

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICORD AND CHURCH MUSIC

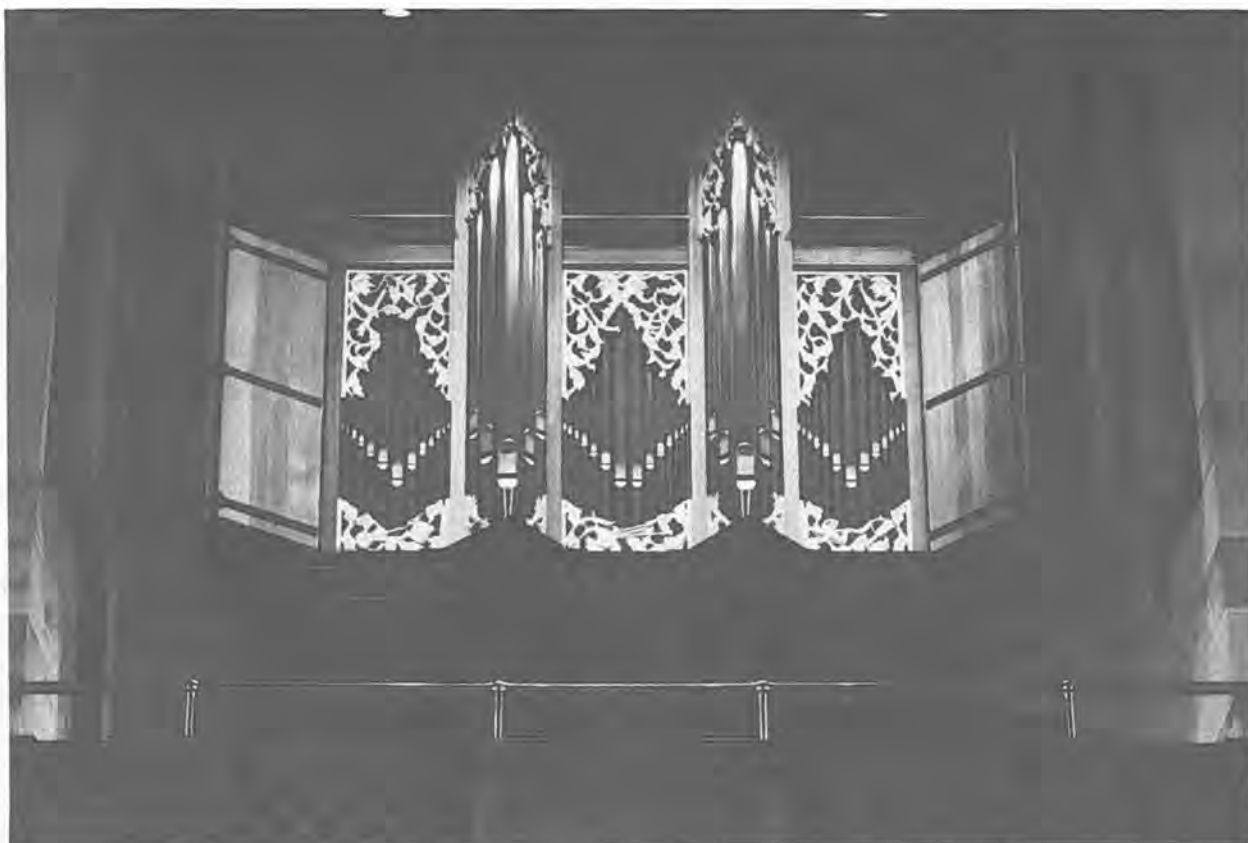
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The New Brombaugh Organ at Oberlin College



During recent months, three organs of modest size by three American builders have been opened at three colleges. This would not be unusual were it not for the fact that each of the three instruments is based on concepts dating from the early 17th century, including the use of mean-tone temperament and more than twelve keys per octave. Beyond that, the three have other characteristics in common, but each also has individual features. The Brombaugh organ in Oberlin's Fairchild Chapel was the first of the three to be officially dedicated, although the others—the Fisk at Wellesley College and the Bedient at Augustana College—followed shortly. This month's material concerns the Oberlin instrument, with a review of its pre-inaugural solo recital during the summer written especially for *The Diapason*, along with material excerpted and enlarged from the dedication brochure. Three identical inaugural programs of music for organ, instruments, and voice took place before capacity audiences on Sept. 27 and 28, with performances by Harald Vogel, organ, Holger Eichhorn, cornetto, Stephen Stubbs, lute, and Harry Geraerts, tenor.—Ed.

Summer Organ Institute Recital

by William and Philippa Kiraly

Every year since 1975, the Summer Organ Institute at Oberlin College has convened for a week in June under the aegis of Harald Vogel, Director of the North German Organ Academy. Its particular emphasis has been organ music from the Baroque period, since this small town contains at least three fine organs built on historical principles of the 17th and 18th centuries (one Flenetrop, 1974, and two Brombaughs, 1975 and 1981).

The latest of these has recently received its first recital. Built by John Brombaugh and Associates of Eugene, Oregon, it is located in Fairchild Chapel on the campus. This small stone building, seating about 200, is an ideal acoustical setting. Its generally Norman architectural attributes and physical size create an environment, though with unplastered walls, similar to those in Euro-

pe in which so many fine Baroque organs are found.

The Brombaugh organ is not an exact copy of any one instrument, but was inspired by the important developments in organ design which took place in the first half of the 17th century, in the workshops of such builders as Gottfried Fritzsche and Friedrich Stellwagen, in north Germany.

To those accustomed to seeing a vast number of organ pipes, in an artistic arrangement not necessarily anywhere near the console, this organ strikes the eye immediately as a very compact instrument. With a modest two manuals and only thirteen stops, it stands in a solid case of fumed oak, situated in the rear gallery. Looking up at it, one sees its handsome façade of five panels consisting of the Praestant pipes, flanked by great wing-like doors, which close over

the front of the case to approximate a softer, 17th-century Italian sound.

The carved screens in light wood, framing the front pipes, depict, at the bottom, various instruments and tools, including a fiddle, drum, mallet, and even a set of bagpipes; while among the top carvings several gargoyles look down, blowing Renaissance wind instruments with agonized expressions (one bears a distinct resemblance to the familiar cartoons of Richard Nixon.)

The case is trimmed with narrow bands painted in red, green, and blue, and 23-carat gold leaf. While the colors are not distinguishable from the body of the chapel, the overall effect is one of rich detail. The white keys, the tops of which are scored cowbone, also have carved and gilded fronts, picked out in red.

(Continued, page 18)

The Last Issue

Since *The Diapason* has suffered a noticeable production delay during the past several months, the editor must apologize for the lateness of issues. The October issue was possibly the latest ever published, but it was also the first to be produced by offset printing, the process which has been standard in most of the printing world for some years.

The extraordinary delay was caused by the conversion of all the material which appears in print from the old letterpress process ("hot" type) to the new offset one ("cold" type), and by the fact that additional working staff was not provided to effect the necessary changes. The end result is a magazine which is produced from film rather than from the physical impression of metal type characters, and we hope that the better appearance thus achieved will eventually offset the nuisance of delays.

The magazine is now much better-looking, but we apologize for the delays and any problems they may have incurred for our readers. In the meanwhile, we ask for your patience, while reminding you that *Final Alice* was not the last of her kind. And, as a famous person said, the premature reports of our death are greatly exaggerated.

Announcements

The Organization of American Kodály Educators (OAKE) will hold its 8th annual national conference April 1-4 at the Marc Plaza Hotel in Milwaukee, WI. The many sessions honor the centennial of the composer/educator's birth and are designed to be of value to both vocal and instrumental teachers working with students of all ages. A brochure and registration form are available from Hannah Tozer, Wisconsin Conservatory of Music, 1584 North Prospect, Milwaukee, WI 53202.

The Berkshire Choral Institute has announced its 1982 season with three week-long sessions in July. The Verdi *Requiem* (Robert Page, conductor) will be the subject of the July 11-17 week; the July 18-24 session will concentrate on Handel's *Samson* (Charles Dodsley Walker, conductor); and the *Creation* of Haydn (Richard Westenburg, conductor) will be the focus of the final week. Courses in sight-singing, voice production, and choral repertoire will be offered, and a number of guest speakers will appear. A brochure is available from the institute at Box 707, Southport, CT 06490.

The American Choral Directors Association (ACDA) will hold its 7th annual North Central Division convention at the Five Seasons Center, Cedar Rapids, IA, Feb. 25-27. The general theme will be "New Convention Dimensions—Five Seasons of Choral Music." Further information is available from the association at P.O. Box 5310, Lawton, OK 73504.

"Church Music Explosion 1981" will be held Jan. 6-10 at the Coral Ridge Presbyterian Church in Ft. Lauderdale, FL. Clinicians will be Roger McMurrin, John Rutter, Diane Bish, Paul Manz, Donald Allured, Allen Pote, Sue Ellen Page, and Kurt Kaiser; a choice of three workshops will be available daily, dealing with the choral conductor, the church organist, the composer, the children's choir, the handbell choir, the high school choir, service improvisation and use of the piano in worship. Further information is available from the church at 5555 N. Federal Highway, Ft. Lauderdale, FL 33308.

A scholarship has been established at the Eastman School of Music in memory of Ann Guetzlaff Anway, a 1979 Eastman graduate who died July 3, 1980 of cancer at the age of 29. Dr. Anway was a student of Russell Saunders and earned the D.M.A. degree in performance and literature. The scholarship was established in her honor by the Roanoke, VA, chapter of the AGO, of which she was dean at the time of her death. Awards from the Ann Anway Scholarship Fund will be made annually, on the recommendation of the organ faculty, to graduate students in organ.

England's Royal School of Church Music has announced a six-week residential summer course on church music of special interest to overseas church musicians, to be held from June 28 to Aug. 9 at Addington Palace in Croydon. The 1982 tutors will be John Churchill, Jean Churchill, George Guest, Ivor Keys, Peter le Huray, James Litton, William Mathias, Paul Patterson, Paul Steinitz, and Allan Wicks. The course of study includes work in choir rehearsal techniques, choir training using boys, women and men, choral conducting, organ playing, service accompaniment, choice of voluntaries, improvisation, transposition, sight-reading and other keyboard skills. There will also be masterclasses, visits to cathedrals, and musical events. Further information is available from the RSCM at Addington Palace, Croydon, CR9 5AD, England.

An International Mendelssohn-Schumann Conference will take place April 1-3 under the joint sponsorship of the music departments of the University of North Carolina—Chapel Hill and Duke University. Lectures, discussions, and performances will take place, and the speakers include Wolfgang Bötticher, William S. Newman, and Leon Plantinga. Further information is available from R. Larry Todd, Dept. of Music, Duke University, 6695 College Station, Durham, NC 27708.

Organa Europae is once again offering its *Organ Calendars* for the coming year. Printed on heavy 10 x 14.5 inch paper, the 1982 calendar features color photographs of organs in Paris, Stockholm, East Berlin, Norwiche, Lucerne, Rotterdam, Treviso, Strasbourg, Haderslev, West Berlin, Vienna, and Sveve. With each is the complete specification and notes in several languages. The cost is \$12.50 each, plus \$.75 for surface mail (or \$2.00 for airmail), from Organa Europae, B.P. 16, F-88105 Saint-Die, France.

Competitions

The 31st International Nuremberg Organ Week will be held June 21-27 in the West German city. It will include an organ playing competition entitled "Johann-Pachelbel Prize," which offers a first prize of DM 5,000., open to organists of all countries who are under the age of 30 as of June 30. Events of the week will take place at the churches of St. Lorenz, St. Egidien, St. Sebald, and the Church of Our Lady. Recitals will be played by Jozef Serafin (Warsaw), Edgar Krapp (Frankfurt), Joachim Grubich (Cracow), Johannes Schäfer (Erfurt), and André Luy (Lausanne). Further information on the week and the competition is available from Internationalen Orgelwoche Nürnberg, Bismarckstr. 46, 8500 Nürnberg 20, West Germany.

THE DIAPASON

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The second Dublin International Organ Festival will take place June 27-July 4 in the Irish city. Events will include a concert by the choir of Canterbury Cathedral, an all-Messiaen recital by Gillian Weir, programs by Níorín Ní Riain, Piet Kee, Ludwig Dörr, and a concert for organ and orchestra. A playing competition open to organists of all nationalities born after Dec. 31, 1947, will be held on the 3-manual mechanical-action J.W. Walker organ of 1968 at Trinity College. The first prize is 1500 Irish pounds, with four additional prizes; applications must be received by March 15. For further information, write Festival Administrator, Dublin International Organ Festival, M.A.I., 11 Suffolk St., Dublin 2, Ireland.

Internationale Orgelconcours, Postbus 511, 2033 PB Haarlem, The Netherlands.

The 19th International Fortnight of Music in Bruges will include the 7th International Organ Week, which will take place July 31 through Aug. 7. In addition to concerts, it will include an organ playing competition open to organists of all nations born after Dec. 31, 1949; there will be two divisions, one on the large organ of St. Giles' Church, the other on a positive. There are separate requirements for each, and candidates may enter either or both. Applications must be received by May 1, and prizes of at least 300,000 BF will be awarded. The jury will consist of Robert Anderson (US), Odile Bailleux (France), Chris Dubois (Belgium), Johan Huys (Belgium), Ton Koopman (Netherlands), Michael Radulescu (Austria), and Jean-Claude Zehnder (Switzerland). Further information is available from Festival van Vlaanderen—Brugge, C. Mansionstraat 30, B-8000 Brugge, Belgium.

Minnesota composer Maxine Posegate has been named the winner of a sacred anthem-writing competition sponsored by Wooddale Lutheran Church in St. Louis Park, MN. She will receive a prize of \$300 and her entry, "The Lord will Come," is to be published by the Kenwood Press. The church will sponsor a similar competition in 1982; details are available from Randall M. Egan, Music Co-ordinator, Wooddale Lutheran Church, 4003 Wooddale Ave., St. Louis Park, MN 55416.

The Mid-Winter Revisited

A year ago, ago, I wrote an editorial which I entitled "In the bleak mid-winter." Its name, of course, came from the lovely Christmas poetry of Christina Georgina Rossetti (beautifully set to music by, among others, Gustav Holst and Harold Darke). It had to do with the unprincipled ways in which administrators of church and academic positions deal with their employees. It implied that many such persons in authority lack the ability to make rational judgements in such cases. A year later, I see little change in substance, only change in detail. The mid-winter is still bleak.

