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Harpsichord Registration

by David Fuller

There is an extraordinary disparity between the possibilities for harpsichord registration in early music and the evidence of its use. From the last quarter of the 16th century to the latest to the demise of the instrument about 1800, harpsichords rarely had fewer than three colors (two stops which could be used separately or together). Mersenne (*Harmonie universelle*, 1636-7) wrote of harpsichords with "seven or eight kinds of stops and two or three keyboards" which were varied and combined like those of the organ. Praetorius claimed to have seen one with four choirs of strings, and Mace (1676) described a harpsichord by John Hayward which he called a "pedall" whose registers were controlled by the feet and gave (with the aid of a hand operated harp stop) 24 "varieties" (Russell, pp. 71-3). None of these exotic instruments has survived, but any late 17th or 18th century harpsichord with two manuals and three choirs (even one lacking such accessories as a buff stop and restricted by a dogleg arrangement) was capable of at least ten distinct registrations. Documents of every kind, particularly advertisements and inventors' proposals, extol variety of color and ease in obtaining it as desirable features of harpsichords. And yet, in an age when rules governed so many aspects of music, no conventions of harpsichord registration developed, even in countries where the instrument was relatively standardized. In 18th-century Paris, for example, where a two-manual harpsichord nearly always had I: 8', 4'; II: 8'; coupler, composers who wrote for both instruments and gave detailed instructions for organ registration in their prefaces and in the titles of their pieces were silent on the subject of harpsichord registration. Michel Corrette, in the preface to his *Nouveau livre de noëls* (1753-4) for harpsichord or organ, directed harpsichordists to ignore the registrations provided for the organ and to play always on the same manual, except for pieces in which the left hand plays on the upper manual and the right on the lower.

Surviving evidence for specific registration practices is of three kinds: negative evidence supplied by known limitations of the instruments themselves, negative evidence implied by the wording of instructions that do exist, and isolated instances of registrations for particular pieces.

Where Italian harpsichords (or instruments modelled after them) predominated, registration must have been of the simplest kind. The norm was a single manual and two registers (8', 4' or 8', 8') which were occasionally supplemented by accessories such as the buff stop or *arpichordum* (metal pins contacting the strings to produce a harsh buzzing). Harpsichords of this kind (mostly without the accessories) prevailed everywhere until the last quarter of the 16th century, in Germany through much of the 17th,

The image shows a musical score for the beginning of the second movement of Armand-Louis Couperin's 'Symphonie de clavecins'. It is the first harpsichord part. The score is written on ten staves. The tempo is marked 'Andante'. The key signature is one flat (B-flat). The score includes various registrations and dynamics, such as 'buff', 'puff', and 'puff'. The score is reproduced courtesy of the Bibliothèque Nationale, Paris.

Armand-Louis Couperin: *Symphonie de clavecins*, beginning of 2nd movement, 1st harpsichord part, illustrating the registrational indications *buffe* (*registre de buffes*, on the lower manual) and *P. clav.* (*petit clavier*, or upper manual). Reproduced courtesy Bibliothèque Nationale, Paris.

and in Italy, Spain and Portugal until replaced by pianos. Thus a very large proportion of the harpsichord repertory, including all Italian and Iberian music, would normally have been played without the benefit of manual changes and with the minimum variety in color or dynamics.

Flemish harpsichords of about 1575-1625, which evidently influenced English and French designs of the period, resembled Italian instruments in disposition (though they were very different in construction and tone), but their registrational possibilities were considerably increased by the buff (or harp) stop, which muted one of the choirs of strings, giving a pizzicato or harp-like effect; this was particularly true if the buff was divided so that treble and bass could be muted independently. Harpsichords with three choirs (8', 8', 4') are known to have been made in Flanders and England,

and the Flemings also built two-manual instruments, but these had their manuals pitched a 4th apart for transposing, making them useless for effects of contrast.

In none of these instruments were the registers easily manipulated by the player. Flemish builders carried the jack-slides through holes in the cheek-piece so that one had to reach around outside the case to get at them; the early Italians seem commonly to have provided no handles at all as if the registers were meant to be moved only for tuning, or else one moved the keyboard in or out to engage or disengage the jacks from risers on the tails of the keys. The Dutchman Quirinus van Blankenburg claimed in 1708 to have "brought the stops to the front so as to be able to move them while playing with a motion of the hand;" the instrument, which had four registers and two manuals, could

produce "more than a dozen excellent variations of play," but as Blankenburg admits, there was no solo music that required such variety and one was compelled to improvise it (Hubbard, pp. 239-40). Probably the real goal of such flexibility was to adapt the instrument for ensemble playing; this was clearly the purpose of Hayward's "pedall."

The so called "contrasting" (Ripin) or "expressive" (Hubbard) double (i.e., a harpsichord with two manuals at the same pitch, or at the octave, playing different registers) probably originated early in the 17th century in France or the Low Countries, whence it spread to England and Germany. The most important determinants of registrational flexibility on such an instrument are the means used to make the upper manual register(s) playable from the lower, and the damping arrangements. The dogleg, as used by English and Flemish makers throughout the 17th and 18th centuries, plays from both manuals if it is on; it cannot be engaged on one manual and disconnected from the other. In both countries there was often a second register on the upper manual consisting of a row of jacks let into the wrestplank and plucking near the nut to give a thin, intense, almost disembodied sound (the English called it a "lute" and the Flemings a "spinet," neither of which instruments it resembles). The use of this register depended upon which choir of strings it plucked and which registers were provided with dampers, since one register cannot play a choir of strings that is damped by another unless they are on the same keyboard or otherwise connected. Large 18th-century Flemish or English harpsichords with two manuals, three choirs of strings, four rows of jacks and a buff stop had far fewer registrational possibilities than arithmetic would predict; most important, on none of these instruments was it possible to play the two normal 8's independently on two manuals at the same time, as one must in a *pièce croisée* (e.g. Couperin's *Le tic-toc-choc* and several of Bach's *Goldberg Variations*). A *pièce croisée* in John Jones's *Lessons for the Harpsichord* (1761), vol. 2, p. 28, has the left hand playing *piano* on the upper manual and the right playing the same thing *forte*, a sixteenth-note later, on the lower, producing a series of accents off the beat. An *andante* on pp. 53-54 of the same collection contrasts a similar registration with *forte* for both hands in alternate sections of the movement.

The manual coupler, as used by the French and sometimes the Germans, or a dogleg which could be disengaged by drawing the keyboard away from it, as found on German instruments, eliminated all these problems; and although French harpsichords lacked the extreme color of the lute and did not always even have a buff stop, the remaining stops could be combined

(Continued, page 6)

This article is a revised and expanded version of an article written for The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie, to be published in 1979 by Macmillan Publishers Ltd., London. It is printed here by permission of the editor and publishers.

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RILM Abstracts.

Karen McFarlane, director of Murtagh-McFarlane Artists Management, has announced the relocation of her firm, effective July 1. At that time, all business activities will be moved to 127 Fairmount Ave., Hackensack, NJ 07601; the phone will be 201-342-7507. The move does not entail changes in the agency operation, and the same organists will continue to be available under this management.



Flor Peeters celebrated his 75th birthday on July 4. Although he has retired from his official teaching positions, he remains active as the organist of the Cathedral of St. Rombout in Mechelen, Belgium, and as a recitalist. His musical activity exceeds a half-century and has produced more than 1400 formal recitals and over 500 organ compositions. Recent articles on his life and music include "Flor Peeters at Seventy-Five" by John Hofmann (Music Magazine, June 1978) and a continuing series by Bryan Hesford in Musical Opinion.

Robert Clark, organ professor at the University of Michigan, has been on sabbatical leave during the early part of 1978; with the aid of a Faculty Research Grant, he travelled in Holland, West and East Germany, and in the Alsace region of France. His work was concerned primarily with the organs of Bach's time and a critical comparison of the instruments in Saxony and Thuringia with those of northern Europe, with particular attention to the works of Gottfried Silbermann and Zacharias Hildebrandt.

Noted German church music composer Heinz Werner Zimmerman lectured at the Baylor University School of Music in Waco, TX, July 9-10. His topics dealt with composing for church and college choirs, and with the setting of music to prose texts.

The Extant Organs Committee of the Organ Historical Society has announced the availability of a list of extant tracker organs in the South. The 19 pages include 261 instruments in Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, and Tennessee; it may be ordered for the cost of duplication (\$2.60) from Mr. & Mrs. David F. Sears, P.O. Box 61, Dunstable, MA 01827. Next in preparation is a New England list.

Nancianne Parrella was the director of Intermezzi, a series of concerts presented in historic churches, for the Spoleto Festival 1978, held from May 25 until June 11 in Charleston, SC. She played an organ recital with brass quintet and was organ soloist in the Janček Glagolitic Mass which concluded the festival. The series also included solo and chamber programs, as well as choral and orchestral concerts.

Paul S. Hesselink, Longwood College, VA, played four complete performances of Messiaen's "La Nativité du Seigneur" this spring in Virginia: Apr. 6 at the college; Apr. 23 at the First Presbyterian Church of Waynesboro (for the Blue Ridge chapter AGO); May 7 at South Hill United Methodist Church; and May 9 at Ginter Park Presbyterian Church, Richmond (for the Richmond AGO chapter). In each case, the nine meditations were danced by the Longwood College Dance Ensemble.

Recent Bach festivals have taken place in Los Angeles (Apr. 1-9, including an organ recital by Odile Pierre and a harpsichord recital by Silvia Kind); Long Beach, CA (Apr. 23-May 7, including the St. Matthew Passion); at Grace Episcopal Church, Elmira, NY (May 21-22, including an organ recital by Kent Hill); and in Iowa City (July 7-8, including the B-Minor Mass conducted by Helmuth Rilling). Other Bach performances noted have been an organ recital by Marshall Bush (Apr. 16 at the First Baptist Church, Keene, NH, the 12th in a series of 16 devoted to the complete organ works); a multi-media presentation by Thomas Strout of the Clavierübung III (Mar. 6 for the Los Angeles AGO chapter); the St. Matthew Passion (Mar. 24, conducted by D. DeWitt Wasson at the North Yonkers Community Church, Hastings-on-Hudson, NY); four movements of the B-Minor Mass (Feb. 26, conducted by J. Marcus Ritchie at the Cathedral of St. Philip, Atlanta); the St. John Passion (Mar. 19, Texas Bach Choir conducted by Robert Finster at St. Luke's Episcopal Church, San Antonio, TX); and the large settings of Clavierübung III (Mar. 20, played at San Antonio College by Madolyn Fallis, George Gregory, Scott Mouton, Catherine Owen, and Richard Parrigan, with score projected for audience to follow).

In the next issue: GCNA Congress and AGO Seattle reviews.

Donald Wilkins became president of the Association of Anglican Musicians during its 1978 convention at Addington Palace, Croyden, England, in June. His duties in this office will include presenting lectures and workshops for the group, as well as planning for the 1979 convention in Atlanta.

Mr. Wilkins is organist-choirmaster of Calvary Episcopal Church in Pittsburgh and a member of the faculty at Carnegie-Mellon University. He is a graduate of Harvard University and the Paris Conservatory, and holds the FAGO degree.

Rex Koury played the first performances on the refurbished 3/10 "Grande" Barton organ (built 1927) at the Genesee Theatre in Waukegan, IL, April 23. The occasion was the 50th anniversary party of CATOE, whose members restored the organ.

Actor Brian Blessed has been selected to play the part of J. S. Bach in a Lutheran Film Associates TV film, "The Joy of Bach," currently being filmed in Leipzig. Completion of the 90-minute film is planned for this summer, with broadcast release intended for the 1978-79 winter season. The music track will be made up of widely-varying interpretations of Bach, ranging from the Swingle Singers to Rosalyn Tureck; dancing to Bach's music will be included, and Virgil Fox will play a fugue synchronized to a light show. Choral groups will include the St. Thomas Boys Choir of Leipzig, the Holy Trinity Lutheran Choir of New York City, the Nordic Choir of Luther College, and the Brooklyn Boys Choir.

The Chorale Bellringers of Des Moines, IA, directed by Frances and Marlow Cowan, made a 10-day tour of German and Italian Switzerland and of western Austria during the Easter holidays. The 24-voice group made 9 public appearances, transported 2900 pounds of musical equipment (in addition to personal luggage!), and traveled in rented VW buses.

An Evening of 20th-Century Chamber Music took place on April 23 at Immanuel Presbyterian Church in Los Angeles, when Samuel John Swartz was organist and director for some unusual works. Organ and trumpet were heard in André Jolivet's Arioso Barocco; Michael McClish, baritone, and Lynn Cole-Adcock, soprano, sang De Profundis of Darius Milhaud and Zwei Geistliche Lieder of Anton Heiller. A wind ensemble played Octandre by Edgar Varèse, and the choir sang Benjamin Britten's Hymn to the Virgin and Three Motets by Ned Rorem. Dr. Swartz' own work "And King Uzziab Died," for choir, soloists, instruments, and organ completed the program.

