

THE DIAPASON

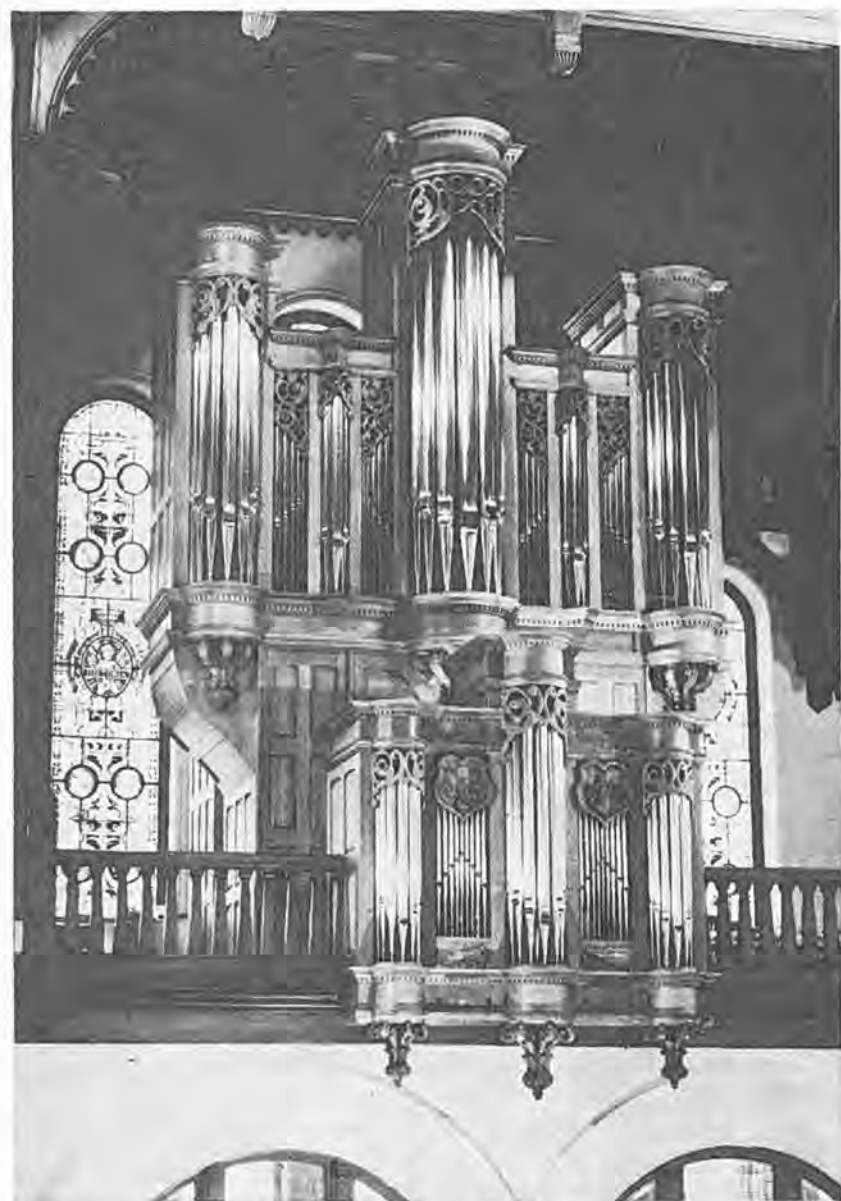
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Wolff organ at McGill University

L'Orgue à notre époque

a report by Arthur Lawrence

A notable conference — "L'Orgue à notre époque/The Organ in Our Time" — took place May 26-28 at McGill University in Montreal, when a large group of organists, organbuilders, and musicologists from many parts of North America joined noted European guests to celebrate the opening of the university's new organ. Built by Canadian organbuilder Hellmuth Wolff, the instrument is thought to be the first patterned completely after 18th-century French designs and constructed in the 20th century on this continent. Its thirty seven stops on three manuals and pedal constitute an organist's dream of a vehicle especially suited for the recreation of the *livres d'orgue* by French classic composers.

The conference, long in the planning stage and well-publicized for more than a year, drew many of our country's finest teachers and players to its midst. The interest was so great, in fact, that more than 150 applicants had to be turned away in recent months, since the 400-seat capacity of Redpath Hall, site of the installation, had already been exceeded. More than one delegate remarked that the gathering was akin to attending a fine professional conference in the United States, minus the usual periphery of less-interested persons. The recitalists were mostly European, while the speakers and panel participants were largely from the United States and Canada but without exception all were

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The Harpsichord at the Boston Early Music Festival and Exhibition

a report by Larry Palmer

Adams, Benn, Beohmer, Bungart, Cristiano, Dowling, Duffy, Dupree, Fudge, Goble, Greenberg, Herz, Hill, Hubbard, Martin, Neupert, Pixton, Prager, Redsell, Regier, Rockette, Rose, Ross, Smith, Sorli, Stevenson, Tsiang, Vernon, Winkler, Zuckermann; harpsichord makers from A to Z, an international selection, exhibited their craft at the Boston Early Music Exhibition. Gibbons, Kirkpatrick, Kroll, Party, Pearlman, Pixton, Porter, Weaver — harpsichord-players from G to W, largely a local list of keyboardists. All together these made up a cast of characters for the largest early music festival yet to take place this side of the Atlantic.

From 26 to 31 May, Boston was the center of the early music world. Nearly 80 exhibitors (early woodwinds, strings, publications, rare books, records, tee-shirts, in addition to keyboard instruments) filled the august spaces of Boston's Horticultural Hall (just across the street from similarly-styled Symphony Hall) and available rooms of the New England Conservatory, a block away. Impressively large crowds came to see and to listen; open hours for the exhibits were adequate, and a constant progression of half-hour demonstrations (in auditoria of both exhibition spaces) gave the public an opportunity to hear instruments in enclosed surroundings.

The schedule of planned activities was sufficiently full without being overcrowded: with makers' demonstrations, morning lectures and panels, and several afternoon events at the Boston Museum of Fine Arts, the evenings were left for the festival concerts. Low-cost housing was available at the New England Conservatory dormitory, and excellent, buffet-style lunches were available in the Conservatory foyer, catered by a Cambridge restaurant (The Peasant Stock) which also supports early music performances throughout the year. The beautifully-printed program book gave early indication of the high quality of things to come; informative and scholarly program notes by Paul Guglietti gave background and insight for the evening concerts.

The busiest harpsichordist during the week must have been John Gibbons, harpsichordist to the Boston Museum of Fine Arts and principal instructor of harpsichord at the New England Conservatory. Mr. Gibbons was to be heard on Tuesday evening (as one of the continuo players for Monteverdi's *Coronation of Poppea*), on Wednesday evening (with the Boston Camerata), and, in the finest concert of the week, on Thursday evening, in splendid partnership with the distinguished Belgian gambist, Wieland Kuijken.

The harpsichord used for this concert, a recent French double after Dumont built by Boston's William Dowd, did not seem to balance well with the gamba in the opening work, Bach's *Sonata in G minor*, BWV 1029, but in the harpsichord solo works which opened the second half of the program, Antoine Forqueray's *Suite in C minor*, the instrument was revealed to be ravishingly lovely and perfectly suited for the music, which was given a stylistic and thoroughly passionate performance by Gibbons. Likewise in the *Marais Couplets de Folies* (from *Second Livre de Pièces de Violes*, 1701) where gamba and harpsichord were heard together again, the harpsichord sounded just right, yet another illustration of a composer's writing for instruments of certain sound capabilities.

Ralph Kirkpatrick, celebrating the 51st anniversary of his harpsichord debut (May, 1930, in Paine Hall, Harvard University, where Kirkpatrick was an undergraduate student), played a remarkable solo recital on Friday evening of the festival. On Thursday morning, the noted artist-teacher, now totally without sight, had given a talk on his long and distinguished career, noting that it had covered nearly a quarter of the history of our republic, a time during which in recreating early music we have moved from "virgin territory" to "housing developments." At both lecture and concert the audiences gave Kirkpatrick tumultuous applause, a recognition which brought pleased smiles to his face.

(Continued, page 3)



Design from the Boston Early Music Festival and Exhibition program book: Rosettes, © 1980, Friedrich von Huene, after a design by Jacob Kirkman (reproduced by permission).

In This Issue

Early music is not everything, and it is not meant to be a bias of this magazine, even though the issue at hand might appear otherwise. However, a number of events which dealt with aspects of music and instruments before 1800 have taken place recently, and several are featured this month. That they coincided is not so much the doing of any particular individual as it is an indication of one of the predominant musical interests of our time. *Early Music* is even the name, as well as substance, of an English publication, and there have been countless festivals abroad which dealt with some segment of the same subject. Almost everything that concerns the organ as an historical instrument also concerns early music of some sort, and the same can be said for the harpsichord. This does not mean that these instruments have no place or literature today, but simply that there is a very strong movement now for studying and playing music from earlier times. In fact, it becomes difficult to tell just exactly what the "early" means: 1800 was once "early" but now the date may be pushed back considerably farther, depending on one's interest and outlook. At the same time, it is worth noting that 1800 (or 1600, or any other date) was once "contemporary."

Be that as it may, interest in music from the Medieval, Renaissance, and Baroque periods has swept our own country in the last few years, and it is not unusual to find some conference or event devoted exclusively to a prior age. Two such events occurred at the same time in late May in Boston and in Montreal, and they are the subjects of featured reports now. That they happened at the same time was unfortunate for anyone involved with one who would also have liked to have been at the other, but the coincidence gave that much more for the convention-goer to choose from. A major event at the Montreal gathering was the unveiling of a newly-discovered manuscript of French classic music, the subject of another article this month. Anyone interested in the whole spectrum of the organ and its literature ought to find something to read, but if your interests do not antedate your own lifetime, take comfort in the fact that other subjects will appear in future issues.

Footnotes

Footnotes constitute trappings of scholarship, rather than a sure sign that scholarly work has been done. True, they are often necessary, occasionally useful, and on rare occasions interesting to read, but the mere presence of footnotes does not define high-quality writing. Nevertheless, many footnotes have appeared in these pages, and there will probably be some more, unless the corporate cookie monster gobbles them up on the way to the computer.

In the course of formal education, many undergraduate degree programs require the student to write some paper(s) in the subject field, using specified documentation. This ensures, among other things, that the student will identify and make a trip to the library, where footnotes are frequently discovered. A few may be thus acquired and transferred to the paper, where, with a bibliography which largely duplicates the same material, the requirements of scholarship will have been satisfied. If the student survives through graduation, he or she will encounter similar hurdles in graduate school, disguised under such names as "term prospectus," "D.M.A. project," or "doctoral paper" (lest anyone be intimidated by "thesis" or "dissertation").

Some months ago, a graduateschoolperson old enough to have known better appeared on my doorstep requesting "the material on Muffat." This was somewhat remarkable, inasmuch as finding the editor's cubbyhole in Suburbia-des-Flughafen is a project requiring initiative and persistence (as well as a car). Certain though I was that the name of some Muffat family member must have graced these pages in the past, I was nevertheless a bit taken back, since *The Diapason* hardly seemed the logical place to start such a scholarly search. My inquiry as to what reference in *RILM*, *RISM*, or *The Music Index* had brought the person there only solicited a puzzled look, but said person did admit that the teacher had given the instruction to write a paper on Muffat. Since *The Diapason* is an organ magazine, there must be something there. The nearest thing to Muffat that surfaced in the files was an uncomplimentary review of an organ record, but that seemed to satisfy the zest for research.

Relating this true tidbit is not to belittle anyone's work, but to suggest that the effort was misguided. Had the teacher not explained the basic sources of reference material? Could the teacher possibly not have been familiar with them, or, worse, not have cared? Did the student accept everything without question because "my teacher said so"? It's quite possible that the real intent in this case was to learn something about Baroque ornamentation, but that no one recognized what the subject was.

— A. L.

American Institute of Organbuilders to meet in Cleveland

The American Institute of Organbuilders will hold its ninth annual convention in Cleveland, Ohio, September 27-30. Examinations for Journeyman and Master Organbuilder will be given the preceding day, while a "bonus day" for touring other points of interest in the area will be held on October 1. During the three days of the convention proper, a large number of events has been scheduled, and another afternoon of activities will be available for those who arrive on Sunday. In addition, an exhibit of products from builders and suppliers will be set-up throughout the convention.

Interested persons not on the A.I.O. mailing list may request more detailed information from the 1981 Convention Headquarters, 1052 Roanoke Road, Cleveland Heights, Ohio 44121. The convention chairman is Timothy W. Henry.

The schedule of events was as follows at press time:

Sunday, Sept. 27:

allied events:

1 — 5 p.m.: Self-guided tours

through the University Circle area, with a recital by Jean Langlais at the Cleveland Museum of Art, and the inaugural recital on the new Wilhelm organ at Euclid Avenue Congregational Church.

Monday, Sept. 28:

8:30 — 11:30 a.m.: Convention opening, and lectures by Joseph Chapline on "The Creative Mind" and by Lynn Dobson on "The Organ Case."

1:45 — 5:30 p.m.: Trip to Oberlin College, with a demonstration of the new Brombaugh organ at Fairchild Chapel, a lecture by John Brombaugh on "Temperaments," and a tour of practice rooms, Warner Concert Hall (Flentrop organ), and Finney Chapel (Aeolian-Skinner organ).

8:30 p.m.: Demonstration and examination of the Beckerath organ at Trinity Lutheran Church.

Tuesday, Sept. 29:

8:30 — 11:45 a.m.: Lecture by John Brombaugh on "Tracker Action" and service-maintenance presentations on

"Moller Pitman and Pitman Duplex Chests" by Harold Weaver and "The Austin Universal Wind Chest" by Alan McNeely.

2 — 6:30 p.m.: Tour of the Holtkamp factory, Holy Trinity Catholic Church (Henry organ, 1981), and St. John's Lutheran Church (Ruggles organ, 1980).

8:15 p.m.: Demonstration of the 1952 Holtkamp organ at St. Paul's Episcopal Church.

Wednesday, Sept. 30:

8:30 — 11 a.m.: Lecture by Homer Blanchard on "De Mensura Fustularum" (Concerning the measuring of Pipes) and service-maintenance presentations on "Ventil Chests" by Al Brandt and "Direct Electric and Unit Chests" by H. Ronald Poll.

1:15 — 4 p.m.: Lectures by Richard Houghton and Colin Sanders on "Solid State Electronic Applications for the Pipe Organ" and by Peter Wright on "World Treasures are also Promoted," together with a discussion on the latter regarding the promotion of pipe

THE DIAPASON

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organs as opposed to electronic imitations.

7:30 p.m.: Banquet, with awards and recognitions.

It should be noted that attendance at the convention is not contingent on holding membership in the American Institute of Organbuilders. All persons interested in the work of the A.I.O. are encouraged to attend.



(continued from p. 1)

Playing his own 1966 Dowd harpsichord (a veritable powerhouse of an instrument which filled the spaces of Jordan Hall without apology), Kirkpatrick programmed *Ordre 18*, François Couperin; *Suite in A minor*, Rameau; and *Sonatas*, K. 460-461, 518-519, 544-545, Domenico Scarlatti. To this listener the French works were played in a far-too-unyielding manner, giving an air of gracelessness, especially in the slower pieces; this despite Kirkpatrick's statement that he had, "at last, come to peace with the French School," and that he would demonstrate "new ideas of notes inégales." In the Scarlatti sonatas, however, this world-renowned authority played with conviction, security, and musical communication.

From the artist's determined and unaided entrance (he is guided by a string tied from stage door right to the harpsichord's tail), to his appearance after intermission without tailcoat ("For the first time in fifty years — but I assure you it will go no further!"), through the graciously-given encores, one was aware of participation in a remarkable, even historic, event.

A fully-staged production of Monteverdi's last opera, *The Coronation of Poppea*, opened the festival events. To a sold-out house (the air-conditioned Boston University Theatre) Banchetto Musicale, Boston's early-instrument ensemble and the Boston Lyric Opera co-operated to present as stylistic and musical a performance as one is likely to encounter these days. Martin Pearlman, director of Banchetto, led from the harpsichord, and was responsible as well for the excellent English translation (much enjoyed by the audience) and for the edition, with its tasteful decisions regarding use of obbligato instruments.