Shortly after that editorial appeared, I was saddened to receive a Christmas eve message from a friend who had just become the victim of such a situation. Said musician, a dedicated, published, and recorded artist, was fired at Christmas because the minister was threatened by the music program (and it was not a question of money).

I won't get that message this year, because production delays will have prevented these lines being read by Christmas, but the situation still obtains, however unfortunately. Insecure persons in high places resent and fear talent and ability; administrators and ministers alike tend to fear anything they construe as tenure. Thus they react in the only way they know, by eliminating the problem. The real problem, which they generally fail to comprehend, is that in so doing they also eliminate one of their broadest bases of support. How many of us have heard someone say "the only reason I am here is for the music"?

Fortunately, this is not the case everywhere. There are intelligent shepherds who can see the direction in which their flocks are eventually headed. To them, let us offer our best wishes, while we try to steer those suffering from myopia to an eye clinic.

—A.L.

Honors



Robert Anderson, head of the organ department at Southern Methodist University in Dallas, has been named the 1981 Meadows Foundation Distinguished Teaching Professor at SMU. The professorship is a rotating chair held each year by a different faculty member at SMU's Meadows School of the Arts. It carries a cash award of \$5000 plus generous funds for travel, concertizing, and teaching enhancement.

A native of Chicago, Robert Anderson did his undergraduate work at Illinois Wesleyan University, received the M.S.M. degree at Union Theological Seminary in New York (magna cum laude), studied for two years in Frankfurt on a Fulbright grant, and received the D.S.M. degree at Union in 1961. A member of the SMU faculty for 21 years, he has taught many competition winners and other students now performing and teaching with distinction. Dr. Anderson concertizes under the management of Howard Ross, Inc.



1981-82 has been designated a festival season at St. Bartholomew's Church in New York City, marking the 24th and final year in its service of music director and organist-choirmaster **Jack H. Ossewaarde**, who plans to retire in May.

A graduate of the University of Michigan, Union Theological Seminary, and Columbia University, he was appointed to St. Bartholomew's in 1958, after serving as music director at Christ Church Cathedral in Houston, TX, and as organist and program annotator of the Houston Symphony Orchestra under Leopold Stokowski. Both Mr. Stokowski and David McK. Williams had previously held the position at St. Bartholomew's. Mr. Ossewaarde had formerly been organist and choirmaster at Calvary Episcopal Church, NYC, and had held music positions at churches in Wilkes-Barre, PA, and Ann Arbor and Kalamazoo, MI. His compositions have been published by H.W. Gray, Belwin-Mills, and Hinshaw, and he plans to devote more time to composition in the future.

At St. Bartholomew's, Mr. Ossewaarde has developed an extensive music program which includes 26 major choral works, many with orchestra, performed on Sunday afternoon concerts which have attracted up to 1000 people. It is that series which honors him this year. The Jan. 10 program will be devoted to music he has written for St. Bartholomew's Church during the past 24 years.

SEASONS'S GREETINGS and BEST WISHES for the New Year

from the staff of *The Diapason*,

to all of our readers, and especially to our advertisers who make this publication possible . . .

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Music for Voices and Organ

by James McCray

Passio Domini Nostri Jesu Christi

The Passion story has a long history which can be traced back at least to the 4th century, when parts of it were read or recited in a somewhat dramatic character. In the 8th century, speaking was common, although the words for Christ were sung in plainsong. Later, each of the Gospel stories was assigned to a specific day during Holy Week.

The concept of roles was emerging by the beginning of the 13th century, when the Passion story was presented by a narrator or evangelist, Christ, and the crowd. Christ was cast as a bass singing in a slow tempo, with the crowd singing in the upper register and faster, and the narrator in a middle range and a generally moderate tempo.

England gave us the earliest known examples of polyphonic Passions, which date from about the middle of the 15th century. Since then, the story has been set in many forms, such as the dramatic Passion, the motet Passion, the simple homophonic Passion, and, later, the fully-developed Passion, which led to the Oratorio Passion. Contemporary composers have also been greatly influenced by this remarkable story.

Usually in today's churches, the story is condensed so that the musical version may last only a short period of time, unless a special service where music dominates has been held. Composers still write extensive settings, but more common are short anthems which commemorate one special part of the story. Unlike Christmas, which is a continual scenario of joyful events, Passion Week is tragic in character. Each incident is teeming with emotion, and the oppressive chain of occurrences finally ends on Good Friday, followed by the joyful celebration of Easter. This calls for a wide divergence of moods, to recall the myriad events.

The reviews this month highlight various phases of the Passion story. Works commented on call for a variety of choral ensembles, including children's voices. Most are accompanied by organ.

Ave Verum Corpus. Wolfgang Amadeus Mozart (1756-91); SATB with organ and/or string orchestra; Hinshaw Music HMC-490, \$.85 (M-).

Walter Collins has provided a scholarly edition of this famous Mozart motet written near the end of the composer's life. The orchestral parts are included in the score, with a separate organ part that may be played if no strings are available; otherwise, the organ functions as a continuo instrument and has limited music. Both English and Latin versions are given, although the editor strongly urges the performers to sing the original Latin. The score is more expensive than other editions of this motet, but it is one that should be in every choral library. Highly recommended.

A Lenten Meditation. Douglas Wagner; SAB and organ; Harold Flammer (Shawnee Press) D-5308, \$.60 (E).

Based on the Gregorian chant *Jesu*

dulcis memoria, this modal setting has a pensive attractiveness. There is some neutral syllable background singing and a free baritone recitative. The voice parts will be suitable for most church choirs. This is the type of piece that could be used in several different services throughout the week and is recommended for all types of choirs.

They Crucified My Lord. Arr. John Carter; SATB and keyboard; Beckenhurst Press BP 1132, \$.60 (M).

Each of the verses of this traditional spiritual has a different treatment, such as optional soprano, soprano and/or baritone solos in a call/response setting, and traditional four-part versions. The accompaniment is best suited for piano and it changes with each verse, but its function is clearly as a background for the voices.

O Most Holy Lord. Andreas Hammerschmidt (1612-75); SSATB and organ/piano; Oliver Ditson (Theodore Presser) 332-40143, \$.75 (M).

This two-minute motet has the original Latin (*O Domine Jesu Christe*) and has been edited by John Kingsbury. The organ has a continuo part that merely doubles the voice parts, which move in both contrapuntal and homophonic lines. It has usual Baroque progressions, with a few surprising sudden shifts. This motet would be useful for those choirs having an abundance of sopranos which seek sophisticated repertory that is not difficult.

Christ ist estanden. Heinrich Isaac (ca.1450-1517); SATB unaccompanied; Broude Brothers CR 12, \$.60 (E).

Isaac's polyphonic setting of the 14th-century hymn is one of the most famous of all Easter pieces. This edition by Ellen Beebe has many performance suggestions, each clearly identified as editorial. Some of the inner voices have high/low vocal lines which may need to be switched or altered to accommodate the modern voice.

The Empty Tomb. Joseph Roff; SATB, baritone and two tenor soloists, and keyboard; Thomas House Publications C10-8004, \$.20 (M).

This Easter cantata has elements of the traditional Passion, with a tenor narrator who intones the story freely above a simple chordal background on the organ. It concerns only the events surrounding the tomb and the telling of the story to the disciples. The general character is one which emphasizes the text rather than the music. Even the melodies have repeated notes that are more narrative than musical in style. There are many short sections and tempo changes.

Two Motets. Peter Philips (1561-1628); SAATB and optional organ; Oxford University Press CMS 56, \$.25 (M+).

The first motet is *Salve salutaris victima*, which may be used in Passiontide; the other, *Tristitia vestra*, is for Eastertide. Both are very contrapuntal, with the organ doubling the vocal lines. Only a Latin text is provided for performance, but, in this scholarly edition, a translation with commentary is provided by editor Lionel Pike. The lines are not difficult but they are long, and the ranges in the second motet are wider than those in the first, yet are not excessive.

Christ is Risen. Thomas E. Mitchell SATB and organ; Hoffman (Hinshaw) R-3001, \$.65 (M-).

There are two sections and a coda in this fanfare-like anthem. The opening section, which is repeated before the coda, is based on parallel fifths in open harmonies. The middle section is a type of choral recitative, followed by a baritone solo. The coda is a repeated alleluia that continues to pile on voices with each repetition until an eight-part chord climaxes the section.

Resurrection Morn. David Penigger; SATB with junior choir and/or congregation, and organ; New Music A-144, \$.55 (M).

The junior choir is used in unison to sing a counter-melody that occurs in two forms. The first time the tune is *Come, ye faithful, raise the strain*; then, at the end of the work they sing *Jesu Christ is ris'n today*. The organ part is accompanimental but does have filler passages between the verses; one verse is unaccompanied. This is a joyful anthem that is not difficult but is one that is certain to be enjoyed by the congregation.

Rest in Peace. John Stainer (1840-1901); SATB and organ; Galleon Press (Plymouth) 2006-6, \$.35 (E).

This Lenten anthem is harmonically sentimental, as it typifies the Victorian choral tradition. The music moves through chromatic changes while employing various tempos and dynamics in short sections. The organ part is on two staves with some registration suggestions. Mostly homophonic with average voice ranges, this anthem represents the choral style of 19th-century England.

This Joyful Eastertide. Arr. Donald Rortmund; 2 or 3 equal or mixed voices with optional instruments; Augsburg Publishing House 11-1930, \$.50 (M-).

There are five alternate performance possibilities in this fast and happy anthem. The music for stanza one is repeated, with a third verse adding des-

cants which may be played by flutes, oboes, violins, or some other appropriate treble instrument. The second verse is in two parts only! Imitation is used for short periods of time. Useful for children's choirs.

Come to Calvary's Holy Mountain. Ludvig Lindeman (1812-87), arr. Curt Hansen; SATB and keyboard; Curtis Music Press 8106, \$.55.

This straight-forward anthem has four verses, with the fourth having a descant to be sung by a few voices. The melody is the same throughout, and the accompaniment is on two staves, primarily doubling the voices. This very easy setting would be useful to small church choirs.

Who Comes Riding? Austin C. Lovelace; unison/two part with keyboard; Choristers Guild A-247, \$.55 (M).

In this delightful anthem for children's voices, the majority of the singing is in unison, with only occasional echos for the second part. Most of the verses are the same, but near the end the children imitate the crowd on Palm Sunday and shout "Hosanna" (at will) during an extended accompanimental chord. This is certain to be a winner with both the children and the congregation. Highly recommended.

O Jesus, Crucified for Man. Franz Schubert (1797-1828); SATB and organ; National Music Publishers CH-10, \$.45 (M-).

The organ part is, perhaps, best suited for piano in this ABA setting edited by Richard Slater. The German text is also given. The music has wide dynamic contrast in a homophonic texture in which parts are doubled in the keyboard writing. The piece is dramatic in character and would work well with church or school choirs. The voice ranges are moderate.

Eram quasi agnus (I was like a lamb). Tomas Luis de Victoria (1549-1611); SATB with optional organ; E.C. Schirmer 2994, \$.65 (M+).

This motet is for the seventh responsory at Tenebrae (Maundy Thursday) and has a performing English version. The tenor part is somewhat high in places, but the other voices lie in comfortable ranges. The piece is moderately chromatic yet typical of Victoria, and has a mixture of polyphonic and non-polyphonic areas. This is lovely Renaissance music which would be good for school and advanced church choirs.

Christ is Arisen, Indeed! Natalie Sleeth; SATB and keyboard; Hope Publishing Co. A527, \$.70 (M).

This anthem would probably appeal to the junior high age more than to adults. It has a pedantic, rhythmic mechanical theme that follows harmonic minor patterns. The second section is a slow, legato SA, then TB, setting of a familiar Easter tune, followed by a return of the opening idea is polyphonic treatment.

(Continued, page 17)



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Performing the Handel Organ Concertos as Keyboard Solos:

A New Edition of Walsh's Transcriptions (1738)

by William D. Gudger

It is disconcerting to read the following statement in a recent issue of an American journal: "Most of Handel's organ concerti can be played on either organ or harpsichord."¹ This statement is backed only by the title page of a German edition which will shortly be replaced,² and by a scholarly article from 1927,³ an important article to be sure, but in need of revision in light of recent research.

From the outset, then, let the record be set straight: Handel composed the works commonly known as the organ concertos as concertos for himself to play on the organ with orchestral accompaniment during the intervals of his English oratorios. His autograph manuscripts clearly label the solo keyboard part "organo," and in a few cases he used the elaborate title "Concerto per l'Organo ed altri Stromenti" ("Concerto for the Organ and Other Instruments," i.e., the accompanying orchestra). All references in contemporary newspapers and other primary sources give the organ as the solo instrument. The use of the harpsichord in Handel's concerto performances is also documented, but it merely served as a part of the continuo group.⁴

When Handel allowed his first set of six organ concertos (Opus 4) to be published in 1738, the printer John Walsh issued them in two separate printings: first, a keyboard score on two staves which contained the solo organ part and a reduction of the orchestral part in the *tutti* passages; second, a set of parts for the orchestral players—oboes, violins, viola, and a bass part with figures (used by cello, double bass, bassoon, and continuo harpsichord). Typically for the publication of instrumental concertos in the 18th century, no full score was printed.

Filled with cues such as "organo solo," "tutti," and "senza organo," Walsh's keyboard score could be used with the orchestral parts to recreate the concertos much as Handel composed them. But Walsh's keyboard score was also sold separately for playing the concertos in transcription for unaccompanied keyboard. Thus the title page of the printed keyboard part reflects the use of these concertos as keyboard solos: "Concertos for the Harpsichord [sic] or Organ." Walsh listed the harpsichord first since it was undoubtedly a more common domestic instrument than the chamber organ. When printing the orchestral parts a few months later, he altered the title page to read "Concertos for the Organ and Harpsichord." Here, at least, the organ is listed first, and both instruments were needed to duplicate Handel's original scoring—organ solo accompanied by an orchestra which included the harpsichord in its continuo group. During Handel's lifetime and through the remainder of the 18th century, the orchestral parts were reprinted on only a few occasions, while the keyboard part sold so well that it went through dozens of reprintings. Clearly, performances of these works as orchestral organ concertos were rare, compared to the large number of keyboardists of all kinds who played the concertos as solos.