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

Arthur Wills, organist and master of the choristers at Ely Cathedral in England, was the special guest of the Diocese of Los Angeles for a weekend of events held at St. Paul's Cathedral on April 22-23. Sponsored by the Commission on Liturgy and Church Music, the events included a composers' forum moderated by David Farr and workshops by Dr. Wills on choir training and on improvisation and service playing. The first American performances of two of Wills' organ works, "Resurrection" and "Symphony Eliensis," were played by the composer on a concluding concert devoted to his music.



"The Unfashionable French" was the title for a series of Sunday-afternoon organ recitals played by Homer Wickline at St. James R. C. Church in Pittsburgh, PA. The programs, which contained no repetitions, took place during Feb. and March, and included works of Theodore Salomé, Jacques Boyvin, Theodore Dubois, Eugene Gigout, Jehan Titelouze, Antoine-Edouard Batiste, and Nicolas de Grigny.

French composer Jean Langlais is pictured above at the premiere of his "Theme and Variations for Organ, Brass, and Strings," performed on April 21 by William Maul at St. Raymond's Church, New York City. His "Third Concerto for Organ, Strings, and Timpani" and his "Messe Solennelle" for chorus and anti-phonal organs (sung by the Bronx Choral Society) plus works by Litaize and Vierne made up the program. Four days later the composer was present for a program at the University of Pittsburgh, "In Hommage to Jean Langlais," played by his former students. Robert S. Lord and Douglas Himes played the "Trois Esquisses Gothiques" for two organs, and Ann Labounsky played the premiere of "Mosaïque, Volume III." Miss Labounsky was joined by Pierre Whalon in the "Double Fantaisie" which forms the last movement of the new work, and by Alan Suska, trumpet, in the initial performance of "Sonatine." From "Mosaïque, Volume I," Mr. Himes played "Stèle pour Gabriel Fauré" (dedicated to him) and, with Dr. Lord, the "Double Fantaisie" from the same volume.

"18th-Century Chorale Preludes for Organ and Solo Instrument" is the title of an extensive article by David Held in the current issue (78/1) of "Church Music" (Concordia Publishing House). In addition to background material and information on nine composers, there is a listing of modern performing editions which accounts for about 30 such works.

A "lost" cantata of Mendelssohn received what was probably its first performance in this country on April 9 at Old Christ Church in Detroit, MI. Malcolm Johns conducted the choral cantata of 1829 based on "Wer nur den lieben Gott lässt walten," using the original string accompaniment.

Antiquarian Tendencies

To the Editor:

I have read Richard Coffey's letter in the April issue and have found it a most thought-provoking letter.

It seems that Mr. Coffey is attacking recent antiquarian tendencies in organ-building, and at the end of his letter challenges us to encourage the building of "exciting, fascinating organs." From reading his letter, one is led to believe that Mr. Coffey believes that antiquarianism is merely a matter of mechanism and not one of sound, and hence would be of no interest to any self-respecting contemporary composer.

Something's wrong here. Builders are using unequal temperament and wobbly wind for the sake of sound, are they not? Many of us (myself included) have heard the results thereof, have we not? In fact, more and more organists and buyers of organs are "putting our money where our ears are" by buying antiquarian organs — for apparently musical reasons. Builders who use flexible winding, for instance, almost always insist that its use is adopted for musical rather than purely historical reasons. Many believe that these are indeed, truly "exciting, fascinating organs."

It seems to me that, as long as the highest standards of quality are maintained in the crafting of such instruments, there ought not to be any problem finding composers to compose for these organs, so long as the "handsome commissions" that Mr. Coffey refers to are provided them. There is no good reason for an olden-styled organ not to be exciting and fascinating!

After all, wasn't a new composition commissioned for the dedication of the Duke University Chapel Flentrop, an organ built with unequal temperament, flexible winding, all-mechanical action, limited coupling, etc.?

Sincerely yours,

Timothy J. Tikker
San Francisco, CA

Mr. Tikker refers to A Vision of Canopus by Iain Hamilton, performed by Duke University Organist Fenner Douglas on Dec. 12, 1976.

More on Bovet

To the Editor:

Guy Bovet's article "Some Reflections of the Manner of Organ Playing in North America" (March issue) contains some disturbing inconsistencies. M. Bovet criticizes American consoles for being all alike and comfortable to play. He criticizes American organists for uniform interpretation, saying that "richness lies in diversity." Yet, paradoxically, he is demanding that Americans interpret organ music by his standards, thus stifling the very diversity which breeds the richness he desires.

M. Bovet seems to pity us Americans for our distance from Europe "with its differences in manners, customs, and languages." Yet this distance is an asset, for it helps breed objectivity. We can travel to Europe, hear the great organs there (and learn from them) and compare them with our own. As a result, we can see the strengths and weaknesses of each.

While many American organs are not "ideal" for playing Bach with perfect authenticity, this is not their goal, and they should not be criticized for not achieving it. Most American organs are primarily church instruments, not recital instruments, and meeting the needs of the church service is therefore more important than perfect historical accuracy.

I further believe that historic authenticity does not guarantee musicality. A given composition may be played on an authentic organ with authentic registration with all the right notes, rhythms, and phrasing and still be pompous, pale, and pedantic. Another performance on an unauthentic organ with unauthentic registration may come to life, probably because the performer puts something of himself into it.

Finally, M. Bovet's assertion that America has no musical tradition is wrong. Rather, the American musical tradition is an example of the "richness in diversity" which M. Bovet lauds so highly. America is a cultural melting pot of English, French, German, Italian, Dutch, and many other ancestries, each of which has made its unique musical contribution. Thus, the American musical tradition is eclectic. If M. Bovet will come down from his ivory tower long enough to take a closer look, he just

Letters to the Editor

might find the "richness in diversity" which he considers such a virtue.

Yours truly,

Randolph Blakeman
Cleveland, MS

On Tuning

To the Editor:

In your review of Owen Jorgensen's book *Tuning the Historical Temperaments by Ear*, several questions were raised about a specific quotation on just meantone tuning. I would like to answer these questions, not just to provide the information requested, but to illustrate how other such questions may be answered.

Documentation was requested for the following quotation from p. 101: "Just meantone tuning probably developed sometime between 1482 and 1496, but it was not documented until 1529 by Lodovico Fogliano." Lodovico Fogliano was a contemporary of Pietro Aron, the man usually credited with the first statement of meantone. In 1529 Fogliano published a book called *Musica Theoretica* containing specifications for monochords which would result in just intonation were it not for two notes which, while not intentionally mistuned or tempered, result in several tempered intervals which otherwise would not have been usable. Mr. Jorgensen refers to this type of construction as "just meantone." Since just meantone contains both pure thirds and evidence of the utility of tempered intervals, it must have seemed logical to Mr. Jorgensen to suppose that it developed sometime between the return to pure thirds first hinted at in Ramis' *Musica Practica* (1482) and the first documentation of intentional tempering in Gafurius' *Practica Musica* (1496).

All this information comes directly from J. Murray Barbour's book *Tuning and Temperament*, which is the basis for much of Mr. Jorgensen's work and which should be consulted by readers wishing a more scholarly presentation of the subject. Barbour and Jorgensen were colleagues at Michigan State University for several years before Barbour's death, and it was from this relationship that Mr. Jorgensen gained his interest in historical tunings.

One benefit of Mr. Jorgensen's book I have not seen mentioned is that it should allow, for perhaps the first time, a rational discussion of the effects of different temperaments and tunings on specific tonalities and specific works. Prior to its publication, any such discussion had to be prefaced with an explanation of how each person set his version of the temperament in question. If all present were not in accord on this, then the conversation degenerated into a series of opinions which couldn't really be correlated. The uniformity offered by *Tuning the Historical Temperaments by Ear* should eliminate all this and let us get down to the issues of interest right away.

Sincerely,

Martin B. Tittle
Ann Arbor, Michigan

Distressed by Review

To the Editor:

We were somewhat distressed to read the March edition of *The Diapason*, especially page 19 — "new organ recordings" — when you deal with the review of our organ in Chester Cathedral. This rebuild of the cathedral organ was one of the most highly acclaimed successes

in the past decade and those comments made by you that the organ is falsed and loud are entirely incorrect. It may be that the copy of the Vista record that you have has some fault on it. The very fine four-manual organ in Chester Cathedral sounds beautifully singing and mellow and is one of the few instruments that one can listen to for any length of time without any discomfort whatsoever. It must be expected by your readers that you were wrong in assuming that the Vista recording is an accurate representation of the real thing. Many international recitalists have played this instrument and acclaimed it highly.

We feel that an injustice has come through a misunderstanding here and that a corrective note is called for. Our board of directors would be greatly appreciative if this matter could be rectified in your next review.

Yours sincerely,

Alastair J. M. Rushworth
Assistant Managing Director
Rushworth Dreaper Ltd.
Liverpool, England

There were no defects on the review copy of the disc not so mentioned, this determined by a re-examination.

The High Cost of Organbuilding

To the Editor:

I enjoyed Mr. Coleberd's article on economics (May issue) and appreciate the tremendous amount of research required to present such a lecture. I am writing to add some specific information relative to the cost of organ components. Having been in organ manufacturing for 30 years, I have watched the inflation grow steadily but believe few "artisan" builders are aware of what a sharp rise has taken place in the last few years.

Let us take a few specific examples and compare them with the U.S. consumer price index which went up 215% in the past 20 years. (This means it takes \$2.15 to purchase what \$1.00 bought in 1958.)

Item	Increase in 20 Years
Amplifiers	224%
Stops	240%
Cable	252%
Pipes	305%
Manuals	370%
Pedals	482%

Since all these items went up more than the price index, there must be some factor or several factors not related to normal consumer goods. It behooves organ builders to take a close look at their cost of materials and labor, plus their overhead, to see if they can still show a profit.

In researching this information, I was shocked to see that over 50% of this 20-year inflation took place in the last three years. At this rate, organ builders and re-builders can no longer make firm quotations but must switch to a "time and material" contract.

Very truly yours,

Robert L. Eby
Newport Organs
Newport Beach, CA

Strings and Celestes

To the Editor:

The response of Bruce Johnson to my letter on the subject of unification in the December issue was very well received by myself, as will be any further feedback on the subject from knowledgeable persons. Unfortunately, my letter was somewhat misleading. I do not advocate *per se* allocating six ranks of a 30-rank stop-list (i.e. one out of five)

to strings and celestes. In fact, when reviewing two five-rank specifications of identical cost from one of our leading builders — one with the fifth rank a celeste and the other an independent 4' principal, the latter struck me as being much better suited for a church. The only point I was trying to make was this: if a prospective buyer were unyielding in desire for six ranks of strings and celestes, an organ of 30 ranks could be built with enough classic ensemble as not to sound as if it were a Hope-Jones unit orchestra. I would be the first to admit that this is, at best, a compromise. However, without some unification, even a compromise would not be possible. I also feel that most organists would prefer a real pipe organ with a few unit stops to an electronic. Really, the issue is not so much quantity versus quality as it is flexibility.

As Mr. Johnson so aptly pointed out, the principal chorus is the backbone of any successful organ. I heartily concur, and would suggest that, working within the framework of the hypothetical organ cited in my letter, the four superfluous ranks of strings and celestes be turned over to a completely independent principal chorus, and the remaining unit stops be turned over to a competent voicer to achieve an artistic and musically satisfying synthesis. In these days of rising prices, that is not too much to ask: the craftsmanship of the builder makes the difference. Nevertheless, my thanks to Mr. Johnson for slowing me down before I built up too much inertia in the wrong direction.

Very truly yours,

Richard C. Snyder
St. Louis, Missouri

Read on.

To the Editor:

I'd like to add a few words to Bruce Chr. Johnson's letter to the Editor, in the May issue of *The Diapason*.

Sometimes, the right idea is used, in the wrong context. I would not, unless in a very special case, consider unifying a diapason for the sake merely of saving a few ranks for strings and celestes. On the other hand, I think I would have no hesitation in unifying a salicional, to free a rank or two for additional diapasons. The difference is simply that, as Mr. Johnson points out, unifying a principal upsets the balance and voicing of the rank. But the salicionals are usually swallowed up in the ensemble; they add nothing to the plenum, and a unit salicional is as good as three independent ranks.

I do not condemn all string tone as frivolous, though I must say, my idea of string tone may differ from Mr. Johnson's. That is, I can see little use for a set of six Hope-Jones viols, complete with matching celestes. On the other hand, a good cone gamba, voiced well on the pungent side, is not only useful as a solo voice (contrasting with a flute in a trio sonata, for example) but if there is a good waldflute on the same manual, the combination of the two at unison pitch will produce a very useful synthetic geigen, which will come in handy when a lighter diapason is needed on that manual.

