

# THE DIAPASON

MAY, 1987



Travis Park United Methodist Church, San Antonio, TX  
Specification on page 12

Short Compass Conversions

This is in response to an advertisement carried in the March issue of your good trade magazine. Unfortunately the company running the ad did not see fit to include the address so I am writing to you hoping you will be kind enough to forward this to them.

The short compass conversion kit is long overdue and should be a most welcome product for many of us now hampered in our work by 61-note keyboards. Not only have I had to endure the sneers of visiting recitalists at our electropneumatic action but the jeers upon finding two (2) celestes in the organ are almost unbearable. One even refused to play unless we disconnected the electric blower and pumped the organ by hand. This proved to be quite inconvenient since the blower is housed in a small basement room surrounded by air conditioner filters to keep out termites—a very real problem here in Florida.

I don't wish to bore you but the Great Tremolo is also considered passé despite the fact that I obtain very satisfactory Tibias using it in conjunction with the Rohr Flute.

But enough of that!!! On to getting rid of the 61-note keyboards before our spring recitalist jets in for a bout. The organ is of three manuals (and pedal) and with six Swell Boxes—all Swell Boxes are buried in chambers over in the Social Hall. Music reaches the sanctuary via loudspeakers. The key cheek is of rosewood, as is the entire interior of the console, although the shell is in Early Protestant limed oak. 33 1/3-compass should fill the bill.

Please do not bother with an estimate; just send the product as quickly as possible and we will remit if The Session approves this worthwhile expenditure.

Stanton A. Hyer
Minister of Noise and Confusion
Fort Pierce, FL

Computer Tunings

As an avid computerist as well as music theorist, I thoroughly enjoyed Michael McNeil's article with the accompanying computer program (February, 1987). Since there is more educational and especially music CAI (computer assisted instruction) written for the Apples than for any other machine, I suspect that many of our organ/church music colleagues own, as I do, an Apple II class computer. Even with the alternate lines included in Pollack's program it will not run on an Apple without considerable revision. I have undertaken those revisions and include a printout of the results.

Because of more limited screen display on the Apple I have omitted the column giving the minor third beat rates. Even so, the screen is a bit crowded. However, when printed the program will print more spaces on the paper for ease of reading.

Dr. Judson Maynard
Professor of Music
Texas Tech University

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2140 PRINT "Interval to tone"
2150 INPUT " " : GOTO 2140
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3000 IF ...
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THE DIAPASON
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bermann's Opus 2, still tuned in its original variant of Meantone. When played in equal temperament audiences often applaud at the end of the Passacaglia, thinking the piece complete; in the original tuning of the time, the C minor chord at the end of the Passacaglia is noticeably dissonant, Richter does not dwell on it, but continues smoothly into the Fugue just as the score indicates. The resolution into a radiantly pure C major occurs at the end of the Fugue. I think that I might be more willing to give up the Major seventh column in the tuning chart, but this is not an easy choice and I would not presume to dic-

tate to Dr. Maynard.
Michael McNeil
Lompoc, CA
Jehan Langlais
I read the article about Jehan Langlais with great interest. Not included in the list of unpublished works is a Dyptique pour piano et orgue of which I have a copy (in manuscript). It consists of two movements, an Allegro of 125 bars and a second, slightly faster Allegro of 133 bars.
Michael Gailit
Vienna, Austria

1987 Summer Institutes, Workshops and Conferences

For additional listings, see the March and April, 1987 issues.
Harpichord Workshop
May 29-31. Florida State University.
Instruction in performance, basic tuning and maintenance. Coaching in continuo playing and private instruction also available. Repertoire from the French school and J. S. Bach. Karyl Louwenaar.
Contact: Karen L. Bickley, Continuing Education Coordinator, Center for Professional Development and Public Service, Florida State University, Tallahassee, FL 32306-2027; 904/644-3801.
Buxtehde Festival
June 7-12. Southern College, Collegedale, TN.
Concerts, lectures, and master classes. Harald Vogel, Knabenchor Hannover, Fiori Musica Ensemble.
Contact: Southern College, P.O. Box 905, Collegedale, TN 37315; 615/238-2111.

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## Here & There

The Chicago AGO Chapter will present Michael Murray with the Elgin Symphony Orchestra at Rockefeller Memorial Chapel on the campus of the University of Chicago on May 15 at 8:00 p.m. The concert will feature the Chicago premiere of Dupré's *Symphony in G Minor* for organ and orchestra. The orchestra is under the direction of Robert Hanson.

Baldwin-Wallace College Bach Festival takes place May 22-23. The festival, now in its 55th year, is planned to rotate Bach's major choral works on a four-year cycle. Included in this year's programs will be the *St. Matthew Passion*. Dwight Oltman is festival director; John Gibbons will be featured harpsichordist; Christoph Wolff is guest lecturer. All concerts are held at Kulas Musical Arts Building. For further information, contact: Bach Festival, Baldwin-Wallace College, Conservatory of Music, Berea, OH 44017; 216/826-2369.

The 1987 Conference of The Hymn Society of America will take place June 7-10 at Texas Christian University, Fort Worth, TX. The theme will be "The Evolving Language of Worship and Hymns." Included among the noted leaders will be Robert Hovda, Christo-

pher Idle, Russell Schulz-Widmar, Gracia Grindal and 20 other recognized authorities in hymnology. There will be three major hymn festivals and 20 workshops. For complete information write: The Hymn Society of America, Box 30854, Texas Christian University, Fort Worth, TX 76129.

The Royal College of Music and UCLA Extension will jointly sponsor a new summer program for performers and composers. This summer's program, meeting July 4-25, will feature seven classes. Included among the offerings are "Choral Conducting" taught by Timothy Salter; "Authentic Interpretation of Early Music" taught by Peter Phillips; and "Master Class in Organ Performance and the English Organ Tradition" led by Nicholas Danby. For further information, contact: UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024; 213/825-9496.

The fourth international congress of the *Federation Francophone des Amis de l'Orgue* takes place July 8-10 at Saint-Remy de Provence. The congress will feature recitals and visits to organs at Uzès, Avignon, Marseille, Aix-en-P., Nîmes, Alès, Malaveche, Tarascon, L'Isle-sur-la Sorgue, and other locations. For further information, contact: FFAO, Sarupt/St-Leonard, F88230 Fraize.

Brett Wolgast, a graduate student at the University of Iowa, Iowa City, was named winner of the 28th annual Na-

tional Organ Playing Competition in the finals held March 14 at the First Presbyterian Church, Fort Wayne, IN. He was awarded a cash prize of \$1,000.00 and was presented in recital at First Presbyterian Church on May 5 as one of the artists on the church's current Music Series.

Wolgast won the 1982 AGO National Organ Competition in Washington, D.C. Following the competition he embarked on a two-year recital tour under the guidance of the Murtagh-McFarlane Artists Management, performing over 30 recitals. A native of Alta Vista, KS, he received the Bachelor of Music degree from Kansas State University, graduating magna cum laude and receiving an Awards Certificate for Outstanding Performance in Organ. He studied organ with Mary Ellen Sutton and piano with Robert Edwards. Following graduation he studied privately with Catharine Crozier in California. Wolgast received the Master of Arts degree in Piano under John Simms, and his Master of Fine Arts degree in Organ under Delbert Disselhorst. He is currently a DMA student of Dr. Disselhorst at the University of Iowa. He holds a Teaching Assistantship in Organ, and is Organist/Choir Director at Christ the King Lutheran Church in Iowa City.

First runner-up and winner of a \$500.00 prize was Stewart Wayne Foster, 19, from Deland, FL. A native of Florida, Foster spent his junior year of high school at the Interlochen Arts Academy in Interlochen, MI. In 1985 he was admitted to the school of music at Stetson University in the early admissions program, enabling him to leave high school one year early. He is currently studying organ with Paul Jenkins in the Bachelor of Music degree program as an organ major. He was the first-place winner in the First Presbyterian Church Undergraduate Organ Competition in Ottumwa, Iowa in 1986. Last summer Foster participated in the Summer Institute for French Organ Studies held in Souvigny and St. Dizier, France.

Other finalists included James Jordan, Jr., currently enrolled in a doctoral program at the Eastman School of Music, Rochester, NY, where he studies organ with David Craighead; Elizabeth Melcher, a fourth-year student at the Curtis Institute of Music in Philadelphia, where she studies organ with John Weaver; Andrew Risinger, a junior at Baylor University in Waco, TX, studying with Dr. Joyce Jones; and Louise Craig Wilson, Assistant Organist and Director of the Bradley Hills Choristers at Bradley Hills Presbyterian Church in Bethesda, MD.

Judging the contest finals were David Bowman, Professor of Organ at Alabama State University, Montgomery, AL; John Obetz, Organist at the Reformed Latter Day Saints Auditorium in Independence, MO; and Todd Wilson, Minister of Music at Hyde Park Community United Methodist Church in Cincinnati, OH.

This year's six finalists were chosen from entries from 20 states and Canada. Each contestant was required to perform the complete J. S. Bach Trio Sonata in E Flat Major, BWV 525; a work by a composer born between 1750 and 1902; and a work by a composer born no earlier than 1903. Brett Wolgast's winning selections, in addition to the Bach work, included "Trauerode" by Max Reger, and "Toccata" by Jean Guillou.

The International Congress of Organists takes place July 18-26 in Cambridge, England. Over 100 organists and leaders of the international scene will be among the guest artists at this fourth international gathering. Players, composers, scholars and organ builders will represent Australia, Austria, Belgium, Canada, Czechoslovakia, the Federal Republic of Germany, France, the German Democratic Republic, Hungary, Italy, Japan, the Netherlands, Poland, Sweden, Switzerland, the United Kingdom, the U.S.A., and the Soviet Union. There will be sessions on such diverse topics as the symphonies of Louis



Winner of 1987 Competition: Brett A. Wolgast



1987 Finalists: L to R, Brett A. Wolgast, James A. Risinger, Elizabeth J. Melcher, Stewart W. Foster, Louise C. Wilson, James E. Jordan, Jr.



Judges for Final Competition: L to R, David Bowman, Todd Wilson, John Obetz.

Vierne, console measurements, improvisation, cathedral singing, the organ scene in Japan, early fingering, recording techniques, Silbermann, modern organ composition, to name but a few.

For further information, contact: Jonathan Rennert, Administrator, ICO 1987, The Royal College of Organists, Kensington Gore, London SW7 2QS England.

"The Bridge from Bach to Mendelssohn" is the theme of the third annual San Anselmo Organ Festival, July 26-31, at the First Presbyterian Church and the San Francisco Theological Seminary, both in San Anselmo, CA. The five-day symposium will feature recitals, lectures and demonstrations by Martin Haselböck, Wm. A. Little, Douglas Butler, Joan Benson, Wayne Leupold, Leonard Ratner and Sandra Soderlund. The opening concert will feature the rarely performed Concerto for Harpsichord, Fortepiano and Orchestra by C. P. E. Bach, and a Concerto for Organ and Orchestra by Antonio Salieri. The final round of the National Improvisation Competition for young organists will also take place during the festival.

For further information, write: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

The University of Michigan has announced the dates of The Fifteenth and Sixteenth Historic Organ Tours. Tour XV, "In the Steps of Buxtehude," takes place July 30-August 12, and includes Northern Germany, Denmark, Sweden and Norway. Tour XVI is scheduled for October 19-31; entitled "In the Steps of Bach," it will feature East Germany. For further information, contact Conlin Travel, P.O. Box 1207, Ann Arbor, MI 48106; 313/769-9680.

The U-M Ninth International Organ and Church Music Institutes take place July 6-17. Featured artists include Robert Clark, James Nissen, Ray McLellan, Robert Wolf, and U-M faculty Robert Glasgow, James Kibbie, Michele Johns and Marilyn Mason. The 27th Annual Conference on Organ Music takes place October 4-7, and features "Music of Buxtehude and Scheidt," in observance of the anniversaries of their births. Guest artists include Danish organist Kai Ole Boggild and Peggy Kelly Reinburg. The Sixth International Organ Performance Competition is open to organists of any nationality and age. For applications and details, contact: James Kibbie, The University of Michigan, School of Music, Ann Arbor, MI 48109.

### ◀ Summer Institutes

#### Baroque Performance Institute

June 21-July 12. Oberlin College.

Master classes, coached ensembles and consorts, lectures, demonstrations, faculty and student concerts. Penelope Crawford, Lisa Goode Crawford, others.

Contact: James Caldwell, Conservatory of Music, Oberlin College, Oberlin, OH 44074; 216/775-8268.

#### House of Hope Organ Institute

June 21-24. St. Paul, MN.

Recitals, lecture-demonstrations, master classes. Marie-Claire Alain and Jesse Eschbach. Organs by Fisk, Merklin, Ducroquet, Van Daalen, Kney.

Contact: House of Hope Presbyterian Church, Organ Institute, 797 Summit Avenue, St. Paul, MN 55105; 612/227-6311.

#### Master Class in Organ Performance

July 4-25. UCLA/Royal College of Music.

Seminars, lectures, workshops on techniques and methods of study and practice in performance; the history and development of the British organ; field trips to historic and contemporary organs. Under the direction of Nicholas Danby. Includes participation in both the Biennial International Organ Festival and the International Congress of Organists. Jointly sponsored by UCLA and the Royal College of Music.

Contact: The UCLA/Royal College of Music Program, UCLA Extension, Department of the Arts, Room 414, 10995 Le Conte Ave., Los Angeles, CA 90024; 213/825-9496.

#### The Art of Organ Performance

July 10-12. Breckenridge Music Institute.

Workshop includes lecture-demonstrations on performance techniques, church organ literature, etc. Frank Speller.

Contact: Breckenridge Music Institute, Box 1254, Breckenridge, CO 80424; 303/453-9142.

#### Conference on Theology and Music

July 20-23. St. Olaf College.

Worship, preaching, music, lectures, workshops. Paul Manz, Allen Pote, others.

Contact: Summer Conference on Theology and Music, Office of Church Relations, St. Olaf College, Northfield, MN 55057.

#### Third Annual San Anselmo Organ Festival

July 26-31. San Anselmo, CA.

"The Bridge from Bach to Mendelssohn" is the theme for this symposium of recitals, lectures, and demonstrations by Martin Haselböck, Wm. A. Little, Douglas Butler, Joan Benson, Wayne Leupold, Leonard Ratner, and Sandra Soderlund. Also final round of National Improvisation Competition.

Contact: Sandra Soderlund, Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

#### Orgelweek Vlaardingen

August 10-15. Vlaardingen, The Netherlands.

Lectures and concerts on the 1763 organ by Baudeloo te Gent. Kamiel D'Hooghe, Antoon Fauconnier, Gert Oost, Aad Zoutendijk, Ewald Kooiman. Also tour of historic organs.

Contact: Sekretariaat, Sweelinckstraat 2, 3131 SP Vlaardingen, The Netherlands.

#### Summer Organ Conservatoire 1987

August 10-22. Huddersfield, England.

Directed by Nigel Alcoat in association with Huddersfield Polytechnic, 52 hours of master classes, lectures, concerts.

Contact: Ruth Horsfall, The Polytechnic, Huddersfield HD1 3DH, England; (0484) 22288.



Phillip Truckenbrod

Phillip Truckenbrod Concert Artists will observe its 20th anniversary during the 1987-1988 season. The agency, based in Hartford, CT, represents 28 American and European concert organists and 15 non-organ attractions including English Cathedral Choirs, chamber music ensembles and instrumental soloists. It was founded and is directed by Phillip Truckenbrod, a graduate of the University of Iowa and the Lutheran Theological Seminary in Philadelphia. Mr. Truckenbrod is a former music and arts editor for *The Star-Ledger*, New Jersey's statewide daily newspaper. Raymond Albright, a graduate of the New Jersey Institute of Technology, is a partner in the agency, and Mark J. Arend, a graduate of the University of Hartford, is agency manager.

A highlight of the concert agency's 20th season will be an American tour by the Choir of St. Paul's Cathedral, London, during April 1988. The Truckenbrod agency is one of the earliest members of the National Association of Per-

forming Arts Managers and Agents, the industry's professional organization. In addition to regular exhibition presence at national and selected regional AGO conventions, it is a member of and regular trade conference exhibitor at the International Society of Performing Arts Administrators, the Association of College, University and Community Arts Administrators, the Chamber Music America professional organization and numerous regional arts organizations.

Chicago composer Richard Proulx, Director of Music at Holy Name Cathedral, has been commissioned by the Archdiocese of Los Angeles to write a new Mass setting for the visit of Pope John Paul II to Los Angeles in September. The new Mass will be sung at Papal Masses in Dodgers' Stadium and the Los Angeles Coliseum by a choir of 2,000 voices, a large battery of brass and percussion instruments, and a congregation of over 100,000 at each event. Entitled "A Responsorial Mass," the new setting will receive extensive rehearsals throughout all the Dioceses of southern California during the summer months.

## Appointments



Karrin Elizabeth Ford

Karrin Elizabeth Ford, AAGO, has been appointed Assistant Professor of Music and College Organist at Belmont College in Nashville, TN, where she teaches organ and theory. Dr. Ford, who previously taught at The Universi-

ty of The South, was recently named to the first edition of The International Directory of Distinguished Leadership. Her first collection of keyboard music, eight hymn arrangements for piano and organ duet, was released by Broadman Press in October, 1986, and two organ singles were also published by Broadman earlier this year. Her principal teachers have been Roberta Gary, James Moeser, and Mary Lou Robinson.

## Nunc Dimittis

Harold E. Schuneman, of Pittsburgh, PA, died on December 2, 1986 following a short illness. He was 88 years old.

Born in Pittsburgh, Mr. Schuneman did not complete high school as the result of his father's death, but rather went to work as an early teenager. He attended night school at Carnegie Institute of Technology, and it was at Carnegie Tech. that he began organ studies with Caspar P. Koch, organist of St. Paul's Cathedral and Carnegie Hall in Pittsburgh. He later went to work as a clerk in the freight offices of the Seaboard Airline Railroad. His career with the Seaboard Railroad spanned 41 years.

An avid musician and church organist throughout his entire life, Mr. Schuneman was organist of Christ Lutheran Church in Pittsburgh's East End; he was assistant to Dr. Charles Heinroth at the Third Presbyterian Church, Shadyside; he was organist for 11 years at the First Church of Christ, Scientist, in Pittsburgh; and he was 22 years organist of Trinity Lutheran Church in Brownsville, Pittsburgh. During his years in Richmond and Washington D.C. he was a substitute organist, and he continued substituting after his retirement in Pittsburgh until 1979, especially for a lengthy period at Pittsburgh's downtown First Presbyterian Church. Mr. Schuneman was an active member of

and past Dean of the Pittsburgh Chapter AGO, and he was also Pittsburgh area correspondent for THE DIAPASON during the late 1920s and 30s. He was co-author of *The Service Propers Noted* (Introits, Graduals, Offertory and Communion Psalms for the church year in English), pointed to Gregorian psalm-tones), published by H. W. Gray.

Mr. Schuneman was a member of Our Saviour Lutheran Church in Mt. Lebanon, Pittsburgh, where funeral services were held on December 5, 1986. He is survived by his wife, Mary Lois Schuneman of Mt. Lebanon, Pittsburgh; two sons, Harold Edward Schuneman, Jr. of Port Huron, MI and Robert A. Schuneman of Boston, MA; seven grandchildren and one great-grandchild.

