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The Organ and Choral Music of the Renaissance

by Thomas Day

Not too many years ago a scandal would have erupted if a chorus performed a Renaissance choral work with the slightest addition of instrumental accompaniment. The choral music of Dufay, Josquin, Byrd, Lassus, Palestrina, and their contemporaries was considered pure *a cappella* polyphony which would be ruined by the addition of any instrumental sound. Fortunately, this taboo is slowly disappearing. Today it is not unusual to find a choral conductor who doubles some vocal lines of a madrigal with viols or a collegium musicum director who backs up a joyous motet with sackbuts and old reed instruments.

Evidence from the fifteenth and sixteenth centuries — paintings, engravings, documents, etc. — thoroughly justifies this mixture of instruments and voices, even though the music that has come down to us mentions nothing about instruments.¹ Composers of the Renaissance did not always have rigidly specific vocal ensembles in mind when they published a piece; rather, they provided the vocal lines almost as an abstraction and expected that circumstances would decide if a piece would be performed (1) by voices alone, or (2) with instruments replacing vocal lines, or (3) with instruments doubling vocal parts. For example, a Mass by Josquin or an elaborate setting of a Lutheran chorale by Walther may have been sung by voices alone in a small chapel but the same pieces, performed in a vast cathedral on a festive occasion, would have required the help of some local wind players to bolster the parts. If the partbooks for these same compositions were distributed among the guests after a Sunday dinner, it is entirely possible that some decided to sing their parts and others played along on any available instrument.

Several conductors today keep up with all the latest musicological findings on this problem of performance practice², and, when they rehearse Renaissance music, a large portion of the time involves the most serious kind of tinkering to see what instrument goes best with what voice. Sometimes decisions are difficult because the spectrum of available "colors" is so large: voices (alone or supported by instruments), viols, recorders, shawms, cornetti, sackbuts, and other old instruments, as well as some modern sounds, such as oboes and bassoons. Mixing these "colors" effectively takes considerable restraint and patience, but the process of deciding can be a fascinating experience for both conductor and performer.

The one instrument that conductors generally avoid is the organ, especially a modern one. It poses too many problems. We know that organs of all descriptions were widely used in the churches, courts, and homes of the Renaissance — small portable types that could rest on the lap, slightly larger instruments that were placed on a table, large portable models that required at least two people to carry, as well as the standard "installed" organs in

churches. In many Flemish paintings of the period even angels play this popular instrument.³ Yet, in spite of all the evidence that demonstrates the importance of the organ in the musical life of the Renaissance, the treatises of the period say little about what the organist is supposed to do when a choir sings. Did the organ remain silent? Did the organist somehow play along? Alas, there are no firm answers, no definitive rules on the subject, probably because no single practice prevailed.

The few remarks presented here will not attempt to prove, with elaborate documentation, that, during the Renaissance, singers and the organ sometimes joined together; this was done long ago in Otto Kinkeldey's pioneering study *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig, 1910). Instead, this excursion through historical fact and scholarly speculation is intended to give organists perhaps an insight here or a better understanding there — all with the hope that more performances of this magnificent repertory of Renaissance choral music will be encouraged. With this in mind let us proceed to our first and most formidable problem: What exactly did organists play when they accompanied? Did they read something or did they improvise?

WHAT DID ORGANISTS PLAY?

An occasional painting or other illustration from the early Renaissance shows an organ being played by an angel or mortal, but the organist is not looking at any music, even though the singers in another part of the painting, might be earnestly scowling at their partbooks. Perhaps this proves that organists were fond of improvising their parts, but perhaps painters did not want to clutter their canvas with some unsightly piece of music on the organ console.

The famous Ghent altar-piece by the Van Eyck brothers (ca. 1430's), although somewhat early for our purposes, is nevertheless a good example of this problem. The angel singers, with their music close at hand, are making such different contortions with their mouths we can assume that they are struggling with some intricate polyphonic piece, not plainchant. The angel seated at the organ has no music within sight yet knows enough of what is happening to play simultaneously the pitches C-G-E.⁴

This angel organist, like most organists of the Renaissance, had to know how to improvise an accompaniment for a choral piece, since composers normally did not provide parts labeled "organ"

until the end of the sixteenth century. Most choral music was circulated not in score but in separate partbooks or in large choir books with separate parts on different sections of the page. If organists wanted to "see" how a polyphonic piece was put together before they accompanied it, they had to go through the process of writing their own scores from parts. (Many handwritten scores from the period have survived.) There is evidence that organists played the bass part of a choral piece and improvised other notes on top — a practice that would eventually lead to the Baroque *basso continuo*. The average organist, no doubt, cheated a bit on any improvised accompaniment by following a handwritten score or a version of the piece condensed into the musical shorthand of tablature notation.

It is important to remember that organists of the Renaissance were familiar with the choral literature of the period and sometimes adapted this music for organ alone. For example, the Spanish theorist and organist Juan Bermudo in his *Declaración de Instrumentos Musicales* (1555) urged organists to play polyphonic choral music as organ solos, since there was so little good music written for that instrument. He claimed that an organist should be able to perform, at sight, a polyphonic piece from the separate parts — roughly the equivalent of playing a string quartet on the piano with only the individual parts to read. Bermudo admitted this was difficult and conceded that less-than-accomplished organists could write out a score from the parts or use an ingenious system of notation which he had invented.⁵ If organists went to the trouble of scoring a polyphonic vocal piece for their own solo performances, they probably would have also used these scores (or tablatures) to accompany singers by duplicating the parts. Bermudo, unfortunately, is silent on this point.

So far we have discussed the idea that the organ in the Renaissance was an occasional and perhaps timid supporter of fallible singers. The distinguished musicologist Arnold Schering once put forth the hypothesis that the organ — at least before about 1550 — was the principal instrument of the Renaissance and that singers in fact accompanied it. In his book *Die niederländische Orgelmusik* ("The Organ Mass of the Netherlands," Leipzig, 1912) Schering pointed out that the choral works of the late sixteenth century, with their sensuous flowing lines, were obviously composed with the human voice in mind. In sharp contrast, the great Masses and motets of Josquin des Prez, Obrecht, Ockeghem, and other composers from the earlier part of the Renaissance often make what seems to be unreasonable demands on the singers. The ranges for the different voices sometimes go beyond the accepted limits; jumps occur frequently, and in some instances there



Details from the Ghent Altarpiece (1415-32) by Hubert and Jan Van Eyck: singing angels (left) and angel organist (right). Church of St. Bavo, Ghent.

(Continued, page 12)

'Tis the Season

The calendar reflects one of the busiest concert times of the year. While all that activity is good and brings fine music to many, it also brings responsibilities to those who schedule concerts. Many of us have to be our own concert managers, so perhaps it is appropriate to remind ourselves of what we owe a visiting artist. I would hazard a guess that the majority of people playing recitals these days, including some top-notch performers, do so for little or nothing (*pace*, Ms. Morgan). Some do it for the experience, others for the exposure and hope of publicity, and yet others for the glory. Those who play for glory receive their own reward, but many of the others do not. If one performs at the risk of loss (or, at least, of little tangible gain), ought not the host to do his part to pick a good date and hour, secure good publicity, produce an attractive program (it can still be simple, even typed), encourage attendance, and provide a little hospitality? To those whose bosses (churches, schools) have given them time off to play elsewhere, a program with name and affiliation correctly spelled can be important, even if it seems insignificant at the time. Anyone who takes the time and trouble to accomplish these things in favor of someone else stands to appreciate it all the more when the situations are reversed.

—A.L.

Season's Greetings

and

Best Wishes

for the

New Year

from the staff of

THE DIAPASON

THE DIAPASON

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Announcements

1978 AGO National Convention

A century ago it was not uncommon for people to travel to the West in search of the last frontier or a new frontier. In searching for a theme for the 1978 National Biennial Convention of the American Guild of Organists, the executive committee considered the idea of using this. However, Seattle cannot be considered a frontier today: its port is second in shipping volume only to New York City, the Seattle-Tacoma International Airport is serviced by 13 major airlines, and Seattle is the termination of several railroad lines. In this sense the "frontier" does not apply, but, in the sense of a search for knowledge, the AGO Seattle '78 convention hopes to serve as a frontier for organists, church musicians, organ builders and all people interested in the organ.

There will be an emphasis on early music and its performance practices, but one does not need to fear that other periods of music will be slighted. During the morning hours, 47 different classes will be offered in the form of four-hour seminars, one-hour workshops, reading sessions and discussions. The afternoon and evening hours will include nine organ recitals and nine programs including choral concerts, chamber music, chancel opera, harpsichord, clavichord, fortepiano, and an organ and orchestra concert.

The official convention brochure will offer much detail about the complete program and will be sent to AGO and RCCO

members in March 1978. Non-members should write directly to Edith C. McNulty, Registrar, AGO Seattle '78, 2326 Bigelow Avenue North, Seattle, Washington 98109, in order to obtain more information about the convention. Housing information is also available from the registrar. Housing reservations must be received by May 19, but everyone attending is encouraged to make housing reservations as soon as possible by using the official AGO Seattle '78 Housing Bureau form.

Three Church Music Clinics will be sponsored by Augsburg Publishing House on January 14. The 22nd annual Minneapolis clinic will take place at Central Lutheran Church; the 7th annual Los Angeles clinic will be held at Trinity Presbyterian Church in Santa Ana; an additional half-day reading session will take place at the Augsburg branch in Columbus, Ohio. All the clinics are free of charge to interested persons and will feature reading sessions, demonstrations, and displays of choral, organ, instrumental, and liturgical music. Further information is available from the Music Department, Augsburg Publishing House, 426 South 5th Street, Minneapolis, MN 55415.

The Organ Literature Foundation has released a new catalog "K." It lists over 700 items, more than 160 of which are new and were not listed in previous catalogs. This catalog is available free upon request from The Organ Literature Foundation, Braintree, MA 02184.

The 5th North Central Division Convention of the American Choral Directors Association (ACDA) has been announced for February 9-11 in Minneapolis, Minnesota. Clinicians will include Julius Herford, B.R. Henson, Kenneth Jennings, William Kuhlman, Daniel Moe, and others. Eighteen choral groups will perform during the convention. Pre-registration information is available from David Thomas, Inver Hills Community College, 8445 College Trail, Inver Grove Heights, Minnesota 55075.

The Royal School of Church Music has announced its Course for Overseas Students which will take place from July 3 to August 14, 1978, at Addington Palace, near London. The course will include practical work at the school as well as visits to cathedrals and musical events. Resident tutors will include Richard Seal, Peter Aston, John Cooke, John Birch, John Churchill, Allan Wicks, and Michael Nicholas. Further information is available from the RSCM at Addington Palace, Croydon, CR9 5AD, England.

The Royal Canadian College of Organists held its annual general meeting in Ottawa, Sept. 16-17. Events included a reception and dinner at the hall of Christ Church Cathedral, a recital by Karen Holmes on a new Casavant tracker at St. Peter's Lutheran Church, an address by Sir John Johnston, and a festival service at Knox Presbyterian Church. RCCO Fellowships (honoris causa) were presented to Dr. George Thalben-Ball of London, England, and to Lilian Forsyth of London, Ontario.

A Catalogue of the Works of Mario Castelnuovo-Tedesco, edited by Nick Rossi, has recently been published. The complete works of the late Italian composer, including choral and keyboard pieces, are listed. Information about purchase of the catalog may be obtained from the International Castelnuovo-Tedesco Society, 55 West 73rd Street, New York, NY 10023.

An Arrangement Request Form has been drafted by music educators and publishers and is available to persons, especially choral directors, who wish to make arrangements suitable for their own use. An inquiry form for out-of-print music still protected by copyright is also available. Both forms may be requested from the National Music Publishers' Association, 110 East 59th Street, New York, NY 10022.

The release of the Edition Peters Complete Catalogue has been announced by the C.F. Peters Corp. This catalog lists over 10,000 works for all instruments and includes information of reference value. It is available free on request from: C. F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

Organa Europae 1978, a 10 x 14.5 in. wall calendar with lavish color reproductions of famous organ cases, is available from Les Concerts Spirituels, B.P. 16, F-88100 Saint-Die, France. New and old instruments from Belgium, France, Switzerland, Germany, Holland, and Czechoslovakia are included, with specifications and history in French, German and English. The Cost is \$9.00 (plus \$.75 surface mail, or \$2.00 airmail). Previous calendars from 1969 through 1977 are also available for \$7.00 each.

Bach Tradition

To the Editor:

Regarding Michael Murray's article, "The Pure Tradition of Bach:" Mr. Murray leaves unanswered the question of when, between Kittel and Dupré, the trill was turned upside-down. I refer to the discrepancy between the table of ornaments from Bach's *Clavier-Büchlein vor Wilhelm Friedemann Bach*, and the table in the Dupré edition of Bach's works. Also, the "Applicatio" from the same *Clavier-Büchlein* contains fingerings which do not lend themselves at all to the type of legato playing which Mr. Murray describes. (The examples of Bach I refer to are reproduced in facsimile in Harold Gleason's *Method of Organ Playing*, fifth edition, pp. 17-18.)

"These two examples of inaccuracies in this oral tradition lead me . . . to cling to the view expressed by Nadia Boulanger . . ."

Sincerely,

Dean W. Billmeyer
Dallas, Texas

To the Editor:

I enjoyed Michael Murray's article on "The Pure Tradition of Bach" in the October, 1977 *Diapason*. He gave an interesting account of passing the baton from Bach to Dupré. The author cites Nadia Boulanger, ". . . but traditions become increasingly susceptible to individual interpretations as each generation takes over . . ." but he concludes that the famous student/teachers ". . . were impelled . . . by a tradition they believed, rightly, was his [Bach's]." While Mr. Murray's facts point to remarkable consistency among these famous organists regarding legato touch, repeated notes, strict and moderate tempi, and minimal body movement while playing, the question still remains whether there is a "pure" Bach (or any other) tradition. The article assumes that Bach's approaches varied little, if at all, from performance to performance. Should questions of legato and detached playing be posed in "either/or" terms? Are they mutually exclusive? What about the gradations in between?

Each composition must be considered freshly at subsequent performances. Touch, tempi, phrasing, articulation, registration, ornamentation, etc., can be decided by seeking answers to these questions: What are the room acoustics? What are the individual characteristics of the particular instrument used? What was the original function of the music? How will the music function in the present performance? What do we know of the composer? What are available historical facts concerning instruments, style, registration, ornaments, etc.? What is the overall structure of the piece and design of individual phrases and motives? What are my personal preferences as an interpreter?

Letters to the Editor

Not all works can (or should) be played on all instruments, and the same piece will be played differently depending on the actual performance conditions. To speak of any musical factor in absolute or "pure" terms is impossible even if the students of Bach thought it was possible.

Sincerely,

Mrs. Carroll Hanson
Iowa City, Iowa

Function & Design

To the Editor:

As an interested bystander, I am concerned over the possibility that when churches make decisions about new organs, or about organ rebuilding, some basic questions get pushed aside or overlooked entirely.

The first of these basic questions is this: What is the function of an organ in this particular church? How does the organ fit into the liturgical and cultural life of this congregation. Is the organ expected to function primarily as a solo instrument (to play the standard literature), or as a supporting instrument (to accompany the choir and/or vocal soloists), or as an ensemble instrument (to play with other instruments in a chamber-music-like situation), or as "leading" instrument (to aid in the congregational singing), or as a creator of appropriate mood and atmosphere? Most churches seem to expect that an organ ought to be able to do all these things to some extent; but I wonder if it is possible for any given instrument (no matter how large or expensive or cleverly designed) to do all these things equally well, and I wonder if it is reasonable to expect a smallish organ to be able to fulfill more than one or two of these functions with any degree of success.

It seems to me that a church must be helped to realize what its particular musical priorities are, and then to plan for an organ that will reflect those priorities. If for that church flexibility and versatility are more important than adherence to some standard pattern of organ design, the congregation ought to be made to realize what it is choosing; or, if musical integrity and authenticity are more important than breadth of possibilities, the congregation ought to be made to realize what it is getting and what it is giving up.

Another question has to do with the influence the new organ will have on the church's ability to attract and keep an adequate organist. A church that buys a large electronic instrument (with 32', etc.) is going to appeal to one kind

of prospective organist; the church that buys a severely "classical" pipe organ for the same amount of money is going to appeal to a very different type of prospective player; and the church that settles for an all-round, middle-of-the-road, domesticated organ will eventually have to settle for an organist with those same characteristics. Whatever kind of organ is chosen, some organists will find it an asset and some will find it a hindrance. To some extent this sort of attraction-repulsion will also affect the church's general public image, to say nothing of its ability to attract certain kinds of choir singers and other musicians. People making decisions about organs ought to take such factors into consideration.

A third question has to do with the placement of the instrument in relation to the choir and the organist/director and the congregation. Appropriate placement is not merely a matter of putting the organ where it will sound best when it performs just one of its functions; a theoretically "good" location is no good at all if it doesn't work in the context of the particular situation where the organ is to be used. In some buildings there is no conventional way to place the organ without losing something important; what is best for accompanying the choir may be worst for leading congregational singing. There need to be new solutions to the problem, for example, of how to let the organ speak with authority to the congregation during hymn-singing without letting it overpower the choir during the anthem. Architects naturally shy away from this sort of quandry, but people who are closer to the actual nitty-gritty of parish musical life cannot afford to close their eyes and ears to the difficulty.

I am convinced that there is no way for a church to get an organ that will satisfy every possible need. A church must decide what it cannot get along without, and what it is willing to forgo; and then it must be prepared to make the long-term musical and financial sacrifices implied by its decision. And churches need all the help they can get to make sure they are guided into a decision that can be lived with.

Sincerely yours,

George Brandon
Davis, Cal.

Unification?

To the Editor:

It is my feeling that arguments presented thus far on the merits of tracker-action over electro-pneumatic have been approached purely from the point of

view of how the keys feel to the organist or how he feels he is controlling the speech of the pipes. There are other arguments that should be presented.

I am approaching the subject from the point of view of tonal design. Tracker-action demands a completely straight specification by necessity, and this immediately places limitations on how many resources will be available to the organist for a given number of ranks. For this reason, a completely straight electric organ offers little more without the conceivable mechanical advantages of tracker-action. So the issue really boils down to unification.

True, unification has been abused by many builders in the past, but this is no reason to totally discard it as a resourceful design technique, especially for the pedal division. For example, using the techniques of downward extension from the manuals, octave duplexing, and extension within the pedal ranks themselves, a comprehensive division can be developed to meet any demand of the organist, and far beyond what would be possible with a handful of straight ranks.

As far as the manuals are concerned, the fallacy in the past has been to unify in adjacent octaves. This will result in a lot of weak spots in chords. However, unifying every other octave, such as 8' and 2', will be satisfying to the ear and still be economical. This would free a rank of pipes to be used as a celeste. And if this judicious use of unification proves satisfactory for the sacred principals, just think what it would do for flutes, which, by the way, could be unified at more than two pitches with little degradation to the plenum.

As far as celestes are concerned, they are rank-eaters, but so are mixtures. However, using the above unification techniques, one can easily allocate six ranks of a thirty-rank stoplist to strings and celestes and still have an instrument complete with two four-rank mixtures, independent mutations, solo and chorus reeds and a clean plenum. Such a philosophy will win the applause of the organist, those who listen to it and those who allocate the funds, and is worthy of consideration by any practical person who wants the most organ for the money.

Very truly yours,

Richard C. Snyder
St. Louis, Mo.

Editor's note: Although the kind of unification discussed by Mr. Snyder does not apply to tracker action, a number of builders can attest to the fact that various systems of transmission are possible with mechanical action, ones in which a stop may be playable on more than one manual, or on a manual and on the pedal.

