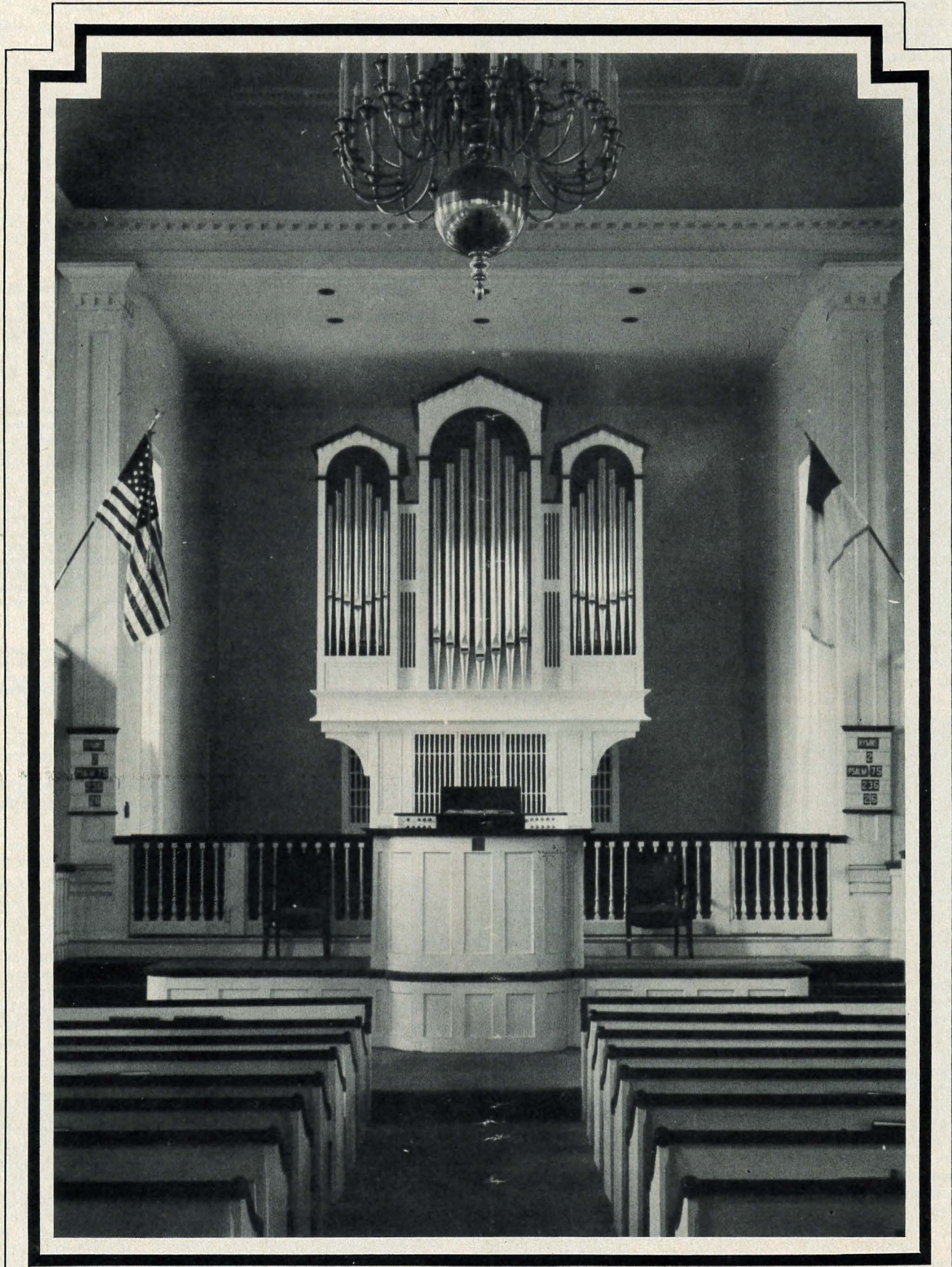


# THE DIAPASON

JULY, 1984



The First Congregational Church, Washington, CT  
Specification on page 13

## Book Reviews

**Schweitzer, Albert.** *Organ Building and Organ Playing in France and Germany (1906) [and] Epilogue: The Present Status of Organ Building (1927)*, trans. William D. Turner. Braintree, MA: The Organ Literature Foundation, 1984. ii, 35 pp. \$5.00.

There is nothing and everything to be gleaned from this new translation of Schweitzer's German/French assessment of the state-of-the-art.

For those Seeking The Truth in the details of organ design and playing, these views will seem irrelevant. They are, after all, not criticisms from The Time, but a polemic on what was good and bad back then in the means of recreating music that was even deeper in the Back Then. For those attempting to find quotations from a great man to support their views on a specific aspect of organbuilding and design, this essay is as easily quoted out of context as the Bible: "The obvious practical advantages of pneumatics are ease and responsiveness of touch, simplicity of installation, and unrestricted applicability. But are there corresponding aesthetic advantages? No." (Or:) "... swell chambers and full pedals belong to an organ as feet belong to a horse." Whatever cause you are defending (except bad taste), you can bolster it with carefully excerpted words from Schweitzer.

This little publication has far more relevance to us today than as a stonepile for modern sling-shooters. Its value is both historical and inspirational. With the help of William Turner's idiomatic translation, the reader gets an instantaneous feeling for the organ world in Germany and France at the beginning of this century. More importantly, this essay is a model for those who would try to make value judgments about their own times. Schweitzer is prophetic in his view of what is good and bad about organs at the beginning of the century (while being absolutely provincial in his Alsatian outlook). He is aghast at the new automatic swell shutters and finds Silbermann organs transcendent. Most of all, he finds it impossible to understand how people back then could neglect hearing the music because of their stands on The Issues. His words are worth pondering.

**Neumann, Frederick.** *Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J. S. Bach*. Princeton University Press. xiv, 630 pp. Paperbound: \$16.95.

This book appeared in 1978, and I wrote a feature article on it in these pages the following year ("Ornamentation According to Neumann," THE DIAPASON, 70:9 [August, 1979], pp. 6-9). The publisher has now reprinted the book with soft covers, lowering the price from \$50.00 to \$17.00, while maintaining the original generous size and high quality of printing. As it becomes more and more common on musical bookshelves, there is more and more need to keep in mind that this is one side of an argument, not a balanced overview of the field. That said, I would urge everyone to buy and refer to this book—no serious baroque musician should be without it.

—Bruce Gustafson

**Heinrich, Adel.** *Bach's Die Kunst der Fuge: A Living Compendium of Fugal Procedures With a Motivic Analysis of All the Fugues*. Washington, D.C.: University Press of America, Inc., 1983. 370 pp. \$24.75 (hardbound), \$13.75 (paperbound).

Although the publisher's brief description of Adel Heinrich's new motivic analysis of *The Art of the Fugue* suggests it will prove "excellent for music courses on the fugue, counterpoint,

Bach, the Baroque era, and as a supplementary text for all performing media for any or all of the fugues," this book is woefully inadequate for these situations. Instead of being a "Living Compendium of Fugal Procedures," it emerges as a dry, unwieldy series of tables, charts, and motivic analyses that lead away from the music itself and into the realm of statistical analysis.

The idea of using this study as a text in a counterpoint or fugue class is a poor one for several reasons. The central motivic analysis is produced on an open score in soprano, alto, tenor and bass clefs, which would make for slow going in the hands of all but the most quick-witted of counterpoint students. Already problematic, the difficulty of this musicianship stunt would be exacerbated by the total lack of attention paid to the vertical dimension (i.e., harmony) of the music. The original color-coded system of motive identification, used in the author's dissertation, has been abandoned in favor of a complex thicket of many types of brackets with various degrees of hyphenated and dotted lines which correspond to the various "motives," which are really our old friends: subject, answer, countersubject, etc.

The motivic analysis often stretches the truth, so as to show how small intervallic cells found in the primary subject of the work define other parts of the whole, such as countersubjects and episodic material. Although this is certainly true sometimes, the brackets on the score never allow for the real ambiguity of the music, and obvious exceptions to the sometimes highly debatable derivations of material are not questioned in the body of the text. This is a fatal flaw for a textbook. Chances are, if the text does not question at all, the beginning student theorist will accept verbatim.

Instead of treating each fugue in its entirety, the study is organized in sections dealing with all the episodes, or all the countersubjects, and numerous graphs of dubious usefulness substantiate the thesis that an unlimited number of different fugues can be created from this thesaurus of fugal techniques. As one flips back and forth among the pages of score, the tables for each fugal procedure, and the terse descriptive overviews of each fugue, one wonders if any student or performer could possibly assemble these details into a conception of the work as a whole.

Suggestions for performance that were included (as an appendix) in the original dissertation, have been deleted entirely, with the rationale provided in the author's own words: "From a study of each analyzed score, together with the accompanying verbal description of each fugue, it would seem the within study could benefit any type of performance, whether it be keyboard or ensemble." Undoubtedly, performers will find the lack of content concerned with performance practice and intrinsic musicality of the work need not concern them as long as they know exactly where each subject and countersubject begins and ends. In the long run, Tovey's slim companion piece to this work is far more useful and enjoyable.

**Cunning, Carol, editor.** *Composium Directory of New Music (1982-83 edition of the Annual Index of Contemporary Compositions)*. Sedro Wooley, WA.: Crystal Music Works. 278 pp. \$18.50.

The 1982-83 edition of the *Composium Directory of New Music* is supported by a grant from the National Endowment for the Arts. This useful book contains a listing of works by living composers, written or published within the last three years and not previously listed in the *Directory* (which has been published yearly since 1971).

## THE DIAPASON

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

Features of the *Directory* include listings and information about 2,150 new compositions, biographical information about each of the composers represented, cross-indexing of the music by both composer and instrumentation, addresses for obtaining each piece (some of which are not yet published), a numerical rating system to grade works as to difficulty and a comprehensive index listing over 1,300 composers who have appeared in *Composium* with the years of their inclusion.

The present edition includes over 80 separate entries for solo organ, and 130 entries for choral ensembles (many of a sacred nature). The index by instrumentation will be useful for both solo instrumentalists and ensembles who want to know about recent additions to their repertoire.

The brief biographical sketches of the composers reveal how varied and unbiased the *Index* is, the only requirement for inclusion being that the submitted works must be "classical." The composers or publishers submit entries themselves, and no attempt is made by the *Composium* to include everything by everyone. This is the biggest drawback of the *Index*: many important works and composers have not been listed. In addition, unpublished and published works, by both world-famous

and virtually unknown composers are all included indiscriminately. Highly experimental avant-garde composers are listed next to the most conservative of neo-romantics. The *Index* is a blind catalog of an unknown mass of work of unknown quality. This does not negate its usefulness when trying to locate the publisher of a known work, or searching for new repertoire for your next Euphonium recital.

Although the composers are not all American, most are, or at least are now residing here. There are some Europeans represented (Peter Maxwell Davies etc.), but not many. A number of important composers have not been listed. The bulk of the listings are by those composers who presently hold academic positions or have recently earned higher degrees. Much of the music is unpublished, or only available through *American Composers Alliance*.

Despite the necessary limitations of the *Composium Directory*, this publication remains an essential reference tool for college and university libraries, contemporary performance ensembles, soloists, church music directors and organists interested in searching for various types of new music.

—John Carbon  
Franklin and Marshall College

The 29th annual National Convention of the **Organ Historical Society** will be held in Chicago, IL, August 20-23. This will be the first national organ gathering there in 51 years, the last such being the National Association of Organists' convention during the 1933 World's Fair "A Century of Progress."

A wide variety of historical and unique or unusual American instruments, dating from 1864 to 1927, will be featured at this convention. In addition to examples from such well-known 19th-century eastern firms as Johnson & Son, Hook & Hastings, Steere & Turner, and Roosevelt, several instruments by Midwest builders such as Hinners, Schaefer, Lyon & Healy, Witzmann, Pilcher Bros., Van Dinter, and Farrand & Votey will be included. Also of interest, a German-built 1698 Johann Harttman chamber organ, one of the oldest instruments in this country, will be demonstrated, as well as two very fine, large early 20th-century instruments by Kimball and Austin.

Recitalists for the convention are drawn from across the U.S., besides those from the Chicago area. Major evening recitals will be given by Dr. William Aylesworth and Wolfgang Rübsum of Evanston, IL; Dr. Douglas Reed of Evansville, IN; and Lois Regestein of Boston, MA.

The Chicago-Midwest Chapter of the Organ Historical Society, which is hosting the convention, has commissioned two new works for this event. A *Sonata for Organ*, written by the eminent American composer Alan Hovhaness, will receive its premiere, played by Dr. Reed. In addition, a *Suite for Organ* by Joseph Downing, F.R.C.C.O., a faculty member and doctoral candidate at Northwestern University, will be played for the first time by Dr. Aylesworth.

Further details and registration materials may be obtained from Robert E. Woodworth, Jr., Registrar, 6007 N. Sheridan Road, Chicago, IL 60660; (312) 271-8243.

The eighth annual **UNL Organ Conference** will take place September 27-29. This conference will be devoted to exploring aspects of organ pedagogy, and will feature Catharine Crozier and Russell Saunders.

Catharine Crozier will present lectures on the history of organ pedagogy and on the application of historic principles to contemporary teaching. Russell Saunders will deal with style in musical performance and musical sensitivity in organ students. Crozier will also present a recital featuring Sowerby's *Symphony in G Major* and Messiaen's *Messe de la Pentecôte*; Saunders will conduct a master class.

For further information, contact: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The 1984 annual convention of the **American Institute of Organbuilders** will be held October 7-10 in Salt Lake City, UT. The convention committee, chaired by Salt Lake City organbuilder H. Ronald Poll, has announced that the activities will begin with an ecumenical service cosponsored by the Salt Lake City chapter of the AGO. The service will take place in the newly refurbished Assembly Hall on Temple Square, and will make use of the 65-rank Robert Sipe organ.

This convention will feature lectures and demonstrations covering a wide range of subjects on many aspects of the organbuilder's art. The sessions will take place at convention headquarters, the Hotel Utah. Manufacturers to the trade will have their exhibits open throughout the convention.

Tuesday evening's recital by organist Clay Christiansen will display the famous five-manual, 191-rank Aeolian-Skinner organ in the Mormon Tabernacle. Featured on the program will be the world premiere of an organ work commissioned for the occasion.

For further information contact: 1984 AIO Convention Committee, P.O. Box 15777, Salt Lake City, UT 84115.

In connection with its fourth annual David Festival, November 7-9, the **International Johann Nepomuk David Society** is sponsoring an international organ competition devoted primarily to the works of David. Obligatory works include "In dich hab ich gehoffet, Herr" (from *Choralwerk*, Heft 3); *Musette und Fugue in G* (from the *Zwölf Orgelfugen*, Op. 66, No. 9); and the partita on "Unüberwindlich starker Held, St. Michael" (from *Choralwerk*, Heft 9). Additional works by David, J. S. Bach, and Max Reger are to be chosen by the participants.

