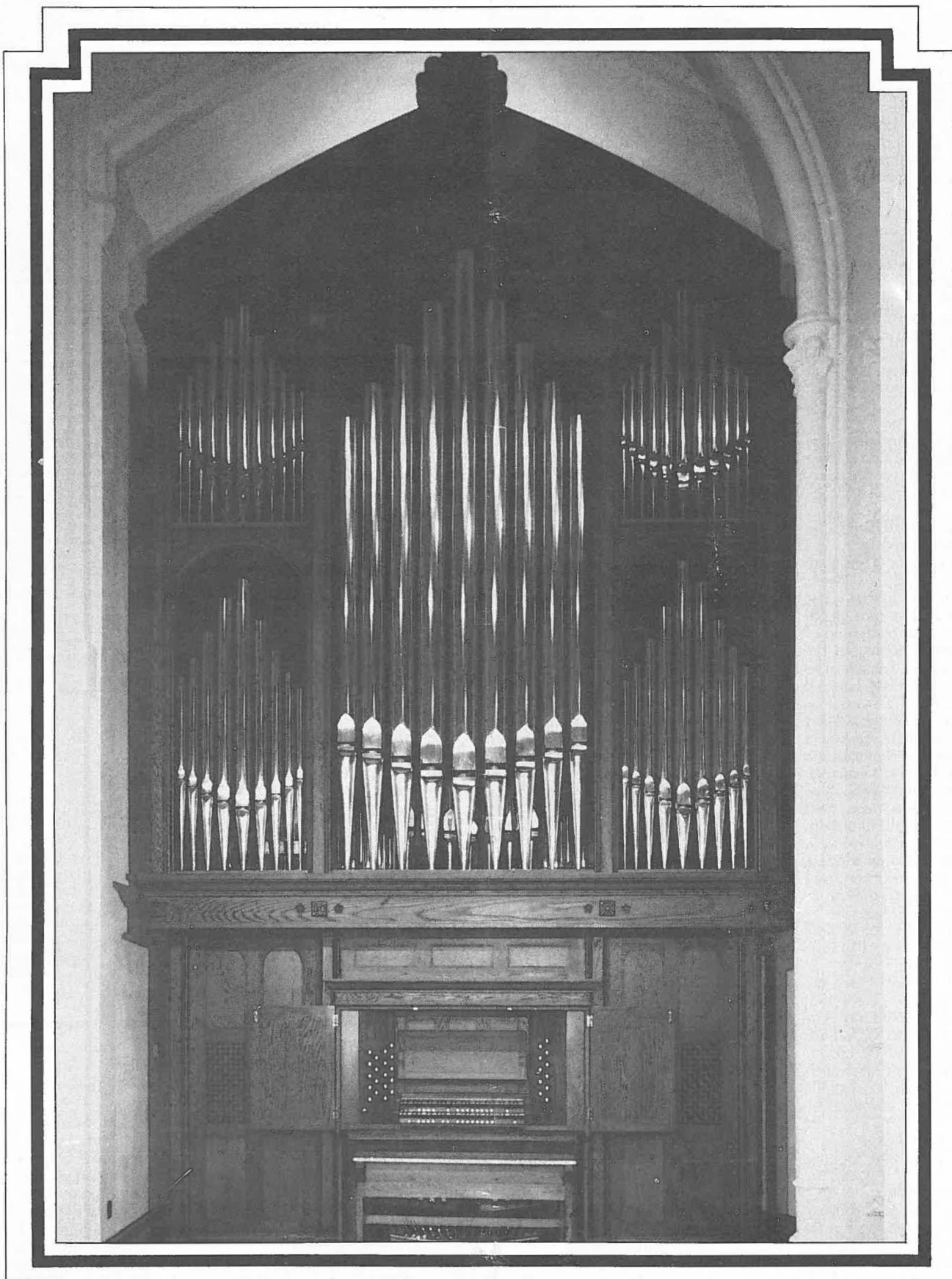


# THE DIAPASON

JUNE, 1987



The First Christian Church, Norman, OK  
Specification on page 12

## A Simplified Method of Beat-Rate Calculation

THE DIAPASON of February, 1987, contained an article entitled, "An analysis tool for Contemporary and Historical Tunings," which gave a rather intimidating computer program for finding beat rates.

Since beat rates are of some importance in tuning, but not everyone has a computer, or is even in a position to use the formal method of calculation, the following approximate method may be of interest to some readers. [In my opinion, beat rates are of less value than cent or comma-fraction deviations as a measure of consonance (tempering).]

The general formula is:

$$\text{Beat rate} = tr$$

where  $t$  is the tempering of the interval in cents. For fifths,  $r$  is the frequency ratio of the pure interval between  $d''$  (587 Hz) and the fundamental of the interval in question. This ratio will be written as a proper fraction (less than 1) if the fundamental is below  $d''$ . For major thirds and sixths, the reference point is  $f'$  (349 Hz) instead of  $d''$ .

The tempering of the fifths is generally given as a comma fraction, and the cent equivalent can be found by taking the Pythagorean comma as 24 cents, the syntonic comma as 22.

The tempering of a major third is found by subtracting from 22 the tempering of the four constituent fifths, assuming that the fifths are narrow. The tempering of a wide fifth is added to 22. The procedure is similar for major sixths, except that only 3 fifths are involved.

Because the fourth, minor third and minor sixth beat at the same rate as their inversions above, separate formulas are not required for these intervals.

Examples:

In Werckmeister III, the fifths on C, G, D and B are each tempered by  $-1/4$  Pyth comma = ca. 6 cents. Thus  $c'-g'$  will beat at  $6 \times 8/9 \times 1/2 = 2.7/\text{sec}$ , which is correct to two figures. The fourth  $g-c'$  will beat at the same speed.

The major third on G is composed of 2 pure and 2 tempered fifths, so the tempering is  $22 - 12 = 10$  cents. The beat rate is then  $10 \times 9/8 \times 1/2 = 5.6$  for  $g-b$  (correct: 5.6).

The major sixth on B is composed of 1 tempered and 2 pure fifths, giving a tempering of 16 cents, and the beat rate is  $16 \times 45/64 = 11$  for  $b-g\#$  (correct: 11.2) ( $45/64 =$  diminished fifth. The tritone,  $32/45$  could have been used with much the same result, but with more cumbersome arithmetic).

These formulas are based on the fact that, for practical purposes, the beat rate of an interval is proportional to its tempering in cents (1), i.e., beat rate =  $kt$ , where  $k$  is a constant. For the fifth on  $d''$ ,  $k$  is very close to 1, as it is for the major third and sixth on  $f'$ .

In all but the most extreme cases, the error should be under 5%. Note that answers are only valid to 2 figures. The formula is based on  $a' = 440$ . If desired, the results can be corrected by 6% for every semitone difference, or new reference points may be chosen (a semitone higher for every semitone below  $a' = 440$ ).

Carl Sloane  
Etobicoke, Ontario

## Michael McNeil responds

I appreciate Mr. Sloane's concern about the intimidating aspects of computers! I have worked in the computer industry for 18 years and just two years ago found the courage to tackle a word-processor, much less attempt to write a sophisticated program. The apparent intricacies of Mr. Pollock's program have really more to do with the creation of the "user-friendly" spreadsheet format than with the actual calculation of the beat rates, which as Mr. Sloane points out are rather trivial.

The real value of computer programs

such as "Tunup.asc" lies not with their ability to calculate a few intervals, but rather with their ability to calculate hundreds of such trivial intervals in fractions of a second. The creation of a single spreadsheet of calculations is only fairly time consuming, but if a single entry is changed we find that many related intervals require recalculation. This is the value of the computer: it allows the learning experience of trial and error with a fraction of the tedium.

I am afraid I am to blame for not expounding on my choice of the beat rate over the more commonly accepted cent deviation concept. I am not a mathematician but I will accede that the purpose of calculating intervals based on cents is precisely that it is not related to any specific pitch; an interval which is ten cents out of tune in the tenor is still ten cents out of tune in the soprano octave. It is a valuable mathematical tool affording instant comparisons relative to the equally tempered scale.

My choice of the beat rate resulted not from my engineering background but rather my frustrations as an organ-builder trying to determine the appropriateness of some historical tuning to the literature played on my instruments! The concept of cents was undoubtedly useful, but it required me to make one extra step of translation to the relative beat rates of the intervals being tuned, and it was furthermore fraught with some intellectual hurdles. I'll give you an example: equal temperament divides all intervals equally and so I find that an equally tempered fifth in the middle octave has *zero cents deviation* from its ideal tuning of 700 cents above the root tone; this results in a beat rate of approximately *1 beat per second*, and it is slightly flat from the purely tuned just fifth. The major third also has *zero cents deviation* from its ideal equal temperament tuning 400 cents above the root tone, and this results in a beat rate of approximately *14 beats per second*, very sharp from the purely tuned just third.

My point in this example is that cent deviations do not necessarily indicate whether a mistuned interval described in cents is getting better (going towards the pure state with fewer beats) or getting worse (going further away from the pure state with more beats). The remaining equally tempered intervals, like the fifth and major third, do not show a consistent scheme for lying above or below the purely tuned just intervals with no beats. Keeping track of this requires more mental gymnastics than the present program involves, and I do not find the present program trivial in that regard! There is no question that the representation of a tuning in beat rates is subject to its absolute pitch reference for accuracy, but that was not the point of the program; it was merely devised for a very frustrated organ-builder who wanted to "hear" his tunings on paper before he applied the much more tedious tuning cone!

I appreciate that many do not own a computer, but most have access to one, and I will gladly supply the program on a disk to anyone who sends me a blank  $5\frac{1}{4}$ " Mini-Floppy disk, double sided, double density, with return postage. The execution of this program is fairly trivial, but entering its code manually is not! Again, no warranties expressed or implied.

Mike McNeil  
1109 Honeysuckle Way  
Lompoc, CA 93436

## Orgelbüchlein corrections

In June, 1984, Concordia Publishing House issued the first new American edition of J. S. Bach's *Orgelbüchlein* in more than 50 years. We would like to take this opportunity to call to the attention of your readers the following errata list relating to that publication.

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To our knowledge, this is a complete list. We thank you for your help in getting this information out.  
Thomas R. Pearce  
Music Editor

Page	Column	Correction	64	15	Alto C's should be tied
8	1	Upsala, not Uppsala	64	15-16	Soprano A's should be tied
9	2	keyboard, not keyboard	89	9	Pedal B flats should be tied
20	head-	delete the words "indented	96	11	delete extra notehead F on beat 3
	ing	and"	97	35	Pedal C's should be C sharps
Page	Meas-	Correction	98	50	Last Pedal note should be B natural
61	ure	Tenor, beat 4, second 16th,	98	57-58	Alto D's should be tied
	3	should be G natural	115	19	Add eighth rest on second half of beat 1 in Tenor voice
			119	8	Add Pedal rest on beat 4
			123	8	Pedal E natural, not E flat
			125	4	Tenor G should be eighth note beamed to sixteenths
			133	9	Add sharp to Pedal F on second half of beat 3

## Here & There

For the 12th consecutive year, First Presbyterian Church, Stamford, CT, will present a series of carillon recitals Thursday evenings at 7 p.m.:

July 2, Daniel K. Kehoe;  
July 9, Marietta Douglas;  
July 16, Carlo Van Ulft;  
July 23, Albert Gerken;  
July 30, Judson Maynard.

In addition, carillon programs will also be heard after the Sunday morning worship service during summer months, at 11 a.m.:

June 28, George Matthew, Jr.;  
July 5, Steven F. Shreiber;  
July 12, Paul Weagraff;  
July 19, Sue Magassy;  
August 2, Dionisio Lind;  
August 16, Sally Slade Warner.

The Summer Organ Conservatoire 1987 takes place August 10-22 in Huddersfield, England. Directed by Nigel Allcoat in association with the Huddersfield Polytechnic, the conservatoire will offer 12 days of music-making, including 52 hours of master classes. Faculty includes Marie-Bernadette Duforcet (Organist of Notre-Dame des Champs, Paris), Naji Hakim (Titulaire of Sacre-Coeur, Paris), Piet Kee (The Netherlands), Nicolas Kynaston (England), and Nigel Allcoat. The program also features daily concerts, lectures, and repertoire classes.

For further information, contact: Ruth Horsfall, The Polytechnic, Huddersfield HD1 3DH, England; telephone (0484) 22288.

## Here & There



F. Anthony Thurman



Andrew Neck, F. Anthony Thurman, Dianne Maynard, Karen Schneider, Stephen Kennedy



Delbert Disselhorst, Marianne Webb, Thomas Barker

The Fifteenth Annual National Undergraduate Organ Competition of First Presbyterian Church, Ottumwa, IA, was held on March 29. Five finalists were chosen from taped entries to perform in the final competition: Stephen Kennedy of Wichita State University; Dianne Maynard of Indiana University; Andrew Neck of Stetson University, DeLand, FL; Karen Schneider of Ball State University, Muncie, IN; and F. Anthony Thurman of University of Louisville. All finalists played their submitted pieces plus the hymntune *Abbot's Leigh* in the competition. Judges for the event were Thomas Barker, Palm Desert, CA; Delbert Disselhorst, University of Iowa, Iowa City; and Marianne Webb, Southern Illinois University, Carbondale, IL.

First prize was won by F. Anthony Thurman; second prize was won by Dianne Maynard. Thurman performed the following: Bach, *Sonata I: Allegro & Adagio*; Widor, *Allegro Vivace from Symphony V in F Major*, Op. 42; Schroeder, *Maestoso from Dritte Sonate*; *Abbot's Leigh*.

On Friday evening an organ concert was given featuring all three judges of the competition. Disselhorst performed *Trois Preludes et Fugues*, Op. 7, Dupré; Webb performed *Concerto for Organ and Chamber Orchestra*, Op. 46/2, Hindemith; Barker performed *Concerto in G minor for Organ, Strings, and Timpani*, Poulenc. Current organist of First Presbyterian, Marjorie Ness, played continuo for the *Adagio in G minor*, Albinoni. William Ness conducted all works with ensemble.

The organ at First Presbyterian, Ottumwa, was built by the Tellers Organ Company of Erie, PA., Gary Jenkins, tonal designer, with William H. Barnes serving as consultant in 1970. The 53-rank organ utilized 800 pipes from the church's 1927 Ernest Skinner organ.