Competitions

(see also page 17)

A Composition Contest for an original choral work and an original organ work has been announced by the New York City chapter AGO. Both winning pieces will be performed at the chapter's guild service on February 27 at the Church of St. Paul the Apostle; they will be published by Hinshaw. The composer of each winning piece will be awarded \$200. Both works must be suitable for inclusion in a liturgical service (neither to exceed ten minutes duration) and emphasis will be placed on works of practical value. The choral work may be unaccompanied or may have organ accompaniment; the text need not be specifically liturgical in nature, but should be suitable for a worship service. Both works must be previously unperformed and unpublished and must be signed with a nom de plume. Entries must be post-marked by Dec. 15, 1977, and sent to Harold Stover, 235 West 102nd Street, New York, NY 10025.

The Sixth Annual Organ Competition at the First Presbyterian Church of Ottumwa, Iowa, will take place on April 14, 1978. Prizes of \$300 and \$150 will be awarded to the first and second place winners, respectively. The competition will be judged

by Marilyn Mason and is open to any undergraduate student. Six finalists will be chosen from those submitting recordings by March 10. The tapes are to contain a baroque or pre-baroque work, a romantic work, and a contemporary work. Further information is available by writing Dr. Herbert Wormhoudt, First Presbyterian Church, 4th and Marion, Ottumwa, IA 52501.

The First International Organ Competition in Budapest will take place between September 16 and 29, 1978, as part of the 16th Budapest International Music Competition. The age limit for organists is 32 years and applications must be received by June 1. Further information and a prospectus is available from the Secretariat of the Competition, H-1366 Budapest 5, PO Box 80, Vörösmarty tér 1.

The 1978 competition for Interpreters of Contemporary Music, sponsored by the International Gaudamus Foundation, will take place in the Netherlands March 30 - April 4, 1978. The deadline for applications is January 31. Further information is available from the Gaudamus Foundation, PO Box 30, Bilthoven, the Netherlands.

Nunc Dimittis

The composer Alexander Tcherepnin died September 29 in Paris. He was 78.

Mr. Tcherepnin was born in St. Petersburg, Russia, where his father was a well-known composer. He later moved to Paris, but maintained homes in New York and in England. He taught for a period at DePaul University in Chicago and also became an American citizen. He was known as a prolific composer and wrote in many mediums, including works for keyboard.

Gustav Reese, American musicologist, died in Berkeley, Cal., on September 7 at the age of 77. He had studied at New York University and later taught there for many years, until his retirement in 1974. He was best-known for his two monumental books, "Music in the Middle Ages" and "Music in the Renaissance," both of which were considered as the definitive works on these subjects in English.

Word has been received of the death of Leo C. Holden, who died July 20 at the age of 82. He was a former professor of organ at the Oberlin Conservatory of Music. A recital of organ works by Bach,

Dupré, Franck, and Hindemith was played in his memory by Kent Hill and Ronald Sprunger on September 30 at Mansfield State College, Penn.

C. Edward Bryan died August 27 in Jacksonville, Fla. He had studied at the Jacksonville College of Music, Pius X School of Liturgical Music, Eastman School of Music, Royal Conservatory of Music [Copenhagen] and the Mozarteum in Salzburg. He had been organist and minister of music at the Riverside Baptist Church, Jacksonville, since 1942. He also taught voice and choral music at Jacksonville University for 31 years, until his retirement last year. At that time, he was honored with the "Musician of the Year" award from Mu Phi Epsilon.

Belated word has been received of the death of John J. Renner on June 3. He was choirmaster at St. Mark's parish, Sheepshead Bay, New York, until his retirement in 1974. He had been music director at Bishop McDonnell High School in Brooklyn from 1942 to 1973, and had also served on the Diocesan Music Commission for two terms. He was a former dean of the Brooklyn Chapter AGO.

Reviews Choral Music, Records, Books

Music for Voices and Organs

by James McCray

Choral Music in Three Parts with Organ

Although the twentieth-century standard for chorus has been to perform music in four parts (SATB), not every church choir director has the luxury of a solidly balanced chorus. Too often, the small church choir is limited to a brave group of conscientious souls who appear for every rehearsal and Sunday service, and yet another group whose schedules only permit part-time attendance. The music reviewed this month concentrates on scores employing only three voices with organ accompaniment in an effort to offer new repertoire to choirs with limited personnel.

Cantate Domino. Dietrich Buxtehude (1637-1707), Arista Music Company AE 180, 75¢, SAB and organ with solos for two sopranos and a bass (M+).

Buxtehude was the great middle-Baroque German composer whose music and service innovations in the Lübeck Marienkirche profoundly influenced J. S. Bach. This twelve-page Latin motet setting is a challenging work with frequent melismatic passages for all sections. The organ music is a very-easy realization of a figured bass part. The ranges for chorus are excellent, but those for the soloists are more extensive. There are many small sections with tempo changes, and the work closes with a choral setting of the Gloria Patri. This is wonderful repertoire for choirs with limited but talented singers.

Morning Has Broken. arr. Robert J. Powell, Augsburg Publishing House, 11-1783, 45¢, SSA with organ (E).

In this slow and tender setting for SSA chorus, only a small portion of the anthem is actually in three parts. The chorus sings in unison and two parts over a gentle 9/4 organ background that has a linear approach matching that of the voices. The instrumental music is more an equal partner than an accompaniment to the voices, and, while not difficult technically, it is sensitive. The text describes God's greatness through nature. This piece is highly recommended for both church and concert performance.

Isaiah Mighty Seer. Gerhard Krapf, Augsburg Publishing House, 11-1786, 35¢, SAB and organ (E).

Two of these three pages are in unison for trebles (or solo). The choral music on the last page is unaccompanied and consists of only 8 measures; the anthem closes quietly with a return of treble voices and organ. This is a very easy setting for both the voices and organ and is the kind of "backup" anthem which should be kept in the folder for emergency situations.

Non vos relinquam orphanos. Ignazio Donati (c.1585-1635), Oxford University Press, 40024, SSA or TTB and organ, 50¢ (M-).

This early Baroque motet has a useable English translation for performance. The lines are polyphonic and the keyboard material chordal with sustained harmonies. After each verse there is an alleluia. It is a sophisticated work which may be performed by three-part women or men and is especially suitable for a small chamber choir as a concert selection.

Rejoice and Sing. Albert Zabel, Hope Publishing Company, F. 951, 40¢, three equal voices and organ (E).

This fast and happy anthem has an optional percussion part for finger cymbals, with the last verse having a three-part homophonic texture. The ranges are limited; the character of the music is such that it would work well for a youth chorus in a church, especially with members of the junior high age. The material is somewhat repetitive and the organ music very simple.

Mass of the Redeemer. Richard Proulx, G.I.A. Publications, G-1749, \$1.25, SAB and organ with congregation, two trumpets and percussion (E).

This mass setting is adapted for use in either the Anglican or Roman Catholic rites and consists of 16 pages with only a small part of it for three-part chorus. There are seven short movements but the Credo is excluded. The music is well written, so that a pragmatic yet musical approach is used. The congregation is frequently involved; however, the trumpet and percussion parts are optional and are not included in the choral score.

Let My Prayer Come Like Incense. Milan Kaderavek, World Library of Sacred Music, EMP-1501-3, 40¢, TBB and organ (M).

This has two movements which include a gradual and an alleluia. The latter is fast and has rapidly changing meters which will be moderately difficult for many choruses, but the writing is good. The first movement is slower and primarily homophonic. The organ material is not taxing and sometimes the chorus is required to sing unaccompanied. Beautiful music for men's voices with limited ranges which keeps it within the ability level of most male choirs.

Records



Music of the French Baroque. Oberlin Baroque Ensemble (Marilyn McDonald, baroque violin; Robert Willoughby, baroque flute; Catharina Meints, viol; James Caldwell, viol and baroque oboe; Lisa Goode Crawford, harpsichord; assisted by Dana Maiben, baroque violin; and Enid Sutherland, viol). Louis Couperin: 5 Sonfonies for viols and continuo; Sainte-Colombe: 2 Concerts for 2 viols; Marin Marais: Suite in B Minor for viol and continuo, La Gamme en forme de petit Opera; François Couperin: La Steinquereque, La Sultane; Jean Barrière: Sonata 4 in G Major (Book 5) for baroque violin and harpsichord; Boismortier: Sonata for flute and harpsichord, op. 91; Rameau: Concert 2 from Pièces de clavecin en concert. Vox stereo 3-SVBX 5142 (\$10.98).

Modern organists have accorded French classic music a ready, even casual, acceptance which is not found among other musicians. The names Couperin, Clérambault and de Grigny are household words for organ students throughout the world and particularly in our own country, yet their small corpus of organ works is known in a stylistic vacuum. Would the serious organist feel that he really understood what a Leipzig prelude and fugue was all about if he had never heard a *Brandenburg Concerto*, for example? For French music, the organist searches the Schwann catalogue in vain for good recordings of mainstream music: Lully operas and the chamber music which was so important to court and aristocratic life. Those with a more scholarly bent will also be thwarted in their search for scores of this music, for even some of the most important works of the period do not exist in modern editions (in contrast to the situation with organ music, almost every scrap of which has been printed).

This recorded sampling of classic French chamber music, then, is of some importance to organists. Vox records has produced a fine and inexpensive three-record set which is both a musical treat and an historical document. The music reflects nearly a hundred years of composition, c. 1650-1750, the age of the Couperins and their organist colleagues (not to mention a certain famous king). The recording is accompanied by twelve pages of notes written by Mary Anne Ballard about the music and the instruments, including much information which cannot be readily found elsewhere in English.

The performances are sensitive and warm. It is particularly pleasant to hear the strings played without an overabundance of extra-musical noises which close microphones often inflect on the record listener, and the transverse flute has a lovely fluid sound. Almost all of the instruments (which are described and pictured in the accompanying brochure) are actual antiques, not modern copies. The continuo playing by harpsichordist Lisa Crawford is elegant and appropriately embroidered without being overly assertive in the ensemble. The outstanding composition on the record is a unique piece by Marin Marais, "The Scale in the Form of a Small Opera." The long work is a sort of suite (for flute, baroque violin and bass viol, with a second viol assisting the harpsichord continuo) in which the sections gradually modulate all the way up the scale and back down. In terms of both performance and composition, here is a superb example of *le bon goût*.

—Bruce Gustafson

Books

Wallace Goodrich: *The Organ in France.* Boston, 1971 1917; unabridged reprint, Portland, Maine: Longwood Press, 1976. xiv, 168 pp., \$20.00.

"In no other country [i.e., France] has the organ achieved so high a position of honor among musicians, or have so many of the greatest contemporary composers interested themselves in the organ, both as executants and as writers of organ music. . . . If we are to perform their works adequately, and thus enrich our repertoire by compositions of unquestioned authority and value, it is indispensable to their proper interpretation that the resources and characteristics of the instruments for which they were conceived be thoroughly understood by the executant. . . ." This admonition is just as appropriate today as in 1917, when Wallace Goodrich included it in his preface to *The Organ in France*: probably no other body of organ music is as well-known or as widely misunderstood as that of the French school, especially the works of the late 19th and early 20th centuries. To have a reprint of this long out-of-print book available today is welcome indeed, because it can tell us a great deal about both the music and the organs for which it was written. Despite a writing vintage more than half a century old, the information contained here is still valuable today — most of it is not otherwise available in English. It belongs in the library of every serious organist.

Goodrich organized the book in two main parts: background on the French organ (including its use, design, nomenclature, mechanical accessories, and characteristics of registration) and "the adaptation of French registration to American organs." The author considered the latter the most important part and perhaps it is, but the first part is an excellent introduction to the French organ in general and explains many matters which might otherwise seem exceptional to the American who has not previously heard or played French organs. It should be noted that the music the author was concerned with is that of the late Romantic period — Franck, Widor, Vierne, etc. — but much of his information is applicable to earlier music, thanks to the remarkable continuity in standardized registrations

that most French organists have maintained for several centuries. The specific references to many works are helpful, as are the solutions to registrational problems. The appendix includes seventeen specifications of important organs by Cavallé-Coll, Mutin, Puget, Merklin, Abbey, and Debierre, as well as the console plan for Sacré-Coeur. A glossary, bibliography, list of compositions referred to, and index are included.

The Organ in France is undoubtedly the best work of its kind. It will make a good gift for all lovers of French organ music.

Gerhard Krapf, translator: *Werckmeister's Orgelprobe in English.* Raleigh, N.C.: Sunbury Press, 1976. xxvi, 69 pp., \$9.00.

This small book is one of the more important ones to appear recently, since it makes available for the first time a complete English translation of the most significant work by a noteworthy 17th-century organist and writer (W. I. Sumner's translation in the *Organ Institute Quarterly*, 1958 [no longer available], did not include the introductory material). Andreas Werckmeister (1645-1706) is best-known today for several temperaments which bear his name, but this treatise reveals other areas in which he was expert. In his own day he was esteemed by such worthies as Buxtehude and Arp Schmitzer; the latter honored him with a rhymed endorsement which concludes:

"For as posterity this treasure will accept,

His name always among the famous shall be kept.

. . . But know that only fools this treatise can resent,

While you, dear Werckmeister, to heaven shall ascend."

The translation is idiomatic, appears to be quite error-free, and shows care in its execution. There are numerous helpful explanatory footnotes and editorial emendations. The preface and dedication of the first revised edition (1698) are included, as are Schmitzer's poem and facsimiles of the title page and illustration. Only the table of contents seems to have been revised slightly, to make it more useful. The original organization of thirty-two brief chapters is retained: they deal, variously, with organbuilding contracts and inspections, pipework, chests, registers and tuning, wind systems, short octaves, maintenance, and the qualifications of an organist. Werckmeister's occasional Latin phrases are included (with bracketed translations), as is his generally colorful language, albeit rendered modern.

This should be a book of interest to performers, historians, builders, and connoisseurs alike, and is recommended for all serious libraries.

Walther M. Liebenow, editor: *Organ Miscellanea, Three Essays on Organs.* Los Angeles and Minneapolis: Martin Press, 1974. Limited edition, 50 pp., \$5.95.

These three little essays (actually, a tract, a sermon, and some travel observations) seem to have nothing more in common than the fact that each is somehow concerned with the role of the organ in worship at former times, but they make pleasant reading. The longest and most colorful is John Boydell's *The Church-Organ: or, a VINDICATION of Grave and Solemn Musick in Divine Service* (1727), which, among other tidbits, relates that detractors of the organ claimed it to be the invention of the "Scarlet Whore!" The others, only a few pages each in length, are *What Time the Nicene Creed began to be Sung in the Church* (from *REGORII Posthuma: or, Certain Learned Tracts*) by John Gregory (1650), and William Jones' *Observations in a Journey to Paris*. This last, published in 1777, deals with a visit to the French capitol in which M. De Luce's playing of the organ at Notre Dame is compared to contemporary London performances.

The book is plainly but handsomely printed and bound. It will serve as a curiosity item in the libraries of those who have already collected the more significant literature.

—Arthur Lawrence

An Interview with Christopher Hogwood

by Larry Jenkins

Christopher Hogwood has been at the forefront of nearly every aspect of the early music world since his student days in Cambridge, where he read classics and music at Pembroke College. His teachers there included Thurston Dart, a prime force in bringing performances of pre-classical works to the concert platform. Hogwood then went to Spain, where he studied with Rafael Puyana and later was under the tutelage of Gustav Leonhardt. As recipient of a British Council scholarship he was able to spend a year in Prague, engaged in research and study at Charles University.

Since those days, he has chalked up an impressive record as a performer. He helped to found the Early Music Consort with his friend, the late David Munrow. This group perhaps contributed more than any other to the revival of interest in medieval and renaissance music in England, and Hogwood played harp, keyboard, and percussion with them at most of the major European festivals. His performance career has reached far wider, however, for he has also been the principal harpsichordist with the Academy of St. Martin-in-the-Fields, recording and touring with this internationally renowned group under Neville Marriner, their leader.

Hogwood is now back in Cambridge, as lecturer, performer, writer, broadcaster, and recording artist. It would seem that he engages himself in all these various activities simultaneously, to judge by the accretions which surround him — scores, books, instruments, scripts, publicity blurbs, records — but in talking with him one is only dimly conscious that his time must be precious, so willing is he to share his ideas.

He thrives on ideas, about his recently acquired house, his garden (where this interview took place), future books, future recording projects. Concerning the harpsichord and its use, "To me the harpsichord is an accompanying instrument. Solo recitals on the harpsichord are generally boring." And yet he is not averse to recording solo recitals, such as *My Lady Nevelle's Book* two years ago for Decca. He is very proud of this recording.

"I would not like to undertake a [recording] project such as the complete works of a composer. That sort of thing simply does not appeal to me. But I would consider projects similar to *My Lady Nevelle* or, perhaps, the complete set in a given opus. That sort of repertoire needs the in-depth attention one can bring to it in preparing it for recording." He most often plays from his own editions, as he has done extensive editorial work, both for recording purposes and for music publishers. He has edited the complete works of William Croft for Stainer and Bell, the piano sonatas of J. C. Bach for Oxford University Press, and the Purcell triosonatas for Eulenberg. For recording with the Academy of St. Martin-in-the-Fields he produced editions of Corelli and Vivaldi concertos and arranged J. S. Bach's harpsichord concertos for performance by what may have been the original solo instruments. The sixth edition of *Grove's Dictionary* contains nine articles contributed by Christopher Hogwood on various aspects of 18th century English musical life. This year sees the publication of a number of historical books.

This interviewer suggested that perhaps recordings of harpsichord music were more palpable than the instrument as heard in the flesh and that most



Christopher Hogwood

harpsichord lovers become acquainted first through recordings and are disappointed when they hear the instrument in concert halls.

"One of the problems, of course, is that the sounds one hears in most concert halls are all wrong," he replied, and not without some authority. Hogwood's own personal collection of early keyboard instruments qualifies him to speak thus. The collection includes a 17th century Italian harpsichord, English instruments by Kirkman (1766) and Culliford (1782) and a Pohlmann piano of 1773, as well as copies of a German harpsichord and a Ruckers virginals. He regularly uses these instruments in recitals and lectures and in recordings.

"The performer must be a scholar. He must know the sounds appropriate for the music and he must know the sources which describe the styles of playing." And Christopher Hogwood has made this his gospel. He proposes a series of seminars on sources as yet un-

published and for the most part unknown which give yet further insight into baroque performance practice and is willing to conduct such seminars in conjunction with university music departments when his busy schedule allows.

In 1973 he founded the Academy of Ancient Music, the first complete early classical orchestra playing on authentic instruments of the period. The group has made many recordings and has become widely known for its performances of 17th and 18th century music in various groupings. Decca and Hogwood have devised a series of 27 recordings to appear over the next four years, the *Florilegium* series on the L'Oiseau Lyre label. This series will cover a far-ranging repertoire, including works by Beethoven, Schubert, and Weber.

Christopher Hogwood was appointed artistic director of the King's Lynn Festival in 1975 and in the two years since he took over the reins, the festival has grown in scope. This year's program included recitals by the Academy of Ancient Music and Janet Baker, among a long list of other distinguished artists and groups.

Soon after our encounter he was to leave for Australia for an extensive tour, for he finds that the young concertgoers in Australia are a receptive and informed audience. He himself is only thirty-three, so the communication between them and him has nothing to do with bridging a generation gap. For several years he has presented the weekly program on the BBC called "The Young Idea," a record request program for the under-twenties. The commentary is imaginative and informative and far transcends the limitations of the format.

A very busy man, Mr. Hogwood; but a fascinating and sensitive human being whose aims make a great deal of sense and who practices what he preaches.

American Institute of Organbuilders Annual Convention

a Report by Arthur Lawrence

Anthony Doschek followed with a lecture on "Room Acoustics." After giving historical background, he discussed the acoustical requirements of a successful concert hall and how they relate to the organ. Although technical, illustrated with charts and diagrams, it was an interesting and understandable presentation.