Modern scholars have been misled by the titles of Walsh's editions, which I have discussed at length in another place.⁵ For instance, Mattheson's edition for the Hallische Händel-Ausgabe, (1956)⁶ labels the solo instrument "Or-

gano o Cembalo," and the supposed equal suitability of either harpsichord or organ is still stated in Winton Dean's article in the *New Grove*,⁷ where it will mislead performers and scholars for decades to come. We cannot rule out the possibility that occasional 18th-century performances from the printed parts might have consisted of a solo harpsichord accompanied by a few strings—a precursor of the "accompanied sonata" idea which later became so popular in England.⁸ But, once again, to state Handel's own practice: the organ concertos were performed by the composer on the organ with orchestral accompaniment. The keyboard score published by Walsh, on the other hand, was played as an unaccompanied solo on any instrument—organ, harpsichord, or (later in the century) fortepiano.⁹ Walsh's solo version thus constituted a transcription of the original, authorized by (but not actually transcribed by or used by) the composer.

Recently I have completed an edition of Walsh's transcriptions of the concertos which make up Opus 4.¹⁰ Walsh's version was in print throughout the 18th century and well into the 19th, but it has never received a modern edition. The reason, of course, is that changing tastes in organ design and repertory led to the publication of editions of the organ concertos which were arrangements of the orchestral original for an orchestral-style organ—from the same time during which a great deal of orchestral literature was published with the concert organist in mind. The most widespread of the late 19th-century arrangements were those of Samuel de Lange (the younger? 1840-1911) for Peters, an edition still in print today;¹¹ an English edition by the concert organist William T. Best (1826-1897);¹² and a French edition by Clément Loret.¹³ Typically for the period, these editors added lengthy, overblown cadenzas, replete with anachronistic harmonies. The beginning of Best's cadenza for Opus 4, No. 2, is shown in Example 1.

Twentieth-century editions of the concertos in versions for organ solo have treated the original text with more restraint; the editions of Dupré, Lang and Bower, and Keller¹⁴ do not add cadenzas and are more literally transcriptions than arrangements. Still, the orchestral version of the concerto is the basis for the transcription, and the pedal is often assigned the orchestral bass in an attempt to duplicate the octave doublings of the cello and double bass by 16' and 8' stops. However, Handel's active bass lines, conceived for strings and the left hand of the organist (on the pedal-less English chamber organ), are not easily playable by the feet. Some of the more difficult passages from Opus 4 are shown in Ex. 2.

Both the 19th- and 20th-century transcriptions bloated the texture during the solo passages of the organ part, which are often only two voices in Handel's original. In detail below, I set out the reasons why Handel's organ parts are usually complete by themselves and require little "filling-in." At least in Dupré's edition, the transcriber's additions are usually shown in smaller notes. In a passage from the fourth movement of Opus 4, No. 5 (Ex. 3a), notice how Dupré's added voice creates consecutive fifths in the fifth and sixth measures of the example. Particularly the sustained notes make the middle voice equally

balanced with the outer voices. Handel's concerto is actually a transcription of a recorder sonata, in which the outer voices are the important elements; interior chords filled in by the harpsichord were a subsidiary background.

For many American organists, Dupré's edition was (and is) the standard one, which reflects the influence of the large number of organists who have studied in France over the past several decades. In many ways, the Keller edition and that of Lang and Bower are simpler to play, because of more restraint in scoring for the pedal and less tendency to fill in middle voices. Mattheson also published a manuals-only edition for organ solo,¹⁵ but it, like the Dupré one, suffers from bloated textures (Ex. 3b). Mattheson's editions and Walcha's edition of the full scores¹⁶ both

tend to add inner voices which are not just chords but active contrapuntal lines—Handel viewed through the wrong end of a Bach telescope—which totally obscure the outer voices (Ex. 4).

What I propose with the new edition is to provide a transcription for solo keyboard from the 18th century which will be compatible with the neo-Baroque principles of organ design now in favor. This does leave the orchestral-style transcriptions to be played on organs built in the orchestral style—definitely a possibility in my mind. (I will admit to playing Wagner transcriptions on the organ, and I have even enjoyed the Beecham *Messiah*!) An edition based on Walsh is also playable on the harpsichord, which is becoming as common a domestic instrument as it was in the 18th century.

Example 1. Best's cadenza to the second movement of Op. 4, No. 2

Example 2. Bass parts in Opus 4

Using the New Edition of Walsh's Transcriptions

With very little editorial addition or interference, the new edition duplicates the contents of Walsh's keyboard score, first published in 1738. In Opus 4, No. 2, for reasons explained in the preface to the edition, there are actually dynamic marks and ornaments added by the transcriber. The other concertos have the cues mentioned above, which would have suggested possibly dynamic changes (e.g., "tutti" = forte, "solo" = piano). Thoroughbass figuring is shown as in the original, which is to say that it is generally sparse and sporadic, though Concerto No. 5 is rather fully figured, an accident of textual transmission.

By now, scholars, editors, and performers are recognizing that the two-part texture of 18th-century English organ music is complete in itself. This is difficult for some of us to stomach if we grew up on Dupré's arrangements or knew the style of the English organ voluntary only from isolated examples, such as the Walond Voluntary in G that Biggs' edition popularized.¹⁷ (Biggs was himself guilty of arrangement à la Dupré in this case, though he understood the texture of the Handel concertos better than most.¹⁸ The original version of Walond's voluntary, manuals only, with two-part texture in the Allegro, can be seen in Beechey's edition, published by A.R.¹⁹) Stanley's fast movements, particularly the cornet voluntaries, imitate Handel's organ style by using two parts. Since the right hand was played on the pungent cornet and the left hand on either a separate manual or the bass register of a manual with divided stops, there is no sensible way to add inner parts. The left hand can't make chords without sounding muddy, and the solo style of the right hand mitigates against added alto and tenor parts there.

Handel, of course, worked with organs of the same general style that Stanley and others composed for. Handel's theater organs were smaller than church organs, with few if any reeds, and Han-

del's letter to Charles Jennens²⁰ about a proposed organ design tells us he disliked the English style of divided stops. This is confirmed in the music. Whereas Stanley's right-hand and left-hand parts never cross the middle-C boundary line, Handel's writing moves more freely, particularly the left hand reaching above middle C. Nonetheless, all the evidence points to Handel's use of the English style chorus in this registration: based on 8' and 4' open and stopped diapasons, to which is added principal-scale 2-2/3', 2', and 1-3/5' stops. This formed the full ensemble of a chamber organ (plus perhaps a mixture) and was the normal foil against the orchestra in the concertos. Occasionally, the "diapasons" registration (open and stopped 8' combined) was used in softer movements, but it normally took the "full" sound of the one-manual organ to balance the volume produced by Handel's oratorio orchestra, a large-sized ensemble of at least a couple dozen players. Contrasts in the organ writing with a second manual appeared only in 1739 and later, when Handel acquired a slightly larger organ of two manuals.²¹

The mutation-dominated sound (especially the tierce) prevents much filling in without the creation of unintentional dissonance; furthermore, the complication of the figuration often makes the addition of an alto voice to the right hand physically impossible. And frequent changes of texture must have been treacherous on the chamber organs of light and unsteady wind. All of these reasons lead to the conclusion that Handel's written-out organ parts were complete in themselves. Thus, I have left the original untouched by any additions in the new edition, even in a few passages where additions may have been intended by Handel. When performers using this edition decide to make any additions, these alternations may be pencilled in. Like printed continuo realizations, editions are easier added to than subtracted from. I certainly did not want my performance

(Continued overleaf)

Example 3. Opus 4, No. 5, 4th movt., from m. 3

a. Dupré

b. Matthaei

m. 34 Similar

etc.

Example 4. Walcha's Version of Op. 4, No. 5, 1st movt., mm. 9-16

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Example 5. a. Op. 4, No. 3, 1st movt., mm. 1-2, suggested additions
Adagio

b. 4th movt., mm. 1-2, suggested additions
Organo solo (etc.)

c. Op. 4, No. 6, 2nd movement, opening ritornello
Larghetto tutti
 [transcriber's alto] [added alto] [etc.]
 solo [etc. in two voices]

Handel Concertos

(continued from p. 7)

suggestions from 1980 to be printed forever in an edition that I hope will serve for several decades to come. Our understanding of Baroque performance practice will change over those years, to be sure.

Some filling-in of inner parts might be done in ritornello passages (particularly the opening and closing ritornello), as shown in Ex. 5. Cadential passages, especially the ubiquitous half-cadence which closes so many slow movements, likewise lend themselves to fuller chords (Ex. 6).

Handel used figures in his autograph composing scores as a shorthand for the harmonies he would add to the bass and treble when completing the orchestration. Thus, occasional figures were transmitted, especially in the tutti sections, where Handel later went back and filled in the inner voices in the strings (usually alto in Violin II, and tenor in Viola). These figures were copied by the scribes who transcribed Handel's scores and, thus, made their way into the Walsh edition. One presumes that performers using the keyboard score did occasionally add notes when they saw figures, particularly harpsichordists used to continuo playing. But, since figures in the Baroque had the additional function of showing voice-leading for theoretical purposes, it was not necessary to fill in extra parts every time figures were seen.

The Concerto in F, Opus 4, No. 5, has a large number of figures, which agree with the model movement, a Sonata for Recorder and Continuo (Opus 1, No. 11). Handel's quickly-made transcription was written on a scribe's copy of the recorder sonata with complete figures, which were the basis of the harmonies in the orchestral accompaniment. In the first movement, he expanded the organ texture to three voices, and, since this movement was marked *piano*, it was probably played on the diapasons registration. But, in the quick figuration of the second and fourth movements, the two-voice texture was left untouched in the solo organ part, even though the figures standing over the bass were transmitted into all copies of the concerto, as well as Walsh's edition. Their presence is owing to an accident of compositional method. The large number of figures in a passage such as Ex. 7 should not be realized, particularly on the organ, much less on the harpsichord.

On rare occasion the figures in the organ part do seem to call for additional notes, as in Ex. 8, where the figures suggest a full chord in the left hand for several measures. But this sort of writing is unusual for Handel.

When the right hand is encumbered with additional pitches, the resultant problems in fingering make the addition of ornaments difficult. Surviving copies of the Walsh keyboard part show a lot of added ornamentation by performers and, in some cases, by teachers for their pupils.²² Most of this ornamentation is intended for the harpsichord, because of the nature of that instrument's sound—not a sustaining wind instrument like the organ. Example 9 shows some of the ornamentation added to the Walsh keyboard scores. Presumably, organists too added ornaments, and there is evidence from late in the 18th century that organists ornamented heavily. A barrel organ performance of movements from Opus 4, Nos. 2 and 5, has recently been the subject of a monograph and edition by David Fuller.²³ How far this duplicates the practice of Handel's time is still a subject open for discussion. I trust it is not too conservative to state that ornamentation in general should be employed more by harpsichordists than by organists. In either case, the two-part texture in the fast movements stands alone.

Organ Registrations

Unless one has an organ with the exact tonal resources of an 18th-century English instrument, one must make some compromises in registration. Since Handel did not like the divided stops, lack of them is not a problem. The basic sound is the chorus of principals 8' and 4' with their companion flutes 8' (preferably a stopped flute) and 4', plus upperwork of the 2-2/3', 2', and 1-3/5', these latter three preferably of principal scale. If you lack these stops, a low-pitched mixture, such as a grave mixture, can be of help; the tierce sound was found in most English mixtures, so this one detail of registration may be the most difficult to duplicate. This ensemble will be the main sound for the body of the fast movements and all sections marked *forte*. Both hands can be played on this registration, as Handel apparently did, or else in the style of the Stanley voluntaries the left hand can go on a different manual, which should still have the combination of principals and flutes 8' and 4' as its basis.

For more variety in a long allegro, it would be possible to use this main chorus (Great) for the *tutti* sections, with a similar chorus on a subsidiary manual for the *solo* passages, i.e., the passages which were organ solo in the orchestral original. This would give effects similar to the use of the *Chaire* (Choir) or *Ecchos* division on an English organ; the latter was similar to the Great in scope, but positioned in the back of the case or in a box which slightly muf-

(Continued, page 10)

Example 6. a. Op. 4, No. 4, 4th movt., mm. 102-105
Adagio [etc.]

b. Op. 4, No. 6, 2nd movt., mm. 71-75
[Adagio] [etc.]

c. Op. 4, No. 1, 1st movt., mm. 12-14
Adagio [etc.]

Example 7. Op. 4, No. 5, 4th movt., mm. 3-6
solo (etc.)

Example 8. Op. 4, No. 4, 1st movt., mm. 42-47
solo [etc. through meas. 58]

Example 9. Ornaments added to extant copies of the Walsh Keyboard score

a. Op. 4, No. 1, movt. 1, mm. 25 ff (Princeton copy)
 (left hand unaltered) (etc.)

b. Op. 4, No. 2, movt. 1, m. 13 (another Princeton copy)

c. Op. 4, No. 3, movt. 3, two versions (Berkeley and Princeton copies) (etc.)

d. Op. 4, No. 5, movt. 1, two versions (author's and Berkeley copies) (etc.)

e. Op. 4, No. 6, movt. 3 (Berkeley copy) (etc.)



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Handel Concertos

(continued from p. 8)

fled the sound. On many 20th-century organs, the second manual rarely will have the full chorus through the tierce, and the 1-1/3' may have to serve as the lone mutation. There is no historical justification for using just 8' + 4' + 2' (unless you have an organ without any mutations), nor 8' + 2', which, despite its pleasing sound, has no precedence in Handel's music.

Slow movements (e.g., Opus 4, No. 1, third movement; No. 4, second mvt.; No. 6, second mvt.) and soft passages within longer fast movements (e.g., Concerto No. 1, second mvt., the theme which occurs at m. 43, m. 67, and m. 95; Concerto No. 2, second mvt., the echo effect at M. 9, m. 38, m. 52, etc.) can benefit from the diapasons registrations—principal 8' plus stopped flute 8', perhaps with flute 4' added, as Handel's own registration for the second movement of Concerto No. 4 suggests (see Ex. 10). If both a principal 8' and flute 8' are not available on any manual other than the Great, two 4's played an octave lower can be used. Another possibility is the use of combination action to remove and add back the upperwork from the main chorus. With the feet free, one can often play an entire movement on a single manual and let each foot be ready over a piston, one with just the 8's, the other with the full chorus through the tierce. This is the modern equivalent of the machine stop which became common on late 18th-century English organs.