Jon Stuber, Todd Nolde, Andrew Risinger, Matthew Provost

Contestants from Baylor University, Southern Methodist University, and The University of Texas at Austin participated in the 17th Annual Wm. C. (Bill) Hall Pipeorgan Competition at First

Presbyterian Church, San Antonio, TX, on April 4.

Graduate participants were required to perform Bach's *Fantasy and Fugue in G Minor*, BWV 542, Petr Eben's *Moto Ostinato*, and the hymn "Our God, to Whom We Turn." The Graduate winners are: first prize (William C. Wiederhold Award - \$1,250) Todd Nolde, Southern Methodist University; second prize (\$750) Jon Allan Stuber, The University of Texas at Austin.

Undergraduate contestants performed Bach's *Prelude and Fugue in B Minor*, BWV 544, Vierne's *Naiades*, and the hymn "For all the Saints." First prize (\$900) Andrew Risinger, Baylor University; second prize (\$500) Matthew Provost, Southern Methodist University.

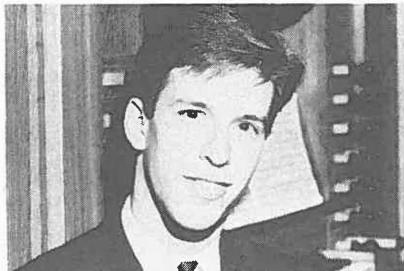
The first prizes in both divisions are given by the Minnie Stevens Piper Foundation. The other prizes, as well as administrative support, are provided by First Presbyterian Church, University Presbyterian Church, the Alamo AGO Chapter, and the Bill Hall Memorial Trust Fund, all of San Antonio.

Judges included Judith Hancock, of St. Thomas Church, New York City, and Jerald Hamilton, from the University of Illinois at Urbana-Champaign.



Edmund Shay with student Christina Swallow

Christina Swallow is the winner of the chapter level (Columbia Chapter) AGO National Young Artist Competition for the state of South Carolina. In spite of her young age (13 years old) she has given two organ recitals, and occasionally substitutes for her mother as organist at the First Presbyterian Church in Hartsville, SC. She attends Hartsville Junior High, and studies privately with Dr. Edmund Shay (Columbia College). This summer she will represent South Carolina and the Columbia Chapter AGO at the competition held prior to the regional convention in Augusta, GA.



Bruce Brown

Concert Organist/Harpsichordist Bruce Brown, currently residing in Sydney, Australia, will be on a United States recital tour during January, 1988. Plans are under way for him to play a recital in the San Diego area during this time. He recently performed Handel's *Organ Concerto in D minor*, Op. 7, no. 4, with the San Francisco Symphony. Mr. Brown is represented by Artist Recitals Talent Agency, 2525 Hyperion Ave., Los Angeles, CA 90027.

On Wednesday June 10 at St. Stephen's Church, Edinburgh, during the Edinburgh Organ Week, Marjorie Bruce will perform a work commissioned by herself and the Scottish Arts Council and composed by Jean Langlais to mark the composer's 80th birthday. Based on two well known Scottish folk tunes the work is entitled *Fantasy on two Scottish Themes*. Novello will publish the piece later this year.

Marjorie Bruce, who is presently based in Aberdeen, studied with Jean Langlais in the mid 70's. Last year she played the Langlais *First Symphony* at the Royal Festival Hall which she subsequently recorded for Alpha Records.



James David Christie

James David Christie has joined the list of organists represented by Phillip Truckenbrod Concert Artists. He was formerly represented by Howard Ross.

Dr. Christie is College Organist and Visiting Professor of Music at the College of the Holy Cross in Worcester, Chairman of the Organ and Harpsichord Department at the Boston Conservatory of Music, Organist-in-Residence at the Massachusetts Institute of Technology, and organ instructor at Wellesley College and organist of the Boston Symphony. In 1979 he became the first American to win First Prize at the International Organ Competition in Bruges, Belgium, and he was also the first person in the 14-year history of the competition to win both the First Prize and the Prize of the Audience.

Dr. Christie holds degrees from Oberlin Conservatory and the New England Conservatory, as well as an honorary doctorate from the New England School of Law in Boston. He has performed at national conventions of the AGO and recorded for several record labels including Philips and Nonesuch.



David Higgs

David Higgs will make his debut with the San Francisco Symphony this season, in three performances of Barber's *Toccata Festiva* on November 25, 27 and 29, with Herbert Blomstedt conducting. Mr. Higgs is Director of Music and Organist of St. Mark's Episcopal Church, Berkeley, CA; prior to this appointment he was Associate Organist of The Riverside Church and a member of the organ faculty of The Manhattan School of Music, New York City. His Bachelor's and Master's degrees are from The Manhattan School of Music, and he holds the Performer's Certificate from The Eastman School of Music. Mr. Higgs, whose teachers have included Claire Coci, Frederick Swann, Peter Hurford and Russell Saunders, will be a recitalist for the International Congress of Organists in Cambridge, England, this July.

Henry McDowell, Jr., Director of Music, St. James Episcopal Church, Dallas, TX, has announced the formation of The Association of Black Church Musicians, an organization which will address the business and professional aspects of running a church music program. ABCM will also serve as a job placement service for professional musicians and churches, and will eventually

offer scholarships to students seeking serious careers in church music.

The Association of Black Church Musicians is open to all musicians, pastors, music committees and congregations of any denomination, and also to anyone who has a genuine interest in the betterment of church music. Inquiries may be sent to: The Association of Black Church Musicians, P.O. Box 82022, Dallas, TX 75382-0022.

Joseph Payne presented "Five centuries of English organ music" in a recital on the Bozeman organ at St. Paul's Episcopal Church, Brookline, MA, on April 5. The proceeds from the program will benefit the centenary organ fund of All Saints' Church, Ashmont, where Mr. Payne is the resident organist. Payne recently made the world premiere recording of the Neumeister Bach chorales on the organ at St. Paul's.

Dennis Schmidt performed the local premiere of *These Forty Days* by William James Ross at The Cathedral Church of St. John, Albuquerque, NM, on March 29. The new work consists of 15 hymn preludes based on the hymns for Lent in *Hymnal 1982*. The Rev. Bruce McK. Williams provided commentary during the program as a Lenten devotional.

*I sought the Lord*, a new anthem for mixed voices and organ by organist-composer Richard W. Slater, was premiered February 22 by the St. Dunstan's Singers of the Church of the Ascension (Episcopal), Sierra Madre, CA, accompanied and directed by the composer. Slater's *Psalm 47*, for mixed voices, cymbals and organ, has been selected the second place winner in an anthem competition sponsored by the Far Western Regional AGO Convention. *Psalm 47* will be performed on the final concert of the convention, July 9, at First Presbyterian Church, Ocean-side, CA, under the direction of Dr. James Vail.

Montserrat Torrent, Spanish organist, will tour the United States in October and November. Concerts and masterclasses will take place at Harvard University, Duke University, Stanford University, St. Mark's Cathedral, Seattle, Chicago Theological Seminary, and elsewhere. The tour is being organized by James Johnson, organist of the Busch-Reisinger Museum. For further information about remaining dates, contact him during June and July c/o P.O. Box 4838, Key West, FL 33041; 305-745-1012.

Gary Zwicky played the rededication concert of the 1884 Roosevelt organ at St. John's Episcopal Church, Decatur, IL, on March 1. The instrument was reconstructed and expanded by the H. A. Howell Company of Dixon, IL, on the basis of scalings and wind pressures of the original Roosevelt pipe work. The organ of 1884 was brought from St. Clement's Church, Chicago, c. 1892 to replace a smaller Pilcher organ, also of 1884, which went to Oglethrust and is now serving Elkhart Christian Church.

Minnetonka Community Church, 13215 Minnetonka Drive, Minnetonka, MN 55343, announces its First Annual Sacred Anthem-Writing Competition. A cash prize of \$300 and a guarantee of publication will be awarded to the winning composer. Manuscripts should utilize an appropriate religious text. The music should be for SATB chorus, and must be accessible to a volunteer choir of average numbers and musical skills. Christmas/Easter carols, as well as general theme anthems, are welcome.

Deadline for entries is September 30th, 1987. Manuscripts plus a \$2.50 registration fee and SASE should be sent to Minnetonka Community Church at the above address.

## Appointments



Richard C. Anderson

Richard C. Anderson has been promoted to Director of Marketing at Rodgers Organ Company. Anderson has been with the company for over 10 years. His responsibilities will include organizing and overseeing product management, marketing services, custom and pipe organ administration, service customer support, public relations, and advertising.

Anderson has a B.S. in Business Administration from Oregon State University, and an MBA in Marketing from Portland State University.



David Herman

David Herman has been appointed Chair of the Music Department at the

University of Delaware. For the past 15 years he has taught at Drake University in Des Moines, as professor of organ, church music, and theory, and associate dean for fine arts. Dr. Herman assumes his new position on August 1, following a series of recital appearances in Germany and England, including a performance in St. Paul's Cathedral, London.



Todd Wilson

Todd Wilson has been appointed Organist of Hyde Park United Methodist Church in Cincinnati, OH. He is also now on the staff of M. W. Lively & Co. Pipe Organ Builders. Mr. Wilson moves to Cincinnati from Garden City, Long Island, where he directed for 6½ years the music program of the Episcopal Cathedral of the Incarnation. His active concert career continues under Murtagh/McFarlane Artists Management. Mr. Wilson's new compact disc of the complete organ works of Maurice Duruflé will be released on the Delos label during the summer of 1987.

Schneider Pipe Organs, Inc., Kenney, IL, has appointed Timothy D. Gage as the company's administrative assistant. Mr. Gage is currently completing a degree in Management and Supervision from Central Michigan University. He

will be expanding the company's marketing efforts as well as assimilating its new computer acquisition into the existing business in the areas of inventory management, proposal preparation, and other administrative/financial record keeping functions. Mr. Gage will also spend a portion of this time apprenticing with the shop's foreman on current projects, which include rebuilding turn-of-the-century tracker organs and constructing new tracker and electric action instruments.

## Nunc Dimittis

James Bossert died on January 17, one day after his 49th birthday, following a brief illness. A memorial service was held January 27 at St. James Episcopal Church, Los Angeles, CA.

Bossert held the B.A. degree from the College of Wooster (OH), having studied with Richard Gore, and the M.A. degree from Cornell University, Ithaca, NY, as a student of Donald J. Grout. He had taught at the California Institute for the Arts, UCLA, and East Los Angeles College, and had served as organist at Blessed Sacrament Church, Hollywood; First Congregational Church, Long Beach; and St. Francis Xavier, Burbank. He had played recitals on both coasts, specializing in contemporary music, and had recorded several discs, including the first recording of Alden Ashforth's *Byzantium* for Organ and Tape. In addition, he occasionally reviewed contemporary music concerts for the *Los Angeles Times*. Mr. Bossert was a member of the Long Beach, Pasadena, and Los Angeles chapters of the AGO, and had served as publicity chairman for the last mid-winter conclave, held in Pasadena, in December, 1976.

Harry E. Cooper, Raleigh, NC, died on May 4, 1986, at the age of 88. Born in Kansas City, MO, he earned the B.Mus. degree from Homer Institute of Fine Arts, Kansas City; the B.A. from Ottawa (Kansas) University; and a doctorate in music from Bush Conservatory, Chicago. He studied with Guy Weitz in London, and became a Fellow of the AGO in the 1930's.

Dr. Cooper became professor of organ at Meredith College, Raleigh, in 1937, and served 32 years as chairman of the college's music department, retiring as professor in 1971. In Raleigh he was organist-choirmaster at Christ Episcopal Church 1937-47 and at First Baptist Church 1948-73.

Active in community musical affairs for many years, he was a founder and conductor of the Raleigh Oratorio Society and a founder of the Chamber Music Guild. He was a past dean of the Central North Carolina chapter of the AGO and a past president of the N.C. Music Teachers' Association. He was active as a recitalist and had served as consultant in the design and construction of many church organs throughout the state.

Esther Hawkins died March 29 in Wichita, KS, where she had lived since 1978. She had served as organist and director of music at the Park Ridge Community Church, Park Ridge, IL, for over 50 years.

Miss Hawkins was born in Campbellport, WI, and attended school in Chicago, receiving the bachelor of music degree from the American Conservatory of Music and the master of music degree from Northwestern University. She moved to Park Ridge and became music director of the Community Church in 1927. She helped found the Park Ridge Chappelle and became the group's director in 1955. Private services were held in Wichita on March 31, and a memorial service was held April 26 at Park Ridge Community Church.

J. Earl Ness, of Philadelphia, died March 19 at the age of 57.

He had served as professor of music and chairman of the organ department at Temple University's Esther Boyer College of Music, associate professor at the Philadelphia Musical Academy, and organist and director of music at Philadelphia's First Baptist Church and at Reform Congregation Temple Emanuel in Cherry Hill. Ness began piano lessons at the age of 5, organ at age 11 and won the AAGO certificate at the age of 17. He attended the University of Pennsylvania, the Curtis Institute of Music, and Temple University. In 1951, he began a 36-year tenure at First Baptist Church in Center City. He also studied organ with Robert Baker at Union Theological Seminary and choral conducting with Hugh Ross at Tanglewood, and later founded the Philadelphia Oratorio Choir.

## Carillon News

by Margo Halsted

### Marriott Honored

On July 28, 1986, the Belgian Guild of Carillonneurs honored American Frederick Marriott on the occasion of his 50 years as carillonneur. Marriott was awarded the title "Golden Jubilar" and presented with a bell. The celebration took place in the Library of the University of Louvain (Leuven) with the members of the board of the Belgian Carillon Guild and others present.

President Noël Reynders spoke of Marriott's graduation from the Belgian Carillon School with "great distinction," his extensive performing schedule on the carillon in North America and Europe, his positions over the years as organist for the Detroit Symphony Orchestra, carillonneur at the University of Chicago and Kirk in the Hills, Bloomfield Hills, MI, and teacher at the University of Chicago, the American Conservatory of Music, Chicago Theological Seminary, and the University of Michigan.

### Sewanee Workshop

From July 17-22, 1986, carillonneurs from Europe and the United States participated in the Sewanee, TN, International Carillon Workshop at the University of the South. It was a part of the 30th season of the Sewanee Summer Music Center.