Harold Tower, a prominent musician in the heyday of the all-male choir, died on February 24 at the age of 97, from cancer, in Rockynol, a retirement home in Akron, OH. Mr. Tower was born in Union City, MI, on May 18, 1889. He attended Oberlin College from 1908-1912 and graduated from the Conservatory with a degree in piano. He later studied organ with Lynnwood Farnam and others in New York City.

Mr. Tower had been organist and choirmaster at St. Mark's Episcopal Cathedral, Grand Rapids, from 1915-1935; and at Trinity Methodist, Grand Rapids, from 1935-1944. He concluded his professional career at the Episcopal Church of Our Saviour in Akron, OH, from 1944-1958, and had been Dean of the Akron Chapter of the AGO. Among his many pupils, the most notable was the late Walter Blodgett, formerly curator of music at the Cleveland Museum of Art and organist and choirmaster at St. Paul's Church, Cleveland Heights, OH.

Memorial services were held on March 21 at the Church of Our Saviour, Akron. Memorial contributions may be made to the Harold Tower Scholarship Fund, Oberlin College Conservatory, Oberlin, Oh 44074.

**Band, Choir, Orchestra,  
Jazz Band, Organ,  
Piano, Musical  
Theater and Guitar**

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**Senior High**  **June 21-27**

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Phillip Wood, Junior High Band  
Dennis L. Darling, Junior High Choir  
Weston Noble, Senior High Choir  
Douglas E. Meyer, Orchestras  
John F. Strauss, Piano Workshop  
David Greedy, Music Theater Workshop  
William B. Kuhlman, Organ Workshop  
Ronald S. Fox, Jazz Bands

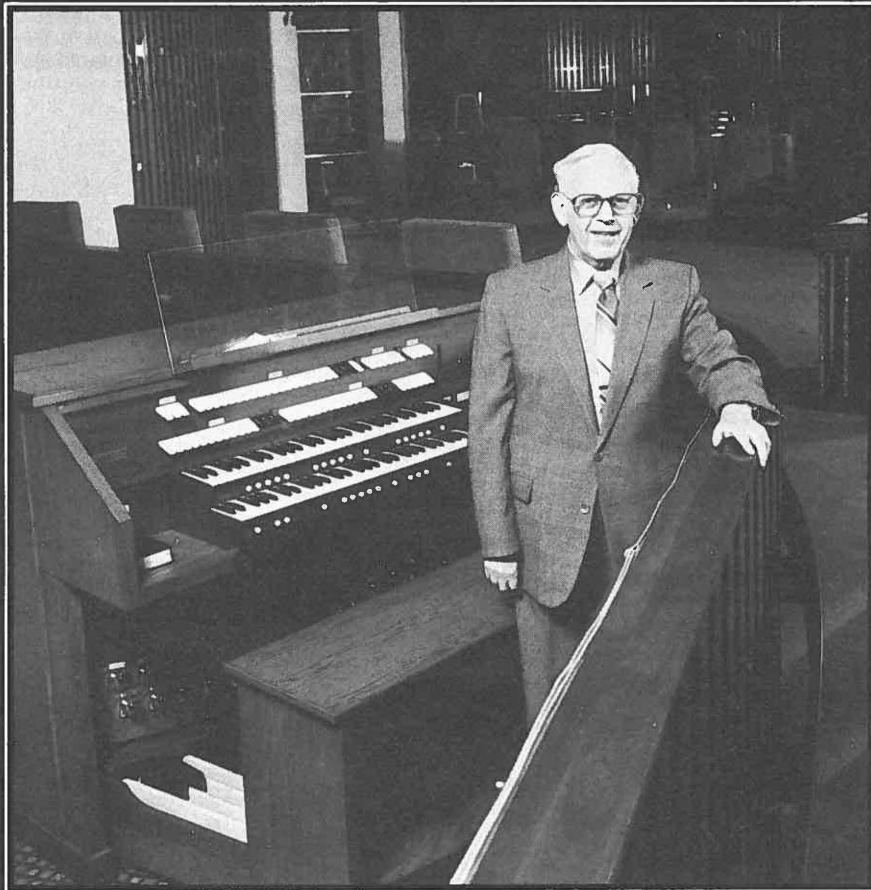
Cost (includes housing and meals in Luther College facilities) \$150/week; 2 half-hour private lessons, \$18

For information, contact

Dr. Gary T. Davis, Director  Dorian Summer Music Camps  Luther College  Decorah, Iowa 52101-1045  (319) 387-1206



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**Thomas Trotter**

Murtagh/McFarlane Artists has announced the addition to its roster of **Thomas Trotter**, Organist of St. Margaret's Westminster in London and Organist of the City of Birmingham, England. The 29-year-old Mr. Trotter has studied with Gillian Weir, Ralph Downes and Marie-Claire Alain, earning a Prix du Virtuosité from the class of Dr. Alain. As a student he was Organ Scholar of the Royal College of Music, St. George's Windsor and King's College, Cambridge.

In 1979 Thomas Trotter won first prize at the St. Alban's International Organ Competition, and in 1983 succeeded Sir George Thalben-Ball as Organist of the City of Birmingham, where he presents thirty concerts each year. Mr. Trotter has concertized in Europe and Australia; he made his American debut at Christ Church, Pensacola, FL in March, 1987, and will have his first full American tour October 25–November 13, 1988. At the International Congress of Organists in Cambridge during July of this year, he will play an all-Durufle recital as well as perform in a concert of transcriptions.

Emory University Organist **Timothy Albrecht** performed Max Reger's Organ

Fantasies on "Wachet auf, ruft uns die Stimme" and "Wie schön leuchtet uns der Morgenstern" in two programs at Emory University's Cannon Chapel in a series entitled *From Hope to Joy*. At the end of November 1986, part I of the series centered on Philipp Nicolai's Advent chorale, "Wake, Awake," featuring Bach's Cantata 140 conducted by Steven Darsey with the Candler Choraliers and orchestra and soloists; Don E. Saliers then spoke on the text and tune; followed by the Reger organ fantasy. In February 1987, part II of the series featured the Epiphany chorale of Nicolai, "O Morning Star, How Fair and Bright," using the same tripartite form of cantata-spoken word-organ fantasy.



**David Burton Brown**

**David Burton Brown** has been accepted for study with Heinz Wunderlich at the Hochschule für Musik und Darstellende Kunst in Hamburg, Germany this summer. The study focuses on a performance project of the organ works of Max Reger and Julius Reubke. Brown holds the doctor of music degree in organ performance and pedagogy from Indiana University, where he studied with Robert Rayfield. He also holds both bachelor and masters degrees from Westminster Choir College, where he studied with Joan Lippincott, Donald

McDonald, John Weaver and Eugene Roan. Currently Dr. Brown coaches with Wilma Jensen in Nashville. He is Instructor of Keyboard and Music Theory at Cumberland University, Lebanon, TN and Director of Music at Belle Meade Church, Nashville.

Biola University Department of Music presented a concert on February 27 in celebration of the 75th birthday of composer-organist **Rayner Brown**, professor emeritus of the university, where he has taught for 30 years. Born in Des Moines, IA, he has resided in Southern California since 1926. He holds degrees from UCLA in organ and composition. A church organist for 55 years, Brown served as Dean of the Los Angeles AGO Chapter and later as State Chairman. He has written over 200 compositions, and has been the recipient of numerous commissions, Ford Foundation grants and for the past 17 years, annual ASCAP awards for outstanding contributions to American music.



**Eileen Coggin**

**Eileen Coggin** was given a retirement party by the Skyline Community Church, Oakland, CA, where she had served as director of music for over 10 years. A luncheon took place January 11 following the morning worship service. Ms. Coggin received gifts, spoken tributes and an engraved plaque from the congregation. She had resigned the previous June to spend time with her husband, Ray Britton, during his lengthy illness to which he later succumbed. She will remain on the faculty of Holy Name College as organ instructor, and as chapel wedding organist at Mills College. Prior to her tenure at Skyline, she held the position of organist for 19 years at First Church of Christ, Scientist, Berkeley. She is a past-Dean of the San Francisco AGO.

**John Hamilton**, professor emeritus of University of Oregon, Eugene, will play a recital of Buxtehude's organ music July 4 at St. Maria's Church in Helsingor, the Danish church where Buxtehude played for eight years before going to Lübeck. Hamilton's recital is the only one by a Western Hemisphere organist at the Buxtehude church during this 350th anniversary of Buxtehude's birth. Other recent concerts by Hamilton have been as harpsichordist at Denmark's Roskilde Cathedral and at Copenhagen's Vor Frelsers Church.

Austrian organist **August Humer**, professor of organ at the Bruckner Conservatory in Linz and at the Mozarteum in Salzburg, was heard in Boston for the first time on March 1 at Old West Church. The program was entitled "Bach, His Family, and His Students" and included works of Walther, Krebs, C. P. E. and J. S. Bach.

**Margaret Smith McAlister** celebrated her 40th anniversary as organist of First Presbyterian Church in Tampa, FL, on January 11. A dinner was given in her honor at the church on February 25, with many members and former members of First Presbyterian Church, AGO colleagues, and other friends attending. She was presented with several gifts and written and verbal tributes.

Mrs. McAlister played an anniversary recital at the church on February 15, including works of Fischer, Walther, J. S. Bach, Pachelbel, Koehler, Russell, Murphree, Niemann, and Benoit. A native of Tampa, FL, she graduated from



**Margaret Smith McAlister**

Florida State University in Tallahassee. She has done graduate work in organ with Vernon de Tar at the Juilliard School of Music in New York City. Mrs. McAlister is the music department accompanist at Hillsborough Community College, and organist at First Presbyterian Church in Tampa. She is past Dean of the Tampa Chapter, immediate past State Chairman, and recently was appointed to the Regional nominating committee of the AGO.

A former State Chairman and member of the National Executive Board of the Presbyterian Association of Musicians, she is also a member of Pi Kappa Lambda, national music honorary. A former member of the music faculty at the University of Tampa, she has also been on the music faculty at Clearwater Christian College in Clearwater, FL.

**Kathryn Ulvilden Moen** has recently released a recording entitled "Czech Organ Music." The record features works by 18th and 20th-century Czech composers, including Petr Eben, Jan Hanus, Miloslav Kabelac, Lubos Sluka, Milos Sokola, Jan Vanhal and Jan Zach, and was made at St. Wenceslaus Catholic Church in New Prague, MN, and First Lutheran Church, in St. Peter, MN. Moen has been organist at the University of Wisconsin-River Falls for the past 10 years. The cost of the record is \$9.98, available through Schmidt Music Center and Augsburg Publishing House, both in Minneapolis, Grand Music in St. Paul, and Gothic Records in Tustin, CA.

The second Stained Glass Concert took place at St. Paul's Cathedral, Buffalo, NY, on March 15. The program featured the Cathedral Choir of Men and Boys and the Buffalo Philharmonic Orchestra in a performance of two Bach cantatas, and the *Symphony No. 3 in C Minor* of Saint-Saëns with organist-choirmaster **Bruce Neswick** as soloist.

**Leonard Raver** was heard in a program of new music at Second Presbyterian Church, New York, NY, on February 9. Assisting in the program were Douglas Hedwig, trumpet, and Ronald Borrer, trombone. The program included the world premieres of *Scenes From The Life of A Saint* by Harold Stover, *Sun's Rising* by Ronald Perera, and *Requiem for the Challenger* by Franklin Ashdown. New York premieres on the program were *Organ Voluntaries* by Virgil Thomson, *Three Preludes for Trumpet and Organ*, and *Triptych on the Name of Bach* by Harold Stover.

**Phillip Steinhaus**, Music Director-Organist of St. Margaret Mary Church of Lomita, CA, played large forms in organ music for a series of six recitals at St. Margaret Mary Church. Themes for these recitals were: *The Prelude and Fugue*, *The Toccata and Fantasia*, *The Chant and Chorale*, *The Variation*, *The Sonata*, *Concerto and Symphony*, and *The Canzona*, *Chaconne and Passacaglia*. Dr. Steinhaus will moderate a panel of organ builders during the '87 Region IX Convention on artistic aspects of small organ design. He has recently been engaged as consultant to The Cathedral Church of St. Paul, San Diego, for the completion of The Memorial Organ. Steinhaus concertizes under the management of Artist Recitals, Ruth Plummer, Executive Director.



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The first World Symposium on Choral Music will take place August 11-18 in the newly opened Austria Center Vienna. Organized by the International Federation for Choral Music and the Austrian Society for Choral Music, the symposium will offer seminars in literature, interpretation and technique for conductors and singers. At five special reading sessions choirs from their areas of the world will present representative repertoire of Asia, North America, Latin America, the Soviet Republic, and Scandinavia. In addition to the famed Vienna Choir Boys and the Vienna Jeunesse Choir, evening concerts will feature choirs from Brazil, Canada, Czechoslovakia, Germany, France, Hungary, Israel, Japan, Korea, Poland, Senegal, Sweden, USA, and the USSR.

For further information, contact: Walter S. Collins, Secretary-General, International Federation for Choral Music, University of Colorado CB 301, Boulder, CO 80309-0301.

Concours suisse de l'orgue has announced the 5th Swiss Organ Competition, "Buxtehude-Scheidt Competition," October 5-8, at St. Paul's Church, Lausanne. A maximum of 12 candidates will be selected on the basis of a cassette recording for participation in the two preliminary and the final round of the competition. The event is open to organists of any age and nationality. In addition to the competition, there will be an interpretation course given by Harald Vogel, October 3-4. Competitors must be active participants in this course. Each contestant will also be invited to play one or two concerts for the Swiss Organ Festival September 29-October 1. Deadline for application is June 1.

For further information, contact: Concours Suisse de l'Orgue, CH-1349 Romainmôtier, Suisse.

A program of music celebrating the 350th anniversary of the birth of Dietrich Buxtehude was heard in the Morri-

son Chapel of Covenant Presbyterian Church, Charlotte, NC on February 8. Works heard included the cantatas "I am the Resurrection and the Life," "O Gottes Stadt," and "Jesu, Meine, Freude." A chamber chorus, vocal soloists and strings were under the direction of Dr. Richard M. Peek who also played the "Prelude and Fugue in F# Minor," and the Praeludium to the "Te Deum Laudamus" by Buxtehude. Organ continuo were played by Sylvia Thompson.

Andover Organ Company, Inc., hosted a Valentine's Day Open House at its Lawrence, MA, shop. Instruments on display included organs for St. Lawrence Catholic Campus Center, Lawrence, KS, a new instrument of 22 stops on two manuals, and for the First Presbyterian Church, Caledonia, NY, a rebuilt Hook & Hastings of 14 stops. Earl Miller served as demonstrator.

The Westfield Center for Early Keyboard Studies, Easthampton, MA, was one of 34 organizations singled out for special recognition and Merit Aid by the Massachusetts Council on the Arts and Humanities in 1986, and one of the very few classical music organizations to be so recognized. In making the award, the Council noted that the Westfield Center had "brought high quality programming and scholarly learning opportunities to an area not well served by cultural activity. It has developed broad-ranging programs that have appealed not only to the local community but also to early music specialists everywhere." The Westfield Center sponsors the "Concerts on the Green" series at the First Congregational Church in Westfield, MA. An important forthcoming event sponsored by the Center is the conference "From Scheidt to Buxtehude," to be held at Wellesley College June 14-17. A highlight of this conference will be the performance of Buxtehude's *Wach euch zum Streit* in its original "Abendmusik" context.

## Carillon News

by Margo Halsted

### Here and There

Brian Swager, who for the past two years has been studying carillon at the Royal Belgian Carillon School "Jef Denyn" in Mechelen, Belgium on a Fulbright Grant and who received his final diploma from the school, this year is studying organ in France with Marie-Claire Alain on a French Government grant.

To honor the memory of Flor Peeters, who died July 4, 1986, at the age of 83, James R. Lawson, carillonneur of the Riverside Church in New York City, played a special carillon recital on November 2. The recital, on the day following All Soul's Day, consisted entirely of compositions by Mr. Peeters.

### 1986 Congress

The 1986 Guild of Carillonners in North America Congress was held at the Parliament Building's Peace Tower in Ottawa, Ontario, Canada July 10-13. Dominion Carillonneur, Gordon Slater, and the House of Commons were the hosts for the 122 participants. It was most appropriate to have this 50th anniversary celebration in Ottawa, since it was there in September, 1936, that the GCNA was founded.

Recitals at the congress were played by Ronald Barnes, Sydney Shep and Timothy Hurd (on the Olsen Nauen Traveling Carillon), Laura Meilink (to go with her talk on the Berghuys carillon collection), Claude Aubin (in Montreal at St. Joseph's Oratory), President Loyd Lott (who played compositions by five past GCNA presidents and other pieces in honor of the 50th anniversary), and Gordon Slater (who performed a work commissioned by the Guild from

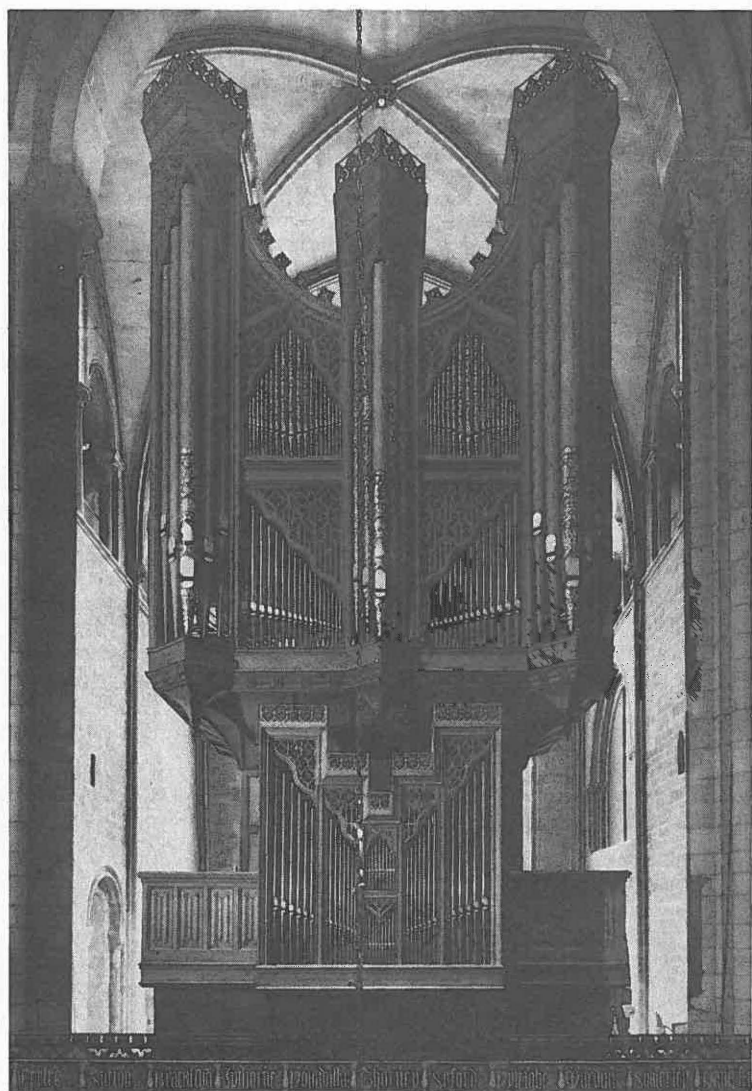
Bengt Hambræus, McGill University faculty member). In addition, five student members played satisfactory jury recitals to become Carillonneur Members of the Guild.