A plenary session followed after lunch, and then Scott Cantrell spoke on "A Critic's Look at Organ Building." His main points dealt with the deficiencies of American tonal design, as revealed by final voicing, and the lack of compatibility between that design and the musical literature it must play. The nature of Mr. Cantrell's remarks was such that a lively question-answer session ensued.

The evening was devoted to a lecture-recital at the Mercy Hospital chapel, where a 14-rank Schlicker tracker had recently been installed. Jean Reavens spoke on "The Golden Age of Organ Music," which he defined as lasting from 1550 to 1650, and he illustrated his cross-cultural remarks with some poorly-prepared examples from the music of Sweelinck, A. Gabrieli, Frescobaldi, Titelouze, Byrd, and others. His presentation was characterized by both charm and naiveté.

The opening event for Tuesday was a round-table workshop and open forum in which several builders shared their knowledge and techniques in brief expositions: John Gumpy explained his electro-mechanical chest action, Denis Unks spoke on swimmers, Earl Beilharz demonstrated a wiring harness, and Jan Rowland showed the benefits of chest layouts in thirds. The annual business meeting followed, and the 1978 convention was announced for October 15-18 in Fargo, ND, where Lance Johnson will be convention chairman. Boston was chosen to be the site of the 1979 convention. Charles McManis, Pete Sieker, and Pieter Visser were selected to constitute an examination committee for the institute's certification program, and Paul Carey, Roy Redman, and Jan Rowland were elected to the board of directors. The next day, after a meeting of new and old board members,

the following officers were announced for the current year, effective immediately: Ronald Poll, president; Jack Sievert, vice president; Rubin Frels, recording secretary; and Randall Wagner, treasurer. David Cogswell agreed to serve as historian, and the acceptance of a number of new members was announced.

The afternoon was taken up with an organ "crawl," in which three very different organs were visited and examined. At the First United Methodist Church of Duquesne, Harry Ebert showed what could be accomplished in the rebuilding of an older organ in poor condition; the original Tellers-Kent had been water-damaged, but rebuilt actions, with some additions and revoicing, revived the instrument considerably and made it once again useful. A new organ by Gress-Miles was examined at the Church of the Redeemer; as with the previous installation, it was possible to play this instrument and inspect the chamber. The final stop was St. Paul's Cathedral in Oakland, the site of a large four-manual von Beckerath built in 1952. The resident *titulaire* told some anecdotes, played a hymn, and then conducted the group into the spacious gallery. Several members played this magnificent organ to good effect, even though it was partially draped in clear plastic for protection from plastering work, while others climbed the rear ladders to peer into the case. This instrument is probably one of the most beautiful in the country, and the venerable building which houses it has good acoustics and impressive decor. It is a pity that the organ is not more widely known and heard. (See *The Diapason*, Feb. 1963, for a description.)

The day concluded with a river boat trip and buffet dinner on board. This pleasant interlude afforded the chance to see the waterfront and skyline, as well as to be regaled with organbuilders' tales (not all of which dealt with the musical instrument — the subject matter strayed at least as far as reptiles). At the conclusion of the cruise, most of the group opted to ride up into the hills, view the city lights from above, and ride the funicular.

Lectures occupied most of Wednesday, the final day of the convention. John W. Coltman spoke first on "Sounding Mechanism in the Organ Pipe." He acknowledged that the subject still involves more art than science, but included some valuable information. Mr. Coltman, a sometime flutist, showed how flutes (hence, pipes) with good tone could be produced from materials as diverse as grenadilla, metal, copper, and even concrete.

After lunch, Charles McManis spoke on "Voicing." In addition to a brief history and comparison of schools of voicing, Mr. McManis showed what the basic techniques of voicing are. A question period followed, and there was also a chance to examine this builder's voicing tools.

The suggestion that good voicing can help attract contemporary literature led naturally to the next presentation, that of Martha Fols on "Avantgarde Music for the Pipe Organ." Ms. Fols was concerned mainly with new developments she had witnessed in Europe, which would assist the performer in achieving special effects. Such devices as a wind-control device (ranging from none to full pressure), cluster-holding mechanisms, new mutations and percussion effects, and a varying pallet-control scheme were all included. Although it became obvious that all the audience was not as serious about this subject as was the speaker, tapes and slides helped illustrate this interesting lecture.

The closing event of the convention was a banquet. Various awards were made and citations given. After dinner, Arthur Lawrence spoke on "Trends in Organ Building," emphasizing the increasing sales of smaller instruments and the proliferation of small organ-building firms, together with movements in tonal design.

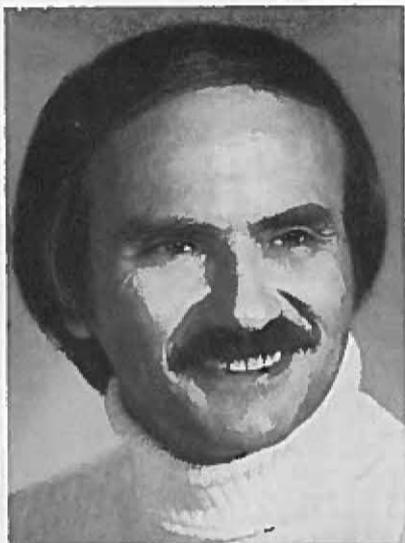
After five years of existence, the American Institute of Organbuilders, an association of individuals rather than of firms, continues to demonstrate that it is a viable, vital organization. Its members seem committed to achieving and maintaining quality standards. As this convention evidenced, they remain interested in learning and eager to share their knowledge for the good of the organ. Some of this year's lectures will be published in forthcoming issues of this journal, and succeeding conventions should continue to be events to await with anticipation.

The American Institute of Organbuilders held its fifth annual national convention in Pittsburgh, Pa., October 2-5. As has been the case with the several past gatherings of this growing organization, a large number of interested persons attended and heard a varied group of presentations during the course of three and a half days. Activities centered around the Ramada Inn close to Pittsburgh's airport, where those attending had opportunities to see the exhibits displayed by component suppliers, as well as attend lectures and discussions; bus transportation was provided for the concert and organ demonstrations. Harry J. Ebert was the cheerful and efficient convention committee chairman.

The opening program was a recital by Donald Wilkins on the four-manual 1918 E. M. Skinner (with subsequent rebuilding in 1933 and additions in 1950) at Carnegie Music Hall in Oakland, which took place Sunday night. Mr. Wilkins gave spoken background material on the organ and on his program, which was well-chosen to display the capabilities of the organ: Reger: *Introduction and Passacaglia in D Minor*; Bach: *Tocatta in F, BWV 540*; Franck: *Fantasia in A*; Ruhl: *Western Pennsylvania Suite*; Langlais: *He who has ears, let him hear, The Fifth Trumpet (from Five Meditations on the Apocalypse)*; Vierne: *Méditation (transcribed from a 1930 recording by Duruflé)*, *Finale (Fourth Symphony)*. Although all the works exhibited fine technique and musicality, I found the Franck, with its heroic type of treatment, especially effective. This recital was a fine initial event for the convention, and it afforded a chance to view the historic 1895 building, which has a handsome marble entry hall.

Monday brought a full day of activities. After president Ronald Poll's welcoming remarks, Robert E. Coleberd spoke on "Economics in Organ Building." His lecture dealt with four main areas: the state of the economy as it affects the church market and purchase patterns; findings on philanthropy, as related to church giving; tax reform and its potential effect on organ donors; and the rather grim aspects of inflation as they beset the artisan builder. Current trends were projected to show the probable costs of future organ construction, as well as the directions which donations are likely to take.

Appointments



Robert M. Turner has recently been appointed tonal director and head voicer of Harris Organs, Whittier, California. Prior to assuming this position, Mr. Turner operated his own firm in Hopewell, New Jersey, and was responsible for the building of a number of instruments, including those at First Presbyterian Church, Trenton, NJ, Holy Trinity Lutheran Church, New York City, and the Church of St. Michael and St. George in St. Louis, Mo. Under his direction the Harris firm, established in 1967 by David C. Harris, plans to continue the construction of new organs, as well as the rebuilding of existing instruments, utilizing mechanical, electro-mechanical, and electro-pneumatic actions.



Hans Vigeland has been appointed organist and choirmaster of the First Congregational Church of Great Barrington, Massachusetts, the same church which he served when he started his career. The church has a 65-stop instrument built by Hilbourne Roosevelt, which is the subject of Mr. Vigeland's article "A Summer Reminiscence," which appeared in THE DIAPASON, November 1976. He will continue as organist of the Berkshire School.

Michael G. McGuire has been appointed director of music at Lafayette Avenue Presbyterian Church in Buffalo, New York, where he succeeds Mary Ellen Burgomaster. A native of St. Louis, Mo, he is currently a candidate for the MMus degree at the State University College, Fredonia, where he is a student of John Hoffman. Mr. McGuire holds undergraduate degrees from Central Methodist College and Michigan State University. His organ teachers have included Ronald Arnatt, Geraint Jones, Luther Spayde and Kathleen Thomerson.

Mark Carter Johnson has been appointed organist-choirmaster at Grace Episcopal Church in Utica, New York. He leaves a position at Christ Church, Andover, Massachusetts. Mr. Johnson is a graduate of Phillips Academy, Andover, and he attended the Boston University Tanglewood Institute. He has also studied in Canterbury, England.

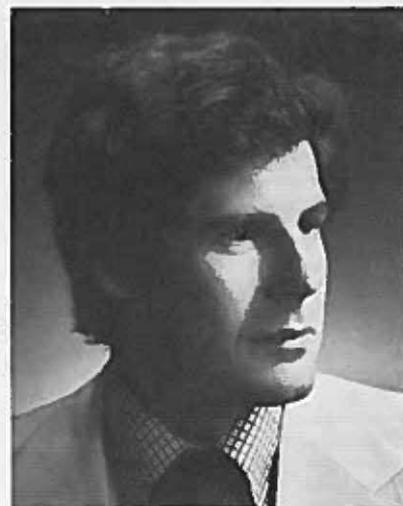
Douglas Paul Forbes has been appointed organist and choirmaster of Grace Episcopal Church, Lawrence, Massachusetts, where he succeeds the late Fred E. Jones. Mr. Forbes is a native of Washington, D.C., and was a member of the Washington Cathedral Choir before attending the New England Conservatory and the Boston Conservatory. For the past five years he has been the assistant at the Church of the Advent in Boston; he will continue as director of music at the Advent School.

Herman D. Taylor has been appointed University Organist and Associate Professor of Music at Dillard University in New Orleans, Louisiana. He leaves a position at Prairie View A and M University, Prairie View, Texas. A biography and portrait of Dr. Taylor appeared in the August 1976 issue of this journal.

James W. Biggers, Jr. has been appointed to the music staff of the Episcopal Church of the Ascension in Clearwater, Florida, where he will develop a comprehensive program for adult and youth choirs. Mr. Biggers received his early training at the choir school of the Cathedral of Saint John the Divine in New York City and earned undergraduate and graduate degrees at Northwestern University. He has formerly held positions at Christ Church, Gary, Indiana, St. John's Episcopal Church, Tampa, Florida, and St. Paul's Episcopal Church, Winter Haven, Florida.



Douglas L. Butler has joined the faculty of Portland Community College, Rock Creek campus, in Portland, Oregon, where he teaches musicianship and chorus. He leaves a position as director of music at the First Unitarian Church but continues on the organ faculties of Reed College, Portland State, and the University of Portland. This season he has joined Fred Sauter in premieres of works written for trumpet and organ by William Albright and Rudy Shackelford. Dr. Butler is under the management of Artist Recitals.



Alan Barthel has been named director of music for First St. Andrew's United Church of Canada in London, Ontario. He received his BA degree from Drew University, his MMus degree from Butler University, and his MSM degree from Christian Theological Seminary. His organ teachers have included Lester Berenbrock, Charles Henderson, and Ernest White. In addition to his work at the church, he will continue as musical director of Aeolian Town Hall in London and as publisher of the Ernest White Edition, Fairfield, Conn.



Haig Mardirosian has been appointed director of music and organist at the Cathedral of Saint Thomas More, Arlington, Virginia. He leaves a post as music director at Reformation Lutheran Church, Washington, D.C., and continues as head of the organ performance faculty at the American University, Washington, where he also teaches theory and conducting. Dr. Mardirosian's duties at the cathedral of the Northern Virginia diocese include training the cathedral choir and a children's choir. He is assisted by Robert L. Wyant, cathedral organist.



Thomas F. Froehlich has been appointed organist of the First Presbyterian Church of Dallas, Texas, where he plays a new 3-manual tracker of 54 ranks by Robert L. Sipe (see the April 1977 issue of this journal for the specification). Mr. Froehlich received his undergraduate degree at Lawrence University, Appleton, Wisc., where he was a student of Miriam Clapp Duncan, and his master's degree in organ performance from Northwestern University, where he studied with Wolfgang Rübsum. He was a finalist in the 1975 Ft. Wayne competition and studied for two years in Paris with Marie Claire Alain. Prior to accepting the Dallas position, he was director of music for St. Michael's Anglican Church in Paris.

Joyce Anne Schmanske has been appointed director of liturgical music for the campus ministry program at Saint Mary's College, Notre Dame, Indiana, where she also teaches theory and piano in the music department. She is a native of Detroit, Michigan, and earned her undergraduate degree from Wayne State University, as a student of Ray Ferguson. She received her masters degree at Northwestern University and is currently working on the DMA degree there, where she is a student of Wolfgang Rübsum.



Edith Ho has been appointed organist-choirmaster of the Church of the Advent in Boston, where she succeeds Philip Steinhilber who had held that position for the previous nine years. She leaves a position as director of music at the United Church on the Green, New Haven, Ct., where she had been for three years. Miss Ho, a native of China, received the BMus and MMus degree from the Peabody Conservatory of Music in Baltimore. She has studied organ with Arthur Howes, Heinz Wunderlich, and Helmut Walcha, and has concertized throughout the United States and Europe. She has held teaching positions at Peabody Conservatory, Gettysburg College, and Dickinson College.

Henson Markham has been appointed vice president — director of publications for Theodore Presser Company, music publishers in Bryn Mawr, Pa. He will be responsible for directing the publishing program of the entire organization, including affiliated companies. The Presser Company has also announced its appointment as sole U.S. representative for Robertson Publications of Buckinghamshire, England.

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October 1st, 1977

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You may recall my letter of a year ago which appeared as an advertisement in this journal. I stated then my firm intention and commitment to continue and strengthen the pipe organ division of our company. As an ongoing expression of this commitment, Casavant Frères Limitée has created a subsidiary in the State of Texas, Casavant Frères Inc.

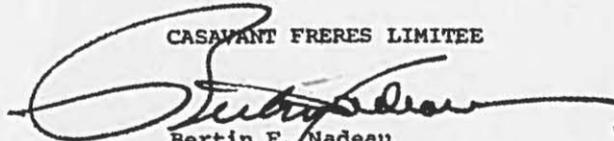
C.F.I., as this new organization will be known, will offer a unique service to churches and educational institutions in the States of Texas, Oklahoma, Louisiana and Arkansas. Backed by the financial, technical and artistic resources of one of the oldest and largest manufacturers of quality pipe organs in North America, the professionally trained personnel of C.F.I. will make available a complete range of services related to the pipe organ: tuning and maintenance of pipe organs, regardless of type, builder or age, - assistance in setting up a maintenance program designed to keep your instrument in the best possible condition at a fair price, - counsel and services for the purchase of new pipe organs, - tonal revisions and revoicing, - rebuilding and additions, - restoration of worthy instruments, - acoustics, - fund raising and financing, - emergency service, and pre-planning assistance for architects and building committees.

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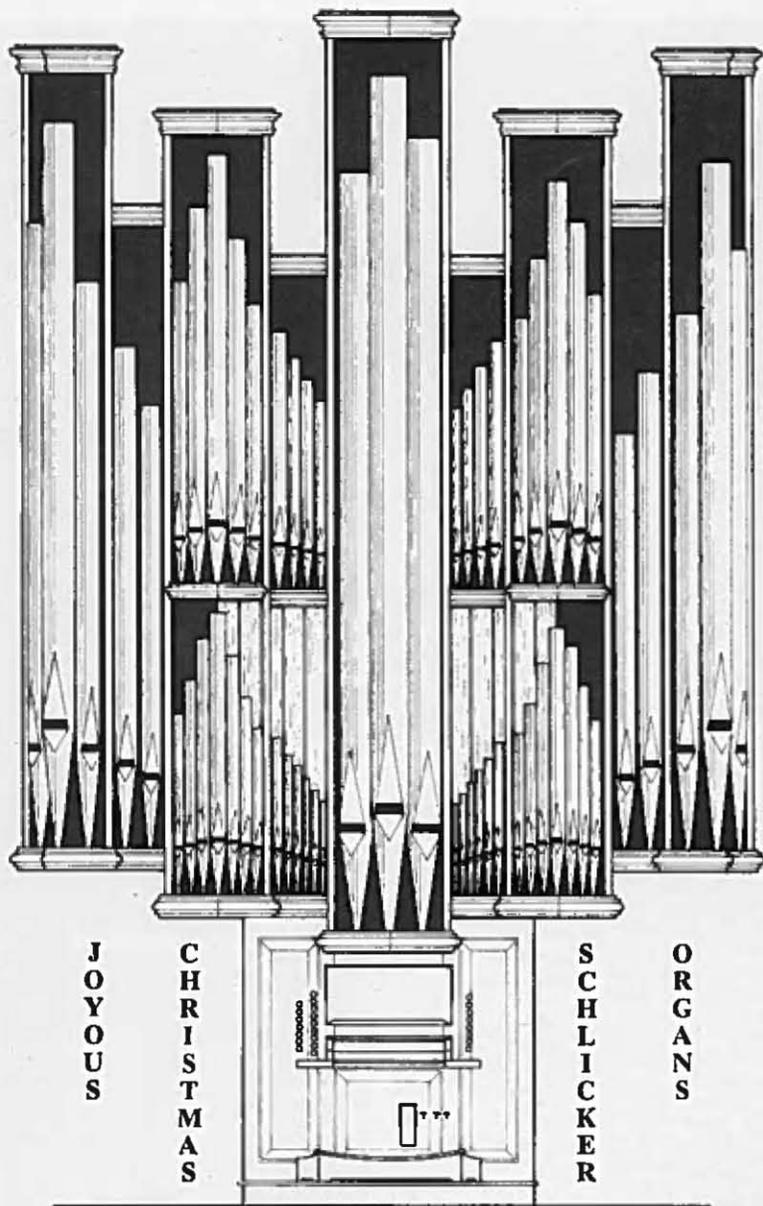
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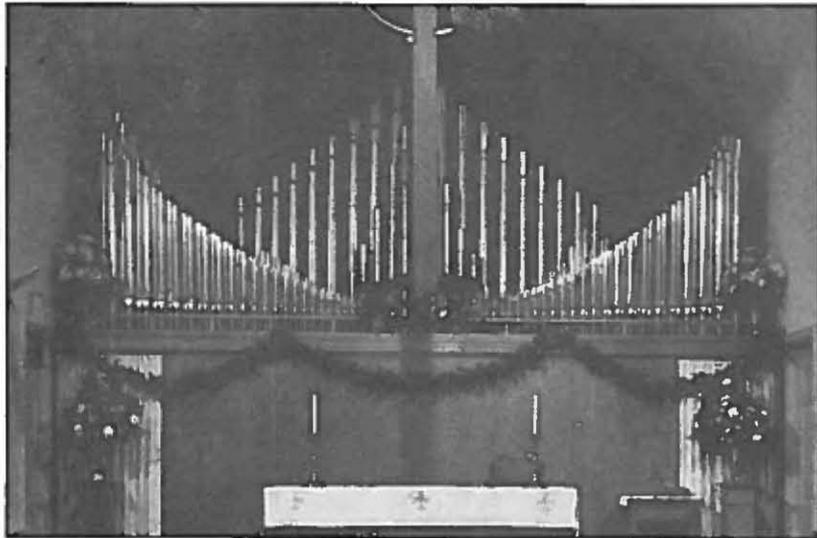
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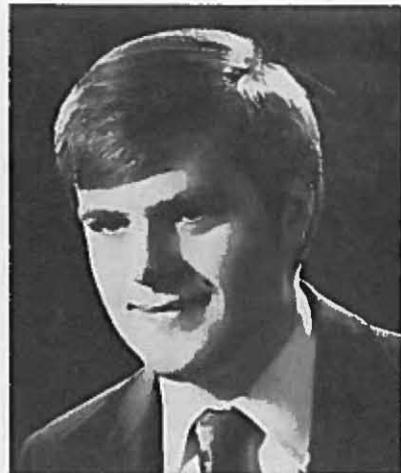
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Management

Arts Image Ltd. has expanded its management operations to Europe, where London-based activities are headed by Frederick Symonds and Michael MacKenzie. Mr. Symonds, a native Londoner and general secretary of The Organ Club for the past 12 years, was formerly in an administrative capacity with the New Philharmonic Orchestra; Mr. MacKenzie, from Scotland, is secretary of the Wagner Society and an economist by training. Agency president Philip Truckenbrod remains directly in charge of North American operations. He has recently announced the following additions to his roster.