Two harpsichords were used for continuo: Italianate instruments by John Shortridge and David Way; they were played by Pearlman and John Gibbons. The cast was largely excellent, with counter-tenor Jeffrey Gall as Ottone and tenor Karl Dan Sorensen playing the travesty role of Arnalta, Poppea's maid, the outstanding singers. I applaud the decision to cast Nero as a soprano, thereby maintaining the close harmonies of the original writing for castrato in the duets with Poppea. (Transposing this role down an octave to the tenor range had marred the other wise excellent PBS telecast of the work seen earlier this season.) Both sets and costumes of the Boston production respected the conventions of Monteverdi's period, and were, thus, effective. The use of a mechanical *deus ex machina* — also a period touch — provided humor as well as 17th-century stagecraft.

Wednesday's concert by the Boston Camerata (Joel Cohen, director) was notable for its choreography! Beginning the "Venetian Festival" program with the Toccata from Monteverdi's *Orfeo* played by the New York Cornet and Sackbutt Ensemble from the rear balcony of Jordan Hall, and moving without pause to groups on stage, then to the Harvard-Radcliffe Collegium Musicum singers dispersed in galleries left and right of stage made for fascinating polychoric effects. The well-devised program never lost its musical interest, although Mr. Cohen's rather simplistic verbal comments may have been a bit below the level of this particular audience. He demonstrated his expertise in program-construction, however, and another sold-out house paid tribute to his popularity in Boston.

On Friday afternoon William Dowd gave an introductory lecture about the Henri Hemsch harpsichord at the Boston Museum of Fine Arts, followed by

a demonstration of this fine instrument played by James Weaver of the Smithsonian Institution. The large crowd at this event attested to an intense interest in this fine mid-18th-century instrument, and in the opportunity, rarely encountered, to compare its sound with that of four modern harpsichords built in the same style. These instruments, by the Hubbard shop (1977), Thomas and Barbara Wolf (1980), Allan Winkler (1979), and Neupert (1981) all differed from each other as well as from the Hemsch; as Dowd had pointed out in his remarks, "one can't even copy himself!" but one may certainly measure old instruments, listen to them, and work in a certain style. This all four makers had done.

The instrument with which I would have been willing to live, at least as far as the sound was concerned, was the extraordinarily-engaging instrument by the Wolfs — the only one, incidentally, to have plectra of bird quill (even the Hemsch is presently quilled in Delrin). As for touch and other player reactions, during the several hours I stood there listening, no report was given by Mr. Weaver. The experiment, that of comparing sounds immediately, was made difficult by the length of the examples played, and by the time spent with each instrument before moving on to another.

A keyboard panel, chaired by James Nicholson, spent several hours discussing the problems and pleasures of modern harpsichord-making. Panel members Carl Fudge, Wolf-Dieter Neupert, David Way (of Zuckermann), Edward Goble, Eric Herz, and Hendrik Broekman (Hubbard Shop) displayed a remarkable unity of opinion: the classic harpsichord has triumphed, all are "serious students of the old instruments" (Broekman), and one builds harpsichords "with the ears" (Way) — all this in spite of moderator Nicholson's amusing *faux-pas* at the opening, "Let me introduce the contestants . . ."

Sheridan Germann's slide lecture on harpsichord decoration was an added event for Saturday morning, scheduled at the same hour as the beginning of the Erwin Bodky International Competition for Early Music, which I elected to hear. I did not envy judges Joel Cohen, Richard Conrad, Nicholas Kenyon, Sandra Miller, and Howard Schott their job of picking a contest winner, for of the contestants I heard (four of the eight), all seemed to be of a very high level, indeed. The competition was won by an accomplished and communicative counter-tenor, Drew Minter (New York),

whose program (Caccini, Purcell, Blow, the virtuosic figurations of Buxtehude's *Jubilato Deo*, and the emotion-filled "Mad Scene" from Handel's *Orlando*) was performed with verve and fine musicality, ably abetted by the fine harpsichord-playing of James Richman and the gamba of Sarah Cunningham.

My problem with the competition's concept was the impossibility of judging only one winner from three quite differing categories: solo harpsichord (of which there were four); singing (two); and early music ensembles (two). Both Janet Hunt and Jennifer Paul, the two harpsichordists I heard, were spectacular performers (as were, from reports, Lisa Waitches and Dorothy Wang, the two I did not hear). Michael Lynn, traverso and recorder, and Edward Parmentier, harpsichord, are a well-known duo. How could one choose one winner from such diversity? The choice of a singer proved once again the supremacy of the human voice when it is used with ability! I would hope that in future years the directors of the Bodky Competition would consider giving prizes in two or three different categories. I suspect that early music performance has come far enough by now to make this a logical next step; or, perhaps, since this is an annual competition, one category could be scheduled for each of three years: harpsichord, singing, ensemble, somewhat on the triennial system employed in Brugge.

Both Ms. Hunt and Ms. Paul used two different harpsichords for their competition repertoire: a recent Dowd French double of stellar sound, and an absolutely spectacular Italian single, after Carlo Grimaldi (1697) by Jerome Prager of Los Angeles. This instrument was, for me, the most exciting harpsichord of the entire exhibition! Other outstanding instruments were the two-manual Christian Zell copy by Carl Fudge, the one-manual German-style harpsichord (after Hass) by Eric Herz, and the copy of an 1828 Graf piano by Robert Smith.

I heard only two of the afternoon harpsichord demonstrations: Tom Pixton playing his own instrument incorporating features of all three main styles (French, Italian, Flemish), and Will Porter, a classics professor at Brandeis University, demonstrating a most-resonant Flemish instrument by Robert Greenberg.

Some blocks away from these hubs of activity there was a companion attraction, accessible by Boston's venerable subway and by foot: the exhibit "Musical Instruments in Books and Prints 1491-1908," prepared by Fred-

erick R. Selch of the American Musical Instrument Society and by Gene Bruck and Marianne Wurlitzer of the antiquarian firm of the same name in New York. This collection of circa 140 items was on display at the Goethe Institute, a fine turn-of-the-century Boston town house on Beacon Street.

Among items to be seen here were first editions of Couperin's *L'art de toucher le Clavecin*, Dom Bédos' classic work on organ building, *Héro* of Alexandria's *Spiritualium Liber*, translated by Frederico Commandino Urbano (1575) which includes a drawing of an hydraulic organ built for Cardinal d'Este, possibly the earliest extant drawing of an actual instrument by its maker! and the unique surviving copy of an amusing *Instruction for Playing on the Musical Glasses*, London 1761, by Miss Ann Ford Thicknesse, the title page of which reads, "Any Person, who has the least KNOWLEDGE of MUSIC, or a good EAR, may be able to perform in a few Days, if not in a few Hours . . ." A fascinating collection of important works and trivia concerning musical instruments!

Purple "Early Musical Festival" banners flying from the exhibition buildings visibly confirmed the celebratory nature of Boston's stellar event. Plans call for its biennial repetition. Building on the considerable strengths of this year's program, festival president Friedrich von Huene and his committee (especially program chairman Mark Kroll and manager Jon Aaron) should be encouraged to serve up again an international event highlighting the vitality of early music in America.

Boston's leading place in this movement is historic: the pioneer early instrument maker in this country was Arnold Dolmetsch, who, working at Chickering's early in this century, made both keyboard and non-keyboard instruments; the Galpin collection of musical instruments was given to the Boston Museum of Fine Arts in 1917; in the 1930s players Melville Smith, Putnam Aldrich, Claude Chiasson, and E. Power Biggs made the early keyboard repertoire known in Boston; the epoch-beginning harpsichord-making partnership of Frank Hubbard and William Dowd began here, and is largely responsible for the current phase of the harpsichord revival. 1983 will be the tercentenary year of Jean-Philippe Rameau. May we hope for a staged Rameau opera, perhaps even an over-all French theme, and performances by some of America's more-widely dispersed players and singers of early music?



Among the harpsichordists at the Boston Early Music Festival were John Gibbons (left) and Ralph Kirkpatrick.

"Christmas is coming, the goose is getting fat;
Please to put a penny in the old man's hat."

Yes, it is time to start thinking about those December choral performances, even though I am writing this during the first official week of summer at a time of very warm weather and the longest day of the year. Christmas is coming. I know it to be true because my mailbox is constantly filled with Christmas music from publishers. It is obvious that their "elves" have been busy.

The goose may be getting fat, but budgets certainly seem to be shrinking. Before ordering your 1981 Christmas music, be sure to review carefully your library to identify those works already purchased, yet not performed in the past two years. In most cases this music is not out-of-date or overused, and merits performance. There is bound to be turnover in both the choir and congregation during any three year period, so in planning for your Christmas season, start with what you already own and then supplement it with new music. Directors are feeling the pressures of inflation and rising music costs, yet publishers are continuing to make available incredible amounts of choral music. Someone must be buying it!

My publisher friends tell me that given as a separate category, Christmas music sells more copies than any other single area. And why not? If, as is common today, we include Advent and Epiphany, this season is celebrated for a longer period of time than any other in both the secular and sacred worlds. A public school concert of Easter music is rare, but a winter concert, which features various types of Christmas and Hanukkah music, is almost standard. Some school districts have restrictions on the type of music which may be included, so that the less-religious aspects of the season are highlighted; yet, a December concert is scheduled and a "Christmas" vacation is enjoyed by everyone, no matter what it is called.

The music reviewed includes a variety of Christmas/Hanukkah themes and represents Part I in our consideration of music for these December events. Part II, *Carols for Christmas*, will be reviewed next month. I hope you will find something useful, and so do the publishers, so that you will "put a penny (or dollar) in their hat." Best wishes for a successful and happy holiday.

Pour Noël (For Christmas). Halsey Stevens; unison or two-part with organ/piano; Mark Foster Music Co., EH 15, 40¢ (E).

There are three brief stanzas, each slightly changed although the melody is the same. The third has a short obbligato solo which will require someone with a secure voice to sustain the high G's. The music is simple, folk-like in character, and quite suitable for a children's choir or girls' chorus. The keyboard provides an ostinato-type of background for the first two verses, then doubles the choir at the end. Lovely music and highly recommended.

The Song of Mary at the Manger. Richard Dirksen; SSAATTBB and organ; Oxford University Press, 94.329, 70¢ (M+).

The organ part primarily doubles the choral lines, but does contain registration suggestions. Its function is to provide a support for the voices, but at the end there is a tone cluster that is sustained, and then the notes are released slowly from bottom to top until only one note remains. The eloquent text is by W. H. Auden. Mild dissonances create slowly evolving harmonies. A good choir will be needed to capture the ethereal nature of the vocal lines. An effective piece.

Music for Voices and Organ

by James McCray

Toward December

The Hallowed Season. Hubert Bird; SATB unaccompanied; Theodore Presser Co., 312-41325, 55¢ (M—).

This five-page work won first prize in the 1979 choral composition contest sponsored by Ithaca College. The mildly-dissonant lines in this slow tempo are well-written and each part is tunefully singable. Shakespeare's text is set sensitively so that the fragile mood is maintained throughout. A delicate work especially suitable for high school choirs.

Hail Mary. Robert Kreutz; SATB and organ; G.I.A. Publications, G-2231, 50¢ (M).

Kreutz's setting of the traditional Ave Maria text is a tender, very moving statement of adoration. The choral parts are basically homophonic in close positions, with some phrases sung unaccompanied. Using modal harmonies that sometimes are doubled by the organ, the lines beautifully express the text. The organ is on two staves with no indication for pedal. Highly recommended.

Beside a Manger Lowly. Robert Wetzel; SATB, baritone solo, and organ; Curtis House of Music, No. 8129, 60¢ (E).

Each of the three stanzas is arranged differently, but with the same melody. The opening verse, for baritone solo, has an instrumental solo line written in the organ score which could be played on violin or some other C instrument. The last page is for full chorus. The second verse is for SA and then TB alone, and the final verse is an SATB setting. The music is simple, tuneful and pretty. This would be of interest to small church choirs. The organ music is quite easy.

Silent Stars. Kent Newbury; SSA, piano, with optional finger cymbals; Music 70 Music Publishers, M70-244, 60¢ (M).

The choral writing of predominantly close block chords will sound fine with a balanced choir. There are several verses which are generally the same with some modifications, particularly in the piano part. The keyboard part often has an arpeggiated bass that enhances the flowing quality of the voices. The text is especially nice in this Christmas work useful for high school voices.

Christmas and Advent Motets for 5 Voices. Edited by Anthony G. Petti; SSATB unaccompanied; Chester Music of Alexander Broude Inc., \$6.50 (M+).

There are nine late 16th-century motets in this collection; composers are Lassus, Palestrina, Ramsey, Handl, Byrd, Corteccia, Esquivel, Philips and Sweelinck. This scholarly edition is another addition to the Chester Book of Motets, now in 12 volumes. It contains extensive editorial notes and suggestions for the Sunday most appropriate to each of the motets. All works are in Latin with a nonperforming translation given at the top of the motet. A rehearsal keyboard part is included. The motets are contrapuntal with suggested chromatic alterations given above the vocal lines. Often the alto part is low. A beautiful collection that will appeal to sophisticated choirs seeking quality early music.

Mary Had A Baby. Arranged by Roger Emerson; 3-part mixed, piano and optional guitar; Jenson Publications, 403-13010, 60¢ (E).

Although spirituals are not particularly popular at Christmas, this traditional text is set so that it will have a character more in a pop/jazz style than as a spiritual. The lines have limited ranges, and this version would work well with junior high school voices. The verses are similar but go through a series of modulations. The keyboard part is easy enough for young pianists, yet provides that jazz quality that will make it a sure hit with young people. The guitar part is not notated, but consists of chord changes above the keyboard part.

Eight Bright Candles. David Weintraub, arr. by Joyce Merman; SAB and keyboard; Shawnee Press Inc., D-261, 50¢ (E).

The piano accompaniment is a flowing series of eighth notes except for the verse that describes the "one lone candle." This simple piece explains the Hanukkah candles and could be used by young voices. After one verse in unison, the basses sing a verse while the upper voices hum. The other areas are in three parts with good ranges for all voices.

There Is No Rose. Leslie Betteridge; SATB and organ; Rock Harbor Press Inc., (P.O. Box 1206, Hyannis, MA 02601) RMO 806, 75¢ (M).

Each textual phrase is given a separate style or character. Often the music is written as a unison plainsong to be sung over a sustained organ chord. There are some brief divisi areas and unaccompanied singing. The organ writing is on two staves with a pedal part indicated. Even though there are more short sections than there need to be to establish a cohesive spirit, the music is engaging and will provide most church choirs with a slightly different, yet captivating anthem.

There shall a Star from Jacob come forth (Three Excerpts from Christus), Felix Mendelssohn (1809-47); SATB and organ; Addington Press of Hinshaw Music Inc., AP-206, 95¢ (M).

Ivor Keys edited this version so that preceding the famous chorus, there are two brief excerpts. One is a short soprano recitative that is then followed by a TBB solo movement of two pages duration. These then lead into the familiar choral setting. The accompaniment is on two staves with the pedal clearly marked. The male solo movement could be sung by the full sections, but the tessitura for the tenor is moderately high. This is a useful new version of standard repertoire.

Jesu Parvule. Donald Swann; two-part treble and keyboard; Galaxy Music Corp., GMC 2480, 25¢ (E).

This easy two-minute setting could be sung by children's choir if the upper voices are comfortable with a high G. Using an antiphonal format with some canonic treatment over a vertical keyboard series of chords, there are three verses, all with the same music. Both Latin and English texts are provided for performance.

A Virgin Most Pure. Arr. by J. Troxlee; SSA and piano; G. Schirmer, 12398, 70¢ (M—).

The first of three verses is for unison chorus, and the other two use the same SSA music. The keyboard part for all verses is similar, playable by any accompanist. Designed for a high school or junior high girls' chorus, the alto line has some low notes doubled in the piano.

The Kings and the Shepherds. Daniel Pinkham; SATB with optional keyboard doubling; E. C. Schirmer Music Co., No. 3006, 50¢ (M+).

Pinkham's setting of the exquisite Robert Hillyer poetry is organized on two staves so that the tenors read bass clef. There are two verses which have the same music and a refrain whose music is somewhat different the second time. The music is dissonant with syllabic chordal treatment that, at times, is modal. Designed for a good high school or college choir.

Now, Hear! Jesus is Born. S. Elery Rogers; SAB, keyboard with optional flute and percussion; H. W. Gray of Belwin-Mills Publishing Co., GCMR 3428, 45¢ (B—).