Presentations were made by Jacques Maassen about The Netherlands Carillon School of which he is the director; Laura Meilink about the Berghuys collection of carillon music; charter member Ira Schroeder about his remembrances of the past 50 years; Albert Gerken, "Arranging for Carillon," and Karel Keldermans, "The French Carillon Today," and about the 1987 congress to be held in Springfield, IL, June 22-25.

Special events included a reception and tour of the "Bells Through the Ages" exhibit at the National Library of Canada, a visit to the unfortunately-unplayable carillon at St. Jean-Baptiste Church, a trip to "Old Montreal" and a visit to St. Joseph's Oratory with a recital by Raymond Daveluy on the von Beckerath organ, the changing of the guard ceremony, a brunch and boat trip, a banquet, and the annual pizza party.

### Travelling Carillon

The Olsen Nauen Travelling Carillon from Tonsberg, Norway, traveled through ten American states and three Canadian provinces for 41 days last summer. Playing over 60 concerts during that time were Sydney Shep, Carillonneur of the University of Toronto, and Timothy Hurd, National Carillonist of New Zealand. Bellfounder Ole Christian Olsen Nauen, creator of the instrument, also traveled with the recitalists, who played to audiences ranging in size from 35 to 2000.



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Inside the organ a radical transformation has taken place. A completely new frame has been made to support new slider soundboards, supplied from the traditional bellows winding system through wooden trunking. Slender cedar trackers link the chests with the keys below. The four manual console is lavishly appointed in walnut, with stop-knobs and key coverings of solid ivory.

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Fourteen new stops have been added to the old pipework and meticulously voiced to match; many old ranks from the eighteenth and nineteenth centuries have been restored to their original state. The overall character of the instrument remains as it was a hundred years ago - an organ finely balanced between classical tradition and new romantic styles, and well suited to music of all periods.

The organ was heard in the presence of Her Majesty Queen Elizabeth II on Maundy Thursday 1986, and in the months since then has again taken its rightful place in the music and worship of the cathedral.



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## Music for Voices and Organ

by James McCray

### Agnus Dei Settings

There are many elements common to various denominational services. In both the Protestant and Catholic traditions, the Agnus Dei plays a functional role in the basic service structure. In the Catholic service it is a vital part of the service. In some Protestant services it is strictly observed, but often its inclusion varies according to the individual church.

The Agnus Dei can be traced back at least to the 53rd chapter of Isaiah which states, "Like a lamb dumb before his shearer, so he opened not his mouth." More commonly, this text is remembered because of John the Baptist who proclaimed, "Behold the Lamb of God, which taketh away the sin of the world." There are no fewer than 30 specific references describing Jesus as the Lamb of God in the Apocalypse.

Pope Sergius I in 687 indicated that clergy and people should sing Agnus Dei at the time of the breaking of the consecrated Host. This expanded the function of this hymn, and four centuries later there was a formal text substitution of "Grant us thy peace" for "Have mercy upon us."

The Agnus Dei text is seen in the central section of the "Gloria in excelsis," as well as the main component of the final mass movement of that title. In the Reformation, there was a chorale which was very popular; that melody still is used by composers today as the basis for

Agnus Dei settings.

In essence, this text has served as a stimulus for musical thought for centuries. Its importance is as significant now as it was in the early days of the church. The reviews this month are devoted to settings of this poignant text from different style periods.

**Agnus Dei, Giacomo Carissimi (1604-1674).** SATB unaccompanied, European-American Music Corp., EA 398, \$.45 (M-).

Carissimi is an early Baroque composer, although this setting tends to be more in a Renaissance style than in the character usually associated with his music. The lines are contrapuntal and canonic. Both English and Latin versions are provided. Although there are a few high notes for the tenors, they are approached through flowing lines. Useful for a high school or church choir.

**O Lamb of God Most Holy, Max Drischner.** Unison, flute and keyboard, Concordia Publishing House, 98-2355, \$.30 (E).

This is a setting of the familiar tune based on Eisleben (1598). There are three strophic verses and a simple chordal accompaniment on two staves. The flute functions as an obbligato instrument for the vocal line. It is simple enough for young voices or could be used as a solo.

**Agnus Dei, Hans Leo Hassler (1564-1612).** SATB unaccompanied, Shawnee Press, Inc., A-1482, \$.40 (E).

The editor, Walter Ehret, has provided an English performing edition for this simple three-page movement. It is contrapuntal and has limited vocal ranges making it accessible to most high school choirs.

**Lamb of God, Dolores Hruby.** Cantor, SATB and organ, G.I.A. Publications, G-2341, \$.45 (E).

This is subtitled, "A Seasonal Litany for the Breaking of Bread." The first

half (one page) has a simple vocal line with a multitude of possible textual statements which could be used with it. These words are appropriate to seasons such as Advent, Christmas, Epiphany, Lent, Easter and general. There also are alternate versions of the four-part closing and a special ending for the final time. Useful for any church choir and very easy to learn.

**Agnus Dei, Antonio Lotti (1667-1740).** SATB unaccompanied, European-American Music Corp. EA 386, \$.30 (M-).

This is from Lotti's third mass and is very brief, less than one minute duration. The lines are contrapuntal with English and Latin performance texts. Simple, gentle music for any type of choir.

**Lamb of God, Thomas Savoy.** SATB, cantor or congregation and organ, G.I.A. Publications, G-2864, \$.70 (M-).

Savoy provides organ registrations although the part is on two staves. The music is ethereal with some surprising chordal shifts. The cantor and congregation parts contrast with those of the choir and are important to the piece. It closes with an optional organ section that sustains the meditative mood. For church choir use.

**Agnus Dei, Orlando di Lasso (1532-1594).** SATB unaccompanied, Ditson of Theodore Presser Co., 332-40124, \$.30 (M-).

This three-page setting has Latin and English texts. It is less contrapuntal than many other late Renaissance settings, although moving lines occur. Easy music that would be good for a high school choir.

**Agnus Dei, Aurelia Scoggin.** SSAA unaccompanied, Galleria Press, P-202, \$.60 (M).

The character is one of gentle, brief phrases which are set in a block-chord

format. The harmony is traditional with a pattern of repeating material (text) on different pitch levels. The ranges tend to be comfortable for all voices. This setting would be of interest to high school women's choirs. Both a Latin and English version is given.

**Agnus Dei, Eugene Butler.** SAB and keyboard, Carl Fischer, CM 8191, \$.80 (E).

This is taken from his complete Mass setting for three voices. Only a Latin text is used. The keyboard provides a pulsating chordal background for the voices and functions as an accompaniment rather than equal partner. Over half of the setting is in unison; the vocal lines are diatonic and easy to sing. It is appropriately designed for young voices, but could be sung by a church choir or junior high ensemble with equal success. Sensitive setting and very useful.

**Agnus Dei, Orlando di Lasso (1532-94).** SATB unaccompanied, Concordia Publishing House, 98-2538, \$.40 (M-).

Taken from his *Missa Douce Memoire* which is a parody mass based on a Sandrin chanson. To preserve the character the editor, Beverly Scheibert, has used dotted lines instead of the traditional solid bar lines to delineate the "measures". There are only two pages in this easy setting that is recommended to most types of choir. Lovely music.

**Agnus Dei, arr. Paul Christiansen.** SATB unaccompanied, Augsburg Publishing House, 1533, \$.30 (E).

In this setting there are no meter signatures; the emphasis on flowing lines which shift according to the text gives it a Renaissance character. The ranges are fine for most choirs. It begins with a unison male "verse" which draws on the Gregorian chant character from which Christiansen patterns this setting. Very sensitive, beautiful and easy version with a few low bass notes at the end.

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22/3' nasat	IV 2' plein jeu	8' rohr schalmei (swell)	8' rohr schalmei (swell)	16' contre bombarde 1/2	16' contre bombarde 1/2
2' super octave	III-IV cymbale	tremelo	tremelo	16' posauone	16' posauone
13/5' terz	16' bombarde	Pedal	32' resultant	16' bombarde (swell)	16' bombarde (swell)
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## New Organ Music

**Processional on "Hymn to Joy" for organ and two trumpets, Robert J. Powell. Harold Flammer HH-5037. \$3.50.**

As Beethoven's "Hymn to Joy" appears in more and more contemporary hymnals, it is good to have organ settings of the hymn available. This is a simple, uncomplicated setting which should be accessible to almost any trumpet player and organist.

**Easy Service Pieces from the Baroque Era, compiled and edited by Darwin Wolford. Harold Flammer HF-5137. \$4.75.**

Twelve pieces are included in this collection, representing the work of nine composers. Five of the pieces are based on chorale tunes. Many different moods and writing styles are exhibited in this collection, making it a versatile resource for the church organist.

**Three Preludes on Spirituals, arr. D. Byron Arneson. Augsburg 11-8530. \$3.50.**

Included in this collection are settings of "Listen to the Lambs, All A-Crying," "Go Tell It on the Mountain" and "We Shall Overcome." These are rather simple settings of the tunes, but, unfortunately, not extremely imaginative. The extra-thematic material does not contain enough variety to really sustain much interest—overly-used motives are the chief reason for this. The repetition of march-like quarter-notes in "We Shall Overcome" gets tiresome. Likewise, the repeated eighth-notes in the first piece and the overuse of dotted eighth- and sixteenth-note combinations in the second piece gets very tedious. "Go Tell It on the Mountain" is the best piece of the lot.

**Hommage a Messiaen (1981), McNeil Robinson. Theodore Presser Company 113-40034. \$3.50.**

In this piece, Robinson manages to capture some of the harmonies one might imagine hearing in a piece of Messiaen. The writing is not nearly as complex or as difficult as that of Messiaen, but Robinson does recreate some of the motives, rhythms and colors of the great French master. This piece might work well when played after a Messiaen piece on a recital program, or as an introduction to Messiaen's style for the student. It is especially reminiscent of the writing in Messiaen's *Les Corps Glorieux*, but, again, not nearly as difficult.

**Soleils, Jean Langlais. Editions M. Combre (distributed by Theodore Presser). \$29.00.**

The five pieces in this collection are entitled "Soleil du Matin," "Soleil de Midi," "Soleil du Soir," "Soleil des Etoiles," and "Soleil de France." Through the music, Langlais gives impressionistic pictures of the sun in morning, midday, evening, stars, and France. Plainsong melodies appear in two of the movements, and the last movement includes the French national anthem. The interesting themes and harmonies used in these pieces make this collection a fine addition to the organ works of Langlais.

**Chorale, op. 1, no. 2, Daniel E. Gawthrop. H. W. Gray GSTC 01028. \$2.50.**

**Exultate, op. 3, no. 3, Daniel E. Gawthrop. H. W. Gray GSTC 01029. \$3.00.**

The composer's ingenuity and fresh approach to harmonic language come out very strongly in these pieces. The Chorale is very stately and sturdy, while the Exultate is active and jubilant. These well-written pieces are good examples of modern American organ music.

**Voluntaries for Organ (for manuals only), Nancy Telfer. Stuart D. Beau-doin, Newmarket, Ontario, Canada.**

**ORG-1. No price listed.**

The four movements include "The First Morning," "Meditation," "Dialogue of Two Angels," and "Air." The composer suggests that this work can be performed in concert as a suite, or that the individual movements may be used separately. The music works well to describe the titles given to each movement, and the writing is very interesting. These could be useful as descriptive music for recital or service.

**Coronation March from Le Prophete, Giacomo Meyerbeer, arranged by Bryan Hesford. Fentone Music F239 (distributed by Theodore Presser). \$4.00.**

**Sortie, Cesar Franck, arranged by Bryan Hesford. Fentone Music F282 (distributed by Theodore Presser). \$5.00.**

**Homage to Frescobaldi, Edward Beals. Fentone Music F300 (distributed by Theodore Presser). \$4.00.**

These three titles are part of *The Organist's Library* series, and represent three distinct styles; the first a transcription from an opera, the second a march-like piece of Franck, and the third a 20th-century commentary on the writing of the 17th-century Italian organist Frescobaldi. The first and second pieces might make excellent recital selections or encores, while the third may be useful for service music.

—Dennis Schmidt

## New Handbell Music

**Amazing Grace, arr. Ronald Kauffmann. Harold Flammer, Inc., HP-5207, \$1.50, 3 octaves (M).**

This beloved early American hymn-tune is nicely adapted for bells, with an intense yet delicate flavor. The melody is rung with the high bells over a refreshing harmonic structure. Highly recommended.

**Fantasy in C, C. William Goff. Harold Flammer, Inc., HP-5216, \$1.55, 3 to 5 octaves (D-).**

This selection could be considered a "major" work for handbells. It was selected as the 1986 A.G.E.H.R. Area II Contest Winner, and deservedly so. It is celebrative and memorable. There is a moving *Larghetto* section in the middle that returns to the opening theme on a more elaborate scale. This will be a "winner" with any choir that can handle medium difficulty.

**Trumpet Tune, Henry Purcell, arr. Martha Lynn Thompson. Agape, #1196, \$1.25, 3 to 5 octaves (M-).**

The setting of this popular tune is written very practically, with one side of the music written for 3 octave choirs and the other side for 4 and 5 octave choirs. There are other performance options also noted with suggestions for bells alone, bells and organ or keyboard, and two bell choirs. A solo trumpet may also be used with the organ part. The arrangement is very straightforward and can work beautifully with any choir.

**Ring Joy, Katherine K. Beard. Bourne Co., \$1.00, 4 octaves (M).**

A droning bass line of half notes sets this piece in a particular mood—quite effective as this motif is carried out with little variance. It appears very manageable by the player even on the thicker sections as the key is "C" and there are few accidentals in the way. A surprise ending to the key of "E" brings this original piece to a pleasing climax.

—Leon Nelson



Carole Terry



John Walker

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## New Recordings

### New Compact Discs

Robert Noehren Premieres the D. F. Pilzecker Organ, Church of St. Jude, Detroit, MI, 3 manuals, 73 ranks. Widor: "Allegro," from the *Sixth Symphony*, Op. 42; Brahms: "Herzlich tut mich verlangen," Op. 122, No. 9, "O wie selig seid ihr doch, ihr Frommen," Op. 122, No. 6; Bach: *Prelude and Fugue in A Minor* (S. 543), Chorale: "Nun komm, der Heiden Heiland" (S. 660B); Alain: *Variations on a Theme by Clement Jannequin*; Hindmith: *Sonata No. 1*; Karg-Elert: *Fuge, Kanzzone und Epilog*, Op. 85, No. 3; Messiaen: "Dieu parmi nous." Producer and Engineer: John Eargle. 1986, Delos Records, Inc., D/CD 3045.

This is one of those rare recordings where the artist, the organ, and the room have all combined for a splendid listening experience. From the first note, Robert Noehren is in complete control, the organ sound from highs to lows is well balanced, full organ is never too much, and the church has four-seconds reverberation—an unbeatable combination.

With the Allegro from the *Sixth Symphony* of Widor, the program is off to an exciting start. Noehren then captures the rather plaintive quality of the Brahms chorale preludes, giving just enough time for the Brahmsian chromaticisms to sound. The Bach *Prelude in A Minor* exhibits an exciting drive and the brisk tempo of the Fugue makes the phrasing work—indeed, virtuoso playing at its best. The "Nun komm, der Heiden Heiland," an alternate version of one of the Eighteen Great Chorales, is delightful. The registration and facile technique of the organist make the canonic manual entries sound like sparkling filigree around the cantus firmus.

I have never heard a finer performance of the Hindemith *Sonata I*, here with a complete understanding of the composer's rhythm and registration. The many beautiful colors of the organ are displayed to good advantage. In spite of the composer's many shifts of tempo and dynamics, the Sonata flows cohesively to the end.

The *Fugue, Kanzzone and Epilog* of Karg-Elert could be reason enough to get this recording. It is the composer at his best in divising subtle tone-color schemes. The Fugue begins pleasantly enough, sort of reminiscent of Reger with an impressive climax. The surprise comes in the Epilog when the rich sound of the violin solo seems to grow right out of the organ string celeste. A well-tuned small women's chorus also enters singing a plainsong fragment, "credo in vitam venture saeculi." The effect is other-worldly.

Messiaen's "Dieu parmi nous" is a fitting close for this excellent recording.

Robert Noehren. Bach: Great Organ Works. *Toccatto and Fugue in D Minor* (S. 565), "Erbarm' dich mein, O Herre Gott" (S. 721), "Christ lag in Todesbanden" (S. 625), *Chorale-Partita*, "O Gott, du frommer Gott" (S. 767), *Trio Sonata No. 5 in C Major* (S. 529), *Prelude and Fugue in G Major* (S. 541), and *Fantasia and Fugue in C Minor* (S. 557). Rieger Organ at the Pacific Union College Church, Angwin, CA. Producer and Engineer: John Eargle. 1985 Delos Records, Inc., D/CD 3028.

From the early *Toccatto and Fugue in D Minor* to the mature *Fantasia and Fugue in C Minor*, Robert Noehren allows the music to speak for itself. His well-paced tempos carry the phrases along naturally, with no need for exaggerated nuances.

The varied selections of musical forms make an interesting program. The *Toccatto and Fugue in D Minor* is exciting without being anxious. The cornet combination on the Positif, one of four on the organ, is effectively used for the solo of "Erbarm' dich." The ornamentation is by Carl Dolmetsch, but the

interpretation is warm and free like a string player. The *Trio Sonata in C Major* achieves a clear, sparkling independence of line, yet comes off sounding like one ensemble. As the *Prelude and Fugue in G Major* is one breeze of notes from beginning to end, so the strength of the *Fantasia and Fugue in C Minor* is the vivid contrast between the fantasia and the fugue.

The organ has 85 ranks and 4,745 pipes and was completed in 1984. It was patterned after the French tradition with several reed stops voiced after models such as Dom Bedos, Cliquot, and Cavaillé-Coll. In spite of the rich resources of the instrument, it often has a rather cold or metallic sound. However, the overall impression is excellent.

Die Silbermann-Orgel der Hofkirche zu Dresden. Clérambault: *Suite du deuxième ton, Plein Jeu - Duo - Trio - Basse de cromorne - Flutes - Récit de Nazard - Caprice sur les grands jeux*; Pachelbel: *Ciaccona in f*; Mozart: *Fantasia f-moll, K. 608*; Bach: *Praeludium et Fuga in C*, S. 547, "Wachet auf, ruft uns die Stimme," S. 645, and "Schmücke dich, O liebe Seele," S. 654. Hansjürgen Scholze playing the 3-manual, 47-register Silbermann organ in the Catholic Court Church of Dresden. Recording Engineers: Horst Kunze, Urs Metzger. 1986 Capriccio, D/CD 5020.

The opportunity to hear a well-recorded and beautifully played program on the instrument which was the last opus of the great Silbermann is in itself plenty to recommend this recording. The booklet accompanying the record discusses the restoration of the organ by the Jehmlich brothers in 1971 and the registrations used for the recording. This unique instrument is enhanced by the reverberant church.

The *Suite on the 2nd Church Mode* by Clérambault is played with good rhythm and a feel for the ornaments which amount to that "just right" timing of resolutions. The ecstatic effect is appealing. The *Ciaccona in f* of Pachelbel highlights the colors of the organ—the artist displays fine sensitivity. The *Fantasia in F Minor* of Mozart is exciting. However, the double dotting of the rhythm in the chordal sections obscures the turns. The Andante begins with a "right" tempo, which makes the slight rushing ahead in the flute solo a mystery. One hears that the organist's technique is more than adequate to negotiate this difficult work.