First prize is 2000 West German marks. The competition will be limited to twelve organists who must be 35 years of age or younger. Entries are to be submitted by September 1 to the secretary of the International J. N. David Society, Mr. Bernhard A. Kohl, Panoramstrasse 99, D-7302 Ostfildern 4, West Germany. More detailed information may be obtained from the secretary or from Prof. Donald Johns, Department of Music, University of California, Riverside, CA 92521.

The **San Antonio International Keyboard Competition** is sponsoring a major solo competition for piano and harpsichord. Cash prizes of at least \$5,000 will be awarded first place winners; second place winners will receive at least \$2,500 cash prizes.

The final rounds of competition will take place October 29-November 4. The deadline for applications is August 1. For further information, contact: SAIKC, c/o Dr. Richard B. Ferguson, 8530 Village Drive, San Antonio, TX 78217.

The July and August schedule for the program *Pipedreams*, broadcast on the American Public Radio system, will feature the following:

7/2: Going on Record—recent organ recordings.

7/9: ALAmericana—works by American composers, recorded in concert. Organists include Jon Spong, Terry Van Nelson, George Markey, Philip Brunelle, John Obetz, and Leonard Danek.

7/16: Recital by Dean Billmeyer on the 1932 Aeolian-Skinner organ in the University of Minnesota's Northrop Auditorium.

7/23: Recital by Wilma Jensen on the 4/75 Robert Sipe organ at Hennepin Avenue United Methodist Church, Minneapolis, MN.

7/30: The world premiere performance of *A Song to David*, a cantata for chorus and organ by William Albright, at the Cathedral Church of St. Mark, Minneapolis, MN.

8/6: Our American Heritage—William van Pelt of the Organ Historical Society takes a look at America's organ-building past, demonstrating the variety and character of the instruments with many recorded examples.

8/13: The Sound of History—music and instruments from the 16th and 17th centuries recorded in Stade, Innsbruck, Imbach, Ossiach, and Metz.

8/20: Concertos for Organ—works by Bixi, Walther, Micheelsen, Stanley, and Langlais.

8/27: Recital by Dr. Frank Speller on the 4/97 Visser-Rowland organ at the University of Texas, Austin.

## Mader Scholarship Winners Announced

Frederick Hohman was named first prize winner of the Eighth National Organ-Playing Competition sponsored by the Ruth and Clarence Mader Scholarship Fund. He received the \$1,500 scholarship at the conclusion of the competition—concert on March 30, held at the Pasadena Presbyterian Church, Pasadena, CA.

Hohman is a graduate student at the Eastman School of Music, currently working on the D.M.A. degree, studying organ with David Craighead. He performs and hosts his own weekly radio show, *Pro Organo*, in Rochester, NY. In 1977 the Eastman school awarded him its prestigious Performer's Certificate. He has performed twice in the Thomaskirche, and received a semi-finalist Diploma as the U.S. representative to the 1976 Fifth International J. S. Bach Competition in Leipzig. He recently received the Honorable Mention prize as a finalist in the 1983 Diane Bish International Competition at the Coral Ridge Presbyterian Church.

Anne Carolyn Wilson and Matthew Dirst tied for second place, each receiving scholarship awards of \$500. Wilson is associate organist at the Episcopal Cathedral of the Incarnation and is on the faculty of Adelphi University, both in Garden City, NY. She holds degrees from the University of Cincinnati College-Conservatory of Music, having studied organ with Roberta Gary. Mrs. Wilson was a recent winner of the Gruenstein Memorial Organ Contest, sponsored by the Chicago Club of Women Organists.

Matthew Dirst is a graduate student at Southern Methodist University where he studies with Robert Anderson. He serves as chapel choir director and assistant organist at Perkins Chapel on the SMU campus. A 1983 graduate of the University of Illinois, he studied organ with Jerald Hamilton.

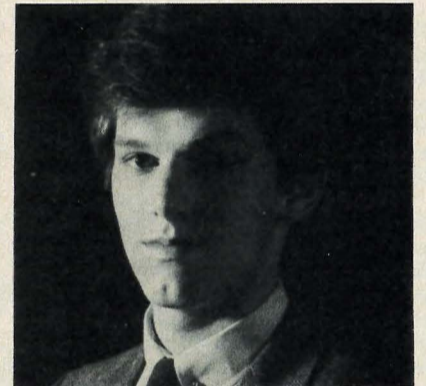
Judging the finals were Cherry Rhodes, Robert Duerr, and Orpha Ochse. Ladd Thomas, president of the Mader Fund, presented the awards.



Frederick Hohman



Anne Carolyn Wilson



Matthew Dirst



The Choir of Men and Boys from St. James the Greater, Leicester, England, will make its second U.S. tour in July and August, 1984. The choir, under the direction of Timothy Lees, will begin the tour of southern and eastern states with a concert on July 17 at the National Cathedral, Washington, DC.

Choristers will then journey west to Lexington, KY to present a unique choral workshop at the University of Kentucky, July 23-27, entitled "The English choir system and its application to the American choral tradition." Planned as a practical course for choral directors with special emphasis on the boy's unchanged voice, the Leicester Choir will

be featured in laboratory demonstrations by Mr. Lees and adult participants. Thirty American boys will be accepted to work under Lees' direction as well. Further information can be obtained from Schuyler Robinson, School of Music, University of Kentucky, Lexington, KY 40506-0022.

St. James choir will then continue touring with appearances in New Harmony, IN; Hendersonville, Asheville, and Tryon, NC; and finally Richmond, VA. During the tour the choir will present a varied repertoire including a newly commissioned anthem by Arthur Wills of Ely Cathedral.

## Here & There



Carl Klein, James Holloway (runner-up), Brian Williams, Brian Rotz (winner), Mark Hayes, and Jonathan Cochran.

### MTNA National Convention

The national convention of the Music Teachers National Association was held March 25-30 in Louisville, KY. Most of the organ and church music events were held in the Roman Catholic Cathedral of the Assumption, where a mechanical-action instrument was installed in 1983 by the Steiner-Reck firm of Louisville.

The MTNA collegiate organ auditions have been in existence for over 10 years. This year's first place winner was Brian Rotz, a student of Robert Rayfield at Indiana University. In addition to receiving the \$1,500 first prize provided by the Wurlitzer Foundation, Rotz presented a recital on Thursday afternoon for the convention.

First runner-up was James Holloway, a student of Charles Brown at North Texas State University. The other participants were (in alphabetical order): Jonathan Cochran, student of James

Drake at Utah State University; Carl Klein, student of Kent Hill at Mansfield University; Mark Hayes, student of James Cook at Birmingham-Southern College; and Brian Williams, student of James Higdon at the University of Kansas. Judges for the competition were Warren Hutton of the University of Alabama, Wilma Jensen of Scarritt Theological Seminary, and Melvin Dickinson of the University of Louisville.

During the convention, lecture-demonstrations were presented by Warren Hutton ("Less is more, the inner game of teaching"); Wilma Jensen ("Creative hymn playing"); and Arthur Birkby ("Buttons, tabs, and drawknobs"). Ms. Jensen also presented a recital.

Next year's MTNA convention will take place in Detroit, April 14-19.

—Carl Staplin

The composition, *Sonata for Organ*, will be Hovhaness' first major work for organ. (Two small solo pieces, *Dawn Hymn* and *Sanahin [Partita]* are published by Peters.) The sonata will be played by Dr. Douglas Reed of the University of Evansville on one of the major evening recitals of the convention. In announcing the commission, program chairman Michael Friesen stated that "it is fitting that an event promoting the appreciation of American organbuilding history should also help create new repertoire for that instrument." A prolific composer with over 200 published works, Hovhaness has written nearly 50 symphonies, in addition to operas, choral works, ballets, chamber music, radio and television scores, and solo and ensemble works.



Alan Hovhaness

The Chicago-Midwest Chapter of the Organ Historical Society, host of the 29th annual National Convention in Chicago in August, has announced that the distinguished American composer Alan Hovhaness has been commissioned to write a new work for organ to be premiered at the convention. Funding for the piece is being provided by the Illinois Arts Council, the Chicago-Midwest OHS Chapter, and Chicago-area chapters of the AGO.

The Brooklyn Bach Festival has announced the dates of its 4th annual festival which takes place this summer. The programs feature various cantatas, instrumental works, and the complete Brandenburg Concerti.

Clifford Gilmore serves as director and harpsichordist for the series, which takes place in the chapel of the First Unitarian Church, Brooklyn Heights, NY. Concert dates include July 10, 24 and 31, and August 14 and 28.

## Appointments

Phillip Steinhaus has been appointed Minister of Music and Organist of St. Margaret Mary R.C. Church, Lomita, CA. His previous church positions have included the Church of the Advent, Boston, MA; St. John's Church, Washington, DC; Kirk in the Hills, Bloomfield Hills, MI; and All Saints Church, Pontiac, MI. During his tenure as executive vice president of the Aeolian-Skinner Organ Company, he planned many new instruments, including New York's Trinity Church; Second Presbyterian, Indianapolis, IN; the Kennedy Center, Church of the Epiphany and National Presbyterian in Washington, DC; the Cathedral of Christ the King, Kalamazoo, MI; and the Milwaukee Center for the Performing Arts. Steinhaus holds the bachelor and master of music degrees from the University of Michigan where he studied with Marilyn Mason and Robert Noehren; he was awarded an honorary doctorate by Parsons College. He is represented by Artist Recitals Talent Agency.



Phillip Steinhaus

Beal Thomas has been appointed Vicar Chori and Organist of Christ's Church, Baltimore, MD. He leaves Trinity Church on the Green, New Haven, CT. Thomas will train the church's professional choir and administer a concert series. He has studied with William Teague, Robert Anderson, and Alec Wyton, and holds degrees from Southern Methodist University and Union Theological Seminary. The major portion of his career to date was spent at the Anglican Cathedral in Victoria, British Columbia.



Beal Thomas

Rosalind Mohnsen has been appointed Organist/Choir Director at Immaculate Conception Parish, Malden, MA. The parish is one of the largest in

the Archdiocese of Boston with nearly 20,000 members. Mohnsen holds degrees from the University of Nebraska and Indiana University.

### Awards

Stephen Distad received the Dr. Francis Pyle Scholarship Award of \$250 from the Alpha Beta Chapter of Phi Mu Sinfonia Fraternity. He is a student of Dr. Carl Staplin at Drake University, and has been accepted for the 1985-86 academic year at the Conservatoire National de Region in Rueil-Malmaison, France, to study organ with Marie-Claire Alain.

(F.R.C.O.). Warren is a graduate of the University of Michigan where he studied with Robert Glasgow.

Wesley R. Warren of Ottawa, Ontario, has received a Canada Council Grant for organ study in Holland this summer. He will study at the Summer Academy in Haarlem with Harald Vogel, Guy Bovet, and Daniel Roth. He recently received the Fellowship from the Royal College of Organists, London

Diane Bish has been awarded two "Angel" awards for her television series *The Joy of Music*. The awards were presented by Religion in Media, Los Angeles, a religious version of the Academy of Television Arts and Sciences. The program is produced at the Coral Ridge Presbyterian Church, Ft. Lauderdale, by the Church Music Explosion Foundation, of which Bish is founder.

The Angel awards were presented for two programs in the series: *The Passion Symphony*, written by Bish for organ and narrator; and a study of "Bach's music and faith."

### Nunc Dimittis

Olaf C. Christiansen died April 12 in Northfield (MN) Hospital following a lengthy illness. He was 83.

Christiansen, who for 27 years continued the a cappella tradition of the St. Olaf Choir begun by his father F. Melius Christiansen, retired in 1968. He led the St. Olaf Choir on annual coast-to-coast tours. Founder of the Oberlin Conservatory A *Capella Choir* in 1925, he also co-founded the Christiansen Choral School. From 1929-41, he taught choral conducting and voice at Oberlin. The Oberlin A *Capella Choir*, Elizabethan Singers, and Musical Union were under his direction until he was called to St. Olaf College in 1941 to succeed his father.

From 1948-65, he was chair of the music department and also served as chair of the division of fine arts for several years. Olaf and his father were honored by the College in 1976 with the dedication of the Christiansen Hall of Music on the campus.

Heinz Sawade died on March 5 at the age of 71 in Mühlhausen, German Democratic Republic.

Born in Breslau (now Poland), he resettled in Mühlhausen where he served as *Kirchenmusikdirektor* in Divi Blasii from 1948-81, the post which had once been held by the young Johann Sebastian Bach.

Following World War II, Sawade, together with the late Albert Schweitzer, designed a pipe organ which they felt most nearly resembled the original instrument according to Bach's intention. They gleaned their material from old drawings and descriptions.

Founder of the *Bachgesellschaft* in Mühlhausen, the artistic achievements of Heinz Sawade are enormous. Of particular concern to him was the new generation of organists. He was an outstanding educator of church musicians.

—Hans W. Stumpf

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# Ralph Kirkpatrick

June 10, 1911–April 13, 1984

Larry Palmer

One of the leading harpsichordists of his generation, Ralph Leonard Kirkpatrick pursued a distinguished career as performer, scholar, and teacher. Born in Leominster, MA, Kirkpatrick first heard a harpsichord in 1927 when he began his studies at Harvard University. In 1931, upon graduation from Harvard, he was awarded the Paine Travelling Fellowship; in the fall of that year he began his studies in Paris with two commanding figures: Nadia Boulanger and Wanda Landowska. In April, 1932, Kirkpatrick met Arnold Dolmetsch through Dolmetsch's pupil, Dorothy Swainson. He then decided to study with Dolmetsch in Haslemere that summer.

As a student, Kirkpatrick's relationship to Landowska was strained, for he found her ways too dogmatic for his inquiring mind. He escaped the direct Landowska influence by traveling to Berlin in October of 1932; there he practiced and received assistance in his technical studies from Eta Harich-Schneider. In the summer of 1933 his teaching career began as he was appointed to the faculty of the Salzburg Mozarteum summer courses.