Huw Lewis has been added to the list of concert organists represented by Arts Image Ltd. He was born in Wales in 1952 and studied at the Royal College of Music in London and at Cambridge University (Emmanuel College), before moving to the United States to pursue graduate work at the University of Michigan. Mr. Lewis was the first prize winner in the 1974 Fort Wayne competition and has performed widely as a recitalist in North America and Europe. He is organist choirmaster of St. John's Episcopal Church in Detroit and a faculty member at Wayne State University.



David Hurd, winner of the 1977 ICO improvisation and performance competitions, has been added to the Arts Image list, as a part of his first prize award. He is organist and church music instructor at the General Theological Seminary (Episcopal), and music director-organist of the Church of the Intercession, both in New York City. A graduate of Oberlin College, he has taken graduate work at the Manhattan School of Music and the University of North Carolina, Chapel Hill. He is a composer and member of the Standing Commission on Church Music of the Episcopal Church.



Heinz Lohmann, organist of the Kirche Zum Heilsbrannen in Berlin, has joined the list of artists represented by Arts Image Ltd. He has recorded over 30 discs formed throughout Europe. He appeared as a recitalist and lecturer at the International Congress of Organists in Philadelphia during August. Mr. Lohmann's first North American tour is scheduled for November 1978.



Ragnar Björnsson, concert organist from Iceland, has been added to the roster of Arts Image Ltd., and will play his first North American performances in late October and early November, 1978. Mr. Björnsson is organist of the cathedral in Reykjavic and is a regular conductor of the Icelandic Symphony Orchestra and of the National Theatre Opera. He studied in Germany and Holland and has toured in northern Europe, including Russia.



Raymond Daveluy, organist of the Oratory of St. Joseph in Montreal, has joined the list of concert organists represented by Arts Image Ltd. The well-known Canadian musician is also a visiting professor at McGill University and director of the Montreal Conservatory of Music. Mr. Daveluy has toured extensively in Europe and North America, and has made recordings on four commercial labels. He specializes in the interpretation of 17th and 18th-century French organ literature.

Douglas Lawrence, concert organist from Australia, will be represented in North America by Arts Image Ltd. He will make his first tour to this country in October 1978. Mr. Lawrence teaches at the University of Melbourne and has made commercial recordings on Australian labels. He studied in Vienna for two years with Anton Heiller and performs regularly in Europe.

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French Music of the Grand Siecle

a Report by Bruce Gustafson

A small number of musicians from several locations in the eastern section of the country joined Yale University's faculty and students for a series of stimulating concerts and lectures, October 9-11. It is rare for a conference to be devoted to 17th-century French music, and the inclusion of repertoire for lute, harpsichord and organ made this gathering even more special. The meeting—variously listed in publicity as "the Fourth Organ Symposium," or "Seventeenth-Century French Music, a Symposium Featuring Organ, Harpsichord, and Voice," but actually called "French Music of the Grand Siecle"—was coordinated by organist Charles Krigbaum. In addition to Mr. Krigbaum and his colleagues at Yale (soprano Phyllis Curtin and harpsichordist Richard Rephann), six guests played or lectured: organist Fenner Douglass (Duke University); musicologists David Fuller (State University of New York at Buffalo), William Hays (Westminster Choir College), and Frederick Neumann (University of Richmond, retired); and lutenists Catherine Lidell Strizich and Robert Strizich (Longy School of Music and the Belmont School). They provided a total of four recitals and five lectures or classes. The names of the composers listed on the concert programs suggest the rarified atmosphere of the symposium: Mouliné, Planson, Gaultier, de Courville, Couperin (Louis and François), Lebègue, Nivers, Boyvin, Raison, Chaumont, Dandrieu, de Grigny, Titelouze, Babou, Cornet, Chambonnières, and d'Anglebert. The opportunity to hear so much of this music concentrated in barely more than two days provided an aural context for the lectures and classes, removing any feeling of academic remoteness.

Sunday evening, October 9. Phyllis Curtin, soprano; Catherine Liddell Strizich, lute; Robert Strizich, lute; Robert Ludwig, organ; Eugene Friesen, violoncello. Soprano and lute: "Efin, la beauté que j'adore," Étienne Mouliné; "La rousée du joly mois du May," Jean Planson; "Cessés mortels de soupirer," anonymous; "Ma Belle si ton âme," anonymous; "Si

Je languis d'un martire in cogneu," de Courville; "Ma Bergere non légère," anonymous. Lute solo: Prelude, Allemande, Courante, Canaries, and Sarabande in D Minor, D. and E. Gaultier. Soprano, organ and cello: Première and Seconde Leçons de Ténébres, François Couperin.

The symposium began with a recital by Phyllis Curtin. She has certainly earned her wide reputation as a sensitive, intelligent singer with a beautiful voice and an impeccable technique. Unfortunately this instrument simply could not be scaled down to the dynamic and stylistic demands of singing *airs de cour* (listed in the program as "airs du coeur") with lute accompaniment. Ms. Curtin was further hampered by a bad cold and graciously apologized for ending the program part way through the second of the *Leçons de ténébres* by François Couperin.

Ms. Strizich played with elegance a suite compiled from the works of Ennemond and Denis Gaultier. The lutenists of 17th-century France were at the very heart of court and bourgeois musical activity, and the Gaultiers were the founding fathers of the style. Much of the repertoire has appeared in modern editions during the past fifteen years, but few lutenists have yet tackled the formidable baroque lute and its *recherché* repertoire. Hearing this suite Sunday night, one was struck that its technical and musical difficulties were so great that it was almost impossible to perform it in a manner which would show the audience why some of these melodies became virtually hit tunes all across Europe by the third quarter of the century.

Monday morning, October 10. Frederick Neuman: untitled lecture.

Prof. Neuman is a renowned musicologist who has devoted his considerable mental acumen to refuting the performance practice theories proposed by other scholars. His lecture at Yale presented a veritable barrage of musical examples gleaned from vocal and keyboard ornamentation tables of the 17th and early 18th centuries. His intent was to dispell the notion, which he claimed to be held dogmatically by the establishment, that appoggiaturas were always played on the beat and that trills always began on the upper note. Mr. Neumann conceded that keyboard treatises are remarkably consistent about upper note trills, but he presented evidence which was convincing in its overwhelming abundance that the practice was not universal in other music. Certain inconsistencies in the presentation gave this listener the uncomfortable feeling that Mr. Neumann was alternately using or ignoring the same evidence as it suited his purpose: François Couperin could be dismissed in some senses because he was essentially so unsystematic, but the fact that in his trill illustration there were nine notes in one measure and eight in the next was a major building block in the case against upper note trills. Nevertheless, this scholar's forthcoming book about ornamentation will be a volume with which all serious musicians must reckon, and it will present much new material while questioning current performance practice.

Monday afternoon. Robert Strizich: Lecture demonstration on the baroque guitar in France in the second half of the 17th century.

Mr. Strizich discussed and played a large number of works for baroque guitar, tracing the evolution of the style from improvised strummed accompaniments at the beginning of the 17th century to the more precisely intabulated dance groups of the guitar's heyday during the reign of Louis XIV (himself a guitarist). Using two guitars, and taking advantage of the fact that a baroque lute had been heard the night

before, the soft-spoken artist gave a very clear and interesting demonstration of the minor differences between the two most popular tunings for the instrument, and of the considerable divergence of the guitar's music from that for lute. Because the baroque guitar was tuned with almost all of the strings in the same tessitura, its music never involved significant amounts of polyphony or the melody-bass polarity of lute music. It was, in fact, only as the lute began its gradual decline in popularity about 1650, that the guitar (like the harpsichord) rose in prominence.

Monday afternoon. William Hays: "Registration in the Organ Works of Titelouze — Questions Without Answers."

After an hour's break, William Hays presented a short and lively talk in which he outlined the rather rigid formulas of classic (i.e., late 17th century) French organ registrations and contrasted them with the lack of any perceivable timbre assumptions in the works of the great pre-classic master, Titelouze (1563-1633). Mr. Hays compared the ranges and textures of Titelouze's pieces to those of classic works and pointed out ways in which certain types of pieces either could or could not have been played with corresponding classic registrations on the organs which Titelouze knew. Although Mr. Hays was careful to point out that there was no conclusive answer to the registration questions, he proposed a practical scheme of realizing the works on *plein jeu*, *trio*, and *grand jeu* combinations. The first part of the lecture was perhaps too undocumented for its musicological setting, and the entirety would have been better if it had been scheduled as a practical session in a room with an organ. (Illustrating this topic on a piano was ludicrous.) On the whole, however, it was informative and a credit to this organist-scholar.

Monday evening. Fenner Douglass, organist. Second Ton, Lebègue; Offerte en fugue et dialogue, Nivers; Huitième Ton, Boyvin; Offerte du 5me ton, Raison; Fantasia sur le tierce du grand clavier avec le tremblant lent, Fantasia sur le cromorne, Louis Couperin; Chaconne en la, Chaumont; Duo en cors de chasse sur la trompette, Dandrieu; Dialogue à 2 tailles du cromorne et 2 dessus de cornet, Basse de trompette, Récit de tierce en taille, Dialogue de flûtes, Dialogue, de Grigny.

Tuesday morning, October 11. Fenner Douglas: Masterclass, Center Church on the Green.

Fenner Douglass needs no introduction to readers of this journal. A seasoned performer and teacher, he has also written an authoritative book about the French classic organ. His recital was played on the three-manual von Beckerath organ in Yale's Dwight Chapel; although hardly a French instrument in basic design, its reeds are sufficiently piquant and powerful to carry a French program convincingly. The recital was played with musicality and intelligence. The reasons for Mr. Douglass' quick tempi and often legato touch were explained in the masterclass which was held the following morning, using a fine Fisk organ. Prof. Douglass worked with about half a dozen students in his three-hour class, and he proved himself to be very effective in loosening the rigid application of stylistic "rules." He repeatedly led the players to take a larger view of pieces, consciously sacrificing a few niceties of detail in order to project the spirit of the works. No French treatise, if only a preface to an edition of music, ever ended without a reference to *le bon goût* ("the good taste," not an individual's momentary whim, as it is sometimes misconstrued); this Mr. Douglass certainly possesses.

Tuesday afternoon. David Fuller: "Organ Versus Lute in the Art of the Clavecinistes."

Mr. Fuller's lecture was a completely reworked version of the paper which he presented at Saint Mary's Harpsichord Weekend, three weeks earlier. Having heard both versions of the presentation, I find it difficult to restrain my enthusiasm for this scholar's ability to sharpen his already acute perceptions. Here he was able to make effective use of a large, almost-French organ (the Beckerath), a harpsichord, a baroque lute, and guitar (the latter two instruments played by Mr. and Mrs. Strizich). The general thrust of the paper has already been discussed in this journal (November, 1977, p. 8), and one can only add here that the second incarnation brought into clearer focus the organ's surprising lack of importance to the *clavecinistes*. The opportunity to hear duets played by harpsichord and lute was alone worth the trip to Yale.

Tuesday afternoon. Charles Krigbaum, organist (Plainsong choir conducted by Edward Wagner). Exsultet Coelum, Magnificat quarti toni, Pange lingua, Titelouze; Fantasia des trompettes basses et hautes, Pièce, Fantasia des trompettes basses et hautes, Babou; Fantasia del primo tono, Cornet; Tierce en taille, Basse de trompette, Chromorne sur la taille, François Couperin; Offertoire sur les grands jeux, de Grigny.

Four o'clock is a dreary time to play a recital. It is a tribute to Mr. Krigbaum that he brought his audience to life with a program which was thoroughly satisfying. Beginning with a liturgical atmosphere created by the use of a chant choir alternating with Titelouze's organ versets, the program moved to the ridiculous with Babou's trifles and then became monumental with Cornet's grand fantasy. The concluding works continued the high level of musicality and technical accuracy of the playing. One might quibble with a few fine points of historical accuracy — for such a specialized audience, it would have been nice to hear the chant sung in accompanied *plainchant musicale* of the seventeenth century — but the artist's sure and sensitive renditions of the music on this organ more than compensated for any little might-have-been's.

Tuesday evening. Richard Rephann, harpsichordist. Allemande la rare, Courante I-II, Sarabande, Gigue la Coquette, Gaillarde, La Drollerie in A Minor, Chambonnières; Prélude, Allemande, Courante, Pièce de trois sortes de mouvements, Sarabande, Gigue, La Pastourelle, Chaconne in D Minor, Louis Couperin; Prélude, Allemande, Courante, Sarabande, Gigue, Gaillarde, Passacaille in G Minor, d'Anglebert.

The concluding concert was played on a 1760 Taskin harpsichord, one of the crown jewels of the Yale Collection of Musical Instruments. Mr. Rephann, the director of the collection, knows both this harpsichord and the music very well, and his musical ease was apparent. The program was characterized by restraint and limpid musical gestures.

Conclusion.

Yale's symposium was an engrossing gathering for relatively specialized musicians. It must be noted that the advance planning was weak, and that the conference was not really geared for any significant number of outsiders. At Yale there is no pretense of providing amenities: housing, food, and even the locations of the events had to be figured out by the individual, and the program brochure was an embarrassing jumble of anomalies, inaccuracies, and grammatical errors. The event was a success, however, because of the keen intelligence and fine musicianship of the assembled leaders, dealing with a small but knowledgeable audience.

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Harpsichord News

Elizabeth Freeman played this recital in London's Purcell Room on September 23: Suite in D minor, Couperin; Partita in G, S. 829, Bach; Four Sonatas, Scarlatti; and a work by Charlemagne Palestine.

Michael Ten was harpsichordist with the Contrapuncti in a performance of De Falla's Harpsichord Concerto in the Purcell Room, September 24.

Alan Curtis played this recital in Wigmore Hall, London, on September 29: Fantasia 5 in A, Dutch Dance, Queen Elizabeth's Chromatic Pavan, Bonny Sweet Robin, Coranto "Brigante," In Nomine, John Bull; Goldberg Variations, S. 988 (complete), Bach — the first performance in England of the newly-published text from Bach's Handexemplar (Neue Bach Ausgabe, Series V, volume 2, published by Baerenreiter-Verlag). The harpsichord, a double-manual based on the 1783 Couchet-Taskin, by Michael Johnson of Fontmell Magna, Dorset.

Stephen Rumpf played this recital in Carnegie Recital Hall, New York City, on September 29: Toccata in G, S. 916, Prelude and Fugue in E-flat, S. 852, Bach; Toccata Secunda, Frescobaldi; His Lord Salisbury Pavane and Galliard, Gibbons; Toccata in A minor, Froberger; La Volta, Byrd; La Triomphante, Francois Couperin; Sonata IV in D, W. F. Bach; Suite in A minor, Rameau.

David Harris, Drake University, played this recital on September 25 at First United Church of Christ, Ames, Iowa, and as a faculty recital at the university on October 2: Prelude and Fugue in B Major, WTC II; Partita in D, J. S. Bach; Ordre 18, Couperin; Sonatas, K. 380, 381, Scarlatti. The harpsichord, after Taskin, by William Dowd (1970).

Karyl Louwenaar, Florida State University, Tallahassee, played this faculty recital on October 7: the 2-part Inventions, S. 772-786, Partita in E minor, S. 830, and Concerto in D minor, S. 1052, J. S. Bach. Harpsichord by William Dowd.

Phyllis Benson, University of California, Riverside, played this recital at the University of Redlands on November 18: Seven Variations, K. 25, Mozart; Suite in F-sharp minor, Handel; Four Flute Clock Pieces, Haydn; Toccata in D, S. 912, "Chromatic" Fantasy and Fugue, S. 903, J. S. Bach, Neupert harpsichord.

Larry Palmer played Southern Methodist University's 2-manual Kingston Taskin copy harpsichord for his faculty recital in Caruth Auditorium on September 19. The program: Preludes and Fugues in B-flat Major and minor, S. 866, 867, Bach; Fellowes' Delight, Hughes' Ballet, Howells; Le Tombeau de Stravinsky, Shackelford; Continuum, Ligeti; Sonata, opus 52, Persichetti; Partita in B minor ("French Overture"), S. 831, Bach.

He played this recital at the University of Houston on October 8: La Forqueray, Duphy; L'Arlequine, A.-L. Couperin; Sonata for Harpsichord, Persichetti; "Chromatic" Fantasy and Fugue, S. 903, Bach. The program was sponsored by the Houston Harpsichord Society, and the instrument, William Dowd's opus 338 (after Blanchet) was loaned by Dr. James McCarty.

Ralph Kirkpatrick played a recital of works by Handel, Couperin, Rameau, Bach, and Scarlatti at the Yale University School of Music on September 30.

Anthony Newman is visiting assistant professor of harpsichord at Indiana University this season.

Suite in four Movements for Harpsichord (commissioned by Igor Kipnis) by University of Western Michigan, Kalamazoo, composer C. Curtis-Smith, is in process of publication by Elkan-Vogel. The engraving and printing costs have been underwritten by a Martha Baird Rockefeller grant.

The Philidor Trio (of which Edward Smith is harpsichordist) will give a concert at Florida State University on April 15. The preceding evening there will be a harpsichord master class by Mr. Smith. For further information, contact Dr. Karyl Louwenaar, School of Music, FSU, Tallahassee, Fla. 32306.

The tentative dates for the third harpsichord forum of the Festival Estival de Paris have been set for 2-10 September 1978. For further information, write the FEP, 5, place des Ternes, 75017, Paris.

Rosalyn Tureck, marking the fortieth anniversary of her first all-Bach concerts in New York City, was the subject of an extensive interview-article, published in "The Talk of the Town," The New Yorker, October 10, 1977.

Nancy Regan Ping played this recital at First Presbyterian Church, Wilmington, N.C., on October 9: Three Sonatas, Scarlatti; Ordre 14, Couperin; What if the King Should Come to the City? from Elizabeth Rogers' Virginal Booke; What if a Day or a Month or a Year, R. Cr.; Rosasolis, Giles Farnaby; "French" Suite in G, Bach. Her instrument, a copy of an Italian virginal, was built by Robert L. Ping.

Chamber Music of the Baroque was heard at the University of Michigan on October 13. Michael Lynn, transverse flute and recorder, Enid Sutherland, violas da gamba, and Edward Parmentier, harpsichord, played this program: Concert 5, Rameau; Sonata VIII à Trois, Leclair; Concert 2, Rameau; Trio Sonata, Telamann. The harpsichord was built by Keith Hill, Grand Rapids.