The Bach 9/8 C Major *Prelude and Fugue* is brilliantly played, albeit, a little fast for my taste. At this tempo the triplets get snapped off. Even though the Fugue retains its broad sweeping phrase, the playing continues to sound calculated—an approach which often seems peculiar to interpretations of the music of Bach. The registration of the "Wachet auf" is well balanced and the slower tempo sounds right. The registration and the more measured ornaments for "Schmücke dich," however, do not suggest that the chorale is written in "an . . . ecstatic . . . vein," as the notes in the booklet say.

The overall impression of this recording is that it was produced and performed with integrity and special care for detail.

—Elizabeth Paul Chalupka

Marek Kudlicki, organ. B.A.C.H., Schumann, Liszt, Reger, Karg-Elert. Polske Nagrania Muza, #SX 1959, 500 zlotys. *Fugues I through VI*, Op. 60, Schumann; *Prelude and Fugue on the Theme B.A.C.H.*, Liszt.

Polske Nagrania Muza, #SX 1960, 500 zlotys. *Fantasia and Fugue on the Theme, B.A.C.H.*, Reger; *Passacaglia and Fugue on the Theme, B.A.C.H.*, Karg-Elert. Liner notes are in Polish and English, with informative commentary concerning the works performed. Information about the Eisenbarth (1978) organ of the Cathedral of Lodz is included as well as a complete stoptlist.

Marek Kudlicki has undertaken a mammoth task in recording these four very demanding works. The notes, B natural, A, C, and B-flat, which constitute the musical spelling of the name, "Bach" ("h" in German is the designation for B natural), have fascinated composers since the time of Sweelinck. At no other time in history has there been so great a fascination with the B-A-C-H motive than in the 19th century. Oddly, however, there are only a few works for organ which are founded on this musical acrostic, but each is extended as well as demanding. Both technique and musical acumen are called to the fore in these works—the organist must not only be digitally secure, but the senses of line, phrase, balance, and agogic control should also be finely honed in order to escape dull or merely pedantic performance.

Oddly, Marek Kudlicki, although obviously in full digital and pedal command of the Eisenbarth Organ at the Cathedral of Lodz, does not give evidence of his interpretive abilities until after the Schumann *Fugues* have ended! They are technically excellent, barring some inexplicable rhythmic unsteadiness in the slower works, but musically rather cold. Registration varies but little within a given fugue and, indeed, in fugues of similar character (such as I, IV, and VI), although Fuga VI demonstrates more life after the second subject makes its appearance. II and V are both scherzo-fugues, and Kudlicki brings them to life (although the use of a 16' pedal register in V muddies the line somewhat), yet with an overall stern visage. Can Florestan truly frown to such a degree? It seems, in the performance of these two fugues, as though the saturnine Eusebius had taken it upon himself to dance but did not quite know how to begin! Perhaps what this reviewer misses (and, indeed, as I have performed these works, I may unintentionally possess a jaundiced view of all other performances) is the sense of whimsy that seems inherent in these six enigmatic fugues, although Master Raro (Schumann's balance-wheel between the two warring states of Florestan and Eusebius) is definitely (and appropriately) present in fugues I and VI; particularly in the case of the latter.

The first few notes of Liszt's *B.A.C.H.* dispel any impression of severe detachment, however. In every way that the Schumann fugues were played as though viewed from a distance, Marek Kudlicki's approach to Liszt's *Prelude and Fugue* is arresting. There is tremendous plasticity of line, thorough understanding of balance and agogic control, and an overriding authority concerning his work, which blend into unusual musicality. At no time is Kudlicki hurried or abrupt—no virtuosic passage is unworthy of careful attention and rhythmic graciousness, yet there is no undue lingering, either. Registration, partially accomplished with registration aids and partially through registrants, is largely well-chosen, although mixtures in unenclosed divisions tend to predominate somewhat. Decrescendos through subtractions of stops are particularly well-handled, and reflect the music's demands extremely well. Particularly noteworthy is the way that the subject of the fugue is announced on the quietest of stops. As the volume of the registration increases during the fugue, Kudlicki permits the tempo to vary slightly to excellent effect.

The same observations pertain to the Reger and Karg-Elert perorations on B.A.C.H., which appear on SX 1960. Of these two, the Reger is the more successful, but this is a compositional matter rather than an interpretive one. Marek Kudlicki manages to be stern without being cold in the Reger. The opening pedal and manual dialogue is restrained from becoming the usual explosive pyrotechnical display that one hears when this piece is (too infrequently) included on a recital or a recording. Instead, Kudlicki builds a sense of weight and mass, allowing anticipation to replace astonishment. This is not, however, to say that he maintains such a sense

throughout the work! On the contrary, he is perfectly willing and able to allow virtuosity to predominate throughout the Fantasia, but he governs it well. One always is impressed with his control of his fingers and feet; at no time do they control him. The fugue is architecturally marvellous; control of tempo is outstanding, although flexible in an understated way. His ability to reign over the dense and demanding counterpoint of the second fugue without ever losing sight of the individual lines is unusual and worthy of applause. Perhaps the most exciting points in the entire piece occur at the recapitulation of the fantasia's opening motive and at the sequential treatment of the B-A-C-H motive over the long-held "F" in the pedals near the end of the fugue. So frequently, organists rush through the repeated statements of "B-A-C-H" over this note, obliterating all harmonic tension through headlong avalanches of notes. Kudlicki begins slowly enough that we hear the dissonances and resolutions inherent in these multiple sequences. Perhaps Marek Kudlicki is at his best in large, virtuosic textures.

The Karg-Elert *Passacaglia and Fugue* is a thoroughly enigmatic piece. Kudlicki's playing is equal to the task before him, but the work is predominately a turgid, lurching texture which seems to lack direction. Karg-Elert is as much an impressionist as he is a German contrapuntist, and this aspect of the work is satisfying. Kudlicki understands how to reflect the broad, impressionistic splashes that overlay this piece in the registration, and at times, his choices of stops border on kaleidoscopy. The fugue is not particularly fugal beyond the exposition, and the entire work suffers compositionally from lack of balance. Kudlicki more than makes up for the inadequacies of the piece with imaginative registration and almost imperious musicality. He bends tempos vertiginously, but never allows the line to slip out of his grasp. Huge harmonies are dealt with ponderously and massively, but never without a sense of the overall line. Indeed, whatever shortcomings may prevail in Karg-Elert's contribution to this B-A-C-H festival, Kudlicki goes to the bordermarch of recomposing the piece so that it works.

Does the reviewer seem to have exhausted his store of superlatives on Marek Kudlicki's account? Listen for yourselves to this outstanding interpreter and form your own opinions. However, as one who has studied the contrapuntally-inclined organ music of 19th-century Germany in quite some depth for over ten years, this reviewer says with candor that a recording of such calibre is a rarity and more than worth acquiring. Bravo et Gratias.

—Dr. Mark L. Russakoff

**J. S. Bach, *Trio Sonatas*. Uwe-Karsten Gross at the Rohlf organ in Freiburg-Kappel, the Rensch organ in Hannover-Bothfeld, and the Freiburger organ in March-Hugstetten. Pape Orgeldocumente 1003. \$30 + p. & h. Available from Pape Verlag Berlin, 8231 Ravere Street, Rockford, IL 61111.**

This is a boxed set of beautiful recordings on three new small organs, each of which has been built on historical principles with mechanical action and unequal tuning. It seems excessive, however, to have devoted a whole side to each trio sonata. The three-manual Rensch organ in the Kirche St. Nicolai in Hannover-Bothfeld was built in 1977 in a 1911 case with pitch at a=440, using Kirnberger II tuning. It has the most chuff of the three, attractive stops, though there is some edgy sound at the top end of the otherwise round, clear treble registers. The 1978 two-manual Freiburger instrument, in the Kirche St. Gallus in March-Hugstetten, is tuned in Kirnberger III, but built in contemporary style to match the church. This organ sounds glossier than the others, a little more suave, and with

less distinction than the Rensch. We like best the 1980 Rohlf instrument, in the Pfarrkirche St. Peter und Paul in Freiburg-Kappel. The smallest, with only 17 stops and tuned in Werckmeister III, it is very bright and sweet; the stops mix and match particularly well. All three, however, have the distinctive sound of 18th-century organs, with their clarity, brightness, and individuality of stop sound. Gross makes a fine job of the performances, and record sound is excellent.

Notes for this set are wonderful, if you read German. The enclosed booklet includes detailed comments on the music, organ building today, the history of each featured organ and organbuilder, five pages on tuning and temperaments with special reference to those used on these records, plus organ dispositions, registrations used in each trio sonata and a paragraph on the organist; everything, in fact, except the identifications of movements in the sonatas which are merely listed as I, II and III.

The booklet is lavishly illustrated with photos, woodcuts and diagrams.

**Mozart and Beethoven. Guy Bovet and Ernst Gerber at the historic organ in Coppet. Mozart: *Fantasia*, KV 608. Adagio, Allegro, KV 594. 4-hand versions published 1799. Andante, KV 616. 2-hand version, Bovet. Andante cantabile KV 15ii; Allegro KV 15r. Beethoven: *Orgel-Fuge in D* (1783). *Scherzo für eine mechanische Orgel* (1799). Adagio für eine mechanische Orgel (1799), 3-hand version by Guy Bovet, played by Bovet and Claude Maréchaux. Gallo 30-452. \$12 plus \$2 per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.**

This disc, one of a series of recordings on early Swiss organs, features a charming little organ with one manual, six stops and no pedal, built by Monsieur Herbuté of Geneva, probably around 1800. It was restored in 1971 by Jean-François Mingot, though it still needs some further work, say the sleeve notes (in French, English and German). Because of its size and date, organist Bovet chose works composed around that time for small mechanical organs, several of them for Count Deym's wax museum in Vienna. However, they take

four human hands to play what one machine could, and are thus arranged, the Mozart in 1799, the Beethoven by Bovet. For the last Beethoven work, the recording's tonal engineer Maréchaux lent a third hand.

The works are delightful, and the organ sounds at times like a celesta, though top notes are slightly rattly. Overall, it gives a lively impression which adds playfulness to already light-hearted music. In Mozart's KV594, for instance, the composer was asked for funeral music for a field marshal, whose wax body lies in a coffin. In fact, the piece is full of a toy soldiers atmosphere (the whistle stop gets used here), with the sober start and finish sounding like the marshal getting out of his coffin and back in again.

Brief, informative notes on music and organ are written from an organist's viewpoint, in French, German and English, and there is a sentence each about the performers. Disposition is given, registrations are not. A good photo of the organ adorns the cover.

—William & Philippa Kiraly

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Viole	8
Viole Celeste	8
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Rohrgedeckt	4
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Oktav	2
Blockflöte	2
Terz	1-3/5
Quintflöte	1-1/3
Flageolet	1
Mixtur IV	
Fagott	16
Kleine Trompete	8
Krummhorn	8
Schalmei	4
Tremulant	

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
Waldflöte	2
Mixtur IV	
Scharf III	
Sesquialtera II	
Posaune	16
Trompete	8
Voix Humaine	8
Klarine	4
Tremulant	

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	

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
Mixtur VII	
Bombarde	16
Tuba Mirabilis	8
Trumpet	8
French Horn	8
Corno di Bassetto	8
English Horn	8
Clarion	4
Tremulant	

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
Mixtur IV	
Scharff III	
Contre Bombarde	32
Bombarde	16
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## New Organs

### Cover

Wolff et Associés Ltée, Laval, Québec, has completed its Opus 29 for Travis Park United Methodist Church, San Antonio, TX. The stoplist was drawn up by Hellmuth Wolff in consultation with Scott Mouton, organist of the church, and Dr. Robert Anderson of Southern Methodist University, who served as consultant for the project. The organ is Wolff's first to be installed in a room of neo-classical architecture and the firm's first instrument with painted casework: the blue-gray frame contrasts with off-white panels and mouldings, the latter accented by gold-leafed mouldings. The organ contains 53 ranks in 35 stops over 3 manuals and pedal. The Bombarde manual contains only 4 stops, including a 16' Basson and a Trompette en Chamade, useful for solo functions and to couple to both the Grand-orgue and Pédale.

The organ utilizes electro-mechanical stop action, wherein auxiliary solenoids operate a mechanical stop action. Unlike many so-called modern "eclectic" organs, this one is tuned in unequal temperament which divides the Pythagorean comma by eight, leaving four pure fifths between F# and A#. Thus it provides key variety, yet any key may serve as the tonic. The winding of the instrument has been treated in a way which maintains the expressiveness of flexible wind without making that effect as pungent as it would be in an instrument dedicated exclusively to the pre-Bach repertoire. There are two levels of flexibility through the inclusion of the stop called "Anti-secousses", which engages concussion bellows to eliminate some of the nervousness in the wind on the manual divisions. Compass 56/30.

### GRAND-ORGUE (Man. I)

- 16' Bourdon
- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte octaviante
- 2' Quarte\*
- III Cornet
- 2' Doublette
- IV/V Fourniture
- 8' Trompette
- 4' Clairon

### RECIT EXPRESSIF (Man. II)

- 8' Bourdon
- 8' Voie de gambe
- 8' Voix celeste
- 4' Prestant
- 4' Flûte à fuseau
- 2 1/2' Quinte\*
- II Sesquialtera
- 2' Doublette\*
- IV Plein-jeu
- 16' Douçaine
- 8' Hautbois
- 8' Musette

### BOMBARDE (Man. III)

- 8' Flûte conique
- V Cornet T.F.
- 16' Basson
- 8' Trompette en chamade

### PÉDALE

- 16' Montre
- 16' Soubasse
- 8' Montre
- 8' Bourdon
- 4' Prestant
- 2' Flûte
- 16' Bombarde
- 8' Trompette
- 4' Clairon

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Kenneth Coulter, Eugene, OR, has built a practice organ for the Assembly Hall of the Church of Jesus Christ of Latter-Day Saints, Temple Square, Salt Lake City, UT. The organ was designed to minimize physical adjustments when moving to and from other organs on Temple Square. The need was for a 3-manual instrument with clean independent stops on each manual. Casework is fumed oak with pipe shades carved from Alaskan cedar. Keyboards have bone-covered naturals, with sharps of cocobolo. Hammered lead has been used for all metal pipes. The organ is voiced on a wind pressure of 60 mm, supplied by an electric blower fed through a single wedge bellows. A second bellows is provided for hand pumping. Temperament is Kirnberger III. Compass 61/32.

### MANUAL III

- 8' Gedeckt
- 4' Spitzflöte

### MANUAL II

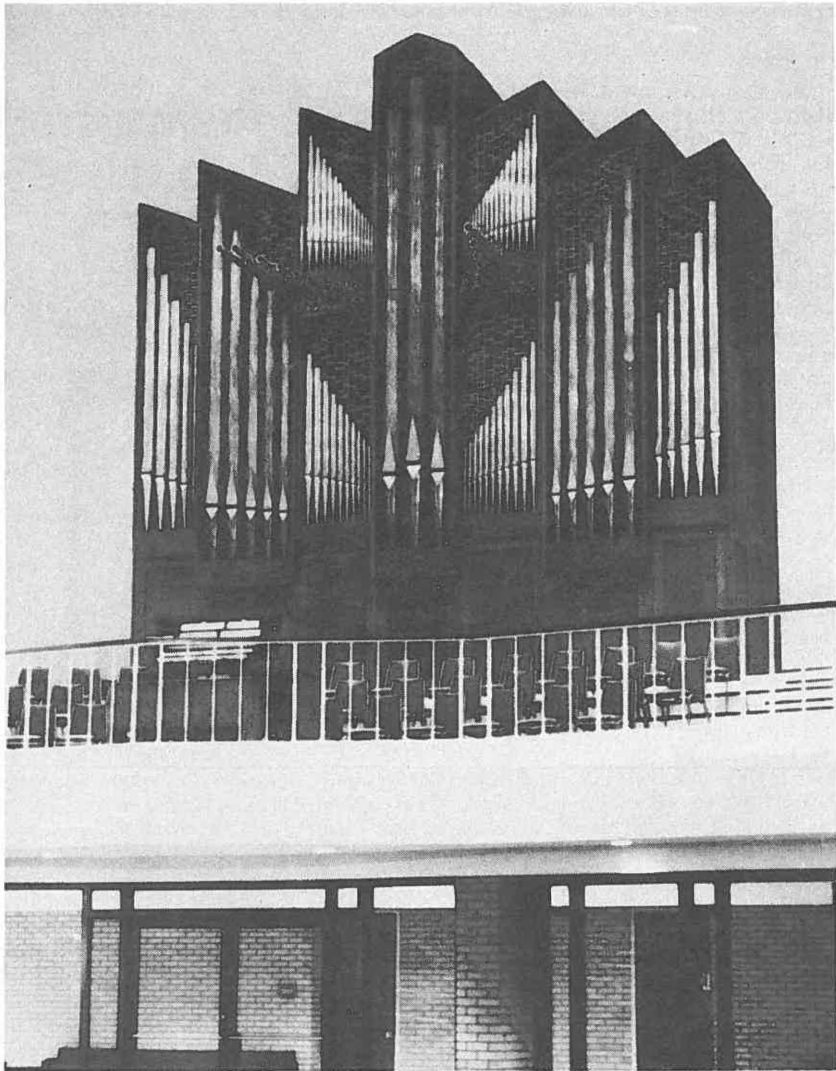
- 8' Rohrflöte
- 4' Prestant

### MANUAL I

- 8' Gemshorn
- 2' Blockflöte

### PEDAL

- Bourdon at 16' 8' 4'



**Robert L. Sipe, Inc., Dallas, TX,** has rebuilt the organ at Zion Lutheran Church, Dallas, TX. The instrument was built by Schlicker in 1969 in a previous sanctuary. When the new sanctuary was built, it was decided to move and encase the organ with tonal renovations, including new manual mixturework, new Swell and Great reeds, and a horizontal Trompeta Real. The new casework includes all new Principal pipes in the facade. The completion of the organ was celebrated on May 11, 1986, with a festival service featuring Walter Pelz, guest organist, and the choirs of Zion Lutheran Church under the direction of organist-choirmaster Donald O. Rotermond.

**GREAT**  
 16' Quintadena  
 8' Principal  
 8' Spillfloete  
 4' Octave  
 4' Hohlfloete  
 2' Octave  
 V Mixture 1 1/2'  
 8' Trompete  
 Tremolo

**SWELL**  
 8' Rohrfloete  
 8' Salicional  
 8' Voix Celeste  
 4' Principal  
 4' Koppelfloete  
 2 2/3' Nasat  
 2' Waldfloete  
 1 3/8' Terz  
 IV Mixture 1'  
 16' Basson  
 8' Hautbois  
 8' Trompeta Real (Pos.)  
 Tremolo

**POSITIV**  
 8' Holzgedackt  
 4' Principal  
 4' Rohrfloete  
 2' Octave  
 1 1/2' Klein Nasat  
 1' Siffloete  
 IV Scharf 2/3'  
 8' Krummhorn  
 8' Trompeta Real  
 Tremolo

**PEDAL**  
 16' Principal (ext.)  
 16' Subbass  
 8' Octave  
 8' Metalgedackt  
 4' Labialer Dulzian  
 2' Gemshorn  
 III Mixture 2'  
 32' Kontra Posaune (ext.)  
 16' Posaune  
 4' Kornett  
 Tremolo

**Alfred Kern & Fils, Strasbourg, France,** has built a 2-manual, mechanical-action practice instrument for the residence of David W. Stinson, Dallas, TX. The case and pipe shades are of natural oak. Natural keys are ebony and sharps cherry. The two largest pedal pipes are mitered to allow the instrument to fit under a 8-foot ceiling. Compass: 61/32.