A final registrational possibility can be emphasized: play an entire movement without any registration changes, saving contrasts in registrations for different movements within the concerto.

Performance on the Harpsichord

Although the orchestral versions of these concertos of Handel require the organ as solo instrument and although they are part of the contemporary organist's repertory, it seems clear that the solo transcriptions published by Walsh were used more often by harpsichordists. No copy of the Walsh print I have seen shows any registration marks or the like which would indicate performance on the organ. And the fuller textures added to certain copies, for example the first and third movements of Opus 4, No. 1, as expanded in a copy now in the Princeton University Library (Ex. 11), are surely for the harpsichord.

More filling-in is definitely indicated for the harpsichord, especially in a movement like the short first movement of Op. 4, No. 2, the only truly homophonic movement in all of Opus 4. Surviving copies show that fuller chords, often in both hands, were added to this movement. Not only fuller harmonies but more florid ornamentation will certainly characterize idiomatic performances on the harpsichord.

In general, the complex registration problems encountered by organists will not trouble harpsichordists. A two-manual harpsichord could be used for the forte/piano effects called for in the concertos, but a one-manual instrument with no changes of register can just as effectively be used for all the movements. The change of octave in the left-hand part in Ex. 10 may in fact be the transcriber's attempt to get an echo-like effect even if the actual dynamic change could not be made. In other movements, such as the second and



Example 11. Additions to Op. 4, No. 1 (Princeton copy)



fourth movements of Op. 4, No. 1, the piano effects are also scored in a higher register, which will provide sufficient contrast on the harpsichord.

Harpsichordists will thus be challenged to deal much more creatively with this new edition. I hope that they, like organists, will come to love these works of Handel and will find them full of "proper pieces for the Improvement of the Hand on the Harpsichord or Spinnet" (as Walsh regularly advertised his transcriptions of Handel's concertos).²⁴ For all keyboardists, then, the availability of solo transcriptions of these concertos, contemporary with and authorized by the composer, will give a historical perspective of the works performed in a manner which led the historian Charles Burney to remark that "public players on keyed instruments, as well as private, totally subsisted on these concertos for near thirty years."²⁵

NOTES

- ¹Charles Farley, "Handel's Organ Concertos," *The American Organist*, XIV/9 (Sept. 1980), 39.
- ²Karl Matthaei, ed., *G. F. Händel Orgelkonzerte I, in Hallische Händel-Ausgabe, Series IV, Band 2* (Kassel: Bärenreiter-Verlag, 1956). The HHA at this stage was not a critical new edition but a re-editing of the Chrysander edition from the 19th century. I am presently preparing a new critical edition of the full scores of the Opus 4 concertos which will replace Matthaei's edition in the HHA.
- ³Hans Uldall, "Beiträge zur Frühgeschichte des Klavierkonzerts," *Zeitschrift für Musikwissenschaft*, X (1927-28), 139-152, cited by Farley, *op. cit.*, note 5.
- ⁴"Senza Cembalo" is specified over the continuo line in the second movement of Opus 4, No. 4, in Handel's autograph manuscript.
- ⁵William D. Gudger, "Handel's Organ Concertos in Walsh's Arrangements for Solo Keyboard," *The Organ Yearbook*, X (1979), 63-82.
- ⁶See note 2 above.
- ⁷*The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), VIII, 109.
- ⁸See especially Ronald R. Kidd, "The Emergence of Chamber Music with Obligato Keyboard in England," *Acta Musicologica*, XLIV (1972), 122-144.
- ⁹The edition of Preston and Son (London, ca. 1790) reads *Six Concertos, for the Organ, Harpsichord or Piano Forte. Composed by Mr. Handel*.
- ¹⁰William D. Gudger, ed., *George Frideric Handel, Six Concertos for the Harpsichord or Organ* (Walsh's Transcriptions, 1738) in *Recent Researches in the Music of the Baroque Era*, Vol. 37 (Madison, Wisconsin: A-R Editions, 1981).
- ¹¹*Konzerte für Orgel und Orchester von G. F. Händel, Op. 4, für Orgel allein bearbeitet von S. de Lange*, Edition Peters 3627 (also reprinted by Edwin F. Kalmus).
- ¹²William T. Best, ed. and arr., *Handel's Six Concertos* (n.p., n.d.).
- ¹³*Six Concertos pour Orgue et Orchestre de G. F. Haendel Arrangés pour Orgue Seul avec Points*

d'Orgue par Clément Loret, Organiste à l'Eglise de St. Louis d'Autin et Professeur d'Orgue à l'Ecole de Musique Religieuse de Paris (Paris: P. Schott et Cie., n.d.).

¹⁴G. F. Haendel, *Douze* (2-volume edition) or *Seize* (3-vol. ed.) *Concertos par Grand Orgue arrangés, doigtés, annotés par Marcel Dupré* (Paris: S. Bornemann, 1937-42); G. F. Handel, *Organ Concertos Op. 4*, edited and arranged for Organ Solo by C. S. Lang and J. Dykes Bower (Borough Green, Sevenoaks, Kent: Novello & Co., 1958); *Georg Friedrich Händel, Orgelkonzerte, Op. 4 und 7 für Orgel allein übertragen von Hermann Keller* (Heidelberg: Willy Müller, Süddeutscher Musikverlag, 1956).

¹⁵*Georg Friedrich Händel, Orgelkonzerte Opus 4, Ausgabe für Orgel manualiter, Cembalo oder Klavier, nach dem Original eingerichtet von Karl Matthaei* (Kassel: Bärenreiter-Verlag, 1955).

¹⁶Helmut Walcha, ed., *G. F. Händel, Orgelkonzerte* (Mainz: B. Schott's Söhne, 1940-43), 12 vols., full scores, Ed. Schott 3826-37; organ score with orchestral reduction, Ed. Schott 3801-12.

¹⁷*Treasury of Early Organ Music* (New York: Mercury Music Corp., 1947), pp. 18-27: "Introduction and Toccata [sic] in G major."

¹⁸"Working from the... Händel-Gesellschaft scores, and experimenting with different degrees of 'realization,' my guess is that Handel played the organ parts pretty much as they were originally published," liner notes to his Columbia recordings D3S 777/778 (ca. 1959).

¹⁹William Walond, "Voluntary in G major," pp. 62-68 in Gwilym Beechey, ed., *Ten Eighteenth-Century Voluntaries*, Vol. 6 of *Recent Researches in Music of the Baroque Era*, (Madison: A-R Editions, 1969).

²⁰Reprinted in numerous places, e.g., Farley, *op. cit.*, p. 39, and O. E. Deutsch, *Handel: A Documentary Biography* (London, 1955; r/New York, 1974), pp. 675-676.

²¹Concerto in B-flat, Opus 7, No. 1, composed in 1740, is unique in its use of a pedal part. Perhaps Handel's chamber organ had a pull-down pedal with no independent stops, thus never mentioned in specifications.

²²See note 29 to the Preface of my edition of the Walsh transcriptions for locations of some of the copies cited in the examples.

²³David Fuller, *Mechanical Musical Instruments as a Source for the Study of Notes Inégales* (Cleveland: Divisions, 1979); and G. F. Handel, *Two Ornamented Organ Concertos* (Opus 4, nos. 2 and 5) as *Played by an Early Barrel Organ, Transcribed with Commentary by David Fuller* (Hackensack, N.J.: Jerona Music Corp., 1980).

²⁴William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions* (London: Cassel, 1960), pp. 280-287.

²⁵*A General History of Music* (London, 1776-1789; new ed., New York, 1936), II, p. 825 note (b).

William D. Gudger is assistant professor of fine arts at the College of Charleston, S.C. His edition of Walsh's transcriptions of the Handel organ concertos Opus 4 is being published by A-R Editions of Madison, Wisconsin. In Charleston he also serves as associate organist of the Cathedral of St. Luke and St. Paul (Episcopal). Dr. Gudger thanks his colleague Dr. Janis Tomlinson for the impetus to write this article.

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Two beautiful choral recordings of music for Christmas arrived earlier; through no fault of their producers they are only now being reviewed.

O Magnum Mysterium—Christmas at the Church of the Advent, Boston; choir of the Church of the Advent, Edith Ho, director; Nancy Granert, assistant conductor and organist. Victoria: *O magnum mysterium* (motet and mass); Wood: *Ding dong! merrily on high*; Howells: *Sing lullaby*; Terry: *Myn lyking*; Distler: *Lo, how a Rose*; Ord: *Adam lay ybounden*; Darke: *In the bleak mid-winter*; Walton: *Make we joy now in this fest*. AFKA stereo S-4668 (from Advent Recording, 30 Brimmer St., Boston, MA 02108), \$9.00 postpaid.

This is one of the most refined-sounding choral recordings to appear in a long while, for any season. The mixed chorus of sixteen sings with utmost purity in the men-and-boys tradition, yet without being either white or strident. The blend of sound is excellent and the

recording site in the church enhances the tone.

While the combination of both the motet and the mass on *O magnum mysterium*, the latter seldom heard, is inspired in its performance, the choir comes to its fore, in my opinion, with the late-romantic English works on the second side. Not only are they somewhat out of the ordinary, they are also lovingly sung. The unaccompanied sound, heard in most of the disc, is exceptional, but the sweet sound of the Aeolian-Skinner organ (one of Harrison's monuments) added to it makes the

Terry and Darke pieces especially endearing. It is a mid-winter the beauty of whose bleakness will move you. The recorded sound is excellent.

Of the Father's Love—Christmas from the Lutheran Church of Honolulu; Carl Crosier, conductor, Katherine Crosier, organist. Plainchant: *Of the Father's love begotten*; Davies: *O little town of Bethlehem*; Wood: *A virgin most pure*; Latin hymn: *O come, all ye faithful*; Willcocks: *The Infant King*; Rutter: *Shepherd's Pipe Carol*; Parker/Shaw: *Carol of the Birds*; Joubert:

Torches; Gruber: *Silent night*; Bach: *In dulci jubilo* (three organ settings); Howells: *A Spotless Rose*; Hamerschmidt: *Machet die Tore weit*; Schröder: *Rorate caeli desuper*; Handl: *O magnum mysterium*; Victoria: *Pastores loquebantur*; Willan: *The Three Kings*; Hallock: *From lands that see the sun arise*. Stereo disc LCH-1000 (from the church, 1730 Punahou St., Honolulu, HI 96822), \$7.00 postpaid.

In this Christmas anthology of works familiar and unfamiliar, the mixed choir of thirty sings with a full but unforced sound, in the best tradition of American choral ensembles. They are joined in several selections by a well-disciplined handbell choir and by the 1975 Beckerath organ, the last American instrument that builder personally finished.

From the standpoints of both the music and the performance, this recording is recommended. The engineering and program notes are also good; complete texts are included.

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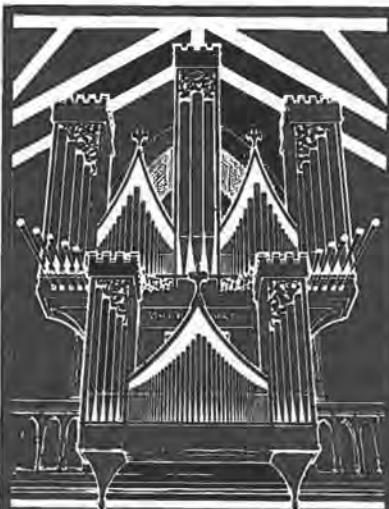
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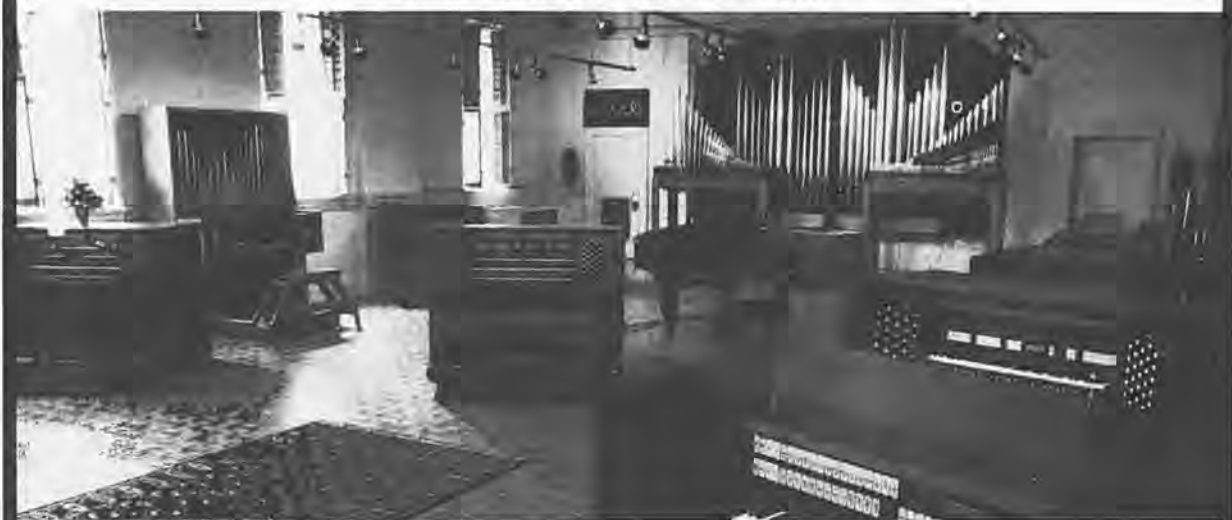
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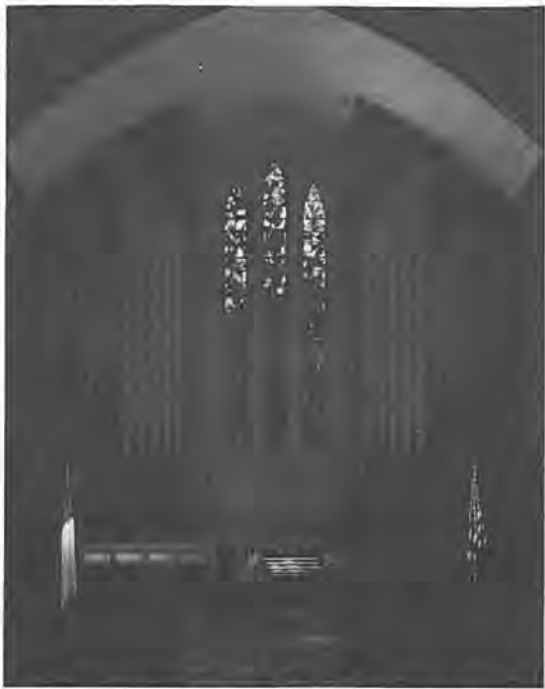
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The Gress-Miles Organ Co. of Princeton, NJ, has installed a 4-manual and pedal organ of 54 ranks and 68 stops in Webster Groves Presbyterian Church, Webster Groves, MO. The electromechanical-action instrument, completed in August 1981, was designed for versatility in service playing while providing the needs of the literature. The scaling and voicing are based on historic prototypes, but great control is possible through the use of two swell boxes and a full complement of combinations and accessories. Werkprinzip-inspired choruses are based on the 16', 8', 4', and 2' pitches of the manual divisions, but romantic colors have also been provided.