Michael Robertson played a concert at Wigmore Hall, London, on October 23, using his own copy of a Thomas Hitchcock instrument of 1720. Works by English composers Arne, Richard Jones and Handel, and two first hearings of new works (a piece by Frank Stiles and the harpsichord version of Michael Dawney's Carolan Suite) made up the program.

William Heiles played music of J. S. Bach for his faculty recital at Krannert Center, University of Illinois at Urbana, on October 26: Partitas in C minor and D Major, selections from Book II, WTC, and from the Art of Fugue.

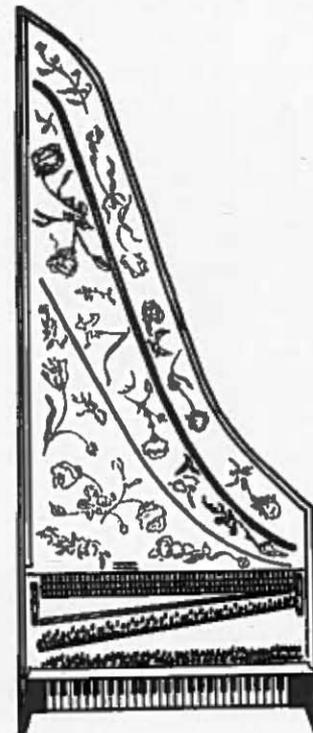
Richard Birney Smith, harpsichord, organ, and director of the Te Deum Concerts, Dundas, Ontario, had an active June schedule. On June 5th, the Te Deum Consort performed a concert for the CBC network: Trio Sonata in C for flute, recorder, and harpsichord, Quantz; Ricercada Secunda for viola da gamba and harpsichord, Ortiz; Sonata Prima for soprano recorder and organ, Dario Castello; Sonata in A for flute and harpsichord, Platti; Voluntary in E-flat, organ, Handel; and Trio in G minor for treble viol, treble recorder and continuo. He also participated in two programs in the series Music for a Midsummer's Day in the Ruins of St. Raphael's, Ontario: on June 18, Concerto in F Major for harpsichord and two recorders, J. S. Bach (Bach's own transcription of his Brandenburg Concerto 4); and on June 19, again with the Te Deum Consort: Trio in G minor for treble recorder, flute, and continuo, Vivaldi; Give Ear Unto Me (2 sopranos and continuo), Marcello; Trio Sonata in G, flute, viola da gamba, and continuo, Quantz; Der Herr ist gross and Anima mea liquefacta est, Schuetz; Trio in E for two flutes and continuo, Krebs; and the C Major Quantz Trio listed above.

June harpsichord recitals in London included those by Trevor Pinnock (Purcell Room, June 3): Jigge, Dr. Bull's Mysello, My Jewell, Thy King's Hunt, Bull; Muscadin, Loth to Depart, Farnaby; Ordre 2, Couperin; Toccata in D, S. 912, "Italian" Concerto, S. 971, Bach; Christopher Herrick (Purcell Room, June 7): Preludes and Fugues 17-24, WTC, Book II, and Partita in C minor, S. 826, Bach; and Christopher Kite (Purcell Room, June 21): Toccata 20, Suite 30 in A minor, Tombeau Blancrocher, Froberger; "French" Suite in G, S. 816, Toccata in C minor, S. 911, "English" Suite in G minor, S. 808, Bach.

Ronald Wyatt was the guest keyboard artist for the Second Annual Bach Festival in Victoria, Texas, May 11-15. In addition to playing the organ, Mr. Wyatt was harpsichordist for the Fifth Brandenburg Concerto, conducted by Dr. David Urness.

Karyl Louwenaar (Florida State University, Tallahassee) played three recitals in the midwest in September: at Western Michigan University, Kalamazoo, on September 7: Prélude, Suite 3, D'Anglebert; Two-Part Inventions 6, 8, 9, 12, 15, J. S. Bach; Sonatas, K. 208, 209, 96, Scarlatti; Lessons for Harpsichord, Daniel Pinkham; Fantasy, William Penn (Witt Harpsichord); at Hope College on September 9: D'Anglebert, Scarlatti, Pinkham, and Penn, plus Toccata Nona, Book I, Frescobaldi; and Partita in E minor, S. 830, Bach (Schuetze Harpsichord); and at Wheaton College (of which she is an alumna) on September 12: D'Anglebert, Frescobaldi, Bach Inventions, Pinkham, and Scarlatti on a Kingston single-manual instrument, plus works of Beethoven and Brahms at the piano.

James Wilson played Bach's "Goldberg" Variations (complete) on a Taskin copy harpsichord by Zeidler and Quagliata of Flemington, New Jersey, at his faculty recital for Douglass College, Rutgers University, on September 18.



Edward Parmentier (University of Michigan) played this concert to celebrate the restoration of an anonymous 18th-century Italian harpsichord from the Stearns Collection of Musical Instruments, on September 22 in the Cady Room of the Stearns Building: Ballo della Battaglia, Bernardo Storace; Pass'e Mezzo; Saltarello, Giovanni Picchi; Partite 14 sopra l'Aria della Romanesca, Frescobaldi; Ciaccona, Storace; Orde 25, Couperin; Prelude and Fugue in F, S. 880, J. S. Bach; Sonatas, K. 248, 249, 417, 213, 214, Domenico

Tracey and Junghans, fortepiano duo, were presented in this program by Te Deum Concerts, Dundas, Ontario, on September 25: Sonata in F, J. C. Bach; Andante in G, K. 501, Sonata in F, K. 497, Mozart; Sonata in D Major, opus 6, Beethoven; Six Pieces, opus 3, C. M. von Weber. Fortepiano, after M. Heilmann, Mainz, 1780, by Adlam & Burnett.

The Musical Instrument Maker Of Williamsburg, a 53-minute color-sound film, is available for rental or purchase from AV Distribution Center, Colonial Williamsburg Foundation, Box C, Williamsburg, VA 23185. The film shows the making of a spinet, the making of a violin, and in brief sequences in an 18th-century setting, performances on the completed instruments.

Elaine Camparone has commissioned Lester Trimble to write a harpsichord composition supported by a Martha Baird Rockefeller Foundation grant.

A new brochure has been received from John Watson, early keyboard instruments. For further information, write Mr. Watson, harpsichord maker, 125 Kattleville Road, Binghamton, New York 13901.

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The Organ and Choral Music

(continued from p. 1)

is hardly a moment for the performers to breathe. The only part that seems to be singable is the *cantus firmus*, the borrowed melody that composers often inserted into the polyphonic texture. Schering concluded that these intricate compositions written by the "early Netherlanders" belonged in the category of what he called the "organ Mass." In this type of composition, "The choir sings the Mass text, in unison, with the continuous *cantus firmus* melody (generally secular tunes, such as *L'Homme Armé*, *Forseulement*, *Malheur me bat*, *Le Serviteur* and so forth, as well as liturgical melodies . . .), while the organist performs the rest of the re-

quired parts — usually three — on the organ. In addition, solo singers enter more or less frequently, in order to supply or stress certain words not in the *cantus firmus*." In others words, Schering concluded that the Masses, motets, chansons, and other vocal pieces of Josquin, Obrecht, and their contemporaries were conceived as instrumental works; the singers only performed the easier parts or came in occasionally, while the organ (and sometimes other instruments) played continuously.

The following musical example (the beginning of the Gloria from Josquin's *Missa L'Homme Armé*) is Schering's reconstruction of the way an organ and chorus supposedly would have divided up a choral piece in the Renaissance, at least before about 1530.

The musical score is arranged in systems. The first system includes parts for Discant (two staves), Alto, Tenor (Cantus firmus), Bass, and Organ. The organ part features a continuous *cantus firmus* melody. The vocal parts enter with the lyrics "Et in ter-ra pax". The second system continues the organ and vocal parts with the lyrics "ho-mi-ni-bus". The third system shows the organ and vocal parts with the lyrics "to-tis". The fourth system continues with the lyrics "be-ne-di-ci-mus". The fifth system shows the organ and vocal parts with the lyrics "a-do-ra-mus te". The sixth system continues the organ and vocal parts with the lyrics "be-ne-di-ci-mus". The seventh system shows the organ and vocal parts with the lyrics "a-do-ra-mus te".

Example 1: beginning of Josquin Gloria

Because Schering did not sprinkle his dogmatic theory with words such as "perhaps," "in some cases," and "might," the whole elaborate argument collapsed when scholars produced contradictory evidence. Today, the idea of the "organ mass" as the norm in Josquin's time has not generally been accepted, but Schering did assemble enough vague evidence to suggest that perhaps choruses, in some cases, left the performance of difficult parts to the organ. There might even be some historical justification for letting the singers drop out now and then, if the organ is covering the part.

Oddly enough, Schering's contrived theory of the "organ Mass" does not sound as farfetched as the actual Renaissance practice of "organ substitution" for vocal music. In the Roman Catholic liturgy of the Renaissance, solo organ music occasionally replaced sections of the ritual which were supposed to be sung. Well into the eighteenth century church authorities tolerated the practice of letting the choir rest while organ music substituted for the alternate verses of a long prayer or any other prescribed text assigned to a choir. As long as the official words were mumbled quietly by the presiding cleric, no liturgical rules were broken. Monks, who could spend as many as eight hours a day chanting in the choir stalls, were especially grateful for the opportunity to rest their voices. All of this means that a Roman Catholic congregation in the Renaissance was accustomed to hearing the organ and other instruments substitute for singing, especially when the instrumental sound alternated with the vocalists. Whole sections of Masses — in particular, the sort of Franco-Flemish polyphony that Schering pronounced unsingable — could have been performed as instrumental interludes, even though this meant the omission of some words. Schering, in fact, tried to prove this by publishing a collection of fifteenth and sixteenth-century choral works as organ music.⁴ Without their texts and reduced to two staves, these religious pieces by Josquin, Isaac, Obrecht, and others at least look convincing as instrumental music.

The better performers of Renaissance music realize that scholarly speculation of this sort provides insights but little practical help. In some cases, there is simply no precise way to determine if a Mass section by Josquin or a motet by Obrecht was intended for instruments alone, but, as is always the case with Renaissance music, some judicious experimenting may answer all questions. If the organ alone or a group of instruments sounds better than available singers performing a piece or section thereof, then by all means do it that way.

THE "OPPOSITION"

At this point, after all the glowing talk about the importance of the organ in the Renaissance, the time has come to mention "the opposition." The organ, we should remember, has not always been a welcome addition to Christian worship. The early Christians had no use for an instrument they associated with paganism. (Nero may have played the hydraulis organ, not the fiddle, while Rome burned.) Church Fathers, such as St. John Chrysostom, denounced all musical instruments as vile remnants of pagan worship, and theorists of the Middle Ages placed the sounds of instruments in the lowest possible category of music.⁵ In spite of all the references to trumpets, harps, and timbrels in the psalms, most Jewish synagogues today and the Eastern Orthodox churches have generally kept all musical instruments, including the organ, from their services. Even the Sistine Chapel, the pope's private chapel, clings to this tradition by banishing all instrumental music.

The Renaissance, which prided itself on its rediscovery of ancient art, was also an era which revived this ancient suspicion about instrumental music in church. Erasmus of Rotterdam (1467-1536) complained that the "troublesome and theatrical" church music of his time was "blasted on trumpets, clarions, reeds, and sacbuts. Human voices have to compete with these instruments [to be heard, and] . . . organists are maintained at huge salaries." Calvinist Reformers ripped out the organs they

found in churches and would only allow unaccompanied singing during their services, although they had no objection to decorous instrumental music in the home. Carlo Borromeo, the archbishop of Milan and an important leader of the Counter Reformation, favored extremely plain vocal polyphony in church; when the Provincial Synod of Milan met in 1565 — under his firm control — it decreed that churches were allowed to have organs "but flutes, horns, and other musical instruments are to be excluded."⁶

We cannot conclude from this that unaccompanied singing was only the obsession of a few zealous clergymen. Renaissance musicians too, whatever their religious affiliation, may have also considered the sound of voices without instrumental support as some kind of "ideal." Donald Jay Grout and others have pointed out that the unaccompanied vocal ensemble (*a cappella*) was the "ideal" both in the sense that one feels this to have been the kind of sound most composers had in mind, and also in that it was not always heard in actual performance.⁷

Raphael's famous painting of St. Cecilia may, in fact, be a visual homage to this ideal of unaccompanied singing. The painting shows the saint looking up to heaven where angels are singing — without the support of instruments; at her feet lie all sorts of instruments that are broken; a small portative organ is falling from her hands. On closer inspection the pipes of this organ appear to be put in backwards, with the shorter pipes at the left and the bigger ones at the right.⁸ Either Raphael did not want the reality of an organ's construction to interfere with the elegant symmetry of his painting or else he was commissioned to illustrate the organ and the other broken instruments as somehow imperfect and vanities of this world . . . compared to the pure sound of unaccompanied voices.

Conductors today who wish to justify the performance of all Renaissance music *a cappella* can always refer to this nebulous "ideal" of the unaccompanied vocal ensemble (although fifteenth and sixteenth-century literature certainly does not make this an issue). Then there is always a justification based on the ecclesiastical pronouncements of a Carlo Borromeo (who was active near the end of the Renaissance and was a somewhat severe reformer of church music, even by Counter Reformation standards). Finally, there is St. Cecilia renouncing the artificial musical instruments of this world. (One would have to ignore the many other representations of the saint energetically playing the organ or some other instrument.) All of this evidence, it should be obvious, certainly does not amount to much. Conductors who still insist on keeping all Renaissance vocal polyphony untouched by instrumental sounds cannot justify this by appealing to history. A more honest approach would be to admit that they prefer the "sound" of unaccompanied polyphony — a "sound" and a style that owe more to nineteenth-century Romanticism than to the Renaissance.

SUGGESTIONS

A few broken pieces of pottery or rusty tools discovered in an archeological excavation can sometimes provide an enormous amount of information about some long-forgotten city; archeologists can go on for pages describing how people went about their daily lives, just on the basis of those few scraps of evidence. If only music history could work that way! The few bits and pieces of information we have on methods of performance in the fifteenth and sixteenth centuries cannot always be stretched into grand conclusions that will apply to all of the regions where the Renaissance spread and every year of that period. In fact, when we try to fit those bits and pieces together and when we also keep in mind that Renaissance composers remained deliberately silent on such things as tempo, instrumentation, ornamentation, and "text-underlay," what emerges is something that looks like an invitation to anarchy; each ensemble, chorus, or *maestro di cappella* was given the right to "interpret" everything about a piece except the basic notes.⁹ Today, we still enjoy the right.

Anarchy, while sometimes stimulating, is also a source of frustration because it constantly forces one to make an endless number of decisions. The following suggestions offer a few ideas for making those decisions on how to combine the organ with Renaissance polyphony without doing violence to the original character of the music.

Keep discreetly in the background.

Many fifteenth- and sixteenth-century church organs could produce an impressively loud sound but they were often installed in galleries far from the place where the choir sang; a "swallow-nest" organ, placed high against the wall of a church, sometimes had barely enough room to fit the organist at the console. Accompanying a chorus would have been impossible from these remote instruments. If the organist wanted to support a choir, a smaller portable instrument would have been used. For this reason, any accompanying on the organ should try to approximate the delicate sound of these small instruments. A chamber organ might come close enough to the right sound. The miniature lap-sized portative, often found in the angel orchestras of fifteenth-century Flemish paintings, is impossible to imitate on a modern organ; the best way to reproduce the sound of this small instrument is to build one.

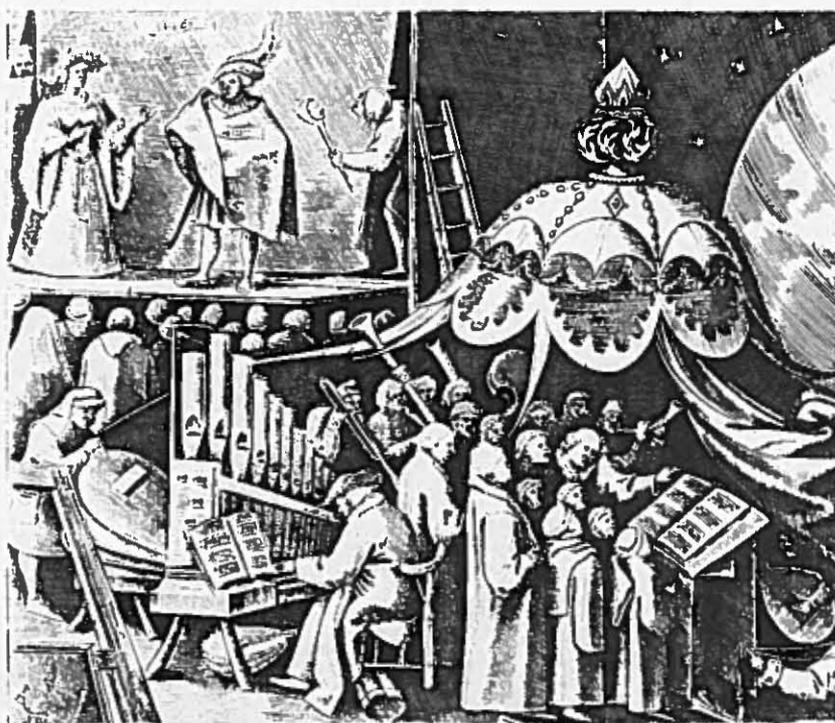
Play the organ as if it were a single wind instrument or group of instruments doubling vocal parts.

This is the most elementary form of accompanying. The organist duplicates one or more of the vocal parts and, if possible, gives the impression that recorders, or reed instruments, or strings are doing the job. Doubling a difficult, acrobatic middle part will be especially helpful and will keep the pitch from wandering. There is considerable room here for experimentation concerning what voices to double and how, but, in any case, the lowest voice should always be doubled. When the organ plays an upper part without also playing the lowest voice, the instrument can sometimes sound "stranded" and out of place. Two other things to be avoided are elaborate registrations and heavy 16' stops in the bass.

Let the organ replace parts.

Many choruses stay away from Renaissance compositions that call for anything larger than an SATB ensemble, with the excuse that they do not have enough voices to cover all the parts. The organ can be of help here by taking over one or more of the voice parts and the lowest voice. For example, let us suppose there is a splendid motet for an SATTB ensemble but barely enough tenors to cover one part. The following division of the parts would be worth trying:

| | |
|--------|----------|
| Chorus | Soprano |
| | Alto |
| | Tenor II |
| | Bass |
| Organ | Tenor I |
| | Bass |



Detail from "Temperance" (from "The Virtues"), engraved from drawing prepared by Pieter Bruegel the elder, 1560. Published by Hieronymus Cock, Antwerp. Copyright Bibliothèque royale Albert Ier, Bruxelles (Cabinet des Estampes). Reproduced by permission.

Letting the organ substitute for a part will open up a large repertory of ambitious choral works for many choruses that have seldom ventured beyond the confines of the SATB ensemble. But one drawback is that switching a part from voice to organ may work well in a piece with a complicated polyphonic texture but not in a composition with a chordal or hymnlike sound.

Experiment by playing the bass with an improvised accompaniment.

The historical justification for this takes a somewhat roundabout route: In the Baroque Period (ca. 1600-1750) keyboard players improvised accompaniments to pieces using the lowest notes and chord symbols as a guide. This type of accompaniment, the *basso continuo*, existed in some embryonic form in the sixteenth century, because a few Italian publishers in the late 1500's began to issue sacred and secular choral music with parts called "*basso per l'organo*" or "*basso generale*" or something similar. (The music in these partbooks consists essentially of the notes the bass sings or the lowest notes but without the Baroque abbreviations for chords.) Since the publishers did not announce these organ parts as something revolutionary, it would appear that organists, at least in Italy, had for some time been thinking of keyboard accompaniment as something that went from the bottom up. Long before the Baroque period, organists had probably supported choral singing by playing the bass with the left hand and, with the right hand, they added some notes now and then. An organist who was not very familiar with the composition could have restricted the extra notes in the right hand to the sections where he heard standard cadences or clichés; greater familiarity with the composition would have al-

lowed the organist to improvise something more elaborate.