The optional flutes and percussion parts are included above the keyboard music as part of the choral score. The fast, spirited anthem moves in 6/8 with a dance-like quality. Each section of the piece is different although the material is related. The first part is unison chorus, then basses only, women only and finally a three-part closing section in which the altos and basses sing in unison and the soprano has an obbligato line that forms a duet with the flute. This would work well with almost any church choir; singers and congregation would enjoy this anthem.

A Cradle Song. Richard Billingham; SSA and piano; Roger Dean Publishing Co., RDCF-105, 50¢ (E).

Although there are only two textual verses, the music material is heard five times because three verses are hummed in all voices with no text. The tune is a Mexican folk-song and text is the popular "Hush my dear lie still and slumber" of Isaac Watts. A simple Christmas piece for junior high girls' chorus.

Sing Nowell. Arr. Douglas E. Wagner; SAB and keyboard; Beckenhurst Press, BP 1128, 60¢ (E).

Based on the Christmas hymn "The First Nowell," this easy anthem for small church choirs moves in a fast tempo. After an opening by the women of a new melody, the men sing the familiar Nowell melody. Later these two themes combine and eventually there is a third harmony part. The keyboard music drives the music forward rhythmically and keeps a strong pulse on the first beat of every measure.

Who is He in yonder Stall? Robert Wetzel; SATB, children's choir, and organ; Hope Publishing Co., A519, 40¢ (E).

There are only two pages in this anthem, but there are three brief verses which are sung by children's choir (or a soloist). Each asks a question in flowing triplets; the choir answers without triplets but singing the same answer each time with an extended final response. This is one of those anthems ideal for a Christmas service wanting to use the children with the adult choir, but not wanting an extensive and difficult setting. Certain to please everyone.

Sing a Christmas Song. Theron Kirk; SSA with descant solo, piano four-hands, and percussion; Carl Fischer, CM 8138, 60¢ (M—).

(Continued, page 13)

(continued from p. 1)

eminent authorities in sympathy with the concept of the conference and of the organ, and all had contributions to make. The overall theme dealt with the historical organ and its literature, re-created for our time, rather than with avant-garde ideas. That such an event was so resounding a success says a great deal about the tenor and interests of our time, since a similar meeting would undoubtedly have been doomed to failure only a few years ago.

The conference lasted three days, each of which was well-paced to be full of events. Morning and afternoon sessions were devoted to papers and to panel discussions, while a formal recital was presented each evening. Papers and remarks were read in either English or French according to the preference of the speaker, but simultaneous translation to the other tongue was available via small transistorized receivers. Three adept translators made this process amazingly successful. Publication of the complete proceedings is planned for later this year. Less formal concerts took place each noon, and early-morning and late-afternoon hours were reserved for small groups to visit and inspect the organ. Coffee breaks in a display area adjacent to the lecture hall and post-concert receptions provided opportunities for conversations with colleagues and visitors. A fine library display contained manuscripts, prints, and letters documenting the musical life of New France in its early years.

The eighteen papers and two panel discussions of "L'Orgue a notre époque" fell into one of two general categories: the literature of the organ, and the organ as an historical instrument. The remarks which ensue will follow those categories, rather than the chronological order of events. A related review elsewhere in this issue deals with the presentations on early music in New France and on the newly-discovered "Montreal Organ Book."

* * *

To open the conference, Donald Mackey, McGill University music faculty member and chairman of the symposium committee, extended greetings and introduced Peter Williams (University of Edinburgh), who spoke on "French Elements in Bach." Mr. Williams is well-known through his many writings, and he brought his extensive background to bear on a potentially-voluminous topic by concentrating on a brief analysis of the opening of Cantata 61. His lucid remarks showed the value of studying organ music through similar elements in another medium and he illustrated them with examples played at the harpsichord.

Marie-Claire Alain's "Reflections on the Organ Book of Nicolas de Grigny after the copy of J. S. Bach" dealt with the differences between Bach's manuscript copy of de Grigny's music and the prints of 1699 and 1711. She proposed 1713 as the date of the manuscript, indicating that it was not a student copy but rather was the work of someone who comprehended the French classic style, having as it does no errors or cross-overs. Mme Alain spend the bulk of her time playing brief examples on the positive (a handsome new instrument built by Gerhard Brunzema, of Ontario), to illustrate minor differences in the two versions of the music. While this was an approach which would have been successful at a masterclass at which students had scores to follow and annotate, it was extremely difficult to follow in these circumstances, since there were no hand-outs or copies of the music available to the audience.

"Zenith and Nadir: the Organ versus its Music in late 18th-century France" was a remarkable presentation

in which David Fuller (State University of New York at Buffalo) placed the organ music of the time in its historical perspective. Noting that the music declined in style and worth after 1735 even as the instrument itself reached brilliant new heights, he suggested that an educated musical public was increasingly interested in opera and the growing classic style, at the expense of the church style which in turn came to imitate secular music. He also noted the importance of the concert organ, especially at the *Concert spirituel*, where the instrument was used to play transcriptions, rather than original organ works. Mr. Fuller supported his lecture with a thorough handout and with representative recordings. His implication that the magnificent creations of Clicquot et al were used for an insignificant literature undoubtedly annoyed some present, but the evidence he presented seemed irrefutable. A lively question period followed.

Bengt Hambraeus (McGill University) spoke on "The Relationship between Orchestration and Organ Registration in the 20th Century." Starting with Widor's orchestration text of 1904 (updated in an English version, 1946), Mr. Hambraeus emphasized that composer's interest in acoustics, as well as his inclusion of the organ in orchestral music, which came about, at least in part, from a desire to support a full orchestral sound. Widor's influence as a teacher extended to such later composers as Varèse, Vierne, and Ravel, all of whom either employed the organ with orchestra or used an organ-like sonority in their orchestration. Hambraeus, himself a noted composer of organ works, made a fascinating analogy between symphonic French organ registration and the orchestration of Ravel's *Bohème*.

The final event which touched on organ music was a panel discussion, "The 20th-Century Composer and Historic Instruments," moderated by Fenner Douglass. Participants were Marie-Claire Alain, John Beckwith, Barrie Cabena, David Fuller, Kenneth Gilbert, Bengt Hambraeus, Gerhard Krapf, Daniel Pinkham, and Massimo Rossi, all of whom could be counted as composers or performers (and, in some cases, both). Each person was asked to give a statement outlining his or her ideas on the various topics of controversy which surround an "historic" organ today: the use of varying keyboard ranges, winding systems, temperaments, even mechanical action itself. Although no uniform conclusions were reached, there did seem to be a general consensus that mechanical action is the preferred type and that historic styles need not necessarily restrict an instrument's use.

* * *

Fenner Douglass (Duke University) initiated the presentations on the organ as an instrument with his lecture "Historic Preservation and a Universal Style in Organ Building." Dealing with the history of restorations, especially in France, he noted that such widely-heralded work as that undertaken at Le Petit Andely and Notre-Dame-de-Lorette was change rather than "restoration." He suggested that the desire to preserve the past and the search for the eclectic organ were usually at odds, and that official commissions may have destroyed more instruments than have wars. The inescapable conclusion is that with preservation there cannot be a universal style.

"Temperament in French Music" was the subject of Pierre-Yves Asselin (Montréal), who surveyed unequal temperaments used in France from the Renaissance to the advent of equal temperament. Through slides and recordings he was able to illustrate the general trend from the use of pure thirds which gradually gave way to the use of better fifths, but at the cost

of the thirds. The material on the temperament of Jean d'Alembert (1717-1783) was of particular interest, since it is that temperament which was used for the McGill organ.

Charles Fisk, the organbuilder from Gloucester, Mass., spoke on "How Certain Musical Differences between the Historic Organs of Germany and France were achieved by Differences in Construction." Mr. Fisk first surveyed the similarities between instruments of the two countries, such as the use of wooden cases, case pipes, note-channel chests, cuneiform bellows, and common wind ducts, before going on to tonal differences. He compared cultural characteristics and tastes to draw an analogy to the varying organ sounds, and he noted the differences in commonly-available pipe materials: lead in Germany, tin in France.

"The Instruments of a late 18th-century Portuguese Organbuilder, Antonio Machado e Cerveira" by Michael Kearns (Gulbenkian Foundation, Lisbon) was read by Kenneth Gilbert, since Mr. Kearns was unable to attend. In this paper, the author dealt with the activity and extant examples of Cerveira's work, which numbered originally nearly one hundred instruments of fine workmanship and materials.

Antoine Bouchard (Université Laval, Québec) then spoke on "A French Classic Organ for Montreal." This was a polemic on the ideal of the French classic organ as perceived through an appreciation of the period and culture.

Owen Jander presented "A Unique Historical Organ for Wellesley College," the institution at which he teaches. This paper dealt with the background and specifications of the new Fisk organ which has recently been installed at the college. This is an instrument which focuses on a single historical style, that of north Germany in the 17th century, drawing especially on the work of Fritzsche and Stellwagen, and it is tuned in quarter-comma meantone. Along with similar ones built recently by John Brombaugh and Gene Bedient, it will be the subject of more detailed information in these pages in future issues.

Thomas Harmon (the University of California at Los Angeles) spoke on "Gottfried Silbermann — the French Connection in German Baroque Organbuilding." Mr. Harmon's paper compared the period 1700-1750 to 1930-1980 in terms of organbuilding developments, then devoted attention to the characteristics of Gottfried Silbermann's instruments. The presentation was enhanced with slides and recordings which illustrated the fusion of French and Germanic elements.

"Variations of Balance in the French Classic Organ" was the topic of Pierre Hardouin (Université de Paris). Mr. Hardouin, well-known for his prolific writings on the French classic organ, showed his command of material by setting forth a great deal of detailed information on classic registers, showing how they changed over the years. His organization of stops in four groups was useful: *Fonds d'orgue*, *Plein jeu*, *Grand jeu*, and *Jeu de tierce*.

Luigi Ferdinando Tagliavini (Université Miséricorde, Fribourg) spoke on "Organbuilding and the Restoration of Historic Organs in Present-day Italy." Mr. Tagliavini noted that only in recent years have historic instruments and music been appreciated, making restoration or building on historic principles possible. He then dealt with the main characteristics of the Italian organ, using the two instruments at San Petronio in Bologna as examples.

Jakob Schmidt of Lucerne discussed "The Aesthetics of Organ Case Design." Mr. Schmidt considered the general concepts of good case design as derived from historic instruments. He then showed slides to illustrate solu-

tions to space and shape, both historic and contemporary.

The concluding panel discussion was "New Directions in Contemporary Organbuilding," with Peter Williams as the moderator and a panel consisting of Antoine Bouchard, Charles Fisk, Pierre Hardouin, Bernard Lagacé, Christoph Linde, Lawrence Moe, Jakob Schmidt, Luigi Ferdinando Tagliavini, and Hellmuth Wolff. Mr. Williams posed a number of statements, drawing spirited response from the panelists and audience participants; reactions tended either to deal with the organ as a strictly historic phenomenon in the museum or with it as an instrument continually evolving into the future. The hour ended with applause for the Symposium and its planners.

* * *

The new organ was heard in formal recitals played by Kenneth Gilbert (discussed in the accompanying article), Luigi Ferdinando Tagliavini, and Marie-Claire Alain, as well as in an introductory demonstration by John Grew. Mr. Grew, of the McGill music faculty, shared much of the responsibility for planning both the organ and the symposium with Mr. Mackey and committee members, so it was appropriate that his performance was the initial one after Hellmuth Wolffs verbal demonstration. Mr. Grew played *Plein jeu* and *Basse de Trompette*, Marchand; *Tierce en taille* and *Trio*, Lebeque; *Fugue*, d'Anglebert; *Libre d'Orgue* de McGill 1980-81 (excerpts), Hambraeus; and *Noël Chantons a voix hautaine*, Dandrieu. The organ's capabilities were thus displayed, and, in light of the fact that no other contemporary music was programmed, the three movements from the Hambraeus suite (*Choral*, *Ronde de Tierces en couple*, and *Récit de Nazard*) were especially welcome, planned as they were for this particular organ.

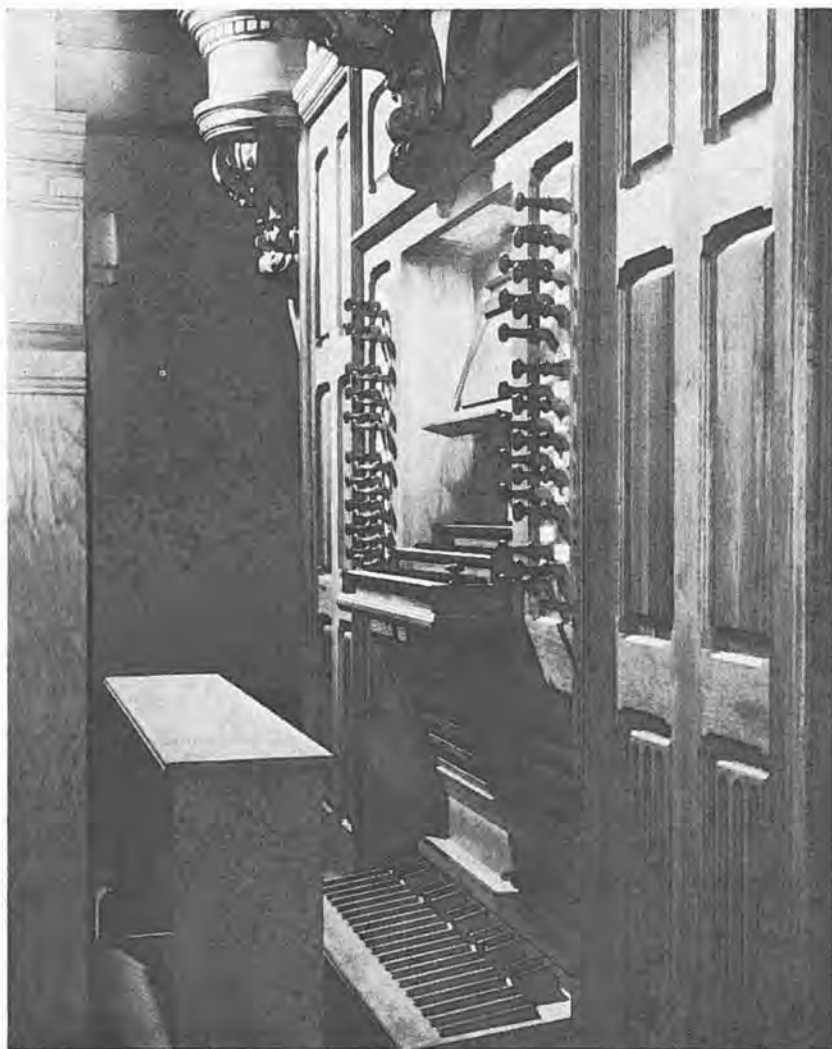
Mr. Tagliavini's program consisted of *Toccata col contrabasso*, *Capriccio sopra la Bassa Fiammenga*, and *Toccata IV*, Frescobaldi; *Two Tientos*, Correa de Arauxo; *Toccata in D Minor*, *Pastorale*, and *Sonata in C Major*, Pasquini; *Concerto in A Minor*, Torelli/Walther; *Two Sonatas in D*, Scarlatti; and *Concerto in D Minor*, Vivaldi/Bach. Although there was no French music on this program, the music fitted the organ so well that one could have imagined hearing an Italian instrument. Perhaps this was owing in part to Mr. Tagliavini's vital and persuasive performances, which made the music come indeed to life. It was one of those rare occasions when what appeared on paper to be a string of little pieces made a well-ordered and musical event. All the playing heard during the Symposium was technically excellent, but none exceeded that of Mr. Tagliavini in musical effectiveness.

Mme Alain's recital the final evening was entitled "J. S. Bach et la Musique française" and contained these works: *Pange Lingua*, de Grigny; *Pièce d'orgue*, BWV 572, three settings of *Allein Gott*, BWV 662, 663, 664; *Fantasia in C Minor*, BWV 562, Bach; *Offertoire sur les Grands Jeux* and *Cromorne en taille* (Parish Mass), Couperin; and *Prelude and Fugue in E-flat Major*, BWV 552, Bach. To this program was appended the Nivers Suite on the First Tone, as well as encores by Balbastre, Clérambault, and Alain (*Choral Dorien*). All the performances were of the high quality associated with this artist, but the French works were particularly convincing, with perhaps the most elegant playing displayed in the encores. The E-flat Prelude and Fugue sounded very much a Germanic piece rendered on a French instrument, but to hear that low B in the G-Major Fantasy for the first time was an exceptional

(Continued overleaf)



Positif case, showing carved shields and casework. Display pipes are the tenor register of open metal flute.