With new organs costing from \$3000 to \$4000 a rank, and rapidly approaching the \$5000 level, I think we have to consider every possible way of economizing, without doing violence to the ideal of a musical instrument. I fear the day of the 100 rank, four-manual church organ is pretty much over.

Sincerely,

John S. Carroll
Emlenton, Pennsylvania



Noted Dutch organbuilder Dirk Flentrop will be a key speaker at the forthcoming convention of the American Institute of Organbuilders, to be held in Fargo, ND, Oct. 8-11. Mr. Flentrop, now retired, was the first European builder to install a modern tracker instrument in the United States; that organ, located in the Germanic Museum of Harvard University, immediately attracted nationwide attention and was used by the late E. Power Biggs for many recordings. A leader in the modern tracker movement in Europe as well as the US, Mr. Flentrop has been recognized for building some of the finest new instruments in the world and has recently been involved with organ restoration in Mexico City.

His AIO lectures will deal with three subjects: "The Mexico City Organs and

their Restoration," "The Organ Movement as seen through the eyes of a European Builder," and "The Carnegie Hall Organ." Because of Mr. Flentrop's busy schedule and his involvement with the International Society of Organbuilders, two years of preparations have been required to enable him to come to the US this fall. He is looking forward to being with AIO members at that time and will be accompanied by his wife.

Please note that previously-published dates for the AIO convention were incorrect: the correct dates are Oct. 8-11. Convention headquarters will be at the Ramada Inn in Moorhead, MN. For those who have not received past convention mailings, further information may be obtained by writing Dennis Unks, 1411 Mulberry Lane, Fairview, PA 16415.

Reviews... Choral Music & Recordings, Books

Music for Voices and Organ

by James McCray

Choral Works for Summer Choirs

In trying to clear my desk of collected items before desperately escaping for a change-of-pace vacation, a large group of works for chorus and organ were discovered. These "anthems" were all felt to be worthy of review and were dutifully saved for some future column. As the academic year winds down, this seems an appropriate time to concentrate on music for transient summer choirs. The works reviewed this month are generally easy and should be of interest to those directors faced with preparing church services with choirs lacking balanced populations.

Have a great summer. This column will continue as usual with future issues devoted to music using electronic tape, music by Ned Rorem and new materials for the director which may be classified as reference/source information.

Jesus, Priceless Treasure. Ludwig Lenel, SAB and organ, Concordia Publishing House, 98-2361, 45¢ (E).

Lenel's setting of Crueger's famous chorale *Jesu meine Freude* employs three verses, each with a different harmonic setting. The choral parts are very easy and the organ has moving contrapuntal lines which support the voices. Verse two moves to a new key but the original tonality returns for the final verse which is in unison. The tempo is slow and the mood quiet.

The Great Light. Max Sinzheimer, unison and organ, Augsburg Publishing House, 11-1780, 35¢ (E).

There are three pages to this attractive little anthem. With frequently changing meters, the long choral lines soar above a contrapuntal and flowing organ part. The tempo is vigorous and the character builds to a climactic finish in which the chorus divides into four parts for the last chord, as the organ continues to drive to the final cadence. This is a piece which will work especially well for summer choirs because it has more than a simplistic style and message, yet is easy enough to learn quickly.

Little Lamb. Douglas Wagner, unison or two part and organ, Harold Flammer (Shawnee Press), E-5186, 40¢ (E).

Although this was originally written for a junior high chorus, it would also be lovely as a gentle anthem. The first half is in unison; the two-part section has crossed voices and is treated as a canon above the same harmonic background as the first half, with some style variation in the accompaniment. This would be good for a young choir, for the women of the choir, or in an ST/AB version. Very pretty yet unpretentious music for Blake's familiar poem.

Teach Me, O Lord. Thomas Attwood (1765-1838), SATB and organ, Frederick Harris Music, Co., HC-4048, 25¢ (E).

The organ music merely doubles the voices most of the time. The vocal ranges are limited and this four-part anthem could be sight-read with few errors. There is a notational error in the third measure of page 4 where I am sure an E-natural was intended by the composer. This is not exciting music, but is something which could be a quiet anthem and then later used as an extended prayer response. It is typical 19th-century British church music style.

O Boundless Wisdom. Jerry Davidson, SATB and organ, G.I.A. Publications, G-2104, 45¢ (M-).

The melody is predominantly in mixolydian, but harmonically the music moves to other tonal areas in this modal setting. There are four verses, and after a unison opening, the chorus sings the theme in a two-part canon above a similar organ background. The third verse is to be sung unaccompanied if possible, with the SA and TB sections

singing separately. The final verse is in unison and closes with a quiet Amen. This is very lovely music that is easy and the rating of M- is only because of the optional unaccompanied section.

Moving, Moving. Jacqueline Hanna McNair, unison/two part and organ, Broadman Press, 4560-64, 40¢ (E).

Most of this anthem is in unison; the opening material uses a descant echo which could be a soloist and there is a harmonic two-part section for the final verse and coda. The music is diatonically melodic and has a "pop" character to it. The accompaniment is chordal and could be played on the piano. The ending has the echo motive in a repeated setting that fades out. This piece would work well for a young chorus of junior or senior high students or as an easy anthem for a small chancel choir.

We Come, Obedient To Thy Word. Robert Leaf, two-part and organ, Carl Fischer CM 7980, 40¢ (E).

This anthem is designed for use at communion and is a quiet retrospective setting for a two-part mixed chorus. The arrangement of the voices on each part is not indicated but SA/TB seems best. The tempo is slow, the harmony often chromatic, and there are mild dissonances. The vocal lines are sensitive and the organ music very easy. This has a sophisticated charm to it.

In Joyful Song. Edwin Earle Ferguson, SATB and organ, Fred Bock Music Co., G-356, 50¢ (M).

This last 6/8 meter uses a hemiola to propel its joyous mood. The chorus is frequently in unison and then moves to a four-part block chord setting. The organ is treated as an autonomous instrument and has an equal importance with the chorus. The full vocal ranges are required and the text is such that it could be used for Easter as well as general. It drives to a loud climactic finish and will require a strong, large, competent choir for performance.

Sing and Rejoice, O Daughter of Zion. John Antes (1740-1811), SATB and organ, Boosey & Hawkes, 5942, 65¢ (M).

Antes was an 18th-century Moravian composer and this anthem was originally scored by him for a small chamber orchestra, but has been edited and arranged by Karl Kroeger for organ. The choral music is homophonic and not difficult. The instrumental music is busy and has extended interludes. There is ornamentation and the edition is treated in a scholarly fashion.

Jesu, Lover of My Soul. Malcolm Williamson, unison with descant and organ, Marks Music Corp., 4560, 35¢ (E).

The descant is on a neutral syllable and is to be sung only on the third and final verse. This familiar hymn tune is treated in a somewhat "pop" manner and the organ music is little more than a flowing series of seventh chords which follow traditional popular music progressions. Everything is quite easy and within the capabilities of any small choir.

Contemporary Music for the Church Service. John Ness Beck, SATB and organ, G. Schirmer, ED. 2670, \$1.25 (M).

This collection contains 12 calls to worship, 3 offertory sentences, 3 prayer responses, 3 closing sentences and a festival doxology. They are set for four-part choir and have varying levels of difficulty for both the chorus and organ. The music is good and shows a real craft of composition. The harmony is modern but not especially dissonant. This booklet is highly recommended and worth the price.

New Choral Recordings

by Arthur Lawrence



Music of Holy Week and Easter. Choir of St. Ignatius' Church, New York City, Harold Chaney, conductor. Lassus: *Dextera Domini*; Obrecht: *Parce, Domine*; Croce: *In monte Oliveti*; Victoria: *Improperia*; Palestrina: *Sicut cervus*; A. Gabrieli: *Maria Magdalene*; Byrd: *Alleluia Cognoverunt discipuli*; Charpentier: *Messe pour le Samedi de Pâques*. Fleur de Lis stereo FL 01 (available from Church Music Trust Fund, 552 West End Ave., New York, NY 10024; \$5 postpaid).

This disc, devoted predominantly to Renaissance polyphony sung by a small choir (eight voices) in the a cappella tradition, is a beautiful one. The vocal sound is good, if a little on the "white" side, and tempos are chosen which impart a fitting flow and vitality, never allowing the music to drag. The recorded sound is quite acceptable and intelligent jacket notes are provided, as are complete texts with translations.

After hearing what is modestly billed as a church choir sing seven motets and the Victoria "Reproaches," in performances which would be a credit to any vocal ensemble, the sound of the organ comes as a surprise in the only work from a later time; a composite mass of French classic origin. For this, the Kyrie, Gloria, and Sanctus of Charpentier are sung in alternation with versets from the 2nd, 4th, and 5th books of Marchand and from the 2nd book of Lebeque, for which Chaney plays the 3/39 1966 Casavant. The total effect is very good, one which might advantageously be done elsewhere in places that this *alternatim* style is not well known.

This recording can serve both as a fine example for other choirs and as a thoroughly pleasing disc for listening. It is highly recommended.

*

Music at St. John's, a Collection of Sacred Anthems. Choir of the Church of St. John the Divine, Houston, Richard Forrest Woods, director. Gregorian chant: *Dominus dixit ad me*; Howells: *A Spotless Rose*; Schütz: *Ehre sie dir, Christe*; Shaw: *With a Voice of Singing*; Fauré: *Comfort all ye my People*; Gibbons: *Almighty and Everlasting God*; Pettman (arr.): *Old Basque Noël*; Luther/Woods: *A Mighty Fortress*; Farrant: *Lord, for thy Tender Mercies' Sake*; Mozart: *Adoramus te, Christe*; Jennings: *Springs in the Desert*; Littleton (arr.): *Amazing Grace*; Bach: *The Lord will not suffer thy foot to be Moved* (Cantata 71); Kevan: *Evening Hymn*. Century-Advent stereo SJD-24-778 (available from the Church of St. John the Divine, 2450 River Oaks Blvd., Houston, TX 77027; \$5.75 postpaid).

This record ranks high among collections of anthems issued by church choirs. If the musical quality of this performance is indicative of what is heard in this church regularly, its congregation is a fortunate one. The choral sound is very smooth and well-blended; sometimes it is a mixed group, sometimes boys and men, but the musical result is both refined and restrained. Technically, as with most Advent productions, the re-

ording quality is high; the sound is clean, without distortion, and background noise is absent. Complete texts are given on the record jacket. The sound of the unidentified organ is satisfactory, although not as fine as that of the choir.

The most pleasing musical effect, to me, comes from the unaccompanied works, recorded in the resonant chapel of the Villa de Matel Convent (soon to have a tracker organ of considerable promise). Among the accompanied pieces, listeners of an older generation will undoubtedly appreciate hearing Jennings' *Springs in the Desert*, which was an extremely popular anthem several decades ago; the performance here emphasizes the lyrical aspects of the piece, which ends in quiet beauty.



Rejoice. Highlights of the Royal School of Church Music Jubilee Service at the Royal Albert Hall, conducted by Lionel Dakers. Bourgeois: *All people that on earth do dwell*; Elgar: *Psalm 29*; Parry/Willcocks: *O praise ye the Lord*; Nicholson; Far-shining names from age to age; Gower (arr.): *Ye watchers and ye holy ones*; Purcell/Willcocks; *Christ is made the sure Foundation*; Aston: *The true glory*; Davies: *Psalm 121*; Ley: *Close thine eyes and sleep secure*; Wills: *The Light Invisible*; Scholefield/Willcocks: *The day thou gavest*. Abbey stereo LPB 781 (available in the US from Worldwide Music Services, 1966 Broadway, New York, NY 10023; \$7.98).

Subtitled "a live recording of highlights of the Jubilee Service held in the Royal Albert Hall, London, on 30th June 1977, in the presence of Her Majesty Queen Elizabeth the Queen Mother," this is a recording so English as to make any true Anglophile weep. It is the kind of monumental souvenir one would expect from a performance by 750 massed singers, organ, and orchestra, and it is fittingly produced. Although recorded live, the sound is good and the impact is quite overwhelming. *Vigiles et sancti* here is akin to the singing of it by 1200 organists in the Church of the Advent at the 1976 AGO Convention in Boston, but with the addition of orchestra. The other works follow suit.

Not all is on the customary Royal Albert scale, however, and there are moments of subdued choral beauty. The two most interesting works are those by Aston and Wills, both commissioned for the occasion. These two are rather dissimilar—the Aston is a piece of haunting simplicity, while the Wills underscores its text with broad dissonances from percussion, harp, and organ—but both are impressive.