The Carillon Workshop was under the direction of Todd Fair, carillonneur of both the Old Church in Amsterdam and of the town of Alkmaar and faculty member of the Netherlands Carillon School in Amersfoort. He was assisted by Laura Hewitt Whipple, lecturer in carillon at the University of the South. Other staff members participating were Esther B. Watson, director of carillon, and Marcia de Bary, graduate assistant. Carillonneur Emeritus Albert Bonholzer was unable to attend due to illness. The workshop commemorated both Mr. Bonholzer's 25 years as University Carillonneur and the recent renovation of the Leonidas Polk Memorial Carillon at the University, a 56-bell instrument built by Paccard of France.

### ST JAMES UNITED CHURCH, MONTREAL

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#### June

2 Ian Sadler  
9 Philip Crozier  
16 Michael Westwood  
23 Wilhelmina Tiemersma  
30 Suzanne Ozorac

#### July

7 Sylvie Poirier  
14 Mario Couto  
21 Philip Crozier  
28 Theresa Laflamme

#### August

4 Sylvain Caron  
11 Leslie Martin Young  
18 John Stephenson  
25 Justin Bischof

#### September

1 Tom Woolard Harris

Dr. A. George Moore, Interim Minister  
Philip Crozier, Director of Music



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4' octave	4' nachthorn	8' melodia
4' spillflöte	4' violina	4' choralbass
2' super octave	2 2/3' nazard	4' flute
iv mixture	2' piccolo	16' trompette
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## Music for Voices and Organ

by James McCray

### Easy anthems for summer church choirs

Each year at this time, the column is devoted to new literature that will be useful to those choirs having responsibilities during the summer. With the juggling of vacation schedules for everyone, it is often difficult to maintain choir attendance. The axiom that "less is more" is certainly the credo for these situations. Trying to push the choir into difficult, long music is probably going to result in even smaller numbers and enthusiasm!

Some churches have a modified schedule of services during the summer and the choir master may explore some alternatives. The use of vocal or instrumental soloists or small ensembles could provide satisfactory anthem and offertory music. Also, it would be very

appropriate to have a Sunday of organ alone.

In the past I have suggested that the summer should be a time when the choir is relieved of its weekly responsibility. While this position is still strongly recommended, it may not be possible for everyone to follow that pathway. It is suggested that if the choir is not singing regularly, then in mid-summer singers should come together for one Sunday. It would be possible to repeat one of their favorite anthems from the previous year. No extra rehearsal other than an extended pre-service warm-up would be needed. Schedule the Sunday with the choir prior to its final Sunday service and then send out cards to everyone at least two weeks prior to the mid-summer performance reminding them of this special reacquaintance. It might be possible to have them all vote at the final Spring rehearsal for their favorite anthem, and then to make that the choice for the mid-summer renewal. Most choir people after being away from it will welcome an opportunity to come together and sing a favorite anthem.

For those choirs who will continue this summer, the reviews will provide new literature for your consideration. These anthems generally are short, easy and will work with smaller choirs.

**God's Own Time, Richard W. Gieseke. Unison and keyboard, Morning Star Music Publishers, 50-8000, \$.50 (E).**

This anthem comes from a new company, and is part of their first set of publications. Morning Star Music (3303 Meramec, Suites 205-207, St. Louis, MO 63118-4310) is devoted primarily to music for the church. Readers should write to the company and have their names placed on the mailing list.

There are no bar lines in the anthem; the keyboard is on two staves. The music flows with a feeling of triple pulsations in ever changing phrase lengths. The range is easy and this setting is also available as a vocal solo. Very easy music with a simple attractiveness.

**Best of All Friends, K. Lee Scott. Two-part treble and piano, Morning Star Music Publishers, 50-9003, \$.65 (E).**

There are three verses; each has its

own arrangement of unison, harmony and canon above a similar arpeggiated accompaniment. The melody is tuneful and should be easy to sing. Written for a boys choir, this could be used by various SA combinations as a gentle summer anthem.

**O Splendor of God's Glory Bright, Donald Story. SA, piano, flute and finger cymbals, Curtis Music Press, C8708, \$.80 (E).**

The theme is based on *Puer Nobis Nasciter*. Although this is usually associated with Christmas, the text provided lends itself to general use as well. The accompaniment often consists of rolled chords. The flute begins as a solo then functions as an obbligato. There are four verses; the ranges are good for young singers.

**New Songs of Joy Now Sing, Dale Wood. SATB and organ, Sacred Music Press, S-390, \$.95 (M).**

There are several verses set in a modified strophic arrangement, and the basic melody is always prevalent. The organ music has registrations with the pedal part clearly marked in the two staff setting. The choir has brief unaccompanied areas, and is also on two staves. Although there is some divisi at the end, this anthem would be useful to summer choirs having four parts and seeking new literature.

**Lord, in Thee Have I Trusted (from Dettingen Te Deum), George F. Handel, arr. Robert S. Hines. SATB and keyboard, Elkan-Vogel of Theodore Presser Company, 362-03371, \$.95 (M-).**

The opening uses an alto solo (or section); later typical Handelian melismatic lines flow throughout the sections. Much of the setting is homophonic with block chord accompaniments and octave bass notes so that all of the parts are supported by the keyboard. Some brief counterpoint is employed.

**Hymn of Fire, Eugene Butler. SATB and piano/organ, Richmond Music Press, Inc. MI-140, \$.85 (M-).**

In general, this anthem follows an AABA pattern with the B area unaccompanied. The A material is a driving tune that is treated in unison, in canon and with some harmony. The keyboard is often syncopated and is dominated by repeated parallel open chords. This is a loud, somewhat dramatic setting that will sound more difficult than it is.

**Elijah, Dadee Reilly. SATB and keyboard with soprano solo, A.M.S.I., SP 2004, \$.90 (M-).**

This has the character of a spiritual with some "bluesy" lines and chords. The soloist has a major role; she sings alone and with the choir throughout the anthem. The music is not difficult and would especially appeal to a youth choir, although adult groups might welcome something fun like this as a change of pace. The keyboard is quite easy, on two staves and might feel more comfortable on piano. Recommended for choirs seeking new directions and something light.

**New Heart and New Spirit, Alice Jordan. SATB and organ, Augsburg Publishing House, 11-2404, \$.70 (E).**

There is a gentle warmth to this sensitive setting. The choral lines are diatonic and easy to sing with only brief moments in four parts. Most of the music is in unison or SA/TB. There are key changes and a somewhat busy keyboard accompaniment that never intrudes. It ends quietly. Lovely music.

**All Things Bright and Beautiful, Michael McCabe. Unison and organ, H. W. Gray of Belwin Mills Publishing Corp. CGMR 3323, \$.35 (E).**

The emphasis is on the organ part which tends to be soloistic. The melody is strophic with some optional divisi. It is based on an Old English tune that is cheerful and will sing itself. This happy anthem could be sung as a solo, with

# DeWitt Community Church

## DeWitt, New York

Choir	
Quintaten	16
Spitzprinzipal	8
Holzgedeckt	8
Viole	8
Viole Celeste	8
Prinzipal	4
Rohrgedeckt	4
Nasat	2-2/3
Oktav	2
Blockflöte	2
Terz	1-3/5
Quintflöte	1-1/3
Flageolett	1
Mixtur IV	
Fagott	16
Kleine Trompete	8
Krummhorn	8
Schalmei	4
Tremulant	

Swell	
Bourdon	16
Diapason	8
Gemshorn	8
Gemshorn Céleste	8
Flûte Harmonique	8
Flûte Bouchée	8
Salicional	8
Voix Céleste	8
Octave	4
Principal Conique	4
Flûte à Fuseau	4
Nasard	2-2/3
Octave	2
Flûte à Bec	2
Tierce	1-3/5
Fourniture IV	
Basson	16
Trompette	8
Hautbois	8
Clairon	4
Chimes	
Tremulant	

Solo	
Violone	16
Violone Celeste	16
Diapason	8
Diapason Celeste	8
Flauto Mirabilis	8
Viola de Gamba	8
Viola de Gamba Celeste	8
Octave	4
Flauto Traverso	4
Violetta	4
Violetta Celeste	4
Super Octave	2
Mixtura VII	
Bombarde	16
Tuba Mirabilis	8
Trumpet	8
French Horn	8
Corno di Bassetto	8
English Horn	8
Clarion	4
Tremulant	

Pedal	
Contre Basse	32
Violon Basse	32
Untersatz	32
Diapason	16
Violone	16
Bourdon	16
Quintaton	16
Lieblighgedeckt	16
Octave	8
Spitz Geigen	8
Gedeckflöte	8
Stillflöte	8
Quint	5-1/3
Choral Bass	4
Flûte Ouverte	4
Hohlpfeife	2
Mixtura IV	
Scharff III	
Contre Bombarde	32
Bombarde	16
Rohrkrummhorn	16
Trompette	8
Fagott	8
Schalmei	4
Regal	4
Zink	2

Great	
Gemshorn	16
Principal	8
Montre	8
Gamba	8
Rohrflöte	8
Flute Dolce II	8
Octave	4
Prestant	4
Spitzflöte	4
Quinte	2-2/3
Super Octave	2
Doublette	2
Waldfloete	2
Mixtura IV	
Scharff III	
Sesquialtera II	
Posaune	16
Trompette	8
Voix Humaine	8
Klarine	4
Tremulant	

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young voices, or as an easy summer choir setting.

**Two Short Anthems**, Bernard Barrell. SATB and organ, Novello and Co. (Theodore Presser), No. 29 0592, \$.95 (M).

Both of these anthems are quiet and have a sensitivity to them. The organ does not always double the voices, but does provide helpful support. The titles are "The grace of God has dawned," and "Truly the Lord is in this place." The second one is based on the first four notes of the Lydian mode and the organ builds tone clusters from these notes. The music is hauntingly simple and could be used as incidental music in a service, especially as an introit. Highly recommended.

**God Is a Spirit and When Thou Liest Down**, Randall Thompson. SATB unaccompanied, E. C. Schirmer, No. 4101, \$.85 (M).

These settings are taken from Thompson's *Twelve Canticles* which are published in seven groups; these are movements two and three. The second setting is in unison and is one page long. It is a calm, tuneful setting with the composer's suggestion that women sing it alone once, and then repeat it with the men joining them in unison. The first one is longer and in a homophonic, four-part setting that is typical of Thompson's style. It is quite lovely and would be very effective. Highly recommended to church and school choirs.

## New Recordings

Ludger Lohmann at the 1650 organ in Langwarden. Jan Pieterszoon Sweelinck (1562-1621); *Fantasia chromatica*. Variations on "Ich fuhr mich über Rheine." Samuel Scheidt (1587-1654); "Veni Redemptor gentium," from the *Tabulatura Nova III* (1624). Antoni van Noordt (?-1675); Psalm 15, "Qui est-ce qui conversera. . ." Psalm 50, "Le Dieu le fort, l'Eternen parlera" (4 verses), from *Tabulature Book of Psalms and Fantasies* (1659). Heinrich Scheidemann, (c.1596-1663), *Canzon in F*. Pieter Cornet (15??-16??), *Fantasia del 2.tono*. Pape *Orgeldokumente 20*. \$9.00 plus \$1.50 postage from Pape Verlag Berlin, 8231 Ravere Street, Rockford, IL 61111.

This organ is the only remaining example of a comparatively unadulterated instrument from the Berendt Huess workshop to which the great organ builder Arp Schnitger was apprenticed in 1666. From 1704-1705, Schnitger repaired the 2-manual, 21-stop organ and changed its disposition slightly, and though various further repairs and minor changes were effected over the following centuries, it remained essentially the same. In 1975, scholar-organist Harald Vogel was consulted on its complete restoration to the state in which Schnitger left it.

Both program and organ sound promising, but the organ lacks the vividness and presence of, for instance, the comparably-sized Schnitger organ of 1711 on the North Sea island of Pellworm. Organist Lohmann makes timid use of the stops, and the resulting performance is pleasant and a shade dull. Sound is exceptionally clean. Runs do not blur, registers are clearly divided. The sweet, shy gedackt stands out; the quintadena

sounds hard, and, in general, the stops mix less easily than is usual on organs of that time. The program is well balanced, especially Side B, where Scheidemann's airy, carefree Canzon is sandwiched between two serious works which build to dignified conclusions. There is one flaw during the second van Noordt work verse 2, where the record skips briefly.

As always in Pape recordings, the notes alone are worth the record. In the included German-language-only booklet, there are a history of the organ and its disposition, a detailed account of its restoration and tuning (a modified meantone), a comprehensive article on temperaments (with bibliography), a shorter one on performance practice, plus the registrations for the works and the editions used, all illustrated extensively with photographs and diagrams. The record sleeve has more photos, including a magnificent color one of the organ inside, and a paragraph on the organist.

**Orgelmusik des Rokoko**. Hermann J. Busch at the Geib Organ of the Klosterkirche in Lambrecht, Pfalz. Friedrich Schmoll (1739-1794), 5 organ pieces. Mozart (1756-1791), *Adagio for Glass Harmonica in C major, KV 356 (617a)*. Johann Anton Koblach (1714-1791), 6 Pastorelles from "Der Clavier-spielende Schäfer." Friedrich Wilhelm Marburg (1718-1795), *Fugue III in d, Fugue IV in A, Fugue V in D, Fugue VII in D, Fugue VIII in Eb, Fugue IX in B, from "Fughe e Capricci Op. 1."* C. P. E. Bach (1714-1788), *Adagio in g, Wq 193,28; Minuet in G, Wq 193, 9+10, from "Zwölf Stücke für Flöten-und Harfenuhren."* Johann Baptist Vanhal (1739-1813), *Fugue in C from "Douze Fugues pour l'orgue en deux cahiers."* Corona. \$10 plus \$1.50 p & h from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

This record is saved from remarkable dullness by Busch's performance of the six Pastorelles by Kobisch. In them, we begin to hear the bright, clear character of the organ, which was built in 1777 by Johann Georg Geib. Although it was rebuilt by the Huber brothers in 1890-92, it retains its earlier characteristics.