Console with French classic style pedalboard in place. Note bottom two keys for additional reed pipes, as well as knobs by lowest manual to operate shove coupler.

Montreal

(continued from p. 5)

thrill! All in all, this program was a fitting conclusion to a most successful conference.

Even though we have entered a period of academic retrenchment and with it a time of restricted budgets, the McGill Symposium proved that it is still possible to produce an organ conference which is successful and well-attended. The timing must be right, the subject matter must be intense, and the participants must be first-class. In meeting these requirements, "L'Orgue a notre époque" has set a standard for the future.

* * *

Those who know Hellmuth Wolff's work elsewhere will not be surprised that he has crafted a beautiful instrument for McGill University. It is located in Redpath Hall, a charming old building which originally served as a library; the organ gallery was formerly a stack area. The hall has now become a modest-sized concert room which makes a suitable home for the organ, although the sound will be even more successful when a new hard floor is installed. The divisions are situated in a classic layout, with the G.O. occupying the main case, Montre in facade. The short-compass Récit is at the top, while the Pédale stands outside and behind the case. The Positif pipe display is from the Dessus de

Les Grandes Orgues de l'Université McGill

Grand-Orgue (2ième clavier, C - g''')

Bourdon	16'	(C - b en bois, reste en étoffe martelé)
Montre	8'	(en étain)
Bourdon	8'	(C - B en bois, reste en étoffe martelé)
Prestant	4'	(en étain)
Grosse Tierce	3 1/5'	(en étoffe martelé, cylindrique)
Nazard	2 2/3'	(" " " " " ")
Doublette	2'	(en étain martelé)
Tierce	1 3/5'	(en étoffe martelé)
Fourniture	2'	IV/III (en étain, ajustable pour plein-jeu de 16' ou de 8')
Cymbale	1/2'	III (en étain)
Cornet	V	(en étoffe martelé, c' - d'''/ou c# - d''')
Trompette	8'	(en étain martelé, 1er cran du registre basse; 2ième cran dessus et basse)
Clairon	4'	(en étain martelé)
Voix humaine	8'	(" " " " " ")

Positif (1er clavier, c - g''')

Dessus de flûte	8'	(en étain, facade, C - B du Bourdon, reste ouverte)
Bourdon	8'	(C - c# en bois, reste en étoffe martelé)
Prestant	4'	(en étain, facade)
Nazard	2 2/3'	(en étoffe martelé, cylindrique)
Quarte de Nazard	2'	(" " " " " ")
Tierce	1 3/5'	(" " " " " ")
Larigot	1 1/3'	(en étoffe)
Fourniture	1'	III (en étain)
Cymbale	1/3'	II (" " " ")
Cromorne	8'	(en étain martelé)

Récit (3ième clavier, f - d''')

Bourdon	8'	(en étoffe martelé)
Prestant	4'	(" " " " " ")
Cornet	III	(" " " " " ")
Hautbois	8'	(en étain martelé)

Pédale (C - f', anches AA - f')

Bourdon	16'	(en bois)
Flûte	8'	(C - B en bois, c - f' en étoffe martelé)
Gros Nazard	5 1/3'	(en étoffe martelé, C - B bouché)
Flûte	4'	(" " " " " ")
Grosse Tierce	3 1/5'	(" " " " " ")
Flûte	2'	(" " " " " ")
Bombarde	16'	(pavillons en bois, anches en laiton plaqué de palissandre)
Trompette	8'	(en étain martelé)
Clairon	4'	(" " " " " ")

Accouplements et Accessoires

Positif sur Grand-Orgue
Tirasse Grand-Orgue
Tirasse Positif
Tremblant fort
Tremblant doux
Rossignol

Pression: 75mm.

Tempérament selon d'Alembert, a = 415 Hz.

The specification of the organ as it appears in the symposium booklet. Parenthetical information beside each stop indicates the pipe composition: bois for wood, étoffe martelé for hammered metal, and étain for tin.

flute, and the carved wooden shields are those of the university (left) and the anonymous donor (right). The oak case has elaborately-carved cornices and pipeshades, and the intricate impost supports three main towers which are proportionally mirrored by the lower case on the gallery rail. The Parisian cases of St. Etienne-du-Mont and St. Germain-des-Prés (the old case) served as points of departure. Because the instrument is back-lighted by rear windows, the cover photograph was made early in the morning, using sunlight reflected to the case front by panels spread on the floor below.

The key action, with wooden trackers, metal rollerboards, and metal pull-down rods, follows the plans of Dom Bédos, as do the measurements for the bone-covered keyboards with visibly-acting shove coupler, the Positif backfalls, and the pallet pulldowns. The pedalboard is in French classic style, although an interchangeable straight, flat one is also provided. The G.O. stop action has drawbars, vertical rollers, and vertical levers at the end of each slider. Stopknobs for each division are grouped together on either side of the keyboards. The key action is suspended, giving the organist good control.

A double-drawing knob for the Fourniture permits its use for either the 16' chorus or the 8' one. A similar device for the Trompette activates only the bass on the first pull, permitting its use in dialogue against the treble Cornet of the same division. The 75-mm windpressure is conveyed through wooden windways, and a valve which increases the wind supply by one-third can be employed when greater stability is desired. The French-style voicing employs closed toes and low cut-ups, and pipe scales, with a few exceptions, are from Dom Bédos. Pipework by Mittermaier, Stinkens,

and Klein was used, and the Hautbois is from the shop of Charles Fisk. Attention should be paid to the compass of the pedal reeds, which, in French classic style, extends lower than our contemporary standard.

The builder has written, in the symposium brochure, his thoughts about the general design:

The organ's composition reflects the primary purpose of the instrument: that it be able to interpret the greatest part of the French classic literature. In determining the scale of the instrument, it was necessary to take into account the intimate acoustics of Redpath Hall, and it was decided to build a large eight-foot organ of 37 stops with three manuals and pedal, and to order the mixtures so that the *plein-jeu* might possess the greatest variety of intensity and range.

It was considered desirable that the University's only organ of importance could lend itself to other repertoires without compromising its French character. The best solution seemed to be to provide a pedal division which, while certainly French in terms of its pipe scales and general conception, is one which the builders of the classic period would have placed only in a larger instrument. It was also decided to give the 16' reed a more supple character than that of the old French bombardes.

The builder's success was made evident each time the organ was played. The sound ranged through its various dynamic levels, radiant at the lower ones and resplendent at the more forceful ones, without ever seeming harsh or overbearing. The instrument is comfortable to manage and responsive to the player. It will undoubtedly be a candidate for serious recordings, and it will probably remain a unique creation.



Detail of casework on McGill organ.

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MARGARET IRWIN-BRANDON organ,
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College Organist, Mount Holyoke College

PAUL O'DETTE lute
Director of Early Music,
Eastman School of Music

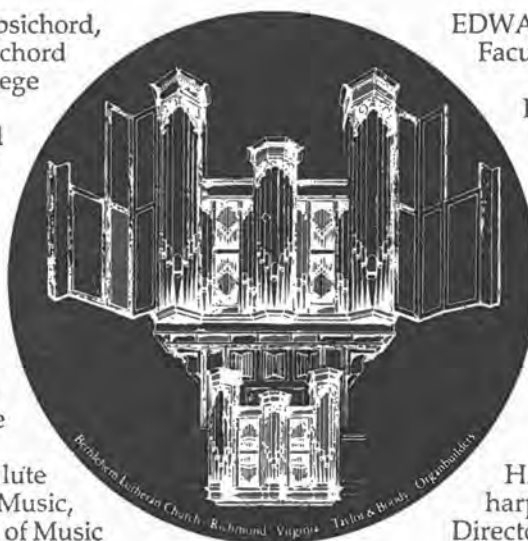
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Old Music in New France

by Bruce Gustafson

The names of Richelieu and Louis XIV automatically conjure up images of the Louvre and Versailles, and to musicians, the operas of Lully and the grand music of Parisian churches. Even North Americans seldom think about the fact that north of New England was Nouvelle France, colonized by Champlain beginning in 1608, administered by a colonial organization created by Richelieu in 1627, and integrated into Louis XIV's realm in 1663. The colonial Frenchmen slowly built a society in Québec City, Montréal, and Trois Rivières that imitated as much as possible the life and music of the mother country. It was not until after the *grand siècle* that the British won the struggle for supremacy in the colonies, around 1760, and that French culture was stifled in the New World.

Just twenty years after the Pilgrims were established at Plymouth, there was an organ in the Jesuit Chapel in Québec City, and there is record of another being brought from France in 1664. These single-manual cabinet organs were similar to those specifically mentioned by Lebègue, Boyvin, and Clérambault, and we can assume that their music was in fact played in New France. But we don't have to work only with assumptions because a small, but in some cases significant, amount of music from the French Regime has survived in Québec and is beginning to surface. Until now, most such music has served primarily to flesh out the cultural history of Canada, but the discovery of a collection of early French organ music which is larger than anything known in France has changed this view. Old music from New France will now take a place in the repertoire of modern performers who thought they had not a whit of interest in Canada's cultural history.

* * *

At the recent symposium at McGill University, "L'Orgue à notre époque," three lectures, an exhibit, and a concert dealt with New France's musical legacy. Erich Schwandt, of the University of Victoria in British Columbia, presented a fascinating, musically-illustrated lecture on "17th- and 18th-Century Motets and Other Figured Music in the Monasteries of Québec." Mr. Schwandt has for some time taken it upon himself to investigate the holdings of the religious institutions in Québec which were founded during the French Regime, and his sleuthing has resulted in uncovering a good deal of sacred music. Most of it was brought directly from the old country, and adapted to the often rather meager forces available on this side of the Atlantic. Thus, one does not find grand motets for choirs, soloists, and orchestra, but two- or three-voiced motets, often without bass, and monophonic liturgical music of all types for choir or soloists. The music is not primitive, however, often being replete with the florid melismas and ornaments that the colonists had learned in Paris. That there is little secular music to be found in Québec (excluding for the moment the rich heritage of folk music which has been passed down orally) is explained by political history: when the French Regime ended, most of the wealthy colonists who had the leisure and education to be involved in sophisticated music-making packed up their belongings (including their scores) and returned to France. The monasteries and parish churches, on the other hand, continued to serve



1. P. 2 (Magnificat en D). The opening page of the "Livre d'orgue de Montréal," showing the first verset of an anonymous Magnificat to be played on the grand orgue, presumably on a plein jeu.

the musical needs of the French inhabitants of the area.

A broader sampling of this music was made available to the symposium participants through an exhibit prepared by Elizabeth Gallat-Morin and Antoine Bouchard, with the cooperation of more than a dozen institutions in the province of Québec and in Paris. The Ministry for Cultural Affairs through the Archives nationales du Québec published an elegant 75-page brochure which details both the individual items and their surrounding history, in French and English. The exhibition was entitled "Témoins de la vie musicale en Nouvelle-France" ("Evidences of the Musical Life in New France") and included the following categories: organ music, motets and cantatas, liturgical music and plain chant, methods and secular music, theoretical works, views, and maps.

Along with rare copies of such printed music as the first organ book of Nivers (second printing, 1667) and that of Marchand (post 1732), one finds fascinating tidbits which were culled from various archives: a missionary, lutenist and future superior of Sulpicians in Montréal, requests in 1692 that his organ and harpsichord be sent over from Paris in that year; an 18th-century history recounts the use of an organ in 1664 which served as a model for a mechanically-gifted cleric who made several organs entirely of wood for various churches; and a contract in 1753 for an organ to be made by Robert Richard in Paris for the cathedral in Québec City. It was to have one manual with a range up to high E, French opera pitch, pedal pull-downs, divided stops, and the following registers: Bourdon, Flute, Quinte (Nazart), Doublette, Fourniture, Cymballe, Cromhorne (placed in front for easy tuning), Trompette [pedal?], Tremblant doux, and Trem-

blant fort. The plan was for this instrument to serve temporarily as the main instrument in the church and eventually to be the positive of a great organ on the scale of the famous Parisian models. Unfortunately, the scheme never came to fruition as the organ became the victim of the bombings of 1759 which also signalled the end of the French Regime.

The star of the show, and one of the focal points of the Symposium, was a recently-discovered manuscript of nearly 400 organ pieces. This "Livre d'orgue de Montréal," as it is now called, was the subject of two lectures followed by a recital in which 27 of the pieces came to life again for the first time in well over 200 years. The book has been made available through a facsimile edition (Fondation Lionel-Groulx; 261, avenue Bloomfield, Outremont; Montréal H2V 3R6; Canada; \$36, Canadian), and Kenneth Gilbert is in the process of preparing a modern edition which will be available sometime in the future. The manuscript is the subject of a doctoral thesis being written by Elizabeth Gallat-Morin who also wrote the preface to the facsimile and presented the introductory lecture on it at the Symposium.

Not unlike the Louis Couperin organ manuscript which Guy Oldham stumbled upon in London twenty years ago, this was a find which we all dream about, but never think will really happen. Mme Morin, while investigating the holdings of a small historical archive outside Montréal in preparation for a lecture on music in New France, was shown an old manuscript which had been acquired with the other papers of a prominent 19th-century French Canadian, Jean-Joseph Girouard. As she leafed through the 540 pages (!), the importance of the book began to dawn on her. When Kenneth

Gilbert, her harpsichord teacher and a native of Montréal, passed through and examined it, the magnitude of the discovery came into full bloom: here was more organ music in late 17th-century French style than existed in any other single volume, almost all of it was unknown elsewhere, and it was of professional quality, not the jottings of amateurs.

The history of the volume can be traced almost, but not quite, to its origins: it was signed by Jean Girard, a cleric from Bourges in France, who brought it with him to Montréal in 1724 (along with the first organ book and composition treatise by Nivers). Before leaving France he had been a singing master at the Sulpician Seminary in Paris and had studied organ in preparation for his emigration to Montréal — he could have studied with Clérambault, who had succeeded Nivers as the organist at the nearby Saint-Sulpice church. Nothing more certain can be determined about how Girard came into possession of the enormous manuscript, and therefore as to what the source of the music was. The kindest cut of all is that there is a date which has been obliterated: "16 —." All the tricks of modern science (the local police laboratory was even brought into the act) cannot decipher the last two numbers.

None of the pieces is attributed, and only 16 are known elsewhere; these are all by Lebègue, tempting even the most cautious student of the book to suspect that some or all of the hundreds of other pieces are by that master. The book contains 10 Magnificats, 6 Masses, 2 Te Deums, 1 Pange lingua, and 3 series of genre pieces; trios with pedal, tierce-en-tailles, and fugues. As Mme Morin pointed out in her lecture, the study of such a large volume will take considerable time to complete, but her preface gives considerable in-

formation now, and her thesis will undoubtedly come closer to a definitive assessment. One fact must be stressed in the meantime, lest this manuscript work its way into organists' lore under false pretenses: it was not originally a single manuscript, and there is no reason to assume that all of the pieces are by the same composer. Judging by the evidence of the paper and handwriting, it is obvious that a number of individual unbound manuscripts

were collected and bound together. While they may have all belonged to a single master, they may also have been whatever happened to be lying around a French organ loft at the end of the 17th century.

Organists will, of course, be most interested in the music itself, and that is what Kenneth Gilbert dealt with in his lecture. He pointed out a number of salient features which crop up throughout the book: a tendency to

have a doubling of the prevailing note values to build tension in pieces, doubling of bass notes in the pedal, large sweeping flourishes, syncopations (especially in duos), much use of suspensions in plein jeux, little use of chromaticism, and trios in open score calling for a third hand (the lowest part being too high for the pedals). Mr. Gilbert built a case for the possibility that Lebègue was indeed the composer of most or all of the pieces, noting

the following facts: Lebègue was the one composer who always ended with a *plein jeu* in his suites, as do 7 groups in the manuscript; in three of the pieces which appeared also in Lebègue's printed organ music, there were changes which cannot be logically attributed to copyists' errors, but seem to be compositional changes by the composer himself; a double bar is used to coincide with manual changes, as in Lebègue's prints; the chromaticism is integrated into the texture in a way that is reminiscent of Lebègue's known works; and one of the pieces which appears twice in the manuscript has changes which again seem to be those of a composer, not a copyist. Therefore, Mr. Gilbert offered the hypothesis that the *Montréal Organ Book* might be a workbook from the total life of Nicolas Lebègue (thus accounting for the wildly differing handwritings and papers). Again, however, one must keep in mind that this is a collection of manuscripts, not a single book, and Mr. Gilbert may have fallen into the trap of forcing more unity onto the collection than exists.

