes	simultaneous with Man. II
16'	Subbass	42 pipes	wood, stopped
16'	Quintadehn	40 notes	alternates with Man. II
8'	Octava	40 notes	alternates with Man. II
8'	Spillpfeife	40 notes	alternates with Man. II
8'	Violon	40 notes	alternates with Man. II
5 1/2'	Quinta	40 notes	alternates with Man. II
4'	Octava	40 notes	alternates with Man. II
2'	Superoctava	40 notes	alternates with Man. II
32'	Contraposaune	11 pipes*	wood, reed
16'	Posaune	42 pipes	wood, reed
8'	Trompette	17 pipes*	wood/metal, reed
8'	Trommeten	40 notes	simultaneous with Man. II
8'	Trompette (French)	40 notes	alternates with Man. II
4'	Clairon II (French)	40 notes	alternates with Man. II

Brustpedalia

4'	Jungfrauenregal	40 pipes	wood, reed
2'	Cornett	40 pipes	metal, reed
1'	Bauernflöte	40 pipes	metal, tapered & chimneys

Tremulant

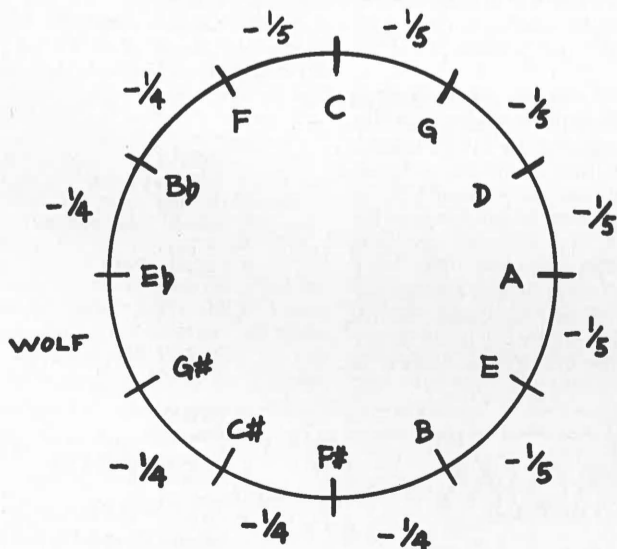
*Remainder from 16' Posaune

Couplers: Werk to Pedal; Rückpositiv to Pedal; Rückpositiv to Werk; Seitenwerk to Werk

Wind stabilizer (drawknob)

Key action: "Traction suspendu," direct mechanical, except for certain 32' and 16' bass pipes which may be electrically controlled