Twin cases flank a stained-glass window behind the choir and movable console. The Great and Pedal occupy the lower left section, with the Swell above; the Positiv is in the lower right section, with the Solo overhead. 34 Principal 16' pipes form the facade, with unusual stencilling designed by Kurt Landberg. The instrument has equal temperament, with a slightly "breathing" wind system and pressures ranging from 2-1/4" to 2-7/8" (Solo Trompette at 4").

Installation of the organ followed a thorough redesign of the church and its acoustics, which yielded a midrange reverberation of 2-3 seconds. Suggestions for the design were offered by organist and choirmaster Gene Symes, as well as by consultant Robert Noehren. David Klepper was the acoustical consultant, while Mr. Landberg was the architect.

GREAT (I)

Montre 16' 61 notes
Rohrgedeckt 16' 61 notes
Principal 8' 49 pipes
Rohrflöte 8' 61 pipes
Harmonic Flute 8' 49 pipes
Octave 4' 61 pipes
Spießflöte 4' 61 pipes
Superoctave 2' 61 pipes
Spießpfeife 2' 12 pipes
Mixture V-VI 242 pipes
Trumpet 16' 61 notes
Trumpet 8' 49 pipes
Claron 4' 12 pipes

POSITIV (II)

Gedecktpommer 16' 61 notes
Montre 8' 12 pipes
Holzgedeckt 8' 61 pipes
Flute a Cheminee 8' 61 notes
Principal 4' 61 pipes
Rohrflöte 4' 61 pipes
Octave 2' 61 pipes
Quint 1-1/3' 61 pipes
Sesquialtera II (TC) 49 pipes
Scharf III-V 269 pipes
Cromorne 8' (SOLO)

SWELL (III)

Bourdon 8' 61 pipes
Viole de Gambe 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Traversflöte 4' 61 pipes
Octave Viole 4' 12 pipes
Octave Celeste 4' 49 notes
Piccolo 2' 12 pipes
Plein Jeu III-V 269 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Claron 4' 12 pipes
Tremulant
Octaves Graves

SOLO (IV) (enclosed)

Cor de Nuit 8' 61 pipes
Salicional 8' 61 pipes
Flute Conique 8' 61 notes
Unda Maris 8' (TC) 49 pipes
Fugara 4' 12 pipes
Spießflöte 4' 61 pipes
Nasat 2-2/3' 61 pipes
Principal 2' 61 notes
Waldflöte 2' 12 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 12 pipes
Stiffloete 1' 61 notes
Zimbel III-IV 232 pipes
Cromorne 8' 61 pipes
Tremulant
Trompette a Pavillon 8' 61 pipes
Claron a Pavillon 4' 12 pipes
Octaves Graves

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PEDAL

Acoustic Bass II 32' 32 notes
Principal 16' 12 pipes
Subbass 16' 12 pipes
Principal 8' 32 pipes
Rohrgedeckt 8' (GREAT)
Quintflöte 5-1/3' 32 notes
Octave 4' 12 pipes
Harmonic Flute 4' (GREAT)
Superoctave 2' 12 pipes
Harmonic Flute 2' (GREAT)
Mixture V 160 pipes
Basse de Cornet V-VI 32' 32 notes
Posaune 16' 32 pipes
Basson 16' (SWELL)
Trumpet 8' 12 pipes
Claron 4' 12 pipes

COUPLERS

Solo to Swell, Positiv, Great, Pedal, Pedal 4'
Swell to Positiv, Great, Pedal
Positiv to Great, Pedal
Great to Pedal
(Manual couplers include Swell and Solo Octaves Graves)



The Wicks Organ Co. of Highland, IL, has completed a 3-manual and pedal organ of 72 ranks for the Basilica of St. Adalbert in Grand Rapids, MI. The electric-action instrument is installed in the rear gallery of the Romanesque building, which dates from 1907, when the carved casework was built. Jonathan Tuuk, consultant, and Joseph Westdorp, organist of the church, collaborated on the design of the organ, which is Wicks' Op. 5785. The dedication recital was played on April 26 by Pierre Cochereau.

GREAT

Spire Bass 16' 61 pipes
Principal 8' 61 pipes
Spire Flute 8' 12 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Nighthorn 4' 61 pipes
Twelfth 2-2/3' 61 pipes
Fifteenth 2' 61 pipes
Seventeenth 1-3/5' 61 pipes
Mixture V 305 pipes
Sharp Mixture IV 244 pipes
Trumpet 8' 61 pipes
Claron 4' 61 pipes
Chimes
Zimbelstern
Great Unison Off
Fanfare Trumpet 16' (TC) 49 notes
Fanfare Trumpet 8' 61 pipes
Fanfare Trumpet 4' 12 pipes

CHOIR

Harmonic Flute 8' 61 pipes
Stopped Flute 8' 61 pipes
Flute Dolce 8' 61 pipes
Flute Celeste 8' (TF) 56 pipes
Principal 4' 61 pipes
Couple Flute 4' 61 pipes
Nazard 2-2/3' 61 pipes
Octave 2' 61 pipes
Open Flute 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Piccolo 1' 61 pipes
Sharp Mixture IV 244 pipes
Carillon Mixture III 183 pipes
English Horn 16' 61 pipes
Clarinet 8' 61 pipes
Trumpet 4' 61 pipes
Chimes
Tremolo
Choir Super
Choir Unison Off
Choir Sub
Fanfare Trumpet 16' (TC) 49 notes
Fanfare Trumpet 8' 61 notes
Fanfare Trumpet 4' 61 notes
Blank

SWELL

Quintadena 16' 61 pipes
Chimney Flute 8' 61 pipes
Quintadena 8' 12 pipes
Viola 8' 61 pipes
Viola Celeste 8' 61 pipes
Orchestral String 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Spindle Flute 4' 61 pipes
Octave 2' 61 pipes
Mixture IV 244 pipes
Bombarde 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 61 pipes
Vox Humana 8' 61 pipes
Claron 4' 61 pipes
Tremolo
Blank
Swell Super
Swell Unison Off
Swell Sub

PEDAL

Resultant 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Spire Bass 16' (GREAT)
Quintadena 16' (SWELL)
Octave 8' 12 pipes
Bourdon 8' 12 pipes
Spire Flute 8' (GREAT)
Quintadena 8' (SWELL)
Twelfth 5-1/3' 32 pipes
Fifteenth 4' 32 pipes
Recorder 4' 32 pipes
Recorder 2' 12 pipes
Mixture II 64 pipes
Sharp Mixture IV 128 pipes
Contra Bombarde 32' 12 pipes
Trombone 16' 32 pipes
Bombarde 16' (SWELL)
Trombone 8' 12 pipes
Trumpet 8' (SWELL)
Claron 4' 12 pipes
Trumpet 4' (SWELL)
Cornet 2' 7 pipes
Fanfare Trumpet 8' (GREAT)
Fanfare Trumpet 4' (GREAT)



Austin Organs, Inc. of Hartford, CT, have installed a 3-manual and pedal organ of 38 ranks in St. John's United Church of Christ, Catonsville, MD. The electric-action instrument is the firm's Op. 2650, for which the contract negotiations were handled by area representative Charles L. Neill. The facade is composed of pipes of the Pedal Principal 16' and Octave 8', and the Great Principal 8' and Octave 4'. The organ is on 2-1/2" wind pressure. The chamber wall was opened in front of all pipework, and an acoustically-transparent grillecloth was placed behind the casework.

GREAT

Quintaten 16' 61 pipes
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Superoctave 2' 61 pipes
Sesquialtera II 122 pipes
Mixture IV 244 pipes
Trompette 8' 61 pipes

SWELL

Rohrgedeckt 16' 12 pipes
Rohrflöte 8' 61 pipes
Viola 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Waldflöte 4' 61 pipes
Blockflöte 2' 61 pipes
Plein Jeu III 183 pipes
Basson 16' 12 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Claron 4' 61 pipes
Tremulant

CHOIR

Holzgedeckt 8' 61 pipes
Flauto Dolce 8' 61 pipes
Flute Celeste 8' (TC) 49 pipes
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Larigot 1-1/3' 61 pipes
Cymbal II 122 pipes
Cromorne 8' (TC) 49 pipes
Tremulant

PEDAL

Resultant 32' 32 notes
Principal 16' (GT) 12 pipes
Quintaten 16' (GREAT)
Gedeckt 16' (SWELL)
Octave 8' 32 pipes
Gedeckt 8' (SWELL)
Koppelflöte 4' (CHOIR)
Super Octave 4' 12 pipes
Rauschquint II 64 pipes
Posaune 16' (GREAT) 12 pipes
Basson 16' (SWELL)
Cromorne 4' (CHOIR)

Abbott and Sieker, California organbuilders, celebrated twenty years of work in Los Angeles on Nov. 1. For the occasion, Robert Glasgow played this recital on the firm's Opus 82, a new mechanical-action organ in the United Methodist Church of Sepulveda: Three Noëls, Dandrieu; Three Chorale-preludes, Brahms; Two Sketches and Canonic Etude, Schumann; *Deux Danses à Agni Yavishta*, Alain; Fantasy and Fugue in G Minor, Chorale-prelude "Adorn thyself my soul," and Passacaglia and Fugue in C Minor, Bach. (The case of this organ formed part of the cover of the Dec. 1980 issue of *The Diapason*.) The Los Angeles AGO chapter held its Christmas meeting at the same instrument.

A Maryland Handel Festival and Symposium took place Nov. 6-8 under the auspices of the University of Maryland and the Library of Congress. Organist Catharine Crozier was soloist in three concertos from Opus 4, sharing the program with performances of four of the Coronation Anthems. A second concert was devoted to Italian vocal duets and concerti grossi, while a third featured a complete performance of *Messiah*.

Nunc Dimittis

Heinz Arnold, organist and faculty member at Stephens College from 1948 until his retirement in 1977, died Oct. 20 in Columbia, MO, of a heart attack. He was 69.

Born in Ronsdorf, Germany, Feb. 7, 1912, Heinz Arnold came to the U.S. in 1928. He received a B.A. degree from City College of New York in 1935, a master's degree from Yale in 1947, and a doctorate from the University of Dublin in 1948. He served in the army from 1942-44 and played widely in Europe. He studied organ with Marcel Dupré in Paris and with Walter Schindler in Hannover. He earned the F.A.G.O. certificate, served on the Missouri regional AGO committee and on the national council. He is survived by his wife and two stepdaughters.

Julius Herford, noted choral conductor and teacher, died Sept. 17 at home in Bloomington, IN, following a long illness. He was 80. He had taught at Columbia University, the Juilliard School of Music, and Indiana University, and served as the major teacher of many of the outstanding choral conductors of our time, including Margaret Hillis and Robert Shaw.

Here and There

An "Organists' Holiday," sponsored by the University of Connecticut music department, St. Mark's Episcopal Chapel, and the Storrs Congregational Church, all in Storrs, CT, took place on Sept. 20, when "an extraordinary musical menu" consisted of afternoon and evening organ recitals separated by dinner. The first recital was played by Joan Lippincott on the new 2-22 tracker organ by John Brombaugh, Op. 21, at

St. Mark's, while the second was given by David Craighead at Storrs Congregational Church as the first public performance on the new 3-29 tracker, Op. 81, of Charles B. Fisk. Dinner was a choice of prime ribs au jus or chicken à la Kiev, with wine. The publicity flyer showed the case of one organ superimposed on one side, with the other case on the other side.

The Frederick Harris Music Company of Oakville, Ontario, has announced the appointment of Thomas Green as its editor. A native of Windsor, Ontario, Mr. Green studied at the Université de Montréal, McGill University, and Brandeis University, and has worked in the Bibliothèque nationale in Paris. He has taught music history at McGill and at the University of Windsor, and he currently serves as a member of the editorial committee for the new Rameau edition.