Mr. Gilbert's playing was certainly not forced, and it spoke eloquently for the artist, the music, and the instrument. Playing a carefully-chosen sampling of pieces, he illustrated virtually all of the styles and genres present in the manuscript, from Magnificat versets to individual fugues. The organ, of course, was ideal for the music, with its blazing reeds and regal *plein jeu*. On first hearing, the music seemed to be well worth a permanent place in the repertoire, even if one dares not yet attach the name of a composer to it. Now that its existence has been made public, we can hope that the combined efforts of scholars and musicians will succeed both in attributing the music, and in exploring its depth. On the heels of such a discovery, dare we also hope to find more old music in New France?



2. P. 309 (Jeu Doux). A "Basse" and "Recit" for a Magnificat, 2 of the 16 pieces known to be by Lebègue (book II). The differences between this and the printed version of the basse lead to speculation that this might be the composer's own first version.

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New Italian-Style Organ in Lincoln, Nebraska

by Tom Robin Harris

One of the real strengths of current American organbuilding is the diversity of style and influence to be found in the instruments coming from our growing number of organbuilders. Builders here are not overly-bound by national styles or centuries of tradition and, therefore, the inspiration for many new instruments of the past decade has been provided by organ built from the 15th to the 20th centuries, and from countries as diverse as Holland, Germany, France, Denmark, Spain, and England — not to mention the debt owed to the last 150-years of American organbuilding.

A new organ by Gene Bedient, of Lincoln, Nebraska, at St. Mark's on the Campus, Lincoln, makes a direct gesture towards the Italian organ of the 15th and 16th centuries. While there are numerous differences between this instrument and an "authentic" instrument by an Antegnati or a Facchetti, the St. Mark's organ gives one the possibility of hearing old Italian organ music in a manner similar to the sound of that time and place.

The setting itself is remarkable. St. Mark's on the Campus is located in a relatively new, small building (1966) which because of its design, long, very narrow, and very tall, produces a reverberation of about four seconds.

The organ itself stands in the rear gallery, and more to the back of the gallery than to the front. Large, forward-standing pedal towers frame the square case.

Though funds for an instrument were modest, the excellent acoustical properties of the room suggested to Gene Bedient that he "combine and coalesce several diverse elements: the visual beauty of the 17th/18th-century North European organ cases, the tonal elegance of the 15th/16th-century Italian instruments, [and] the key action responsiveness and sensitivity of the 17th/18th-century French instruments."

The "tonal elegance" of the early Italian organ comes from its large *ripieno* (flue chorus) of high lead content which is divided into single ranks, each controlled by its own stop. Also important are its scaling peculiarities — generally narrow in the bass except for the 16' and 8', which get quite large in the bass. The treble pipes get quite large in scale by 20th-century standards. Much of the scaling information about early Italian instruments was located by Herman Greunke of Oberlin. Another important factor is the effect of the pipes playing on very low wind pressure. Because of the excellent acoustical environment and the lack of reeds on the

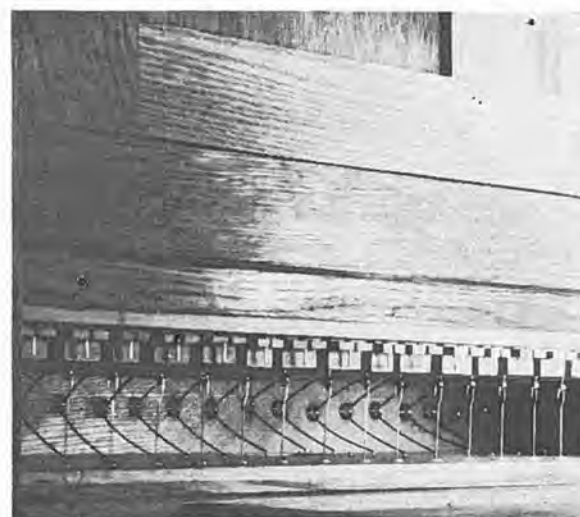


Bedient organ at St. Mark's on the Campus.

instrument, it was possible to use a wind pressure of 40 mm, which makes voicing quite different from instruments with 80 mm or more.

St. Mark's has borrowed this aesthetic principle to create its own tonal spectrum, which will be familiar to

those acquainted with the sound of S. Petronio, Bologna, or even St. Cosmae, Stade. To one hearing the Bedient organ from the chapel below, the plenum produces a full and immediate sound. Though gentle, it has enough strength in the quint ranks to give the



Left: back of case, showing manual and pedal trackers and rollerboard. Above: pallet box and pallets.

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sound a noble, ancient quality. Sound terms are relative and the description of organ sounds can be as elusive as leprechauns in Irish woods or ciphers when the organ repairman arrives. Bedient reminds us, in Plotinus' words:

Remember that there are parts of what it concerns you most to know which I cannot describe to you; you must come with me and see [hear] for yourself. The vision is for him who will see [hear] it.

The St. Mark's instrument (opus 11) differs from an instrument like the one in S. Petronio in several respects, notably that the Lincoln instrument has a second manual, thereby giving an accompanimental division and also the possibility of a cornet. Again, because of limited funds, it was not possible to divide the *ripieno* into independent stops. Thus, the 16' *ripieno* of nine ranks is contained in only four stops instead of nine as early Italian builders would have done. Neither was it possible to add an Italian Piffaro or Voce Umana (an additional 8' principal tuned sharp, similar to our celestes).

To give a secondary chorus, that is, two plenums, the compass was extended to c⁴, so that the 16' *ripieno* played an octave higher would be able to make the secondary chorus.

The two pedal stops, the Contrabass 16' and the Ottava 8', are common with the Great stops of the same pitch, and Bedient has supplied a 29-note pedalboard, the pedalboard of the Italian instrument being very limited in other repertoire.

The Flauto 8' of the Positive has soldered metal caps. This type of flute is more at home in a cornet than the characteristic open flute of the old Italian organ. The Cornetto III contains a quinte 2-2/3' and terz also uncommon to organs on the Italian peninsula, and the scale for the 2' flute is based on a stop on the A-Kerk, Groningen.

The pipes are made of an alloy of approximately 98 percent lead, and were cast and hammered in Bedient's shop. The pipe shades are gilded with 23-carat gold leaf, as are the mouths of the facade pipes. One type of wood found in the St. Mark's organ certainly not used in Italy in 1600 is that used for the key cheeks and turned stop knobs — Nebraska walnut.

For those who have been accustomed to looking East and, more recently, to the West Coast here in America for new directions and excellence in organbuilding, those on the plains of Nebraska are hoping that people will notice something else going on by the muddy banks of the North Platte in addition to "Big Red" football.

GREAT (60 notes)

Principale 16' I-II
Ottava 8'
Ottava 4'
*Fifteenth 2'
**Ripieno V

POSITIVE (60 notes)

Flauto 8'
Flauto 4'
*Flauto 2'
**Cornetto III

PEDAL (29 notes)

Contrabass 16' (from Great)
Ottava 8' (from Great)

Rossignol
Tremulant
Great to Pedal
Positive to Pedal
Positive to Great

*1st position of double draw
**2nd position of double draw

Temperament after Kirnberger III
C = 264
Keyboards lack low C#

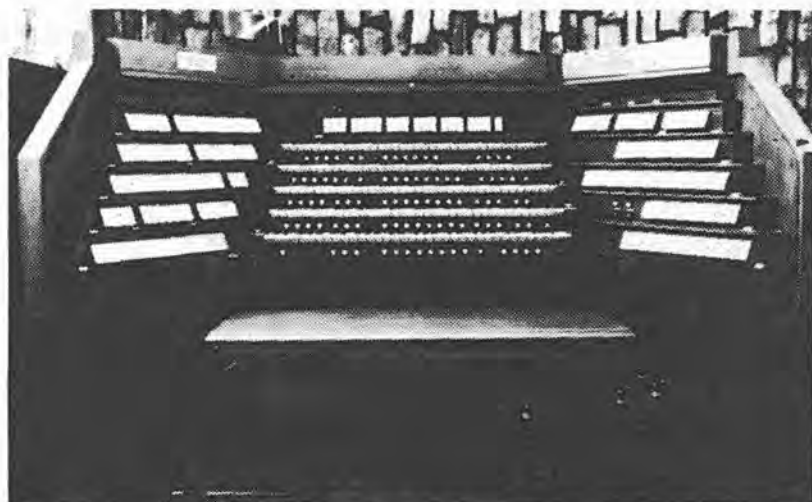


Above left: upper center of case. Above right: pipes on chest (from top, 16', 8', 4', flutes 8', 4', quinte, terz, flute 2', 15th, ripieno). Below: manual keyboards and key linkage.

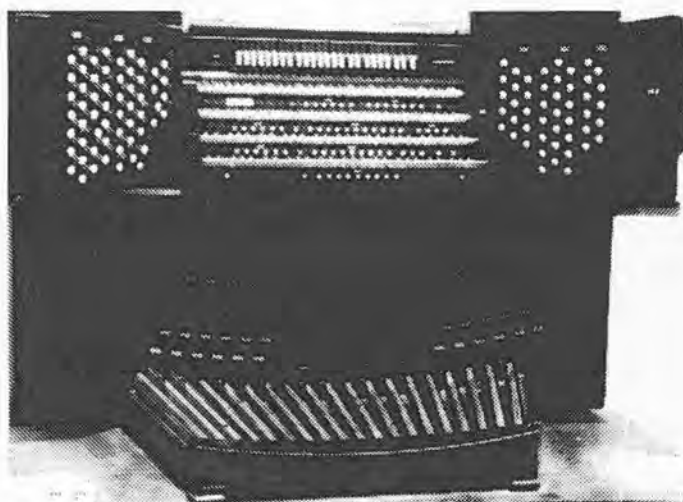


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The four manual Aeolian-Skinner electro-pneumatic console from Philharmonic Hall at Lincoln Center in New York City controlled 100 ranks with 12 generals and 50 manual and pedal pistons, controlling 6 divisions- Great, Swell, Choir, Positiv, Bombarde, and Pedal; 36 couplers and Great on Choir transfer.

These two consoles are being offered because the above two instruments are being merged and added to by the firm of Fratelli Ruffatti. A new five manual solid state movable drawknob console, designed by Virgil Fox, is now being completed in Padova, Italy. It will control one of the world's greatest organs, The Hazel Wright Memorial Organ, in the magnificent new Crystal Cathedral in Garden Grove, California, where it will be an integral part of the ministry of Dr. Robert H. Schuller.

The sale of each of these consoles will be by sealed bids, and awarded to the highest bidder on October 8, 1981. Organ Arts, Ltd. and the Crystal Cathedral reserve the right to refuse any bid under \$15,000.00.

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New Organ Recordings

Vivaldi-Bach: Four Concertos for Organ and Orchestra. Pierre Bardon, organ; Pro Arte Orchestra of Munich, Kurt Redel, conductor. Disques Pierre Verany stereo PV 9801 (from Brilly Corp., 155 N. San Vicente Blvd., Beverly Hills, CA 90211), \$11.98.

Inasmuch as Bach wrote no concertos for organ and orchestra, the title of this release is a bit misleading. The culturally wide-ranging jacket notes, in French only, shed a little more light: the works recorded here appear to be Redel's re-orchestrations of Bach's transcriptions for organ solo of Vivaldi's concerti Op. 3/8 and Op. 7/11 (which appear in the Bach catalog as *Concerto in A Minor*, BWV 593, and *Concerto in C Major*, BWV 594), and his transcriptions for harpsichord solo of the same composer's concerti Op. 3/9 and 4/6 (*Concerto in D Major*, BWV 972, and *Concerto in G Minor*, BWV 975). Musicological considerations aside, however, the music is delightful and organists who play BWV 593 and 594 will enjoy hearing these versions in which the Oberwerk parts are generally assigned to strings, while the Rückpositiv sections remain organ soli. The solo cadenza which concludes BWV 594 is omitted here; otherwise, the Bach versions seem to be followed faithfully. In this performance, M. Bardon, the titulaire of the wonderful huge organ at St. Maximin, plays a I/13 Jullien of 1690 at Roquemaure. The recorded sound is good without being exceptional.



The Young Bach. Bernard Lagacé at the Wilhelm organ of St. Matthais Church, Montréal. Toccata and Fugue in D Minor, BWV 565; Pastorale in F, BWV 590; Fantasia in G, BWV 571; "Little" Fugue in G Minor, 578; Chorale Preludes Nun freut euch, BWV 734, Herzlich tut mich verlangen, BWV 727, Valet will ich dir geben, BWV 736. Titanic stereo TI-14 (from Titanic Records, 43 Rice St., Cambridge, MA 02140), \$9.

This is a fine recording of a major French-Canadian artist playing well-known Bach works on a recent organ by a major Canadian builder. The recording is quite good from a technical aspect, and both the playing and the sound of the instrument are very virile.

The Great Toccatas (complete works of Bach, vol. 8). André Isoir at the Ahrend & Brunzema organ (1961) of St. Lambert of Aurich. J. S. Bach: Toccatas and Fugues in d, C, d, and F, BWV 565, 564, 538, 540. Calliope stereo CAL 1708 (from Brilly Corp.), \$13.98.

The reviewer of a new recording of any Beethoven symphony has the same problem as the reviewer of this disc: there are ever so many recordings of the *Toccatas and Fugue in D Minor* already, all played expertly, all recorded in excellent stereophony. We may wonder if yet another complete Bach recording is necessary: we've all heard these works played before, by masters

from Heiller to Hurford. And the conservatoire reputation looms large: most technically-gifted French organists play everything faster than possible. André Isoir is often no exception to this rule, but here he turns in a wonderful and musical performance of these well-known works. The sound of the organ, like most of the other creations of this firm, is pure gold. The engineering of the recording is excellent.

The French Romantics, Vol. 3. John Rose at the Austin organ of the Cathedral of St. Joseph, Hartford, CT. Franck: *Pièce Héroïque, Cantabile*; Vierne: *Claire de Lune, Toccata*; Saint-Saëns: *Prelude and Fugue in B Major*; Boëllmann: *Suite Gothique*. Towerhill stereo T-1010 (from Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028), \$8.98 + \$1.50 postage and handling.

Another in Mr. Rose's on-going series of French romantic recordings, this disc demonstrates the artist at his best. The music is impeccably performed and the recording is excellently-engineered. The sound of the large 1962 Austin is heroic.

One could hardly ask for better performances of these pieces. Outstanding are the *Claire de Lune*, which fairly melts away in sumptuous beauty, and the fine pacing of the Boëllmann suite, which, even if overdone in organ circles, comes off here as a work of real integrity. This is a thrilling performance.

Saint-Saëns: Messe a Quatre Voix, Op. 4. Worcester Cathedral Choir with soloists; Roy Massey and Paul Trepte, organists; Donald Hunt, conductor. Argo stereo ZRG 889, \$9.98.

Strictly speaking, this is a choral work with organ accompaniment, but that accompaniment is so prominent it seems worthy of mention here. It was written in 1856 when the 21-year-old Saint-Saëns was already organist of the church of Saint-Merry in Paris, where he presided at a classic-style instrument which he guarded from "improvement" throughout his life (it was craftily "reconstructed" in this century and now bears little resemblance to the original). The Mass was scored for soloists, chorus, orchestra, and two organs, but the accompaniment was later arranged for two organs, as recorded here. The work was enthusiastically received by no less a person than Liszt, who compared it to the concert masses of Bach and Beethoven.

Future generations probably failed to sense any comparison to Bach and Beethoven, and the work was largely forgotten. But it is pleasant to hear, is written with technical facility, and is certainly worth an occasional hearing, so it is good to have a first-class recording available. At Saint-Merry the composer must have learned and practiced the tradition of masses in which the Grand Orgue and the choir with its own accompanimental organ located at a distance alternated in musical passages which corresponded to the textual units. It is that alternation characteristic which permeates the Kyrie of this mass, making it a striking organ solo with discrete choral accompaniment. Curiously, the conductor in his program annotations seems completely unaware that such a musical form was a well-established tradition in France.