**GRAND-ORGUE**

8' Bourdon  
 4' Prestant

**POSITIF**

8' Bourdon (en commun)  
 2' Doublette

**PEDALE**

8' Flûte



**MANUAL**

8' Open Diapason Bass  
 8' Open Diapason Treble  
 8' Dulciana  
 8' Stop'd Diapason  
 4' Principal  
 4' Flute  
 2' Fifteenth  
 II Mixture  
 8' Hautboy  
 Tremolo

**PEDAL**

16' Sub Bass

**Andover Organ Company, Methuen, MA,** has rebuilt an organ for Sacred Heart Catholic Church, Danville, VA. Originally built by William B. D. Simmons, Boston, ca. 1875, for the Unitarian Universalist Church of South Acton, MA, this one-manual, 10-rank organ was located through the Organ Clearing

House. Original and other old pipes have been used, a new pedal windchest has been provided, and the 31 zinc case pipes have been decorated in the Victorian manner in gold, red, and green embellishments by Cynthia Durham. Most of the rebuilding was done by John Morlock and Dennis Olsen.




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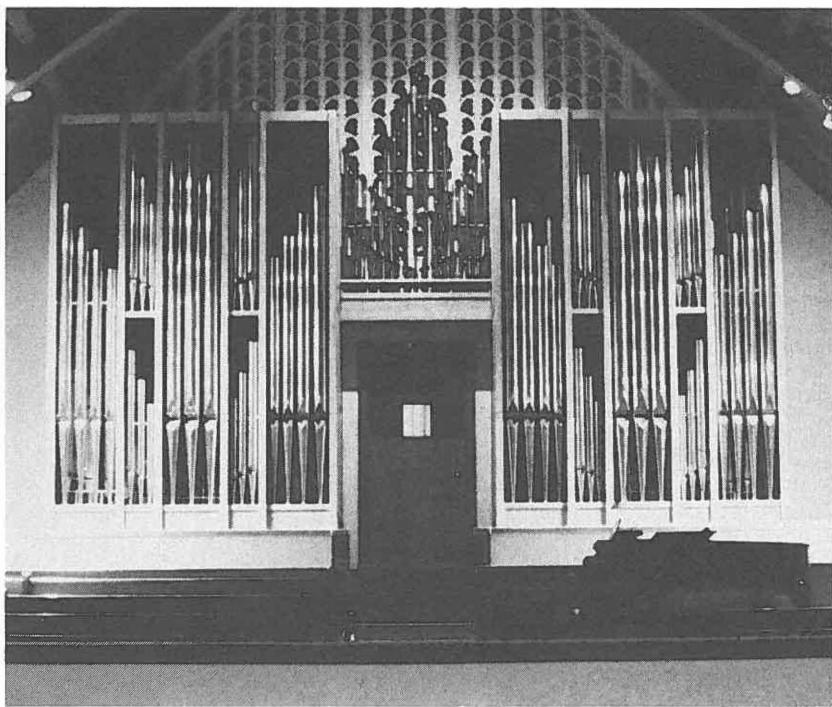
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**Berghaus Organ Company, Inc.**, Bellwood, IL, has completed an organ for Grace Lutheran Church, Elkhart, IN. The organ uses parts of an existing instrument in a new location in the balcony. The Great and Pedal upperwork is on new electric slider chests with the Swell on the original windchest. The Great Trompette is hooded and in copper. Facade pipes, from the 8' Principals of the Great and Pedal, are in zinc and spotted metal. Of the 32 ranks, 19 are new, and several existing ranks have been rescaled or rebuilt.

**SWELL**  
 8' Viol D'Gamba  
 8' Viol Celeste  
 8' Rohrfloete  
 4' Principal  
 4' Nachthorn  
 2 2/3' Nasat  
 2' Hohlfloete  
 1 1/8' Terz  
 III-IV Scharf  
 16' Fagott  
 8' Schalmel  
 Tremulant

**GREAT**  
 8' Principal  
 8' Gemshorn  
 8' Bleigedackt  
 4' Octave  
 4' Koppelfloete  
 2' Octave  
 IV Mixture  
 8' Trompette  
 Tremulant  
 Chimes

**PEDAL**  
 16' Subbass  
 16' Rohrbourdon (Sw.)  
 8' Principal  
 8' Gedackt  
 4' Choralbass  
 III Rauschpfeife  
 16' Posaune  
 4' Klarine

**Gress-Miles Organ Company, Inc.**, Princeton, NJ, has built a new organ for Riverland Hills Baptist Church, Columbia, SC, of 3 manuals, 33 ranks, 1,812 pipes, and 47 stops. The twin cases flank a baptistry and contain speaking pipes of the Pedal Principal 16' and Subbass 16'. The console is on a moveable platform. Voicing is mostly open-toe with nicking only as needed, on pressures of 2 3/8" to 3 3/8". Compass: 61/32. Action is Gress-Miles patented electromechanical type. There are six unison couplers, and a couplable Octaves Graves for the Swell, and a complete combination action. Dr. Edmund Shay served as consultant and played the opening recital March 8, 1987. Dr. James Caldwell is Minister of Music.

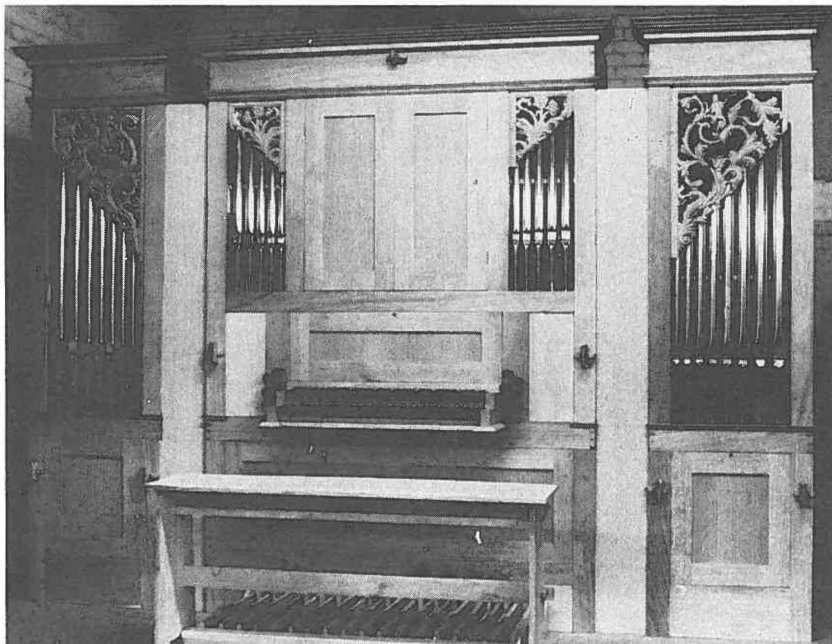
**SWELL**  
 8' Bourdon  
 8' Gemshorn  
 8' Gemshorn Celeste TC  
 4' Principal  
 4' Spitzfloete  
 4' Octave Celeste  
 2 2/3' Nasat TC  
 2' Principal  
 2' Blockfloete  
 1 3/4' Terz TC  
 1 1/8' Quintfloete  
 1' Octave  
 III Zimbel  
 8' Trompette  
 4' Clairon  
 Tremulant  
 Octaves Graves



**GREAT**  
 16' Rohrgedeckt  
 8' Principal  
 8' Rohrfloete  
 4' Octave  
 2' Rohrpfeife  
 IV-V Mixture  
 8' Trompette (Sw.)

**POSITIV**  
 8' Montre  
 8' Gedeckt  
 8' Gemshorn (Sw.)  
 8' Gemshorn Celeste TC (Sw.)  
 4' Principal  
 4' Spillfloete  
 2' Octave  
 1 1/8' Quint  
 III-IV Scharf  
 8' Cromorne  
 Tremulant

**PEDAL**  
 32' Acoustic Bass II  
 16' Principal  
 16' Subbass  
 8' Principal  
 8' Rohrgedeckt (Gt.)  
 8' Bourdon (Sw.)  
 5 1/2' Quintfloete  
 4' Octave  
 4' Spillfloete (Pos.)  
 2' Schwiegel  
 III-IV Mixture  
 32' Basse de Cornet III  
 16' Bombarde  
 8' Trompette (Sw.)  
 4' Cromorne (Pos.)



British organbuilder **Roger Pulham**, of Charsfield, Woodbridge, has recently completed a house organ for the residence of Warren Apple in North Augusta, SC. This instrument is the firm's opus 21 and is its first export to the United States. The 13-stop instrument was designed for comfortable placement in a living room of average size with an 8' ceiling. French voicing practices and scalings were used in a manner appropriate to a small room. The case, 30-note flat, parallel pedalboard and carved pipe shades are made of light oak. Silbermann's dimensions at Ebersmuenster were used for the two 56-note keyboards, which have scored ebony coverings for the keys and ivory cover-

ings for the accidentals. Stop names are in gold leaf embossed on red leather, and a slightly altered version of Werckmeister III was chosen for the temperament. The windchests and rackboards are made of mahogany with wind supplied by a weighted wedge-shaped bellows. The Great chest is divided and is placed immediately behind the two large pipe flats. The positive cornet is located immediately above the keyboards in the central portion of the case. The pedal pipes are immediately behind the main case. Voicing and design of the instrument were by Roger Pulham. The windchests and carvings were executed by Timothy Herring, and the case was built by Christopher Downs.

**GRAND ORGUE**  
 8' Flûte à cheminée  
 4' Prestant  
 2' Doublette  
 II Fourniture  
 8' Cromorne

**POSITIF**  
 8' Bourdon  
 4' Flûte à cheminée  
 2 2/3' Nazard  
 2' Quart  
 1 3/4' Tierce

**PEDALE**  
 16' Soubbass  
 8' Flûte  
 4' Flûte

# Performance practice and Correa de Arauxo's *Facultad Orgánica*, Part 1

Jon Holland

The article "Francisco Correa de Arauxo-Organist, Priest, Author" by Jon Holland appeared on page 14 of the April, 1987, issue of THE DIAPASON.

Francisco Correa de Arauxo's *Facultad orgánica* is an important source of information regarding performance practice in early 17th-century Spain. Published in 1626, the *Facultad orgánica* contains 69 organ *tientos* as well as instructions on various aspects of playing the organ: tempo, the *ayrezillo*, fingering, ornaments, and registration.

## Tempo and Time Signatures

In the *Facultad orgánica* Correa attempts to unite old theories with new musical styles and demands. This can be seen in his use of mensural time signatures and proportions. Throughout the second half of the 16th century, the speed and notation of the *tactus* were in a state of change. Tomas Sancta Maria writes in 1565 that "all music, whether it is to be sung or played [i.e., vocal or instrumental], is subject and bound to the *tactus*, and not the *tactus* to the music."<sup>1</sup> This statement reflects the theory that the *tactus* had a fixed tempo that did not vary (about MM. 60-70).<sup>2</sup> On the other hand, Miguel de Fuenllana suggested that the *tactus* be adjusted to accommodate both the music and the abilities of the performer. He writes in his *Orphenica lyra* of 1554 that "With regard to the *tactus* . . . I only want to say that everyone ought to conform to the capacity of his hands and the difficulty of the work; thus, he who is accomplished has leave to play any work with greater liberty and dexterity, although it is difficult. And he whose hands are not so agile ought to play with a calm *tactus* . . ."<sup>3</sup> Still earlier, another vihuelist, Luis de Milan, appears to be the first Spanish composer to indicate a variety of different tempos. These appeared in his *El maestro* of 1536.<sup>4</sup>

Exactly how much the speed of the *tactus* varied is difficult to say. Obviously, opinions varied widely on the subject even then. Undoubtedly, though, as time went on, the speed of the *tactus* became more and more variable.

In the *Facultad orgánica* Correa attempts to reconcile the variability of the *tactus* with the old proportional system. Correa writes that he uses different time signatures to "distinguish the different tempos which must be used in playing the music."<sup>5</sup>

By far the most common time signature in the *Facultad orgánica* is the *tiempo imperfecto*, meaning imperfect time, or in Latin, *tempus imperfectum*. The *tiempo imperfecto* is indicated by a large "C" either at the beginning of a work or above the score at the point where it is to start. Correa, in the "Seventh Point" on folio 4, states that he attributed the "[*tiempo*] imperfecto to those [works] of sixteen notes to the measure."<sup>6</sup> He points out that in this matter he was following the example of Manuel Rodriguez Coelho, whose *Flores de música* (Lisbon, 1620) was published just six years before the *Facultad orgánica*. In looking at the 48 practical works of the *Facultad orgánica* that use this time signature, one finds that indeed, all of them contain 16th notes, though in some works, such as the "Fourth *Tiento* in the Fourth Mode" [XVIII]<sup>7</sup> and the "Fifth *Tiento* in the Fourth Mode" [XIX], it is not 16th notes that constitute the predominant movement, but rather eighth notes, and even with many passages in quarter notes. In the "Seventh Point", and again in the preamble to the "Second *Tiento* in the Fourth Mode" [XVI], Correa describes the *tiempo imperfecto* as being slow.

The main time signature for 13 of the *tientos* in the *Facultad orgánica* is the *tiempo imperfecto partido*, divided imperfect time, or in Latin, *tempus imperfectum diminutum*, indicated by the slashed "C". This sign occurs as a secondary time signature in one other work. According to Correa, it was intended for use in works with eight notes to the measure, and this is how he uses it in his works which bear this signature, though all such works also contain at least a few 16th notes. The use of 16th notes in the *tiempo imperfecto partido* is much different than the use of such notes in the *tiempo imperfecto* where they usually constitute the main unit of movement in long passages. In the *tiempo imperfecto partido* never are more than four 16th notes found in succession, used in three different ways: as a kind of written out cadential ornament, or *redoble*; as an insertion into an ornamented passage; and in alternation with eighth notes, a long-short rhythmic pattern.

In the "Seventh Point" Correa writes "that the proper role of the [*tiempo imperfecto*] *de por medio* [= *partido*] is to make two measures one . . ."<sup>8</sup> Later, in the preamble to the "Second *Tiento* in the First Mode" [XIV], he makes a similar statement: "I note the piece with *tiempo* [*imperfecto*] *de por medio*, because with this meter one is able to make one good slow measure of two fast ones. This (strictly speaking) is the significance of this *tiempo*."<sup>9</sup> From these two statements, it might be concluded that Correa wishes the *tiempo imperfecto partido* to proceed at a tempo twice as fast as the normal *tiempo imperfecto*, but if such were the case, there would be no real difference between the two tempos other than the note values in which they were notated.

In making a comparison between two *tientos*, the "Fifth *Tiento* in the Fourth Mode" [XIX] and the "*Tiento* in the Fifth Mode" [XX], it is possible to determine that the *tiempo imperfecto partido* should be played slower than twice as fast as the *tiempo imperfecto*. Several factors indicate this. In the preambles of both of these works, Correa mentions that they are both "easy for beginners," so it may be safe to assume that the two works are about equal in their technical demands. The "Fifth *Tiento* in the Fourth Mode" [XIX] makes use of the *tiempo imperfecto*, and therefore implies the inclusion of movement in 16th notes. There are, however, only 17 measures out of the 124 in this piece with more than four 16th notes in them, and the longest passage which consists mostly of 16th notes is only five-and-a-half measures long. All other measures move in notes of greater rhythmic value. The "*Tiento* in the Fifth Mode" [XX] makes use of the *tiempo imperfecto partido* with its predominant movement in eighth notes. Such movement is found in 66 of the 103 measures in this work, a much higher percentage than the percentage of 16th notes in the preceding work. Passages in eighth notes extend up to 26 measures in length. In four different instances, groups of four 16th notes also appear among the eighth notes. If the tempo of this latter piece were to be exactly twice as fast as the former, thus making the eighth notes in the one equal in speed to the 16th notes in the other, the technical demands of the two works would be substantially different. Given that the two works are to be at a similar level in this aspect, it appears that the tempo of the *tiempo imperfecto partido* should be slower than twice as fast as that of the *tiempo imperfecto*.

The *tiempo perfecto de por medio* (i.e., divided perfect time, or in Latin, *tempus*

*perfectum diminutum*) is indicated with a slashed circle. It is the main time signature for only four of the pieces in the *Facultad orgánica*. Correa states in the "Seventh Point" and in the preamble to the "*Tiento* for Half Stop in the Bass in the Ninth Mode" [XL] that this sign is used to indicate a tempo midway between the slow tempo of the *tiempo imperfecto* and the fast tempo of the *tiempo imperfecto partido*. Correa used this signature in works of eight to the measure which "must be a little slower because of their consistency . . ."<sup>10</sup>

A still slower tempo is found in the four works in *compás ternario*, or ternary measure. The signature for this *tactus* is a slashed circle followed by a 3/2. In "Point Thirteen" Correa writes that since "in the *compás mayor ternario* (in common parlance known as major proportion), there are three whole notes, six half notes, 12 quarter notes, it follows that there are 24 eighth notes, and 48 sixteenth notes. Those who possess such fast manual technique at the keyboard and responsive reed in their *chirimía*<sup>11</sup> that they can articulate so many notes in one measure may very well practice them . . ."<sup>12</sup> The four works which use this time signature do contain 24 eighth notes per measure, but nowhere are any examples of 48 sixteenth notes per measure to be found in these four works. Even at the slower tempo, the 24 eighth notes demand a great deal of virtuosity from the performer.

The slowest tempo is indicated by the *tiempo perfecto* (perfect time, or in Latin, *tempus perfectum*), also called *tiempo perfecto absolute*, and *compás mayor binario*. Correa claims to be the first composer to publish works in this and the preceding signature with 32 and 24 notes per measure, however he was not the first to have written about the theoretical possibility of such works. Bermudo wrote about such a division of the measure in "Book Three" of his *Declaración* (1555), folio Llv. The signature for this tempo is a simple circle, or "O". This time signature is found in four works, LVIII-LXI. Correa states in "Point Thirteen" that in this time signature "go one double whole note, two whole notes, four half notes, etc., until reaching thirty-two sixteenth notes to the measure . . ."<sup>13</sup> In the practical works which use this time signature, Correa uses note values that are half the values listed in "Point Thirteen." Thus, he actually uses one whole note, two half notes, four quarter notes, eight eighth notes, 16 sixteenth notes, and 32 thirty-second notes. This time signature contains the greatest number of notes per measure of all the time signatures. According to Correa, "this *tiempo* is the gravest and the one which denotes the greatest slowness in the manner of conveying it."<sup>14</sup>

One other unnamed signature appears in the *Facultad orgánica*, that being indicated by a slashed circle followed by a "3". It should be noted that by 1626, when the *Facultad orgánica* was published, the circle had no connotation of triple measure in and of itself, marking a change from the original meaning of this symbol in mensural notation. To create a triple meter, it was necessary for Correa to include a three after the circle.

Nowhere does Correa make any indication as to what tempo this signature signifies. The signature is found in three works which are all settings of plainsong hymns. Of these, the first two are probably intended to be used as accompaniments to congregational or choral singing. These two works are the "*Prosa* of the Sacred Sacrament (*Lauda, Sion, Salvatore*)" [LXVII], and the "*Plainsong* of the Immaculate Conception of the Virgin Mary (*Todo el mundo en general*)" [LXVIII]. They move mainly in whole notes, with some movement in half notes. The only clue to tempo comes in the third of these three pieces, which is a setting and three ornamentations of the hymn "*Todo el mundo*" [LXIX]. The last ornamentation contains 12 quarter notes per measure, which suggests a maximum tempo of about MM. 100 for the whole note.