Stop action: direct mechanical



MEANTONE SYSTEM

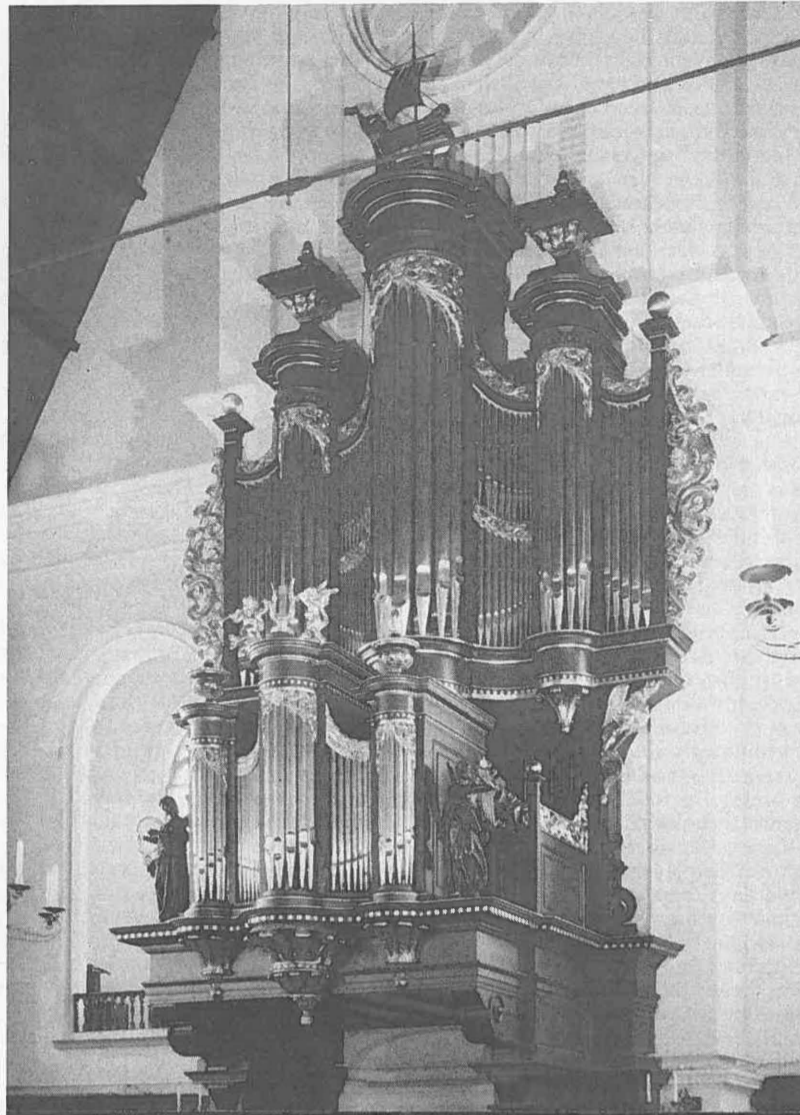
New Organs



J. L. van den Heuvel, Orgelbouw, Dordrecht, Holland, has installed a large 4-manual organ in the Nieuwe Kerk, Katwijk aan Zee. The instrument uses the historic organ case dating from 1822, and is comprised of 80 stops and 5,236 pipes. Patterned after the French Romantic style of Cavallé-Coll, the organ features large Cornets on the Grand-Orgue, Positif and Pedale divisions, several reed choruses, harmonic stops, and a Chamade division (16' 8' 4'

2') supported by a Tuba magna 16'. The console is also styled after Cavallé-Coll with its tiers of stops on either side of the manuals. The builder has incorporated a refined Barker lever system to permit a lighter touch when the divisions are coupled.

The organ was inaugurated in May, 1983, by Jaap van Rijn, principal organist of the church, and Daniel Roth, organist of Sacré-Coeur, Paris.



GRAND-ORGUE

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Salicional
- 8' Flûte harmonique
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte à bec
- 2' Doublette
- 5 1/2' Grosse Quinte*
- 3 1/2' Grosse Tierce*
- 2 2/3' Quinte*
- 2 1/4' Septième*
- Fourniture V°
- Cymbale IV°
- Cornet V°
- 16' Bombarde*
- 8' Trompette*
- 4' Clairon*

POSITIF

- 8' Montre
- 8' Bourdon
- 8' Quintaton
- 4' Prestant
- 4' Flûte douce
- 2 2/3' Nasard
- 2' Doublette
- 2' Quarte de Nasard
- 1 3/4' Tierce
- 1 1/2' Larigot
- 1 1/4' Septième
- 1' Piccolo
- Plein-Jeu V
- Sesquialtera II
- 16' Basson*
- 8' Trompette*
- 8' Cromorne
- 4' Clairon*

RECIT EXPRESSIF

- 16' Quintaton
- 8' Cor de nuit
- 8' Flûte traversière
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Prestant
- 4' Flûte octavante
- 4' Viola d'amour
- 2 2/3' Nasard*
- 2' Octavin*
- Carillon I-III*
- Plein-Jeu harm. III-VI*
- 16' Basson*
- 8' Trompette harm.*
- 8' Hautbois
- 8' Clarinette
- 8' Voix humaine
- 4' Clairon harm.*

ECHO

- 8' Bourdon
- 4' Flûte
- 2 2/3' Nasard
- 2' Flageolet
- 1 3/4' Tierce
- Cymbale II
- 8' Cor Anglais

CHAMADE

- 16' Tuba magna*
- 8' Tuba mirabilis*
- 4' Cor harmonique*
- 2' Cornette harm.*

PEDALE

- 32' Soubasse
- 16' Contrebasse
- 16' Soubasse
- 10 2/3' Grosse Quinte
- 8' Flûte
- 8' Violoncelle
- 6 1/2' Grosse Tierce*
- 5 1/2' Quinte*
- 4 1/2' Septième*
- 4' Flûte*
- 32' Contrebombarde*
- 16' Bombarde*
- 8' Trompette*
- 4' Clairon*

* les jeux de combinaisons



Terrence P. Schoenstein Organ Company, Honolulu, HI, has rebuilt the 1925 Austin organ at All Saint's Episcopal Church, Kapaa, HI. The two-manual organ consists of four registers and six ranks, and is located in an alcove on the south side of the chancel, speaking directly into the sanctuary. The birch case has been refinished in natural oil. The instrument is remarkable for its polished copper principal pipes in the façade, the only example of its kind in Hawaii.

GREAT

- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 8' Spindle Flute Celeste
- 4' Octave
- 4' Spindle Flute
- 2 2/3' Nazard
- 2' Fifteenth
- 1 1/2' Tierce
- 1 1/4' Mixture III

SWELL

- 8' Principal
- 8' Gedeckt
- 8' Spindle Flute Celeste
- 4' Octave
- 4' Spindle Flute
- 2 2/3' Nazard
- 2' Blockflöte
- 1 1/2' Larigot
- 1' Mixture III
- Tremolo

PEDAL

- 16' Bourdon
- 8' Principal
- 8' Gedeckt
- 5 1/2' Nazard
- 4' Octave
- 4' Spindle Flute
- 3 1/2' Tierce
- 2' Octave

Harpichord News

by Dr. Larry Palmer

New Music for Harpsichord

Gerald Near, *A Triptych for Harpsichord*. Aureole Editions, P.O. Box 36421, Dallas, TX 75235. \$5.00.

Ever since Gerald Near's spectacular success in writing his *Concerto for Harpsichord and String Orchestra* for me to play at the Minneapolis Convention of the AGO in 1980, I have been asking for some solo pieces for harpsichord. My request was beautifully answered with these three short works, composed for a recital of (otherwise) Spanish music to honor the exhibition "El Greco of Toledo" at the Dallas Museum of Fine Arts in January, 1983.