The modern organist who tries to add this "forerunner" of the *basso continuo* to a madrigal by Monteverdi or a motet by Lassus will find that historical information does not always translate into practical results. We can never know if any improvised accompaniment is "authentic" or not. Renaissance composers and instrumentalists were often secretive about their techniques, and precise directions for filling out a keyboard part from a bass were not published until the early 1600's.²²

It would be most helpful if someone discovered a musty early seventeenth-century treatise which explained the step-by-step development of keyboard accompaniment from the duplication of the bass part to the figured bass. My own suspicion is that such a treatise would describe how organists in the late Renaissance began to realize they could "feel" the harmonies of Palestrina, Lassus, Byrd, Victoria, and others on the keyboard, especially if they had a bass part to look at; these "late" composers often had what we would call clear chord progressions in mind when they wrote a piece, and their polyphonic lines seem to come out of these predetermined harmonies. This imaginary treatise would go on to say that earlier Renaissance polyphony by the Franco-Flemish masters was another matter entirely. An organist could easily play the bass of an ingeniously complicated motet by Josquin or perhaps even the whole piece, but finding the implied harmonies on the keyboard would be an almost impossible task, because each vocal part is so independent.

Until such a treatise is found, organists today are free to experiment, provided they first immerse themselves in the study of Renaissance music and approach the whole matter with a certain amount of fear and trembling. What works for Palestrina may ruin Josquin.

Add ornaments.

Renaissance composers assumed that performers would embellish the bare notes that they provided on the page. In fact, what is sometimes described as the "purity" of Renaissance polyphony disappeared occasionally under the weight of trills, runs, and other glittering displays of virtuosity added by singers and instrumentalists. For example, the final cadence of the Sanctus from Palestrina's rather plain *Missa Aeterna Christi Munera* consists of two whole-note chords in modern notation; you might say that the composer has deliberately provided a very conspicuous place where the organist could show off

his skills by adding a little flourish like the following

(See Example 2)

In the Renaissance singers, as a matter of course, would have also welcomed this opportunity to improvise something impressive at this cadence — with the more skilled singers reaching to the top of their ranges. But before any public performance, the *maestro di cappella* may have decided which singers and instrumentalists would embellish this cadence and which ones would sustain the original notes; he might have even instructed the organist to play the cadence as written so that the other performers could be free to improvise. In any case, Renaissance performers would have been horrified at the way Palestrina's plagal cadence is usually treated today:

(See Example 3)

APOLOGIA

Organists who try some of these suggestions may find they have to deal with irate performers and listeners who still insist that the only authentic way to perform fifteenth- and sixteenth-century vocal polyphony is without instruments, even the organ. So often, however, these supposedly authentic performances we hear — shaped and molded by the expressive hands of a conductor — blatantly contradict the Renaissance (and Baroque) ideal of a performance that "just happens," without the constant manipulation of a conductor. In other words, what passes for the "pure *a cappella* sound" of Renaissance polyphony too often represents a thorough modernization of this music, in order to make it more acceptable to modern audiences.

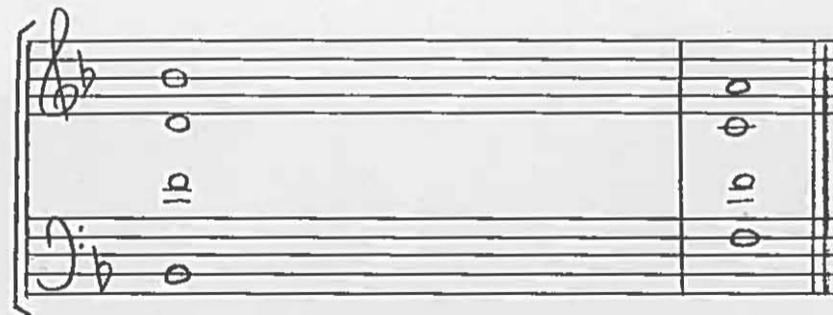
But, in a sense, modernization is an old story with Renaissance music. Every generation since the end of the Renaissance has adjusted this music to fit contemporary ideals. As soon as the Baroque style began to emerge about 1600, new-fangled *basso continuo* parts were added to old Renaissance masterpieces.²³ The Renaissance works that were still being performed in the seventeenth and eighteenth centuries — mostly compositions from the Roman School — were often given modernized cadences and instrumental backing.

In 1740 Johann Sebastian Bach copied Palestrina's *Missa Sine Nomine* for six voices and prepared a performance score for the Kyrie and Gloria. In his arrangement cornetti play along with the two soprano parts and four trombones double the alto, two tenors, and bass. There are continuo parts for both organ and cembalo. Johann Gottlob Harter, Bach's successor at Leipzig, adapted at least four of Palestrina's Masses for the chapel of a court official in Dresden; Harter too added organ and instrumental parts to back up the chorus.

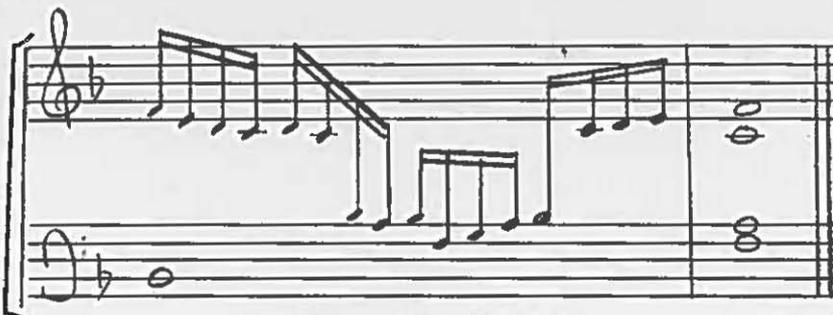
In the *Gradus ad Parnassum* (1725) Johann Joseph Fux described two types of a *cappella* music that existed in his time: "without organ and other instruments; and with the organ and other instruments." (He was referring to Renaissance works that were still performed in the Imperial Chapel and elsewhere; he also had in mind the neo-Renaissance church compositions by composers such as Antonio Lotti and himself.) Perhaps these seventeenth- and eighteenth-century "orchestrations" of a *cappella* Renaissance music, especially Palestrina's Masses, could be dismissed as a total misunderstanding of the style. But another conclusion is possible: The added thoroughbass parts for the organ and the instrumental doubling may indicate not a distortion of the original but a continuation of the common Renaissance practice.

The German Romantics and scholars who revived this music in the nineteenth century all assumed that the choir of the Sistine Chapel, which does

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Example 2: suggested cadential flourish



Example 3: typical cadential interpretation

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not even use an organ, had continued the authentic tradition of the Renaissance, just as it had preserved so much music from that period in its repertory. This is why generations of organists had to wait until the chorus finished a Renaissance motet before they could touch the keyboard. Yet, while the organ remained silent in the name of authenticity, this music was often modernized with all kinds of Romantic fluctuations in tempo and great waves of un-Renaissance crescendos and decrescendos. (Richard Wagner's arrangement of Palestrina's *Stabat Mater* is a good example of this.) Even the recordings of Renaissance music made by the Sistine Chapel Choir demonstrate how the Masses and motets of the sixteenth century can be interpreted to sound like Puccini.

In all fairness it must be pointed out that every performer or conductor unconsciously modernizes the music of the past. A few do it more tastefully than others, but none can qualify to cast the first stone. Those dry, intellectual (and thoroughly anti-Romantic) interpretations of old music which claim to be solidly authentic, seem to come from the same aesthetic mentality that produces glass skyscrapers, abstract painting, and music in the style of Anton Webern. And it could be that the spirit of John Cage and the whole aleatory school of music hovers over the Collegium Musicum that experiments with ornamentation and the "orchestration" of old polyphony. If, then, adding instruments to Renaissance vocal music be "modernizing," make the most of it. By having an instrument replace a voice part, many choral conductors will be able to challenge their choruses with Renaissance compositions that call for something more than the four-part ensemble. With the participation of the organ a huge repertory of choral literature opens up to choruses that have difficulty singing unaccompanied. Moreover, when we consider that more than half a century ago scholars determined that the vocal music of the Renaissance was not always and everywhere performed without the aid of instruments, perhaps some "modernization" of our approach to this music is long overdue.



The Emperor Maximilian I attending mass at Augsburg, by the Master of the Petrarck (first half of the 16th century). The court composer Paul Hofhalmer accompanies the choir on an "apple regal." The backward order of the pipes may be artistic license — the engraver's way of emphasizing perspective.

SOME RECOMMENDED SCORES

There are enough inexpensive, well-edited scores of Renaissance music to keep a choir and organist busy for a lifetime. The following publications would make an excellent addition to any choral library:

Tudor Church Music series (reprinted by Edwin F. Kalmus and distributed by Belwin-Mills/25 Deshom Dr./Melville, N.Y. 11746); an impressive assortment of English and Latin works by Byrd, Gibbons, Tallis, Taverner, Tomkins, and others. Individual scores sell for less than \$2. Some Latin works have been given English words.

The Complete Works of Giovanni Pierluigi da Palestrina in 74 volumes (Edwin F. Kalmus). Individual volumes sell for less than \$2. The sumptuous Masses in Vol. 16 and the Offerories (Vols. 45-47) will come as a surprise

to those who thought the staid Old Master to be a bit of a bore. One problem with this "Urtext" edition is that some pieces must be transposed down.

The Treasury of English Church Music (Blandford Press: London, 1965), Vol. 1 (1100-1545) and Vol. 2 (1545-1650); other volumes take this publication up to the twentieth century. The editor of Vol. 2, Peter Le Huray, indicates that the keyboard reductions he supplies can be used for "optional" organ accompaniment.

Das Chorwerk (Mösel Verlag, Wolfenbüttel). This series contains enough individual scores to fill a library shelf. Many of these scores do not contain modern bar lines or tied notes over the place where a bar line should be. If this causes problems, bar lines can always be added in pencil.

NOTES

¹ At the turn of the century, Hugo Leichtentritt made a study of countless paintings, engravings, and other representations of music-making in the late Middle Ages and Renaissance. On the basis of this investigation he questioned the prevailing opinion that most old music was unaccompanied. The visual arts, he maintained, reveal something quite different. "Singers alone, without instruments, are represented relatively rarely; more often one sees singing with instruments and, with surprising frequency, instruments without singing."

² "Was lehren uns die Bildwerke des 14-17. Jahrhunderts über die Instrumentalmusik ihrer Zeit?" *Sammelbände der Internationalen Musikgesellschaft*, VII (1905-06), 317. For other studies, most of which are in German, see Mary Vinquist and Neal Zaslaw, *Performance Practice: a Bibliography* (New York, 1970).

³ RILM (Répertoire International de Littérature Musicale) lists all of the recent books and articles on Renaissance music in its periodical *Abstracts of Music Literature*. Most of these studies, however, are concerned with what could be called the "philology" of Renaissance music, and the reader must search diligently for practical information about performance practice. Thurston Dart's excellent study, *The Interpretation of Music* (1954; paperback edition, 1963), is still useful and up-to-date, for the most part. All of this kind of musicological information is put to good use by the Prague Madrigal singers under M. Venhoda; their performance of Josquin's *Missa Pange Lingua* (Telefunken S-9595) demonstrates many of the points made in this paper about the use of the organ and other instruments with Renaissance music.

⁴ For some splendid reproductions of these paintings, see Robert Wangermée, *Flemish Music and Society in the Fifteenth and Sixteenth Centuries* (New York, 1970).

⁵ See Flor Peeters and Maarten Albert Vente, *The Organ and its Music in the Netherlands: 1500-1800* (Antwerp, 1971), p. 42.

⁶ Bermudo's advice is summarized in Robert Stevenson, *Juan Bermudo* (The Hague, 1960), p. 54.

⁷ *Alte Meister aus der Frühzeit des Orgelspiels* (Leipzig, 1913).

⁸ For more information, see James McKinnon, "The Meaning of the Patriotic Polemic Against Musical Instruments," *Current Musicology*, I (Spring, 1965), 69-82.

⁹ Johannes Dominicus Mansi, *Sacrorum Conciliorum Nova et Amplissima Collectio*, tome 34, column 57. This synod allowed organ music to replace the alternate verses of hymns, canticles, and psalms, provided all of their verses are "pronounced distinctly in choir." *Ibid.*

¹⁰ *A History of Western Music*, revised ed. (New York, 1973), p. 177.

¹¹ For other puzzling examples of Renaissance organs illustrated with the longer pipes at the right see Edwin M. Ripin, "A Re-evaluation of Virdung's *Musica getuscht*," *Journal of the American Musicological Society*, XXIX (Summer, 1976), p. 217, and an anonymous engraving of the Emperor Maximilian I at mass, reproduced above.

¹² There were, to be sure, certain conventions about which instrumental colors were appropriate for pastoral pieces, battle scenes, etc. See Robert L. Weaver, "Sixteenth-Century Instrumentation," *The Musical Quarterly*, XLVII (1961), 363-78.

¹³ For an exhaustive study of early works on the *basso continuo*, see F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London, 1931; reprinted, 1961).

¹⁴ For example, see Hermann J. Busch, ed., *Two Settings of Palestrina's Missa Papae Marcelli*, Vol. 16 of *Recent Researches in the Music of the Baroque Era* (Madison, 1973).



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Lutheran Mass Performed in Oxford as in Bach's Time

Of interest to those involved in ecumenical work is news of a musical marriage between the rites of the Church of England and the old Lutheran Church. On Whitsunday, May 29th, an *Abendmahlgottesdienst*, or evening Whitsunday eucharist, was celebrated in the chapel of Queen's College, Oxford. The Lutheran rite was designed as it might have been done in St. Thomas Church, Leipzig, during Bach's tenure and adapted for use in a celebration of Holy Communion according to the Series II service of the Church of England.

The entire service was researched and under the musical direction of Walter Hillsman, an American organist, former organ scholar of New College, Oxford, and Fulbright pupil of Karl Richter in Munich. Hillsman designed and directed similar musical projects in 1974 and 1976. The projects have been funded in part by the German Embassy in London and the German Congregation of Oxford.

Musicians besides conductor Hillsman who took key parts in the performance of the music were Richard Line, organist; Robert Jones, alto; Neil MacKenzie, tenor; Robert Morton, Bass, and the Oxford Pro Musica.

The order of service was as follows: Prelude on the chorale *Des Heiligen Geistes reiche Gnad* (anon.), followed by the singing of the chorale in German;

Voluntary: *Komm, Heiliger Geist, Herre Gott* (Clavierübung III) (J. S. Bach);

Missa secunda: *Kyrie* and *Gloria* (Hans Leo Hassler);

Lesson for the Epistle: Acts 2: 1-13; Prelude on the chorale *Komm, Heiliger Geist, Herre Gott* (J. G. Walther), followed by the singing of the chorale in German;

Gospel: John 14: 23-31;

Cantata No. 34 *O ewiges Feuer, o Ursprung der Liebe* (J. S. Bach);

Prelude on the Chorale *Wir Glauben all' an einen Gott* (J. C. Bach), followed by the singing of the chorale in English;

Prelude on the chorale *Nun bitten wir den Heiligen Geist*, followed by the singing of the Chorale in German;

Sermon (Pastorin Roswith Gerloff); Prayers of intercession, confession, absolution;

Sursum Corda and proper preface for Whitsunday;

Mass in B Minor: *Sanctus* (J. S. Bach);

Prayer of Thanksgiving and Lord's Prayer;

Communion: Prelude on *Nun lob, mein Seel, den Herren* (J. Pachelbel), followed by singing of the chorale in German;

Prelude on *Komm, Gott, Schöpfer, Heiliger Geist* (J. S. Bach), followed by singing of chorals in German;

Post-Communion;

Blessing: Chorale, *Gott sei uns gnädig*, sung in German;

Chorale, *Des Heiligen Geistes reiche Gnad*, sung in English;

Prelude and Fugue in G Major (J. S. Bach).



Walter Hillsman

— Larry Jenkins

Here & There



James McCray is the author of an analytical article in the current issue of the *American Choral Review* [Vol. XVIII, no. 3]. Under the heading of Choral Conductors Forum, Dr. McCray's writing is concerned with the structure and performance of "A Parable of Death," a large-scale work written in 1952 by Lukas Foss.

David Craighead has been honored recently by the Institute of International Education. He was presented a Certificate of Distinguished Service for his participation on the national screening committee for the awarding of grants under the Mutual Educational Exchange [Fulbright-Hays] Program and related programs.

The 55th annual meeting of the *Marietta Bach Society* was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society, in the Ohio city. A brass choir played chorales to commence the program in traditional manner. Various selections from the keyboard works were played, and a number of movements from the cantatas and oratorios were sung. Lillian E. Cisler concluded the program with the chorale prelude "Before Thy Throne I Now Appear."

David A. Wehr has been honored with an award by the American Society of Composers, Authors and Publishers [ASCAP]. It is the eleventh such citation for Dr. Wehr and is based on works he has written for chorus and organ. The award is designed to assist and encourage writers of serious music.

George Decker has been granted a sabbatical leave from St. Paul's Episcopal Cathedral, Syracuse, NY, after ten years' service there as organist-choirmaster. He is a graduate of Westminster Choir College and the Curtis Institute, and was formerly associate organist at St. Thomas Church in New York City. During the sabbatical year Mr. Decker will study choral literature and interpretation in England, as well as organ with Marie-Madeleine Duruffé-Chevalier in Paris.

Art of the Organ is the title of an organ and harpsichord program being aired Wednesday evenings at 10 pm by public radio station KERA in Dallas, Texas. Susan Ingrid Ferré is host for the program, which features interviews with personalities and instrument builders, tapes of live performances, news of the organ and harpsichord world, responses to listener questions, recordings of historic instruments, recordings of organ with other instruments, and new releases. The program is a result of a series of eight shows sponsored last spring by the Education Projects committee of the Dallas AGO chapter.

Richard M. Peek is celebrating his 25th anniversary as minister of music at Covenant Presbyterian Church in Charlotte, NC, this season. During this period, he and his wife Betty have built a graded choir system of seven choirs, and established a series of monthly concerts. Also during this time, three pipe organs have been installed at the church: a 4-manual Aeolian-Skinner in the chancel (1953), a 2-manual Schlicker tracker rebuilt from an 1895 Johnson in the chapel (1962), and a 2-manual Schlicker tracker in the rear gallery (1975). The latter was the subject of a special article in *THE DIAPASON*, March 1976.

Richard Peek, a native of Mason, Michigan, is a graduate of Michigan State University and Union Seminary; Betty Peek, from Spartanburg, S.C., is a graduate of Mary Baldwin College and Union Seminary. They have two children.

Lawrence Moe played the initial performances of "In Celebration of Golden Rain," a new work for gamelan and organ by Richard Felciano at the recent Twelfth Congress of the International Musicological Society held in Berkeley, California. The composer conducted the Scripps Javanese Gamelan in Hertz Hall at the University of California. The work was written for the occasion.

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AUDITION TAPES are due before March 1, 1978

FINAL COMPETITIONS for both awards will be held on Saturday, April 1 at the College-Conservatory of Music

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Here & There



John Obetz has completed ten years of broadcasting weekly organ recitals as auditorium organist for the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Missouri. The 520 half-hour recitals have been played on the church's 110-rank Aeolian-Skinner and have been carried by 200 radio stations.

Olivier Messiaen's famous organ work *La Nativité du Seigneur* continues to be heard in occasional complete performances. David M. Gifford played the suite of nine meditations on September 30 at Trinity Episcopal Church, Galveston, Texas. Robert Triplett performed it October 28 Cornell College, Mt. Vernon, Iowa; 33 dancers joined Dr. Triplett in the choreographed presentation.