Table 1 lists the relative values of the various types of notes in the time signatures used by Correa. The time signatures are listed in the order of the tempos they suggest, beginning with the fastest and progressing to the slowest. In the case of the *tiempo perfecto*, the note values are those used by Correa in his music, and not those listed in "Point Thirteen" of the *Facultad orgánica*.

Table 1. Relative values of notes in the time signatures

TIME SIGNATURE	BREVE	SEMI-BREVE	MÍNIMA	SE-MÍNIMA	CORCHEA	SEMI-CORCHEA (FUSA)	
<i>Tiempo imperfecto partido</i> C̄	☐	◇	⊙	⊚	♯	♮	♯
	---	1	2	4	8	16	---
<i>Tiempo perfecto de por medio</i> ⊙	---	1	2	4	8	16	---
[Unnamed] ⊙₃	1	3	6	12	---	---	---
<i>Tiempo imperfecto</i> C	---	1	2	4	8	16	---
<i>Compás ternario</i> ⊙₃	1	3	6	12	24	(48) not used	---
<i>Tiempo perfecto</i> O	---	1	2	4	8	16	32

The terms which Correa uses to describe the tempos he intends are, of course, relative and open to some latitudes in how they are to be interpreted. The final determination of tempos is best left up to the informed judgement of the performer,

keeping Correa's directions in mind, and should be determined by such factors as the nature of the music and its technical demands, the responsiveness of the instrument being played, room acoustics, and the personal tastes and abilities of the performer.

### Sesquialtera and Ayrezillo

One of the most interesting aspects of the *Facultad orgánica* from a performance practice standpoint is Correa's discussion of the sesquialtera. Correa describes two ways of executing this proportion, which is somewhat similar to the modern day triplet. The first way is to perform sesquialtera in what Correa calls major proportion, dividing the notes into three groups of two notes each; that is, with three whole notes equal to six half notes and 12 quarter notes. In this manner of playing, which Correa indicates with a number "2" above the score, the notes are to be played equally, "without detaining oneself more on one than on the other."<sup>15</sup> Correa states that this is the easiest manner in which to play sesquialtera.

According to Correa, the second manner is the one most often used by organists. In this way of performing sesquialtera, the notes are divided into two groups of three, much like a triplet; Correa refers to this as minor proportion, and describes this manner as follows: "It is detaining oneself more on the first figure, and less on the second and the third, and then detaining oneself on the fourth, and less on the fifth and sixth. And it is (almost) like making the first a half note, and the second and third quarter notes, or, in half values, a quarter note and two eighth notes, and thus continuing through all the figures of each measure."<sup>16</sup> This manner is called *ayrezillo* and is indicated with a "3" placed above the score.

Many scholars, including Willi Apel<sup>17</sup> and Charles Jacobs,<sup>18</sup> interpret this explanation of *ayrezillo* as being a type of rhythmic alteration. Assuming for the moment that such is the case, Correa's *ayrezillo* is not the first example of rhythmic alteration to appear in a Spanish organ treatise. Tomas de Sancta Maria gives three different types of rhythmic alteration in "Chapter Nineteen" of his *Arte de tañer Fantasia* of 1565.<sup>19</sup> Sancta Maria's examples all have to do with duple figures and involve only eighth notes. Sancta Maria provides both a written description and notated examples of these three manners of playing. Sancta Maria's first manner of alteration is for equally notated notes to be performed unequally in a long-short alternation. The second manner is the opposite, a short-long alternation with the short note coming on the beat. The alignment of the notes suggests that the short note might come before the beat, in which case, it is still the long notes which fall on the beat. According to Sancta Maria's written description, the third manner involves groups of four eighth notes in which the first three are to be played quickly as though they were 16ths, and the fourth note is to be played as though it were dotted. Sancta Maria considered this the most gallant manner of playing. The third example does not illustrate Sancta Maria's written description clearly, perhaps because of a printing error.

It should be noted that nowhere does Sancta Maria, or any other writer, use the term *ayrezillo* or describe a practice similar to Correa's.

Rhythmic alteration was known and practiced outside of Spain at the time Correa was writing. In the foreword "Al Lettore" to the 1637 edition of his *Toccate d'intavolatro di cimbalò et organo*,<sup>20</sup> Girolamo Frescobaldi describes a short-long rhythmic alteration in connection with 16th notes played against eighth notes. By the end of the 17th century, rhythmic alteration was used extensively in France where it was called *notes inégales*. None of these practices seem to be directly related to that described by Correa, however.

Correa writes that his "second manner [i.e., the *ayrezillo* of minor proportion, or two groups of three notes] has always been notated with a three above it . . . Cabezón, and Manuel Rodriguez Pradillo, and many others did this."<sup>21</sup> The facsimile of folio 37 from Cabezón's *Obras de musica*, found in Apel's book *The Notation of Polyphonic Music*,<sup>22</sup> shows an example of this type of notation. Unfortunately, this facsimile example does not provide us with any clues as to how the passage is to be performed.

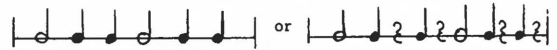
Michael Collins has written two articles which examine the question of the performance of sesquialtera and triplets in music of the 16th, 17th and 18th centuries.<sup>23</sup> Collins shows in both articles that sesquialteras were often, though not always, altered to some form of duple rhythm. He cites Zarlino in explaining four different ways to perform sesquialtera.<sup>24</sup> Zarlino describes a different type of rhythmic alteration than that which Correa seems to be describing. In equal tactus Zarlino would put two notes on the downbeat, and a longer single note on the upbeat; however, if Correa is to be interpreted as meaning rhythmic alteration, he would have the longer note first, and the shorter notes following.

A discussion that appears to be similar to Correa's was written in a book published in 1672 by Andres Lorente entitled *El Porque de la música*.<sup>25</sup> Lorente writes:

Be advised that in this tempo of minor proportion [C3], three minims are sung in a measure, one on the downstroke and two on the upstroke (this is the difference from major proportion in which two whole notes are sung on the downstroke of the measure and one on the upstroke) so that the song may be more bright and light, because ordinarily this tempo of minor proportion is that which is used more in Villancicos, and bright and rejoicing music—this is according to common usage: thus according to reason one minim must be sung on the downstroke of the measure, immediately pronouncing the second and the third minim on the upstroke.<sup>26</sup>

While Sancta Maria, Frescobaldi, Zarlino, and Lorente are all fairly clear in their descriptions of sesquialtera, Correa is much less clear in his description of *ayrezillo*. It cannot be stated that Correa definitely is referring to this type of rhythmic alteration. The possibility exists that what appears to be a discussion of rhythmic alteration may in fact be a discussion of articulation. Returning to Correa's directions again, we see that he writes "it is (almost) like making the first a half note, and the second and third quarter notes."<sup>27</sup> Example 1 presents two ways in which this statement may be interpreted, the first as rhythmic alteration, the second as articulation.

### Example 1. Two interpretations of ayrezillo



Several factors can be cited to support the point of view that Correa is describing articulation and not rhythmic alteration. First of all is his parenthetical use of the word "almost" in describing the note values. In theory at least, note values could be divided in two or three parts, but never by any other number except when indicated by a special proportional sign. Sancta Maria, in notating his rhythmic alterations, very precisely divides his notes into a ratio of two to one. Other theorists, in writing about rhythmic alteration in sesquialtera, appear to want a division that is precisely in the relationship of a half note and two eighth notes. Any division of these values by anything other than two or three would represent a departure from both Correa's predecessors and what appears to have been the practice after him.

A number of Correa's works contain passages notated in repeating patterns of an eighth note and two 16th notes, and other passages notated in sesquialtera with a "3" above. One such piece is the "Tiento in the Eighth Tone" [VIII], measures 137-139, 144-145, and 158-160. If these passages were to be so similar in their rhythm, why did Correa bother to notate them differently?<sup>28</sup>

Viewing Correa's directions as a type of articulation seems to make a great deal of sense. First of all, such an interpretation preserves what Correa refers to as "the inequality of time in the prolation."<sup>29</sup> The term "inequality" is used by Correa to denote ternary divisions of time, referring to the inequality between the downbeat and the upbeat, the first coming on the first part of the ternary division, the latter coming on the third such division and being only half as long as the downbeat.

Second, in the playing of notes in groups of three, if the first is to be held about its full duration, and the subsequent notes held only about half of their written value, with the remaining portion of the written values being silent, an agogic accent is heard on the first note. The last note, which is released early, will be perceived as a weaker upbeat. This type of articulation, often referred to by modern organists as "structured legato," appears to have been the normal one in use throughout Europe in the 17th century, and therefore may be what Correa was referring to when he called this manner of playing the one "most used by the organists."<sup>30</sup> Perhaps the most graphic illustration of this articulation comes to us from Dom F. Bedos de Celles in *L'Art de Facteur d'Orgues* (Paris, 1766-78) in his illustration of a work<sup>31</sup> to be played by a barrel organ. Pins of varying widths are used, wider pins being used to produce longer sounding notes on the strong beats, and narrower ones being used on notes of equal value to produce shorter durations on the weaker beats.<sup>32</sup> From the Dom Bedos illustration one can see that notes are often released long before their full rhythmic value is complete, sometimes sounding as little as 25 percent of the notated value when occurring on weak beats.

The fact that Correa does not direct the reader to alter other proportions to conform with a duple rhythm also suggests that his remarks about sesquialtera are directed toward articulation instead of rhythmic alteration. In several instances such proportions could be altered to create an equal division of a beat. For example, the passage beginning in measure 98 of the "Fifth Tiento for Half Stop for Bass in the First Mode: [XXXIV] and written in septuple proportion could be altered to sound with the equivalent of only six eighth notes. This passage is notated only with eighth notes and no other rhythmic values are introduced in the fastest moving parts. However, in the "Tiento for Half Stop for Treble in the Twelfth Mode" [XLI], in measures 60-64, there is a passage in quintuple proportion in which Correa has already notated the rhythm as a mixture of half notes, eighth notes, and 16th notes. With such detailed and careful notation of a complicated rhythm it would be difficult to alter this rhythm to make it conform with a duple meter.

The question of whether Correa intends a type of rhythmic alteration, or simply a structured legato articulation, is one that any performer will have to decide as such situations are encountered. His directions suggest two possible solutions, both of which can be well supported by other documented practices. Neither interpretation can universally and conclusively be accepted or rejected. It is therefore necessary for performers to experiment and to decide upon what they feel will work best in any given instance.

### Ornaments

Among the most obvious of enhancements that a performer must bring to the music are the various ornaments [i.e., specific ornaments indicated by symbols] and the free ornamentations [i.e., diminutions] that are either not notated, or are incompletely notated.<sup>33</sup> Correa describes only two types of ornaments in the *Facultad orgánica*, the *quiebro* and *redoble*. For each of these ornaments, Correa describes two different forms, one *senzillo*, or simple, and the other *reiterado*, or reiterated. In some respects, Correa's descriptions of these two ornaments differ from his use of them in his music.

### The Quiebro

The simple *quiebro* consists of three notes beginning with the primary pitch, moving to the lower neighbor tone, and returning again to the primary pitch. It can be used on any pitch, and is not dependent upon whether or not a half-step is involved in the ornament. In many respects, it is similar to the mordant.

The simple *quiebro* is illustrated on various pitch levels in Example 2. This

### Example 2. The simple quiebro



illustration is derived from Correa's written description, since Correa did not provide any written-out examples of this ornament in the *Facultad orgánica*.

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that improvised embellishment is expected of the performer. They can be seen in Examples 15 through 17.

**Example 15. Tiento in the fourth mode (IV), ms. 92-93**



**Example 16. Tiento for half stop for the treble in the seventh mode (XXVII), ms. 47-49**

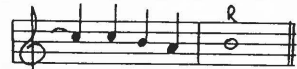


**Example 17. Tiento for half stop for the treble in the eighth mode (XLVII), ms. 63-64**



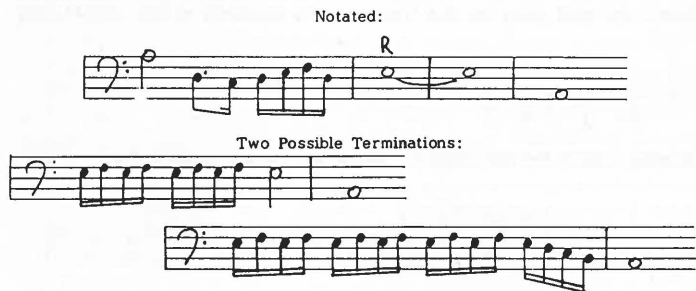
Correa also uses the *redoble* as a kind of embellishment to a single note that does not resolve to a neighbor tone. In such instances, it seems best to omit any kind of termination, simply allowing the ornament to come to rest in the principal note. This type of ornament can often be added to the final note of a work, as Correa did in Example 18.

**Example 18. Tiento for half stop for the treble in the seventh mode (XLV), ms. 127-128**



On several occasions, particularly when found in the bass line, *redobles* do not resolve to a neighbor, but rather resolve with a leap of a fourth or fifth. Correa did not provide directions on how to deal with these instances, but two types of treatment seem possible. The first is to let the *redoble* end without a termination before the leap occurs. The second, which was often suggested editorially by Kastner in his transcriptions, is to connect the *redoble* to the resolution by playing the passing tones as a termination to the ornament. Example 19 shows this type of ornament, and two possible terminations.

**Example 19. Second Tiento in the fourth mode (XVI), ms. 56, with two possible terminations of this ornament**



A number of *redobles* appear to be written-out in full in Correa's scores. These sometimes carry an indication that they are *redobles* through the inclusion of an "R," but other times they have no such indication. In most instances, if not all, these ornaments should probably be expanded to include more notes than those written. Such a treatment would be in accordance with Correa's direction which was cited above; that is, "that in *quiebros* and *redobles* there are no determined number of figures..." These written-out ornaments can be found in the Examples 20 through 27. *Redobles* such as that in Example 20 are by far the most common in the *Facultad orgánica*, appearing at least once in most of the *tientos*. The last two examples (nos. 26 and 27) are elaborate flourishes that appear at the ends of two different works, almost as *cadenzas*.

**Example 20. Tiento in the sixth mode (VI), ms. 28-29**



**Example 21. Fifth Tiento in the fourth mode (XVIII), ms. 72-73**



**Example 22. Fifth Tiento in the fourth mode (XVIII), ms. 79-80**



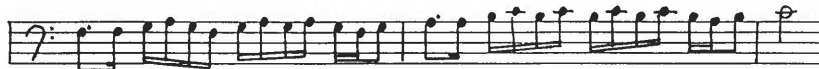
**Example 23. Tiento in the sixth mode (XXI), ms. 109-110**



**Example 24. Second Tiento for half stop for the bass in the seventh mode (XXXI), ms. 76-77**



**Example 25. Tiento for half stop for the treble in the second mode (LIX), ms. 39-41**



**Example 26. Tiento for half stop for the bass in the second mode (LX), ms. 109-110**



**Example 27. Tiento in the first mode (LXII), ms. 158-159**



This article will be continued in the June issue.

**Notes**

1. Tomas Sancta Maria, *Arte de tañer fantasia*, folio 7v.
2. Apel, *Harvard Dictionary*, page 832.
3. Miguel de Fuenllana, *Orphenica lyra* (Sevilla, 1554), folio Vr. Translation by Charles Jacobs, *Tempo Notation in Renaissance Spain*, (Brooklyn: Institute of Mediaeval Music, 1964) p. 8.
4. Jacobs, *Tempo Notation*, pp. 15-16.
5. Folio lv.
6. These roman numerals are the numbers which Santiago Kastner assigns to each piece in his edition of the *Facultad orgánica*, (Madrid: Union Musical Española, 1980-81).
7. Correa's discussions of this and the following time signature are, at times, confusing because of its interchangeable use of the two synonymous terms "*partido*" and "*de por medio*" in connection with both. Often he even omits the terms "*tiempo imperfecto*" or "*tiempo perfecto*" from such discussions, so that it is only from the context of the discussion that his meaning can be discerned. Most of the time, Correa uses the term "*partido*" with the *tiempo imperfecto*, and the term "*de por medio*" with the *tiempo perfecto*, and, except in direct quotations where the usage may vary, that is how those terms are being used here.
8. Folio 4.
9. Folio 42.
10. Folio 4.
11. Shawm, a double reed predecessor of the oboe. The *chirimía* was also a very common organ stop name in the 18th century. At least two examples of stops with this name predate the *Facultad orgánica* by 42 years. They were to be found on both of the two large organs built by Maestro Gil Brebos for the *Monasterio de San Lorenzo* at El Escorial. Work on the organs began in 1579 and was completed in 1584. It is therefore possible that Correa may be referring here to a reed stop on the organ. Reed stops are notorious for being slow in speech, a problem for the organist in fast passages.
12. Folio 8. In the discussion of Correa's use of *compás mayor ternario* which appears in his *Tempo Notation in Renaissance Spain*, Charles Jacobs appears to have misunderstood which signature had been used to designate this *compás*. He gives the signature as a slashed "C" followed by a "3/2" and then bases his discussion on the single occurrence of that signature. It is clear, though, that Correa did not use that signature for the *compás mayor ternario*. On folio 173v we find the following: "Here follows four works in *compás ternario* in three whole notes, six half notes, twelve quarter notes, and twenty-four eighth notes to the measure." These four works, LXII-LXV, are all headed by a slashed circle followed by a "3/2". See Jacobs, *Tempo Notation*, pp. 42-44.
13. Folio 8.
14. Folio 4.
15. Folio 6.
16. Folio 6-6v.
17. Apel, *The History of Keyboard Music to 1700*, (Bloomington: Indiana University Press, 1972) pp. 527-528.
18. Jacobs, *Correa*, p. 10.
19. Folios 45v-46v.
20. Facsimile edition, Girolamo Frescobaldi, *Toccate e Partite Libro Primo* (Firenze, 1980).
21. Folio 6v.
22. Willi Apel, *The Notation of Polyphonic Music* (Cambridge: The Mediaeval Academy of America, 1953), p. 53.
23. Michael B. Collins, "The Performance of Sesquialtera and Hemiola in the 16th Century," *Journal of the American Musicological Society*, XVII (1964), 5-28; and "The Performance of Triplets in the 17th and 18th Centuries," *Journal of the American Musicological Society*, XIX (1966), 281-328.
24. Collins, "The Performance of Sesquialtera," pp. 9-10. Quoted from Gioseffo Zarlino, *Le Institutioni Harmoniche* (Venetia: Appresso Francisco Senese, 1562), III, 48, p. 208.
25. Andres Lorente, *El Porque de la música* (Alcalá de Henares: Impr. de N. de Xameres, 1672), p. 165.
26. Collins, "The Performance of Triplets," p. 291.
27. Folio 6-6v.
28. It could perhaps be argued that Correa was just trying to save himself the trouble of having to notate the alternating eighth notes and sixteenth notes, since in sesquialtera he would only have to indicate the rhythmic value of the first note.
29. Folio 6v.
30. Folio 6v.
31. *Romance* de Mr. Balbastre.
32. Francois Bedos de Celles, *The Organ Builder*, Translated by Charles Ferguson (Raleigh: The Sunbury, 1977) Volume II, plates CXIX-CXXVIII.
33. It is rather surprising that Correa did not discuss diminution, or free ornamentation, since other Spanish writers including Sancta Maria and Ortiz devote much of their work to this subject. The *Facultad orgánica* is of value for instruction in this area if one makes a comparison of Correa's *glosas* (as free ornamentation is called in Spanish) with the simple melodies that are being freely ornamented. The "Three Free Ornamentations on the Plain Song for the Immaculate Conception of the Virgin Mary" [LXIX] would be the prime example.
34. Sancta Maria, *Arte de tañer Fantasia*, folio 47.
35. Note that Kastner's transcription of this measure does not accurately reflect the original notation of this ornament.
36. Sancta Maria, *Arte de tañer Fantasia*, folio 47.
37. Guy Bovet, University of Oregon Organ Performance Class lecture of October 20, 1981.