"Carillon," in E Major, consists of 60 measures in 3/8 meter. It requires fleet fingers and a clear projection of its well-placed hemiolas. "Siciliano" is much more chromatic. It also contains more contrapuntal artistry than may be apparent on a casual perusal (check the reversal of the voices of the opening measures four bars from the end!). This composer delights in wearing his learning casually (one thinks at once of the melodious and meticulous second movement of his *Triptych of Fugues* for organ).

After the quiet G Major cadence of the middle panel of the new *Triptych*, the brilliant D Major of "Final" comes as a complete surprise. This romping movement is closest in spirit to a Scarlatti sonata; indeed its middle section contains a truly "Scarlattian" pile-up of sonorities, most effective on the harpsichord. The return of the opening theme a third higher is an inspired compositional choice, and the quick, "senza ritardando" ending brings a gasp of surprise from every audience for which I have played these attractive pieces.

The facsimile reprint of the composer's clear and readable manuscript is accomplished on good-quality paper. Page turns are a bit of a problem; there is one incorrect manual designation: on

page 3, second score, second measure, the left hand should play on II.

Vincent Persichetti, *Second Harpsichord Sonata*, opus 146; *Third Harpsichord Sonata*, opus 149; *Fourth Harpsichord Sonata*, opus 151. Elkan-Vogel, Inc., Bryn Mawr, PA 19010. \$5.50 each.

Vincent Persichetti composed his previous harpsichord sonata (now *Sonata One*) in 1951, his opus 52. Thirty-two years later he has turned again to the harpsichord, producing so many harpsichord entries to his work-list that I am tempted to nickname him "Domenico" (the three additional published sonatas are only part of this productivity: at least four more sonatas, a book of smaller pieces and a *Parable* await publication).

The composer has said that he is delighted to accept commissions when they coincide with ideas he wants to pursue, and these present works have all been commissioned: the *Second Sonata* by Michael Needle and Associates for New York harpsichordist Elaine Comparone; the *Third* by Comparone herself; and the *Fourth* by Shippensburg State College for Joan Applegate (now there's a nice way to honor your local musician!).

Sonata Two, the longest of the set, is in four movements (fast, slow, scherzo, fast) lasting approximately 11½ minutes. *Sonatas Three* and *Four* each contain three movements; each sonata lasts a little more than 9 minutes. The works are all appealing: textures are varied, and well-handled. The music sparkles, sobs, bites; it is the speech of a mature master. The "Adagietto" of *Sonata Three* is particularly moving; the slow movement of *Sonata Four* reminds one of the slow movement of Persichetti's first harpsichord work, which, like the newer sonata, is based on a cyclic theme.

The works are all written for a "classic" instrument with hand stops and

shove coupler. Specific registrations are not called for in the works published thus far, but dynamic indications show what manual changes the composer had in mind.

So, start practicing, harpsichordists: composers ARE giving us lovely new music for our instrument. Let us now reward them by learning these pieces, playing them (both well and often), and getting them established as the important additions to our repertoire which they surely are.

Louis-Claude Daquin, *Pièces de Clavecin. The Complete Harpsichord Suites*, edited by Christopher Hogwood. Faber Music, 1983. Approximately \$15.00.

Daquin (1694-1772) was one of the most-played composers in the earliest days of the modern harpsichord revival: his "Le Coucou" was obligatory material in many a recital by Louis Diémer, and the late Alice Ehlers recounted how she had to endure it time after time during her concert tours in Italy! Beyond this single work, however, Daquin's posthumous fame has rested with his remarkable *Nöels* for organ (certainly among the finest in this genre). It is good to have a fine modern edition of Daquin's harpsichord pieces of 1735, especially since his introductory remarks contain important items for students of performance practice (including yet further evidence that staggered playing of right and left hands was a necessity of good taste in certain passages).

Five pages of Daquin's original have been presented in facsimile (title page, dedication, two pages of explanation, and the first page of actual music); Hogwood has presented a fine introduction (which appears in English, French, and German); the music occupies 74 pages. There are four suites: the first two begin with an "Allemande," the second continues with a "Courante," and here the

allusions to the classic dance forms end. The third suite, of only four pieces (all descriptively titled), begins with the famous "Coucou;" the fourth begins with a "Rondeau" and two minuets, and concludes with the naively descriptive "Divertissement"—"Les Plaisirs de la Chasse," with its representation of horses, hounds, and horns.

This is not deep music, emotionally nor in tessitura: it is written higher on the keyboards than earlier French classic pieces, so the magnificent tenor range of the 18th-century French harpsichord is not exploited frequently. Many titles are descriptive, but they do not contain the veiled references to forgotten figures found in the works of many other composers. The pieces are not extremely difficult, although "Les Trois Cadences," with its triple trills, may take some practicing. As the composer wrote, "I trust that no people of taste, and particularly those that are well-known as harpsichordists . . . will hold surprises such as these [trills] against me, since I am certain that it will take the majority of players very little time at all to solve the difficulties that occur in my pieces."