The Art of Fugue by J.S. Bach has received several complete performances this fall. Vernon Wolcott played the work September 23 at Bowling Green State University in Ohio, and Charles Krigbaum performed it at Harvard University on October 28. The latter occasion was the first in a series of recitals marking the tenth anniversary of the building of Harvard's Isham Memorial organ by Charles B. Fisk.

René Saorgin, organ professor at the Conservatory of Nice (France) and titular organist of the Church of Saint Jean-Baptiste, opened the recital series at St. Mark's Cathedral, Seattle, Washington, on October 14. His recital consisted of Charles Raquet: *Fantaisie; de Grigny: Récit de tierce en taille; Marchand: Grand Dialogue in C Major; Buxtehude: Chorale prelude "Vater unser," Chorale fantasia "Wie schön leuchtet," Prelude and Fugue in E Major; J.S. Bach: Preludes and Fugues in A Minor and F Major, Chorale preludes "Schmücke dich" and "Allein Gott" (trio).*

Patricia D. Hudson has resigned as director of music at the Congregational Church of San Mateo, California, effective August 31. During a twenty-nine year tenure she developed an active music program at the church, with a highly successful chancel choir. Most recently she conducted the choir and a chamber orchestra in Mendelssohn's "St. Paul."

Robert Shafer directed the National Shrine Choir in Palestrina's "Assumpta est Maria" mass and motet for the noon mass on the Feast of the Assumption, August 15, at the shrine in Washington, D.C. The six-part mass is considered one of the finest choral works of the late Renaissance and was also heard at the noon mass on August 14.

"The Gallic Muse" was the title of a program presented June 12 as the annual spring concert at St. Mark's Episcopal Church, Glendale, California, in which the Fauré Requiem and the Poulenc Organ Concerto were heard. Jack Miller was organ soloist, and the choir and orchestra were directed by Richard W. Slater.

J. Thomas Strout, organist of the First United Methodist Church of Whittier, California and music faculty member at Rio Hondo College, was selected as one of two persons to represent the United States at the International Organ Workshop held recently in Mechelen, Belgium. The workshop was sponsored by the Belgium Ministry of Dutch Culture and held at St. Rombout Cathedral, where Flor Peeters was the master teacher. Dr. Strout, previously a Fulbright student of Flor Peeters, was asked to prepare 12 major organ works to be used during the workshop.

Robert Parris played the first performance of his "Sonata No. 1 for Organ" (1976) on a May 2 recital in Hendricks Chapel, Syracuse University. Also included on the concert were the Mozart Fantasia, K. 608, Brahms' Prelude and Fugue on "O Traurigkeit," two choral preludes by Bach, and Persichetti's Shimah B'koli. Mr. Parris is a doctoral student of David Craighead at the Eastman School of Music, where he is also a teaching assistant in theory. His sonata is published by Hinshaw Music Company in the Contemporary Organ Series.

Kathleen Thomerson gave the first American performance of the Partita on "Puer nobis nascitur," Op. 128, by Flor Peeters, at the First Presbyterian Church of Gainesville, Florida, on June 26. Other works played on this University of Florida recital were by Dandrieu, Tomkins, J. S. Bach, Franck, and Peter Hurford; the organ was built by Kinzey-Angerstein in 1974.

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Donald Spies has returned this fall to his position at Ripon College in Wisconsin after a sabbatical leave. During the year spent in Boston, he worked on thoroughbass performance practice and music editing. He also constructed a three-stop positive and made a number of concert appearances.

The third annual Fall Organ Recital Series was presented during September at St. Peter's Episcopal Church in Tecumseh, Michigan. Michele Johns, Francine Meté, Donald Renz, Dennis Schmidt, Thomas Strode, David Wagner, and Paul Wey, doctoral students of Marilyn Mason at the University of Michigan, performed the programs on the 1964 von Beckerath tracker in the church.

A memorial service was held September 18 for the late **Leopold Stokowski** at St. Bartholomew's Church in New York City. Mr. Stokowski had been organist and choirmaster of the church 1905-1908. His setting of the "Benedicite, omnia opera," along with works by other composers, was sung.

Peter Hurford, master of the music at St. Alban's Cathedral in England since 1958, has announced his retirement in July, 1978. Mr. Hurford will devote 1978-79 to completing his recordings of the complete Bach organ works for the Argo label. He hopes thereafter to teach and to continue international concertizing.

Life Triumphant by Normand Lockwood received its first North Carolina performance on October 14 in Winston-Salem, when John Mochnick directed the Moramus Chorale. The work was commissioned by the University Musical Society of the University of Michigan in memory of the late Thor Johnson.

Canadian composer **Denis Lorrain** has been awarded a grant from the Canada Council to pursue doctoral studies at the Sorbonne in Paris, under the direction of the distinguished Greek composer Iannis Xenakis. Mr. Lorrain recently composed "Extrema" for organ and percussion.

St. Mark's School Boychoir of Dallas, Texas, will pay a return visit to the Danish Radio Boys Choir in Copenhagen, June 1978. The Danish choir, directed by Henning Elbirk, visited the United States during its 1976 tour. James Livengood is the director of the St. Mark's choir.

Marilyn Mason, professor of organ at the University of Michigan, performed the Jongen concerto with the Chautauqua Symphony in Chautauqua, New York, on July 26. On August 4, she lectured on ornamentation problems to the conference of Lutheran Church Musicians at Concordia College in Ann Arbor, Michigan.

Organists are invited to enter the 5th annual national **Ruth and Clarence Mader Memorial Scholarship Fund** competition, to be held on May 6 at Occidental College, Los Angeles, Cal. The winner will receive a \$1,000 award and a recital appearance; each of the other finalists will receive cash awards.

Organists under age 30 on the competition date are eligible to enter. Applications, together with a tape recording and written proposal for the use of the award in an organ study program, must be received no later than April 1, 1978. The tape should include a major solo organ work from any period; a major solo organ work by a contemporary composer, written or published after Jan. 1, 1965; and a Bach tria sonata (all movements). A maximum of five finalists will be notified by April 10.

Application forms may be obtained by writing the **Ruth and Clarence Mader Memorial Scholarship Fund**, P.O. Box 94-C, Pasadena, CA 91104.

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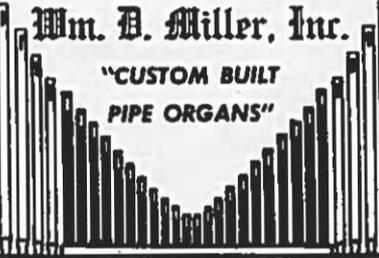
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Charles B. Fisk, Gloucester, Mass.; built for North Carolina School of the Arts, Winston-Salem, NC. 3 manual and pedal, 50 ranks; suspended mechanical key and stop action. In remodeled school auditorium, with case of red oak and oiled red Honduras mahogany; Swell placed behind Choir, with shades in slanted angles of upper case. Installation of trackers at 10 degree angle permits keyboards to be placed as far outward from case as possible. Manual compass 56 notes, pedal 30. Flexible winding system patterned after Gottfried Silbermann; large winker-type reservoir may be engaged for more immediate wind supply by drawing wind stabilizer stopknob. Dedication recital December 3 by John Mueller, organ teacher at the school, who worked with builder in drawing up design.

GREAT
Bourdon 16' (W, HL)*
Prestant 8' (SM)
Spire Flue 8' (HL)
Octave 4' (HL)
[Fifteenth 2' (HL)**
[Flute 2' (SM)
Cornet II (HL)
Mixture IV-VI (Tin)
Trumpet 8' (HL, HT, SM)
Claron 4' (SM, HT)
Voix Humaine 8' (HL)

SWELL
Violin Diapason 8' (HL)
Stop Diapason 8' (HL)
Spitzflöte 4' (SM)
[Fifteenth 2' (Tin)
[Furniture III (SM)
[Quinta 1-1/3' (HL)
[Cornet III-IV (HL)
Trumpet 8' (SM)
Hautbois 8' (SM)

CHOIR
Gedackt 8' (HL)
Chimney Flute 4' (HL)
Prestant 4' (SM)
Doublet 2' (Tin)
[Nazard 2-2/3' (SM)
[Sesquialtera III (SM)
Sharp IV (Tin)
Cromorne 8' (HL)

PEDAL
Prestant 16' (W)
Octave 8' (HL)
[Superoctave 4' (HL)
[Mixture III (HL)
Bassoon 16' (HL)
Trumpet 8' (HL)
Shawn 4' (HL)

Tremulant

*W=wood, HL=hammered lead, SM=spotted metal, HT=hammered tin,
**For bracketed pairs of stops, the upper stop comes on when knob is drawn half-way; the lower stop comes on when knob is fully drawn.



GREAT
Bourdon 16'
Principal 8'
Bourdon 8'
Octave 4'
Super Octave 2'
Cornet II-IV 2-2/3'
Mixture IV-V 1-1/3'
Trompette 8'
Clairon 4'
Tremulant

POSITIV
Holzgedeckt 8'
Principal 4'
Spitzflöte 4'
Nazard 2-2/3'
Gemshorn 2'
Tierce 1-3/5'
Cymbel II-IV 2/3'
Cromorne 8'
Tremulant

SWELL
Rohrflöte 8'
Viole de Gambe 8'
Voix Céleste 8'
Principal 4'
Spitzflöte 4'
Blockflöte 2'
Scharf IV 1'
Dulcian 16'
Hautbois 8'
Tremulant

PEDAL
Subbass 16'
Principal 8'
Gedackt Pommer 8'
Choral Bass 4'
Mixture IV 2'
Bombarde 16'
Trompette 8'

Robert L. Sipe, Inc., Dallas, Texas; built for St. Paul's United Methodist Church Cedar Rapids, Iowa. 3 manual and pedal, 35 stops, 42 ranks; electro-pneumatic action, with movable console; Unison couplers plus Swell to Pedal 4'. New instrument incorporates pipework from original Austin and Reuter rebuild of the 1950's, in building designed by the late Louis Sullivan in 1913. Specifications planned by the builder in consultation with music director David Noble and church organists Betty Debban and Don Phillips. Dedicated recital by Dr. Allen Birney, September 18.



Harris Organs,* Whittier, California; built for First Friends Church, Whittier, Cal. 4 manual and pedal, 52 ranks; solid-state electric action. Case of dark red Philippine mahogany stands 44' wide at front of church; façade pipes of flamed copper with tin mouths. Console on movable platform, with combination card reader. Eclectic voicing with open toes, no nicking; reeds divided between French and German style. With pressure 56 mm to 101 mm. Manual compass 56 notes, pedal 32 notes.

*David C. Harris, member, American Institute of Organbuilders.

GREAT (II)

Quintadena 16'
Praestant 8'
Rohrflöte 8'
Oktave 4'
Spitzflöte 4'
Oktave 2'
Waldflöte 2'
Mixture IV-V
Cornet (Discant) V
Bombarde 16'
Trompette 8'
Trompete 8'
Clairon 4'

POSITIV (I)

Praestantbass 8'
Gedeckflöte 8'
Praestant 4'
Rohrflöte 4'
Oktave 2'
Sesquialtera II
Scharf IV-V-VI
Dulzian-Schalmei 8'
Tremulant

SWELL (III)

Bourdon 16'
Bourdon 8'
Flute Ouverte 8'
Gamba 8'

Voix Celeste 8'
Flute Octaviane 4'
Gambette 4'
Voix Celeste 4'
Octavin 2'
Plein-Jeu IV-V
Basson 16'
Trompette Harmonique 8'
Hautboy 8'
Clairon Harmonique 4'
Tremulant

SOLO (IV)

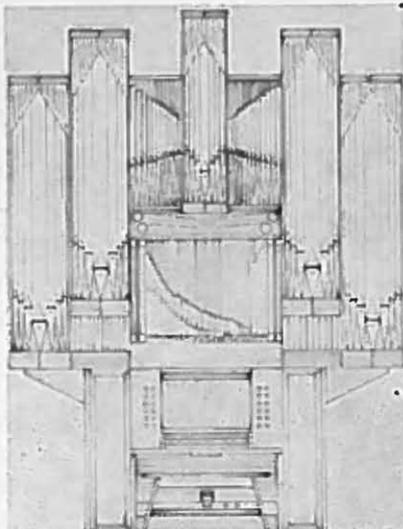
Bourdon 8'
Viole de Gamba 8'
Flute Harmonique 8'
Gemshorn 8'
Flute Celeste 8'
Praestant 4'
Flute Conique 4'
Nasard 2-2/3'
Doublette 2'
Piccolo 2'
Tierce 1-3/5'
Larigot 1-1/3'
Flageolet 1'
Tierce 4/5'
Cymbale V
Voix Humaine 8'
Tremulant

PEDAL

Contra-Subbass 32'
Praestant 16'
Subbass 16'
Lieblich Gedeckt 16'
Quintadena 16'
Oktavebass 8'
Praestant 8'
Gedecktbass 8'
Oktave 4'
Oktave 2'
Mixture IV-V
Harmonics V
Contra-Bombarde 32'
Bombarde 16'
Posaune 16'
Trompette 8'
Trompete 8'
Clairon 4'

PEDAL

Subbass 15' 30 pipes (in façade)
Prinzipal 8' 30 pipes (in façade)
Choralbass 4' 30 pipes
Posaune (L/2) 16' 30 pipes



HAUPTWERK

Prinzipal 8' 56 pipes (in façade)
Rohrflöte 8' 56 pipes
Oktav 4' 56 pipes
Nachthorn 4' 56 pipes
Waldflöte 2' 56 pipes
Sesquialter II (TC) 88 pipes
Mixture V 1-1/3' 280 pipes
Trompet 8' 56 pipes (en-chamade)

BRUSTWERK

Gedeckt 8' 56 pipes
Praestant 4' 56 pipes
Kleinflöte 4' 56 pipes
Oktav 2' 56 pipes
Larigot 1-1/3' 56 pipes
None 8/9' 49 pipes
Scharf IV 1' 224 pipes
Musette 8' 56 pipes
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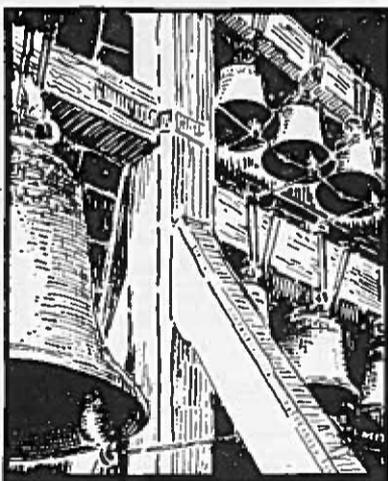
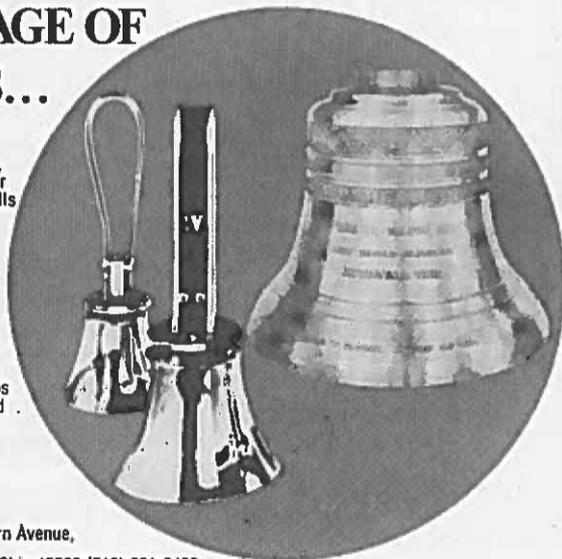
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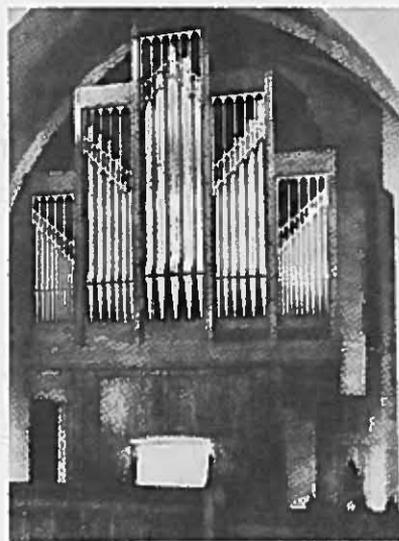
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GRAND ORGUE

Montre 8' 51 pipes
(low 5 from Flute a Chiminée)
Flute a Chiminée 8' 56 pipes
Prestant 4' 56 pipes
Quarte de Nazard 2' 56 pipes
Cornet II (prepared)
Fourniture IV 224 pipes

RECIT

Bourdon 8' 56 pipes
Viola de Gamba 8' 56 pipes
Voix Céleste 8' (prepared)
Flute Octaviente 4' 56 pipes
Doublette 2' 56 pipes
Cymbale III 168 pipes
Trompette de Récit 8' 56 pipes

PEDALE

Soubasse 16' 32 pipes
Octavebasse 8' 32 pipes
Octave 4' 32 pipes
Basson 16' 32 pipes

Schantz Organ Co., Orrville, Ohio; built for Munholland United Methodist Church, Metairie, Louisiana. 3 manual and pedal, 27 stops, 27 ranks; electro-pneumatic action. Dedication recitals July 17 and 31 by Rick A. Ross, organist.

GREAT

Prinzipal 8' 61 pipes
Gedackt 8' 61 pipes
Oktave 4' 61 pipes
Superoktave 2' 61 pipes
Mixture IV 244 pipes
Chimes

SWELL

Rohrflöte 8' 61 pipes
Viol di Gamba 8' 61 pipes
Viol Céleste 8' (TC) 49 pipes
Prinzipal 4' 61 pipes
Blockflöte 2' 61 pipes
Scharf III 183 pipes
Trompette 8' 61 pipes
Tremulant

CHOIR

Bordun 8' 61 pipes
Gemshorn 8' 61 pipes
Koppelflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Prinzipal 2' 61 pipes
Terz 1-3/5' 61 pipes
Quint 1-1/3' 61 pipes
Krummhorn 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Rohrflöte 16' (Swell) 12 pipes
Prinzipal 8' 32 pipes
Flötenbass 8' 12 pipes
Rohrflöte 8' (Swell) 32 notes
Choralbass 4' 12 pipes
Trompette 16' (Swell) 12 pipes

Austin Organs, Inc., Hartford, Ct.; built for Purity Presbyterian Church, Chester, SC. 2 manual and pedal; electro-pneumatic action. Instrument follows French classic design, replaces earlier Pilcher. Installation across front of Victorian-Colonial style church interior; choir sings in front of Swell-Pedal at left, while Great-Pedal speaks down center of Nave through facade of natural zinc principal pipes. Specifications drawn up by David Andrews, of Winthrop College staff, organist-choir director of the church, in conjunction with the firm and Vernon A. Thrift of Winston-Salem, NC, area representative.