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# Acoustics in the Worship Space IV Carpeting

Scott R. Riedel

"Acoustics in the Worship Space" I, II, and III appeared in the May, 1983, May, 1984, and January, 1986, issues of THE DIAPASON respectively.

"This country doesn't need any more organbuilders, it needs more good rooms." This statement made by one of the midwest's most skilled organ voicers speaks a great truth about what will provide real benefit to the worship life of the church. He realizes that fine acoustics are not only "for the organ", or "so the organist can play louder". Fine acoustics in the worship space primarily benefit the congregation. The worshipping church can experience enthusiasm and "community" in a room that allows the people to sing, speak, and act together, not sit in silent solitude.

Achieving a desirable ratio of reflected to absorbed sound energy is a key factor in achieving a desirable acoustical setting for worship. Significant amounts of sound energy must not be absorbed and removed from the space. When there is excessive absorption the speech and singing of worshippers is not allowed distribution throughout the space. Corporate worship becomes a "solo" event. Excessive absorption of sound energy also inhibits clear and authoritative speech, and prevents blended, rhythmic, and musical production from choir, organ, and instruments.

Of all surfaces in the worship area, the floor offers the greatest opportunity for desirable acoustical reflections, for it is often the surface closest to the main body of listeners and singers: the congregation. The floor also offers the greatest potential danger to the space, for it can easily become the largest

absorbant area when carpeted.

A carpeted (and highly absorbant) floor should therefore almost always be avoided, for carpeting's ability to remove desirable sound energy is contrary to the real needs of the worshippers.

Why then are so many worship spaces carpeted, and why do so many advocate the use of carpeting, despite its obvious negative effects? What can be done to improve the situation? Many seem to ascribe qualities of elegance, importance, and warmth to carpeting. These qualities certainly apply to some residential and social environments. However, when one considers the "elegant", "important", and "noteworthy" worship rooms across the world, no carpeting is found. The list might include such places as Westminster Abbey, King's College Chapel, St. Patrick's Cathedral, St. Peter's Lutheran-Citicorp, and many more. The opportunity for design and

elegance available in wood, parquet, ceramic tile, brick, marble, slate, and stone can certainly equal or surpass the elegance and variety available in carpeting. In fact, the selection of carpeting can often be the unimaginative and "easy" solution of least artistic interest.

Uncarpeted environments which may be considered "cold", "unfriendly", and "too live" acoustically can easily become very appealing with the use of warm colors throughout, and the judicious application of specially designed sound absorbers, only if necessary. Worship rooms that are "too live" from lack of absorbing materials are rather rare, especially when one considers that the bodies occupying a space absorb nearly 85% of the sound incident upon them. However, the designer must beware that so much sound is not reflected and re-reflected that music and speech become garbled and confused. The introduction of carpeting for "judicious sound absorption" is usually inappropriate in the worship space, because most often *too much* sound is absorbed by it.

Factors of maintenance and safety frequently become issues in floor selection. There is some disagreement as to the ease and cost of carpeting vs. hard floor cleaning and maintenance. Spills and stains generally have a greater negative effect upon carpeting.

The wide variety of skid resistant ceramics and other hard floor materials

available almost completely eliminate the potential of slipping. In consideration of economic issues, a durable, hard surfaced floor will outlive even the finest carpets.

Frequently a fear of foot-fall noises results in the selection of a carpeted floor. When a hard floor surface is used, foot fall noise can be suppressed with the installation of absorbant materials both beneath the floor, and within cavities created by raised platforms and risers.

Even after questions of maintenance, longevity, safety, and foot-fall noise are addressed, some may still fear that the lack of carpeting will promote "noise" created by occupants of the worship room. It can be noted that large spaces with a fitting "live acoustic" will exude a sense of awe, mystery, and "silent" behavior from its occupants. At the same time, occupants will have the freedom to sing and speak together at the desired moments. Further, it is contrary to the real needs of the entire community of worshippers to "deaden" a worship space, ruin musical ensemble and production, and abandon the sense of a great space, all for the sake of accommodating infrequent "noisy" behavior.

Worship is an experience in sound; preaching, reading, music, and the singing congregation. The worship space must be designed and appointed to serve this noble activity. ■

Scott R. Riedel is a consultant in acoustics and organ design living in Milwaukee, Wisconsin. He is director of music at the Sherman Park Lutheran Church in Milwaukee, and teaches the course "Science of Acoustics" at Columbia College, Chicago.

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## An ending for *The Art of The Fugue* by William Clarke



Organists should not shy away from playing Bach's last fugue because it is supposedly "unfinished." Nor does one need recourse to David, Tovey, Walcha, and others for fanciful, elaborate "solutions." Instead, one may do what C. P. E. Bach implied in his edition: play "Vor deinem Thron" as the ending.<sup>1</sup> Don't hesitate because it's in G major while the fugue is in d minor, nor because the pieces are rhythmically unrelated.

The quasi-modal tonality of the big triple fugue is curiously ambiguous in its last section. The second section cadences in measure 193 clearly in g minor; then the third section introduces a new subject using the famous Bach signature: B<sup>b</sup> A C B (BACH in the German musical alphabet). As this idea recurs six times in its tonic form, alternating with transpositions, its harmonies anticipate a large coda in G major. Which is to say, measures 230 to the end can be understood as a kind of dominant preparation (albeit a minor, not a major dominant—Beethoven would have been satisfied with such an effective retransition device in his sonata forms). The final measure is certainly modulatory with its C natural and B natural. (A slight broadening is possible, but don't lose too much momentum.) Continue directly from the fugue into the chorale as though they were one

piece. The chorale begins with a rest: observe it and treat this eighth-rest as a quarter in the previous tempo. In other words, "adagio." As elsewhere in Bach, this implies doubling the time values. (Earlier music frequently did this: see musical dictionaries regarding the idea of "prolatio.")



In my opinion the fugue should start rather slowly so as never to be rushed. (Mozart is said to have held this opinion regarding all fugues.) The chorale will sound majestic or stately in this tempo, because the eighth-notes of the fugue give way in the chorale to eighth-notes twice as slow. The cantus firmus half-notes are a most dramatic augmentation of the introductory voice of each phrase.

Finally, I believe the notation of the chorale-ending implies an improvised cadence. The fermata (according to C. P. E. Bach in his book on *The True Art of Playing the Clavier*) is often an indication of this. Certainly the ending otherwise sounds rather abrupt. My solution includes B<sup>b</sup> A C B and should be



William Clarke holds the DMA in conducting from the University of Washington. He has studied organ with Walter Eichinger, and harpsichord with Sylvia Kind. He served as an operatic coach at Bayreuth, Freiburg in Breisgau, Trier from 1965-68, and is Director of Music at Gethsemane Lutheran Church, Seattle, WA.

1) Two useful editions are the 1947, H. W. Gray version of E. Power Biggs, which does include "Vor deinem Thron," but does not show how to connect it; and another in modern clefs on four staves by Marcel Bitsch, Durand, 1967. (I haven't as yet seen the NeueBachAusgabe, if, in fact, it is available.)

## Summer Institute for French Organ Studies—1986

The first Annual Summer Institute for French Organ Studies was held July 21—August 1, 1986. The Institute was developed and conducted by Gene Bedient, organ builder of Lincoln, NE and Jesse Eschbach, Professor of organ at North Texas State University, Denton, TX. Studying, playing, and performing on the unaltered organs of master builders Francois-Henri Cliquot and Aristide Cavaillé-Coll comprised the program of the two-week Institute.

The Basilique of St. Peter and St. Paul in Souvigny, Allier France, houses a remarkable, unaltered 1783 Cliquot organ. This eighth-century church, filled with influences of Louis XVI, was the study site for the first week. Seated at the Cliquot organ in the balcony of the Basilique, one's senses were aroused and challenged to master the instrument. The shortened pedalboard and its ravalement challenged technic, while sounds, clear and vibrant, inspired. Filled with historical relics, sculptures, and tombs of the Bourbon kings, the building echoed its musical heritage during daily practice sessions. It was in the individual practice sessions that apprehensions were reduced and final expressions of 'friendship' developed with the instrument.

The in-depth study of the Institute covered organ construction, winding, tuning, pipe construction, case design, and key action. French culture, French organ history, registration practices, the influence of dance, 19th-century mixtures, ornamentation, Marcel Dupré and

19th-century French conservatory training were topics included in class lectures. Morning sessions were reserved for lectures, organ tours, and master classes. Individual practice sessions followed in the afternoon. Various organ works by composers of the 17th through the 20th century were prepared by the participants for the master classes.

In addition to the practice and study sessions, a public recital climaxed the week in Souvigny. The city's appreciation became evident at a reception held in the chambers of Monsieur Fleury, Mayor of Souvigny, and the following proclamation was delivered:

Ladies and Gentlemen:

The recent festivities organized in New York on the occasion of the restoration of the Statue of Liberty have highlighted the friendship between the United States and France and the perpetual links between the two continents.

I am happy that Souvigny, thanks to its rich past and especially to its organ, participates in this movement of exchange and comprehension and I am pleased to underscore the humility with which Mr. Bedient has studied our old instruments in France in order to realize on his return to Grand Rapids an organ in French style with very convincing sounds.

I am also proud to note that organists do not hesitate to come and study the old French masters on our organ, the reputation of which has for a long time crossed the oceans.

And, I am sure that with the enlightened classes of Mr. Eschbach the concert which you will give us this evening will be

a success.

This is why I hope that this initiative of a week-long Institute (an initiative which follows a number of shorter trips) does not remain isolated, but is the beginning of a long tradition. Know that we are at your disposition to improve the form of the Institute and do better each year.

It is then in this hope of a long collaboration that I lift my glass to your health and to the success of your study trips in France. Wine, too, is an element of our culture just as music. It accompanies civilization and contributes to blending together mankind.

St. Dizier in Champagne, a small industrial town surrounded by farm country, was the second home of study for the Institute. A commanding 1863, three-manual Aristide Cavaillé-Coll organ resides in the bullet marked stone Church of Notre-Dame in St. Dizier. This organ brought new challenges with its ventill and coupler pedal systems. Dramatic crescendos and diminuendos were gracefully carried through by the manipulation of these pedals as well as the expression pedals of the Récit and Positif. Unlike our centered, balanced expression pedals, the Positif and Récit pedals are hitch-down iron levers located to the extreme right of the console. No pistons are necessary here, just timely movements from the pedal keyboard to ventils, expression pedals, and couplers. Another unique challenge was presented by leaks in the wind system. Not being discouraged, we manned the two pumping stations with their large shoe shaped pedals and supplied the necessary wind. Performance in St. Dizier became a group effort, very authentic, and a joyous experience. Again, a reception followed the evening recital in the Presbytere of the church.

While in St. Dizier, Madame Bernadette Brisot, organist at Notre Dame, made arrangements for housing in private homes and treated the group to a reception in her home. Their enthusiasm brought hospitality and friendship not to be forgotten.

Both recitals were well attended and the audiences were attentive and appreciative. The performances for the participants were memorable and valuable experiences.

Details for the 1987 Summer Institute for French Organ Studies have been set. Interested organists may contact Gene Bedient, 4221 Northwest 37th St., Lincoln, NE 68524; Jesse Eschbach, School of Music, North Texas State University, Denton, TX 76203.

—Carol Donahue

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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 MAY  
**Michael Murray**; Rockefeller Chapel, Chicago, IL 8 pm
- 16 MAY  
Basically Bach; First Congregational, Evanston, IL 8 pm
- 17 MAY  
**John Rose**; Presbyterian Church, Needham, MA 4 pm  
**Anne & Todd Wilson**; All SS Episcopal, Worcester, MA 5 pm  
Choral Concert; South Congregational-First Baptist, New Britain, CT 7:30 pm  
**David Craighead**; The Park Church, Elmira, NY 4 pm  
Choir Concert; St Paul's Cathedral, Buffalo, NY 5 pm  
Beethoven, *Mass in C*; St James the Less, Scarsdale, NY 10 am  
**Thomas Bailey**; Christ Church, Oyster Bay, NY 4 pm  
Janacek, *Slavonic Mass*; Carnegie Hall, New York, NY 3 pm  
St. Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm  
**Wayne Earnest**; St David Lutheran, West Columbia, SC 4 pm  
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
**Kenneth Sweetman**; First Presbyterian, Battle Creek, MI 7:30 pm  
**Ted Gibbone**; Second Presbyterian, Indianapolis, IN 8 pm  
Battle Creek Boychoir; St Josaphat Basilica, Milwaukee, WI 7:30 pm  
Basically Bach; St James Cathedral, Chicago, IL 7:30 pm  
Univ of Minnesota Chamber Singers; House of Hope, St Paul, MN 4 pm  
+ **Simon Preston**; First Un. Meth., Shreveport, LA 5 pm
- 18 MAY  
**Reginald Lunt**; St Joseph RC, Lancaster, PA 8 pm
- 19 MAY  
**Simon Preston**; Alice Tully Hall, New York, NY  
American Boychoir; Princeton University, Princeton, NJ 8 pm  
**Jerome Butera**; St Mary's Church, Kinston, NC 8 pm
- 20 MAY  
American Boychoir; Cathedral of the Sacred Heart, Newark, NJ  
**Michael Parrish**; St John's Church, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon
- 21 MAY  
**Cj Sambach**; St Luke's Episcopal, Smethport, PA  
**Dianne Maynard**; National City Christian, Washington, DC 12:15 pm

**McNeil Robinson**; Granbery Mem. Un. Meth., Covington, VA 8 pm

22 MAY  
Renaissance Choral Concert; Church of the Advent, Boston, MA 8 pm  
**Frederick Swann**; St John the Baptist, Canton, OH 7:30 pm  
Chicago String Ensemble; St Paul's, Chicago, IL 8 pm

24 MAY  
**Cj Sambach**; St Luke's Episcopal, Smethport, PA 7:30 pm  
Durufle Concert; St Thomas More Cathedral, Arlington, VA  
**Wayne Earnest**; First Un. Meth., Bennettsville, SC 4 pm  
**Frederick Swann**; Central College Presbyterian, Westerville, OH 4 pm  
**Thomas Bailey**; Christ Church, Oyster Bay, NY 4 pm  
**Karel Paukert**; St Paul's Episcopal, Cleveland, OH noon

27 MAY  
**Carol Martin**; St John's Church, Washington, DC 12:10 pm

28 MAY  
**Sarah Ford**; National City Christian, Washington, DC 12:15 pm  
Tower Brass; St James Cathedral, Chicago, IL 5:30 pm  
His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

31 MAY  
American Boychoir; Presbyterian Church, Abington, PA 4 pm  
+ **Marianne Webb**; Northbrook Presbyterian, Birmingham, MI 3 pm  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

3 JUNE  
**Linda Skernick**, harpsichord; Center Church, Hartford, CT 12:15 pm  
**David Nastal**; St John's Church, Washington, DC 12:10 pm

4 JUNE  
**Lawrence Schreiber**; National City Christian, Washington, DC 12:15 PM  
**Charles Tompkins**; St Matthew's Lutheran, Charleston, SC 10 am

6 JUNE  
**James Brown**; Church of the Ascension, Chicago, IL 8 pm

7 JUNE  
**Lee Tepy**; St Paul's Cathedral, Buffalo, NY 4:30 pm  
Hymn Festival; Good Shepherd Lutheran, Lancaster, PA 8 pm  
Buxtehude Festival; Southern College, Colledge-dale, TN (through 12 June)

9 JUNE  
**Robert Anderson**; Yale University, New Haven, CT 8 pm

10 JUNE  
**Marvin Mills**; St John's Church, Washington, DC 12:10 pm  
**Karel Paukert**, with French horn; Cleveland Museum, Cleveland, OH 8 pm

11 JUNE  
**James Kreger**; National City Christian, Washington, DC 12:15 pm

14 JUNE  
**Wayne Earnest**; St Andrew's Lutheran, Columbia, SC 7 pm

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

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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

18 JUNE

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

21 JUNE

**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**; Cal-  
vary 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 Congrega-  
tional, Holyoke, MA 9:30 am**Guy Bovet**; Mt Holyoke Chapel, South Hadley,  
MA 8 pm**George Ritchie**; St Paul's Chapel, Columbia Uni-  
versity, New York, NY 8 pm**Samuel Baker**; St John's Church, Washington,  
DC 12:10 pm**Marie-Claire Alain**; Christ Church Cathedral,  
Louisville, KY 8:30 pm

25 JUNE

**Thomas Murray**; Second Congregational, Ho-  
lyoke, 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 Mooser**, masterclass; Illinois Wesleyan  
Univ, Bloomington, IL (through 30 June)**UNITED STATES****West of the Mississippi**

15 MAY

Handel Concert; St John's Cathedral, Denver, CO  
8:00 pm

17 MAY

**Steve Gentile**; St Mark's Cathedral, Minneapolis,  
MN 4:30 pm**David Flenen**; First Lutheran, St Peter, MN 7:30  
pmChoral Concert with orchestra; University Park Un-  
Meth., Dallas, TX 8 pmBruckner, *Mass in F Minor*; San Fernando Cathed-  
ral, San Antonio, TX 8 pm**Ty Woodward**; Immaculate Conception, Monro-  
via, CA 3:15 pmHandbell Concert; Calvary Presbyterian, River-  
side, CA 7 pm

19 MAY

Mozart, *Coronation Mass*; California State Univ,  
Hayward, CA 8 pm

20 MAY

**David Higgs**; Christ Episcopal, Coronado, CA 7  
pm

27 MAY

**McNeil Robinson**; St Timothy Episcopal, Yaki-  
ma, WA

30 MAY

**John Pagett**; Church of the Incarnation, San  
Francisco, CA 6 pm

31 MAY

Honegger, *King David*; La Jolla Presbyterian, La  
Jolla, CA 7:30 pm

7 JUNE

**Carlene Nelhart**; Grand Ave Methodist Temple,  
Kansas City, MO 4 pmHymn Society of America; Texas Christian Univer-  
sity, Ft Worth, TX (through 10 June)**Larry Palmer**, harpsichord; Meadows Museum,  
SMU, Dallas, TXCathedral Choir; Grace Cathedral, San Francisco,  
CA 3:30 pm

8 JUNE

**Robert Clark**; St Mark's Episcopal, Atladena, CA  
8:15 pm

12 JUNE

**Marilyn Keiser**; Crystal Cathedral, Garden  
Grove, CA 8 pm

16 JUNE

**Gillian Weir**; St Louis Priory, St Louis, MO 2:30  
pm**Clyde Holloway**; St Luke's Episcopal, San  
Antonio, TX 8 pm

17 JUNE

**Gerre Hancock**, workshop; St John's Cathedral,  
Denver, CO (through 19 June)

18 JUNE

**Marianne Webb**, workshop; St Michael & St  
George, St Louis, MO 9 am**Gillian Weir**; St Louis Priory, St Louis, MO 2:30  
pm

19 JUNE

Canterbury Cathedral Choir; St John's Cathedral,  
Denver, CO 8 pm**INTERNATIONAL**

15 MAY

**Gillian Weir**, masterclass; Queensland Arts Cen-  
tre, Brisbane, Australia

18 MAY

+ **Gillian Weir**; Queensland Arts Centre, Bris-  
bane, Australia

20 MAY

**Leif Kayser**; St Marie, Helsingor, Denmark

26 MAY

**Gillian Weir**; Academy of Performing Arts, Hong  
Kong 7:30 pm

4 JUNE

**Gillian Weir**; All Saints Church, Northampton,  
England 8 pm

8 JUNE

**Gillian Weir**; St Bee's Priory, Whitehaven, Cum-  
bria, England 8 pm

25 JUNE

**Gillian Weir**; Royal Albert Hall, London, England  
7 pm

27 JUNE

**Gillian Weir**; Truro Cathedral, Truro, England  
7:45 pm**MICHAEL GAILIT**

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## Organ Recitals

CARL ANGELO, Second Presbyterian Church, Indianapolis, IN, February 15: *Toccata pour Orgue*, Guillou; *Andante sostenuto* (*Symphonie Gothique*), Widor; *Concerto in G Major*, S. 592, Bach; *Troisième Symphonie*, Op. 28, Vierne.