The edition serves the music well: page turns are generally well placed, and the printing seems to be accurate. I think a C-sharp is needed on page 25, measure 91, beat 2; and a cautionary E-flat on page 20, measure 91, beat 1, would be helpful for any modern player not aware of the 18th-century custom of continuing an accidental across bar-lines if the pitch does not change.

Among the most attractive pieces in Daquin's volume is "Les Enchainemens Harmonieux." While more than a memory of François Couperin's famous "Les Baricades mystérieuses" may have inspired Daquin's composition, who would not enjoy such writing? The clash of a second in measure 38 is especially delicious!

This volume is recommended for bookshelf and music desk.

Music for Voices and Organ

by James McCray

Sanctus

The Sanctus is common to all Christian liturgies, but particularly significant as the fourth item of the Ordinary of the Mass in the Catholic Church. The early Roman liturgy used it as a song for all of the people. By the eighth century a chorus assisted the clergy with the Sanctus; this transfer of performance was completed by the twelfth century.

The text combines passages from the Old and New Testaments as it relates to Isaiah 6:3 and Matthew 21:9. A general English translation of the traditional Latin text is:

Holy, holy, holy,
Lord God of Sabaoth
Heaven and earth are filled
with Thy glory
Hosanna in the highest.

The early music for the Sanctus was quite simple. This is not to suggest that only easy chants were from the early periods, because the capability of the choirs may have influenced its develop-

ment. Settings found in the *Liber* may, in fact, have been composed much later than the early periods. The repetition of the first word *Sanctus* has guided the thematic structure of the melodies. Obviously, the three statements of the word suggest formal groups such as aaa, aba and aab.

The reviews this month feature various settings of this ancient text. Examples from the Renaissance through the twentieth century have been included.

Sanctus from "Missa in tempore belli" (Paukenmesse). Joseph Haydn (1732-1809), SATB and organ/piano, Carl Fischer, Inc., CM 8173, \$.70 (M).

Haydn's masses used an orchestra, and the nickname *Paukenmesse* stems from the importance of the timpani in his orchestration. Composed in 1796, this setting begins with a lyric, delicate introduction that is then transferred to the choir. The slow tempo abruptly changes to fast for the third line of the text and remains in that tempo, but with

a more tuneful theme for the Osanna. There are a few high notes for the sopranos and the tenor section is exposed in one brief solo area. The music is lovely and appropriate for church or concert situations.

Sanctus. Tomas Luis de Victoria (1549-1611), SATB unaccompanied, Music 70 Publishers, M70-212, \$.60 (M-).

Only a Latin text is provided by the editor, Robert Hines. The lines are contrapuntal in a typical late-Renaissance choral style. The vocal ranges are generally good with a few upper notes for all voices except the alto. A keyboard reduction has been provided.

Sanctus from "German Mass in F." Franz Schubert (1797-1828), arr. by David Weck, SAT and keyboard, Somerset Press of Hope Publishing Co., SP 767, \$.60 (E).

Schubert's simple setting is one of the most common and frequently per-

formed versions. In this arrangement, which is possibly aimed at the junior high school level, the tenor part is written in the bass clef; it is a selective combination of Schubert's original bass and tenor notes. The keyboard is a block-chord doubling of the vocal lines, and both German and English texts are provided.

Sanctus from "German Mass in F." Franz Schubert, edited by Don Craig, SATB and keyboard, Plymouth Music Co., DC-109, \$.40 (E).

This edition also has German and English texts, but is closer to the original than the one reviewed above; however, Craig has made arrangements of it for SSA, SAB and TTBB which are also published by Plymouth. He points out that Schubert's setting is for mixed voices with woodwinds, horns, trombones, timpani and organ, with the instruments doubling the voices in a simple chorale style. This piece is easy enough for any small church choir. ▶

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Sanctus. Franco Mannino, SSA and piano, Boccaccini and Spada Editori of Rome, Op. 229, \$1.00 (M).

There is an attractive ethereal quality in this recent composition by the Italian composer Mannino. The lines tend to float gently with the choral parts in a predominantly homophonic style that has support from the piano. His setting uses only a Latin text and includes the Benedictus followed by a return of the Sanctus as a closing. It is brief, only three pages duration with some four-part vocal writing. This is designed for a good high school women's choir, and probably is more useful as a concert vehicle.

Sanctus-Benedictus-Osanna from "First Mass in B-flat." Johann Nepomuk Hummel (1778-1837), SATB and keyboard, Walton Music Corporation, W 2344, \$1.00 (M+).

The Sanctus is 5 of the 22 pages in this edition by John Westlund. It opens with a majestic and dramatic statement accompanied by jagged instrumental rhythms. The remaining four Sanctus pages are more contrapuntal and lighter in style, although the Osanna is homophonic. Only a Latin text is used and the movement could be performed separate from the other movements. The Benedictus is very long and more involved. It

has an ABA format and closes with a brief Osanna that is different than the one used in the Sanctus. This is a fine setting and recommended for church or school choirs.