Kirkpatrick's first New York performances occurred at the New Music School in April, 1934. The distinguished critic Paul Rosenfeld later wrote in his *Discoveries of a Music Critic*:

Belatedly enough, the discovery of the present writer that Bach was a colorist took place . . . in the rooms of the New Music School on Fifty-ninth Street. . . . tense with the presence of a deeply, studiously interested, eagerly receptive crowd of musicianly people. The medium of it was a young man looking like somebody grinding for a Ph.D. in English in the Yale Graduate School. . . . Equipped with a fine sense of style, a strong grasp of the form of the complex music he plays, and a reverence for that music's quality and meaning as well as the fine technical control of the clavichord and the harpsichord on which he performs it, he executed, on two memorable evenings, several of the preludes and fugues from the WTC, a couple of the French Suites, a Partita, the Chromatic Fantasy and Fugue, and all the Goldberg Variations, magnificently upon the instruments for which Bach originally cast them. And while he played, he gave the writer, who isn't very highly educated but who on these occasions probably shared his experience with many of his fellow hearers, a glimpse into the immortal cantor's imagination in a way completer than any previously afforded him.<sup>1</sup>



The career blossomed. Kirkpatrick's first recording (the "Italian" Concerto of Bach) was made in 1936. In 1938 his scholarly edition of Bach's "Goldberg Variations" appeared, published by G. Schirmer. In 1940 he was appointed to the faculty of Yale University (at the same time as Paul Hindemith); he was named to the rank of Professor in 1965 ("High time," he is reported to have snorted when someone complimented him on the honor); he retired from the university faculty in 1976.

In 1947, during his first European tour following the War, Kirkpatrick located several descendants of Domenico Scarlatti through the Madrid telephone book. With such byways in addition to the main scholarly avenues, he continued his research into the life of that composer, publishing the first book-

length study of Domenico Scarlatti in 1953 (Princeton University Press). At the same time he published two volumes of music from the keyboard sonatas of Scarlatti (*Sixty Sonatas*, G. Schirmer), and, in 1954, after performing this 60-sonata cycle in New York, he recorded it for Columbia Records.

The succeeding career continues in this vein: concerts throughout the world, recordings (including a Bach series for the Archiv series of Deutsche Grammophon), appearances with orchestras, including the performance of contemporary works as well as baroque ones. Distinguished premieres by Ralph Kirkpatrick include that of Elliott Carter's *Double Concerto* and Quincy Porter's *Harpsichord Concerto*. A rather amazing solo work *Set of Four* by Henry Cowell was composed for Kirkpatrick; it includes, at the performer's request, an exploitation of Kirkpatrick's ability to trill in octaves (having been possessed, as he said, of abnormally large hands).

In 1957, the year in which I first heard him play (the first solo harpsichord concert I had ever attended), Kirkpatrick received an honorary

Mus.Doc. from Oberlin College. Other honors included membership in the American Academy of Arts and Sciences and the American Philosophical Society.

Ralph Kirkpatrick was not afraid to express himself verbally, as well as musically. A surprising incident occurred during Kirkpatrick's tour of South Africa in 1957:<sup>2</sup>

The deep desire to beat up a music critic has inflamed many artists, but few ever resort to violence. An exception occurred last week in Johannesburg. . . . The eminent American harpsichordist, Ralph Kirkpatrick is a tranquil artist, known for his scholarly research. But a review from Dora Sowden, . . . music critic of *The Rand Daily Mail*, the only English-language morning daily in the area, was more than even his placid nature could stand. Kirkpatrick's Bach and Scarlatti, she wrote, had a "sameness" of approach.

Kirkpatrick, at 46, a specialist in both those masters of the keyboard, reacted as he never had before. At the start of his concert the next night, he demanded that Mrs. Sowden leave the YMCA concert hall. "I can't play with hostility in the hall," he said. She refused, and he played. Later, at intermission, Mrs. Sowden's husband Lewis, . . . went backstage and demanded an explanation. Kirkpatrick tried to throw him out of the hall. After ushers had separated them, the harpsichordist finished the concert.

Less physical, certainly, but equally pithy, were Kirkpatrick's opinions expressed in a series of articles printed in the journal *Early Music*. Perhaps my favorite excerpt concerns the music of C. P. E. Bach (for it expresses so succinctly my own feelings about this composer):

My re-examination of the *Versuch* brought me once again to the problem of Philipp Emanuel's music. My own relations with it have never been for any length of time more than chilly. It is undeniably first-class music, but I have never been able to sustain the moments of enthusiasm and surprise which it has sometimes aroused on first encounter . . .

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8' Trompette	1 1/2' Larigot
4' Trompette	1' Octave
	8' Krummhorn
	Tremolo
Swell	Pedal
8' Hohl Flute	32' Resultant
8' Viola	16' Prestant
8' Viola Celeste	16' Bourdon
4' Principal	16' Bourdon Doux
4' Bourdon	8' Prestant
2 1/2' Nazard	8' Bourdon
2' Octave	4' Octave
2' Flute	II Rausch Quint
1 1/2' Tierce	16' Posanne
III-IV Plein Jeu	16' Basson
16' Basson	8' Trompette
8' Trompette	4' Klarine
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My own attitudes . . . are chequered with a kind of alternation between frustration and the hope that one day I might achieve a relationship with [this] music. Given its obvious quality I cannot help feeling that the fault is mine, unless it be Haydn's and Mozart's for satisfying me so much more . . .<sup>3</sup>

I did not really know Ralph Kirkpatrick, although like all of us who profess the harpsichord as an interest, I have been influenced by him (after all we do remember him, at least obliquely, when we use the "K." numbers to identify Domenico's sonatas!). His Scarlatti book, now available in a revised edition, is still a basic tool for studying this composer; his 60-sonata selection from Scarlatti's vast output is still widely used, and will doubtless remain so, given the cost of the complete "Le Pupitre" edition! I did "review" his performance of the "Goldberg Variations" in Houston in 1973 for

this journal ("It was, in a real sense, a religious experience, Kirkpatrick in the Mark Rothko Chapel, the octagonal building which houses that artist's last paintings . . .")<sup>4</sup>

My final associations (as a member of his audience), came at the First Boston Early Music Festival in May, 1981, when Kirkpatrick, now totally blind, celebrated 50 years on the concert stage when he played a solo recital in Jordan Hall, and gave an immensely treasured talk on his career. Concomitant with these appearances, Kirkpatrick was interviewed by Richard Dyer of the *Boston Globe*. In this talk, Kirkpatrick professed his dislike for the harpsichord as an instrument.

It has been my lifelong adversary. The harpsichord must be *cowed* into making music. I spent 80 percent of my career playing instruments that were miserable crates that should have been taken out and burned—and when there was usually a

perfectly good Steinway standing backstage. Still, I have benefitted immensely from this constant battle—without it I would not be the musician I am today. You learn from struggle; if you insist on knowing what music is and what it is about, then there are ways to get it through even if you are playing on a tabletop. Of course it is better to have a good instrument.<sup>5</sup>

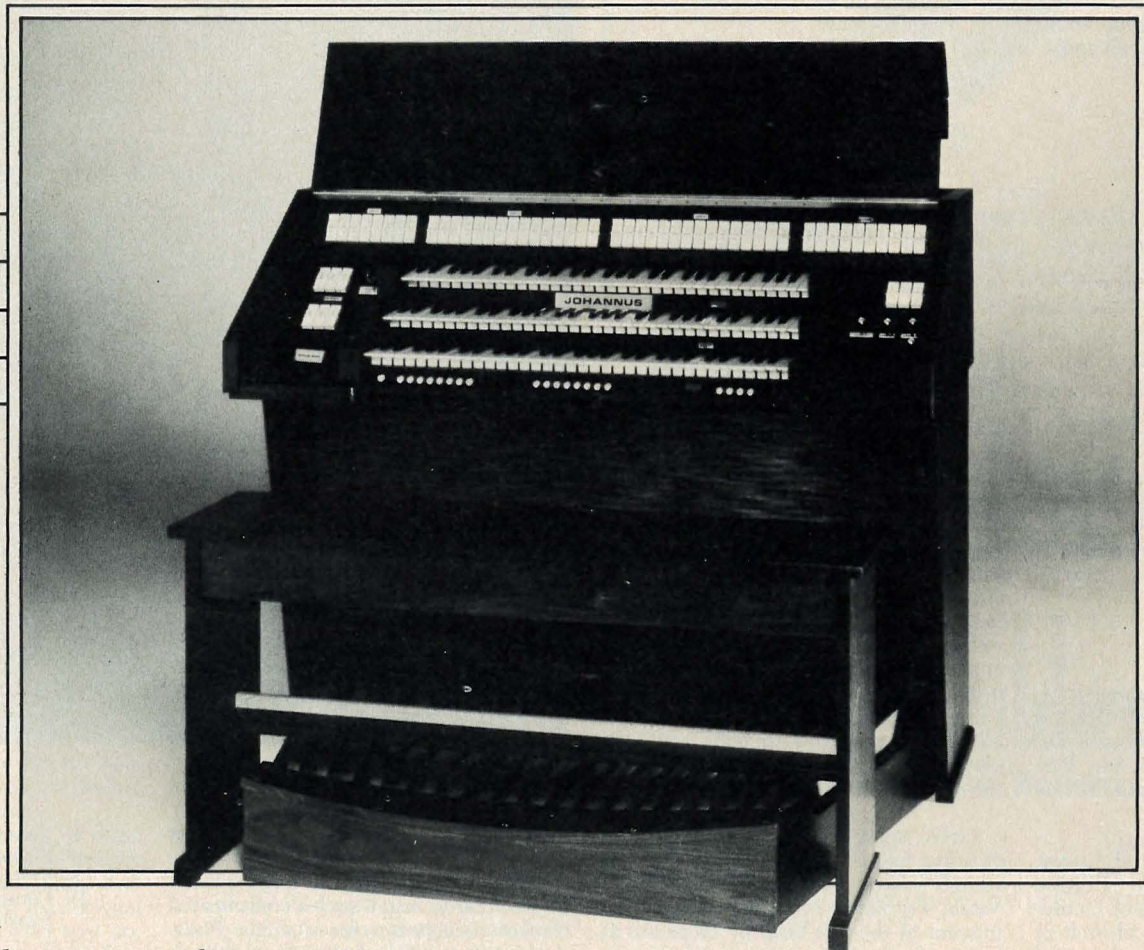
Kirkpatrick's better instruments (his own, not those he played on tour) included the Chickering-Dolmetsch instrument once owned by Ferruccio Busoni, later purchased from the American harpsichordist Lotta Van Buren; an instrument by John Challis, used through the years of the early Scarlatti recordings; and, through the major part of his career, fine instruments first by Hubbard and Dowd of Boston (to whose partnership Kirkpatrick paid tribute in his preface to Frank Hubbard's book *Three Centuries of Harpsichord Mak-*

*ing*, Harvard University Press, 1965); and then various instruments by his close friend, William Dowd.

It seemed to this listener that Kirkpatrick's latest interpretations, both mature and musically satisfying, belied the often-held criticism that his playing was academic or dry. His lack of ostentation about his own playing throughout the bulk of his career, was, no doubt, a reaction to the excesses of an earlier generation, as well as an expression of his own Yankee character. ■

#### Notes

1. Paul Rosenfeld, *Discoveries of a Music Critic* (New York: 1936; reprint 1972), pp. 28-29.
2. *Newsweek*, October 7, 1957, p. 57.
3. Ralph Kirkpatrick, "C.P.E. Bach's *Versuch* considered." *Early Music*, October, 1976, p. 392.
4. Larry Palmer, "Ralph Kirkpatrick and Bach's *Goldberg Variations*." *THE DIAPASON*, May, 1973, p. 7.
5. Richard Dyer, "A master returns to the stage." *The Boston Globe*, May 24, 1981, p. A1, 12.



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# Pistoia and Its Historical Organs

## Part II

Umberto Pineschi

There is now an appreciation of the Pistoian organ which simply did not exist twelve years ago. We have reached a deeper understanding of these instruments through the research required for a good restoration, and also through the discovery and publication of literature appropriate to them. But despite this considerable progress, most of the instruments introduced in these pages in 1975 remain as they were at that time, if not worse.

An historical document gives clear evidence that early Pistoian organ builders considered the instrument at Saint Ignazio (now Spirito Santo), built by Willem Hermans in 1664, to be an inspiring model. Indications of this influence are present in a number of instruments. Since the organ is unplayable, and before 1975 it was not possible to investigate the interior of the instrument, it has been found that some details of the originally published specification were incorrect.

### Spirito Santo

- 8' Principale
- 4' Ottava
- 2' Quintadecima
- 1 1/2' Decimanona
- 1' Vigesimaesecunda
- III XXVI-XXIX-XXXIII
- 8' Musetto (S)\*
- IV Cornetto (S) (4', 2 2/3', 2', 1 1/2')
- 1' Flautino Basso
- 8' Flautino in Selva
- 2 2/3' Flauto in XII (S)
- 8' Trombe (S & B)\*
- 4' Voce Umana (B)\*
- 16' Subbasso (Pedal)

Accessories: Usignoli, Timpano (2 pipes), Tremolo ("à vent perdu").

Manual compass: 45 keys (C-c<sup>'''</sup>, short first octave), pull-down pedal of 12 keys (CC-E-flat, with short octave). Slider chest.

\* Reed stop

The current economic situation suggests that there is little hope that the organs of the Pistoian churches of San Domenico (Ravani, 1617) or San Pier Maggiore (Tronci, ca. 1815) will ever be restored.

In 1745 Domenico Cacioli of Lucca, together with Antonio and Filippo Tronci of Pistoia (apprentices of Domenico), built an organ for the church of San Filippo, Pistoia. Both the date and the builders' names are written inside the chest. Some of the features of this instrument, such as the stop levers, belong to an earlier style, suggesting that the builders had altered a preexisting instrument, "modernizing" it with the addition or substitution of new stops.

Unfortunately, there are no extant documents regarding this instrument.