In addition to the customary five movements of the mass ordinary, Saint-Saëns included a charming little setting of "O Salutaris Hostia" after the Benedictus. The only flaw in the record is that the recording

does not reflect the antiphonal nature of the two organ parts. The performance took place in the Worcester Cathedral; the organs are not identified.

From Amsterdam to Leipzig; Paul Jordan, organ. Sweelinck: *Fantasia Chromatica*; Scheidemann: *Magnificat Octavi Toni*; Buxtehude, *Prelude and Fugue in D Major*; Bach: *An Wasserflüssen Babylon*, BWV 653, *Herr Jesu Christ*, BWV 655, *Prelude and Fugue in E Minor*, BWV 548. Spectrum Stereo SR-137 (from UNI-PRO Recordings, Harriman, NY 10926), \$4.50.

Although this release is marketed as a "musical travelogue," it is really more a series of closely-related pieces, mostly rather robust, in north German style. However, these particular selections do illustrate the close connections, musically speaking, between the various composers, and one tends to hear a chain of relationships without noticeable stylistic breaks. The program is a logical and well-conceived one.

Mr. Jordan's playing is strong and vital, displaying both accuracy and musical logic. No information is given regarding the organ other than that it "is the 1924 Bennett organ of the Convent Immaculate Conception Church in Ferdinand, Indiana, rebuilt in the late 1960s and early 1970s by Thomas Wood of Bloomington, Indiana. It has 35 ranks distributed over three manuals and pedal." Thus, it would not seem to be the ideal vehicle for this music, but it actually sounds quite splendid in the recording and is obviously assisted by favorable acoustics.

This release is available both as a disc and as a stereo cassette; the latter was used for the review and demonstrated good recorded sound.

Liszt Organ Works; Peter Planavsky, organ. Variations on "Weinen, Klagen," *Angelus*, *Kirchliche Fest-Ouverture*, *Adagio*, *Trauerode*. Argo stereo ZRG 784, \$9.98.

This assortment of lesser-known works by Liszt shows that composer in his role as arranger, as well as a creator of original works. The "Weinen, Klagen" Variations pay homage to the past in using two themes by Bach, but the debt to the past stops there; the work is thoroughly romantic in its ever-changing harmonies, expressive character, and dynamic gradations. The *Angelus* is a later work, probably written for harmonium, and is a quiet pictorial piece. The subtitle "Prière aux anges gardiens" (Prayer to the guardian angels) gives a clue as to its supplicatory nature.

The *Sacred Festival Overture* is actually a composition by the opera composer Otto Nicolai, written as his opus 31 for choir, orchestra, and organ. This fantasy on "Ein feste Burg" brought the composer great acclaim, and Liszt probably saw it as a logical candidate for an organ transcription. The *Adagio* is also a transcription, but one by J. G. Töpfer of Liszt's "Consolation No. 4," a piano piece written in 1849.

The *Trauerode*, composed in 1860 for orchestra and inspired by Michelangelo's "La Notte" (The Night), is in some ways the most fascinating work here, alternating recitative-like passages with peaceful and then agitated ones. Liszt made the arrangement for organ so that it could be played at his own funeral, as specified in his will, and it was published the same year he died. Its character perhaps reflects its composer's statement that "Dying is easier than living."

Peter Planavsky's performances are excellent and the recorded sound is good without being spectacular. The jacket notes are good but provide no information on the organ, which is presumably that of the Stift Melk in Austria, listed among the credits.

— Arthur Lawrence

Programs of Organ Recitals

JAMES BAIN, All Saints' Episcopal Church, Pontiac, MI, May 17: *Prelude and Fugue in F, Lübeck; Suite, Near; Prelude and Fugue in G, BWV 541, Bach; Petite Suite, Bales; Tragic Prologue, Karg-Elert; Toccata (Symphony V), Widor.*

JERRY BRAINARD, First United Methodist Church, Lubbock, TX, Mar. 10 (for Lubbock AGO): *Concerto in C, BWV 594, Toccata and Fugue in F, BWV 540, Bach; Fantasy for Flute Stops, Sowerby; Chorale II, Franck; 2nd Fantaisie, Alain; Allegro vivace (Symphony V), Widor.* For Houston AGO Mar. 20, Villa de Matel Chapel, Houston, TX: same Bach plus *Sei gegrüßet, BWV 768, Gigue Fugue, BWV 577, Trio Sonata II, BWV 526, An Wasserflüssen Babylon, BWV 653, Bach (Visser-Rowland organ).*

DAVID BRITTON, First Presbyterian Church, Findlay, OH, Apr. 26: *Suite of Dances, Phalèse; Toccata in F, Bux 156, Buxtehude; Vater unser, Böhm; Passacaglia in C Minor, BWV 582, Bach; Variations on "Praise to the Lord," Ahrens; Poèmes Évangéliques, Langlais (Aeolian-Skinner organ).* For The Presbyterian Church, Coshocton, OH, May 3: same Phalèse, Buxtehude, Böhm, Bach, Ahrens plus *Magnificat I, Dupré; Seven Passion Chorales (Orgelbüchlein), Bach (Taylor organ).*

CHARLES VAN BRONKHORST and JUNE BROWN, United Methodist Church, Paradise, CA, Mar. 1: *Jesu Joy of Man's Desiring, Prelude and Fugue in E Minor, BWV 533, Bach; Allegro, Carvalho; Fantasy in F Minor, K.594, Mozart; Chorale Improvisation "Blessed Jesus at Thy Word," Manz; Trumpet Tune in D, Lang; Song Of Peace, Langlais; Ave Maria, Schubert; Largo, Handel, The Swan, Saint-Saëns; Four Hymn Preludes (Allen Digital Computer organ).* Repeated for First Presbyterian Church, Gridley, CA, May 3 (Swain & Kates organ).

JEROME BUTERA, St. Chrysostom Church, Chicago, IL, June 10: *Sonata, Op. 86, Persichetti; Canzon dopo l'Epistola, Frescobaldi; Wondrous Love, Barber; Prelude and Fugue in E, Bux 141, Buxtehude; Messe de la Pentecôte, Messiaen (Möller organ).*

DOUGLAS L. BUTLER, Wilshire United Methodist Church, Los Angeles, CA, May 4 (for Los Angeles AGO): *Figures (1975), Choregos II (1978), Choregos III (1980), Ancestral Memory (1981-premiere), Michael Bayer; Sweet Sixteenths, Father We Thank Thee, Jig for the Feet, The King of Instruments, Albright; In the Garden, Russell Peck; Liturgies, Pinkham (Harris organ). Cello, percussion, harp, keyboard, and choir assisted.*

MAURICE CLERC, Church of the Epiphany, Danville, VA, Apr. 12: *Prelude and Fugue in B Minor, Chorale Prelude "Come Savior of the Gentiles," Bach; Offertoire (Convent Mass), Couperin; Chorale III, Franck; Allegro, Scherzo (Symphony II), Vierne; Crucifixion (Passion Symphony), Dupré.*

DAVID CRAIGHEAD, South Congregational/First Baptist Church, New Britain, CT, May 3: *Concerto in A Minor, Vivaldi-Bach; Variants, Cooper; Fantasia "Nun freut euch," Buxtehude; Chorale I, Franck; Serene Alleluias, Outburst of Joy, Messiaen; Drop, drop slow tears, Persichetti; Fantasia "Hallelujah, Gott zu loben," Reger.*

CRAIG CRAMER, Colgate Memorial Chapel, Hamilton, NY, June 23: *Veni Creator, Grigny; Von Gott will ich nicht lassen, BWV 658, Nun komm der Heiden Heiland, BWV 659, Prelude and Fugue in C Minor, BWV 546, Bach; Trauerode, Reger; Concerto a due Organi, Lucchinetti (with Gail L. Walton); Dieu parmi nous, Messiaen (Holtkamp organ).*

(Continued, page 19)

Music for Voices and Organ

(continued from p. 4)

Each of the three SSA parts has a melody heard in various combinations with the other voices. Most of the work is for one pianist; the second part is not added until the final verse which has everyone performing. The percussion instruments include maracas, claves, and bongos and they add to the calypso mood established by the piano. A fun piece for a junior high girls' group.

Three Christmas Chorales. Arr. by Philip Gordon; unison or two-part with organ; Theodore Presser Co., 312-41323, 55¢ (E).

The chorales include Bach's *Our gracious God did send*, and Praetorius' *Now Sing we and For unto us a Child is born*. Each has a brief introduction and two verses in English. The organ part is a simple two-stave accompaniment with chords in the right hand and single bass line. These would be useful for introits, closings or even offertories by soloists or duets.

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4' Flute Conique	1 1/2' Larigot
2' Doublette	1' Jeu de Clochette
IV Fourniture	III Cymbale
8' Trompette de Fete	8' Trompette de Fete
	8' Cromorne Tremblant
Recit	
16' Bourdon	
8' Flute a Cheminee	
8' Viole	
8' Viole Celeste	
8' Flute Douce	
8' Flute Celeste TC	
4' Prestant	
4' Flute Ouverte	
2 1/2' Nazard	
2' Quarte de Nazard	
III-V Plein Jeu	
16' Basson	
8' Trompette	
8' Basson	
4' Clairon Tremblant	
Positif	
8' Montre	
8' Flute Creuse	
8' Flute Douce	
	Pedale
	32' Resultante
	16' Montre
	16' Soubasse
	16' Violon
	16' Bourdon
	10 1/2' Quinte
	8' Montre
	8' Cor de Chamois
	4' Prestant
	4' Cor de Chamois
	2' Doublette
	III Fourniture
	32' Contre Bombarde
	16' Bombarde
	16' Basson
	8' Trompette de Fete
	8' Trompette
	4' Clairon
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New Organs



J. F. Nordlie Co., Sioux Falls, SD, has installed a 2-manual and pedal practice organ in the residence of Daniel L. Mueller of Tyndall, SD. The 5-1/2 stop instrument has tracker action, with casework of solid red oak and façade pipes of 75% polished tin. The key action is suspended, with a self-contained wedge reservoir and blower. The reverse-color keyboards are of Gaboon ebony and satinwood; the key-desk and stopknobs are of American black walnut. The metal pipes were built by Gebrüder Käs of Bonn, W. Germany. The Pedal is transmitted from Manual I.

MANUAL I (56 notes)

Gedackt 8'
Prestant 4'
Quint 2-2/3' (TC)
Blockflute 2'
Mixture II

MANUAL II (56 notes)

Rohrflute 8'

PEDAL (30 notes)

Gedackt 8' (I)
Prestant 4' (I)
Blockflute 2' (I)
Mixture II (I)



Roy Redman* of Ft. Worth, TX, has built a 2-manual and pedal practice organ for John Obetz, who is shown above seated at the organ in his office at the RLDS Auditorium in Independence, MO. The instrument has mechanical action.

*Roy Redman, member, American Institute of Organbuilders.

MANUAL I

Rohrflöte 8' 61 pipes

MANUAL II

Quintadena 8' 61 pipes

PEDAL

Gedacktbass 8' 32 pipes



Steiner Organs, Inc., of Louisville, KY, has built a 2-manual and pedal organ of 28 ranks for Trinity Lutheran Church, Eau Claire, WI. The instrument uses mechanical action with electric sliders and solid-state capture combination action, and stands to the side of the rear gallery, with Great and Pedal divisions placed to sound out into the nave. The Swell projects laterally toward the choir, and the console is below the grille. The case is of clear-finish pecan; drawknobs are of turned rosewood; manual keys are of padauk and elm; and pedal keys are of maple. The windpressure is 75 mm., from one large bellows. Capped metal pipes are soldered to tuned length, with equal temperament.

GREAT

Gedacktpommer 16' 56 pipes
Principal (façade) 8' 56 pipes
Rohrflöte 8' 56 pipes
Octave 4' 56 pipes
Spitzoctave 2' 56 pipes
Sesquialtera II 112 pipes
Mixture III-IV 240 pipes
Trumpet 8' 56 pipes
Swell to Great

SWELL

Spitzgedackt 8' 56 pipes
Salicional 8' 56 pipes
(Haskell basses I-12)
Metallflöte 4' 56 pipes
Italian Principal 2' 56 pipes
Quint I-1/3' 56 pipes
Mixture II-IV 165 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbass 16' 32 pipes
Principalbass 8' 20 pipes
(I-12 from Great Principal)
Subbass 8' 12 pipes
Choralbass II 4' + 2' 64 pipes
Fagott (façade) 16' 32 pipes
Great to Pedal
Swell to Pedal

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Stuart Organ Co. of Chicopee, MA, has recently installed a 2-manual and pedal of 11 ranks at Trinity Lutheran Church, Chelmsford, MA. The tracker-action instrument contains the console and some pipes from Hutchins Op. 502, acquired through the Organ Clearing House, as well as portions of the previous organ in the church which had been damaged by flooding in recent years. The new copper façade is by Dennison-Warnock of Boston and a newly-designed oak case was built. The dedication recital was played by Will Sherwood.

GREAT

Open Diapason 8'
Bourdon 8'
Principal 4'
Mixture III
Swell to Great

SWELL

Stopped Diapason 8'
Flute 4'
Fifteenth 2'
Trumpet 8'

PEDAL

Subbass 16'
Swell to Pedal
Great to Pedal

New Organ



The Holtkamp Organ Co.* of Cleveland, OH, has completed a 2-manual and pedal organ of 23 stops and 31 ranks for Bethlehem Lutheran Church in Mankato, MN. The instrument is housed in an elevated case of sliced red oak with the detached console below and to the right. The reverse-color keyboards are of plumwood and palisander; the stop tablets are

fashioned of cherry. The key action and stop action are electro-pneumatic, with combinations by remote setterboard. The dedication recital was played Sept. 7, 1980 by Paul Manz.

*Walter Holtkamp, member, American Institute of Organbuilders.

GREAT

Pommer 16' 61 pipes
Principal 8' 61 pipes
Rohrgedackt 8' 61 pipes
Octave 4' 61 pipes
Openflute 4' 61
Superoctave 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 1-1/3' 244 pipes
Trumpet 8'
Swell to Great

SWELL

Gemshorn 8' 61 pipes
Copula 8' 61 pipes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Doublette 2' 61 pipes
Larigot 1-1/3' 61 pipes
Scharf III 1/2' 183 pipes
Cromorne 8' 61 pipes
Tremolo

PEDAL

Principal 16' 32 pipes
Pommer 16' (GT)
Octave 8' 12 pipes
Flute 8' 32 pipes
Choralbass 4' 32 pipes
Mixture III 2' 96 pipes
Posaune 16' 32 pipes
Swell to Pedal
Great to Pedal

Rebuilt and Enlarged Organs



Wicks Organ Co., Highland, IL, has built a 2-manual and pedal organ of 15 ranks for Immanuel Lutheran Church, Youngstown, OH. The direct-electric action instrument includes a 4-rank organ, now incorporated into the Swell, built by the same firm in 1938 for the previous building. Central pedal towers above and behind the detached console frame the gallery windows of the 1958 edifice. Victor Hildner, Concordia Teachers College, River Forest, IL, was the consultant and dedication recitalist; Luther Gutnecht served as committee chairman.

GREAT

Principal 8' 61 pipes
Rohrflöte 8' 61 pipes
Dolce 8' (SW)
Octave 4' 61 pipes
Gedackt 4' (SW)
Rohrflöte 2' 24 pipes
Mixture III 183 pipes
Trumpet 8' 61 pipes
Chimes

SWELL

Holzgedackt 8' (1938) 61 pipes
Dolce 8' (1938) 54 pipes
Nachthorn 4' 61 pipes
Klein Principal 61 pipes
(1938 Salicional)
Quint 1-1/3' 24 pipes
Rohr Schalmel 8' 61 pipes
Tremolo

Greenwood Organ Co., Charlotte, NC, has completed tonal additions to a 2-manual and pedal organ built in 1952 by Aeolian-Skinner for St. Paul's Episcopal Church in Meridian, MS. The original ranks have been retained without change.