Sanctus from "Mass No. 2." Antonio Lotti (1667-1740), SATB unaccompanied, Bourne Company, B 238063-358, \$.55 (E).

Edited by Norman Greyson, this four-page movement has English and Latin texts. It is contrapuntal with harmonies typical of the Baroque period, but in a late Renaissance choral style. The ranges are limited with a comfortable tessitura for the melismatic and, at times, long lines. The tempo is slow with some suggested increase for the Hosanna. It could be sung by most average high school choirs and is useful for concert or church.

Sanctus and Hosanna from "Requiem Mass." Wolfgang Mozart (1756-1791), SATB and keyboard, Plymouth Music Co., SC 1, \$.25 (M-).

The keyboard reduction is busy and contrasts with the slow homophonic choral opening. The editor, Charles Randolph, has provided Latin and English texts. There is a faster tempo for the contrapuntal Hosanna with the keyboard doubling the vocal lines.

Sanctus. Giovanni Pergolesi (1710-1736), edited and arranged by Robert Hines, SAB and organ/piano, Neil Kjos Music Company, No. 5753, \$.60 (E).

In this easy setting, two small sections share the same melody. English and Latin texts are given and the keyboard essentially doubles the choral lines. The vocal ranges are limited so that it could comfortably be sung by any small church choir. The tempo is slow, but dynamics tend to be loud.

Sanctus from the opera "The Masque of Angels." Dominick Argento, double chorus and piano or organ, Boosey & Hawkes, 6009, \$.95 (D).

The opera dates from 1964 but this separate movement was not published until 1978. The two choirs are used throughout and have antiphonal functions. The music tends to be gentle and flowing with the choral parts doubled in the keyboard. There is a docile keyboard introduction which establishes the mood for the choir. Full ranges are used and solid, mature singers will be needed for both choirs. The harmony employs mild dissonances which usually result from moving lines. Only Latin is used. This is wonderful music that is skillfully composed, and highly recommended for advanced choirs.

Organ Music

By Leon Nelson

Music for Organ & Instruments

Variations on "Slane" (for Violin and Organ), by Jan Bender, Augsburg Publishing House, 11-8775, \$4.50, (M).

"Be Thou My Vision" is the hymn used for this beautifully and creatively written set of six variations for organ and violin (one is an organ solo). Jan Bender's unique style is well implemented here. Highly recommended.

Three English Voluntaries (for Oboe and Organ), edited and arranged by Susan Marchant, Concordia Publishing House, #97-5712, \$5.75, (M-).

In this collection, the first work is an arrangement of a Cornet Voluntary by George Berg, a native German who studied and later settled in 18th-century England. Charles Wesley, English organist and harpsichordist, nephew of John and brother of Samuel, wrote the lovely "Pastorale" setting. The final "Gavotte" by Matthew Camidge is from *Six Concertos* for the Organ or Grand Piano, Op. 13, No. 3.

The organ part is written for manuals only, typical for the 18th-century English organ, and is at times accompanimental, at times soloistic. These are sparkling melodic voluntaries that can be a nice addition to one's instrumental library.

Suite on American Hymn Tunes (for brass quartet and organ), by Robert J. Powell, G.I.A. Publications, Inc., G-2447, \$5.00.

The four tunes in this publication include "Salvation," "Foundation," "Protection," and "Exhortation and Exhilaration." There is a nice dialogue between the organ and brass in a contemporary style of writing. These less familiar tunes are nicely constructed to provide a complete set or individual pieces. The keys are all related.

Ceremonial Music from the English Baroque for Brass Quartet and Organ, edited and arranged by S. Drummond Wolff, Vols. I, II, and III. Concordia Publishing House, #97-5781, 97-5782, 97-5783, \$5.50 each volume, (E+ to M).

The publisher and the editor have provided some wonderful settings of great gems of the English tradition. Adapted for the luscious sounds of organ and brass with optional tympani parts (C-G), they are straightforward arrangements with a full-bodied texture.

Volume I is "Sinfonia" from a *Voluntary in C*, by Henry Purcell. Volume II is "Fanfare" from a *Trumpet Tune and March*, a less familiar piece by Jeremiah Clarke; Volume III is the "Allemande" by Anthony Holborne; this has shades of Clarke's "Trumpet Voluntary" throughout (Clarke lived some 75 years after Holborne.) All of these fine arrangements should be a welcomed addition to your library.

Ceremonial Music from the French Baroque for Brass Quartet and Organ, edited and arranged by S. Drummond Wolff, Vols. I, II, and III. Concordia Publishing House, #97-5771, 97-5772, and 97-5773, \$4.75 for Volume I; \$4.85 each for volumes II and III. (E+ to M).

Here music of the French masters is provided in three individual pieces. Volume I is Jean Joseph Mouret's "Rondeau" from *Sinfonies de Fanfares*; Volume II is "Musique Royale" by Michel-Richard Delalande, taken from *First Suite de Sinfonies*; and the Volume III contains *Rigaudon* by André Campra. All of these new editions are valuable resources for our files of music for brass and organ.