### San Filippo

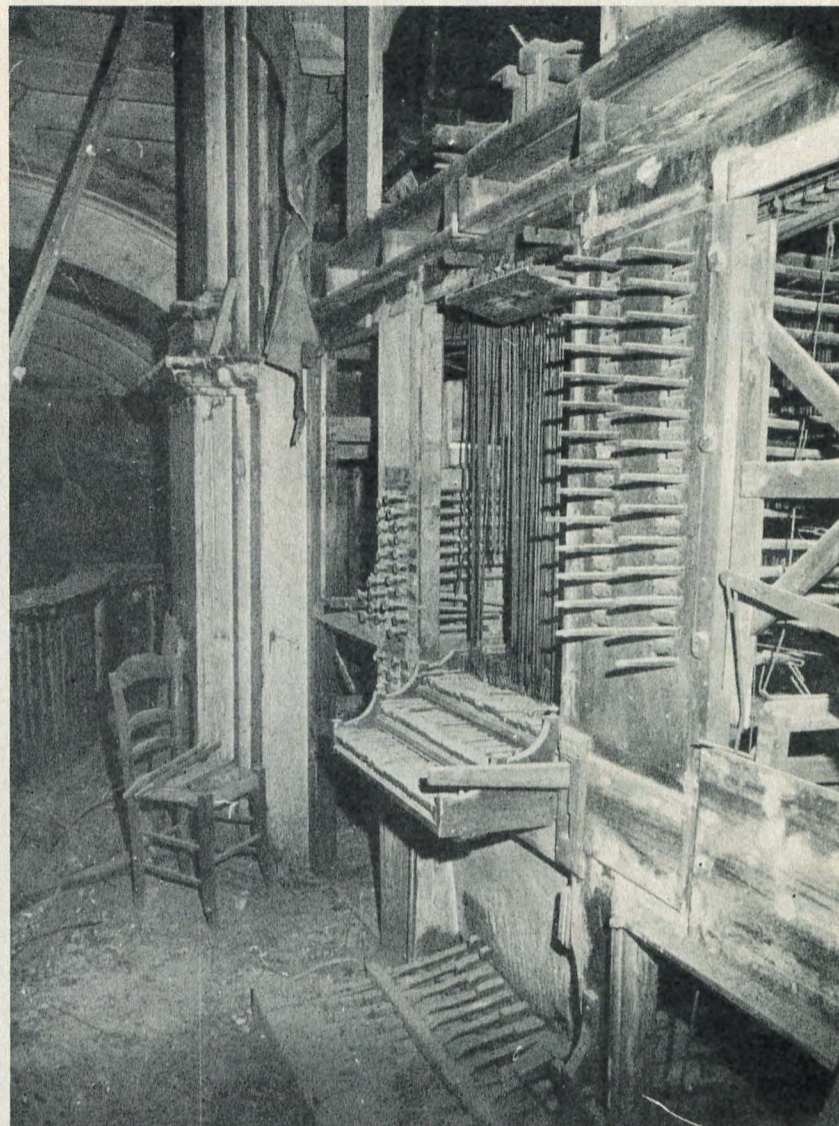
- 8' Principale
- 4' Ottava
- 2' Decimaquinta
- 1 1/2' Decimanona
- III Ripieno di 3 file (XXII, XXVI, XXIX)
- 8' Flauto (in Selva: from c#\*)
- 8' Voce Umana
- 8' Trombe (S & B)
- II Cornetto I (4', 2 2/3')
- II Cornetto II (2', 1 1/2')
- 16' Subbasso (Pedal)
- 8' Basso (Stopped: Pedal)

Accessories: Usignoli, Timpano (2 pipes), Tremolo.

45 note manual (C-c<sup>'''</sup>, short first octave), pedalboard of 8 keys (C-B, short octave). Spring chest.

The design of the façade of the San Filippo organ belongs to a transition period: the five flats at the top suggest an older style, and the three flats at the bottom suggest a later style. Another example of this transitional style is in the prospect of the organ of the Madonna dell'Umiltà (built by Ravani di Lucca in 1638, perhaps a modification of a previous prospect by Cesare Romani da Cortona, 158?). The two organs suffered opposing misfortunes. In 1940 the façade pipes of the San Filippo organ were stolen and melted down. At Madonna dell'Umiltà, the interior of the instrument (which had been restored in 1750, and probably rebuilt by Tronci in 1783) was removed in 1952, and replaced with an electric-action Echo (now also removed).

Pietro Agati, who started the tradition of organ building in his family, built his second organ for the church of San Vitale, Pistoia, in 1760. The case is reminiscent of the one built by Hermans at Spirito Santo. This same inspiration is evident in the Pietro Agati organ (1770) in the parish church of La Serra. Unfortunately, only the case and façade pipes of the La Serra instrument are extant. The San Vitale organ, however, is complete, despite the modern pedalboard which replaced the original one around



San Pier Maggiore

1940. A Rückpositiv, quite unusual for the Pistoian school, adds interest to the instrument, even though it might seem a bit peculiar to install such a complicated tracker mechanism for a single Fisarmonica (free reed) stop in the treble.

- 8' Voce Umana (S)
- 4' Flauto (in VIII)
- 8' Trombe (S & B)
- IV Cornetto Soprani (4', 2 2/3', 2', 1 1/2') Fisarmonica Soprani\*
- 16' Contrabassi

### San Vitale

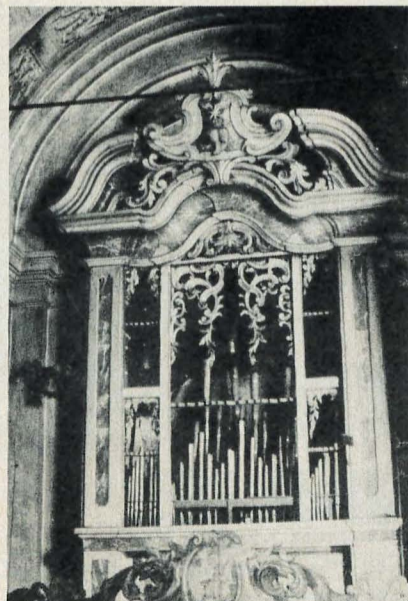
- 8' Principale
- 4' Ottava
- 2' Decimaquinta
- 1 1/2' Decimanona
- 1' Vigesimaesecunda
- 3/4' Vigesimaesesta

Manual compass: 45 notes (C-c<sup>'''</sup>, short first octave), pedalboard of 8 keys (short octave). Slider chest.

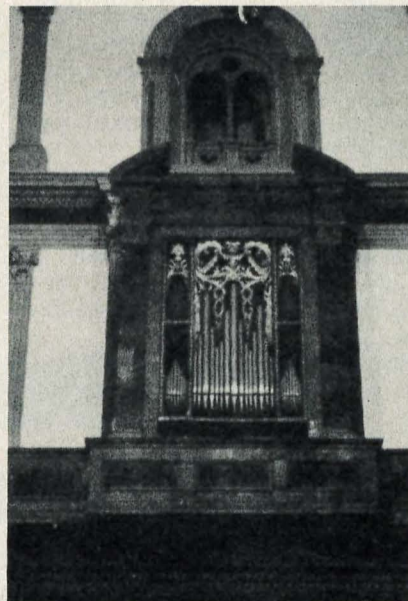
\* In Rückpositiv



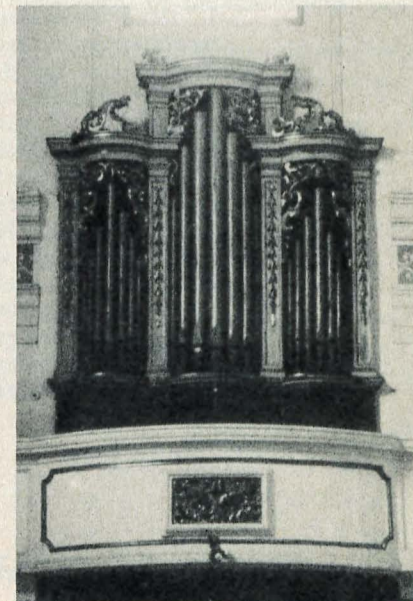
Spirito Santo



San Filippo

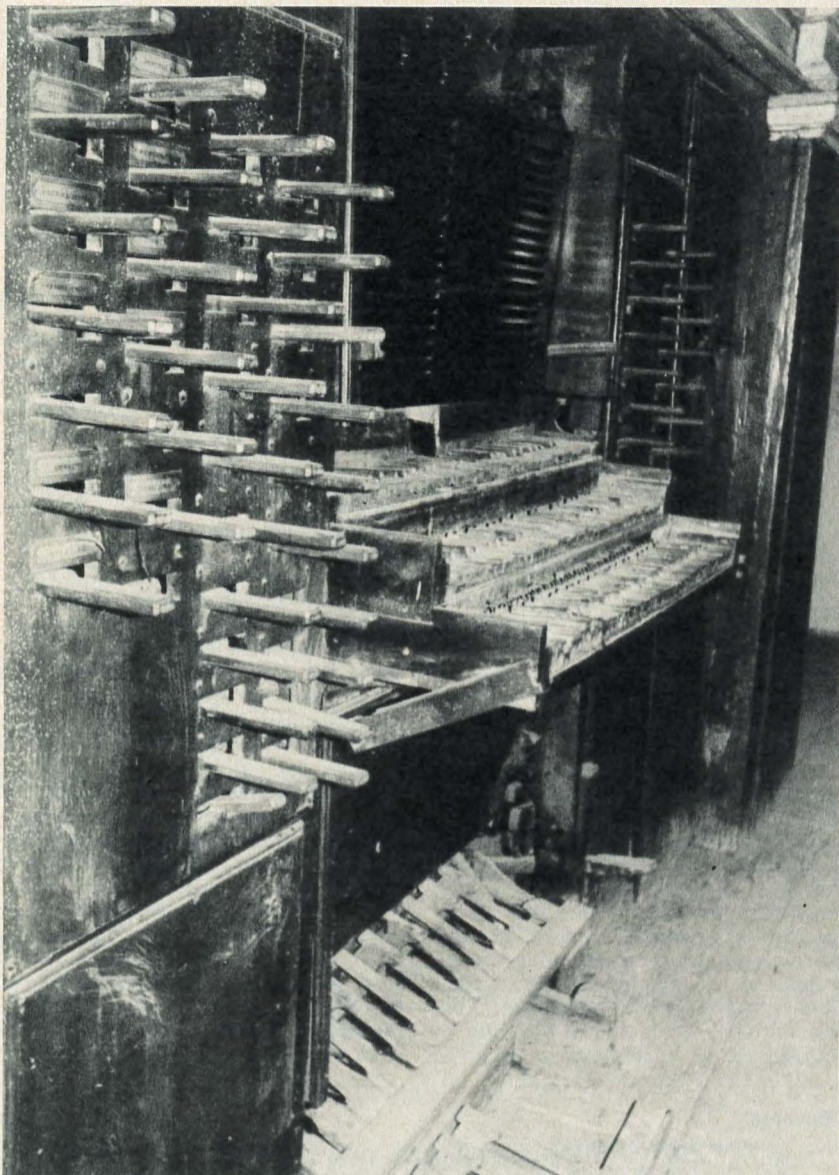


Madonna dell'Umiltà



San Vitale





Gavinana

The little town of San Marcello, about 15 miles north of Pistoia, possesses ten historical organs. Another four have disappeared since the last war (1944), and of a fifth, only the pipes remain. The extant organs bear traces of the old Tuscan school, and of the schools of Rome, Lucca and, of course, Pistoia.

My 1975 article told of two of these organs: the one at Popiglio (Giuseppe Testa, 1685/Giosuè Agati, 1823), and the organ at Gavinana, an exceptional three-manual instrument with two pedalboards. The Great is thought to date from the 1600s, and the other two divisions were added by the Agatis in 1838, while the whole instrument was restored by Tronci of Pistoia in 1852. Presently, both organs are in worse condition than they were in 1975, especially the organ

at Gavinana which is nearly collapsing because of the woodworm—a problem for which there is no solution.

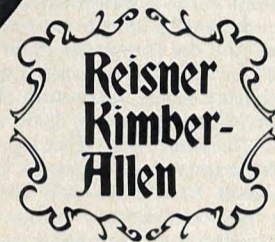
At the church of Lizzano Pistoiese is an organ which was begun by Fiannino Biancucci da Volterra in 1529. During its construction Biancucci died, and the instrument was finished by Carlo Sabadini of Reggio Emilia in 1535, and later enlarged by Pietro Agati in 1764-65. Originally the organ was installed in the church of San Leone (at that time, Spirito Santo), Pistoia. In 1782 it was sold to the congregation of the priests of Santa Maria di Piazza, and in 1783 was moved to Lizzano Pistoiese. Today, this organ lies in a corner of the parish house, sadly unused and disassembled, despite its beauty and historical significance. ■

This article will be continued in the August issue.



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## 1984 Convention



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To many American organists, any mention of music in connection with Scotland probably brings visions of bagpipes, kilts, the Black Watch, the Edinburgh Tattoo; or Scottish ballads such as "Auld lang syne," "Annie Laurie," "The Skye Boat Song," and others. Many know of the valuable research collections in Edinburgh of Scottish ballads and folk songs. Few, however, know that another ever-growing valuable research center and source of information exists, and that is the Scottish Music Archive of the University of Glasgow. Established in July, 1968, at the urging of Professor Frederick Rimmer and under the auspices of the University of Glasgow, the Archive has an Advisory Committee made up of representatives from the various Scottish universities, the Scottish Arts Council, BBC Scotland, Scottish Television, the Composers' Guild of Great Britain, and the Royal Scottish Academy of Music and Drama. It also receives financial support from a number of British organizations.

In the beginning, the Archive collected only works composed since 1950. To qualify for admittance to the Archive, the works have to pass an examination, and the composers must be Scottish by birth, or have lived in Scotland for at least three years with intent to remain. There are over 2,000 items in the collection, including published works, manuscripts, tapes of performances and broadcasts, and recordings. Since the collection is rather well in hand with the contemporary scene, the Archive is now also moving backwards in time before 1950. The Archive publishes a "Catalogue of Printed and Manuscript Music" which, from time to time, is brought up-to-date.<sup>1</sup> Photocopies of unpublished works are available at a nominal fee, as well as out-of-print works. Certain tapes may be duplicated, depending on copyright laws, and a discography can be supplied.

The author has been working with the organ music since 1970 and in detail since January, 1971. Much of the material of this article not otherwise cited is contained in his unpublished book *Organ Music Since 1950 by Scottish Composers* (on file at the Scottish Music Archive, and at St. Andrew's Presbyterian College, Laurinburg, NC). He has found the works of various levels of worth in many styles, some interesting and some not so interesting. But most of all, through performance of much of the music and reading through all of it, he has realized that here is an unknown segment of the field of organ music which deserves to be far better known and performed than it is, much of which is not listed outside of the publications of the Archive.

When the author finished his primary research, there were over 65 single organ works, and collections by over 25 composers in the Archive. These are, with one or two exceptions, solo organ works, and the collection is growing as the composers continue to produce. The author himself has commissioned four works (one work is a song cycle for organ and tenor), and others such as Gillian Wier and the 1984 National AGO Convention have commissioned works. These works are heard in Scotland, as there are fine recital programs such as those sponsored by Thomas Gibson Duncan at the Parish Church of the Holy Trinity, St. Andrews; Richard Galloway at the Church of the Holy Rood, Stirling; George McPhee at Paisley Abbey; and John Turner at Glasgow Cathedral, particularly with the Promenade Concerts he has organized there under the sponsorship of the Society of Friends of Glasgow Cathedral, to mention but a few. In addition, there are frequent broadcasts of the repertoire over BBC Scotland.

The music for the most part is not "dated." It is not in the late 19th-early 20th century, rather lush British romantic style. While most of the composers have not yet progressed to the extent of contemporary European and American practices, they have worked their way into highly individualistic styles, using atonality, polytonality, serialism, new harmonic, contrapuntal, rhythmic, color, and form techniques as well as more familiar idioms. Perhaps among the organ composers, Martin Dalby, Iain Hamilton, Sebastian Forbes, Peter Naylor, Frederick Rimmer, and John Weeks have come the furthest. It is hoped that now, since an electronic music studio has been established at the University of Glasgow, there will be works for organ and electronic devices, stimulating the use of other avant garde methods of composition. Professor Rimmer (together with Iain Hamilton, Thea Musgrave, and a few others) has almost single-handedly brought the Scottish composers into the twentieth century.