In addition to conducting the behemoth resources, Mr. Dakers also wrote the jacket notes, which conclude: "We hope that this record will serve to remind those who were present at the Royal Albert Hall of a memorable evening designed to celebrate the first fifty years of the RSCM. For those not fortunate enough to be present, we hope that it will convey something of the spirit of the occasion." This it has certainly done, and it is recommended to all lovers of this style.

Famous Hymns of Praise from St. Edmundsbury Cathedral. Combined choirs directed by Harrison Oxley. *Adeste Fideles*, Irby, Rockingham, Horsley, Easter Hymn, St. Magnus, Down Ampney, Laus Deo, Darwell's 148th, *Sine Nomine*, Luckington, Wiltshire, Praise my Soul, Marching, Richmond, Monkland, Praxi Pietatis, St. Clement, Eventide, Nun Danket. Vista stereo VPS 1036 (available in the US from German News Co., 218 East 86th St., New York, NY 10028).

The best thing to do with hymns, in my estimation, is to sing them, rather than to hear them—they are by their very nature something to be experienced in group singing. If however, one wants to listen to thrilling hymn singing in the English tradition, this record is a fine place to start. All the selections heard here are famous, but they vary in familiarity for Americans. The arrangement is a sort of "liturgical year," going from Christmas to Thanksgiving. Each hymn is presented in a three or four-verse format, the last being a varied harmonization or having a descant, except for *Sine Nomine*, which has six verses.

The performance has a grand and majestic style, with a wonderfully full yet unforced sound of boys' and mens' voices. I would not be happy singing with this particular combination of forces—the organ introductions without full cadences, arhythmic pauses between verses, and occasional overly-dramatic ritards would give any singing congregation a fit—but to hear them is heaven. The recorded sound is good and the organ accompaniments (with a splendid *Nun Danket* postlude) are just right.

*

The South Church Choral Society, Richard Coffey, conductor. Bach: Motet "Jesu, meine Freude," BWV 227; Brahms: *Lieblied* Walzer, Op. 52.

Stereo CSS 127 (available from South Congregational Church, 90 Main St., Britain, CT).

This disc probably ranks first in enjoyment to the 24 singers in the choral group which made it; while it undoubtedly is not to be considered a "professional" recording in the sense of competing with the well-known labels, the attitude of the group toward music-making is very professional, and spirited performances are the result. The chorus has the warm sound associated with American choral groups; the sound is occasionally too vibrant at the top but is otherwise satisfactory. The Bach is distinguished by good handling of the German text, which is provided together with a translation on an insert. From a technical standpoint, the recording is satisfactory, as is the recorded sound; it seems to have been made in a room with good acoustics.

The Bach is performed in a style generally considered old-fashioned today—that is, without accompaniment. For this reason, the full five-voiced sections are more successful than the less robust portions. Tonal continuity is marred at one point by a pitch slip between sections.

The Brahms Waltzes are done in an English translation but are adequate from a musical standpoint. All repeats are taken and the numbers scored for one or two voices are taken by soloists.

An additional 7" disc contains Larry Allen's performance of the Brahms *Prelude and Fugue in G Minor*, a work which deserves to be heard more often. The instrument used is a 1972 Gress-Miles which does not have the benefit of any substantial reverberation, at least as recorded here, yielding a rather hard and dull sound. The performance, although straight-forward, is musically competent.

Booklist

William H. Clarke. *An Outline of the Structure of the Pipe Organ*. Braintree, Mass.: The Organ Literature Foundation, 1977. 128 pp., illus., softbound; \$8 + 50¢ postage (ISBN 0-913746-09-6).

For some years, the Organ Literature Foundation has done the organ world a great service by reprinting various books from former times, now long out-of-print. The present reprint of an 1877 treatise is a valuable continuation of that series and should be welcomed by anyone desiring a glimpse of organ-building in this country a century ago. William H. Clarke (1840-1914) must have been an interesting soul: at various times he was an organist, composer, professor, public school music supervisor, writer, editor, organ consultant, and organbuilder. At the time he wrote this little book, Clarke ran his own firm in Indianapolis, where he turned out a number of substantial-sized organs, in addition to smaller ones.

With the exception of some interesting illustrations, specifications, and testimonials at the conclusion which pertain to his own work, the writing is free of personal bias. The contents are what the name implies: a general guide to the design, construction, and installation of an organ. To this is appended listings of then-current repertoire and representative specifications, presumably reflecting Clarke's own work. The preface is worth quoting for the intention it states: "The following pages will be valuable to the organist or church committee, in giving an outline of the details of construction as pursued in modern pipe organ building, the general principles here given being adopted as a standard in the United States. . . ."

The contents would indeed be valuable to an organist, committee, or organbuilder, and much of what is said is still valid today. It is recommended especially for those who want to read a 19th-century builder's views on design and building.

John Ogasapian. *Organ Building in New York City: 1700-1900*. Braintree, Mass.: The Organ Literature Foundation, 1977. viii, 269 pp., illus., softbound; \$20.75 (ISBN 0-913746-10-X).

With this work, the Organ Literature Foundation has done an important job in printing a newly-written book. It is a fascinating and thorough study of an important period in the history of American organbuilding in a city of extensive musical activity. Published in

a reproduction of the author's typescript, it is drawn from his doctoral dissertation and appears to be remarkably accurate. More than the obligatory doctoral document revised, it fills a gap in our knowledge of the American organ, in terms of available literature.

This book draws on many accounts which originally appeared in *The American Organist*, *The Diapason*, and *The Tracer*, as well as in many newspapers, gazettes, and other less-readily available material. However, it is more than quotations, being also an interpretation and explanation of the sources. After a preface which reviews the available bibliography, there are 11 chapters: the 18th century, the early 19th century, Thomas Hall, Henry Erben to 1846, Henry Erben to 1884, Ferris and the Stuarts, George Jardine to 1871, Jardine & Son to 1899, the Odells and the Rob-johns, the Roosevelts, and some smaller builders. The first organ traced is one given in 1727 by William Burnet to the South Dutch Reformed Church on Garden Street; the last is Roosevelt's Op. 525 of 1894 for All Saints Church, Madison Ave. at 129th St. In between, the trends and many individual instruments of the major builders are discussed. Particularly interesting is the extensive material on Erben; as Ogasapian puts it, "for nearly 60 years, Henry Erben was the standard by which New York organbuilders measured themselves and each other."

The scope of the book is actually not limited to New York City, since attention is also paid to the activities of the New York builders in other locations. This information may be located via the index, although it must be done by church name rather than by city.

Without wishing to carp at either author or publisher regarding the details of what was obviously a labor of love, one might suggest that a second edition could sport better illustrations. As it is, there are some 30 small black and white plates at the conclusion of the book. There is also a bibliography and two useful appendices: one of 111 specifications dating from 1798 (Geib) to 1892 (Roosevelt), and a second of 13 recital programs from 1847 (corporate "exhibition" of the Erben at St. Mark's-in-the-Bouwerie) to 1890 (Samuel P. Warren's "inauguration" of the Odell at the Troy Music Hall).

Enthusiasts of American organ history should not pass up this substantial book.

—Arthur Lawrence

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Harpichord Registration

(continued from p. 1)

much more freely than on English and Flemish instruments. Some 17th-century French doubles, however, may have been disposed I: 8', 8'; II: 4'; coupler, an arrangement which would cancel much of the flexibility conferred by the coupler.

German harpsichords present no very coherent picture, perhaps because not enough have survived, but the registrational possibilities of the majority of doubles (none earlier than 1700) appear to approximate or exceed those of the French ones. The Germans had a greater fondness for buff stops, they sometimes added the lute, and they were readier to experiment with very elaborate dispositions — up to five choirs (16', 8', 8', 4', 2'), six registers of jacks and three manuals. Bach would have known of the 16', but it was far from standard, and not a single clue to its use is known. It is a curious irony that the German dispositions which limited variety were not those of the Baroque period but 20th century ones — in particular, the so called "Bach disposition" (I: 16', 8'; II: 8', 4'; coupler) found until recently on nearly all large modern German harpsichords. This arrangement, on which neither the *Italian Concerto* nor the *French Overture* can be played satisfactorily, was copied from an altered 18th century instrument which had no connection with Bach and (in its original state) no 16' (see F. Ernst, *Der Flügel Johann Sebastian Bachs*). Although the Germans have left us the most luxuriously disposed harpsichord made before the 20th century (an H. A. Hass of 1740 having I: 16', 2'; II: 8', 4'; III and IIII: dogleg 8'; III: lute; buff to 16'; two couplers), they were much less inventive than the English and French in matters of stop control, leaving their stop levers on the wrestplank where they were neither visible nor easily accessible.

In spite of their failure to give general rules or principles of registration, 18th-century French composers occasionally indicated how particular pieces were to be played, and when they did their directions were almost invariably worded so as to imply that the normal way to play was on the lower keyboard with all the registers on and the manuals coupled — in other words, on the full harpsichord. Registers were retired and manuals uncoupled for special effects: *Les bagatelles* from Couperin's second book is to be played with the manuals "uncoupled" and the octave "removed." A passage from the preface to Dandrieu's first book of harpsichord pieces (1724) shows this approach and at the same time seems to suggest that manipulating the registers of a harpsichord was something beyond the ordinary accomplishment of a player and required careful explanation:

It will not perhaps be unprofitable to speak here of a care which one may take in executing the pieces, which I shall point out, if one wishes to play in the style proper to them. It is this: *Le concert des oiseaux* should be played with both hands on the lower manual, but with the two unisons retired, leaving only the octave [by "two unisons" he means lower 8' and coupler; a modern player would put the direction in a positive sense: "... should be played on the solo 4'"]. *Le timpanon* also requires one to leave only the octave, but the right hand plays on the upper manual and the left on the lower. For *Les fifres*, it is necessary on the contrary that the left hand should be on the upper manual and the right on the lower, again leaving only the octave. One may, however, play these pieces in the usual way, if the instrument does

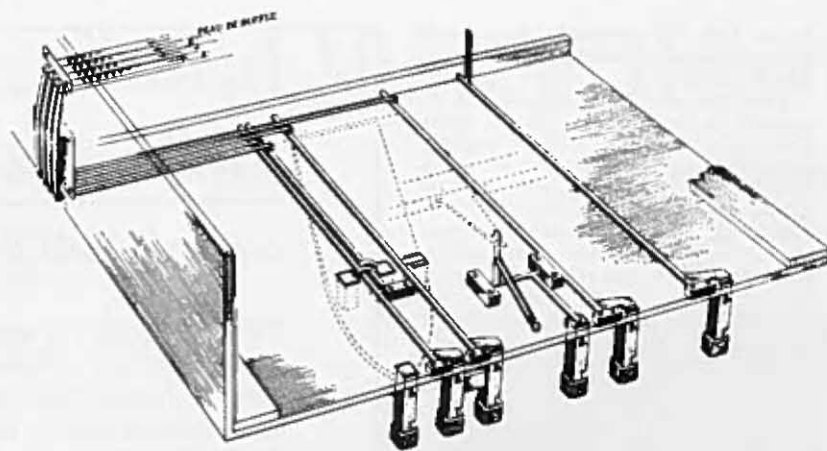


Plate XIV, Figure 1, from *Three Centuries of Harpsichord Making* by Frank Hubbard (Harvard University Press, 1965), illustrating the knee lever mechanism of a French harpsichord (mechanism installed by Taskin, 1781, in instrument by Couchet, 1680, enlarged by Blanchet 1758, now in the Edwin M. Ripin Collection of Musical Instruments, Museum of Fine Arts, Boston). Copyright 1965 & 1967 by the President and Fellows of Harvard College; reproduced by permission.

not permit what I have just indicated to be observed, because these different ways of disposing the stops and placing the hands are only conceived to render the imitation more perfect.

One of two conclusions imposes itself on the reader: either every other piece in the collection is to be played on full harpsichord or the composer cares only about registration as an aid to "imitation" of the most obvious sort.

A curious and perhaps unique example of one piece being transformed into another by registration supplemented by a change in articulation occurs in the *Premier livre de pièces de clavecin* (1738) by Charles Jollage. *L'agité*, a piece using the drumming technique of Rameau's *Cyclopes* is notated with all the notes held and the title *La tranquille*. The composer explains: "To execute this piece you must retire the octave and the coupler [oter la petite octave et l'ensemble des 2 claviers] and then put one hand on one keyboard and one on the other." *L'agité* must therefore have been played the "normal" way, and one again notices the first-steps-for-tiny-feet approach.