Busch varies the stops more here than elsewhere on the record, and we hear a full, sweet flute with a small chiff in the second pastorelle, and a charming, brassy krummhorn in the fourth, not to mention a Vogelsang trilling away in the last. Marburg, too, comes off well, with airy, cheerful fugues, all quite short. Unfortunately, Busch's treatment of Schmoll's pieces emphasizes their four-square nature, pleasant if dull. Mostly, his much-too-subtle registrations make them sound dreary, while the vox humana of the fifth piece is painful to the ear. It's an agonizingly brash stop which sounds flat. These pieces would have been much improved by some stylish ornamentation as well. The lightweight Mozart is treated similarly unimaginatively, as is C. P. E. Bach, though Vanhal comes across with a joyful noise. There is some crackle on our copy.

Disposition and a photo of the organ are given, plus registrations for each piece. Editions are identified, and brief comments in German on works, organist and, more fully, on the organ, are included.

—William & Philippa Kiraly



Robert Anderson



David Bowman

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## New Recordings

**Klaas Bolt Müller-Orgel Grote-of St. Bavokerk Haarlem** Published by: **Her-  
vormde Gemeente Haarlem, Postbus  
5353, 2000 GJ Haarlem, the Nether-  
lands. Dfl 25.00.**

This extraordinary recording of Klaas Bolt playing the Müller organ of the Bavo-church in Haarlem, in its recently restored acoustic, consists of a diverse program on one side, complemented on the other by psalm improvisations that reveal the organ's sonic glories.

Fantasiaic freedom within a solid rhythmic context characterizes Bolt's convincing performance of Buxtehude's *Praeludium in D Major*, BuxWV 139. North German principal plena with sharp, incisive mixtures (and a clear 8', 4', and 2' in the fugue) combine with a clanging zimbelstern for a brilliantly exciting and, with 32', thunderous conclusion!

The seldom played Bach *Trio in G Major*, BWV 1027a, is registered with charming 16', 8', and 4' flutes—never sounding "hooty" or dull, although a bit muddled by the live acoustic. A surprisingly effective colorful and snarly "Grand jeu" in the Dandrieu *Offertoire*, not really French in sound, and employing 16' reeds as well as 8's and 4's, nevertheless captures the spirit of this elegant and grand music in a refined, stylistically aware performance. A sweetly singing Cink and Holfluit 2' sound the melody "Ein Lämmlein geht" accompanied by 8' stopped androhr flutes, in a delicate miniature by G. F. Ebbart.

The organ's dark, weighty foundations and uniquely beautiful hybrid stops sound marvelous in A. Guilman's late (1909) choral variations on "Was Gott tut das ist wohlgetan," from Op. 93. The tender, chromatic "Adagio," composed in memory of Guilman's wife, is expressively played on a single flute stop with tremolo, interrupted by a delicately reedy cadenza—mystically effective in this Romantic masterpiece, concluding in a triumphant fugue with reeds combined with principal plena in a sound of breadth and power.

The set of improvised variations on Genevan Psalm 43 give a view of the organ that a program of literature could hardly begin to illustrate: from the viewpoint of organ sound and its integral relation to musical textures, this recording is splendidly unique, based on the centuries-old Dutch tradition of varying beloved psalm tunes.

The sound of two ancient city bells, charmingly imitated and varied on organ flutes, precedes the choral settings that give-out the tune on the Rugpositief Cornet and Trompet 8', plus 16's in stanza two—the historic leading sound for Dutch congregational singing. Bolt's unerring rhythmic and infallible harmonic sense are evident here and throughout the improvisations, from a relative tonal simplicity to a rich chromatic palette in, for example, the improvisation on the pervasive 32' and 16' prestans (suggestive of Vierne).

Pure sound stimulates numerous improvisations, including bagpipes (Regaal 8'), cornets, and various flute registrations—humorously charming in the verse employing the solo 1 1/8' Flageolet, in which the psalm tune is combined with the bell motives of the opening. All the Great flutes, at 16', 8', 5 1/2', 4', and 2' pitches, surround the tune on the Pedal trumpets in a richly colorful dance; in a delightful trio, a sparking 8', 4', and 1 1/8' gap registration in the right hand and a quickly walking bass in the left hand, accompany the tune played on the Great oboe by an assistant, Francien

Janse.

Historic organ forms include fughetta (in smooth, Pachelbel-style counterpoint), canon, basse de trompette (Trompet plus Regaal), choral with free interludes (featuring the traditional vox humana plus baarpip, quintadena and tremulant combination), and ornamented chorale using two sesquialteras (cantus firmus plus improvised descant). Bolt plays and improvises with a fertile musical imagination, either on the spot or worked out in advance. The majesty and grandeur of the two concluding choral stanzas, with 32' pedal reed cantus firmus, then with the powerful "Cornet discant" rising over the full organ, are simply overwhelming!

The excellent digital sound projects a sonically balanced image of the organ in the church; a compact disc is in preparation. An altogether glorious recording by a master who has served the St. Bavo congregation for over 30 years and is fully cognizant of the organ's capabilities and myriad musical beauties.

**Looft den Heer, Want Hij Is Goed; Samen-  
zang in de Oude Kerk te Rotter-  
dam-Charlois, Aan het 200 jaar oude  
Hess-organ. Klass Bolt. LBLP 2. Avail-  
able from: Lindenberg's Boekhandel,  
Postbus 4209, 3006 AE, Rotterdam, the  
Netherlands. Dfl 26.90.**

In 1984 the occasion of the nearly 200th anniversary of the 1787 H. H. Hess organ in the Reformed Church of Rotterdam-Charlois was celebrated with a service of congregational Genevan psalm singing accompanied by Klaas Bolt, advisor for the organ's restoration completed by van Vulpen in 1983.

The organ, admirably suited to its primary liturgical function of preluding and accompanying congregational singing, has 21 stops: 12 on the Hoofdwerk, including a big plenum (8', 4', 2 2/3', and 2') with an unusual Mixture III-V containing a 10 2/3' rank in the treble, flutes 16', 8', 4' and 1', and is top-loaded with three soloistic leading stops: Cornet VI, Sesquialtera II-III and Trompet 8'. A subsidiary six-stop Bovenwerk with four flute stops (8', 4', 2 2/3' and 2') plus a Viol 8' and Prestant 4', and a three-stop supportive Pedal (Bourdon 16', Octave 8' and Fagot 16') complete the specification. The organ is pitched at a=415 and tuned according to Kirnberger. In improvised preludes and accompaniments to traditional Dutch congregational singing, this recording documents the historic and still lively musical religious-folk art of Dutch Calvinism.

Klaas Bolt's improvised introductions to seven psalms range from relatively short intonations to extended meditative preludes. In the opening "psalm of Zion," brilliant scales, sounding carillon-like on the flutes 8', 4' and 1', accompany a double pedal, with the tune of *Psalm 87* played in the tenor by the right foot, the bass by the left, completing a three-part texture. Bolt employs lovely flutes in a gently flowing pastoral rhythm in the most beloved of all Genevan psalms in Holland, *Psalm 42*—the pleading "panting of the hart for water, the soul for God," finding a fitting musical expression. The little known *Psalm 88*, a desolate cry from the depths, is expressed on the organ in an eloquent ornamented chorale, the melody with decorative descant played on the sesquialtera accompanied by harmonies of anguished pathos (and inviting comparison with Bach's "O Mensch, bewein")—according to the record's notes, "a musically inspired image of the psalm text." Spontaneous shorter intonations suffice for introducing *Psalm 136*, the *Morning Song* (a thanksgiving hymn using the tune of *Psalm 100*), and *Psalm 105*, preluded by a sparkling

improvisation on full organ. The prelude to the pilgrim *Psalm 122* is in the form of a canon (a favored Bolt device) played on the organ's roundly voiced, "vocal" trumpet stop.

The congregational singing style is stirring in its power, dominated by a reedy, full-throated male sound, not cultivated and blended in the manner of modern choral technique. One gains the impression of spontaneous enthusiasm in which the ordinary person is encouraged to sing out lustily. Original short-long-note rhythms are employed, occasionally Goudimel's harmonizations are sung in four parts, *Psalm 105* is sung in canon, and antiphonal psalms are sung alternating women, children, and full congregation where appropriate—all in the spirit of mutual enjoyment.

Tempos are generally vital, 'moderated with weight and majesty' (Calvin's ideal)—comfortable enough to allow for ample breathing, evident in the gathering-note, late-start at beginnings of phrases, and producing a crescendo of volume during a phrase. The evident breathing quality of the organ, particularly in full registrations, seems to challenge the congregation to sometimes overwhelming fervor; the congregation easily meets the challenge of Bolt's modulation up a third in *Psalm 105* (reaching high E's). Some may find the noticeably flat singing objectionable, although it seems to be a part of the style. The strong organ tierces, the growly 10 2/3' in the mixture, and the tonal intensity of the tuning are additional accompanimental stimuli. Bolt, empathetically sensitive to the congregation's actual singing, ably treads the fine line between leading and accompanying, raising this craft to the level of a fine art. Often the organ is registered quietly, with supportive diatonic harmonies; improvised descants may be introduced in gentle or lively counterpoint to sure, comfortably established singing. Occasionally, playful rhythms fill in the rests between phrases, and harmonies are enriched in chromatic friction, stirring the singing to greater heights.

The psalm tunes and texts, program notes and information on the organ are found on the record jacket (all in Dutch, reference to the *Anglican-Genevan Psalter* is helpful). An enclosed leaflet contains an essay on "Accompanying Congregational Song: an art and a skill" by A. M. Alblas, illustrated on the reverse side by four notated versions of harmonizations of *Psalm 100*: two four-part settings by Goudimel (tune in soprano and tenor) and two keyboard settings (in a simple close-position continuo style and full-fisted harmonization by Bolt). The fine digital recorded sound is available on LP or cassette.

## Book Reviews

**Klaas Bolt, *De Historie en Samenstelling van het Haarlemse Müller-Orgel*, published by Arti\*Novo Publishers BV, Amsterdam, 1985. Available from: Kerkelijk Bureau Grote-of St. Bavokerk, Postbus 5353, 2000 GJ Haarlem, the Netherlands. Dfl 15.90.**

In a beautifully prepared booklet, Klaas Bolt describes in detail the history and specification of the famous organ of the great St. Bavo-church of Haarlem in the Netherlands, an internationally recognized monument already in the 18th century, visited by Handel, Mozart, Burney, and (in the 19th century) Cavaille-Coll. Because of the postwar summer academies, numerous American organists have also experienced this influential instrument. Thus, Bolt's detailed description of its tonal history is

especially important and enlightening, particularly concerning the 19th- and 20th-century alterations of the original tonal character.

Bolt credits the sculptor Jan van Logteren as much as organ builder Christian Müller for producing the perfectly balanced (in height and width) and beautifully decorated visual design, resulting in an eclectic combination of traditional Dutch and North German elements (the latter made visible in the pedal towers with full-length 32' Prestant). Excellent photographs illustrate visual detail, such as the charming sculpted singer, the visual representation of the ever popular Vox Humana, accompanied by a Baroque trio of flute, violin and cello. The palmists Asaph and David sit atop the pedal towers (see 2 Chronicles 29: 25-30), flanked by angels blowing trumpets—representing the pedal posaunes. The original contract and historic drawings of the organ are also reproduced, along with photos of pipe work and windchests.

Detailed description of the tonal changes made in the instrument include the 1836 alteration to equal temperament, the 1866 changes in pipework (shifted and revoiced) and winding to produce a heavier pedal and fuller 19th-century sound character reflecting Romantic taste, and the most recent radical restoration by Marcussen (1959-61) with considerable changes in windchests and winding (stabilized at lower than original pressures), pipe voicing, and playing mechanism (providing a modern self-regulating balanced action). Bolt describes every stop and its historical pedigree in detail, with sample pipe measurements and mixture compositions. Revoicing in 1959-61 included changing the Great Octaaf 8' to a Prestant character, with the addition of a new Marcussen Scherp mixture, giving the Great a useful 8'-based principal chorus. Changes in reed voicing, providing thinner tongues and removing leather, are among factors that gave the organ its modern character as a versatile concert instrument. It is possible to conclude that in many ways one can only imagine the sound effect of the Müller original. Not all of Bolt's material, such as the description of the successful recent restoration of plaster and wood in the church that produced an improved acoustic, is translated in the otherwise fine English summary.

Organists will be interested in studying the photos of the logical stop knob layout which reflects historic registration practices: for example, the principal plena are grouped together on the left side (horizontally by division), reed plena on the right—starting with lower pitches closest to the organist; or the adjacent placement of Vox Humana with its traditional partner, the Baarpip. The wealth of factual detail and insightful observation in this book belie its 60-page length, and make it a useful contribution to the understanding of organ building, history, visual design and decoration, registration, and restoration. Together with the accompanying recordings, Bolt has given an invaluable musical insight into one of the world's great pipe organs.

**Rudolf Zuiderveld, DMA**  
Associate Professor of Music  
Illinois College, Jacksonville, IL

*The three items by Klaas Bolt, the book De Historie en Samenstelling van het Haarlemse Müller-Orgel, the recording Klaas Bolt Müller-Orgel Grote-of St. Bavokerk Haarlem, and the recording Looft den Heer, Want Hij Is Goed, are available for a combined price of \$30, from: Lindenberg's Boekhandel, Postbus 4209, 3006 AE, Rotterdam, the Netherlands.*

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# An interview with Klaas Bolt

by Rudolf Zuiderveld

This interview/conversation with Klaas Bolt took place in Iowa City on April 30, 1986, following two programs of "Dutch Community Singing," one at the dedication of the Brombaugh organs at Southern College, Collegedale, TN, and another at Zion Lutheran Church, Iowa City, IA.

Klaas Bolt is organist for the Reformed congregation of the St. Bavo-church, Haarlem, the Netherlands, with its famous Müller organ of 1735. He is employed by the city along with Piet Kee, who serves as concert organist at the church. Klaas Bolt is well known in Holland as an advisor for the restoration of historic organs as well as the building of new organs. He teaches congregational accompaniment, improvisation, and organ building/history at the Sweelinck Conservatory in Amsterdam. In 1956 and 1957, he was winner of the International Organ Improvisation Concours in Haarlem.

Klaas Bolt received his first lessons on the Arp Schnitger organ in the Aa-church in Groningen. This most important and most beautiful historic organ in northern Europe, as well as Bolt's early connections with Harald Vogel, were influential in determining the course of his further development as an organist. About 15 years ago, he was the first to introduce the "new" old style of playing in the Netherlands; his concepts about organ playing, congregational accompaniment, and organ building and restoration continue to be a leading influence in the Netherlands.