MARY FENWICK, Trinity Cathedral, Trenton, NJ, January 4: *Dieu parmi nous* (*La Nativité*), Messiaen; *Duo*, Flûtes, Nazard, Caprice (*Suite du deuxième ton*), Clérambault; *Chorale in B Minor*, Franck; *Fugue in G Minor*, S. 577, Bach; *Alleluia*, Falcone; *Melodia*, Op. 59, No. 11, Reger; *Sonata Eroica*, Op. 94, Jongen.

VICTOR FIELDS, St. Mary's Episcopal Church, Kinston, NC, February 24: *Introduction and Passacaglia in D Minor*, Reger; *Psalm Prelude*, Op. 32, No. 2, Howells; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Toccata in G Major*, Dubois; *Meditation IV on Communion Hymns*, Sowerby; *Sweet Sixteenths*, Albright; *Finale* (*Symphony I*), Vierne.

STEVE GENTILE, Church of St. Mark, St. Paul, MN, November 23: *Toccata*, *Echo Fantaste*, Variations on *More Palatino*, Sweelinck; *Prelude and Fugue in A Minor*, Buxtehude; *Partita on O God Thou faithful God*, *Concerto in G Major*, Bach; *Fantasia in A Major*, Franck; *Suite for Organ*, Near; *Adagio* (*Modale Suite*), Chorale prelude on *O God Thou faithful God*, Peeters; *Toccata*, Dubois.

JAMES W. GOOD, St. Paul's Church, Cary, NC, November 2: *Partita*, *St. Anne*, Op. 6, Manz; *Voluntary V in D Major*, Op. 5, Stanley; *Schmücke dich, o liebe Seele*, Homilius; *Fugue in E-flat*, S. 552b, Bach; *A Trumpet Minuet*, Hollins; *Martyrdom*, Parry; *Cortège et Litanie*, Op. 19, Dupré; *Duo*, *Basse de Cromorne*, Caprice (*Suite du deuxième ton*), Clérambault; *Toccata* (*Symphonie V*), Widor.

BRUCE GUSTAFSON and ARTHUR LAWRENCE, harpsichord and organ, Church of the Epiphany, Newton, NC, October 12: *Concerto in A Minor*, Krebs; *O Welt, ich muss dich lassen*; *Es ist ein Ros' entsprungen*; *Herzlich tut mich verlangen*, Brahms; *Variations on 'Wo Gott zu Haus nit gibt sein Gunst'*, Op. 18/1, No. 25, Distler; *La La Popliniere*, *La Timide*, Tambourins (*Pieces de clavecin*), Rameau; *Voluntary in D Major*, Wesley; *Concerto in F Major*, Op. 4, No. 4, Handel.

ELIZABETH HUDSON, Bowling Green State University, Bowling Green, OH, December 2: *Suite du premier ton*, Clérambault; *Concerto in A Minor*, S. 593, *Prelude and Fugue in C Major*, S. 547, Bach; *Wondrous Love*, Op. 34, Barber; *Pièce Héroïque*, Franck.

CALVERT JOHNSON, with Dan Kuehn, trumpet, North Avenue Presbyterian Church, Atlanta, GA, January 13: *Three Heroic Marches*, Telemann; *O heiliger Geist, kehrt bei uns ein*, Homilius; *Sonatas No. 2 and 4*, Fantini; *Voluntary I*, Boyce; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Concerto in C*, C.P.E. Bach; *Prayer of St. Gregory*, Hovhanness; *Fantasy*, Sowerby; *Sonata 4 in B-flat*, Op. 65, Mendelssohn; *Sonate*

(1980), Doppelbauer; *Aus meines Herzens Grunde*; *Ein feste Burg*, Lockwood.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 30: *Fantasia in F Minor*, K. 608, Mozart; *Adagio in E Major*, Bridge; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Fantasia and Fugue on 'Ad nos, ad salutarem undam'*, Liszt.

KARL E. MOYER, Susquehanna University, Selinsgrove, PA, December 1: *Prelude and Fugue in F*, Buxtehude; *O wie dein Gestalt*, S. 1094, *Ein feste Burg ist unser Gott*, S. 720, *Herr Gott, dich loben wir*, S. 725, *Sonata No. 5 in C*, S. 529, Bach; *Sketch in B Minor*, Op. 56, No. 5, Schumann; *Pro Martyribus* (*Sept Improvisations*, Op. 150, No. 5), Saint-Saëns; *Sonata for Organ*, Op. 86, Persichetti.

CARLENE NEIHART, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, February 1: *Grand Choeur Dialogue*, Gigout; *Water Music Suite*, Handel; *Herr Jesu Christ, dich zu uns wend'*, S. 655, *Schmücke dich, o liebe Seele*, S. 654, *Fantasy and Fugue in G Minor*, S. 542, Bach; *Grand Choeur*, Gardonyi; *The Despair and Agony of Dachau*, Sifler; *Variations on a Theme by Paganini for Pedals Only*, Thalben-Ball; *Allegro vivace*, *Finale* (*Symphony I*), Vierne.

KAREL PAUKERT, Museum of Art, Cleveland, OH, December 14: *Consonanze strauaganti*, Macque; *Toccata Seconda*, Rossi; *Toccata in C Major*, *Fugue in A Minor*, Cernohorský; *Toccata and Fugue in D Minor*, Bach; *All'Elevazione*, *All'Offertorio*, *Pastorale*, Zipoli; *Sonata in G Major*, Bellini.

JOHN DAVID PETERSON, The Church of the Holy Trinity, December 6: *Votre bonté, grand Dieu*, Balbastre; *Noël provençal*, Corrette; *Noël suisse*, Daquin; *Canon in D*, Pachelbel, arr., Peterson; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Song of David*, Op. 148, Persichetti; *In dulci jubilo*, Lodlow, J. C. Bach, Peterson; *Sonata I in F Minor*, Mendelssohn.

SIMON PRESTON, Washington University, St. Louis, MO, October 1: *Imperial March*, Elgar; *Sonata on the 94th Psalm*, Reubke; *March on a theme of Handel: Lift up your Heads*, Guilmant; *Nativité* (*Symphonie-Passion*), Dupré; *Transports de Joie* (*L'Ascension*), Messiaen; *Final* (*Symphony VI*), Vierne.

CHRISTA RAKICH, Bethel Lutheran Church, Bartonville, IL, October 12: *Sonata #4 in B-flat*, Mendelssohn; *Six Schübler Chorales*, S. 645-650, Bach; *Prelude on an Old Folk Tune: The Fair Hills of Eire*, O, Beach; *Herzlich tut mich verlangen* (2 settings), *O Welt, ich muss dich lassen* (2 settings), Brahms; *Overture to William Tell*, Rossini/Koch.

DOUGLAS REED, St. Mary's Cathedral, Memphis, TN, September 15: *Prelude in E-flat*, Lemmens; *Choral No. 2 in B Minor*, Franck; *Clair de lune*, *Toccata* (*Pièces de Fantaisie*, Op. 53), Vierne; *The Last Rose of Summer*, Op. 59, Buck; *Sketch in C Minor*, Op. 58, No. 1, *Canon in B Major*, Op. 56, No. 6, Schumann; *Fantasy and Fugue in D Minor*, Op. 135b, Reger.

JOHN ROSE, Glassboro State College, Glassboro, NJ, October 14: *Etude Symphonique*, Op. 78, Bossi; *Jesu, joy of man's*

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desiring, Sleepers awake, a voice is calling, Bach; Sonata I in D Minor, Guilman; Prelude, Fugue and Variation, Op. 18, Franck; Final (Symphonie I), Vierne; Symphonie V, Widor.

STEPHEN G. SCHAEFFER, Presbyterian College, Clinton, SC, February 8: *Introduktion und Passacaglia in d moll*, Op. 56, Regner; *Wachet auf, ruft uns die Stimme*, S. 645, *Wer nur lieben Gott lässt walten*, S. 647, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Toccata and Fugue in d moll*, S. 565, Bach; *Allegro maestoso, Adagio (Troisième Symphonie)*, Op. 28, Vierne; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Duruflé.

TIMOTHY EDW. SMITH, All Saints' Church, Winter Park, FL, January 1: *Nun komm, der Heiden Heiland*, Op. 8, Distler; *Magnificat 4, 5 (15 Antiphons)*, Op. 18, Dupré; *Vom Himmel hoch da komm ich her*, Pachelbel; *La Nativité*, Langlais; *Processional*, Mathias; *Prelude and Fugue in C, Christ, der du bist der helle Tag*, Bach; *Fantasia sur deux Noël's*, Op. 5, No. 8, Bonnet.

STEPHEN A. STEELY, Trinity Lutheran Church, Moline, IL, November 23: *Sonata III*, Op. 65, Mendelssohn; *What God ordains is right*, Stockmeier, Kellner; *Prelude and Fugue in E Minor*, S. 548 Bach; *Prelude and Fugue in E Major*, Lubeck; *Andante*, K. 616, Mozart; *Prelude and Fugue on BACH*, Liszt.

PHILLIP STEINHAUS, The First Presbyterian Church, Oceanside, CA, November 2: *Offertoire sur les grand jeux (Mass for Convent Use)*, Couperin; *Variations on Mein junges Leben hat ein End'*, Sweelinck; *Prelude, Fugue and Chaconne*, Buxtehude; *Concerto in B-flat*, Op. 4, No. 6, Handel; *Prelude, Fugue and Variation*, Franck; *Scherzetto*, Vierne; *Fantasia and Fugue in C Minor*, Bach.

CHRISTOPHER STOKES, St. Leander Church, San Leandro, CA, January 17: *Tongues of Fire*, Wills; *Wem in Leidenstagen*; *Schmücke dich*, Hurford; *Vox Dicentis*, Preston; *Seven Last Words*, Ridout; *Paeon*, Leighton; *Nocturne*, McCabe; *Partita*, Howells.

BARRY TURLEY, The Memorial Church, Harvard University, November 8: *Symphony No. 7*, Widor; *Sagas*, Guillou; *Passacaglia and Fugue*, Bach.

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**Pipemaker needed to operate our complete pipe shop**; independent operator or employee. Redman Organ Co., 816 E. Vickery, Ft. Worth, TX 76112. 817/332-2953

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**Cook 10' mono LP 1050, 1051, 1052, 1053.** Reginald Foot at mosque; excellent surfaces; \$15 each. E. P. Wood, 6437 Washington, Kansas City, MO 64113. 816/523-3517.

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The first recording of organs by 19th century organbuilder, John George Pfeffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohnsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

"The organs of the Divine Word Seminary." Techy, Illinois. Leon Nelson, organist. Works by Campra, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 22¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

The Stopt Diapason, a quarterly publication features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$12.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930s on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "U" listing 601 books, 2,031 classical organ records and cassettes, etc. Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

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Double manual Flemish, 2 x 8', 1 x 4', buff, Roberts & Brazier 1983, marbled case, painted soundboard, padded cover, excellent; \$9,000. Beth Zucchino, 740 Knocknaboul Wy., San Rafael, CA 94903.

Harpsichord: C. Bannister, 1962. Double keyboard with 8', 8', 4', coupler, lute & buff stops. \$8,000. American Society of Ancient Instruments, 1205 Blythe Ave., Drexel Hill, PA 19026. 215/789-1205.

Harpsichord for sale. French Double with gold banded dark blue exterior and light interior. Decorated soundboard. Play it, and let this instrument speak for itself. Connecticut. 203/643-2834.

Harpsichord Recording: Test your friends' ears with acoustic sounds from a digital instrument: the Allen Harpsichord. Two manuals: two 8', one 4' & lute. Four pieces—all Bach. Chrome cassette. Send \$3.00 to Allen Organ Co., Macungie, PA 18062.

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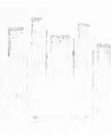
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## PIPE ORGANS FOR SALE

**Two-manual 1967 Casavant tracker** (Hauptwerk, Ruckpositiv, and Pedal) of 28 stops and 39 ranks. Free information kit available. Also for sale are 58 pews and two lecterns. Details upon request. Contact Wm. Mitchell, 95 Cote St. Antoine Road. Westmount, Quebec, Canada H3Y 2H8. 514/931-9481.

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**1952 Kilgen pipe organ, electropneumatic,** 21 S, 25 R, 60% of pipework by W. A. Johnson. Two manuals and pedal; Klann console. Currently in use. Middlebury Congregational Church, Middlebury, CT 06762. A. Dayton, 203/758-9397 6-7 pm. Asking \$5,000.

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**1980 18-rank 2-man. Consolidated pipe or-** gan, \$9,500, or your best offer. Must sell. Rive, Inc., 811 Focis St., Metairie, LA 70005.

**New one-manual Schlicker portable organ for** sale with 8', 4', 2', Mixture and Regal. For information write: Schlicker Organ Co., Inc., 1530 Military Rd., Buffalo, NY 14217.

**Wangerin 2/13 pipe organ - circa 1930. 2** blowers, not playable, partially completed solid-state relay, original electro-pneumatic relay included. Complete setup \$3000. J. Korn, 1101 Vale St., Sandwich, IL 60548.

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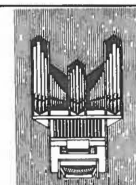
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## MISCELLANEOUS FOR SALE

**Wicks (like new) GT & PD relay \$500; two-manual Wicks console \$500; Wicks SW/GT/PD relay \$150; 16' Pd Bourdon (56 note) w/chests \$300; Barton 8' Tibia \$600; various reservoirs.** North Coast Pipe Organs, 9634 Greenbriar Dr., Cleveland, OH 44130. 216/631-5050.

**Exceptional 8-stop Kimball 2-manual,** packed, ready for shipment from N.O. area. Best offer. Send SASE Rive, Inc., 811 Focis St., Metairie, LA 70005.

**Three-manual 1961 Klann console, mahogany casework, \$2,500.** Two expression shoes, crescendo, 6 gen., 6 sw., 6 gt., 4 ch., 4 ped., G.C. Victim of organ transplant. Can be seen at St. Michael's Lutheran Church, 601 North Kings Highway, Cherry Hill, NJ 08034. 609/667-0973.

**Used church and theatre organ parts and chests (releathered), pipes and excellent 2M Reiser church console.** Contact Zion's U.C.C., 824 Washington St., Reading, PA 19601. Send SASE for list.

**Wangerin 4R chest \$150; 8' Sallcional \$100, 8' Voix Celeste \$75, 8' TC Labial Oboe \$50, 8' Vox Humana \$50, 8' Flute \$25.** 219/322-5613.

**M. P. Müller 16' Double Open Diapason, 44 pipes with chests.** 414/334-7868.

**Moller 6R positiv windchest, available with or without pipes.** Church Organ Co., 18 Walton St., Edison, NJ 08817.

**8' Wicks Oboe, 61 pipes & chests purchased 3/84 at \$2,700, new & unused.** No reasonable offer refused. First Church of Christ, Scientist, Englewood, NJ. Call 718/272-5599 evenings.

**1953 Reuter 3-man. console completely re-finished in English oak stain and refurbished:** 19 couplers and 60 stop pads. Available after June 15 or before, depending on purchaser needs. REPLY BOX MY-872, THE DIAPASON.

**2 Miniventola blowers, new, 110 volt. Price f.o.b. Montreal: US \$310, CAN \$400.** Hellmuth Wolf, 1260 rue Tellier, Laval, Quebec, Canada H7C 2H2. tel. 514/661-2073.

## MISCELLANEOUS FOR SALE

**New two-manual P & S tracker console chassis;** 56-note maple and rosewood keys; 3 couplers. Available due to change in contract. REPLY TO BOX MR-872, THE DIAPASON.

**Wurlitzer Orgatron; beautiful two-manual AGO console, bench and pedals.** Can connect pipes or generators, Asking \$299. Phone 219/272-5703.

**Console, Durst 2-manual, all-electric, full couplers.** Sw: 13 stops, Gt: 17, Ped: 9, 4 pistons/division. \$700. Reiser gang switches 61-note, 25 at \$15 each, 32-note, 11 at \$10 each. Klann manual key action, metal frame, 6 slides/unit, 2 at \$90 each. Meidinger 1/4 HP blower \$200. Send for list of other items. John Lyon, 40141 West Eight Mile Rd., Northville, MI 48167.

**Rare free reed oboe (nice) \$400; Wicks (like new) Gt & Pd relay \$500; Hook & Hastings round mouth open flute 8' \$150; two-manual Wicks console \$500.** North Coast Pipe Organ Service, 9634 Greenbriar Dr., Cleveland, OH 44130. 216/631-5050.

**Blowers, cast iron, high speed, quiet, 1 year guarantee;** 1/2 to 2 HP; static pressure 7" to 12". Price range \$900 to \$1,080. Catalog available. White Organ Co., 2540 Webster Rd., Lansing, MI 48917. 517/323-3174.

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**Tracker parts, approx. 5 yrs. old; sell or trade for electronic organ; 2-man. Laukhuff console scaffold, 8S/13R, 10S/14R Terrill slider chests; Klann 4-rank unit chest and 2-man. console; 1 HP h.s. Meidinger blower; misc. pipes.** 505/291-9332.

## MISCELLANEOUS FOR SALE

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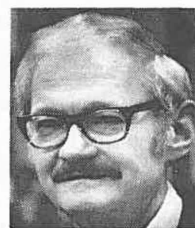
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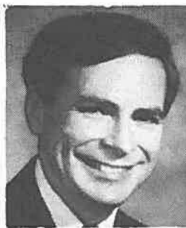
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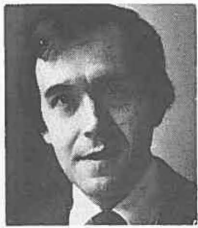
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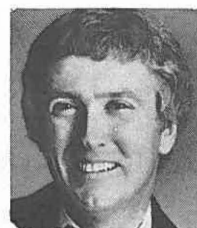
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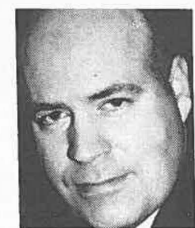
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