Other than registrations for *pièces croisées* and pieces imitating effects in nature, only a few scattered general indications can be gleaned from music of the second half of the Baroque period and other sources. Although there is no suggestion that manuals or registration were changed for the repeats in binary forms, there are enough instances of *petites reprises* (a repeat of the last phrase or two) being marked with a *p* or some other indication of softening to allow a modern player to do the same even where there is no mark. Echo effects can also be achieved by registration, but the characteristic repetition of short phrases so beloved of mid-18th-century Italian composers, especially Domenico Scarlatti, are not echoes and could not in any case be played as such on Italian harpsichords. When accompanying, the harpsichordist was always enjoined to subordinate himself to his soloist; accompaniment treatises sometimes suggest retiring stops or moving to the upper manual in concerts with weak voiced singers. A remark in an English letter of 1712 advises on the contrary using all three registers of a three-stop instrument only for a "thoroughbass to a Consort: for Lessons (i.e., solo pieces), any two sets of the three are more proper" (Hubbard, p. 153).

Experimental instruments notwithstanding, it is clear (from an examination of hundreds of 17th and 18th-century keyboard collections) that the only registration changes normally practiced in Baroque music (i.e., to around 1750) during the course of a piece, a movement, or perhaps a variation were changes of manual. It is not quite so certain but highly probable that the normal way to begin a solo piece in the absence of directions to the contrary was loud, i.e., with at

least two registers. Even changes of manual are very rarely indicated in the music until the second quarter of the 18th century, but my suspicion is that they were practiced far more frequently than they were written in. The normal signs were *f* and *p*, but French harpsichordists occasionally used the organist's sign of a light double bar over only two spaces of the staff or simply a short double stroke. The most important instances known to me are in two chaconnes from Lebègue's second collection of 1687 (ed. Dufourcq, Monaco, 1956, pp. 76 and 82), where the hands change separately and together. The markings appear to be incomplete, since they do not, it must be admitted, entirely make sense, but the sign is too common in organ music for it to mean anything but a manual change in these instances. Further examples can be found much later in collections by Damoreau (1754; *La Camille*) and Gravier (1759; *Tambourin* from Sonata 1); the latter composer also uses a wavy line over or under the second of two repeated phrases which are evidently meant to be differentiated by a manual change.

Everyone wants to know how to play Bach. Any sensible person will of course begin with the pieces the composer has marked himself, especially the Italian Concerto and the French Overture, in which the changes are an integral part of the musical thought. Armed with the insights acquired from these works he will tackle the third English suite, the fourth Partita, and perhaps a few others. But let him mark the manual changes in these analogous works ever so intelligently, instruct a second person in the principles, and send him back to apply those principles to copies of the Italian Concerto and the French Overture from which Bach's markings have been erased; would he ever guess the reversal of the hands in the first episode of the concerto presto? the return of the left hand to the second manual in the overture, bars 90-91? that the second *passepié* is not *piano*? any of the changes in the echo? The kind of logic one observes in these places is discovered by hindsight, and the reckless second-guessing of an Erwin Bodky (like that in his second chapter), even if not based on wild misconceptions about the instrument, only results in yet another modern manufactured esthetic. Should we then keep our little hands forever glued to the same manual except when authorized to change by incontrovertibly *ur* indications? If *piano* in Bach's hand means go to the upper manual, does its absence therefore invariably mean stay where you are? The answer is not a matter of logic but of probability: the degree of likelihood that if the composer had wanted a change we would find it marked in some source that has survived. The likelihood is greatest where there are many marks already, but even here he might have omitted one or two inadvertently. It drops to zero in the main body of Bach's music for

stringed keyboard instruments, where there are none. No-one even knows what instrument Bach had in mind for most of it — or whether, when he transferred clavichord music to the harpsichord, he tried to suggest clavichord dynamics, or whether he treated fugues in the same way on the harpsichord as on the organ, or whether, late in life, he played it all on the piano.* The partitas range down to low G and are therefore probably harpsichord music, but they have no dynamic marks. We must admit that we simply do not know how they were meant to be played, and that the decisions we make are our own.

What about the 16'? The question is hardly more than rhetorical nowadays, since harpsichord makers have decided that 16' registers are not good for us (and I must confess that I have never heard a 16' harpsichord remotely as good as the best 8' instruments). 16' harpsichords must have been both costly and rare, but they did exist in Germany in Bach's day, and to assume that he was ignorant of or unfamiliar with them would take one much further out on a limb than the opposite assumption. Did he want one and would he have used the 16' if he had had it? He wanted a 32' in his organ, but the analogy is far from exact. Did he have the 16' sound in mind when he wrote his Italian Concerto? My guess is that he did not, but I am quite sure that if he had found himself playing it on that three-manual Hass he would have dropped down to the bottom manual occasionally without a care in the world for possible charges of vulgarity 238 years hence.

It is easy to forget that the harpsichord lived on for a full half-century after Bach's death and that many of the instruments we admire and copy today were made during the period of Haydn, Mozart, and Beethoven. The reason is, of course, that most of the harpsichords were made in France and England while the best music came from Vienna, and it takes a good deal of historical awareness to fit the one circumstance to the other. Beginning everywhere at once in the 1750's makers began experimenting with devices to render the harpsichord responsive to the dynamic demands of the newest musical styles: in England Kirkman's machine stop, in France de Laine's and Weltman's knee-levers, and in Germany Hohlfeld's pedals. By the end of the 60's the English and French mechanisms had been perfected and in another 15 years they had become virtually standard on large new English instruments while in France they were more commonly fitted to fine existing ones. Although the French system as made by Taskin and Swanen was infinitely the more flexible and refined (as well as being invisible to the audience), both converted the harpsichord from an instrument capable only of dynamic terraces to one capable of a smooth progression from its softest to its loudest sounds: capable, in other words, of the newly fashionable *crescendo*. For descriptions of these mechanisms and their use, see William Mitchell's translation of Bach's Versuch, pp. 368 ff.; Edwin Ripin, "Expressive Devices;" Frank Hubbard; and my edition of Armand-Louis Couperin, vol. 1, pp. xvii-xix.

From around 1770 on, most published music was designated for harpsichord or piano; instances where the new harpsichords were expressly demanded are extremely rare. I know of only two works, both French, which by their demand for the *jeu de buffles* (a fourth register of soft leather plectra included in Taskin's knee-lever instruments to furnish a floor for the crescendo as well as a pianissimo solo stop with some intrinsic dynamic flex-

*Teresa Zielinska, "Osiegnastowieczna transakcja zakupu fortepiano," *Kwartalnik Historii Kultury Materialnej* XV/3 (1967), 523-6.



Two examples from C.P.E. Bach: *Sonata per cembalo a due tastature*, Wq. 69; beginning of *Andante* (left) and *Variation 3* (right), illustrating registrational directions given in text below. Staatsbibliothek Preussischer Kulturbesitz, Berlin, MS P 772, pp. 66, 69; courtesy Darrell M. Berg.

ibility) and their copious graduated dynamics exclude from consideration either a hand-stop harpsichord or a piano (one, the *Simphonie de clavecins*, is published in my edition; the other is the second "symphony" for harpsichord and orchestra, op. 21 [ca. 1784] by Jean-Francois Tapray, of which an excerpt is printed in Ripin's article). Yet harpsichords were sold in quantity at high prices throughout the period, and one can hardly assume that they remained silent (for one instance of this commerce see the charming correspondence between Burney and Jefferson printed in Russell, pp. 180-2). The player possessing a harpsichord fitted with mechanical registration aids will be doing no violence to historical usage (though he may sometimes controvert a composer's preference) if he appropriates to his instrument any keyboard music he likes from the second half of the 18th century, providing he observes the *fortes* and *pianos* and exerts himself to communicate the intended expression.

Even in the classical period, when harpsichords of great mechanical elaboration were available and large demands were placed upon their dynamic capabilities, coloristic registration of the kind that was second nature to every organist was almost never indicated in the music — not the pizzicato of the buff stop, not the nasal sound of the English lute, not the bell-like *jeu de buffle*, nor any of the piquant timbres resulting from combinations of these with the octave register. There were, of course, a very few exceptions, most of which have been already cited. But one altogether unique example of

an entire piece marked with precise registrations does survive in the shape of a *Sonata per cembalo a due tastature* by C.P.E. Bach (Wq. 69), written in 1747, the same year as his father's *Musical Offering*. (The work was brought to my attention by Dr. Darrell Berg of St. Louis.) The instrument that is required has four registers: on the lower keyboard *Flöte* (8') and *Octava* (4'), and on the upper, *Cornet* and *Spinett*, these two evidently plucking the same choir of strings and provided with a buff stop. There is a coupler, sometimes indicated by *Coppel*, sometimes by specifying upper-manual registers for the lower. The organ-like terminology is foreshadowed in Blankenburg's *Elementa musica*, cited above, where he claims to have invented the English lute stop (he did not), naming it *Spinetta*, and where he calls the usual three registers *Unisonus*, *Cymbalum* and *Octava*, "or to speak in organ fashion . . . Bourdon, Prestant, Octaaf."

Registration within the course of the first two movements is indicated simply by *p* and *f*, but the composition of each is specified at the beginning: for the first movement, "Das *Forte* unten mit allen Registern, das *Piano* oben;" for the second, "Das *Forte* mit *Octav* u. *Cornet* unten, das *Piano* oben" (i.e., the 4' alone on the lower, the normal 8' on the upper, and the coupler). The last movement is a set of variations with the registration changed for each one. The theme has "Das *Forte* unten mit *Flöte* u. *Spinett* u. *Octav*, das *Piano* oben mit *Spinett*" — thus we have three different *fortes*

and three (or possibly two) *pianos*. The variations run as follows: 1. *Spinett*; 2. *Cornet*; 3. R.H. on upper with *Cornet* and buff ("gedämpfte *Cornet*"), lower with *Octav* and coupler; 4. R.H. on upper with *Cornet* and *Spinett*, *Flöte* and *Octav* on lower; 5. L.H. on upper with *Cornet*, *Flöte* on lower; 6. R.H. on lower with *Octav*, L.H. on upper with buffed *Cornet*; 7. *Octav* and *Cornet* (coupled); 8. like 4 but with hands reversed; 9. *Flöte* both hands. (The work, which has never been published, also exists in a copy with complete registration for the organ.) Here, after nearly forty years, was the piece to show off Blankenburg's harpsichord.

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David Fuller is a member of the music faculty at the State University of New York at Buffalo. In addition to numerous articles for The New Grove Dictionary, he has written extensively in musicological journals and is currently writing a book on French harpsichord music.

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Carillon News



A carillon institute will take place July 23-28 at Alfred University, when Robert Lédine will be the guest carillonneur. The instrument to be used is the Davis Memorial Carillon, which contains 31 ancient Flemish bells, including 18 cast by Peter Hemony and dated 1674, one cast by Andrew van den Gheyn in 1784, and 12 cast by George Dumery, 5 of which are dated 1737. Additional bells cast by Petit and Fritsen were added in 1953 and 1977 to complete the 4-octave instrument. Enrollment at the institute will be limited to 10. Further information is available from Alfred University Carillon Institute, P.O. Box 783, Alfred, NY 14802.

On April 15, members of the Ottawa Centre RCCO observed Gordon Slater, Dominion Carillonneur, playing the carillon in the Peace Tower of the Parliament buildings. The group learned something of the technique involved in playing the carillon, as well as facts about the physical characteristics of the 53 bells in this 4 1/2 octave instrument.

The Fifth International Carillon Congress will be held in Amersfoort, The Netherlands, from Aug. 7-11, and will coincide with the festivities celebrating the 25th anniversary of the Dutch Carillon School of Amersfoort and the 60th anniversary of the Dutch Klokkenspel Vereniging. People from all over the world will be coming for this event, of which the highlights are summarized here.

Monday, Aug. 7th. will be the "Day of The Netherlands Carillon School." There will be a carillon concert by students of the Netherlands Carillon School followed by a reception by the Municipality of Amersfoort and the Board of Directors of the School. In the afternoon there will be both a carillon competition for students of the school and a possibility to visit the new building of the school with an exhibition of music and books by several publishers. It will be possible to order books and music.

LAWRENCE ROBINSON

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Tuesday will be the "Day of the World Carillon Federation" and will include a report on "Provisional Committee Standardization (of) Carillon Consoles" and a lecture by Wim Franken on "Musical Notation." There will be a Contest of Recognition of Carillon Compositions for all people, except carillonneurs, and also for listeners not connected with the Congress. The carillonneur will be Leen 't Hart. Later there will be an experimental concert for three carillons.

Wednesday's theme is "Day of the Carillon Pedagogy" and there will be three lectures. The first will be by Jacques Maessen on "Carillon pedagogy in the past;" the second will be by Leen 't Hart on "Carillon pedagogy in the present;" and the third by André Lehr on "The astronomical clockwork." The afternoon will bring a performance at the carillon of the school of a number of etudes composed for this occasion and played by students from America, Belgium, France, and the Netherlands. A discussion of those etudes will follow in a forum. And in the evening there will be a concert for travelling carillon and brass.