The interview begins with a discussion of Genevan psalmody, the foundation for the development of congregational singing and the art of organ improvisation in the Netherlands.

## I. Dutch Community Singing and the Genevan Psalter

**RZ:** Would you explain what was meant by "Dutch Community Singing" as you presented it in programs in Collegedale and Iowa City?

**KB:** Because I am a Dutch organist, I refer to the way of singing in the old style in our churches—strong and powerful singing with the accompaniment of a beautiful organ.

**RZ:** So with the occasion of the dedication of the large Brombaugh organ, reminiscent of the Bavo-organ, you felt quite at home.

**KB:** The Brombaugh organ has many qualities that are similar to Dutch organs. Brombaugh has studied many organs in Holland, especially the organ of Alkmaar; we crawled through that organ together, and visited many others. The Brombaugh organ has a real congregational "vocal" quality.

**RZ:** The historic Dutch organs are used to accompany the Genevan Psalms in Dutch Reformed congregations; would you discuss the popular and artistic qualities of these tunes?

**KB:** Calvin removed art music from the churches, and wanted the congregation to sing again. He commissioned the rhyming of the psalms by Marot and Beza, followed by commissioning composers, Bourgeois and Maitre Pierre, to make melodies; a little later they were also set in four voices by Goudimel. That these were people of great allure and artistic stature must not be underestimated. We may look down on Calvin for his popularizations, but he did ob-



tain the best, most vigorous musicians of the highest quality, who at the same time wrote music suitable for singing by ordinary persons. That is a combination that one seldom finds, for, as is sometimes said, when you make music suitable for the masses there is a decline in quality. That is not true with the Genevan psalm tunes.

**RZ:** Yesterday you discussed the fact that they were not composed in a particular style, and have a universal character.

**KB:** They were composed in a strongly transitional time (the first complete edition of the Genevan Psalter was 1562), between the Middle Ages and Renaissance, and they still have a Medieval

horizontal structure, based melodically on hexachords, and it is evident from musicological research that much was taken over from Gregorian chant and Jewish synagogue music. Thus, the roots go very far back. On the other hand, they have something of the new, modern time, because they can be understood vertically: they can be harmonized, but not from the bass such as in the continuo style of half a century later (ca. 1620), rather they are harmonized vertically down from the melody. As a result, they are strong tunes both unaccompanied and with accompaniment. Moreover, in that period, there was a kind of objectivity in the music, not yet like the Baroque era when music symbolized



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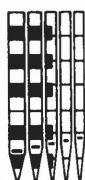
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the text, giving a very strong relationship between text and melody, and between melody and continuo bass. Their structure is objective, and as a result the psalm melodies are useful through the centuries; they can be harmonized in all styles—Baroque (e.g., Bach's "Der Tag ist hin"—Psalm 8, and the beautiful harmonization of "O Mensch beweine"—Psalm 36/68), Romantic, and even Modern, because of their objectivity and enormous musical worth. These psalm melodies have become the basis of the highly developed art of organ improvisation in the Netherlands.

**RZ:** In 1972, the Genevan Psalter appeared in a new English translation published in *The Book of Praise: The Anglo-Genevan Psalter* (revised in 1984),<sup>1</sup> used in the Canadian Reformed Church formed of Dutch Immigrants since the Second World War.

**KB:** Yes, but it also came over with the Mayflower and early Scottish and English settlers, as well as 17th-century Dutch settlers who were members of the Dutch Reformed Church. By 1767, there was an English translation (by Hopkinson), and in 1774, the Goudimel settings were in use in America.

### II. The Organ and Singing, the Vocal Concept

**RZ:** Could you describe the use of the organ as a popular instrument for accompanying psalm singing?

**KB:** From the beginning, the organ was related to singing. The pipe scaling from Gothic times was related to the human voice—men and women's voices: narrow scaling in the bass with higher overtones, and wider scaling in the treble. Men's voices have a relatively narrow resonance cavity, and women's a relatively wider resonance cavity, relative to their respective pitches, so that women's voices have more fundamental and men's voices are more rich in overtones. Men and women's voices combine—melt together to give a total vocal quality.

This was also found in organ pipe scaling: organs were always thought of as vocal, also when they were built to accompany congregational singing. Even with the most important organ builders. For example, Silbermann was once asked to build an organ in Switzerland; he was asked if it was necessary to have a Posaune—he answered, "I don't know because I have not yet heard the congregation singing." In a comprehensive book published by the North German Organ Archives, Schleswig-Holstein, one reads that in the time that big organs were built, the point was always raised that the organs needed to be renewed or enlarged because of congregational singing. They were usually paid for by the congregations, and that is still the case. Organists often forget this: we make up our stop-lists for our own needs and the literature—can one play a trio, can one play Hindemith on it, and, naturally, can one play Bach? But in earlier times organs were *never* built for literature; it was never asked if one could play Bach. That you can play Bach on it is coincidental—the organs that were built for singing also do the best for the organ literature.

**RZ:** Could you comment about a specific organ stop, such as the Vox Humana, which has a long history of relationship to the vocal concept?

**KB:** The first precise imitation of the human voice is found in the building of a regal, ca. 1520, in Switzerland. Presumably, that developed in parallel relationship to the actual singing of people—at first "throaty" and nasal, slowly, over 450 years, cultivated until the "whispering" singing that we know from after World War II, especially in the "Sing-bewegung"—singing reform movement of Germany and the Netherlands. One still finds in out-of-the-way places, for example in Spain and Scotland, very strong, vigorous, forceful, and slow singing.

The organ followed the manner of singing: regals were cultivated into the vox humana (early Baroque, ca. 1630)—

already a bit less blatantly raw and throaty. Later in Holland, the vox humana was combined with the Baarpijp, Quintadena, and tremulant—becoming even more cultivated, and remaining popular for two centuries as an imitation of the human voice. In the Romantic era, ca. 1830, the singing changed totally: singing became faster, was thought of in phrases, the notes being less separated. The loud, raw manner of singing from earlier times was fulminated against; singing needed to sound more solemn, with a more earnest, serious quality.<sup>2</sup> The Romantic era adjusted to a new sound ideal: "screaming" was no longer allowed and singing was to be more modest. Mixtures and scharfs were removed from organs, for they no longer had a relationship to the human voice and singing. The Vox Humana became a free reed clarinet during the 19th century; in the end, it became the "Voix Celeste."

There is also a relationship between the plenum of an organ and congregational singing. The character of the plenum was always determined by the nature of congregational singing. With Bach, in Leipzig, congregational singing was not accompanied by the organ, and presumably the plena of the Leipzig organs were totally different, not built for accompanying a full church, but actually built to play literature. Thus it is questionable that the plena of our organs in Holland and Germany that were built to accompany congregational singing are appropriate for playing Bach. It is interesting to note that when one visits the Silbermann organs in the small towns of East Germany, one notices that those are organs for congregational singing. And, in my opinion, they don't seem to work optimally for Bach's music. The Leipzig organs must have been literature organs, but we don't know any longer since everything has disappeared.

**RZ:** What about the larger organs around Leipzig?

**KB:** No, there are actually no unchanged organs around Leipzig.

**RZ:** So there is no "Bach organ"?

**KB:** Hardly—it is very difficult to say that there is a Bach organ.

### III. Psalm Accompaniment on the Organ

**RZ:** Would you describe the Dutch art of psalm accompaniment, particularly the use of the organ, its registrations, and the relationship to the *voorzanger* (precentor, or literally: "fore-singer")?

**KB:** That originated at the beginning of the Reformation when the organ was not used. Because, logically, the organ was understood as a choir. In the Middle Ages, choir and organ were interchangeable; the organ was understood as a mechanical choir. And, when the choir disappeared from the church in the Calvinist Reformation, naturally the organ also disappeared—it is logical. Congregational singing was not accompanied—organs were not suitable; that is also logical.

At the time of the Reformation, we don't know very well what occurred in the French churches. The French language is quite different from the Germanic, and the psalms were probably sung in a more lively manner, like the livelier French language and music. In Holland, a bad translation of the Genevan Psalter (by Datheen, 1566) was not connected to the melodic accent. A Frenchman in Lyon or a Dutch fisherman from Katwijk—those are entirely different worlds; and at first the psalms were sung in the open air, because in the first period of the Reformation, outdoor services (*haage preken*—"preaching between the hedges") were secretly held outside of the towns—there the psalms were sung, and only later in the churches (ca. 1570's) when they were taken over by the Reformed congregations.

Now we normally think melodically as in the 19th century, a melody forming an arch, and we try to sing a melodic phrase in one breath. In earlier times, that was absolutely *not* the case. This

aesthetic vision did not exist. People sang from the heart, in a situation of bitter struggle. The psalms were combat songs, later powerfully sung in the churches. Through the growth of Reformed congregations, filling the churches, the tempo must have gone slower. Most likely, one note was sung in one breath; it took infinitely long, because they had good lungs. The *voorzanger* had to indicate the following tone during the pause between the notes, and then everyone went along again, one note at a time! There is an isolated island in Scotland where it is still a bit like that; that is how I got the idea that it must have been that way.<sup>3</sup> How can one actually know—there were no recorders. It agrees with written records; a *voorsanger* cannot begin if he sings the whole song or phrase through; rather he must always give the new tone—and that is only possible in a note-by-note manner.

**RZ:** How did the organ come to help the *voorzanger*?

**KB:** The *voorzanger* couldn't do it with a full church and the extremely loud singing; then the organ had to help. How does the organ help the *voorzanger*?—By playing the same tone very loudly on the organ, the organist could help the *voorzanger* with one finger!

But in the meantime, the period of thinking from out of the bass, the continuo bass period began. That led to seeing the psalms as continuo bass songs; the bass was used as a basis for filling in the harmony (not yet true at the time of the Reformation). The introduction of accompanied congregational singing occurred at the same time as the continuo bass period—they are connected. The organ had to have very loud cantus firmus stops: the cornet was introduced, placed immediately behind the facade—a wide and intense sound, mixtures and scharfs—all came to strengthen the melody and to help the *voorzanger*, accompanied in the bass.<sup>4</sup>

**RZ:** The strong stops were usually in the Ruckpositiv?

**KB:** Yes, close to the congregation.

**RZ:** Also 16' manual stops and 16' pedal posauene (occasionally 32' pedal stops) were placed in the organ for gravity.

**KB:** Yes, a large bass—people liked the deep bass. They weren't built for nothing, certainly not to play the literature—they are for congregational singing (also the 10 $\frac{1}{2}$ ' stops).

**RZ:** How do you describe the "ear tickling" qualities in an organ that stimulate singing, particularly by men?

**KB:** This has to do with the fact that congregational singing is in the tenor range—the tenor is the basis and the women's voices produce the octave. If you want to hear the melody best, you must play it in the tenor; but there the organ may not be strong enough, so you must use the treble descant, the "screaming" descant, but with a 16' to also produce the tenor melody. On the piano you can do this by playing an octave lower, and on an organ by playing down in octaves if there is no 16' manual stop. That stimulates the singing.

People react to music that stands very close; the breathing, an organ's winding, plus "our sound," especially with reeds and third-sounding stops (tierces)—they are very close to us, and we sing along—a kind of stimulation. Thus an organ with a breathing winding system has an enormous stimulation for congregational singing because you can hear that the organ is also singing and you sing along.

**RZ:** Concerning tempo, do you think a congregation has its own tempo?


**KB:** Yes, I believe so. Certainly a regular congregation; in Collegedale and Iowa City they came from all over, but usually a congregation has its own tempo, often destroyed by organists who drive it forward and who (in Holland as well as America) destroy the congregational singing. Or choir directors who wish to have the congregation sing just as fluently as the choir—it is destructive to congregational singing. If the congregation follows its own way, and it is well accompanied, then, the congregation



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gets its own tempo. As in the St. Bavo, where I have played for 30 years, there are no tempo problems; the congregation is always accompanied in the same manner. People from other churches may comment on how it is possible to sing so slow, or so fast, but that depends on where they come from.

**RZ:** Concerning the long and short notes in Genevan psalms (similar to the Lutheran chorales), do you feel the short or the long note as the beat?

**KB:** The short note, more or less, but not always. It depends—in Holland we have many different types of congregations and singing: from small congregations with choir, fluently singing in small new churches, to slow singing with equal notes; I play in a kind of middle way.

**RZ:** It also has to do with acoustics.

**KB:** Yes, you cannot say there is one tempo. You can say that for art music—if you knew how fast Bach played you might be able to say 'that is the tempo for Bach'—maybe.

**RZ:** In the Dutch psalm notation there are rests between the phrases that you sometimes fill in with chords.

**KB:** That is a rudiment leftover from the old interludes. When the singing was extremely slow, organists played "riddles"—interludes between the phrases (e.g., Bach's Arnstadt chorales). Slowly, over time, these shrunk into simply harmonies and gradually disappeared in the beginning of our century. But I still use it sometimes.

**RZ:** Calvin forbade choirs in Reformed churches; do you feel choirs help or discourage congregational singing?

**KB:** One must be careful not to generalize. But one can say that where there are good choirs, the congregational singing is often poor. That is very clear in Denmark where a paid choir is there to sing the congregational songs, and the congregation no longer sings. In Germany, congregational singing in Lutheran churches is generally very poor, but often there are good choirs; congregational singing is often dead, except in Reformed churches. In England, the choirs sing the hymns very well (and they are often conceived for the choir), but just as in Lutheran lands, the congregational singing is often poor in the lands where liturgy and choral singing are most developed.

#### IV. Improvisation

**RZ:** What is your approach to teaching improvisation?

**KB:** Improvisation, like music generally has so many sides and so many styles and bases. I base mine on the historic organ—I am moved by and attracted to the historic organ in the Netherlands. Thus I react to the instrument, to the good sounds of the organ, more or less in the classic style. Although I do not wish to imitate classic things, with a good historic organ, the higher the quality of the instrument, the less one can play it in a modern way, I think. But I do not wish to say it is the only way—it is my way.