The problem in an article as short as this is how to deal with such a major repertoire and as many composers. Some composers with only one work to their name deserve mention as well as others with several works. Needless to say, all comments, all choice of composers mentioned, and all observations are purely those of the author who has had to make some arbitrary decisions.

### A Survey of the Music

Martin Dalby, who has four works to his credit, is an Aberdonian working for BBC Scotland. For the average organist, his most useful work is the *Fantasia After Philip Rosseter*, though his *Flourish for a Wedding* is ideal for those who want something new and different for weddings. His most difficult work is *A Little Suite*, published by Oxford University Press. The six pieces are "Prelude," "Passacaglia," "Choral," "Toccata," "Siciliano," and "Fugue." In Dalby's own words, "They are impressions, sketches, serious satires. None is a complete work in any of the forms."<sup>2</sup>

James Douglas of Edinburgh, who has three works to his credit, has recently finished a fourth, *Celebration and Thanksgiving*, which is about a living person who has faced tragedy and suicide and overcome the adversity. It is more conventional than his *De profundis*, but uses fragments of plainchant to indicate the constancy of the church in a changing world and that person's faith which was a major factor in the person's survival. It ends with a short toccata section over a pedal cantus on the carol melody "Unto Us Is Born a Son" to indicate the rebirth of that person. Well within the capabilities of the average organist, *De profundis* is an entirely dif-

ferent matter. Mr. Douglas is quite concerned that people *think* as well as hear sound, and he would like for *De profundis* to be played in Eastern European countries and the Orient for reactions. Example 1 from *De profundis* displays some of his unusual notation.

Sebastian Forbes, one of Scotland's outstanding composers, has five works for organ in the Archive, ranging from the easy *Ite, missa est, Deo gratias* to the difficult *Sonata*. His style is quite distinctive, both aurally and visually. *Ite, missa est, Deo gratias*, published in *Easy Modern Organ Music, Book 2* by Oxford University Press, is an excellent introduction to contemporary organ music for a first year student. Without a doubt his most stunning work is *Tableau* (Oxford University Press: *Modern Organ Music, Book 3—Five Pieces by Contemporary Composers*). It uses the definition "a picture or vivid pictorial impression: a suddenly created situation that takes all aback."<sup>3</sup> The second portion of the definition is quite important. *Tableau* is not serial, though some might think so on first hearing. Rather, it grows from several germinal ideas: 1) a staccato widely-spaced sixteenth note chord in the first measure; 2) a note cluster in the second measure; 3) an accelerando melisma (quasi-tone row) in measure four; 4) the tone cluster expanded in measure five; 5) a grace note into three dotted eighth notes, the second of which is tied to the third in measure six; 6) a short toccata figure in

measure fifteen; and 7) a lower register staccato chord including pedal repeated sixteen times, all being eighths except for one sixteenth, in measure 19. These ideas appear as extensions, fragments, transpositions, exact repetitions throughout the entire short six-page composition. Toward the end, the ideas appear in almost exact reverse order. The rhythm can be quite tricky at times, demanding a fine sense of note value distinctions. One has, at different times, to use the quarter, the eighth, and the sixteenth as the constant unit while maintaining an exact overall relationship. Example 2 gives some of the opening ideas.

Hans Gal should be mentioned briefly because of his *Concerto for Orgel and String Orchestra*. Although Austrian by birth, he has been at the University of Edinburgh since 1945, and hence qualifies under the three year residency with intent to remain clause. Of the three organ concerti in the Archive, the author felt this to be the best, although those by Iain Hamilton and Kenneth Leighton are also excellent. The main difference lies in the treatment of the pedal part, Gal making the pedal an integral part of the work, but with its own separate lines not duplicated by the orchestra. The work is tonal, but the key relationships are not strict either between or within movements; forms are classic, but they are treated with freedom; harmonically the work is chromatic and dissonant but

Example 1

Example 2

John E. Williams, a native of Maryville, TN, where he briefly attended Maryville College, holds the Bachelor of Music degree in organ from Oberlin College Conservatory of Music and the Master of Music degree in organ from the University of Michigan. In 1954-55 he was a Fulbright Scholar at the Royal School of Church Music in England. In January of 1973 he was a Research Fellow at the Scottish Music Archive of the University of Glasgow. His organ teachers have included Garnet Manges, Grigg Fountain, Robert Noehren, Gordon Phillips, and Charles Letestu. He has taught organ at Flora Macdonald College, Red Springs, NC and St. Andrew's Presbyterian College, Laurinburg, NC, and has been organist of the Laurinburg Presbyterian Church for over 25 years.

only mildly so; the meter changes, but in a straightforward manner, rather than in the manner of more avant garde works; melodies are clear and singable. The organ part would present some registrational difficulties for the English cathedral organ as the entire concept is more Germanic; however, this is a work of substance which should receive frequent performance.

Janetta Gould, a graduate of the University of Glasgow, and a teacher, per-

former, composer, University external lecturer in Glasgow, has organically progressed from an early suite very much in the Vierne-French idiom to a form of serialism in *Saltire Suite* which the author commissioned and premiered on February 20, 1977. The serialism is not that of the Schoenberg-Berg-Webern school, however. Rather, Mrs. Gould fragments the row into intentionally recognizable themes. The suite is a four movement work on the

life of St. Andrew (hence the title "Saltire"—the Cross of St. Andrew), including an anthem on the prayer of St. Andrew "Hail! Precious Cross" which may be performed with or without the voice parts. It was commissioned to be a "Presbyterian Service" of Prelude, Offertory, Anthem, and Postlude, and it is believed to be the first such attempt to provide such items for the Presbyterian church linked thematically and by subject matter. There is much visual (on the printed page) as well as aural symbolism in the work. Being the commissioner of the work, the author finds it difficult to limit himself to one example, as there are so many interesting matters and themes. The opening contains two of the unifying themes, the opening notes and the interval of a third, which when played up and back visually represents the letter A for Andrew. (Example 3) Mrs. Gould has recently finished a work for organ and tenor (with an alternate version for piano, cello, and tenor) on the poems of Norman McCaig of the University of Stirling entitled *Cup of Kindness*, also commissioned by the author. In this work, she has advanced her idiomatic writing even more toward the avant garde. A soprano may be substituted for the tenor, as there are some demanding high B flats.

David Gow's works range from miniatures to those demanding massive resources. His one work for organ is an expansive *Passacaglia, Chorale and Fugue*, Op. 65. It is atonal without being extreme.

Iain Hamilton is Scotland's foremost composer. His earliest work, *Fanfares and Variants*, does not fit the instrument, as he did not yet fully understand the organ. It is probably his most strictly serial work. The *Concerto for Organ and Orchestra* is a splendid work written for Dr. Marilyn Mason. *Aubade*, written for the wedding of Rebecca Trent and John Kirkland, June, 1966, is a fascinating short work. The registration is by Frederick Rimmer, who has undoubtedly greatly influenced Dr. Hamilton in his use of the organ. *Aubade* is a term associated with the troubadours. The work is loosely serial, in A-B-A-Coda classic form, in triple invertible counterpoint—thus spanning centuries in the various techniques used. Although a bit confusing at first, most organists, with careful counting, could learn the work fairly easily. (Example 4) The author has enjoyed playing the work many times.

"Threnos in Time of War" is perhaps one of his best known works, and there is a stunning recording of it by Alexander Anderson, played on the Schlicker organ at All Saints Church, Pasadena, CA (Crystal Record Co. S 180). The author did not have the good fortune to hear either Frederick Rimmer's or Fenner Douglass' performances of Dr. Hamilton's newest work, *A Vision of Canopus*. It was enthusiastically received at Professor Rimmer's Glasgow premiere, and it was well received at Professor Douglass' performance on the

new Flentrop organ at Duke University, being commissioned for the opening of the organ. With that long qualification, of the works the author has had the opportunity to study, undoubtedly "Paraphrase" from *Epitaph for This World and Time* is his masterpiece and his most advanced work. Clusters, glissandi, clenched fists, held notes with stops added and subtracted, chord trills, palm and forearm clusters indicated by diagrams are some of the more advanced techniques used. One needs an assistant with the registration. Rhythmically, it is very complex. A tone row is present, but as the methods of notation indicate, the work goes far beyond ordinary serialism. The author feels that it, like *Threnos* and *A Vision of Canopus*, is a major addition to the contemporary repertoire. (Example 5)

Dr. Peter Inness, who teaches at the University of Aberdeen, has just appeared on the scene as an organ composer with his *Six Pieces for Organ*. The work (which consists of an "Intrada," "Fuga giacosa," "Sarabande e variazione," "Toccata alla Marcia," "Elegie," and "Sortie") is being published by Novello and Company, Ltd. Dr. Inness is himself an organist, and consequently writes quite idiomatically for the instrument, incidentally giving extensive tempo, dynamic, and registrational markings. Dr. Inness' work is not tonal, but often a piece or section of a piece will be "about" a given note—giving some semblance of tonality. His harmonic language and twentieth century devices place him rather in the middle of the road of atonality—definitely not avant garde. A passage from the opening of "Elegie" has been chosen to illustrate his contrapuntal ability. (Example 6) ■

### Example 3

Largo (♩ = 60)

### Example 4

### Example 5

♩ = 80

Gt. (8) Man. 1 (All glissandi on white keys.)

Man. 2 Solo

(with clenched fists)

### Example 6

Andante molto moderato e calmo (♩ = 40)

Elegie

malinconico

### NOTES

1. Available from The Scottish Music Archive, c/o The University of Glasgow, 7 Lilybank Gardens, Glasgow, G 12 8 RZ, Scotland, U.K.
2. Statement by Martin Dalby to the author, July, 1977.
3. Chambers "Twentieth Century Dictionary," Rev. Ed., ed. William Geddie, M.A., B.Sc., W. & R. Chambers, Ltd., Edinburgh.

### List of musical examples

- Ex. 1. *De Profundis*, James Douglas. Used by permission.
- Ex. 2. *Tableau*, Sebastian Forbes. Published by Oxford University Press, used by permission.
- Ex. 3. *Saltire Suite*, Janetta Gould. Used by permission.
- Ex. 4. *Aubade*, Iain Hamilton. c 1971 Theodore Presser Co., used by permission.
- Ex. 5. *Paraphrase*, Iain Hamilton. c 1972 Theodore Presser Co., used by permission.
- Ex. 6. *Elegie*, Peter Inness. Reprinted by permission of Novello & Company, Ltd., England.

This article will be continued in the August issue.

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4' Oktave  
2' Oktavflöte  
Mixture III  
8' Trompete

### CHORWERK

8' Holzgedackt  
4' Rohrflöte  
2' Prinzipal  
Tertian (1 3/4' + 1 1/8')  
Zimbel II  
Tremulant

### PEDALWERK

16' Subbass  
8' Oktavbass  
8' Rohrpommer  
4' Choralbass  
16' Fagott

Gress-Miles Organ Co., Inc., Princeton, NJ, has installed a new organ in St. David's Lutheran Church, Massapequa Park, NY. The two-manual organ consists of 25 ranks, 36 stops, and 1300 pipes. The design utilizes electrome-

chanical solid-state action to enhance the versatility of the instrument. Wind pressures are 2 3/8 inches and 2 7/8 inches with classic voicing and French reeds. Pipes of the Great and Pedal Principals form the façade.

### GREAT

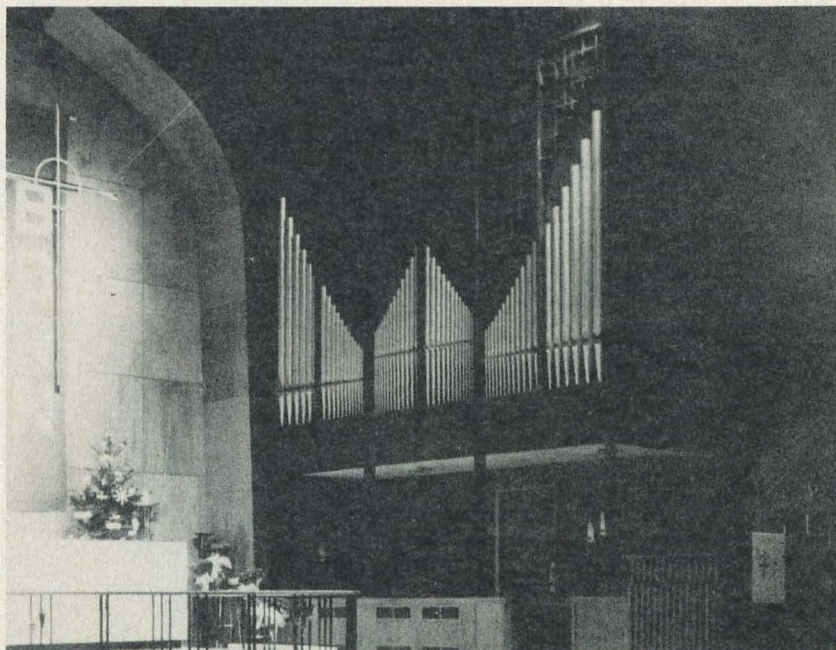
16' Rohrgedeckt 61 notes  
8' Principal 49 pipes  
8' Rohrflöte  
8' Gemshorn (Swell)  
8' Gemshorn Celeste TC (Swell)  
4' Oktave  
2' Rohrpfiffe 24 pipes  
Mixture IV-V 201 pipes  
8' Trompete (Swell)  
8' Cromorne (Swell)

### SWELL

8' Cedeckt  
8' Gemshorn  
8' Gemshorn Celeste TC 49 pipes  
4' Spitzflöte  
4' Oktave Celeste 49 notes  
2 2/3' Nasat TC 49 pipes  
2' Oktave  
1 3/8' Terz TC 49 pipes  
1 1/3' Quintflöte 12 pipes  
1' Superoktave 61 notes  
Scharf III-IV  
8' Trompete  
8' Cromorne  
4' Clairon 12 pipes  
Tremulant  
Octaves Graves

### PEDAL

32' Acoustic Bass II 32 notes  
16' Subbass 12 pipes  
8' Principal  
8' Rohrgedeckt (Great)  
5 1/2' Quintflöte 32 notes  
4' Oktave 12 pipes  
2' Schwiegel 12 pipes  
Mixture III-IV 116 pipes  
32' Basse de Cornet III 32 notes  
16' Bombarde 12 pipes  
8' Trompete (Swell)  
4' Cromorne (Swell)



Schudi Organ Company, Inc., Dallas, TX, has announced the completion of a two-manual organ for the residence of Dr. Larry Palmer. The instrument features mechanical key and stop action with console measurements according to AGO standards. The case is cherry with oil finish, and the keyboards have bone-covered naturals with ebony sharps.