Aug. 10th, Thursday, will be the "Day of the Netherlands Carillon Guild and the Utrecht Carillon Guild" at Utrecht. A carillon concert by the winners of the "Prix d'Excellence" of the Netherlands Carillon School will be followed by a reception by the Municipality of Utrecht and the Board of Directors of the NKV. In the afternoon there will be an International Carillon Competition for carillonneurs with a diploma and the ones who can be put on a par with these carillonneurs. Then William de Turk will lecture on "The Bellfounders Meneely."

Friday will be the "Day of Excursions" to Eindhoven and Asten. Arie Abbenes and Jacques Maessen will give a concert with compositions for two carillonneurs on the Philips-Carillon, and at Asten there will be a visit to the Carillon Museum.

The last day of the congress will be "Carillon Competition for students and amateurs" at Hengelo. The competition will last the whole day. An alternative event will occur in the evening, "Son of Lumière" at the old city of Deventer.

Further information about this delightful congress may be obtained by contacting D. Kaan, Secretary, Postbus 699, 3800 AR Amersfoort, The Netherlands (phone 033-51084). The fee will be \$30.

News items and materials for this column are always welcome. Please submit them to Hudson Ladd, University Carillonneur, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48109.

Appointments



John T. Burke has been appointed Executive Director of the Choristers Guild, which has headquarters in Dallas, TX, effective Aug. 1. He leaves a 14-year tenure as organist-choirmaster of the First Congregational Church in Berkeley, CA, where he has also been adjunct professor of church music at the Pacific School of Religion and lecturer in organ at the University of California. He also leaves a position as instructor of organ at Holy Names College, Oakland. Mr. Burke's work in the San Francisco Bay area had been over a 25-year period, prior to which he was in the Los Angeles area for 11 years.

Dale F. Voelker has been appointed director of choral activities and head of the organ department at Middle Tennessee State University in Murfreesboro. He comes from a position at the University of Vermont, held while completing his DM degree in church music at Northwestern Univ., Evanston, IL. He has studied organ with Mary Lou Robinson and Karel Paukert, voice with Frauke Haasemann, and conducting with Wilhelm Ehmann at the Westfälische Landeskirchenmusikschule in Herford, Germany.

Robert Ludwig has been appointed organist-choirmaster at Christ Church in Lexington, KY. He succeeds Robert Burton and comes to the position from New Haven, CT.

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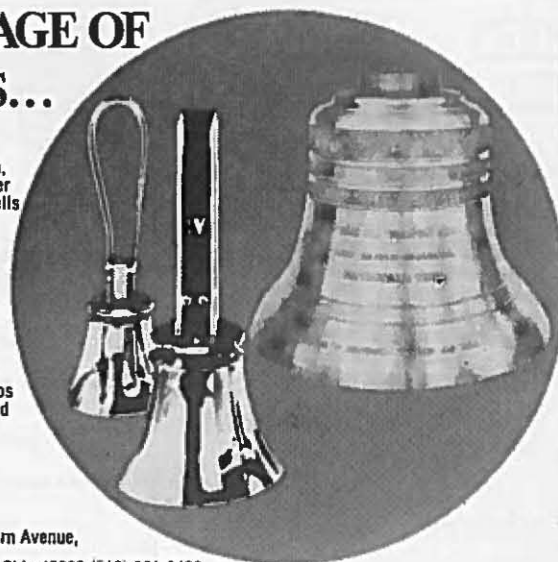
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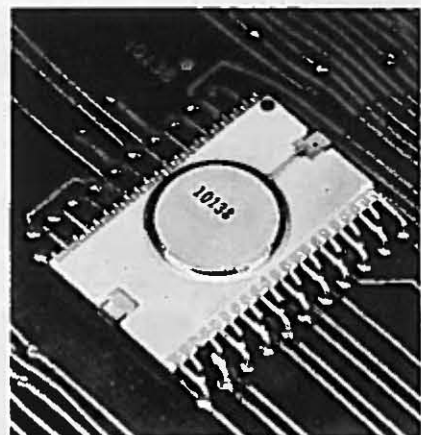
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A **Biennial Organ Workshop** was held Mar. 17-18 at the University of Iowa, where Delbert Disselhorst is chairman of the organ department. Robert Glasgow played a recital and lectured on "The Romantic Concept"; other guests were Paul Manz and Marilyn Stulken-Etowo, who gave lecture-demonstrations. The opening recital was played by Richard Heschke, of the university faculty.

Paul Callaway, organist emeritus of the National Cathedral in Washington, was the recitalist for the dedication of a new organ at Christ Congregational Church, Silver Spring, MO, on April 30. The new instrument of 3 manuals and 30 ranks was built by Möller; Dr. Callaway's program included works of Buxtehude, Bach, Mozart, Tournemire, Sowerby, and Franck.

An **English Mass** by Jackson Hill has won the competition for the sesquicentennial celebration of Trinity Episcopal Church, Watertown, NY. The setting of a communion service with modern text is being published by Worldwide Music of New York City.

Dan Locklair is the composer of a 4-movement organ sonata which was premiered on April 9 by Leonard Raver at the First Presbyterian Church of Binghamton, NY, where the composer is the staff musician. Mr. Locklair's "A Triptych of Gratitude to the Divine," three pieces for soprano and piano, received its initial performance at the same church last November, when Louise Wohlfatka was the soloist. His opera "Good Tidings from the Holy Beast" will be performed in Lincoln, NE, in December.

The New England premiere of Richard Owen's opera "A Fisherman called Peter," took place at Trinity Church, Newport, RI, on April 9. Members of the Boston Lyric Opera sang the performance as a part of the church's monthly concert series.

Hilton Baxter played the first performance of his "Suite derived from 'Veni Creator'" in a recital at the National Cathedral in Washington, DC, on May 21. The work consists of six movements, each based on a motive from the plain-song hymn: praeludium, meditation, toccata, passacaglia, scherzo, and fugue.

Robert M. Quade directed the choir of men and boys at St. Paul's Church, Akron, OH, in a performance of his own "Missa Resurrectiones" on Easter Day. The work, with brass, percussion, and organ, was commissioned as a memorial to a deceased former choirboy.

Because of the sudden cancellation by the Czechoslovakian government of Alena Veselá's recital tour, several organists on the Artist Recitals roster adjusted their schedules to fulfill the vacated commitments. **Marsha Foxgrover** played at Green Lake Church of Seventh-day Adventists in Seattle; **Samuel Porter** performed for the Riverside-San Bernardino AGO chapter at Calvary Presbyterian Church, Riverside, and for the Pasadena chapter at Occidental College in Los Angeles; **Roberta Gary** was the recitalist at First Evangelical Covenant Church and Rockford College, in Illinois; and **David McVey** played for the Utica, NY, chapter at the First Presbyterian Church.

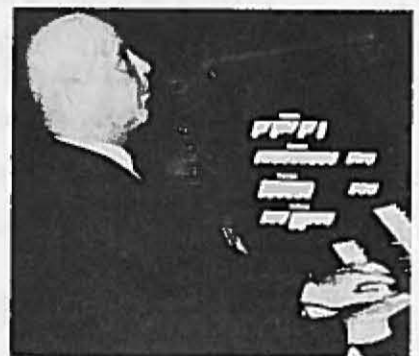
Nunc Dimittis

Christa Fuhrmann Landon, German musicologist and editor, died last November in a plane crash at Funchal, Madeira. She was 56. The former wife of Haydn scholar H. C. Robbins Landon, she was born in Berlin but lived and worked mostly in Vienna. Her work was concerned mainly with keyboard music of the Viennese classic period, and she was a skilled harpsichordist. She had produced a critical edition of the Haydn sonatas and was working on a Schubert edition at the time of her death.

Peter J. Wilhousky, noted American choral conductor and arranger, died Jan. 5 in Norwalk, CT, after a long illness. He was 75. Born in Passaic, NJ, and educated at the Damrosch Institute of Musical Arts and the Juilliard School of Music, he spent a long career teaching music in the public schools of New York City. He also prepared choruses for Arturo Toscanini and the NBC Symphony Orchestra. In later years, he taught choral conducting at the Juilliard School and at the National Music Camp, Interlochen, MI. Mr. Wilhousky was best-known for his arrangements of "The Battle Hymn of the Republic" and "The Carol of the Bells," which have been widely performed.

Katheryn Booth Carlson, founding member and former dean of the Ottumwa, IA, AGO chapter, died May 8. She was 75. She studied at Chicago Musical College,

Drake University, and Penn College. In addition to teaching privately, she taught at Parsons College. Her career included 47 years as a funeral home staff organist, 29 years at the First Presbyterian Church, 12 years at the First Methodist Church, and service at several other Ottumwa churches.



Roy Perry, organist-choirmaster emeritus of the First Presbyterian Church in Kilgore, TX, died unexpectedly at his home on May 27. He had retired in 1972 after a musical career of more than four decades in the Texas city.

Mr. Perry began his study of music as a school boy in Lake Charles, LA, before moving to Kilgore. He then studied with Hugh McAmis in New York City and later graduated from North Texas State College. Except for infantry service in World War II, he remained in Kilgore, where he served the First Presbyterian Church for 40 years. He was associated with the Aeolian-Skinner firm during the later years of its business and supervised the installation of a 60-stop Aeolian-Skinner in the church in 1949. This organ was noted for its inclusion of a Trompette-en-chamade, thought to be one of the earliest uses of that stop in this country. Mr. Perry also was involved in the renovation of the large organ at the National Cathedral in Washington, DC.

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New Organs



Harris Organs* of Whittier, CA, has recently installed a new 2-manual and pedal organ in Mt. Calvary Lutheran Church, Phoenix, AZ. The instrument has electro-mechanical action with solid-state switching for key and stop action. Manual ranges are 56 notes; that of the pedal, 32. The case is solid oak with a 70% tin façade and carved pipeshades finished in antique gold. The installation was made by Steven Garland and Bill Thomas of the firm; final voicing was done by David Harris and Robert Turner, tonal director. *David C. Harris, member, American Institute of Organbuilders.

GREAT

Praestant 8'
Rohrgedeckt 8'
Octave 4'
Spitzfloete 4
Quintfloete 2-2/3'
Octave 2'
Waldfloete 2'
Tert 1-3/5'
Mixture III-IV
Dulcian 16'
Trompette 8'
Chimes

SWELL

Gedeckfloete 8'
Gamba 8'
Celeste 8'
Principal 4'
Rohrfloete 4'
Octave 2'
Nasat 1-1/3'
Sifflet 1'
Scharf III-IV
Trompette 8'
Dulcian 8'
Clairon 4'
Tremulant

PEDAL

Subbass 16'
Praestantbass 8'
Gedeckbass 8'
Octave 4'
Octave 2'
Mixture III
Dulcianbass 16'
Trompette 8'
Dulcian 8'
Trompette 4'



The Andover Organ Co. Inc.* of Methuen, MA, has completed the installation of a 2-manual and pedal organ of 30 ranks for the Main Street Methodist Church, Hattiesburg, MS. The instrument is the firm's Op. 81 and has suspended mechanical key action, with electric stop and combination action. The case is of solid red oak with a stained oil finish. The attached console has ebony naturals and bone sharps; the redwood drawknobs have hand-engraved ivory labels. The wind-driven Zimbelstern is a revolving star. The organ is tuned to Werkmeister III.

The specification was drawn up by Robert J. Reich, president of the firm, in conjunction with H. Guinn Lewis III, grandson of the donor. The case design was by Donald H. Olson, the mechanical design and tonal work was by Walter V. Hawkes, and the casework was executed by Frank Catania. Susan Ingrid Ferré played the dedication recital on Sept. 4, 1977; Lionel Rogg was the recitalist on Mar. 14, 1978.

*Donald H. Olson, member, American Institute of Organbuilders.