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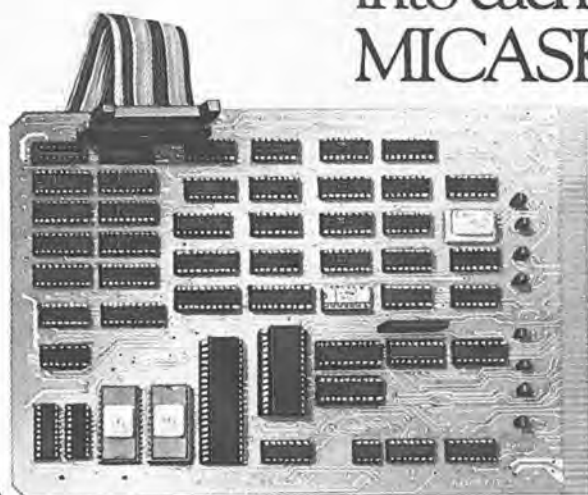
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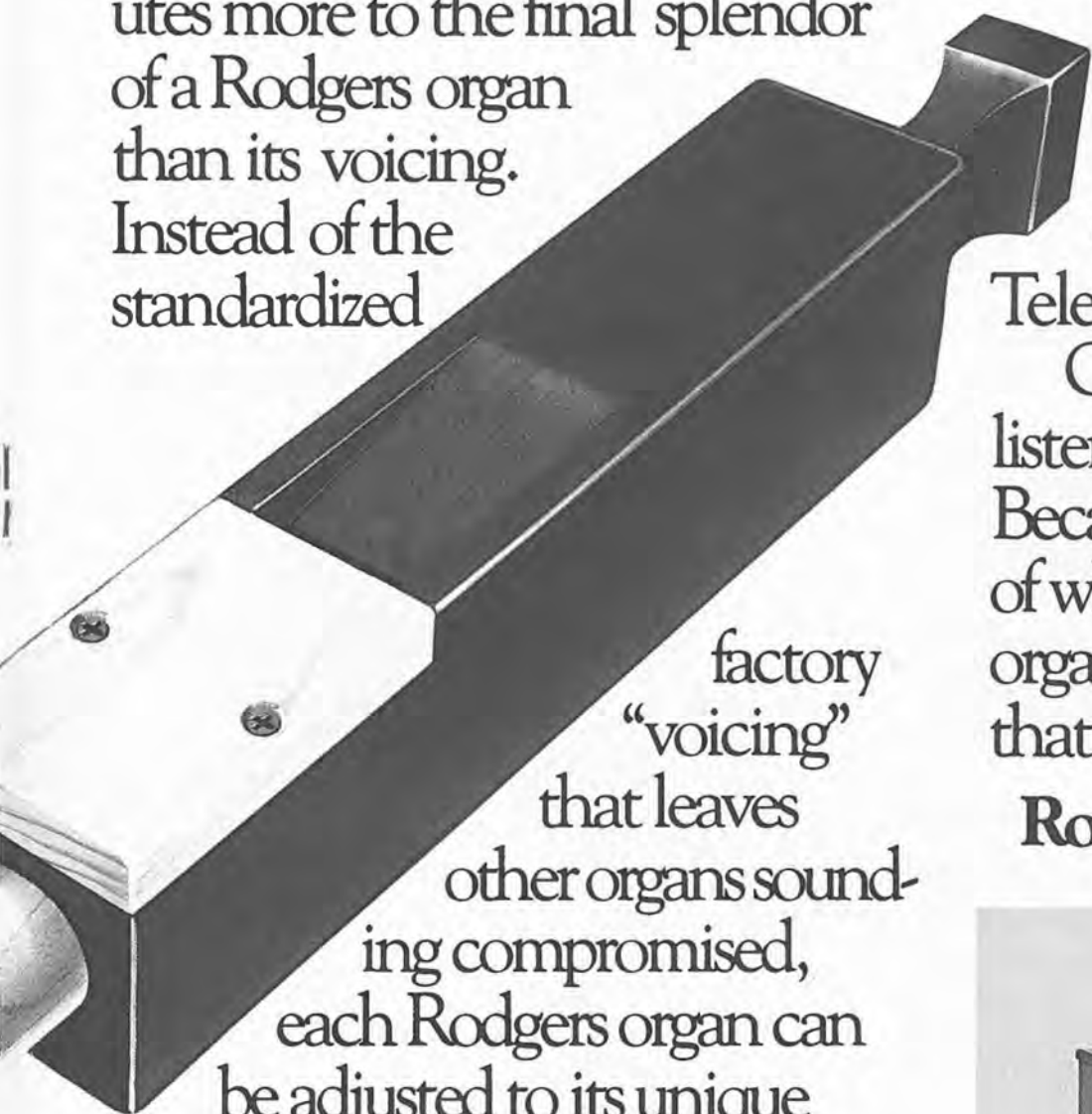
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Roberta Gary and Russell Saunders (left) with participants in the 1981 Summer Organ Week, including co-ordinator Harrington (top row center) and author (front row right).

The 1981 Scranton Organ Week

by David L. Beyer

Roberta Gary's superb playing of the *Art of the Fugue* on August 2 was an appropriate herald for the sixth annual Summer Organ Workshop, presented under the auspices of the Diocese of Scranton, with the assistance of the University of Scranton. The enthusiastic group of 18 participants, including high school, college/conservatory, and professional students, was subsequently treated to a wealth of scholarly instruction and fine commentary by guest faculty members Gary and Russell Saunders.

An essential element in the success of the week was the ever-present dialogue which grew out of the intense concentration of teachers, performers, and listeners alike. Such intensity quickly produced a sense of community which, in turn, allowed ideas to be introduced and opinions to be made known. Both faculty members commented on this mutually-supportive atmosphere and on the growth such events allow for students and teachers: nurture taken that nurture might be given.

The week-long schedule of master-classes, incorporating a diversity of repertoire, was punctuated by daily participant recitals at 5 p.m., and evening lecture-demonstrations presented by the faculty. Topics included "The *Orgelbüchlein*—an updated commentary," by Prof. Saunders, "A performer's approach to the *Art of the Fugue*," and "Another look at the organ music of Johann Pachelbel," both by Dr. Gary. The week closed with a participants' recital for the public.

Indicative of the tone which the week assumed was the instrument used for instruction and performances—a fine three-manual, mechanical-action Casavant organ of recent vintage, built in an historically-informed eclectic style, and housed in the very favorable acoustics of St. Peter's Cathedral. Specific points of discussion centered on the technical

questions of weight (finger and arm pressure to achieve articulation, nuance, phrasing), physical gesture (excessive movement which might hamper concentration and obscure musical intent), pedal playing (effective practice methods and repose at the pedalboard), and the musical question of durations (again, to clarify articulation).

Related areas of programming, registration, responsible scholarship, and good practice habits were addressed during the classes and lectures, as well as during the final "round table." The latter served an important function as participants and faculty exchanged anecdotes, historical insights, questions regarding the latest research, answers and opinions regarding the same. The debt we presently owe to such scholar/performers as Heiller, Vogel, Tagliavini, *et al.*, was frequently voiced, and the many contributions these artists have made to current pedagogical practice were reviewed and amplified many times over.

Co-ordinator James E. Harrington is to be lauded for the congenial and comfortable environment which the workshop enjoyed. It is also to his credit as cathedral organist and diocesan music commission chairman that the workshop has been produced—a rare and desirable development in 20th-century Roman Catholic musical practice, particularly from a cathedral church.

In some ways, the important work of continuing the dialogue begun during the classes was left for the seminar participants to take with them to their respective places of study. This writer found the week very reaffirming, refreshing, and inspiring, and looks forward to the 1982 Summer Organ Week in Scranton.

David L. Beyer is director of music at St. Luke's Church in Scranton, PA, visiting lecturer in organ at Wilkes College, and an adjunct faculty member at the University of Scranton.

Appointments



James W. Kosnik has been appointed organist and choir director at St. Joseph's Cathedral in Buffalo, NY. The cathedral houses the 1876 Hook & Hastings organ which took first prize at the 1876 Philadelphia Exposition and is known as the United States Centennial Organ. Dr. Kosnik received the D.M.A. degree and Performer's Certificate from the Eastman School of Music, where he studied organ with Russell Saunders. He is chairman of the music department at Villa Maria College in Buffalo and adjunct professor at Christ the King Graduate Seminary, East Aurora, NY.



Christa Rakich has been appointed lecturer in organ and harpsichord at the University of Connecticut School of Fine Arts, Storrs, CT. She is a graduate of Oberlin College, where she was elec-

ted to Phi Beta Kappa and Pi Kappa Lambda honor societies. As a Fulbright scholar, she studied for two years in Vienna with the late Anton Heiller. Her M.M. degree is from New England Conservatory, where she was a student of Yuko Hayashi, where she also holds a faculty position.

A competition prize-winner, Ms. Rakich has made four concert tours of Western Europe and has concertized widely in the U.S., under the management of Buchanan Artists. She leaves a position as assistant university organist at Harvard University, where she recently performed and recorded the complete *Clavierübung III* of Bach, which will be released on the Titanic label.



John Scott Bennett has been appointed instructor of organ and music theory at Union University in Jackson, TN. He received the B.Mus. degree from Stetson University, where he studied with Paul Jenkins, and the M.Mus. degree from the Eastman School of Music, where he was a student of David Craighead. During 1980-81, Mr. Bennett studied organ and conducting at the Hochschule für Musik in Cologne, West Germany, under the auspices of the Rotary Foundation; his teachers there were Michael Schneider and Peter Neumann, respectively. He was a featured player last spring for the International Management Symposium in St. Gallen, Switzerland.

Music for Voices and Organ

(continued from p. 4)

In Monte Oliveti. Niccolo Jommelli (1714-74); SATB with organ continuo; Belwin-Mills OCT 2470, \$.50 (M).

This motet has a realized continuo part provided by editor Ralph Hunter, who also has given a performance setting in English. Jommelli, a Venetian composer, wrote in a predominantly polyphonic style, but there are some dramatic block chord passages. The tenor part is a bit high in places and solo areas are designated to emphasize the antiphonal quality associated with Venice. This motet was composed to the text of the first responsory of the first Nocturn at Matins on Maunday Thursday.

Tenebrae Factae Sunt. Marc Antonio Ingegneri (1545-92); SSCB unaccompanied; Cambiata Press D981155, \$.55 (M-).

Don Collins has arranged and adapted this famous Lenten motet so it will be usable by unchanged junior high voices. The middle three-part section is still employed, but is now set for two sopranos and a cambiata part. The keyboard part is for rehearsal, and only a Latin text is provided.

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8' Principal	8' Trompette	8' Hautbois	16' Subbass		
8' Holzflöte	4' Tremolo		16' Quintaton		
4' Octave			16' Quinte		
4' Spillpfeife			8' Octavebass		
2' Octavin	8' Pommer		8' Gedacktbass		
IV Mixture	8' Erzähler		4' Choralbass		
8' Trompette en Chamade	4' Koppelflöte		4' Flöte		
8' Trompette	2-2/3' Nasat		III Mixture		
	2' Flachflöte		16' Bombarde		
	1-3/5' Terz		16' Basson		
	1-1/3' Larigot		16' Rohr		
	16' Rohr		Schalmei		
	8' Schalmei		8' Bombarde		
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SWELL					
8' Rohrflöte					
8' Viola Pomposa					
8' Viola Celeste					
4' Geigen-Principal					
4' Nachthorn					
2' Klein Oktave					

Oberlin organ

(Continued from p. 1)

This attention to 17th-century detail has been followed through from the casework to the mechanisms of the organ's works. The wind supply is provided by two large, single-fold bellows overhead in a tiny anteroom, which are pumped by two foot-levers—not difficult or exhausting for an organist's assistant to operate, but, if not trodden evenly, gasps or gurgles in the organ sound occur, and, indeed, these are almost impossible to avoid entirely. In the absence of a trusty assistant, a stop marked "Wind" activates an electric blower.

What makes this instrument outstanding in any context is not just its beautiful casework, but its sound. In an era of blended organ sound of unwavering intensity and turbid depths, the clear notes and characterful stops of this organ rivet the attention. Due partly to the mean-tone tuning, partly to the careful articulation of notes as they are played, and partly to the bloom on the sound of each note bestowed by a mechanical wind system, it is a very live instrument, with a distinct personality.

Were it tuned in today's equal temperament, its voice would not be nearly as striking. The mean-tone tuning known as quarter-comma (so-called, as most impure intervals deviate one quarter comma from true), was described by Pietro Aaron in 1523, and by Zarlino in 1571. Essentially, it is a system built on a series of eight pure major thirds, achieved by compromising the fifths, which are tuned a little flat, and the fourths, which are correspondingly a little sharp. Since a side-product of this system is the "wolf," i.e., an unusable, dissonant fifth, this organ, following historical practice, splits three black keys into sub-semitones—D sharp-E flat, G sharp-A flat, and A sharp-B flat—thereby expanding the facility of the instrument to virtually all the harmonic relationships used in the 17th century. The range of intervals which the hand can encompass is also expanded, by the use of the short octave typical of most 17th-century keyboard instruments.

The technique of playing this type of instrument differs strikingly from that of today, principally in the fingering system, which is one that underscores the "good" and "bad" notes—the strong and weak beats—by using what are considered to be good and bad fingers; we have only recently come to understand that fingering can produce microdynamic change. A series of parallel thirds, for example, would be performed with the same two fingers, causing detachment of notes, and thus creating air spaces. This articulation between notes, to produce dynamic change, is exactly the same principle as is practiced on the Baroque violin. Since detached playing was the norm, this technique pervaded all aspects of playing, causing a clarity and transparency of texture lost in today's legato. Even the very production of the sound is not sustained—each note beginning in silence, and swelling into fullness, then ending again with silence. This kind of fingering would be impossible without the light, shallow action of the keys, similar to that on a clavichord, harpsichord, or fortepiano.

During the initial concert given on June 18th by Herr Vogel, he varied his program by including an improvised demonstration on, and impromptu talk about, the organ. He spoke with enormous enthusiasm of it as the most outstanding instrument yet built in the 20th century, adding that he had played most of the antique organs extant in Europe, and that the tone quality and concept of this one were second to none. Discussing the stops, he made the point that every stop mixed easily with every other, creating a wide variety of colorful combinations, despite their small number.

The program was comprised of the following works (for the interest of organists who play these pieces, a code in parentheses, derived from the first

letter and the pitch of each stop, after each composition denotes the registration used on this occasion): Sweelinck: Toccata in C (P8, O4, O2, M); Sweelinck: *Soll es sein* (1. P8; 2. G8; 3. OP8; 4. OP8, O2; 5. OP8, S4/ R8; 6. + H3; 7. S4; 8. R8/Pd T8); *Susanne van Soldt MS*, (1599): *Brabantschen ronden* (1. G8, OP8; 2. + S4, O2; 3. R8, H3); Titelouze: *Veni Creator* (1. P8, O4, Q3, O2 M/Pd T8, GP); Aguilera: *Ensalada* (OP8, O4, O2/R8, H3; Correa de Arrauzo: *Tiento de medio registro de dos tipos* (G8, O4, Ses); Frescobaldi: *Recercar cromatice post il Credo* (P8, OP8); Scheidt: *Wie schön leuchtet der Morgenstern* (1. G8; 2. OP8; 3. G8, S4, Q3 / Pd T8; 4. R8, H3 / Pd P8; 5. OP8; Scheidt: *Toccata super In te, Deomine, speravi* (P8, O4, O2, M / R8 + H3).