**MANUAL I**

- 8' Rohrflöte
- 4' Praestant
- Manual II/I

**MANUAL II**

- 8' Gedeckt
- 4' Rohrflöte
- 2 3/4' Nazard
- 2' Gemshorn

**PEDAL**

- 8' Bourdon
- 4' Praestant (Manual I)
- 16' Sordun
- Manual II/Pedal

**COVER:**

Gabriel Kney & Co., Ltd., Pipe Organ Builders, London, Ontario, has installed a two-manual tracker organ at the First Congregational Church, Washington, CT. The colonial style casework is made of tulip poplar, painted off-

white, with mahogany trim. Tonal design is by Dr. Robert Baker from the Institute of Sacred Music of Yale University; voicing is by Gabriel Kney. Wind pressures are: Great, 61 mm; Swell, 70 mm; Pedal, 82 mm.

**GREAT**

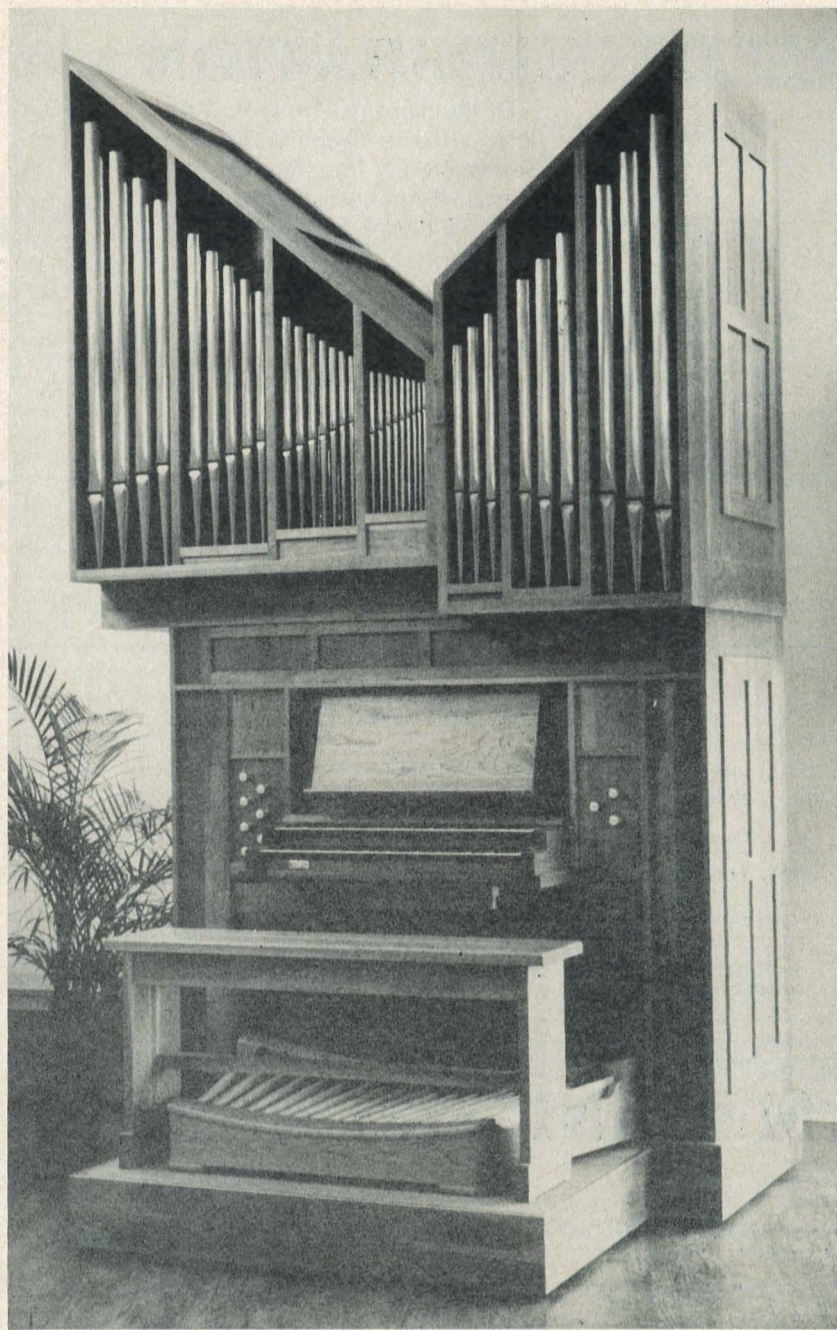
- 8' Praestant
- 8' Rohrflöte
- 4' Oktav
- 4' Spitzflöte
- 2 3/4' Nasat
- 2' Blockflöte
- 1 3/4' Tierce
- 2' Mixture IV
- 8' Trompete
- Tremulant

**SWELL**

- 8' Gedecktlöte
- 8' Salicional
- 8' Celeste
- 4' Offenflöte
- 2' Prinzipal
- 1 3/4' Terz
- 1 1/4' Quint
- 8' Rohrschalmey
- Tremulant

**PEDAL**

- 16' Subbass
- 8' Bassflöte
- 4' Choralbass
- 8' Trompete (Gt.)
- 16' Basson



The Gene R. Bedient Company, Lincoln, NE, has completed a new organ for Ascension Chapel of Augustana College, Rock Island, IL. The one-manual instrument is comprised of 11 stops and is tuned in meantone with three sub-semitones per octave. The divided keys are E-flat/D#, G#/A-flat, and B-flat/A#. The keyboard and pedalboard both have a short bottom octave. Five of the stops are divided between bass and treble; a mechanical device allows the organist to select the point of keyboard division: b/c' or c'/c#. Dedication concerts were played by Harald Vogel, Tom Robin Harris, and Larry Peterson.

**MANUAL**

- 16' Bourdon
- 8' Praestant
- 8' Holpijp°
- 4' Octave°
- 3' Quinte°
- 2' Octave
- 1 3/4' Terz°
- Mixture III-V
- 8' Trompet°

**PEDAL**

- 16' Subbas
- 8' Trompet

°divided stops

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## Reviews from London

### Lynne Davis Recital

Lynne Davis, who now resides in France, makes occasional visits to play in England, and her latest recital, on April 4—the penultimate program in this season of Royal Festival Hall recitals—made one wish for more frequent appearances. Davis is an artist of great imagination in planning her programs, as evidenced by the fare she chose, beginning with four little-known pieces by Dandrieu from the *Premier Livre*. The opening *Offertoire* was a trifle shaky, but the *Muzète* from the fourth suite gave the artist a chance to settle down and go on to deliver one of the most accurate organ concerts I have heard in some time. Her French training and experience enabled her to draw some quite authentic sounds from the very English RFH organ, and the *Duo en Cors de Chasse la Trompette* and *Dialogue* were joys to behold.

Three chorale preludes from the *Achtzehn Choräle* of J. S. Bach were studiously rendered, the trio on *Allein Gott in der Höh' sei Ehr'* being the only one in which Davis seemed terribly involved (and this the most complex of the three—the others being *Nun danket*, BWV 657, and *Jesus Christus, unser Heiland*, BWV 665). Again, the registration was right, and the playing astute and accurate.

Back to France, then—where the player obviously revels in the music—with a fine performance of Roger-Ducasse's *Pastorale*. None of the technical difficulties were obstacles to the player, and the frequent manipulations of stops and swell boxes never got in the way of the music. Gaston Litaize's *Variations sur un Noël Angevin*, with its unusual harmonic language, was chosen as the last work on this entertaining recital, and as I was unfamiliar with the work, I can only say that I was left wanting to hear it again.

As a prelude to the Litaize, we were treated to a breathtaking account of

Vierne's *Feux Follets* from the second book of *Pièces de Fantaisie*. The pace was enough to cause envy in many organists, and shading and nuance quite right. One came away with admiration for Lynne Davis, looking forward to her next visit.

### Ivor Bolton—Bach Series

The English harpsichordist Ivor Bolton played the complete cycle of English Suites of J. S. Bach in three recitals in February. Bolton, who is well known through his organ broadcasts with the BBC and his recent connection with the Schola Cantorum of Oxford (he was their conductor from 1979–1982), arranged the works in chronological order, with the first two (BWV 806–7) being performed on February 10, the middle ones (BWV 808–9) on February 17, and the final pair (BWV 810–11) on February 24.

Ivor Bolton used his own instrument, a copy of a Ruckers–Taskin built by the Oxford builder Ferguson Hoey in 1982. The instrument, two manuals, with 8' + 8' + 4' and buff stop, is able to play at baroque pitch or modern pitch without retuning and plays both French and German repertoire equally well. The concert series was given in aid of St. James's Church (Piccadilly) organ fund appeal, all three recitals being held in the church.

I have seldom heard playing of such conviction and excitement. The flow of the music was constant from beginning to end of each movement, and one found oneself drawn into the music. The tempos were brave, but not too fast; the *Sarabande* of the A major suite and the *Gigue* of the D minor, displayed genuine mastery.

Bolton is presently the organist at St. James's church and is assistant chorus master at Glyndebourne Festival Opera in Sussex.

—Laurence Jenkins

## Music for Voices and Organ

by James McCray

### The Traditional Anthem

The anthem remains the basic repertoire for the choir of a typical Protestant church. Its features usually include a strong and clearly formed message, probably accompanied, rarely unusually difficult, and having immediate appeal. These characteristics are not the ones identified by musicologists or scholars tracing the lineage of this significant choral genre, but they are common traits which most current American church choir directors recognize and seek in choosing music.

Although originally an optional English-language choral work in the Anglican Service, the anthem now is a popular American composition. Since the days of William Billings (1740–1800), it has remained in vogue. Entire publishing houses are dedicated to the proliferation of this type of composition. On any given Sunday, millions of Americans hear an example of it as part of their regular worship service.

The anthems reviewed this month are of a general nature and fit the classification described above.

*O God, Creator of Us All.* Richard Peek. SSATB and organ with optional brass and percussion, Ars Nova Publications of Brodt Music Company, no price given (M–).

Most of the choral parts are sung unaccompanied until the end. This is strong music with some mild dissonances and a poignant text. The brass parts are of a fanfare nature and generally

easy. The organ writing is on three staves and not difficult. Highly recommended for general use and communion.

*O God of Truth and Justice.* Eugene Butler. SAB and keyboard, The Sacred Music Press, S-339, \$.75 (E).

The keyboard part is best suited to piano and consists of repeated chords with warm harmonies. Above this fast, driving, rhythmic background are long, rising vocal lines. There are three verses: the first is in unison and the other two keep the theme primarily in the men's part. This would be especially attractive to a youth choir or a small church choir seeking exciting yet easy music.

*O Come, Let Us Sing Unto the Lord.* Robert A. Harris. SATB and organ, Boosey & Hawkes, 6094, \$.85 (M+).

The organ plays a significant role in this effective and very skillfully composed anthem. The music is, at times, dissonant, but retains an austere presence which continually sounds fresh. There are areas of unaccompanied singing and a high tessitura for the sopranos. The organ writing is not difficult, but is independent of the choir. A finely crafted work that will appeal to choirs seeking quality literature.

*O Little One, If You Be Lost.* David N. Johnson. SATB and keyboard, Augsburg Publishing House, 11-2118, \$.65 (E).

There are two verses: the first is in unison with an optional solo for the first

half of it; the second is in a key one-half step higher. The keyboard part doubles the voices throughout; a strong choir may want to sing it unaccompanied, if they have a solid low bass section. The music is tuneful with warm harmonies and would interest most church choirs.

**Sing a Song of Faith.** Tom Mitchell. Two parts with keyboard, Mitchell Reed Music, Inc., MRM 8305, \$.75 (E).

The two parts are written in the treble clef, but could adapt to most voice combinations. This anthem has a "popular tune" character with a simple, yet effective melody that is repeated throughout in various ways. There are key and meter changes, but always the theme is related. The accompaniment is on two staves and would work better on piano than organ. The text is suitable for installation of new church members or as a general anthem, and would be of use to small church choirs.

**For You Shall Go Out With Joy.** Dale Grotenhuis. SATB and organ, Roger Dean Publishing Company, HRD 107, \$.85 (M-).

Much of the choral material in the first verse is treated as an echo to the organ so that the music is heard instrumentally, then sung by the choir. The other verses move through a key change, have a 5/4 meter sung unaccompanied, and employ a rhythmic march/dance character. The music is fast with much energy. Both the choir and keyboard are printed on two staves. It is a rousing anthem, not difficult, and interesting in its variety.

**One Small Voice.** Douglas Wagner. SATB and keyboard, Beckenhorst Press, Inc., 1126, \$.60 (M-).

This is the kind of quiet, sensitive anthem that sounds great, is not difficult to learn, and has immediate appeal to singers and congregation. Accompaniment is easy with chordal background ostinato patterns. The first verse is in unison, the second is a partial canon which moves into four parts, and the third is a homophonic treatment with descant. The music has easy ranges and gentle warmth. Highly recommended for most church choirs.

**Heralds of Christ.** Robert Ashfield. SATB and organ, Basil Ramsey of Alexander Broude Inc., 1055, \$1.50 (M+).

The organ writing is distinctive and different from the choral material; the British composer has notated it on three staves with an active pedal part. There is some chromatic writing with a slow

unaccompanied polyphonic section that links back to the opening music which is fast and celebrative. This is sophisticated music which will require a good choir and organist.

**O Sing Unto the Lord a New Song.** Peter Aston. SATB and organ, Hinshaw Music, Inc., RSCM-509, \$.70 (M).

The choral writing is generally easy and often in unison with the parts on two staves. The organ music is also simple, and on two staves. There is a tranquil mood and slow tempo. Mild dissonances are used in the organ to add color to the choral music. One measure has a lower alternative for those choirs not having full ranges. This anthem is in the Royal School of Church Music Series published in England.

**Why Should I Worry?** Joseph Roff. SATB and keyboard, Willis Music Company, No. 10880, \$.60 (E).

Roff classifies this as a folk anthem, and the keyboard part has the basic chord changes listed above it, probably for guitar addition if desired. Most of the music is in unison with folk-like syncopations. The opening is a simple recitative for a soloist. This might be of interest to youth choirs in churches.

**Come, My Way, My Truth, My Life.** Godfrey Sampson. SATB and organ, Novello and Company of Theodore Presser Co., No. 29 0525 06, \$1.00 (M).

Originally published in 1938, this release is based on a text by George Herbert. The music is typical of the British Victorian style of harmony, although it was written much later than that period. The organ is on two staves and generally follows a chordal flow. There is some switching of meter, some unison choral writing, and a solid technique throughout. This anthem would appeal to both small and large church choirs and is recommended as one which will probably be used again and again due to its naive charm that does not wear out.