GREAT

Bourdon 16' 61 pipes
Principal 8' 61 pipes
Rohrfloete 8' 61 pipes
Octave 4' 61 pipes
Spitzfloete 4' 61 pipes
Nazard 2-2/3' 61 pipes
Fifteenth 2' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture IV-V 305 pipes
Trumpet 8' 61 pipes
Zimbelstern
Tremolo

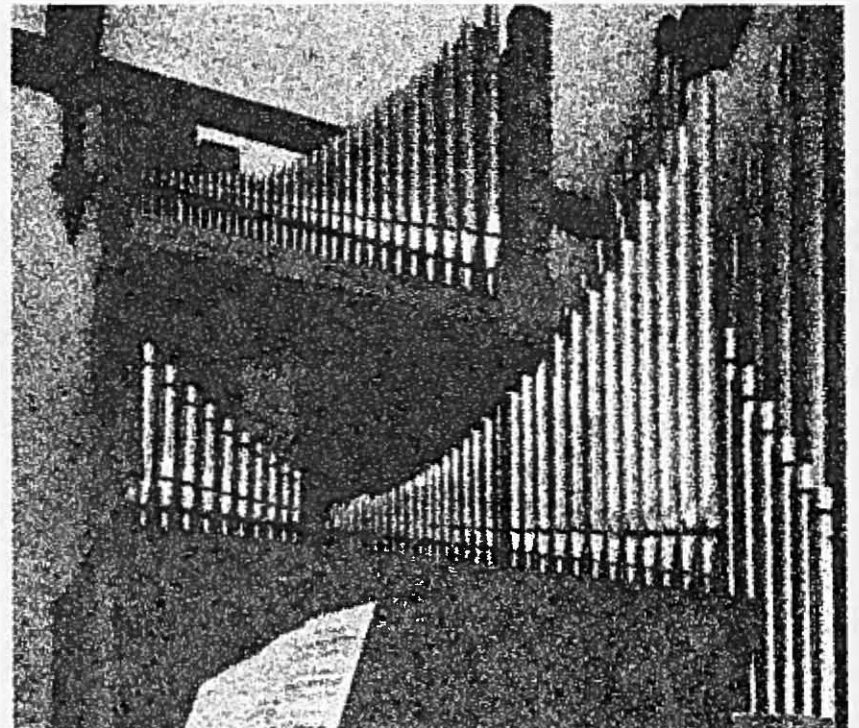
SWELL

Holz Gedeckt 8' 61 pipes
Viola de Gamba 8' 49 pipes
Principal 4' 61 pipes
Koppelfloete 4' 61 pipes
Octave 2' 61 pipes
Quint 1-1/3' 61 pipes
Zimbel III 183 pipes
Cromorne 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Principal 8' 32 pipes
Gedeckt 8' 32 pipes
Choral Bass 4' 32 pipes
Posaune 16' 32 pipes
Rohr Schalmel 4' 32 pipes

3 unison couplers



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McManis Organs, Inc.* of Kansas City, KS, has built a 3-manual and pedal organ of 39 ranks for the First Presbyterian Church, Bartlesville, OK. The instrument has a movable drawknob console, and the pipes are concealed behind an acoustically transparent grill at the front of the 10-year old building. Swell and Positiv chambers flank the unenclosed divisions and have shades on two sides. A manual transfer allows the Great to be manual I, Positiv to be manual II. The dedication recital was played by Gerre Hancock on April 3. Kenneth Williams is minister of music and organist.

*Charles W. McManis, member, American Institute of Organbuilders.

GREAT

Gemshorn 16' 12 pipes
Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Gemshorn 8' 61 pipes
Octave 4' 61 pipes
Flöte 4' 12 pipes
Nazard 2-2/3' 61 pipes
Flageolet 2' 61 pipes
Tierce 1-3/5' 61 pipes
Mixture III-IV 1-1/3' 220 pipes
Trumpet 8' (Pedal) 61 notes
Trompette-en-chamade 8' (prepared)
Chimes
Tremolo

SWELL

Stillflöte 8' 61 pipes
Spitzviol 8' 61 pipes
Viol Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Octave 2' 61 pipes
Scharf III 2/3' 183 pipes
Dulzian 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 4' 61 pipes
Trompette-en-chamade 8' (prepared)
Tremolo

POSITIV

(enclosed)

Gedackt 8' 61 pipes
Erzähler 8' 61 pipes
Erzähler Celeste 8' (TC) 49 pipes
Spitzflöte 4' 61 pipes
Principal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Sesquialtera II (prepared)
Cymbal III 1' 183 pipes
Krummhorn 8' 61 pipes
Trompette-en-chamade 8' (prepared)
Tremolo

PEDAL

Prestant 16' 32 pipes
Subbass 16' 32 pipes
Gemshorn 16' (Great) 32 notes
Lieblich Gedackt 16' 12 pipes
Quinte 10-2/3' 32 notes
Spitzprincipal 8' 32 pipes
Gedackt 8' 12 pipes
Gemshorn 8' (Great) 32 notes
Octave 4' 12 pipes
Gedackt 4' 12 pipes
Mixture III 96 pipes
Cornet 32' 32 notes
Posaune 16' 32 pipes
Dulzian 16' (Swell) 32 notes
Trumpet 8' 12 pipes
Claron 4' 12 pipes
Dulzian 4' (Swell) 32 notes
Trompette-en-chamade 8' (prepared)
Trompette-en-chamade 4' (prepared)



Ruhland Organ Co. of Cleveland, OH, has built a 2-manual and pedal organ of 22 ranks for Our Saviour Lutheran Church, Stanley, WI. It uses mechanical key and stop action, and is housed in a 19th-century Kilgen case which was rebuilt. Wood pipes are poplar and oak; metal pipes are copper and 75% tin. The tonal design was by Kurt Ruhland, in consultation with Charles Jantzen.

MANUAL I

Prinzipal 8' 61 pipes
Rohrflöte 8' 61 pipes
Oktav 4' 61 pipes
Waldflöte 2' 61 pipes
Mixture IV 1-1/3' 244 pipes

MANUAL II

Holzgedackt 8' 61 pipes
Gemshorn 8' 61 pipes
Koppelflöte 4' 61 pipes
Prinzipal 2' 61 pipes
Quinte 1-1/3' 61 pipes
Zimbel III 1/2' 183 pipes
Trompette 8' 61 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Gedacktpommer 8' 32 pipes
Choralbass 4' 32 pipes
Spitzflöte 4' 32 pipes
Posaune 16' 32 pipes

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Casavant Frères Limitée, St-Hyacinthe, Québec, have contracted with the First United Methodist Church of Crystal Lake, IL, to build a 2-manual and pedal organ of 16 stops and 21 ranks. A rear balcony will be built to house the organ and choir. The freestanding instrument will have suspended mechanical key and stop action, with an attached console and façade pipes of polished tin in a case of solid oak. The Schwellwerk will be located in a separate case behind the main case; Hauptwerk and Pedal will be on a combined chest. The Pedal Oktave 8' will share the bottom octave of the Hauptwerk Praestant, which in turn will take its first two notes from the Hohlflöte.

HAUPTWERK

Praestant 8' 54 pipes
Hohlflöte 8' 56 pipes
Oktave 4' 56 pipes
Nasat 2-2/3' 56 pipes
Flöte 2' 56 pipes
Mixture IV 224 pipes

SCHWELLWERK

Gedackt 8' 56 pipes
Spitzgamba 8' (TC) 44 pipes
Rohrflöte 4' 56 pipes
Prinzipal 2' 56 pipes
Scharf III 168 pipes
Trompette 8' 56 pipes

PEDAL

Subbass 16' 32 pipes
Oktave 8' 20 pipes
Oktave 4' 32 pipes
Fagott 16' 32 pipes

General Tremulant
3 unison couplers



Austin Organs, Inc., Hartford, CT, has completed a 3-manual and pedal organ for Grace Episcopal Church, Haddonfield, NJ. The instrument is divided in the chancel, with Great, Swell, and Pedal on the left side, behind a new cantilevered oak case, with 8' Pedal Principals in front. The Positiv is exposed on the right wall, above the console. The organ replaces an electronic and an earlier 2-manual Haskell tracker. Negotiations were handled by Charles L. Neill, area representative of the firm. Thomas Patton is organist and choir director.

GREAT

Principal 8'
Bourdon 8'
Oktave 4'
Nachthorn 4'
Blockflöte 2'
Fourniture II-IV
Cromorne 8' (Positiv)
Chimes

SWELL

Rohrflöte 8'
Gemshorn 8'
Gemshorn Celeste 8' (TC)
Spitzprinzipal 4'
Oktavin 2'
Sesquialtera II (TC)
Scharf III
Trompette 8'
Tremulant

POSITIV

Nasongedeckt 8'
Koppelflöte 4'
Principal 2'
Quint 1-1/3'
Cymbal II
Cromorne 8' (TC)
Tremulant

PEDAL

Principal 16'
Bourdon 16'
Oktave 8'
Flöte 8' (Swell)
Super Oktave 4'
Mixture II
Trompette 16'
Trompette 8' (Swell)
Cromorne 4' (Positiv)



Lawrence Phelps and Associates, Erie, PA, have completed a 2-manual and pedal organ of 25 stops and 35 ranks for the First Presbyterian Church of Iowa City, IA. The instrument is in the rear gallery of a building which seats 370 and has a 3-second reverberation time. It has mechanical key action and electric stop action, with solid-state electronic combination action. The wind pressure ranges from 50 to 60 mm. Rosella Duertzen is director of music for the church and William Ness is organist. Dedication recitals were played in the fall of 1977 by Mr. Ness, Gerhard Krapp, and Gillian Weir.

HAUPTWERK

Prinzipal 8' 56 pipes
Rohrflöte 8' 56 pipes
Oktav 4' 56 pipes
Waldflöte 4' 56 pipes
Flechflöte 2' 56 pipes
Mixture IV 1-1/3' 224 pipes
Trompette 8' 56 pipes

POSITIV

Holzgedackt 8' 56 pipes
Unda Maris 8' 44 pipes
Prinzipal 4' 56 pipes
Koppelflöte 4' 56 pipes
Oktav 2' 56 pipes
Blockflöte 2' 56 pipes
Nasat 1-1/3' 56 pipes
Sesquialtera II 102 pipes
Scharf IV 1/2' 224 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Oktavbass 8' 32 pipes
Bourdon 8' 32 pipes
Choralbass 4' 32 pipes
Mixture IV 2' 128 pipes
Fagott 16' 32 pipes
Trompette 8' 32 pipes
Schalmei 4' 32 pipes

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Calendar

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

UNITED STATES East of the Mississippi

- 5 JULY**
Rosalind Mohsen; Music Hall, Methuen, MA 8:30 pm
Jonathan Dimmock; St Johns Church, Washington, DC 12:10 pm
Don Angle, jazz harpsichord; Art Museum, Cleveland, OH 5:30 pm
- 7 JULY**
Bach festival; Clapp Hall, Iowa City, IA 8 pm
- 8 JULY**
Hilton Baxter; Christ Church, Alexandria, VA 5 pm
Bach festival; Clapp Hall, Iowa City, IA 8 pm
- 9 JULY**
Frederick Swann; Church music institute, Alfred, NY pm
Hilton Baxter; National Shrine, Washington, DC 7 pm
- 10 JULY**
Mary Fenwick; First Presbyterian, Red Bank, NJ 7:30 pm
Huw Lewis; Michigan State U, East Lansing, MI 8:15 pm
Hudson Ladd, carillon; U of Michigan, Ann Arbor, MI 7 pm
- 11 JULY**
David Hurd; Riverside Church, New York, NY 7 pm
- 12 JULY**
Barclay Wood; Music Hall, Methuen, MA 8:30 pm
Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ
Taylor Harvey; St Johns Church, Washington, DC 12:10 pm
Bruce Stevens; St Stephens Episcopal, Richmond, VA 8 pm
- 15 JULY**
Virgil Fox; Auditorium, Ocean Grove, NJ 8 pm
Geoffrey Simon; Christ Church, Alexandria, VA 5 pm
- 16 JULY**
Sr Mary Jane Wagner; National Shrine, Washington, DC 7 pm
Wolfgang Rübsum, Bach Art of Fugue; Millor Chapel, Northwestern U, Evanston, IL 5 pm

17 JULY
Frederick Swann; Ampitheater, Chautauqua, NY 8:30 pm
Robin McEachern; First Presbyterian, Red Bank, NJ 7:30 pm
William De Turk, carillon; U of Michigan, Ann Arbor 7 pm

18 JULY
Catharine Crozier; U of Wisconsin, Madison, WI pm

19 JULY
Richard Stultz; Music Hall, Methuen, MA 8:30 pm
Richard McPherson; St Johns Church, Washington, DC 12:10 pm
Marianne Webb, masterclasses; Calvin College, Grand Rapids, MI am-pm; recital, 8 pm
Paul D Petersen; Augustana Lutheran, Chicago, IL 8 pm

20 JULY
John Obetz; Hiram College, Hiram, OH 7:30 pm
Virgil Fox; Fox Theatre, Atlanta, GA 8:30 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Hudson Ladd, carillon; U of Michigan, Ann Arbor 8:30 pm
Marianne Webb, masterclasses; Calvin College, Grand Rapids, MI am-pm