GREAT

Principal 8' 61 pipes
Bourdon 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Octave 4' 61 pipes
*Doublette 2' 61 pipes
Grave Mixture II 122 pipes

SWELL

Gedackt 8' 61 pipes
Viole 8' 61 pipes
Viole Celeste 8' (TC) 49 pipes
*Rohrflöte 4' 61 pipes
*Flageolet 2' 61 pipes
Plein Jeu III 183 pipes
Trompette 8' 61 pipes
Hautbois 4' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Gedackt 16' 32 pipes
Octave 8' 32 pipes
*Double Trompette 16' 32 pipes

*1979 additions

Here & There

Music of NED ROREM constituted the program for a concert in the regular series at Trinity Episcopal Church, Hartford, CT, on Mar. 28. The composer accompanied soprano Phyllis Curtin and bass Robert Briggs at the piano, and soprano Betti McDonald was accompanied by cellist Harry Clark and pianist Sandra Schudmann. Several of Rorem's choral works were sung by the choirs of men and boys of Christ Church Cathedral and St. James' Church, and Trinity organist James Frazier played selections from *A Quaker Reader*.

SUSAN LANDALE has begun a project of recording the organ works of

Petr Eben for the French firm Lyrinx, at the Hedvig-Eleonora Church in Stockholm, Sweden. The three-record album will feature Eben's new work for two organs, in which the composer will join. Miss Landale will present the English premiere of Eben's *Faust*, a 50-minute solo organ work, at London's Royal Festival Hall this season. Both she and Eben will perform the two-organ work at Notre-Dame Cathedral in Paris during July 1982.

DONALD R. M. PATERSON has returned from a two-month tour of Europe, during which time he played recitals in five Danish cities, as well as in England and Belgium. Prof. Paterson is the organist at Cornell University.

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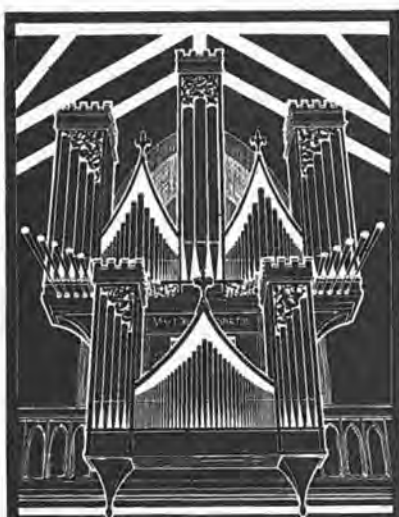
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Restored Organs



Raymond Garner Associates of Crestline, CA, have completed the restoration of a 2-manual and pedal organ of 26 ranks for St. John's Episcopal Church, San Bernardino, CA. The instrument, built in 1873 by Levi U. Stuart of New York City for Westminster Presbyterian Church in Toledo, OH, had been relocated by Farrand and Votey to the Sidney, OH, Opera House during the 1890s but was rendered unplayable by a fire in 1930. The abandoned organ was acquired for its new home through the Organ Clearing House, and was removed by Alan Laufman, James Garner, and Amory Atkins. It is believed to be one of the largest Stuart organs remaining unmodified. The solid walnut case is finished in hand-rubbed lacquer, and the façade pipes were stripped of heavy layers of paint to reveal the original hand-painted designs, now restored by David Hatt. James Garner played the rededication recital on Oct. 28, 1979.

GREAT (58 notes)

Open Diapason 8'
Stop'd. Diap. 8'
Viol da Gamba 8' (bell)
Dulciana 8'
Principal 4'
Harmonic Flute 4'
Twelfth 2-2/3'
Fifteenth 2'
Mixture III 2'
Trumpet 8'
+Swell to Great

SWELL (58 notes)

Bourdon 16'
Open Diapason 8'
Stop'd. Diap. 8'
Keraulophone 8'
Violina 4'
Chimney Flute 4'
Cornet III
Bassoon & Hautboy 8'
Vox Humana 8'
Tremulant

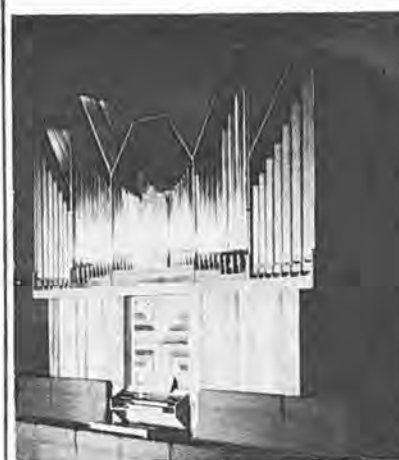
PEDAL (27 notes)

Double Open Diap. 16'
Bourdon 16'
*Principal 8'
Violoncello 8'
*Octave 4'
*Mixture IV
*Trombone 16'
*Trumpet 8'
Swell to Pedal
Great to Pedal

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cedar. The organ was acquired as the gift of Dr. Joyce Clearihue, through a classified advertisement in THE DIAPASON. Dedication recitals were played in March 1981 by two Dutch organists, Kees van Houten and Theo Teunissen.

GRAND ORGUE (I)

Quintaton 16'
Montre 8'
Bourdon 8'
Prestant 4'
Doublette 2'
Principal 1'
Fourniture IV
Cymbale III
Cornet V (mounted)
Trompette 8'

POSITIF (II)

Bourdon a cheminée 8'
Montre 4'
Flute 4'
Quinte 2-2/3'
Octave 2'
Tierce 1-3/5'
Larigot 1-1/3'
Cymbale III
Cromorne 8'

PEDAL

Bourdon 16'
Flute ouverte 8'
Principal 4'
Dulciana 16'
Clarine 4'

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Sept. 10 for the Oct. issue). All events are assumed to be organ recitals unless otherwise indicated, and are grouped north-south and east-west within each date. * = AGO event; ** = RCCO event; + = new organ dedication. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 AUGUST
Douglas Marshall; Hammond Castle, Gloucester, MA 8:30 pm
Gordon Slater, carillon; Riverside Church, New York, NY 12 noon
William Neil; Christ Church, Alexandria, VA 5 pm

16 AUGUST
Singing Boys of Penn; SS Peter & Paul Church, Lewiston, ME 7:30 pm
Plainsong Missa Paschalis; Church of the Advent, Boston, MA 11 am
Gordon Slater, carillon; Riverside Church, New York, NY 12:15 & 3 pm
David M Lasky; Cathedral, Washington, DC 4:45 pm
Elisabeth Maranea; National Shrine, Washington, DC 7 pm

18 AUGUST
Marc Weiss, tenor; Trinity Church, New York, NY 12:45 pm
Music of Bach; Cathedral, Washington, DC 8 pm

19 AUGUST
George Bozeman Jr; Music Hall, Methuen, MA 8:30 pm

20 AUGUST
Holly Singer, cello; St Pauls Chapel, New York, NY 12:10 pm
Huw Lewis; Masonic Aud, Detroit, MI 5:30 pm

22 AUGUST
Singing Boys of Penn; Concert Assoc, Derby Line, VT 8 pm
Calvin Hampton; Hammond Castle, Gloucester, MA 8:30 pm
Timothy Hurd, carillon; Riverside Church, New York, NY 12 noon
Robert Jones; Christ Church, Alexandria, VA 5 pm

23 AUGUST
Singing Boys of Penn; Summer festival, Gardiner, ME 7 pm
Tallis Short Service; Church of the Advent, Boston, MA 11 am
Timothy Hurd, carillon; Riverside Church, New York, NY 12:15 & 3 pm
Winston Stephen; Cathedral, Washington, DC 4:45 pm
Mary Fenwick; National Shrine, Washington, DC 7 pm

25 AUGUST
Miriam Brickman, piano; Trinity Church, New York, NY 12:45 pm
Bach festival; 1st Unitarian, Brooklyn, NY 8 pm

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

27 AUGUST
Alexandra Eames, piano; St Pauls Chapel, New York, NY 12:10 pm
Chamber music; Independent Presbyterian, Birmingham, AL 4 pm

29 AUGUST
Dionisio A Lind, carillon; Riverside Church, New York, NY 12 noon
William Crane; Christ Church, Alexandria, VA 5 pm

30 AUGUST
Lassus Missa quinti toni; Church of the Advent, Boston, MA 11 am
Dionisio A Lind, carillon; Riverside Church, NY 12:15 & 3 pm
Betty DeLoach; Cathedral, Washington, DC 4:45 pm
Jane Gamble; National Shrine, Washington, DC 7 pm

1 SEPTEMBER
Bach festival; 1st Unitarian, Brooklyn, NY 8 pm

2 SEPTEMBER
Thomas Murray; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

5 SEPTEMBER
Kenneth Wilson; Hammond Castle, Gloucester, MA 8:30 pm

6 SEPTEMBER
Sumson Service in F; Church of the Advent, Boston, MA 11 am

7 SEPTEMBER
James R Lawson, carillon; Riverside Church, New York, NY 12 noon
Singing Boys of Penn; Fair, Allentown, PA 2 & 7 pm

9 SEPTEMBER
Clarence Ledbetter; Music Hall, Methuen, MA 8:30 pm
Karel Paukert; Art Museum, Cleveland, OH 12 noon

10 SEPTEMBER
John Holtz; Virginia Intermont College, Bristol, VA 8:15 pm

13 SEPTEMBER
Palestrina Missa Aeterna Christi; Church of the Advent, Boston, MA 11 am
Marilyn Keiser; Duke University Chapel, Durham, NC 5 pm

15 SEPTEMBER
William Whitehead; Union Theological Seminary, New York, NY 12 noon

16 SEPTEMBER
Karel Paukert; Art Museum, Cleveland, OH 12 noon

18 SEPTEMBER
*Marianne Webb clinic; Wauwatosa Ave Methodist, Milwaukee, WI 6:30 pm

19 SEPTEMBER
*William Whitehead workshop; Community UCC, Reading, PA 9 am

20 SEPTEMBER
Langlais Missa In simplicitate; Church of the Advent, Boston, MA 11 am
David Craighead; Congregational Church, Storrs, CT 8 pm
Victoria Reiche, soprano; Christ & St Stephens Church, New York, NY 3 pm
Singing Boys of Penn; Hess Store, Allentown, PA 12 noon
William Whitehead; Community UCC, Reading, PA 4 pm
Singing Boys of Penn; Christ Lutheran, Gordon, PA 7:30 pm
Andrew Seivewright; E Liberty Presbyterian, Pittsburgh, PA 4 pm
Robert Anderson; Redeemer Lutheran, Hyattsville, MD 8 pm
Jean Langlais; National Shrine, Washington, DC 7 pm
+Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 3 pm
Wayne Earnest; Covenant Presbyterian, Charlotte, NC 7:30 pm
Robert Clark; 1st Congregational, Columbus, OH 8 pm
Lloyd Davis; St Michaels Church, Barrington, IL 3 pm
John Obetz; 4th Presbyterian, Chicago, IL 6:30 pm

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Calendar

(continued from p. 17)

21 SEPTEMBER

*Jean Langlais; Calvary Episcopal, Pittsburgh, PA 8 pm
Robert Glasgow masterclass; 1st Presbyterian, Harrisonburg, VA 10 am

22 SEPTEMBER

Barksdale Chamber Ensemble; Christ & St Stephens Church, New York, NY 8 pm
William Whitehead; Theological Seminary, Gettysburg, PA 8 pm

23 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

24 SEPTEMBER

Ann Labounsky; Duquesne Univ Chapel, Pittsburgh, PA 12:30 pm

25 SEPTEMBER

+James Dale; US Naval Academy Chapel, Annapolis, MD 8 pm

26 SEPTEMBER

Singing Boys of Penn; Messiah College, Grantham, PA 8 pm
Church Music workshop; Newberry College, Newberry, SC 9 am

27 SEPTEMBER

Plainsong Missa Marialis; Church of the Advent, Boston, MA 11 am
Paul Winter Consort; St Joseph Cathedral, Hartford, CT 7:30 pm
Jonathan Rennert; Riverside Church, New York, NY 2:30 pm
Audrey Stottler, soprano; Christ & St Stephens Church, New York, NY 8 pm
+James Litton; St Pauls Lutheran, Charleston, WV 4 pm
Jean Langlais; Art Museum, Cleveland, OH 3:30 pm
George Leggiero, carillon; Church of the Covenant, Cleveland, OH 4 pm
Singing Boys of Penn; 1st Congregational, Toledo, OH 4 pm

29 SEPTEMBER

Palestrina Missa Brevis; Church of the Advent, Boston, MA 6:30 pm

30 SEPTEMBER

Karel Paukert; Art Museum, Cleveland, OH 12 noon

UNITED STATES West of the Mississippi

18 AUGUST

Stephen Distad; Christ Methodist, Rochester, MN 12:20 pm

20 AUGUST

John Obetz; Music Festival, Aspen, CO 4 pm

21 AUGUST

John Obetz w/orch; Music Festival, Aspen, CO 6 pm

25 AUGUST

Sue Fortney-Walby; Christ Methodist, Rochester, MN 12:20 pm

13 SEPTEMBER

James Litton; Christ Church Cathedral, New Orleans, LA 4 pm
Sharon Bailey; Church of the Angels, Pasadena, CA 7 pm

20 SEPTEMBER

Jonathan Rennert; Grace Cathedral, San Francisco, CA 5 pm

25 SEPTEMBER

*John Obetz; St Lukes Methodist, Houston, TX 8 pm

26 SEPTEMBER

Guy Boyet; St James Episcopal, Lincoln City, OR 7:30 pm

27 SEPTEMBER

John L. Schaefer; Grace & Holy Trinity Cathedral, Kansas City, MO 5 pm
Chamber wind ensemble; Christ Church Cathedral, New Orleans, LA 4 pm
John Obetz; All Souls Episcopal, Oklahoma City, OK 4:30 pm
William Beck; Presbyterian Church, La Crescenta, CA 4 pm

INTERNATIONAL

15 AUGUST

Paul Riedo; Namenloskirche, Falkenstein, Germany 4 pm
D DeWitt Wasson; Abtei Himmerod, Grosslittgen, Germany 3:30 pm

19 AUGUST

Anthony King; St Josephs Oratory, Montreal, Canada 8 pm

26 AUGUST

Raymond Daveluy; St Josephs Oratory, Montreal, Canada 8 pm

29 AUGUST

Paul Riedo; St Annakirche, Munich, Germany 7:30 pm

31 AUGUST

Karel Paukert; Flanders Festival, Everghem, Belgium 8 pm

2 SEPTEMBER

Peter Wright; Guildford Cathedral, Guildford, England 8 pm
Lynne Davis; Grote Kerk, Dordrecht, Holland 8 pm

6 SEPTEMBER

Lynne Davis; Technischehochschule, Eindhoven, Holland 4 pm
Gillian Weir w/orch; Town Hall, Durban, S Africa 8 pm

9 SEPTEMBER

Lynne Davis; St Janskerk, Gouda, Holland 8 pm
Gillian Weir; City Hall, Pietermaritzburg, S Africa 8 pm

14 SEPTEMBER

Jonathan Rennert; St Michaels Cornhill, London, England 1 pm
+Gillian Weir; Wesley College Chapel, Perth, Australia 7 pm

15 SEPTEMBER

Gillian Weir; Wesley College Chapel, Perth, Australia 8 pm

16 SEPTEMBER

Gillian Weir; New Norcia Abbey, W Australia 8 pm

17 SEPTEMBER

Gillian Weir; Free Reformed Church, Armadale, Perth, Australia 8 pm

18 SEPTEMBER

Gillian Weir; Wesley Church, Albany, W Australia 8 pm

21 SEPTEMBER

Wayne Marshall; St Michaels Cornhill, London, England 1 pm

24 SEPTEMBER

Gillian Weir; Cathedral, St Asaph, Wales 11 am

27 SEPTEMBER

Gillian Weir, harpsichord; S Hill Park, Bracknell, Berks, England 8 pm
**Gerre Hancock; Robertson-Wesley Church Edmonton, Alberta 3 pm

28 SEPTEMBER

Richard Pilliner; St Michaels Cornhill, London, England 1 pm

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Programs of Organ Recitals

(continued from p. 13)

GILES COOKE, Church of the Epiphany, Danville, VA, May 17: *Grande pièce symphonique*, Franck; *Ballade*, Alain; *Impromptu*, Vierne; *Prelude and Fugue in B*, Dupré.

LARRY CORTNER, Robertson-Wesley United Church, Edmonton, Alberta (for Edmonton RCO), May 3: *Chorale-Improvisation "Victimae paschali"*, Tournemire; *Diferencias*, Cabezon; *Prelude in E Minor*, Bruhns; *Scherzo*, Duruflé; *Allein Gott*, Bach; *Cookham Notebook*, Healey; *Fantasy and Fugue on B-A-C-H*, Liszt.