Among the stops are an oak principal, reproduced successfully for the first time this century, which gives a gentle, woody sound; an exceptionally sweet gedackt; and a regal, which is startling in its raucous similarity to a swarm of krummhorns, and which, when combined with the Hohlquinte treble, sounds like a whole Renaissance wind band in the organ loft. (These last brought delighted smiles or broad grins to the faces of the audience.) When the great doors on the case are closed, the pitch is altered slightly on some pipes, producing an undulating effect, appropriate for Italian music of the day.

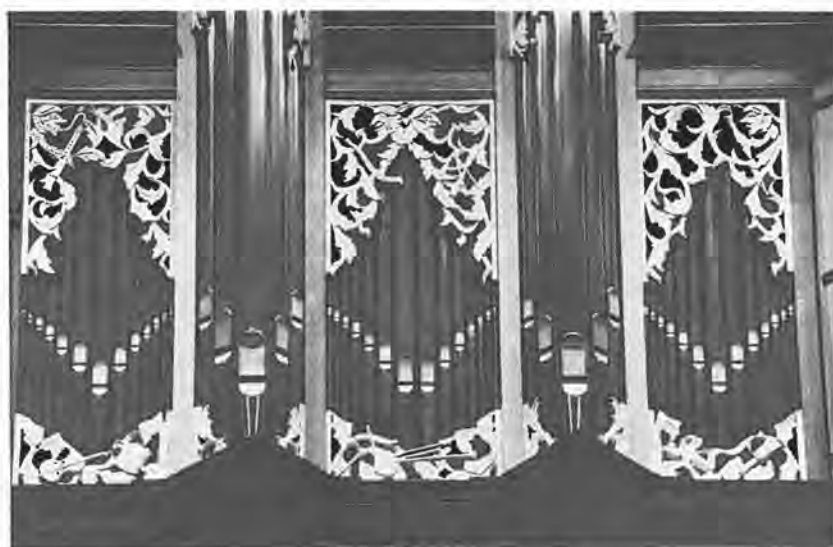
The organ is pitched in *Chorton* (Baroque choir and organ pitch), a semitone higher than the universal A-440, and its sound is very bright, while richness of contrast and an extremely-focused sound produce a marvellous lively sonority. It is to be hoped that recordings of the abundant 17th-century repertoire will soon be made on this new Brombaugh organ, in order that the sheer enjoyment of it, so palpable among visitors to Fairchild Chapel this summer, can be universally shared.

William Kiraly, a violist with the Cleveland Orchestra, has an M. A. in music history from Western Reserve University. His avocation is playing Baroque violin and bass viol, and he leads a Baroque performing group called "The Well-Tempered Players." Philippa Kiraly began singing madrigals as a teenager in England, and has maintained a steady interest in early music since that time. Jointly, they are Consulting Editors on *Early Music for Northern Ohio Live*, a fortnightly magazine of the arts and entertainment. They also write for the newsletter of the Northern Ohio Early Music Society.

The accompanying photographs are by Joan Anderson, Oberlin College.



Visitor Gustav Leonhardt plays the organ.



The façade close up, showing carvings.

Specifications of the Organ

John Brombaugh and Associates, Opus 25
Fairchild Chapel, Oberlin College
Oberlin, Ohio

GREAT

(CDE-c³ with sub-semitones)
(56 notes, 15 notes per octave)

Praestant 8'
Gedackt 8'
Oak Principal 8'
Octava 4'
Spitzpype 4'
Sesquialtera II
Quinta 3'''
Octava 2'
Mixture V-VII
Trommett 8'

BRUSTWERK

(C/E-c³)

(45 notes, 12 notes per octave)

Regal 8'
Hohlquinta 3' (treble)

PEDAL

(CDE-d¹ with sub-semitones)
(28 notes, 15 notes per octave)

Subbass 16'
Praestant 8' (GT)
Trommett 8' (GT)
Great to Pedal

Tremulant to whole organ

Windpressure: 78 m.m.
Winding from two wedge bellows
(foot pumping or electric blower)
Pitch: 1' c = 557 Hz.

* The split keys are arranged so that E-flat, G-sharp, and B-flat play from the front section of the key, while D-sharp, A-flat, and A-sharp play from the rear section.

** The double-drawing stopknob brings on the Sesquialtera, which speaks from middle C or C-sharp (determined by a lever position), at the half-way position. The fully-drawn position allows the Quinta alone to speak throughout the compass.

Mixture composition

1-3: 1' 2/3' 1/2' 1/3' 1/4'
4-10: 1-1/3' 1' 2/3' 1/2' 1/3' 1/4'
11-16: 1-1/3' 1' 2/3' 2/3' 1/2' 1/2' 1/3'
17-25: 2' 1-1/3' 1' 1' 2/3' 2/3' 1/2'
26-33: 2-2/3' 2' 1-1/3' 1-1/3' 1' 1' 2/3'
34-46: 4' 2-2/3' 2' 2' 1-1/3' 1-1/3' 1'
47-50: 4' 2-2/3' 2-2/3' 2' 2' 1-1/3' 1'
51-56: 4' 4' 2-2/3' 2-2/3' 2' 2' 1-1/3'

The listing of an additional 1/4' rank at the beginning and at the first break, given in the brochure and possibly reproduced elsewhere, is a mistake.



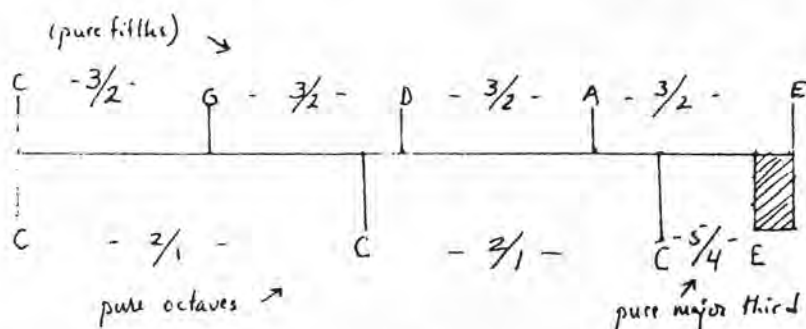
The keyboards, with split keys.

The Meaning of Mean-Tone Temperament

by William Porter

A musical interval which is perfectly in tune—or "pure"—is one in which one hears no beats when its tones are sounded simultaneously. Pure intervals sound calm and harmonious to the ear, and give the effect of repose. Pure intervals are also those whose component wave-lengths are related as superparticular ratios (e.g., the octave, 2:1; the fifth, 3:2; the fourth, 4:3; the major third, 5:4; etc.).

Humankind has long admired the sound of pure intervals, and has contrived to tune instruments of fixed pitch (such as keyboard instruments) in such a way as to produce as many pure or nearly pure intervals as possible and still accommodate other musical needs. Sometimes the desire to have several kinds of pure intervals within the same tuning system leads to a confrontation with nature, as can be demonstrated by the following example: by tuning on the keyboard four pure (3:2) fifths, C-G-D-A-E, and then comparing the final E with the E one would obtain by tuning a pure (5:4) third above the starting point C (transposing that E two octaves higher to facilitate comparison), one discovers that the two Es are not of the same pitch. The E produced by tuning from pure fifths from C is much too high to form a pure third with C. This phenomenon can also be shown by means of the following chart:



The discrepancy between the two notes both claiming to be E is shown on the chart as the shaded area, and can be shown mathematically: the higher E is related to the starting point C as $3:2 \times 3:2 \times 3:2 \times 3:2$ (four successive fifths) or 81:16. The lower E stands in relationship to the same starting point as $2:1 \times 2:1 \times 5:4$ or 20:4. If we call this relationship 80:16 for purposes of comparison with 81:16, we see that the shaded area represents an interval 81:80, which is the difference between these two Es and is also known as the *syntonic comma*. Nature has not permitted us to enjoy a multiplicity of pure fifths and pure major thirds within the same tuning system. Note that if one were to make each of the pure fifths in the above example narrow by $1/4$ of the syntonic comma, the resulting E would form a pure major third with C.

Until around the middle of the 15th century, the wide major thirds that resulted from tuning by pure fifths were not considered detrimental; other features of tuning by pure fifths (*Pythagorean tuning*) served the music admirably. Gradually, the increased desire for purity of the major third necessitated the narrowing of at least some of the fifths, to make the major third less dissonant. Throughout the 16th century, musicians and theorists developed ingenious ways of tempering (narrowing) the fifths by varying degrees to give better thirds, thus arriving at a variety of temperaments we now call *mean-tone*.

The type of mean-tone temperament which was most commonly in use in keyboard instruments from approximately the second half of the 16th century to the last quarter of the 17th is the

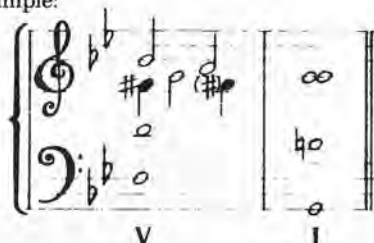


William Porter in front of the case of the Oberlin Brombaugh, with the great doors open.

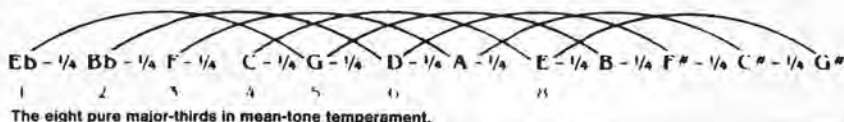
"standard" $1/4$ -comma mean-tone, by which all fifths between the normal boundaries of E-flat and G-sharp are tuned narrow by one-fourth of the syntonic comma. The unused interval G-sharp/E-flat or "wolf" is an interval approximately $1-3/4$ syntonic comma wider than a pure fifth. The result is a

especially stable elements, and there is a strong sense of distance between chords progressing by fifths. Similarly, the "climbing" effect of harmonic progressions in which the bass ascends the scale in root position assumes maximum strength through the pure third in each triad.

2. Compositional means of creating harmonic tension through dissonance are imparted optimum color. Particularly noteworthy in this regard is the use of the diminished fourth, frequently encountered in cadential passages. Example:



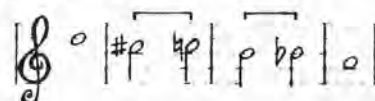
In mean-tone temperament, the interval F-sharp/B-flat is very wide and harsh, the peculiar color of which stands in sharp contrast to the effect of repose



The eight pure major-thirds in mean-tone temperament.

given at the end of the example, when the chord is G major. This progression appears often in the literature of the early 17th century, and the full strength of this effect depends heavily upon the interval structure of mean-tone tuning.

3. Since diatonic semitones are wider intervals than chromatic semitones, chromatic passages, especially the popular chromatic tetrachord, usually encountered in descending motion, acquire strong melodic effects:



(small semitones are bracketed)

Here, the alternation of large and small semitones constitutes much of the intended coloristic effect in chromatic writing.

The particular structure of mean-tone produces other effects in the literature which are equally variegated and subtle: the personality of mean-tone unlocks for 20th-century ears a world of interval relationships quite different from those to which we have become accustomed. Since the manner in which the musician perceives interval relationships necessarily affects musical performance, the opportunity for musicians to experience and respond to the tonal world of mean-tone is one of special significance. This opportunity, as afforded by the Fairchild organ in a favorable acoustical setting, constitutes a potentially important contribution to our understanding of the harmonic language of both solo and ensemble music of the 17th century.

William Porter is associate professor of organ and harpsichord at Oberlin College. A less-complete version of his article appeared in the dedication brochure of the Brombaugh organ in Oberlin's Fairchild Chapel.

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A new 3-manual and pedal organ of 64 ranks has been built from various sources for Peninsula Covenant Church in Redwood City, CA, by members of the church under the direction of designer Paul Sahlin, who has served as interim organist of the church. The Balcom and Vaughan firm of Seattle gave assistance, with engineering by William Bunch and tonal finishing and regulation by John Moir. Much Swell and Pedal pipework was rescaled and revoiced from a 1917 Austin, Op. 726, while other pipes were provided by Jacques Stinkens, Thomas Anderson, and Robert Schopp. Wind pressures range from 2-1/2" for the Positiv to 10" for the Trompette-en-Chamade. The instrument is exposed in a commanding position on the front wall of the 800-seat contemporary sanctuary. Preparation of the organ space and the building of the instrument itself occupied a time of two and one-half years.

The dedication recital was played by Leonard Raver, and subsequent programs were given by Herbert Nanney, Joyce Jones, and Gaylord Carter. Ty Woodward is the recently-appointed organist of the church, and Dan Korneychuk is the minister of music.

GREAT

Quintaton 16' 61 pipes
Principal 8' 61 pipes
Flute Harmonique 8' 61 pipes
Rohrlöte 8' 61 pipes
Octave 4' 61 pipes
Spitzlöte 4' 61 pipes
Fifteenth 2' 61 pipes
Sesquialtera II 122 pipes
Fourniture IV-V 1-1/3' 281 pipes
Cymbale III 2/3' 183 pipes
Trompette en Chamade 8' 61 pipes
Trompette 8' 61 pipes
Clairon en Chamade 4' 12 pipes
Chimes 21 tubes
Tower Bells
Gt to Gt 4'
Sw to Gt 16', 8', 4'
Pos to Gt 8'

SWELL

Gedackt 16' 12 pipes
Gedackt 8' 61 pipes
Viola Pomposa 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Dulciana 8' 61 pipes
Unda Maris 8' (TC) 49 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Nazard 2-2/3' (TC) 49 pipes
Piccolo 2' 61 pipes
Tierce 1-3/5' (TC) 49 pipes
Plein Jeu IV-V 1' 281 pipes
Bassoon 16' 61 pipes
Trumpet 8' 61 pipes
Oboe 8' 12 pipes
English Horn 8' 61 pipes
Vox Humana 8' 61 pipes
Oboe Clarion 4' 12 pipes
Tremulant
Vox Humana/English Horn Tremolo
Sw to Sw 16', 4'
Sw Unison Off

POSITIV

Salicional 8' 61 pipes
Spitzgedackt 8' 61 pipes
Gemshorn 8' (SWELL)
Unda Maris 8' II (SWELL)
Principal 4' 61 pipes
Spillflöte 4' 61 pipes
Klein Principal 2' 61 pipes
Blockflöte 2' 61 pipes
Langot 1-1/3' 61 pipes
Sifflöte 1' 24 pipes
Mixture IV 1/2' 244 pipes
Krummhorn 16' 61 pipes
Trompette en Chamade 8' (GREAT)
Dulcian 8' 61 pipes
Hautbois 4' 61 pipes
Larp 49 bars
Tremulant
Pos to Pos 16', 4'
Pos Unison Off
Sw to Pos 16', 8', 4'

PEDAL

Resultant 32' 32 notes
Open Diapason 16' 32 pipes
Subbass 16' 32 pipes
Violone 16' (PREPARED)
Quintaton 16' (GREAT)
Gedackt 16' (SWELL)
Octave 8' 32 pipes
Bourdon 8' 32 pipes
Gedackt 8' (SWELL)
Super Octave 4' 32 pipes
Doppelflöte 4' 32 pipes
Concert Flute 2' 32 pipes
Mixture III 2' 96 pipes
Contre Bombarde 32' 32 pipes

New Organs

Bombarde 16' 12 pipes
Bassoon 16' (SWELL)
Krummhorn 16' (POSITIV)
Trompette 8' 12 pipes
Clairon 4' 12 pipes
Schalmel 4' 32 pipes
Zimbelstern 5 bells
Gt to Ped
Sw to Ped
Pos to Ped



Adrian Koppejan of Chilliwack, British Columbia, has completed a 2-manual and pedal organ of 26 ranks for Emmanuel Christian Reformed Church in Calgary, Alberta, Canada. The electro-mechanical instrument has mechanical sliders and pallets coupled to an electric stop and key action. The organ is encased in an elevated position at the front of the building, with a movable console on a platform, and is voiced on 60 mm. windpressure. The dedication recital was played by Jacobus Kloppers.