**RZ:** Yesterday you improvised examples in all styles.

**KB:** That also depends on the organ: yesterday on a Romantic organ (Zion Lutheran Church, 19th-century tracker organ, Iowa City) one automatically goes in that direction. At the Sweelinck Conservatory, my teaching is directed towards congregational accompaniment and improvisation, based on the psalms and hymns.

**RZ:** You spoke of the importance of three- and four-part harmonization as being basic to any kind of improvisation technique.

**KB:** Note-against-note construction is even more fundamental, as in polyphonic music (e.g., Jeppeson's *Counterpoint*). If you can harmonize well note-against-note, then it is easier to work at the keyboard because you have the basis.

**RZ:** You recommend and employ the psalm settings of Goudimel (1565) as models of providing harmonization.

**KB:** Certainly—it is a specific style. I also use the small chorales of Max Regier, Op. 135a—beautiful examples of

harmonization. And Bach chorales—I require students to transpose them, thus teaching them the style. Also examples in modern style.

**RZ:** You referred to three-part harmonization particularly as being very important for improvisation in various textures, forms and styles, e.g., trios, fuguetas, etc.

**KB:** That is difficult to write about. When you improvise you must unconsciously choose notes, automatically pick chords, good notes. If you've mastered note-against-note, then you can play around it, no longer thinking about which notes to choose. That is my personal method. One must be careful with improvisation that it not remain "tricks"; in a workshop one often gets no further than a few tricks that can be demonstrated—but they often don't lead any further.

**RZ:** One of your techniques (I've never seen anyone else do it) is the use of the cantus firmus in the right thumb, and, often in about the third stanza of a song when the congregation is singing comfortably, then you may improvise a descant with the remaining fingers of the right hand.

**KB:** Yes, and that is a perfect illustration of three-voice harmonization with the melody in the middle. It can be filled in with chords, but the basis is in three-voice counterpoint.

**RZ:** Other possibilities you illustrated at Southern College included improvised fuguetas and canons, for example, treating a tune in a two-voice canon with continuation in a three-part interlude.

**KB:** Not a real improvisation. Canon is difficult, but in two voices plus an added three-voice interlude, it looks like a real composition—more tricks! Or you can play out of the book, and insert virtuosic interludes—still more tricks!

#### V. Organ Cases, Acoustics

**RZ:** Concerning the decoration of organ cases, you mentioned at Southern College that you would like to see figures, sculptures placed on organ cases again. Why would you want this?

**KB:** This is personal with me—others don't seem to agree. I find that all those organs without human figures look like there has been a storm that blew the top, the crown of the organ away. Wooden sculptures belong on an organ, best as musical figures—an organ sounds better because of that; such an organ starts to live! The case comes alive: in a well-proportioned case that one can continue to look at with satisfaction, living musical figures break into the design. The sculptures give life to the instrument and thus to the sound. One listens differently to such an organ; the organ sounds better and the playing sounds better—it helps the organist.

In earlier times, as much money was spent on the outer appearance of an organ as on the instrument itself. And when one said 'it's one of the most beautiful instruments in Europe,' e.g., the St. Bavo-organ, it was not said about the sound, because there were hundreds of such organs, but because of the case, the appearance. The organ Sweelinck played in Amsterdam was considered one of the most beautiful in Europe, meaning the case as much as the sound. We forget that the visual aspect and the auditory stand in relationship to each other. You can better have one or two fewer stops and include beautiful wood-working on an organ—the organ builder, and the organist all contribute to the musical results.

**RZ:** There is great concern in this country among musicians, organists and organ builders about the problem of church acoustics.

**KB:** Good acoustics make a bad organ a good organ—it's about half the instrument, and makes such a great difference. Carpeting—it is very difficult to build a beautiful organ against it, and it destroys congregational singing. There is no life left in these carpeted buildings. You should be able to hear people's footsteps; rather the people move around

like ghosts. Everything is strangely turned upside down; the unnatural is strengthened: microphones and loudspeakers can sound as loud as they want, but ordinary people-sounds, such as footsteps, that allow a building to live—hearing people come in and out of church, that is made impossible. Very strange! Also churches that have no daylight: during the day electric lights have to be on, and the daylight is locked outside, and hard technical lighting has to be brought in during the daytime. All the technical things are strengthened and the human things are suppressed and deadened—it's crazy!

Also, the proportion is wrong; for example, a speaking voice using a microphone is strengthened many times over, and, if at the same time the church is carpeted, the congregational singing is diminished. Then there is a poor relationship between a huge individual voice and a reduced congregational song. Very foolish!

And we take all this—no one protests. Also, in Dutch churches, turning lights on in the daytime is crazy and laughable! In an excellently based, well-thought-out church design, (whether you agree with it or not), the church is poisoned by these bad elements. And hardly anyone sees it. Many American churches are for me cinemas. If there is one place where we should be able to sing normally, hear human footsteps, etc., it should be in the church. Otherwise it makes a church for me unbelievable, unworthy of belief.

**RZ:** The deadening carpeting also separates people from each other, destroying the sense of community singing.

**KB:** Yes, and this communal sense is disappearing among Dutch organists too. Earlier it was normal to play as I play, but now it is disappearing. Sometimes I think I am the only one left with a feeling for it; the young organists frequently don't have a feeling for it. Everywhere one goes, the students play the literature beautifully, for example a Franck choral; but a choral from the

hymnal?—they cannot play in rhythm—they chase, they feel no music!

**RZ:** Perhaps contests ought to include hymn playing as well as literature—one exists in Iowa (the Undergraduate Organ Competition at the First Presbyterian Church in Ottumwa).

**KB:** Excellent.

**RZ:** What do you conclude about your experience with congregations and organs in your American visits?

**KB:** A difference between the Netherlands and the United States is that organ concerts in Holland are visited by 80% non-church people, thus you cannot sing with them. In America, one can sing with the people in organ programs, in Holland only church services. I find this very fine in America.

The quality of organ playing is very high, not only in America, but everywhere many fantastic organists are found—in Germany, the Netherlands, the United States, etc. The art of organ building stands at the top in America, no less than the best Europeans. The Americans are at a high level of understanding of European conditions concerning the organ. In Europe most of us don't know this—we are trying to organize a tour from the Netherlands to visit the high level of organ building and playing in America. ■

#### Notes

1. *Book of Praise, Anglo Genevan Psalter* (revised edition, 1984) Premiere Printing, Ltd., 1249 Plessis Road, Winnipeg, Manitoba R2C 3L9, Canada.

2. Gert Oost *De Orgelmakers Bätz (1739-1849), een eeuw orgelbouw in Nederland* (2nd edition, 1977), published by Canaletto, Alphen aan den Rijn. See Ch. 2 A "De Psalmbegeleidingen," p. 145.

3. *Scottish Tradition #6: Gaelic Psalms from Lewis*, recording published by the School of Scottish Studies, University of Edinburgh (TNGM 120).

4. See the article by Klaas Bolt "The Character and Function of the Dutch Organ in the 17th and 18th Centuries" in *Charles Brenton Fisk, Organ Builder, Volume I: Essays in his Honor*, The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027.

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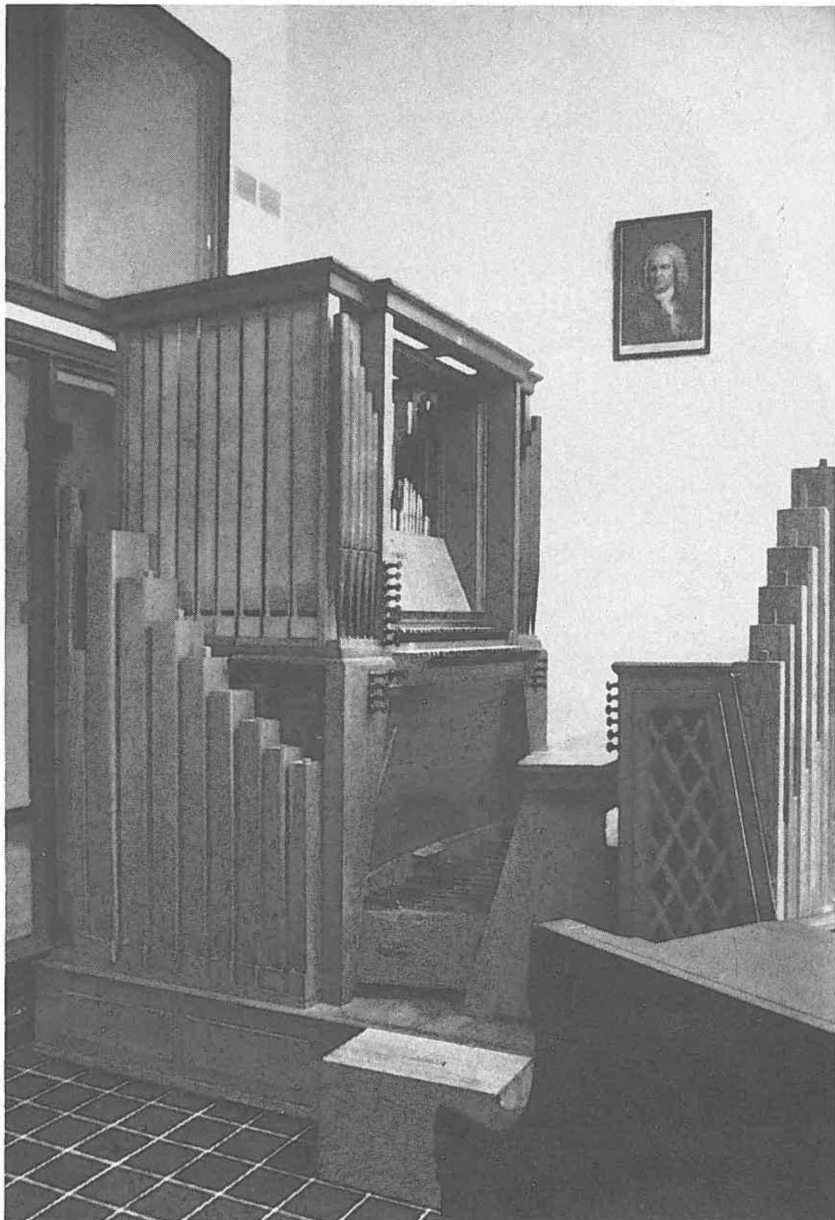
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- 16' Posaune
- 8' Trompette



Andover Organ Company, Methuen, MA, has installed a used rebuilt tracker organ at Christ United Methodist Church of Wellesley, MA, through the services of the Organ Clearing House. It was built originally by W. B. Williams of New York about 90 years ago for the Long Hill Methodist Church of Trumbull, CT. The present stoplist has been designed to produce an instrument of maximum versatility and yet utilize most of the available pipes through revoicing. Only the Great Mixture, Swell Principal, and Pedal extension are of new pipes. The Cremona is of old pipes from another organ. The case pipes, originally diapered and later gold painted, have been stripped to their natural zinc color with original decorative patterns showing clearly. The dedication concert was played by Dr. Max Miller of Boston University.

### GREAT

- 8' Flute
- 4' Principal
- II Sesquialtera
- III Mixture

### SWELL

- 8' Stopped Diapason
- 4' Flute
- 2' Principal
- 8' Cremona

### PEDAL

- 16' Bourdon
- 8' Flute Bass
- 4' Choral Bass

### GREAT

- 16' Quintaton T.C.
- 8' Rohrflute
- 4' Principal (copper facade)
- 4' Koppel Flute
- 2 $\frac{2}{3}$ ' Nazat M.C.
- 2' Spitz Principal
- 1 $\frac{3}{5}$ ' Tierce M.C.
- 1' Mixture III

### POSITIV

- 8' Gedeckt
- 4' Hohlflute
- 2' Principal
- 1 $\frac{1}{2}$ ' Quint
- 1' Sifflote
- II Cymbal
- 8' Krummhorn
- Tremulant

### PEDAL

- 16' Bourdon
- 8' Bourdon
- 4' Bourdon

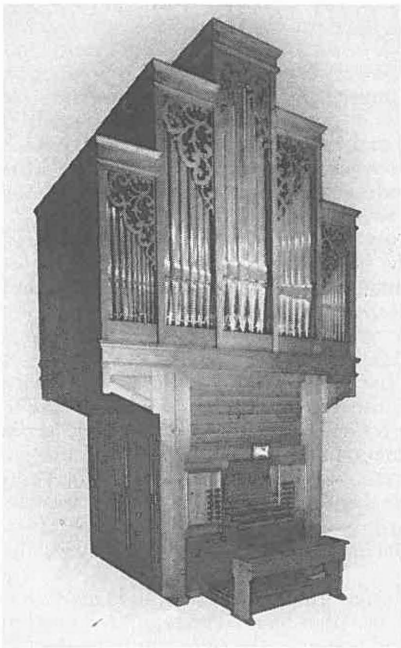
The Gruber Pipe Organ Company of Elmwood Park, IL, renovated and installed a 1957 Rieger house organ for Judith Truitt of Wheaton, IL. The organ, built in Schwarzach, Austria, has 19 ranks with provision for the addition of four ranks and utilizes mechanical action. It is located in a room 12 feet by 15 feet with the ceiling vaulting from 8 to 18 feet. Though the instrument has 19 ranks, it occupies an area of only 5 feet by 7 feet and is 7 feet high. The low pressure blower and reservoir are located in the basement. The case is of light oak and birch, facade principals of copper and high tin, the natural keys of ebony, and the sharp caps of ivory.

J. W. Walker & Sons, Ltd., Brandon, Suffolk, England, has installed a 22-stop, 28-rank, mechanical-action organ at Pakachoag Church, United Church of Christ, Auburn, MA. The instrument was made possible by and is dedicated to the memory of Lillian Knowles Eldred. Recently, the entire church building has been renovated in the style of a traditional New England meeting house. The organ case, designed by David Graebe, complements this theme, reflecting in its mahogany finish the wood trim of pews and pulpit. The panels in the case echo those of the wainscoting in the room, and the simple geometric design of the pipe shades repeats the vertical lines of surrounding clear glass windows. The organ utilizes a solid state combination action. Voicing was by Michael Butler. An inaugural concert series included Nicholas Kynaston, Katharine Pardee, Barclay Wood and Paul Roy.