CATHARINE CROZIER, Gartner Auditorium, Cleveland Museum of Art, OH, May 31 (in celebration of the 10th anniversary of the Holtkamp organ): *Variations on "Warum betrübst du dich, mein Herz"*, Scheidt; *Gloria, Elevation, Offertoire* (Convent Mass), Couperin; *Fantasia and Fugue in G Minor*, BWV 542, Bach; *Chorale II*, Franck; *A Quaker Reader* (selections), Rorem; *Postlude*, Alain; *Toccata on "Tu es Petra"*, Mulet.

ROBERT CUNDICK, Vermont Street Methodist Church, Quincy, IL, Apr. 21 (for Great River Heritage AGO): *Concerto del Albinoni*, Walthers; *Liebest Jesu*, BWV 731, Nun freut euch, BWV 734, *Fantasia and Fugue in C Minor*, BWV 537, Bach; *Prelude, Fugue, and Variation*, Franck; *Divertimento*, Cundick; *Clair de Lune*, Vierne; *Carillon Sortie*, Mulet (Wicks organ).

MARGARET DICKINSON, University of Louisville, KY, May 26: *Toccata and Fugue in D Minor*, BWV 565, Bach; *Erstanden ist der heilig' Christ, Der Herr ist mein getreuer Hirt, Schmückt das Fest mit Maien*, Walcha; *Sonata No. 20*, Rheinberger; *Final* (Symphony I), Vierne; *Partita "Was Gott thut"*, Pachelbel; *Fantasy on B-A-C-H*, Reger (Steiner organ).

ELIZABETH GEARHART FARR, Mayflower Congregational Church, Grand Rapids, MI, May 3: *Concerto in G*, BWV 592, *O Mensch bewein*, BWV 622, *Christ unser Herr*, BWV 684, *Toccata and Fugue in D Minor*, BWV 565, Bach; *Xenia*, Adler; *Black Host*, Bolcom; *Adagio, Toccata* (Symphony V), Widor, William Vits, percussionist, assisted.

GRAHAM FARRELL, Presbyterian College, Clinton, SC, Mar. 19: *Six Schübler Chorales*, Bach; *Serene Alleluia*, Messiaen; *Toccata*, Guillo; *Cabellero Variations*, Milanese; *Galliard Variations*, Cabezon; *Sonatas in F and G Minor*, Soler; *Two Revival Preludes*, Farrell, Richard Steffen, trumpeter, assisted.

ROBERT GLASGOW, First Presbyterian Church, Seattle, WA, May 1 (for Seattle AGO): *Suite de deuxième ton*, Clérambault; *Choral Dorian*, Deux Danses, Alain; *Passacaglia and Fugue in C Minor*, Bach; *Fantasia and Fugue on "Ad nos"*, Liszt.

JAMES W. GOOD, First Baptist Church, High Point, NC, May 17: *Processional*, Mathias; *Voluntary I in D*, Boyce; *Prelude and Fugue in C*, BWV 547, Bach; *Partita on "St. Anne"*, Manz; *Cortege et Litanie*, Dupré; *Preludes on New Britain*, Pisgah, Wood; *Carillon de Westminster*, Vierne; Repeated May 31 except Vierne, plus *Final* (Symphony I), Vierne, for Baptist Church, Oxford, NC (Schantz organ, dedication).

LUKE K. GRUBB and REGINALD LUNT, First Presbyterian Church, Lancaster, PA, Apr. 26: *Suite de deuxième ton*, Clérambault; *Before Thy Throne*, Bach; *Symphonie-passion*, Dupré (Mr. Lunt); *My Heart is Filled with Longing*, Lunt; *Symphonie II*, Dupré (Mr. Grubb). Commemoration of the tenth anniversary of the death of Dupré (Aeolian-Skinner organ).

GERRE HANCOCK, Gartner Auditorium, Cleveland Museum of Art, OH, May 17: *Chorale III*, Franck; *Prelude and Fugue in E Minor*, Bruhns; *Fantasia in G*, BWV 572, Bach; *Fantasia and Fugue on B-A-C-H*, Reger; improvisation on submitted themes in three movements (Holtkamp organ).

RUTH WOOD HARRIS, Westminster Presbyterian Church, Des Moines, IA, May 3: *Prelude and Fugue in F-Sharp Minor*, Buxtehude; *Partita on "Werde münster"*, Pachelbel; *Vor deinen Thron*, BWV 668, *Fantasia and Fugue in G Minor*, BWV 542, Bach; *Livre d'Orgue* (selections), DuMège; *Variations and Fugue on "God Save the King"*, Reger; *Sonatine for Pedals*, Persichetti; *Prelude and Fugal Dance*, Litaize (PHELPS/DOBSON organ).

YUKO HAYASHI, St. Mark's Chapel, Storrs, CT, Mar. 8: *Suite de deuxième ton*, Clérambault; *Fantasy on the Revelation of St. John* (1970), Shoto Maita; *Passacaglia*, Muffat; *Praeludium in G Minor*, Buxtehude; *Schmücke dich*, BWV 654, *Passacaglia in C Minor*, BWV 582, Bach.

WILLIAM HAYS, Trinity Cathedral, Trenton, NJ, Apr. 5: *Suite de deuxième ton*, Guillo; *Première Fresques symphoniques sacrées*, Tournemire; *Fantasia in B-Flat*, Boëly; *Grande pièce symphonique*, Franck (Möller/Turner/Petty-Madden organ).

DAVID HERMAN, Nazareth Lutheran Church, Cedar Falls, IA, May 17 (for Waterloo AGO): *Allein Gott*, BWV 715, *O Mensch bewein*, BWV 622, *Wachet auf*, BWV 645, *Komm Gott Schöpfer*, BWV 667, *Fugue in G*, BWV 577, Bach; *La Romanesca*, Valente; *Chaconne in G Minor*, L. Couperin; *Sanctus, Elevation* (Convent Mass), F. Couperin; *Sketch in D-Flat*, Canon in B, *Sketch in F Minor*, Schumann; *Voluntary in B-Flat*, Wesley; *Introit*, Fleury; *Introit*, Duruflé; *The King of Instruments*, Albright.

WILMA JENSEN, Fourth Presbyterian Church, Chicago, IL, Apr. 25: *Variations on "Weinen, Klagen"*, Liszt; *Concerto in A Minor*, BWV 593, Vivaldi-Bach; *Prelude and Fugue in G Minor*, Dupré; *Méditation VIII*, Messiaen; *Petite rhapsodie improvisée*, Improvisation on "Victimae paschali," Tournemire (Aeolian-Skinner organ).

LEE JOHNSON, Bethany United Church of Christ, Chicago, IL, May 31: *Voluntary in C*, Stanley; *Fantasia in A*, Franck; *Toccata and Fugue in D Minor*, Reger; *Canonic Variations*, Bach; *Holsworthy's Church Bells*, Wesley; *Legende*, Peeters; *Toccata* (Suite Gothique), Boellmann.

DENNIS KEENE, Trinity Church, New York City, May 12: *Concerto in A Minor*, BWV 593, Vivaldi-Bach; *Trio in G*, BWV 586, Bach; *Scherzo*, Duruflé; *Improvisation on "Victimae Paschali"*, Tournemire.

ANN LABOUNSKY, Concord Presbyterian Church, Pittsburgh, PA, June 7: *Fantaisie* (Office for Epiphany), Tournemire; *Toccata and Fugue in F*, BWV 540, Bach; *Fantaisie in A*, Franck; *Tryptique*, Langlais; Improvisation on a submitted theme.

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Programs of Organ Recitals

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MARGARET IRWIN-BRANDON, University of Massachusetts, Amherst, MA, Mar. 17: *Veni creator*, Grigny; *Les Corps Glorieux*, Messiaen.

KEITH LENCHO, Seminary Avenue Community Church, Chicago, IL, Apr. 8: *Prédambule*, Cortège, Vierne; *O Lamm Gottes*, *Jesus meine Zuversicht*, Reger; *O Lamm Gottes*, BWV 656, Bach.

KENNETH Z. MANSFIELD, Lafayette-Orinda Presbyterian Church, Lafayette, CA, May 3: *Partita on "Forest Green," Sonata for Flute and Organ on a French Carol*, Paraphrase of "We have heard the joyful sound," Hymn preludes on Regent Square, Kommet ihr Hirten, Duke Street, Fugue on "Amazing Grace," Offertory, Chromatic Fugue, Six Variations on Old Hundredth, Mansfield; *Eight Preludes and Interludes*, Schröder; *Sonata II*, Hindemith. Flutist Lee Subke assisted.

CLINTON MILLER, St. John's Evangelical Lutheran Church, Allentown, PA, May 1: *Chaconne in G Minor*, L. Couperin; *Voluntary I in G*, Greene; *Wondrous Love*, Barber; *Prelude and Fugue in C Minor*, BWV 546, Bach; *Fanfare*, Jackson; *Psalms Preludes I*, Howells; *Chorale III*, Franck; *Dialogue for the Mixtures*, Langlais; *Carillon de Westminster*, Vierne.

CARLENE NEIHART, St. Luke's Methodist Church, Wichita, KS, Mar. 1: *Fantasy and Fugue in G Minor*, Buxtehude; *Joyful, Joyful, We Adore Thee*, Beethoven; *Jesu, Joy of Man's Desiring*, Bach; *Air (Water Music)*, Handel; *Rondeau*, Mouret; *Bell Benedictus*, Weaver; *Rondo*, Bull; *Toccata and Fugue in D Minor*, Bach; *Variations on a Theme by Paganini*, Thalben-Ball; *Beautiful Savior*, Matthew; *Amazing Grace*, Martin; *Grave*, *allegro* (94th Psalm), Reubke.

MARJORIE NESS, First Congregational Church, Benton Harbor, MI, May 10: *Prelude and Fugue in E*, Lübeck; *Alle-gretto*, Vierne; *Sonata III*, Mendelssohn; *Prière*, Franck; *Moderato*, *Andante sostenuto* (Symphonie Gothique), Widor; *Adagio*, Bridge; *Prelude and Fugue in C*, Bach (E.M. Skinner organ).

PAUL R. OLSON, Central Lutheran Church, Eugene, OR, May 2: *Veni Creator*, Grigny; *Fantasia in G Minor* for Oboe and Organ, Krebs; *Partita "Sei Gegrüßet,"* BWV 768, Bach; *Concerto in B Minor*, Walther; *Janniquin Variations*, Arja, Alain; *Sonata I*, Mendelssohn. Oboist Larry Brezicka assisted.

JACK H. OSSEWAARDE, Christ Church Cathedral, New Orleans, LA, May 3: *Grand Choeur Dialogue*, Gigout; *Trio Sonata I*, Bach; *Canon in B*, Schumann; *Fantasy and Fugue on B-A-C-H*, Liszt; *Improvisation for a Requiem*, *Fanfare for Easter Day*, Ossewaarde; *Prelude on Two Folk Hymns*, *Prelude on "Toplady,"* Bristol; *Toccata*, Sowerby.

ANNE PARKS, All Saints' Episcopal Church, Pontiac, MI, Mar. 15: *Fantasia and Fugue in G Minor*, BWV 542, Bach; *Gloria* (Parish Mass), Couperin; *Concerto in A Minor*, BWV 593, Vivaldi; *Chorale III*, Franck.

ROBERT PARRIS, Pfeiffer College, Misenheimer, NC, Mar. 29: *Veni Creator Variations*, Duruflé; *Mirage*, Parris; *Four Noël's*, Dandrieu; *Prelude and Fugue in F Minor*, BWV 534, Bach; *Fantasia and Fugue on "Ad ncs,"* Liszt.

KAREL PAUKERT, Gartner Auditorium, Cleveland Museum of Art, OH, Apr. 19: *Chaconne*, L. Couperin; *Credo*, Scheidt; *Prelude and Fugue in E-flat Major*, Bach; *Fantasy in F Minor*, K. 608, Mozart (Holkamp organ).

DAVID A. PORKOLA, Church of the Epiphany, Danville, VA, May 3: *Introduction and Toccata*, Walond; *Kyrie* (Parish Mass), Couperin; *Rondo*, Rinck; *Christus ist erstanden*, Albrechtsberger; *Sonata III*, Rheinberger; *Menuet*, *Romance*, *Final* (Symphony IV), Vierne.

LOIS REGESTEIN, Church of the Epiphany, Danville, VA, May 25: *Dialogue*, Marchand; *Aria detto Balletto*, Fresco-

baldi; *Fantasia in G*, Bach; *Voluntary in D Minor*, Purcell; *Allegro for Flutes*, Stanley; *Voluntary I in D*, Boyce; *Battle on the Fifth Tone*, Diego da Conceicao; *Prelude and Fugue in G Minor*, Brahms; *Alleluyas*, Preston; *Introduction and Fugue in E Minor*, Parker; *Allegro* (Symphony VI), Widor.

JOHN ROSE, The Park Church, Elmira, NY, May 19: *La Romanesca*, Valente; *Jesu Joy of Man's Desiring*, *Prelude and Fugue in A Minor*, BWV 543, Bach; *O God, Thou Faithful God*, Brahms; *Prelude, Fugue, and Variation*, Franck; *Toccata*, Vierne; *Symphony V*, Widor (Schantz organ).

NAOMI ROWLEY, Fourth Presbyterian Church, Chicago, IL, Apr. 3: *Offertory for Easter*, Dandrieu; *Two fantasies*, Alain; *Prelude, Fugue and Variation*, Franck; *Toccata in B Minor*, Gigout (Aeolian Skinner organ).

ROBERT A. SCHILLING, North United Methodist Church, Indianapolis, IN, May 17: *Prelude and Fugue in C Minor*, BMV 546, *From God I Ne'er will Turn*, BWV 658, *All Glory be to God on High*, BWV 676, Bach; *Aria in F*, Handel; *Adagio and Allegro*, K. 594, Mozart; *Chorale II*, Franck; *Carillon*, Sowerby; *Prelude and Fugue in G Minor*, Dupré (Kimball/Holloway organ).

DAVID SCHRADER, Fourth Presbyterian Church, Chicago, IL, Apr. 10: *Fantasia in A*, Franck; *Fantasia and Fugue in D Minor*, Reger (Aeolian-Skinner organ).

CARL STAPLIN, First Congregational Church, Sioux City, IA, Mar. 15 (for Western Iowa AGO), repeated Mar. 18 at Trinity Parish, Southport, CT: *Concerto in B-flat*, Op. 7/6, Handel; *Fantasia and Fugue in G Minor*, Bach; *Andante*, K.616, Mozart; *Chorale III*, Franck; *Stations of the Cross* (I, VIII, XI, XII), Dupré; *Scherzo in E*, Gigout; *Veni Creator Variations*, Duruflé. For Yale University, Woolsey Hall, New Haven, CT, Mar. 22: same Franck, Gigout, Dupré, and Duruflé, plus *La Chapelle des Abimes*, Guilloü.

TIMOTHY J. TIKKER, Grace Cathedral, San Francisco, CA, May 10: *Prelude and Fugue in E Minor*, BWV 548, Bach; *Volumina*, Ligeti; *Symphony VI*, Vierne.

D. DEWITT WASSON, Cadet Chapel, West Point, NY, Apr. 12: *Prelude*, Duruflé; *Fanfare*, Cook; *Sonata II*, *Sonne der Gerechtigkeit*, Ore; *Invocations*, Mathias; *Four Casual Brevities*, Leach; *Toccata*, Jongen; *Gott des Himmels*, *Introduction and Passacaglia*, Reger.

MARIANNE WEBB, Central Congregational Church, Galesburg, IL, May 21: *Offertoire* (Parish Mass), Couperin; *Herzlich tut mich verlangen*, Kellner; *Toccata and Fugue in F*, BWV 540, Bach; *Partita "Nun komm,"* Distler; *Choral*, Honegger; *Prelude and Fugue on A-L-A-I-N*, Duruflé.

DONALD WILLING, Trinity Cathedral, Trenton, NJ, May 3: *Legend*, Thatcher; *Primavera*, *Twilight at Siesole*, Roulade, Bingham; *Cantabile*, Jongen; *Prelude and Fugue in A Minor*, Bach; *Five Casual Brevities*, Leach; *Allegretto gratoso*, Bennett; *Sportive Fauns*, Dezsö d'Antalfy (Möller/Turner/Petty-Madden organ).

THE DIAPASON compiles programs of organ recitals for publication occasionally, as time and space permit. Programs which do not specify the place and date cannot be accepted, nor can those which involve more than three performers. Preference will be given to recitalists whose programs have not appeared recently.



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