21 JULY
Terry Charles; Kirk of Dunedin, FL 8:15 pm
Marianne Webb, masterclasses; Calvin College, Grand Rapids, MI am-pm

22 JULY
Charles Callahan; Christ Church, Alexandria, VA 5 pm

23 JULY
Conrad Bernier; National Shrine, Washington, DC 7 pm

24 JULY
Norman Sutphin; First Presbyterian, Red Bank, NJ 7:30 pm
Helen Fan, carillon; U of Michigan, Ann Arbor, 7 pm

25 JULY
Catharine Crozier; Riverside Church, New York, NY 7 pm

26 JULY
Joyce Painter; Music Hall, Methuen, MA 8:30 pm
Douglas Major; St Johns Church, Washington, DC 12:10 pm

28 JULY
Gordon Young, workshop; Volkwein Music, Pittsburgh, PA 10 am

29 JULY
Virgil Fox; Festival Tent, Stowe, VT 8 pm
Haig Mardirosian; Christ Church, Alexandria, VA 5 pm

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30 JULY
Victor Hill, harpsichord; Clark Art Institute, Williamstown, MA 3 pm
Günther Kaunzinger; National Shrine, Washington, DC 7 pm

31 JULY
Robert Ivey; First Presbyterian, Red Bank, NJ 7:30 pm
Kathleen Beck, carillon; U of Michigan, Ann Arbor 7 pm

1 AUGUST
Virgil Fox; Amphitheatre, Saratoga Springs, NY 8:15 pm

2 AUGUST
Jack Fisher; Music Hall, Methuen, MA 8:30 pm

5 AUGUST
Ronald Stallford; Christ Church, Alexandria, VA 5 pm
Saint-Saëns Symphony 3; Ray Ferguson with Detroit Symphony; Meadowbrook, MI 8:30 pm

6 AUGUST
Kim Heindel; Old Christ Church, Philadelphia, PA 5 pm
Richard McPherson; National Cathedral, Washington, DC 5 pm
Magnus Jacobs; National Shrine, Washington, DC 7 pm

7 AUGUST
Richard Allen; First Presbyterian, Red Bank, NJ 7:30 pm
Donald Renz, carillon; U of Michigan, Ann Arbor 7 pm

9 AUGUST
Henry Hakans; Music Hall, Methuen, MA 8:30 pm

12 AUGUST
John Rose; Hammond Castle, Gloucester, MA 8 pm
Peggy Kelley Reinburg; Christ Church, Alexandria, VA 5 pm
Beethoven Missa Solemnis, Robert Shaw, cond; National Music Camp, Interlochen, MI 8 pm

13 AUGUST
Donald W Williams; National Shrine, Washington, DC 7 pm

14 AUGUST
John Gouwens, carillon; U of Michigan, Ann Arbor 7 pm

UNITED STATES
West of the Mississippi

9 JULY
Heinz Werner Zimmerman, lecture; Roxy Grove Hall, Baylor U, Waco, TX 2 pm, 7:30 pm
Marilyn Keiser; Grace Cathedral, San Francisco, CA 5 pm

10 JULY
Heinz Werner Zimmerman, lecture; Roxy Grove Hall, Baylor U, Waco, TX 9:30 am, 1:30 pm
Robert Schuneman; Main aud, N Texas State U, Denton, TX 8:15 pm

11 JULY
Gerald Asheim; Christ United Methodist, Rochester, MN 12:20 pm
Donald Willing; Main aud, N Texas State U, Denton, TX 8:15 pm

12 JULY
Dale Peters; Main aud, N Texas State U, Denton, TX 8:15 pm

13 JULY
Clyde Holloway; First Presbyterian, Corpus Christi, TX pm

18 JULY
Myron Braun; Christ United Methodist, Rochester, MN 12:20 pm

25 JULY
Byron L Blackmore; Christ United Methodist, Rochester, MN 12:20 pm

1 AUGUST
Rona Lee Maughan; Christ United Methodist, Rochester, MN 12:20 pm

6 AUGUST
Marianne Webb; Highland Park Presbyterian, Dallas, TX 3 pm

8 AUGUST
Karen Hanson; Christ United Methodist, Rochester, MN 12:20 pm

13 AUGUST
George H Pro; Air Force Academy, Colorado Springs, CO 8 pm

15 AUGUST
James Dorn; Christ United Methodist, Rochester, MN 12:20 pm

INTERNATIONAL

5 JULY
Heinz Wunderlich, Bach & Buxtehude; St Jacobi Church, Hamburg, Germany 8 pm
Andrew Dean; Portsmouth Cathedral, England 8 pm

7 JULY
Daniel Roth, Durufle festival; Cathedral, Bruges, Belgium

8 JULY
Gillian Weir; Gloucester Cathedral, England 5:30 pm
Nicholas Kynaston; St Edmundsbury Cathedral, Bury St Edmunds, Suffolk, England 7:40 pm
George Thalben-Ball; St Georges Chapel, Windsor Castle, England 6 pm

9 JULY
Gillian Weir, 20th-cent music; St Bartholomew the Great, London, England 3 pm

11 JULY
Organ recital; St Jacobi Church, Hamburg, Germany 8 pm
Delbert Disselhorst; Münster, Freiburg, Germany 8 pm
David Bruce-Payne; Sheffield Cathedral, England 8 pm
St Albans Youth Orchestra; St Peters Church, Bournemouth, England 8 pm
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Calendar

(Continued from page 15)

14 JULY
 Worcester Cathedral Choir; St Georges
 Chapel, Windsor Castle, England 7:30 pm

15 JULY
 Gillian Weir; Servite Priory, Fulham, Lon-
 don, England 3 pm
 Adrian Partington; St Georges Chapel,
 Windsor Castle, England 6 pm

16 JULY
 Gillian Weir; Kings College, Cambridge,
 England 1:10 pm

18 JULY
 Organ recital; St Jacobi Church, Ham-
 burg, West Germany 8 pm
 Gillian Weir; New College, Oxford, Eng-
 land 5 pm

20 JULY
 Graham Steed; All Souls, Langham Place,
 London, England 6:30 pm
 Gillian Weir; New College, Oxford, En-
 gland 8:15 pm
 Bournemouth Sinfonietta & Choir; St
 Peters Church, Bournemouth, England 8 pm

22 JULY
 Gillian Weir; South Hill Park, Berks, Eng-
 land 7 pm
 Stephen Cleobury; St Georges Chapel,
 Windsor Castle, England 6 pm

23 JULY
 Gillian Weir; South Hill Park, Berks, Eng-
 land 4 pm

25 JULY
 Organ recital; St Jacobi Church, Hamburg,
 West Germany 8 pm
 Gillian Weir; Guildford Cathedral, Eng-
 land 8 pm
 Graham Steed; St Peters Church, Bourn-
 emouth, England 8 pm

26 JULY
 Southern Cathedrals Festival concert; Win-
 chester Cathedral, England 7 pm

27 JULY
 Southern Cathedrals Festival concert;
 Southampton U, England 2:15 pm
 Organ recital; Winchester Cathedral,
 England 7 pm
 Svend Prip; Hereford Cathedral, England
 7:30 pm

28 JULY
 Schubert Mass in G; Winchester Cathedral,
 England 11 am
 Southern Cathedrals Festival concert; Win-
 chester Cathedral, England 7 pm

29 JULY
 Pitkins recital; Winchester College, Eng-
 land 11:15 am
 John Porter; St Georges Chapel, Windsor
 Castle, England 6 pm
 Southern Cathedrals Festival concert; Win-
 chester Cathedral, England 7 pm

30 JULY
 Lassus Missa bel amfitrit; Winchester
 Cathedral, England 10:30 am

1 AUGUST
 Kenneth Best; St Peters Church, Bourn-
 emouth, England 8 pm

2 AUGUST
 Martin White; Portsmouth Cathedral, Eng-
 land 8 pm

8 AUGUST
 Martin Ellis; St Peters Church, Bourn-
 emouth, England 8 pm

9 AUGUST
 John Rose; Oratory of St Joseph, Mon-
 treal, Quebec, Canada 7:30 pm

13 AUGUST
 John Holtz, all-Bach; Kaiser-Friedrich-Ge-
 dächtnis-Kirche, West Berlin, Germany 5 pm

15 AUGUST
 Geoffrey Morgan; St Peters Church, Bourn-
 emouth, England 8 pm

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Restored & Rebuilt Organs



Roy Redman,* Ft. Worth, TX, has restored a 2-manual and pedal mechanical-action organ of 8 stops for Christ the King Episcopal Church in Ft. Worth. The original instrument had only one manual, dating from c. 1860-70, but was extensively altered by Gustave Treu, c. 1900. The present restoration is to the c. 1900 disposition, although much of the pipework is older and has European-style markings; the Salicional and Dulciana are newer. The original grained case was restored; the front pipes are finished in silver, with gold and blue bands. An electric blower has been added — hand-pumping is still possible.

*Roy Redman, member, American Institute of Organbuilders.

GREAT (58 notes)
Open Diapason 8'
Dulciana 8'
Octave 4'

SWELL (58 notes)
Violin Diapason 8'
Salicional 8'
St. Diapason 8'
Flute Harmonic 4'

PEDAL (27 notes)
Bourdon 16'

COUPLERS
Swell-Great
Great-Great Octave
Swell-Pedal
Great-Pedal

Allan J. Ontko,* Wallington, NJ, has rebuilt a 2-manual and pedal organ of 8 ranks for the First Church of Christ, Scientist, Hoboken, NJ. The electric-action instrument was originally built by the Wicks Organ Co. in the 1950's for the United Methodist Church of Morgantown, WV, but was moved to New Jersey in 1976. The entire organ is enclosed in a single expression box in a chamber above the reader's platform; all pipework was revoiced and rescaled.

*Allan J. Ontko, member, American Institute of Organbuilders.

GREAT
Gedacktbas 16' (Swell)
Prinzipal 8' 61 pipes
Holzgedackt 8' 61 pipes
Octav 4' 49 pipes
Gedacktfloete 4' 12 pipes
Octav 2' 12 pipes
Mixture (prepared)
Oboe 8' (Swell)

SWELL
Holzflöte 8' 61 pipes
Prinzipal 4' 61 pipes
Hohlflöte 4' 12 pipes
Nassat 2-2/3' (TC) 49 pipes
Octav 2' 12 pipes
Blockflöte 2' 12 pipes
Terz 1-3/5' (TC) 49 pipes
Klein Nassat 1-1/3' 12 pipes
Scharff (prepared)
Oboe 8' 61 pipes
Kornett V

PEDAL
Subbass 16' 12 pipes
Gedacktpommer 16' 12 pipes
Holzgedackt 8' (Great)
Holzflöte 8' (Swell)
Prinzipal 4' (Swell)
General Tremulant

Lynn Dobson,* Lake City, IA, has restored an 1887 Schuelke organ for Elfsborg Lutheran Church in Rural Pomeroy, IA. The 11-rank instrument was originally built for a church in Sioux City but was moved to its present location in 1918. It has been restored as nearly as possible to the original condition, without rebuilding. A dedication recital was played April 22, 1977, by David Engen, of Gustavus Adolphus College, St. Peter, MN.

*Member, American Institute of Organbuilders.

GREAT
Open Diapason 8'
Melodia 8'
Dulciana 8'
Principal 4'
Twelfth 2-2/3'
Fifteenth 2'

SWELL
Open Diapason 8'
Lieblich Gedackt 8'
Salicional 8'
Flauto Traverso 4'

PEDAL
Bourdon 16'



A. David Moore and Co., N. Pomfret, VT, have rebuilt and revised a c.1851 George Stevens organ for Zion Lutheran Church, Iowa City, IA. The 2-manual and pedal instrument has 27 stops and 38 ranks and is housed in a painted pine case restored to original appearance. 40% of the pipework is original; the remainder is a combination of new work and pipes from other old organs. The organ was originally in Bangor, ME, but was moved to Woodstock, VT, around 1899, when it was rebuilt by George Hutchings. A new flat pedalboard has been added, but the manuals remain the work of Hutchings. The French-style reeds have full-length resonators, and there are new Swell and Pedal chests, as well as a new 4' x 8' reservoir. The specifications were planned by the builder in consultation with R. O. Moninger, music director for the church, Gerhard Krapf, and Barbara Owen. Construction and installation were by David and Susan Moore, Wayne Bates, and Byron Cole. A dedication recital was played by William Kuhlman on May, 22, 1977.

GREAT (56 notes)
Open Diapason 16'
Open Diapason 8'
Melodia 8'
Chimney Flute 8'
Dulciana 8'
Principal 4'
Chimney Flute 4'
Twelfth 2-2/3'
Fifteenth 2'
Tierce 1-3/5'
Mixture III-V
Cymbal II-III
Trumpet 8'
Clarin 4'

SWELL (56 notes)
Bourdon 16'
Open Diapason 8'
Stopped Diapason 8'
Principal 4'
Piccolo 2'
Sesquialtera III
Mixture IV
Oboe 8'
Tremolo

PEDAL (30 notes)
Double Open Diapason 16'
Gemshorn 8'
Choral Bass 4'
Trombone 16'
Trumpet 8'

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