**Psalms of Praise.** David C. Dickau. SATB and keyboard, Gentry Publications, G-411, \$.65 (M-).

There is a joyful dance-like character in this anthem which is created through the changing meters. The rhythmic flow follows the words and is quite natural. Most of the keyboard part is on two staves as is the choral writing. The music has a festive mood and ends with a triumphant Amen. It is not difficult but has a good sound and is recommended to both small and large choirs.

## New Organ Music

by Leon Nelson

**Music For A Sunday Morning, Vol. 12.** Robert J. Powell. Concordia Publishing House, #97-5789, \$4.75 (M-).

*Music For A Sunday Morning* series—proposed by Dr. Paul Bunjes, a member of the Music Editorial Advisory Committee of Concordia Publishing House—was to present service music material under the general concept of a three-movement form. Such suites should contain the requisite pieces for the service; i.e., a prelude, a voluntary, and a postlude—all expressive of the theme of the day and characteristic of the season.

In the beginning of this series, the publisher presented compositions by four well-known church music composers. The series now contains 12 titles. With the continuing growth of this idea, it is sure to become a significant contribution to the musical heritage of the church. Investing in the complete set could be a valuable resource for the church musician, as the pieces under each cover have the flow and continuity rarely found in most service music.

**Prelude and Fugue on "Union Seminary."** Gerre Hancock. H. W. Gray, GSTC 1020, \$3.50 (D).

Gerre Hancock, internationally renowned organist, teacher and composer, has produced a masterpiece for organ of monumental substance. In talking with the composer it was learned that this piece came about by a request from Frederick Swann, then director/organist at the Riverside Church in New York City, to compose an organ piece for him to play at the Three Choirs Festival at Hereford Cathedral in England, where he was to be guest organist in 1982.

Thus the hymn-tune adaptation of Harold Friedell's anthem *Draw Us in the Spirit's Tether* became the seedling from which the structure of this work took shape. It is thick-textured in the F minor-A-flat major modes with the opening prelude constructed as a set of variations on the hymn tune.

The fugue is based upon the same motif of the tune and gradually develops it into a chromatic Reger-like fantasy, the final episode in the form of a toccata with solo trumpet announcing the magnificent opening phrase.

This piece is an example of great organ music written today.

## 1984-85 SEASON

### European Organists

Gillian Wier, Sept./Oct. '84 & Mar. '85  
Ernst-Erich Stender, Oct. '84  
Jean-Louis Gil, Oct./Nov. '84 & Apr. '85  
August Hümer, Feb. '85

### American Organists

Robert Clark · Michael Corzine  
Raymond Daveluy · Roberta Gary  
Robert Glasgow · Richard Heschke  
David Hurd · Huw Lewis  
McNeil Robinson · John Rose  
Larry Smith · Herndon Spillman  
John Chappell Stowe · Marianne Webb

### Pianists

Thomas Brown · Thomas Richner

### Harpsichordist

Robert Edward Smith  
Apr. '85, Atlantic Coast tour

### Classical Guitarists

Bruce Banister  
Apr. '85, East & Midwest  
Giovanni Dechiaro  
Mar. '85, Southeast

### Harp/Flute Duo

Chrysolith, Oct. '84, New England  
& Feb./Mar. '85, California

### Future Seasons

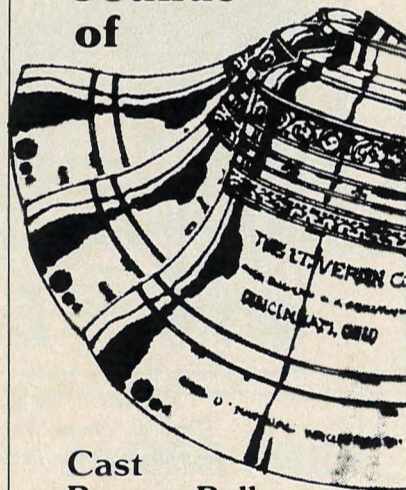
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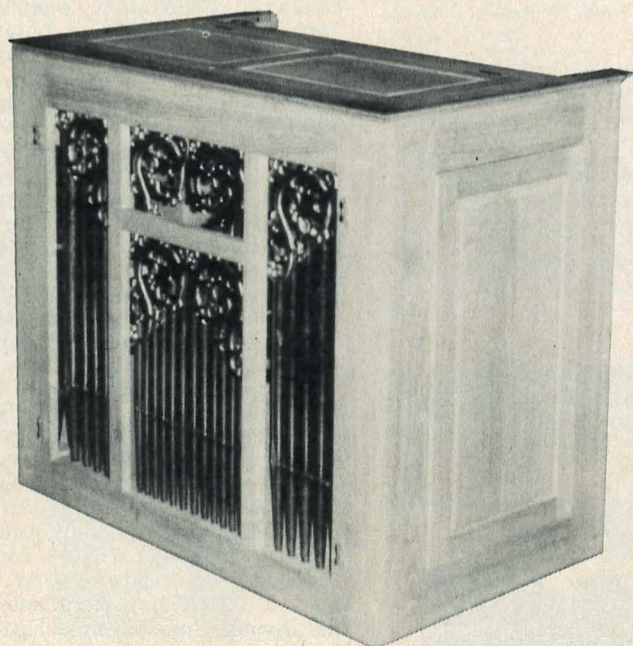
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## New Recordings

**Festival Music.** Douglas Major, organist, Washington Cathedral. Gothic Records 118316. \$8.98 plus postage and handling: \$1 for first album, 30¢ for each additional. Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681. *Wie schön leuchtet, Reger; Psalm Prelude Set II, No. 1, Howells; In dulci júbilo, Karg-Elert; Resurrection, Larry King; In Festo Pentecostes (L'Orgue Mystique), Tournemire.*

This is a stunning recording on what must be one of our national prides, the Great Organ in Washington Cathedral. The varied program of 19th and 20th century music shows off the large instrument in all its glory, very capably handled by Douglas Major, assistant organist of the cathedral. He wades through the complexities of the Reger effortlessly. While eclectic in design the organ shows in the Howells that it can be an English cathedral organ in the best sense of the term. Karg-Elert's is a pleasant, rambling piece with, however, a musical integrity of its own. Larry King's work, heard at the 1982 AGO convention, makes full use of the organ's

rich, warm colors and its full organ impressiveness. The Tournemire gives us the French cathedral sound confirming the versatility of the instrument and of Major, whose playing shows sensitivity and refinement.

**Bach in the Cathedral.** Douglas Major, organist, Washington Cathedral. Gothic Records 118315. \$8.98 plus postage and handling. Preludes and fugues in D major, S. 532; B minor, S. 544; G major, S. 541; and E minor, S. 548.

Major's technical accuracy, his virtually perfect playing will recommend this disc to many an organ enthusiast. My criticisms are minor and in no way belittle the brilliance of his playing. A strict metronomic rendering of the pedal piece in the D major prelude robs the piece of the recitative-style grandeur one would like. Registration without 16' pedal in the *Alla breve* seems a wise decision for the Cathedral's acoustics. He does not fully exploit the biting dissonances at the end but seems in a hurry to get on with the fugue, which he

plays with admirable accuracy and rhythmic drive. While he undoubtedly appreciates the majesty of the great B minor he does not sufficiently point out the tensions which are closely linked with the harmony. The pace is driving and steady which leaves some details lost in the vast acoustical setting. One wonders how Major will play this music with 20 more years of maturity. His well-written program notes call attention to the entry of the second counter-subject, but he leaves it on the subsidiary manual so it is obscured by the subject on Manual I. One yearns for an occasional agogic accent. He registers intelligently, avoiding the temptation of too heavy a pedal in such a large organ. The E minor prelude also has moments of harmonic tension but he sails right through them. This remains an excellent record if a bit robot-like; but all organists should hope to play so cleanly!

**Ian Tracey plays the Henry Willis organ of Liverpool Cathedral.** \$13.00 plus \$1.50 postage. Organ Literature Foundation, 45 Norfolk Road, Brain-

tree, MA 02184. *Suite Modale, Peeters; Les Fífres, Dandrieu; Te Deum Prelude, Charpentier; Homage to Handel, Karg-Elert; Scherzo, Bossi.*

Here is a fine record on the renowned Henry Willis III 1923 organ with its five 8' Open Diapasons on the Great(!) among other distinctions. The entire program is played with real competence. It was recorded with a single microphone to capture the ambience of the cathedral with its six-second reverberation. The clarity is remarkable; obviously Mr. Tracey knows how to "play the room." The Bossi *Scherzo* bounces along without sounding elephantine; the Dandrieu and Charpentier are arrangements by Tracey, only the third organist to preside over this instrument and a worthy successor to Goss-Custard and Rawsthorne. Full notes on Willis and this organ plus the lengthy stoplist make this a worthy investment.

**Organ Recital.** Michelle Leclerc, Grote Kerk, Breda. \$11.00. Organ Literature Foundation. Festivo 088. *Cercerto in D, Vivaldi; Kirchenonate in C, K. 336, Mozart; Fantasie and Fugue in B-flat major, Boëly; Andante in B minor, Boëly; Allegro (Sym. 6), Widor; Placare Christe Servulis, Dupré; Choral orne (Rorate Coeli), Te Deum, Demessieux.*

Leclerc (born in Sens in 1939) follows in the line of Rolande Falcinelli and Jeanne Demessieux. Her technical command coupled with a strong musical sense makes good use of the Breda organ, built in 1534 and restored in 1969 by Flentrop. The sprightly, delightful Mozart is played as a solo organ piece. The short Boëly fantasia followed by its fugue in the parallel minor mode shows pseudo-Baroque tendencies. This is a worthy piece, if not great music, largely inaccessible since the Bonnet historical volumes have lapsed out of print. The *Andante* shows a more reflective side of Boëly, reputedly the first organist to play much of Bach's music in Paris. The paragraph of notes on the sleeve is in Dutch and French, but most American organists will have no trouble reading the Dutch stoplist. In the Widor *Allegro* her nimble fingers deliver the excitement of the piece even at the loss of some details due to the acoustics of the church (which can also be said for most large French churches). Her rendition of the Demessieux is brilliant: this is a first class organist.

**Herman van Vliet plays the organ of the Grote Kerk in Breda with works of Max Reger.** Festivo 075. \$11.00. Organ Literature Foundation. *Fantasie on "Straf mich nicht"; Three chorale preludes from Op. 135a; Fantasie on "Wachet auf."*

No stoplist is given, but it can be found on the Leclerc record reviewed above. The brief paragraph on the sleeve is only in Dutch. The organ is large and versatile enough to accommodate these romantic works. It has a good sound for Reger, lovely solo stops, both reeds and flues, plus a commanding plenum. The music is expressively played; van Vliet negotiates all technical difficulties with apparent ease. The recorded sound is excellent. The three short chorals are representative miniatures of Reger's style. The *Wachet auf* takes slightly less than eight minutes, making us wish he had played an additional piece to fill out the side. He tends to alternate between ppp and fff, with not much middle ground, probably appropriate for Reger with his romantic "excesses." His relaxed tempo in the fugue of *Wachet auf* suits it better than the driving tempo sometimes heard, and hence retains its clarity. Excellent playing throughout; this will surely appeal to the ever-growing Reger cult among us.



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Jerome Butera  
Peter Crisafulli  
Brian Franck  
James Hammann  
Dana Hull  
Kristin Johnson  
David Porkola  
Douglas Reed  
Lois Regestein  
Naomi Rowley  
Wolfgang Rübsam  
Elizabeth Schmitt  
Timothy Smith  
Marilyn Stulken  
Michael Surratt  
Donald Wright  
Gary Zwicky

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Roosevelt - 1891  
Schaefer - 1904  
Steere & Turner - 1882  
J.W. Steere & Sons - 1893  
Van Dinter - 1909  
Witzmann - 1888





► Dupré by Jean Guillou. Kleuker organ of Alpe d'Huez, France. Festivo 506. \$12.00. Organ Literature Foundation. *Evocation III; Prelude and Fugue in G minor, Op. 7 No. 3; Deux Esquisses; Variations sur un Noël; Canon, Op. 27 No. 5; Prelude and Fugue in C major, Op. 36 No. 3.*

The organ is a modest (c. 36 ranks) Detlef Kleuker of 1978, designed by Guillou "who in this design applied new norms aesthetically speaking." The disc shows a variety of style in Dupré's works; the *Evocation* is filled with crisp, brilliant staccato. Guillou has a great

fondness for very dry staccato chords. In the ever popular *G minor* he proves his ability to play it at least as fast as Dupré in his younger years. He employs a style much more detached than Dupré advocated, which gives it a heightened nervousness. In the familiar *Variations on a Noël* there is a strange rubato that is more mannered than expressive; one yearns for a steady tempo which suited the composer's own playing. This is a disc which Dupré admirers will welcome; the recorded sound of the organ is very good, though a far cry from the Cavalié-Coll of St. Sulpice.

—Robert Lodine

## Organ Recitals

ROBERT ANDERSON, Star of the Sea Church, San Francisco, CA, March 18: *Fantasia in C Major* (1868 version), Franck; *Magnificat in A Major*, M. Corrette; *Fantasia à 5 Voci con Pedale Obligato*, S. 562; *Pièce d'Orgue in G Major*, S. 572, Bach; *Offertoire pour le Jour de Paques*, Boëly; *La Vallée du Béhorléguay, au matin*, Remend-Bonnal; *Thème et Variations (Hommage à Frescobaldi)*, *Méditation sur les jeux de fonds*, *Arabesque sur les Flûtes (Suite Française)*, Langlais; *Sortie in B-flat Major*, Lefébure-Wely.

JAMES BOSCHKER, Augustana College, Sioux Falls, SD, April 1: *Fantasy on "O Jesus Christ, to Thee may hymns be rising,"* Krapf; *Fugue in E-flat Major*, S. 552; *Trio super Allein Gott in der Höh' sei Ehr'*, S. 664; *O Lamm Gottes, unschuldig*, S. 656; *Fantasia super Komm, heiliger Geist, Herre Gott*, S. 651, Bach; *Sonata III*, Mendelssohn; *Ecce Lignum Crucis*, Heiller; *Veni Creator Spiritus*, Op. 4, Duruflé.

JOHN CHRISTIAN, Lakewood United Methodist Church, Lakewood, OH, April 18: *Prelude in C Minor*, Bach; *Prelude and Fugue in E Minor*, Bruhns; *In Thee, O Lord, I put my trust*, Hanff; *Battle*, Araujo; *Grand Offertory in D Major*, Batiste; *Chorale in E*, Franck; *Toccata (Symphony V)*, Widor.

LYNNE DAVIS, Royal Festival Hall, London, England, April 4: *Offertoire, Muzète, Duo en Cors de Chasse sur la Trompette, Dialogue*, Dandrieu; *Nun danket alle Gott*, S. 657; *Trio on "Allein Gott in der Höh' sei Ehr',"* S. 664; *Jesus Christus, unser Heiland*, S. 665, Bach; *Pastorale*, Roger-Ducasse; *Feux Follets*, Vierne; *Variations sur un Noël Angevin*, Litaize.