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Organs:

Austin - 1915
Farrand & Votey - 1892
Hartman - 1698
Hinners - 1922
E. & G.G. Hook & Hastings - 1875
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W.W. Kimball Co. - 1927
Lyon & Healy - 1901, 1905
Pilscher Bros. - 1864
Roosevelt - 1891
Schaefer - 1904
Steere & Turner - 1882
J.W. Steere & Sons - 1893
Van Dinter - 1909
Witzmann - 1888

Processional in E-flat Major, by David N. Johnson, Augsburg Publishing House, 11-7830, \$3.00, (M-).

With another inimitable trumpet tune, Johnson has written a festive piece for trumpet and organ or piano. Because the accompaniment is written for manuals only, pedal doubling would have to be ad lib if the performer required it for organ. A nice, original piece for the solo instrument.

Pastorale and Rondo (for 2 B-flat Trumpets and Organ), by Jean Langlais, Elkan-Vogel, Inc. (Theodore Presser Company, sole selling agent). Score and parts: \$14.50, (M+).

Here is a highly unusual and effective set for two trumpets, the "Pastorale" with its lilting 6/8 duet against a soft organ accompaniment leads quite strikingly into the "Rondo." This second

movement, interestingly enough, is an elaborated version of "Pasticcio," one of the pieces from Langlais' *Ten Pieces for Organ*, published back in 1957. It is a wonderful setting with the trumpet parts re-emphasizing the different motifs introduced by the organ. There are some flourishes that are not a part of the original organ piece, as well as a lilting 6/8 pattern that eventually leads back to the original theme material.

This is an exciting composition, and a nice change from the traditional fare.

The Heavens Are Telling, Ludwig Van Beethoven, edited and arranged by S. Drummond Wolff, Concordia Publishing House, #97-5799, \$3.00, (E).

Written for two trumpets, two trombones, and organ, this uncomplicated arrangement is patterned much like the choral version that many of us are familiar with. It is brief, but has the impact which the title suggests.

Organ Recitals

KERRY BOYCE, Southeastern Baptist Theological Seminary, Wake Forest, NC, March 15: *Introduction and Passacaglia in D Minor*, Reger; Two settings of *Schmücke dich, o liebe Seele*, Homilius, Brahms; *Prelude and Fugue in A Minor*, S. 543, Bach; *La Nativité du Seigneur: Les Anges, Jésus accepte la souffrance*, Messiaen; *Let us break bread together*, arr. Wood; *Variations sur un Noël*, Op. 20, Dupré.

ROBERT CLARK, First Presbyterian Church, Las Cruces, NM, March 2: *Prelude in F-sharp Minor*, Buxtehude; *Schmücke dich, o liebe Seele*, S. 654, *Prelude and Fugue in B Minor*, S. 544, Bach; Chorale variations on *Warum betrübst du dich, mein Herz*, Scheidt; *Organbook III: Scherzo (Chimaera)*, *Underground Stream*, Albright; *Introduction and Passacaglia in F Minor*, Op. 63, Reger.

DAVID CRAIGHEAD, The University of Iowa, Iowa City, IA, March 27: *Sonata III in A Major*, Mendelssohn; *Livre d'Orgue*, Du Mage; *Sonata IV in E Minor*, S. 528, Bach; *Chorale Fantasia "Nun freut euch, lieben Christen g'mein"*, BuxWV 210, Buxtehude; *Variants for Organ*, Cooper; *Chorale Fantasia "Hallelujah! Gott zu loben, bleibe meine Seelenfreud!"* Reger.

DELBERT DISSELHORST, University of Notre Dame, Notre Dame, IN, March 4: *Sonata I*, Hindemith; *Sonata VI*, S. 530, *Prelude and Fugue in C Major*, S. 547, Bach; *Fantaisie in A*, Franck; *Trois Danses*, Alain.

ROBERT GLASGOW, Cathedral of St. Francis de Sales, Oakland, CA, January 8: *Sketch in D-flat*, Op. 58, No. 4; *Fugue on BACH*, Op. 60, No. 3; *Sketch in F Minor*, Op. 58, No. 3, Schumann; *Choral No. 1 in E Major*, Franck; *Sonata in C Minor*, Op. 65, No. 2, Mendelssohn; *Deux Danses à Agni Yavishta*; *Choral Dorien*, Alain; *Fantasy and Fugue in G Minor*, S. 542, Bach.

JAMES W. GOOD, with countertenor and harp, Southeastern Baptist Theological Seminary, Wake Forest, NC, March 19: *Toccata, Monnikendam; Prelude and Fugue in C Major*, S. 547, Bach; Aria "Sacred Raptures" from *Solomon*, Handel; *Cantata O Spiritus Angelici*, Brevi; *Variations and Fugue on "God save the king"*; Reger; *Prelude et Fugue sur le nom d'Alain*, Op. 7, Duruflé; *Cantata This Son so Young* (1952), White.

TERRANCE JANKOWSKI, Bowling Green State University, Bowling Green, OH, March 4: *Christus, der ist mein Leben*, Pachelbel; Two Noëls: *Sur les flûtes, Grand jeu et duo*, Daquin; *Prelude and Fugue in D Major*, S. 532, Bach; *Prelude and Fugue in E Major*, Lübeck; *There is a Spirit that delights to do no evil* (A Quaker Reader), Rorem; *Second Rhapsodie*, Op. 7, No. 2, Saint-Saëns.