**GREAT**  
 8' Open Diapason  
 8' Stopped Diapason  
 4' Principal  
 4' Spire Flute  
 2 2/3' Nazard  
 2' Flageolet  
 1 1/8' Tierce  
 IV Mixture

**SWELL**  
 8' Chimney Flute  
 8' Salicional  
 8' Voix Celeste (t.c.)  
 4' Gemshorn  
 2' Fifteenth  
 1 1/8' Larigot  
 III Mixture  
 8' Trumpet

**PEDAL**  
 16' Bourdon  
 8' Principal  
 8' Bass Flute  
 4' Octave  
 II Mixture  
 16' Bassoon



**Orgues Létourneau**, Saint-Hyacinthe, Québec, has recently installed its Opus 10 in the Roman Catholic Church of Our Lady of Perpetual Help, Rothesay, New Brunswick. The inaugural concert was played by Professor Willis Noble, of Mount Allison University, Sackville, New Brunswick. The organ was built under the general supervision of organbuilder Fernand Létourneau, in consultation with church organist Michael Molloy and Rev. Fr. John F. Mooney. The voicing and stoplist of this suspended-mechanical action organ are designed for French classical repertoire.

Wind pressures: 63mm for the manual keyboards, and 70mm for the pedals. The instrument has 1,218 pipes; 70% polished tin for the principals and reeds, and 33% for flute pipes. Tremblant for manual keyboards. Organ cabinet and Soubasse are of solid oak; manual naturals of polished bone, sharps of padouk, pedal naturals of maplewood, sharps of rosewood. Pipes are cone-tuned and have soldered tops for stability of sound. Equal temperament, A=440. Physical design and layout by Denis Campbell and voicing by Jean-François Mailhote and Sylvain Létourneau. Compass 56/30.

**GRAND ORGUE**  
 8' Montre  
 8' Flûte à cheminée  
 4' Prestant  
 2' Flûte à bec  
 1 1/3' Fourniture IV  
 8' Trompette

**POSITIF Expressif**  
 8' Bourdon  
 4' Flûte à fuseau  
 2 2/3' Nazard  
 2' Doublette  
 1 1/2' Tierce  
 2 1/3' Cymbale III  
 8' Régale

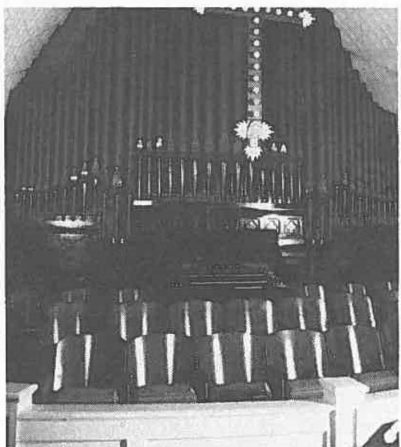
**PEDALE**  
 16' Soubasse  
 8' Flûte en montre  
 4' Basse de choral  
 2' Fourniture III  
 16' Basson

**The Greenwood Organ Company**, Charlotte, NC, has installed a 2-manual tracker organ in St. John African Methodist Episcopal Church, Montgomery, AL. The organ was originally built by the Hinners Organ Company for St. John's Episcopal Church in the late 1880s. It was restored retaining all mechanical parts and pipework.

**GREAT**  
 8' Open Diapason  
 8' Melodia  
 8' Dulciana  
 4' Octave

**SWELL**  
 8' Violin Diapason  
 8' Stopped Diapason  
 8' Echo Salicional  
 4' Harmonic Flute

**PEDAL**  
 16' Bourdon



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  - #8724 Olivier Messiaen's "Trinity Meditations" — Charles Tompkins plays this monumental cycle of musical impressions of the Divine Spirit.
  - #8725 Peter Planavsky in Recital — works of Bruhns, Böhm, Pieme, Franck and Bach are presented in concert at House of Hope Church, St. Paul (Fisk organ).
  - #8725 The American Muse — highlights from the 1986 San Anselmo Festival and other native delights.



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# Performance practice and Correa de Arauxo's *Facultad Orgánica*, Part 2

Jon Holland

Part 1 of this article was published on pages 15–18 of the May, 1987, issue of THE DIAPASON.

*Quiebros* are never indicated in the scores of the pieces in the *Facultad orgánica*.<sup>38</sup> Correa mentions two locations where *quiebros* can be found in his music. Both are in the "Fifth Tiento for Half Stop for Treble in the Seventh Mode" [XXIX], one in measure 29, the other in measure 41. The first of these two *quiebros*, shown in Example 28, is actually an inverted version of Correa's reiterated *quiebro*.

**Example 28. Fifth Tiento for half stop for the treble in the seventh mode (XXIX), ms. 29**



In this and the following example, the 16th notes are not intended to be played in their exact metrical value. Extra value should probably be added to the preceding quarter notes, and the 16ths should be played so that the following quarter note comes on the third beat of the measure. In Example 29, the *quiebro* is followed by a *redoble*.

**Example 29. Fifth Tiento for Half stop for the treble in the seventh mode (XXIX), ms. 41–42**



## Other Sources of Ornaments

Performers of Correa's music need not limit themselves to the ornaments that Correa specifically described and wrote out in his music. He himself writes on folio 16, "Some masters have invented other *redobles*; these I submit to you for your good education." This appears to be license to use any ornament given by earlier 16th- and 17th-century Spanish writers. There are four important sources for such ornaments.

Juan Bermudo's *Declaración de instrumentos musicales* (1555) is one such source, though his directions for performing ornaments are not as helpful as they could be. Bermudo uses only the term *redoble* as a name for ornaments. He describes two types of *redobles*, one involving the upper neighbor, and the other the lower neighbor. He states a preference for the former over the latter. Both types can involve either whole- or half-steps. Bermudo also states that two *redobles* could be performed at the same time, provided that all of the intervals that result are consonant. A third type of *redoble* is to be used in a single voice starting alone. This ornament involves both the upper and lower neighbor tones, but in a manner that is not at all clear.<sup>39</sup> Example 30 shows two possible interpretations for this ornament.<sup>40</sup>

**Example 30. Two interpretations of a redoble by Bermudo**

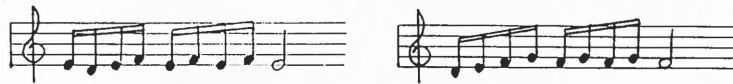


The first of these is the interpretation most often given. It can sound as though there are actually two voices being ornamented at the same time, since half of the time two notes are sounding. The second interpretation maintains a single voice line.

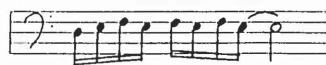
Luis Venegas de Henestrosa has already been mentioned as a source of other ornaments. In addition to the ornaments already discussed, Venegas has one other ornament for the right hand which he called a *quiebro*. This is similar to the right hand *quiebro* already discussed, with the exception that it begins on the principal note before moving to the lower neighbor.<sup>41</sup> These two *quiebros* appear in Examples 31 and 32.

The most important source of Spanish keyboard ornaments before Correa must

**Example 31. Two quiebros for the right hand by Venegas**



**Example 32. A quiebro for the left hand by Venegas**



certainly be in the *Arte de tañer Fantasia* by Fray Tomas de Sancta Maria. In addition to the ornaments discussed above, Sancta Maria mentioned several ornaments which are very useful to the performer. Sancta Maria's reiterated *quiebro* (Example 33) is to be used on half notes and consists of multiple alternations

**Example 33. The reiterated quiebro as given by Sancta Maria**



between the principal note and its upper neighbor, beginning and ending on the principal.

Sancta Maria had two *redobles*, one simple and the other reiterated. His reiterated *redoble* is identical to Venegas' *quiebro*, while the simple *redoble* is similar, lacking only the repeated movement to the upper neighbor. The simple *quiebro* is seen in Example 34.

**Example 34. The simple quiebro as given by Sancta Maria**



The fourth source of Spanish keyboard ornaments is Hernando de Cabezón, whose only ornament, the *quiebro*, has already been discussed.

## Fingering

The *Facultad orgánica* is one of only two sources from Spain during this period to discuss in any detail the use of fingers and fingerings. The other source is the *Arte de tañer Fantasia* by Sancta Maria.

Correa numbers the five fingers on each hand, beginning with the thumb, which is one, and continuing until the little finger, which is five.<sup>42</sup> Sancta Maria used the same numbering system, as did Juan Bermudo, who included an illustration in the *Declaración de instrumentos musicales* of 1555.

Correa approaches the subject of fingering in several different ways. He first discusses which fingers are to be used at the beginning of works, when one voice enters alone. For the right hand, the third finger should be used, while for the left hand the second finger should be used. Correa also directs the player to play a *quiebro* at such entrances. When the simple *quiebro* is used, these fingering directions are clear enough, but, when the reiterated *quiebro* is used, the question arises as to whether the ornament is to begin with the mentioned fingers, or is to end with them. Correa does not address the question directly, but it seems most appropriate to begin such a reiterated *quiebro* with the fourth finger of the right hand, or the thumb of the left hand, thus ending the ornament on Correa's designated fingers. This fingering agrees with Correa's directions on which fingers are used to play this ornament. Sancta Maria indicates that the third finger is to be considered the principal finger of the right hand, which corresponds to Correa's usage here. However, Sancta Maria sees the left hand as having two principal fingers, both the second and the third.<sup>43</sup>

Correa also provides fingerings for the various ornaments. The simple *quiebro* is to be played by the second and third fingers of either hand. The reiterated *quiebro* is to be played by the fourth, third, and second fingers of the right hand; the thumb, second, and third of the left. The simple *redoble* is to be played by the second, third, and fourth fingers of the right hand, the third, second, and first of the left hand. To

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these the thumb of the right hand, and the fourth finger of the left are added for the reiterated *redoble*. These directions are for the most desirable fingering and presume that there are no other factors which would prevent their use, such as the need to use one of the involved fingers to play another voice part.

Correa addresses the issue of which fingers are to be used in intervals in the "Eighth Chapter" of the *Facultad orgánica*. He begins the chapter by listing the preferred fingerings, but later lists alternatives. The alternatives are for use when any of a number of factors make the preferred fingerings impractical. Such factors include having to make an ornament or free ornamentation, and moving to or coming from an interval which uses the same finger as one involved in the preferred fingering.

Table 2 summarizes Correa's directions on this matter. Correa's second order of fingerings is listed in the table under "Alternate Fingerings." The third order fingerings appear under the same heading, but are placed within parentheses.

Table 2. Correa's fingerings for intervals

Interval	Preferred Fingering	Alternate Fingerings
Unison	RH 3 LH 2	Any
Second	RH 3-4 LH 2-4 [3-4?]; 1-2	RH 2-3 LH 2-3 (RH 1-2) (LH 1-2, duplicates preferred fingering)
Third	RH 2-4 LH 2-4	RH 1-3 LH 1-2 (RH 1-2) (LH 1-2)
Fourth	RH 2-4 LH 2-4	RH 1-3 LH 1-2 (RH 1-2) (LH 1-2)
Fifth	RH 2-5 LH 1-4	RH 1-4 LH 2-5 (RH 1-3) (LH 1-2)
Sixth	RH 2-5; 1-4 if top note black LH 1-4; 2-5 if top note black	RH 1-4 LH 2-5 (RH 1-2) (LH 1-2)
Seventh	RH 1-5 LH 1-5	RH 1-4 LH 1-4
Octave and larger	RH 1-5 LH 1-5	RH 1-4 LH 1-4

Scale Fingerings


Correa discusses a number of possible scale fingerings. His ordinary fingerings are intended for use in scale passages that use only white notes. Correa's preferred fingers for a scale using only white notes are: for the right hand ascending, third and fourth; for the right hand descending, third and second. For the left hand, the second and first fingers are preferred ascending, and the third and fourth are preferred descending.<sup>44</sup>

Scale fingerings using three and four fingers are given by Correa as fingerings for what he calls extraordinary scales, or those using both white and black notes. He recommends, however, that they first be practiced on white notes only. Tables 3 and 4 show Correa's various fingerings for scales in the order of Correa's preference beginning from the top.

Table 3. Correa's ascending scale fingerings

Right hand

3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4  
 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4  
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4




Left hand

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1  
 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1  
 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

Table 4. Correa's descending scale fingerings

Right hand

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2  
 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2  
 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1



Left hand

3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4  
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3  
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


None of the fingerings make use of the fifth finger. Correa states, however, that the fifth finger can be used whenever it falls naturally at the extreme end of a run or scale. Correa also allows fingerings to be mixed from two different patterns as warranted by the situation. For example, when playing a run of only eight notes, the pattern using three fingers could be used twice, and the pattern for two could be used to complete the run, or any other combination of fingering patterns that would fit the needs of the scale.<sup>45</sup>

Correa's directions on fingering are much less detailed than those given by Sancta Maria. For example, Sancta Maria gives different fingerings for scales or runs of different tempos. For scales written in whole notes Sancta Maria recommends using the third finger of the right hand, or the second or third fingers of the left hand on every note.<sup>45</sup> For repeated notes Sancta Maria recommends using two fingers in alternation. Sancta Maria's other scale fingerings appear in Tables 5 and 6.

Table 5. Sancta Maria's ascending scale fingerings

Right hand

3 4 3 4 3 4 3 4  
 2 3 4 3 4 3 4 3




Left hand

4 3 2 3 2 1 2 1  
 4 3 2 5 4 3 2 1  
 4 3 4 3 2 1 2 1  
 4 5 4 3 2 1 2 1  
 3 4 3 2 1 3 2 1  
 4 3 2 4 3 2 1 2  
 3 2 1 2 1 2 1 2  
 4 3 2 1 4 3 2 1  
 5 4 3 2 1 3 2 1

Table 6. Sancta Maria's descending scale fingerings

Right hand

3 2 3 2 3 2 3 2  
 4 3 2 1 3 2 1 3  
 4 3 2 1 4 3 2 1




Left hand

3 4 3 4 3 4 3 4  
 4 3 4 3 4 3 4 5  
 2 3 4 2 3 4 2 3  
 1 1 2 3 4 3 4 5  
 1 2 3 4 3 2 3 4  
 1 1 2 3 4 3 2 3  
 1 2 3 4 3 4 3 4  
 1 1 2 3 4 3 4 3  
 1 2 1 2 1 2 1 2  
 1 2 3 4 1 2 3 4  
 2 3 4 3 4 3 4 3  
 1 2 3 4 1 2 3 4

A wide variety of fingering patterns are apparent here, especially in the examples given by Sancta Maria. Particularly noteworthy is the example for the left hand ascending scale that is identical to the modern fingering for such scales which use only or mainly white notes and do not begin on a black note.