MARY FENWICK, Church of the Epiphany, Danville, VA, May 6: *Prelude and Fugue in G Major*, S. 541, Bach; *Méditation*, Sowerby; *Fantasia in F Minor*, K. 608, Mozart; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré; *Herzlich tut mich erfreuen; Schmücke dich, o liebe Seele*, Brahms; *Sonata eröica*, Jongsen.

FREDERICK HOHMAN, Pasadena Presbyterian Church, Pasadena, CA, March 30: *Fanfare-Prelude* (1970), Mader; *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Tanz-Toccata*, Heiller; *Allein Gott in der Höh' sei Ehr'*, S. 664, Bach; *Toccata*, Duruflé.

JOANNE JASINSKI, St. Paul's Cathedral, Buffalo, NY, April 13: *Prelude and Fugue in E Minor*, Bruhns; *Chorale Prelude on "Slane,"* Willan; *Prelude and Fugue in A Minor*; *Allein Gott in der Höh' sei Ehr'*, Bach; *Litantes*, Alain.

MAREK KUDLICKI, United Methodist Church, Red Bank, NJ, May 6: *Praeludium*, Leyding; *Preambulum in D Minor*; *Colenda*; *Cantio polonica*, Anonymous; *Salve Regina*, Sowa; *Hayducki*; *Alia poznanie*;

*Preambulum in F Major*, Nicholas of Cra-cow; *Ricercar del nono duono*, Sweelinck; *Aria pastoralis variata*, Murschhauser; *Magnificat primi toni*, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, S. 662; *Fantasia in G Major*, S. 571, Bach.

PATTI BENNETT LINGAFELT, South-eastern Baptist Theological Seminary, Wake Forest, NC, April 9: *Fanfare*, Wills; *Sonata I*, Hindemith; *Prelude and Fugue in D Major*, S. 532, Bach; *Variations on "America,"* Ives; *Chorale prelude on "Martyrdom,"* Parry; *Carillon de Westminster*, Vierne.

MARILYN MASON, The Cleveland Museum of Art, Cleveland, OH, May 16: *Variations on a Recitative*, Op. 40, Schoenberg; *Organbook II*, Albright; *Sailing to Byzantium*, Alden Ashforth; *Three Gospel Preludes*, Bolcom.

JOAN LIPPINCOTT, Bridgewater College, Bridgewater, VA, April 3: *Dialogue in C Major*, Marchand; *Six Schübler Chorales, Toccata in F Major*, Bach; *You are Peter, the Rock* (from *Epiphanies*), Pinkham; *Grand Pièce Symphonique*, Franck.

ORPHA OCHSE, Our Lady of Mercy Church, Daly City, CA, April 29 (lecture-recital): *A Fugue or Voluntary*, Selby; *Variations on "Adeste Fideles,"* Taylor; *Voluntary*, Zeuner; *Introduction and Fugue in D Minor*, Zundel; *Rondo*, Buck; *Festival Prelude on "Old Hundred,"* Eddy; *Meditation*, Op. 50, No. 1, Foote; *Fugue in C Minor*, Op. 36, No. 3, Parker.

JOHN OGASAPIAN, Brooks School, North Andover, MA, April 28: *Offertoire sur les grands jeux*, Couperin; *Toccata in C Major*, Casanovas; *Prelude and Fugue in C Minor*, Bach; *Grand Chorus*, Guilmant; *Romance sans paroles*, Bonnet; *Fantasia in E Major*, Dubois; *Cortège et litanie*, Dupré.

ROBERT E. SCOGGIN, Wesley United Methodist Church, Muscatine, IA, April 29: *Dialogue*, Marchand; *Suite for a Musical Clock*, Handel; *Come sweetest death*; *Jesu, joy of man's desiring*; *Toccata and Fugue in D Minor*, Bach; *Fantasy in A Major*, Franck; *Folk Tune*, Whitlock; *Rondo for Flute Stop*, Rinck; *Trumpet Fanfare*, Mouret; *Paraphrase on "St. Elizabeth,"* Hancock; *Praise to the Lord*, Manz; *Andante sostenuto (Symphonie Gothique)*, Widor; *Carillon de Westminster*, Vierne.

GILLIAN WEIR, Davies Symphony Hall, San Francisco, CA, April 30: *Concerto in D Minor*, S. 596, Vivaldi-Bach; *Choral in B Minor*, Franck; *Fantasia in F Minor*, K. 608, Mozart; *Moto ostinato (Sunday Music)*, Eben; *Joie et clarté des corps glorieux (Les Corps Glorieux)*, Messiaen; *Variations sur un Noël*, Dupré; *Naiades, Impromptu, Toccata (Pièces de Fantaisie)*, Vierne; *Variations on a theme by Paganini for Pedals*, Thalben-Ball; *Communion (Messe de la Pentecôte)*, Messiaen.

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## Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.  
Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

24 JULY

**Malcolm Cass**; City Hall, Portland, ME 12:10 pm  
**H. Myron Braun**; Christ United Methodist, Rochester, MN 12:20 pm

25 JULY

**Leo Abbott**; Methuen Music Hall, Methuen, MA 8:30 pm  
**John Weaver**, workshop; Westminster Choir College, Princeton, NJ 9 am-4 pm  
**Carol Sikkelee**; St John's Church, Washington, DC 12:10 pm

26 JULY

**Joanne Droppers**, carillon; First Presbyterian, Stamford, CT 7 pm

27 JULY

**Lowell Lacey**; City Hall, Portland, ME 8 pm

28 JULY

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

29 JULY

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

30 JULY

**Marilyn Keiser**, masterclasses; University of Alabama, University, AL (through 1 August)

31 JULY

**Earl Miller, Elizabeth Sollenberger**; City Hall, Portland, ME 12:10 pm  
**Lynne Davis**; The Riverside Church, New York, NY 7 pm  
**Michael Barone**; Christ United Methodist, Rochester, MN 12:20 pm

1 AUGUST

**Samuel Carabetta**; Methuen Music Hall, Methuen, MA 8:30 pm  
**Rosalind Mohnsen**; Mechanics Hall, Worcester, MA 12:15 pm

3 AUGUST

**John Weaver**; City Hall, Portland, ME 8 pm

5 AUGUST

**James & Marilyn Biery**; National Shrine, Washington, DC 3 pm

### UNITED STATES East of the Mississippi

15 JULY

**Dudley Oakes**; National Shrine, Washington, DC 3 pm

17 JULY

**Gerald McGee**, with brass; City Hall, Portland, ME 12:10 pm  
**Stephen Distad**; Christ United Methodist, Rochester, MN 12:20 pm

18 JULY

**James & Marilyn Biery**; Methuen Music Hall, Methuen, MA 8:30 pm  
**Albert Russell**; St John's Church, Washington, DC 12:10 pm

19 JULY

**Marietta Storm Douglas**, carillon; First Presbyterian, Stamford, CT 7 pm

20 JULY

**Brian Jones**; City Hall, Portland, ME 8 pm

21 JULY

**Marvin Mills**; Christ Church, Alexandria, VA 5 pm

22 JULY

**James Kibbie**; National Shrine, Washington, DC 3 pm

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7 AUGUST  
**Elsie Naylor**; Christ United Methodist, Rochester, MN 12:20 pm

8 AUGUST  
**Kenneth Grinnell**; Methuen Music Hall, Methuen, MA 8:30 pm

10 AUGUST  
**Brenda Fraser**; City Hall, Portland, ME 8 pm

12 AUGUST  
**Jay Rader**; National Shrine, Washington, DC 3 pm

14 AUGUST  
**Gerald McGee**, with soprano; City Hall, Portland, ME 12:10 pm  
**Jeffrey L. Daehn**; Christ United Methodist, Rochester, MN 12:20 pm

15 AUGUST  
**Franklin Coleman**; Methuen Music Hall, Methuen, MA 8:30 pm

17 AUGUST  
**Berj Zamkochian**; City Hall, Portland, ME 8 pm

19 AUGUST  
**John G. Schaeffer**; National Shrine, Washington, DC 3 pm

21 AUGUST  
**Jared Jacobsen**; City Hall, Portland, ME 8 pm  
**Gerald Asheim**; Christ United Methodist, Rochester, MN 12:20 pm

22 AUGUST  
**John Ayer**; Methuen Music Hall, Methuen, MA 8:30 pm

26 AUGUST  
**Robert Nelson**; National Shrine, Washington, DC 3 pm

28 AUGUST  
**Merrill N. Davis III**; Christ United Methodist, Rochester, MN 12:20 pm

29 AUGUST  
**George Butler**; Methuen Music Hall, Methuen, MA 8:30 pm

**UNITED STATES**  
**West of the Mississippi**

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

17 JULY  
**Gerre & Judith Hancock**; St John's Cathedral, Denver, CO

22 JULY  
**Timothy Albrecht**; USAF Academy, Colorado Springs, CO 8 pm  
**Roger Fisher**; Grace Cathedral, San Francisco, CA 5 pm

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

5 AUGUST  
**Calvert Johnson**; USAF Academy, Colorado Springs, CO 8 pm  
**Ian Tracey**; Grace Cathedral, San Francisco, CA 5 pm

12 AUGUST  
National Youth Choir of Great Britain; Grace Cathedral, San Francisco, CA 5 pm

21 AUGUST  
**Frederick Swann**, workshop; Chapman College, Orange, CA 3:30 pm

**INTERNATIONAL**

21 JULY  
**Gillian Weir**; Cheltenham College, England 5 pm

24 JULY  
**Gillian Weir**; Hillington Church, King's Lynn, England

25 JULY  
**Lynne Davis**; Oratory of St Joseph, Montreal, Quebec, Canada 7 pm  
**Gillian Weir**, harpsichord; St James Church, Picadilly, London, England

31 JULY  
**Gillian Weir**; Nykobing Kirke, Denmark 7:30 pm

1 AUGUST  
**Gillian Weir**; Nyborg Kirke, Denmark 7:30 pm

2 AUGUST  
**Gillian Weir**; Viborg Cathedral, Denmark 7:30 pm

8 AUGUST  
**Gillian Weir**, masterclass; Cleveland Lodge, Dorking, England 9:30 AM

10 AUGUST  
**Gillian Weir**; Christ Church Cathedral, Oxford, England 8 pm

19 AUGUST  
**Lynne Davis**; Chartres Cathedral, France 5 pm

29 AUGUST  
**Gillian Weir**; Thisted Kirke, Denmark 7:30 pm

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**Director of Music, Unitarian-Universalist congregation,** to begin Sept. 1, 1984. One choir, one service, 22-rank Holtkamp organ. Salary to \$6,000, depending upon qualifications, with allowance for continuing education. Contact Hans Bruns, chairman, Music Committee, First Universalist Church, 250 Waring Rd., Syracuse, NY 13224.

**Minister of Music Position: First Presbyterian Church,** 305 East Main St., Durham, NC 27701, seeks three-quarter time organist/choirmaster to lead complete music ministry for 650-member congregation in downtown church. Send resumes c/o Robin Kramer.

**Minister of Music/Organist, full-time position** at 1800 family parish. Responsibilities include principal organist, director of three choirs, Cantors and musical planning. Needs of parish so varied that various scenarios for job description are possible. 47-rank pipe organ. Contact: Minister of Music, St. Stanislaus Parish, 915 S. Grant St., Bay City, MI 48706. Send resume.

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**Wanted small used tracker organ or pipes and parts.** ADDRESS MR-1, THE DIAPASON.

### MISCELLANEOUS WANTED

**Seeking organ music for "The Perfect Song."** This was the Amos 'n Andy theme song. Reply to Box JL-841, THE DIAPASON.

**Music rolls for any pipe organ players.** Other rolls too. W. Edgerton, Box 88, Darien, CT 06820.

### MISCELLANEOUS

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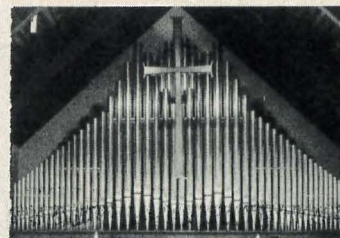
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**Harpischord music, solo and ensemble. Best editions from U.S. and European publishers. Also books on history, performance. Write for free catalogue. Zuckermann Harpsichords, Inc., Box 121-D, Stonington, Ct 06378.**

**Voicing & Finishing: Classical Examples. Principal tones typical of 18th century Baroque through classical revival. Harmonic content of flutes. Romantic vs. Baroque reeds. Scaling examples. Includes performances by George Thalben-Ball and Carlo Curley. 12" LP record with informative jacket. Send \$3.00 for Voicing Record to: Allen Organ Co., Macungie, PA 18062.**

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

**"The organs of the Divine Word Seminary."** Techy, Illinois. Leon Nelson, organist. Works by Campa, Lemmens, Walton, Lenel, others. Stereo LP. \$7.00, postpaid. Collector's item. Nelson, P.O. Box 380, Deerfield, IL 60015.

**The Stopt Diapason, a bi-monthly publication** features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$8.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

## PUBLICATIONS/ RECORDINGS

**The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 20¢ stamp to: OHS, Box 26811, Richmond, VA 23261.**

**Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.**

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

**The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers a catalogue listing 1,100 plus items, at \$1.00 or 4 international reply coupons (refundable with first order). Write to: The Organ Literature Foundation, 45 Norfolk Rd., Brintree, MA 02184.**

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**Allen Digital computer organ model 120-3.** Excellent condition. \$6,000. Contact D. Fitzsimmons, 623 Harbaugh St. Sewickley, PA 15143. 412/741-7427.

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**Allen custom 3-manual organ; walnut con-**sole, 134 stop tabs, 5 expression, 1 crescendo pedals. Capture combination, 8 general, 5 division pistons. Six amplifiers & 4 speaker cabinets, available for 1/3 replacement cost at \$18,500. Console only suitable for replacing pipe organ console at \$14,000. Philadelphia, PA 215/379-4832.

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**Kilgen console. 1947. All electric. Two manual.** Stops: 12 ped, 20 gt, 11 sw; 5 generals, 5 gt, 5 sw pistons. Very good condition. \$500, or best offer. Bob Edmunds, 1110 Yuma Trail, Georgetown, KY 40324. 502/863-3296.

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**Sale of consoles, pedals, manuals, couplers,** pipes & chests. SASE Newport Organs, Box 2613, Newport Beach, CA 92663.

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**Moeller console, two-manual, available 9/1/** 84. Best offer. First Presbyterian, 1114 W. University Dr., Denton, TX 76201. 817/387-3894.

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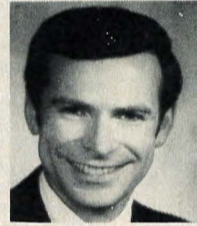
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