MYRON S. LEET, Shavertown United Methodist Church, Shavertown, PA, March 11: *Trumpet Tune*, Powell; *Pastorale*, Rheinberger; *Prelude on "Bedford"*, Martin; *Meditation on "Need"*, Binkes; *Sarabande "Land of Rest"* (Suite for Organ), Near; *Canon (Storm King Symphony)*, Dickinson; *Outbursts of Joy*, Messiaen; *Variations on "Barnard"*, Leet; *There is a Spirit that delights to do no evil* (A Quaker Reader), Rorem; *Finlandia*, Op. 26, No. 7, Sibelius.

DAVID PALMER, The Church of St. John the Evangelist, Montreal, February 19: *Sonata III*, Op. 65, Mendelssohn; *Les Anges (La Nativité)*, Messiaen; *Fugue in A-flat Minor*, Brahms; *Les Enfants de Dieu (La Nativité)*, Messiaen; *Fantasy in F Minor*, K. 594, Mozart; *Passacaglia*, Decker; *Toccata and Fugue in F Major*, S. 540, Bach; *Dieu parmi nous (La Nativité)*, Messiaen.

MARY PRESTON, Seventh-day Adventist Church, Kettering, OH, March 11: *Prelude and Fugue in C Minor*, Op. 37, No. 1, Mendelssohn; *Choralpartita "Sei gegrüßet, Jesu gutig"*, S. 768, Bach; *The Despair and Agony of Dachau*, Sifler; *Chorale Prelude on "Jauchz, Erd' und Himmel, jubel!"* Reger; *Evocation Poème Symphonique*, Dupré.

LOUIS ROBILLIARD, The Cleveland Museum of Art, Cleveland, OH, March 21: *Symphonie-Passion*, Op. 23, Dupré; *Prelude, Fugue and Variation*, Op. 18, Franck; *Alléluias sereins, Transports de joie (L'Ascension)*, Messiaen; *Concerto in A Minor*, S. 593, Bach; *Fantasia on "Wachet auf, ruft uns die Stimme"*, Op. 52, No. 2, Reger; Improvisation on submitted themes.

WILBUR F. RUSSELL, San Francisco Theological Seminary, San Anselmo, CA, March 18: All Bach: *Fugue in E-flat Major*, S. 552; *Schmücke dich, o liebe Seele*, S. 654; *Passacaglia and Fugue in C Minor*, S. 582; *Prelude and Fugue in A Minor*, S. 543; *Pastorale*, S. 590; *Toccata in F Major*, S. 540.

CHARLES SHAFFER, Trinity Cathedral, Sacramento, CA, March 2: *Toccata, Echo Fantasia in the Dorian Mode*, Sweelinck; *Adagio, Fiocco; Voluntary I in D Major*, Boyce; *Toccata II*, Froberger; *Piece d'Orgue*, S. 572, Bach; *Sonata in B Minor*, Op. 15, Labor; *Andante with Variations*, Mendelssohn; *Intermezzo*, Chipp; *Cantilene*, Op. 29, No. 2, Pierne; *Toccata (Symphonie V)*, Widor.

MONTSERRAT TORRENT, The Cleveland Museum of Art, Cleveland, OH, March 18: *Tientos del 1 Tono*, Nos. 1 and 2; *Pavana con su glosa*, Cabezón; *Quinto Tiento de medio registro de tiple de Séptimo Tono*; *Tiento de medio registro de Baxon*, Arauxo; *Obra de 1 Tono de lleno*; *Pange Lingua*, Jiménez; *Tiento de falsas de 2 tono*; *Tiento lleno de 6 tono*, Bruna; *Tiento 35 ple*; *Tiento 44 de batalla*; *Tiento 57 a modo de Italia*, Cabanilles; *Sonata en do mayor*, Soler.

MARIANNE WEBB, Free Methodist Church, Greenville, IL, March 11: *Concerto in A Minor*, S. 593; *Jesu, joy of man's desiring*; *Sheep may safely graze*, Bach; *Toccata (Symphony V)*, Widor; *Sonata III in A Major*, Op. 65, Mendelssohn; *Praise to the Lord, the Almighty; Blessed Jesus, at Thy Word*; *God of Grace*, Manz; *Prelude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

MARGOT WOOLARD, The University of Nebraska, Lincoln, NE, March 22: *Concerto in D Minor*, S. 596, Vivaldi-Bach; *Study in D-flat Major*, Op. 56, No. 4; *Sketch in A-flat Major*, Op. 58, No. 1, Schumann; *Three Gospel Preludes for Organ: What a friend we have in Jesus*, La Cathédrale engloutie, Just as I am, Bolcom; *Fantasia in F Minor*, K. 608, Mozart.

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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.