Nowhere does Correa write out fingerings for his practical works. One three-measure excerpt in which a single voice line is fingered is found in the preface to the *Facultad orgánica*, but it only provides us with information on how to finger a five note descending run in the right hand (4 3 2 3 2) which appears six times in a rising sequence in the course of the three measures.

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## Registration

Correa gives only a few directions for organ registrations in the *Facultad orgánica*. Those directions that he does give pertain only to pieces for half stops. Correa regards half stops as a "celebrated invention,"<sup>47</sup> and many of the works in the *Facultad orgánica* make use of it. Half stops were introduced to allow a stop to sound on only one side of the keyboard. This provides a means by which one keyboard can be used to play two different sounds. The division of the keyboard in Correa's works and on Castilian organs is between middle  $c^1$  and  $c^1$ -sharp.

While no date can be determined for the first appearance of half stops, they seem to have been invented during the last 35 years of the 16th century. Antonio de Cabezón (1500–1566) wrote no pieces that make use of half stops, but by 1600, almost all new organs were being built with half stops.<sup>48</sup> Correa attributed the invention of pieces written for half stops to Francisco Peraza, who died in 1598.

Half stops are used to create a solo timbre for one or more voices which sounds against a softer accompaniment in the other voices. As an accompaniment, Correa suggests using the *flautado*, which is an 8' principal stop. This may have been used alone, but it probably would often have been necessary to add other stops, possibly of 4' and 2' pitch, to balance any loud solo combination.

As a treble, or right hand solo registration, Correa suggests using the mixture (*lleno*) of the organ. For the bass, or left hand, Correa suggests either the mixture or the *trompetas*.

The *trompeta* during the early 17th century was a reed stop with a full-length resonator located in the interior of the organ case. Exterior reeds almost certainly did not exist at the time that the *Facultad orgánica* was published, but were added to many organs only later in the 17th and 18th centuries. The *Trompetas* were probably used by themselves, without other stops being drawn on that half of the keyboard except any accompaniment stops which were not divided.

The registration implied by the term mixture is less clear. Correa might intend a plenum registration including the mixture stop, or he might intend a combination of various stops, such as those which make up the *cornet* [i.e., 8', 4',  $2\frac{2}{3}'$ , 2', and  $1\frac{3}{5}'$ ].

Another bass registration given by Correa is intended for use on large organs tuned at low pitch. In such cases, Correa suggests omitting the 8' *flautado* (which tends to speak slower in this low range), and instead to use the 4' octave or *flautas* (flutes). This suggests that single rank flue stops were used at times instead of mixtures or loud reed stops.

The specification of the organ(s) at San Salvador would possibly be of help in determining Correa's registration intentions, but this information is not now known. In fact, no Spanish organs are known to have survived from that era in anything close to their original state. Organ building contracts and other descriptions of organs are the only sources for such information, and in most cases, these lack sufficient details to form definitive answers to questions of registration and timbre.

Several organ specifications are offered below to provide the reader with general concepts of how Spanish organs of this time were built. Correa is not known to have heard or played any of those included here. But the organs that he did know and play must have been constructed in similar ways and included many of the same types of stops found in these specifications.

The first specification is of a small organ built for El Escorial, Monasterio de San Lorenzo, between 1579–84 by Maestro Gil Breboz.<sup>49</sup> This organ had one windchest, divided into two parts.

1. Flautado mayor (8')
2. Lleno menor
3. Lleno mayor
4. Chirumbela, 3 ranks in the treble [and one in the bass]
5. Flautas, some stopped and the rest chimneyed and they have this disparity for the equality of the voicing (4')
6. Flautas bajas, stopped like those above, which are called *olpip* in unison with the flautado and it is the half stop in the bass (8')
7. Flautas altas of the same register, divided so that [these] are the treble (8')
8. Trompetas, half stop below (8')
9. Trompetas, half stop above (8')

### Second division

1. Chiflete (1' or  $1\frac{1}{8}'$ )
2. Quinzena (2') [also referred to as *lleno tercero*]
3. Quintas which are tapered, which sound like a chirumbela ( $2\frac{2}{3}'$ )
4. Flautas tapadas with chimneys (4')
5. Orlos, half stop below (8')
6. Orlos, half stop above (8')
7. Dulzaynas, half stop below (8') [the manuscript sometimes refers to this and the following as *cornetas*]
8. Dulzaynas, half stop above (8')
9. Tambor (drum)
10. Quitaviento (ventil)
11. Ruysenor (Nightingale)
12. Gayta (bagpipes)
13. Temblante (tremulant)
14. Burlador

This organ was built while Antonio de Cabezón was organist at El Escorial. All that remains of it and the three other organs built at the same time at the monastery are the empty cases.

An organ built late in the 16th century at Santa Cruz, Coimbra, displays, in addition to the divided reed seen above, divided mixtures:

1. Flautado (4')
2. Tapado (8' divided)
3. Docena ( $2\frac{2}{3}'$ )
4. Quincena (2')
5. Decinovenia ( $1\frac{1}{3}'$ )
6. Mistura III (divided)
7. Simbala III–IV (divided)
8. Trompeta bastarda (4' treble)
9. Trompeta bastarda (2' bass)
10. Dulcayna (8' treble)<sup>50</sup>

One last example, which was built closer to the time of the *Facultad orgánica*, is of an organ at the Burgos Cathedral in the Chapel of the Condestable. In 1615 it had the following specification:

### Bass stops

- Flautado (8')
- Octava (4')
- Quincena (2')
- Decinovenia ( $1\frac{1}{3}'$ )
- Lleno
- Tapadillo (4' stopped)

### Treble stops

- Flautado (8')
- Octava (4')
- Docena ( $2\frac{2}{3}'$ )
- Quincena (2')
- Deciseptena ( $1\frac{3}{5}'$ )
- Lleno
- Flauta (4' open)

### Pedal

- 8 wooden pegs (pulldowns),<sup>51</sup> to the left of the player

On such an organ, it would be possible to play a mixture combination using the *lleno* in either hand. It would also be possible in the right hand to use a *cornet* combination, since all of the stops needed for this combination (8', 4',  $2\frac{2}{3}'$ , 2', and  $1\frac{3}{5}'$ ) are present. No reed stops were present on this instrument, however.<sup>52</sup> ■

### Notes

38. The "Q" markings in Kastner's transcriptions are not in the scores of the original edition, but were placed there by Kastner at points where Correa mentioned in the written text that *quebrados* occurred.

39. Juan Bermudo, *Declaración de instrumentos musicales*, Libro cuarto, folios LXv–LXI.

40. Bovet, Lecture, October 20, 1981.

41. Bovet, Lecture, October 20, 1981.

42. Folio 15.

43. Sancta Maria, *Arte de tañer Fantasia*, folio 39.

44. Folio 22v.

45. Folio 24.

46. Aside from the importance of this as a fingering, the implications that can be drawn about articulation are important here, since a purely legato sound is difficult, if not impossible, using only one finger. This suggests that the norm was an articulation which separated notes by a short space.

47. Folio 65.

48. James Wylie, "The Pre-Romantic Spanish Organ: Its structure, Literature, and Use In Performance" (Dissertation, University of Missouri at Kansas City, 1964), p. 39–40.

49. Wylie, "The Pre-Romantic Spanish Organ," pp. 41–42.

50. Williams, *The European Organ*, p. 243.

51. "Pulldowns" are pedals that have no pipes of their own. They simply provide an alternate way to play the manual keys and pipes.

52. Williams, *The European Organ*, p. 245.

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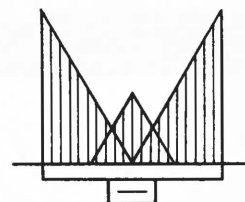
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# Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.

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

## UNITED STATES East of the Mississippi

15 JUNE  
**Gerre Hancock**; Oberlin College, Oberlin, OH 8 pm

16 JUNE  
**Gerre Hancock**, masterclass; Oberlin College, Oberlin, OH

17 JUNE  
**James Biery**; Center Church, Hartford, CT 12:15 pm  
**Ernest Ligon**; St John's Church, Washington, DC 12:10 pm  
**Daniel Hathaway**; Trinity Cathedral, Cleveland, OH 12:15 pm

18 JUNE  
**Samuel Carabetta**; National City Christian, Washington, DC 12:15 pm

21 JUNE  
**John Clodig**; National Shrine, Washington, DC 6 pm  
**Marie-Claire Alain**; House of Hope, St Paul, MN 8 pm

22 JUNE  
**Gillian Weir**, workshop; St Paul's, Springfield, MA 9:30 am  
**Frederick Swann**; St Michael's Cathedral, Springfield, MA 8 pm  
**Donald Sutherland, Phyllis Bryn-Julson**; Calvary Episcopal, Pittsburgh, PA 2:30 pm  
**Jesse Eschbach**; House of Hope, St Paul, MN 8 pm

23 JUNE  
**Gillian Weir**; St Joseph's, Springfield, MA 1:30 pm  
**Donald Sutherland, Phyllis Bryn-Julson**, workshop; Calvary Episcopal, Pittsburgh, PA  
**Anne & Todd Wilson**; St Paul's Monastery, Pittsburgh, PA  
**Robert Glasgow**; Univ of Kentucky, Lexington, KY 10 am  
**Marianne Webb**; Louisville Baptist Seminary, Louisville, KY 8 pm

24 JUNE  
**Thomas Murray**, workshop; Second Congregational, Holyoke, MA 9:30 am

**Guy Bovet**; Mt Holyoke Chapel, South Hadley, MA 8 pm

**Samuel Baker**; St John's Church, Washington, DC 12:10 pm

**Daniel Hathaway**; Trinity Cathedral, Cleveland, OH 12:15 pm

**Marie-Claire Alain**; Christ Church Cathedral, Louisville, KY 8:30 pm

25 JUNE  
**Thomas Murray**; Second Congregational, Holyoke, MA 2:30 pm

**Brenda Day**; National City Christian, Washington, DC 12:15 pm

26 JUNE  
Canterbury Cathedral Choir; Cathedral of the Incarnation, Garden City, NY 8 pm

**James Moeser**, masterclass; Illinois Wesleyan Univ, Bloomington, IL (through 30 June)

28 JUNE  
**Elizabeth de Ayala**; National Shrine, Washington, DC 6 pm

2 JULY  
Atlanta Bach Choir; Resurrection Lutheran, Augusta, GA 8 pm

4 JULY  
**Michael Griebel**; Christ Church, Alexandria, VA 5 pm

5 JULY  
**Mickey Terry**; National Shrine, Washington, DC 6 pm

9 JULY  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 10, 11 July)

11 JULY  
**Ardythe Lohuis**; Christ Church, Alexandria, VA 5 pm

12 JULY  
**Joseph Policelli**; National Shrine, Washington, DC 6 pm

18 JULY  
**Marianne Webb**; Pillsbury Hall, Green Lake, WI 8 pm

19 JULY  
**Molly Morgan**; St Paul's Cathedral, Buffalo, NY 4:30 pm  
**David Lang**; National Shrine, Washington, DC 6 pm

**Marianne Webb**; Pillsbury Hall, Green Lake, WI 2 pm (also 20, 21 July)

22 JULY  
**Marianne Webb**; Federated Church, Green Lake, WI 8 pm

23 JULY  
**Marianne Webb**; Pillsbury Hall, Green Lake, WI 2 pm

26 JULY  
**Lawrence Lawyer**; National Shrine, Washington, DC 6 pm

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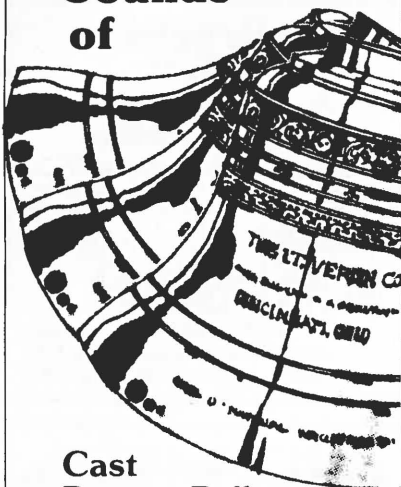
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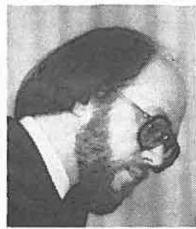


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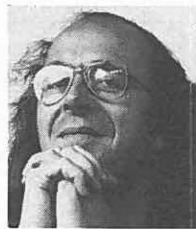
3269 West 30th Street  
Cleveland, Ohio 44109  
(216) 398-3990



Marie-Claire  
Alain+



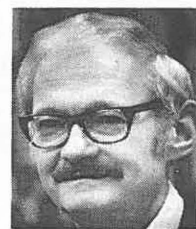
William Albright



Guy Bovet\*\*



Stephen Cleobury+



David Craighead



Gerre Hancock



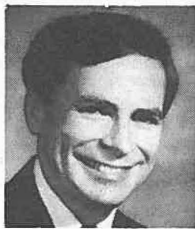
Judith Hancock



Martin Haselböck\*



David Higgs



Clyde Holloway



Peter Hurford\*\*



Gunnar Idenstam\*



Marilyn Keiser



Susan Landale\*



Olivier Latry\*



Joan Lippincott



James Moeser



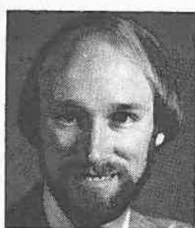
Thomas Murray



Peter Planyavsky\*\*



Simon Preston\*\*



George Ritchie



Louis Robilliard\*\*



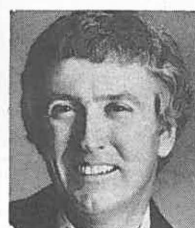
Lionel Rogg\*



Daniel Roth\*



Larry Smith



Donald Sutherland



Frederick Swann



Ladd Thomas

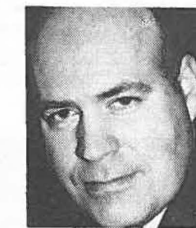
SALISBURY CATHEDRAL CHOIR  
Available April, 1989

\*=available 1987-88

\*\*=available 1988-89



Thomas Trotter



John Weaver



Todd Wilson