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Cor de Chamois 16'
Montre 8'
Flute a Cheminée 8'
Cor de Chamois 8' (ext.)
Flute Douce 8'
Flute Céleste 8' (TC)
Prestant 4'
Cor de Nuit 4'
Flute Douce 4' (ext.)
Flute Céleste 4' (ext.)
Flute a Bec 2'
Petit Cornet II (12 + 17)
Fourniture IV 1-1/3'
Cromorne 8'
Tremblant
Bombarde 8' (Pedal)
Chimes (prepared)
Zimbelstern

RECIT

Bourdon de Bois 8'
Viola de Gamba 8'
Voix Céleste 8' (TC)
Prestant 4'
Flute Harmonique 4'
Doublette 2'
Larigot 1-1/3'
Cymbale IV 2/3'
Bassoon 16'
Trompette 8'
Hautbois 8'
Chalumeau a Cheminée 4'
Tremblant

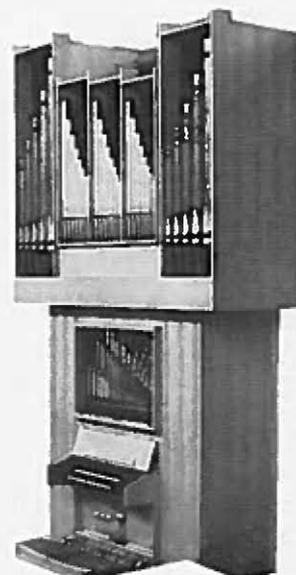
PEDALE

Basse Acoustique 32'
Contrebasse 16' (ext.)
Cor de Chamois 16'
Bourdon de Bois 16' (ext.)
Octavebasse 8'
Cor de Chamois 8'
Bourdon de Bois 8'
Basse de Chorale 4'
Plein Jeu III
Bombarde 16'
Basson 16'
Trompette 8' (ext.)
Hautbois 4'

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Abbott and Sieker* Los Angeles, Cal.; built for La Crescenta Presbyterian Church, La Crescenta, Cal. 2 manual and pedal, 27 ranks; electric slider and electro-pneumatic chests. Consultant was Ladd Thomas, who played dedication recital.

*Larry Abbott, Pete Sieker, members, American Institute of Organbuilders.

GREAT

Principal 8'
Rohrflöte 8'
Gemshorn 8'
Octave 4'
Waldflöte 4'
Flachflöte 2'
Sesquialtera II
Mixture IV

SWELL

Gedeckt 8'
Viole 8'
Viole Celeste 8'
Principal 4'
Blockflöte 2'
Scharf III
Trompette 8'
Tremulant
Zimbelstern

PEDAL

Subbass 16'
Violone 16'
Principal 8'
Bassflöte 8' (ext.)
Choralbass 4' (ext.)
Mixture II
Fagott 16'

Eugene O. Clay, Yucca Valley, Cal.; built for his own desert home. 2 manual and pedal, 4 stops; ventii tracker action. Pipes by Jerome Meyer and Sons, voiced on 2-1/4" pressure. Couplers: Great 4', Positiv to Great. Said to be the only pipe organ in its area.

GREAT

Gedeckt 8' 61 pipes

POSITIV

Principal 4' 61 pipes
Twelfth 2-2/3' 50 pipes

PEDAL

Gedeckt 16' 12 pipes
(20 notes from Great)

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Gabriel Kney and Co., London, Ontario; built for St. Thomas Anglican Church, Belleville, Ontario. 2 manual and pedal, 15 stops; mechanical key and stop action.

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Trompette 8'

BRUSTWERK

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Prinzipal 2'
Quint 1-1/3'
Rohrschalmey 8'
Tremulant

PEDAL

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Prinzipal 8' (HW)
Trompette 8' (HW)



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Calendar

The deadline for this calendar is the 10th of the preceding month (Dec. 10 for Jan. issue). All events are assumed to be organ recitals unless otherwise indicated, and are grouped from east to west and north to south within each date. Calendar information should include artist name or event, date, location, and hour; incomplete information will not be accepted. THE DIAPASON regrets that it cannot assume responsibility of the accuracy of calendar entries.

UNITED STATES East of the Mississippi River

5 DECEMBER
Allen Shaffer, Hindemith Concerto 1, with Norfolk Symphony; Chrysler Hall, Norfolk, VA 8:30 pm

6 DECEMBER
Vernon de Tar, with flute & harp; Church of the Ascension, New York, NY 8 pm
Robert S Lord, all-Bach; Heinz Chapel, U of Pittsburgh, PA 12 noon
Randall Mullin; Church of Epiphany, Washington, DC 12:05 pm
Robert L Simpson, with choir; St Lukes Cathedral, Orlando, FL 8 pm
Music for voice & piano; Christ Church, Cincinnati, OH 12 noon
Winter choral concert; U of Illinois, Urbana, IL 8 pm

7 DECEMBER
Britten Ceremony of Carols; St Thomas Church, New York, NY 12:10 pm
Albert Russell; St Johns Church, Washington, DC 12:10 pm

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

9 DECEMBER
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Fiori Musicali baroque ensemble; St Paul Lutheran, Skokie, IL 8 pm

10 DECEMBER
Christmas choral concert; Heinz Chapel, U of Pittsburgh, PA 8:30 pm
"Joy of Christmas;" Washington, DC Cathedral, 4 pm
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

11 DECEMBER
Larry Allen & Linda Miller; St Rose of Lima Church, Meriden, CT 12 noon
Thomas Richner, dedication; Eighth Church of Christ Scientist, New York, NY 3 pm

Handel Messiah, part 1; St Bartholomews Church, New York, NY 4 pm

Handel Messiah, Part 1; Holy Trinity Lutheran, New York, NY 5 pm

West Side Madrigalists; Immanuel Lutheran, New York, NY 5 pm

Wojciech Wojtasiewicz; St Thomas Church, New York, NY 5:15 pm

Handel Messiah (Advent, Christmas portions); Church of the Ascension, New York, NY 8 pm

Bach Cantata 61, Vivaldi Gloria; Westminster Presbyterian, Utica, NY 4 pm

German Advent & Christmas music; Calvary Presbyterian, Riverton, NJ 11 am

Vivaldi Gloria, Pinkham Christmas Cantata; First Presbyterian, Red Bank, NJ 4:30 pm

Haydn St Nicolas Mass; Presbyterian Church, Latrobe, PA 11 am

Ronald Morris; St Charles Barrameo, Philadelphia, PA 4 pm

Christmas choral concert; Heinz Chapel, U of Pittsburgh, PA 4 pm

Music of Poulenc; St Davids Church, Baltimore, MD 4 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

"Joy of Christmas;" Washington, DC Cathedral, 4 pm

Christmas choral concert; Longwood College, Farmville, VA 4 pm

"In Praise of Advent;" Covenant Presbyterian, Charlotte, NC 7:30 pm

Russell Stinson; St Phillips Cathedral, Atlanta, GA 5 pm

Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

Feast of carols & pudding; Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

Handel Messiah, Honegger Christmas Cantata; Eastern Kentucky U, Richmond, KY 8 pm

Snyder Pastores (premiere); Court St Church, Flint, MI 9:30 & 11 am

Christmas Choral concert; Church of Loretto, St Marys College, Notre Dame, IN 8 pm

Bach Magnificat; Valparaiso U, IN 4 pm

Helen Skuggedal Reed; Redeemer Lutheran, Evansville, IN 4 pm

Choral music for Advent & Christmas; St Lukes Lutheran, Chicago, IL 4 pm

Handel Messiah; Rockefeller chapel, U of Chicago, IL 4 pm

Procession with lessons & carols; St Lukes Episcopal, Evanston, IL 7 pm

Lessons & carols; St Ignatius Church, Antioch, IL 6:30 pm

12 DECEMBER
Richard Morris; Columbia HS, Lake City, FL 8 pm

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13 DECEMBER

Charpentier *Midnight Mass*; St Theresa Church, N Reading, MA 4 pm
 West Side Madrigalists; First Presbyterian, New Rochelle, NY 2 pm
 Handel *Messiah*, part I; St Thomas Church, New York, NY 7:30 pm
 Alvin Gustin; Church of the Epiphany, Washington, DC 12:10 pm
 Richard Morris, with Martin Berinbaum, trumpet; Forest HS, Ocala, FL 8:15 pm

14 DECEMBER

Music of Purcell; St Thomas Church, New York, NY 12:10 pm
 Helen Penn; St Johns Church, Washington, DC 12:10 pm
 Alvin Gustin; Western Presbyterian, Washington, DC 12:10 pm
 Charpentier *Messe de Minuit*; Art Museum, Cleveland, OH 8:30 pm

18 DECEMBER

Lessons & carols; Christ Church, S Hamilton, MA 5, 7 pm
 "Christmas on Historic Hill;" Trinity Church, Newport, RI 7:30 pm
 Vivaldi *Gloria*, Mathias Ave Rex; Immanuel Congregational, Hartford, CT 4 pm
 Christmas concert; Central Presbyterian, New York, NY 11 am
 Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
 Lessons & Carols; Church of Redeemer, Brooklyn, NY 11 am
 Williams Pageant of Holy Nativity; St Bartholomews Church, New York, NY 4 pm
 Frederick Grimes; Holy Trinity Lutheran, New York, NY 4:30 pm
 Boars Head & Yule log festival; Downtown United Presbyterian, Rochester, NY 5:30 pm
 Candlelight carols; United Methodist, Red Bank, NJ 4:30 pm, 7 pm
 Candlelight service; First United Methodist, Pittsburgh, PA 7:30 pm
 Carol service; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Bach *Cantata 142*; Bland St United Methodist, Bluefield, WV 9:30 & 11 am
 Carol service; Bland St United Methodist, Bluefield, WV 5 pm
 Christmas music service; First Presbyterian, Burlington, NC 5 pm
 Lessons & Carols; First Presbyterian, Wilmington, NC 11 am
 Candlelight carol service; Covenant Presbyterian, Charlotte, NC 5 pm
 Bach Christmas Oratorio; First Presbyterian, Wilmington, NC 5 pm
 Carol festival; Coral Ridge Presbyterian, Ft Lauderdale, FL 7 pm
 "Many Moods of Christmas;" First Presbyterian, Ft Lauderdale, FL 8 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm
 Lessons & Carols; Christ Church, Cincinnati, OH 5 pm
 Britten Ceremony of Carols; Independent Presbyterian, Birmingham, AL 4 pm
 Lessons & Carols; First Congregational, Columbus, OH 5 pm
 Bach cantatas, Thomas R Jones, cond; Court St Church, Flint, MI 7:30 pm

Lessons & carols; Fourth Presbyterian, Chicago, IL 6:30 pm
 Handel *Messiah*, George Estevez, dir; St Pauls Church, Chicago, IL 7 pm

19 DECEMBER

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

20 DECEMBER

Terry Charles; Kirk of Dunedin, FL 8:15 pm
 Britten Ceremony of Carols; Christ Church, Cincinnati, OH 12:10 pm

21 DECEMBER

Christmas carol sing; St Thomas Church, New York, NY 12:10 pm

24 DECEMBER

Vivaldi *Gloria*; Trinity Episcopal, Hartford, CT 10:30 pm
 Candlelight service; St Thomas Church, New York, NY 4 pm
 Heiller *Adventmusik*; Immanuel Lutheran, New York, NY 7:30 pm
 Recital & candlelight service; Church of Redeemer, Brooklyn, NY 10:30 pm
 Durufle *Messe "Cum Jubilo"*; St Philips Cathedral, Atlanta, GA 8:30 pm, 11:30 pm
 Carol & candlelighting service; First Presbyterian, Ft Lauderdale, FL 7:30 pm
 Bach Christmas Oratorio, part I-II; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm
 Britten *Rejoice in the Lamb*; St Michaels in the Hills, Toledo, OH 10:30 pm
 Carol service; First Presbyterian, Nashville, TN 8 pm
 Peeters *Magnificat*; Court St Church, Flint, MI 7:30 & 9 pm
 Brass & organ music, lessons & carols; Zion Lutheran, Ann Arbor, MI 10 pm, 11 pm
 Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 pm, 6 pm

25 DECEMBER

Lessons & carols, Britten Ceremony of Carols; St Bartholomews Church, New York, NY 4 pm
 Music of Howells; St Thomas Church, New York, NY 4 pm
 Bach Christmas Oratorio, Part I; Holy Trinity Lutheran, New York, NY 5 pm
 Charpentier *Birth of Our Lord*; Covenant Presbyterian, Charlotte, NC 11 am

27 DECEMBER

NY Kammermusiker; Donnell Library, New York, NY 6:30 pm

29 DECEMBER

NY Kammermusiker; Salvation Army Home, New York, NY 2:30 pm

31 DECEMBER

Judith & Gerre Hancock, organ & harpsichord; St Thomas Church, New York, NY 8:30 pm
 New Year's Eve concert; Riverside Church, New York, NY 10:45 pm
 Boars head & yule log festival; Christ Church, Cincinnati, OH 5 pm
 (Continued overleaf)

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Calendar

(continued from p. 23)

1 JANUARY
 Bach Christmas Oratorio, part IV, Cantata 190; St Bartholomews Church, New York, NY 4 pm

Bach Christmas Oratorio, Part IV, Holy Trinity Lutheran, New York, NY 5 pm
 Frauke Haasemann, alto; W Thomas Smith, organ; Cathedral of St Luke-St Paul, Charleston, SC 4 pm
 Byron C Bevis; St Philips Cathedral, Atlanta, GA 5 pm
 Bears head & yu'e log festival; Christ Church, Cincinnati, OH 3 & 5 pm

3 JANUARY
 Frauke Haasemann, alto; W Thomas Smith, organ; St Pauls Lutheran, Savannah, GA 8 pm

4 JANUARY
 Jane D Cain; St Johns Church, Washington, DC 12:10 pm

7 JANUARY
 Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm

8 JANUARY
 Victor Hill, harpsichord; Williams College, Williamstown, MA 8 pm

NY Kammermusiker; NY City Museum, New York, NY 2 pm
 NY Kammermusiker; Immanuel Lutheran, New York, NY 5 pm
 Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm
 Bach Cantata 124; Holy Trinity Lutheran, New York, NY 5 pm

Richard W Osborne; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Frauke Haasemann, alto; W Thomas Smith, organ; First Presbyterian, Winston-Salem, NC 8 pm
 George Jones; St Philips Cathedral, Atlanta, GA 5 pm
 Karel Paukert; Art Museum, Cleveland, OH 2:30 pm

August Humer, organ dedication; Trinity Episcopal Cathedral, Cleveland, OH 3:30 pm
 Wolfgang Rübsum, all-Bach; Northwestern U, Evanston, IL 5 pm

9 JANUARY
 Gerre Hancock; Middlebury College, VT 8:15 pm
 Virgil Fox; Brown HS, Konnapolis, NC 7:45 pm
 Steven L Eg'er with Frances Shelly, flute; Rosedale Gardens United Presbyterian, Livonia, MI 7 pm

10 JANUARY
 David Craighead; Church of the Ascension, New York, NY 8 pm
 Albert Williams, organ & harpsichord; Christ Church, Cincinnati, OH 12 noon

11 JANUARY
 Johnathan Dimmock; St Johns Church, Washington, DC 12:10 pm
 Larry Allen & Linda Miller; Magnolia St Baptist, Greensboro, NC 8 pm

12 JANUARY
 J Marcus Ritchie; Reformed Church, Oradell, NJ 8 pm
 Virgil Fox; Opera house, Orangeburg, SC 8 pm
 Terry Charles; Kirk of Dunedin, FL 8:15 pm

13 JANUARY
 Larry Allen & Linda Miller; First Presbyterian, Danville, VA 8 pm
 Terry Charles; Kirk of Dunedin, FL 8:15 pm
 Frauke Haasemann, alto; W Thomas Smith, organ; Wittenberg U, Springfield, OH 8 pm

14 JANUARY
 Play of Herod; Christ Church, S Hamilton, MA 5 pm

15 JANUARY
 Play of Herod; Christ Church, S Hamilton, MA 5 pm

Robert Baker; Dwight chapel, Yale U, New Haven, CT 8:30 pm
 Mendelssohn Elijah; St Bartholomews Church, New York, NY 4 pm
 Stony Baroque chamber players; St Marks Church, Jackson Heights, NY 4 pm
 Bach Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm

Neil Tilkins, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Chales Callahan; St Davids Church, Baltimore, MD 8 pm
 Larry Allen & Linda Miller; St Pauls Episcopal, Richmond, VA 5 pm
 Tim Smith; Covenant Presbyterian, Charlotte, NC 7:30 pm

Richard Bunbury; St Philips Cathedral, Atlanta, GA 5 pm
 Karel Paukert; Art Mustum, Cleveland, OH 2:30 pm
 Frauke Haasemann, alto; W Thomas Smith, organ; First Congregational, Columbus, OH 8 pm

Marilyn Keiser; Seventh-Day Adventist, Kettering, OH
 Larry Palmer, harpsichord; 1st Presbyterian, Ft. Wayne, IN 8 pm
 Steven Egler; Redeemer Lutheran, Evansville, IN 4 pm
 Northwestern U ensemble; St Paul Lutheran, Skokie, IL 7 pm

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5 DECEMBER
Richard Morris; Ingram aud. Bay City, TX 7:30 pm
Linda Walters; Southwestern Union College, Keene, TX 8 pm

6 DECEMBER
Virgil Fox; Victoria College, TX 8 pm

7 DECEMBER
Bach Cantata 61; Christ Memorial Lutheran, Affton, MO 7:30 pm
Richard Morris, with Martin Berinbaum, trumpet; Civic center, McAllen, TX 8:15 pm

8 DECEMBER
Richard Morris, with Martin Berinbaum, trumpet; Mem aud, Harlingen, TX 8 pm

9 DECEMBER
Christmas with Irvine Master Chorale; HS aud, Santa Ana, CA 8:30 pm

10 DECEMBER
Richard Morris; HS, Bogalusa, LA 8 pm
Christmas with Irvine Master Chorale; HS aud, Santa Ana, CA 8:30 pm

11 DECEMBER
Christmas vespers; Westminster Presbyterian, Lincoln, NE 4 pm
Neil Rosenshein, tenor; First-Plymouth Congregational, Lincoln, NE 8 pm
Vaughan Williams *Hodie*; Community Church, Garden Grove, CA 11:15 am
Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm
Bach choral concert; First Baptist, Covina,

18 DECEMBER
Music for Christmas; St Bedes Episcopal, Menlo Park, CA 10 am, 5 pm
Christmas choral concert; St Marks Episcopal, Glendale, CA 4 pm
Christmas concert; Community Church, Garden Grove, CA 6 & 8 pm
Thompson St Luke *Nativity*; Presbyterian Church, La Jolla, CA 7:30 pm

24 DECEMBER
Lessons & Carols; First-Plymouth Congregational, Lincoln, NE 11 pm
Lessons & carols; Presbyterian Church, La Jolla, CA 7 pm
Handel *Messiah*; Immanuel Presbyterian, Los Angeles, CA 10:30 pm

13 JANUARY
*Robert Glasgow; All Souls Episcopal, Oklahoma City, OK 8 pm
*David Craighead; 1st United Methodist, Phoenix, AZ 8 pm
John Pagett; American Victorian Museum, Nevada City, CA 8 pm
Marilyn Mason; First Congregational, Los Angeles, CA 8 pm

14 JANUARY
*Robert Glasgow, masterclass; All Souls Episcopal, Oklahoma City, OK 10 am
*David Craighead, workshop; 1st United Methodist, Phoenix, AZ am

15 JANUARY
Carlene Neihart; Bethlehem Lutheran, Kansas City, KS 5 pm
Royal D Jennings, with voices & instruments; Central Park Christian, Topeka, KS 3 pm
Bach Cantata 150, Distler, Respighi works; St Lukes Episcopal, San Antonio, TX 8 pm
John Pagett; First Congregational, Berkeley, CA 11:30 am
Occidental College Glee Club; St Marks Episcopal, Glendale, CA 4 pm

*AGO chapter program

INTERNATIONAL

5 DECEMBER
John Bertalot; St Michaels Church, Cornhill, Eng'and 1 pm

11 DECEMBER
Alan Barthel, Gordon Jeffery; Aeolian Town Hall, London, Ontario 8:30 pm

12 DECEMBER
Richard Seal; St Michaels Church, Cornhill, England 1 pm

22 DECEMBER
Kerry J Beaumont; National Arts Centre, Ottawa, Ontario 12:15 pm

4 JANUARY
August Humer; St Johns Anglican, Victoria, B.C., Canada 8 pm

15 JANUARY
John MacIntosh; Aeolian Town Hall, London, Ontario 8:30 pm

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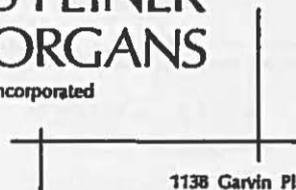
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