20 JUNE
David Gallagher; Methuen Music Hall, Methuen, MA 8:30 pm
Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm
Albert Russell; St John's Church, Washington, DC 12:10 pm

21 JUNE
Marc Adamczewski; Grace Church, New York, NY 12 noon
Christa Rakich; St Paul's Chapel, Columbia Univ, New York, NY 8 pm

22 JUNE
Michael Burke; St Paul's Cathedral, Buffalo, NY 12:30 pm

23 JUNE
Bach Aria Group; Nassau County Center, Roslyn Harbor, NY 11:30 am-8:30 pm

24 JUNE
Marc Adamczewski; St Patrick's Cathedral, New York, NY 4:45 pm

Wayne Earnest; St Thomas Church, New York, NY 5:15 pm
Cj Sambach; St Mary's Church, Rahway, NJ 7 pm
Anita Werling; National Shrine, Washington, DC 3 pm

27 JUNE
Lawrence Berry; Methuen Music Hall, Methuen, MA 8:30 pm
+ **Joan Lippincott**; SUNY, Stony Brook, NY 8:30 pm
Anita Werling; St John's Church, Washington, DC 12:10 pm

30 JUNE
Bach Aria Group; SUNY, Stony Brook, NY 8:30 pm

1 JULY
Anita Werling; Washington Cathedral, Washington, DC 4:45 pm
John Peragallo; National Shrine, Washington, DC 3 pm

4 JULY
James Brown; Methuen Music Hall, Methuen, MA 8:30 pm

UNITED STATES East of the Mississippi

15 JUNE
Hermann Engel; Trinity Church, Boston, MA 12:15 pm
Joanne Jasinski, with violin; St Paul's Cathedral, Buffalo, NY 12:30 pm

17 JUNE
Bruce Neswick; St Paul's Cathedral, Buffalo, NY 4:30 pm
Mark Adams; St Patrick's Cathedral, New York, NY 4:45 pm
Choir Festival; United Methodist Church, Red Bank, NJ 10 am
Donald Sutherland, with trumpet; National Shrine, Washington, DC 3 pm
Cathedral Choir; St James Cathedral, Chicago, IL 11 am

18 JUNE
Marc Adamczewski; St Paul's Chapel, New York, NY 12:10 pm

19 JUNE
Wayne Earnest; Ascension Lutheran, Savannah, GA 7 pm
St Thomas Choir of Men & Boys; Holy Name Cathedral, Chicago, IL 7:30 pm

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7 JULY
Eileen Morris Guenther; Christ Church, Alexandria, VA 5 pm

8 JULY
Mary Fenwick; National Shrine, Washington, DC 3 pm

11 JULY
Brenda Fraser; Methuen Music Hall, Methuen, MA 8:30 pm

14 JULY
Fred Markey; Christ Church, Alexandria, VA 5 pm

15 JULY
Dudley Oakes; National Shrine, Washington, DC 3 pm

18 JULY
James & Marilyn Biery; Methuen Music Hall, Methuen, MA 8:30 pm

21 JULY
Marvin Mills; Christ Church, Alexandria, VA 5 pm

22 JULY
James Kibbie; National Shrine, Washington, DC 3 pm

25 JULY
Leo Abbott; Methuen Music Hall, Methuen, MA 8:30 pm

28 JULY
Maureen Jais-Mick; Christ Church, Alexandria, VA 5 pm

29 JULY
Michael Monaco; National Shrine, Washington, DC 3 pm
Lynne Davis; North Shore Congregation Israel, Glencoe, IL 4 pm

UNITED STATES West of the Mississippi

17 JUNE
David Herman; St Bede's Episcopal, Menlo Park, CA 8 pm

19 JUNE
Cherry Rhodes; All Saints Episcopal, Pasadena, CA 8 pm

22 JUNE
Thomas Murray; Cathedral of St Francis de Sales, Oakland, CA 7:30 pm

24 JUNE
Douglas L. Butler, with choir; St Boniface Church, San Francisco, CA 3 pm

James Welch; St Francis of Assisi, San Francisco, CA 5:30 pm

27 JUNE
+Organ gala; Davies Hall, San Francisco, CA 7 pm

30 JUNE
David Britton; Trinity Episcopal, San Francisco, CA 2:30 pm

8 JULY
James Wallace; USAF Academy, Colorado Springs, CO 8 pm

15 JULY
Joseph Galema; USAF Academy, Colorado Springs, CO 8 pm

22 JULY
Timothy Albrecht; USAF Academy, Colorado Springs, CO 8 pm

29 JULY
Larry Hammerling; USAF Academy, Colorado Springs, CO 8 pm

INTERNATIONAL

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

10 JULY
Lynne Davis; St David's Cathedral, Cardiff, Wales 8 pm

25 JULY
Lynne Davis; Oratory of St Joseph, Montreal, Quebec, Canada 7 pm

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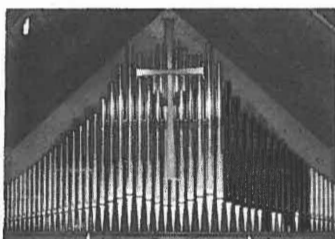
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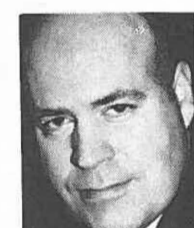
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