GREAT

Prestant 8' 56 pipes
Rohrlöte 8' 56 pipes
Principal 4' 56 pipes
Quintadena 4' 56 pipes
Quintflöte 2-2/3' 56 pipes
Flachflöte 2' 56 pipes
Mixture IV 1-1/3' 224 pipes
Trumpet 8' 56 pipes

SWELL

Gedackt 8' 56 pipes
Principal 4' 56 pipes
Koppelflöte 4' 56 pipes
Sesquialtera II 112 pipes
Principal 2' 56 pipes
Sifflöte 1' 56 pipes
Zimbel II 1' 112 pipes
Krummhorn 8' 56 pipes
Tremulant

PEDAL

Subbas 16' 32 pipes
Principal 8' 32 pipes
Gedackt 8' 12 pipes
Principal 4' 12 pipes
Nachthorn 4' 12 pipes
Mixture III 2-2/3' 96 pipes
Flöte 2' 12 pipes
Trumpet 16' 12 pipes
Trumpet 8' (GREAT)
Trumpet 4' (GREAT)

COUPLERS

Swell to Great 8'
Swell to Pedal 8', 4'
Great to Pedal 8'

The Greenwood Organ Co. of Charlotte, NC, has completed a 2-manual and pedal organ of 19 ranks for the First Baptist Church of Hawkinsville, GA. The electric-action instrument has pitman chests and is divided in two chambers on each side of the choir loft.

GREAT

Principal 8' 61 pipes
Hohlflöte 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Doublette 2' 61 pipes
Mixture (19-22-26) III 183 pipes
Trompette 8' 61 pipes
Cathedral Chimes 21 tubes

SWELL

Gedackt 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Harmonic Flute 4' 61 pipes
Flageolet 2' 61 pipes
Langot 1-1/3' 61 pipes
Oboe 8' 61 pipes
Tremolo

PEDAL

Bourdon 16' 32 pipes
Lieblich Gedackt 16' 12 pipes
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Choralbass 4' 12 pipes
Octavin 2' 12 pipes
Trompette 8' (GREAT)
Clairon 4' (GREAT)



The Newcomer Organ Co. of Washington, DC, has completed the installation of a new organ at the Cathedral of St. Thomas More in Arlington, VA, which includes 29 ranks from the 1961 Möller, Op. 7965, built for the opening of the building in 1961. The 3-manual and pedal instrument of 51 ranks and 57 stops has electro-mechanical action, with solid-state combination action and a winding system having 13 bellows. The organ and choir loft are located at the east end of the building, elevated behind the sanctuary; the loft is partially hidden by open wooden screening, and the Trompeteria pipes project into the nave on and through the screen. Within the choir loft, the organ pipes are arranged in a functional display.

The new organ was planned by Haig Mardirosian, music director for the cathedral, and Robert Wyant, organist and Newcomer official, in collaboration with the Most Rev. Thomas J. Welsh, Bishop of Arlington, and the Rev. Msgr. Richard J. Burke, first rector of the cathedral. Dedication recitals were played by Dr. Mardirosian, Paul Callaway, and Frederic L. Swann.

GREAT (II)

Contra Salicional 16' 12 pipes
Principal 8' 61 pipes
Hohlflöte 8' 61 pipes
Salicional 8' 61 pipes
Octave 4' 61 pipes
Harmonic Flute 4' 61 pipes
Super Octave 2' 61 pipes
Fourniture IV 1-1/3' 244 pipes
Cymbale III 1/2' 183 pipes
Trompette 8' 61 pipes
Chimes 25 bells
Unison Off

SWELL (III)

Rohrbordun 16' 12 pipes
Rohrgedeckt 8' 61 pipes
Viola de Gambe 8' 61 pipes
Viola Celeste 8' (GG) 54 pipes
Flute Celeste 8' II 110 pipes
Principal 4' 61 pipes
Nachthorn 4' 61 notes
Nazard 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Langot 1-1' 5 pipes
Plein Jeu III 1' 183 pipes
Fagott 16' 61 pipes
Trompette 8' 61 pipes
Oboe 8' 12 pipes
Clairon 4' 61 pipes
Tremulant
Swell 16', 4'
Unison Off

POSITIV (I)

Holzgedackt 8' 61 pipes
Flute Celeste 8' II (SWELL)
Koppelflöte 4' 61 pipes
Principal 2' 61 pipes
Oktav 1' 61 notes
Sesquialtera II (TC) 98 pipes
Scharf III 2/3' 183 pipes
Krummhorn 8' 61 pipes
Rohrschalmel 4' 61 pipes
Tremulant
Positiv 16'
Unison Off

TROMPETERIA

Trompeta Magna 16' (TC) 49 notes
Trompeta Real 8' (en-chamade) 61 pipes
Clarin Brillante 4' (en-chamade) 61 pipes
Tercia y Cimbala 4/5' IV 244 pipes
Trompeteria on I
Trompeteria on II
Trompeteria on III
Trompeteria on Pedal

PEDAL

Contre Bourdon 32' 32 notes
Principal 16' 32 pipes
Bourdon 16' 32 pipes
Salicional 16' (GREAT)
Rohrgedeckt 16' (SWELL)
Octave 8' 12 pipes
Bourdon 8' 12 pipes
Salicional 8' (GREAT)
Rohrgedeckt 8' (SWELL)
Super Octave 4' 12 pipes
Flute 4' 12 pipes
Mixture IV 2-2/3' 128 pipes
Kontra Posaune 32' 12 pipes
Posaune 16' 32 pipes
Fagott 16' (SWELL)
Trompette 8' 12 pipes
Klarine 4' 12 pipes
Rohrschalmel 4' (POSITIV)

COUPLERS

Great to Pedal
Swell to Pedal 8', 4'
Positive to Pedal
Swell to Great 16', 8', 4'
Positiv to Great 16', 8'
Great to Positiv
Swell to Positiv 16', 8', 4'

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 (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 DECEMBER

Carol service; Harvard Univ Church, Cambridge, MA 4:30 & 8:15 pm
Handel Messiah; St Thomas Church, New York, NY 7:30 pm
Portland String Quartet; Christ & St Stephens, New York, NY 8 pm
Christmas carol sing; Sacred Heart Cathedral, Newark, NJ 8 pm
Britten Ceremony; Christ Church, Cincinnati, OH 12:10 pm
Terry Charles, "Christmas Fantasy"; Kirk of Durnedin, FL 8:15 pm

16 DECEMBER

Ligon Chamber Singers; St Johns Church, Washington, DC 12:10 pm
Terry Charles, "Christmas Fantasy"; Kirk of Durnedin, FL 8:15 pm

17 DECEMBER

Franco Gennarelli, violin; Christ & St Stephens, New York, NY 8 pm

18 DECEMBER

Carolyn Tinney, soprano; St Pauls Cathedral, Buffalo, NY 12:30 pm
James Dale, Christmas "pops"; Naval Academy Chapel, Annapolis, MD 8 pm
"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Opus 1 Chamber orchestra; Trinity Cathedral, Cleveland, OH 12 noon, 6 & 8 pm

19 DECEMBER

Douglas Rafter; Hamond Castle, Gloucester, MA 8 pm
Renaissance Christmas; National Shrine, Washington, DC 8:30 pm
"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

20 DECEMBER

"Christmas at the Castle"; Hamond Castle, Gloucester, MA 5:30 pm
Fauré Messe basse; Church of the Advent, Boston, MA 11 am
"Christmas in Newport"; Trinity Church, Newport, RI 7:30 pm
Lessons & carols; Incarnation Cathedral, Garden City, NY 4 pm
Distler Little Advent Music; Christ & St Stephens, New York, NY 10:40 am
Machaut Mass; St Ignatius Church, New York, NY 11 am
Carols & Christmas music; Holy Trinity Chapel, New York, NY 5 pm
Lessons & carols; St Thomas Church, New York, NY 11 am & 4 pm
Candlelight carol service; St Georges Church, New York, NY 3 pm
Vaughan Williams 1st Nowell; St Bartholomews Church, New York, NY 4 pm
Candlelight carol service; Holy Trinity Lutheran, New York, NY 5 & 7:30 pm
Robert W Lehman; St Thomas Church, New York, NY 5:15 pm
Lessons & carols; St Pauls Cathedral, Buffalo, NY 5 pm
Candlelight carol service; Methodist Church, Red Bank, NJ 4:30 & 7 pm

Vivaldi Gloria; West Side Presbyterian, Ridgewood, NJ 9 & 11 am
Lessons & carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Renaissance Christmas; National Shrine, Washington, DC 3 pm
Music for Christmas; 1st Presbyterian, Burlington, NC 5 pm
Karel Paukert w/boychoir; Art Museum, Cleveland, OH 2 pm
Britten Ceremony; Trinity Cathedral, Cleveland, OH 5 pm
Play of Daniel; Trinity Cathedral, Cleveland, OH 7 pm
Lessons & carols; Christ Church, Cincinnati, OH 5 pm
Nativity According to St Luke; 1st Presbyterian, Ft Lauderdale, FL 8 pm
Lessons & carols; St Pauls Episcopal, La Porte, IN 3 pm
Christmas concert; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER

Lessons & carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

22 DECEMBER

Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

24 DECEMBER

Victoria Missa O magnum mysterium; Church of the Advent, Boston, MA 11:30 pm
Bach Cantata 191; Holy Trinity Lutheran, New York, NY 5 & 11 pm
Christmas carols; Christ & St Stephens, New York, NY 11 pm
Morales Missa Quaeamus; St Ignatius Church, New York, NY 11 pm
Lessons & carols; St Peters Church, Morristown, NJ 4 pm
Candlelight service; Church of the Covenant, Cleveland, OH 10:30 pm
Lessons & carols; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm
Bach Christmas Oratorio; Fairmount Presbyterian, Cleveland Heights, OH 10:30 pm
Festival service; Zion Lutheran, Ann Arbor, MI 10 pm
Lessons & carols; 1st Presbyterian, Nashville, TN 11 pm
Lessons & carols; St Paul & the Redeemer, Chicago IL 10:30 pm

27 DECEMBER

Willan Missa Brevis IV; Church of the Advent, Boston, MA 11 am
Lessons & carols; Church of the Advent, Boston, MA 6:30 pm
Carol sing; Christ & St Stephens, New York, NY 10:40 am
Durufé Messe Cum júbilo; St Ignatius Church, New York, NY 11 am
Plautsch Day for Dancing; St Bartholomews Church, New York, NY 4 pm
Music of Smith & Stanford; St Thomas Church, New York, NY 4 pm
Bach Cantata 122; Holy Trinity Lutheran, New York, NY 5 pm
Lessons & carols; St James the Less, Scarsdale, NY 10 am
Karel Paukert; Art Museum, Cleveland, OH 2 pm

2 JANUARY

Boars Head festival; Christ Church, Cincinnati, OH 5 pm

3 JANUARY

Palestrina Missa Dies sanctificatus; St Ignatius Church, New York, NY 11 am
Poulenc Gloria; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 171; Holy Trinity Lutheran, New York, NY 5 pm
Rosanne Zabka; West Side Presbyterian, Ridgewood, NJ 4 pm
Norman Mackenzie; Trinity Cathedral, Trenton, NJ 3:30 pm
Boars head festival; Christ Church, Cincinnati, OH 2:45 & 5 pm

(Continued over-leaf)

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Calendar

(Continued from p. 21)

4 JANUARY
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm

5 JANUARY
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm
Robert Poovey; Christ Church, Cincinnati, OH 12:10 pm

6 JANUARY
Epiphany music; Incarnation Cathedral, Garden City, NY 4 pm
Menotti Amahl; Trinity Church, Princeton, NJ 8:30 pm

8 JANUARY
Elaine Pudwell; St Pauls Cathedral, Buffalo, NY 12:30 pm
Yale Russian Chorus; Trinity Cathedral, Cleveland, OH 8 pm
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

10 JANUARY
Byrd Mass for 4 Voices; St Ignatius Church, New York, NY 11 am
Ossewaarde Music for St Bartholomews; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm
Epiphany evensong; St Peters Church, Moristown, NJ 5 pm
Messiaen Nativité; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

11 JANUARY
*William Whitehead; St Stephens Church, Millburn, NJ 8 pm
*Instrumental arranging; 1st Methodist, Lancaster, PA 7:30 pm

13 JANUARY
Julie Vidrick Brown; St Johns Church, Washington, DC 12:10 pm

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

15 JANUARY
Martin Luther King commemoration; Trinity Cathedral, Cleveland, OH 8 pm
Marilyn Keiser; Emory Univ, Atlanta, GA 8:15 pm
Terry Charles; Kirk of Dunedin, FL 8:15 pm

16 JANUARY
Marilyn Keiser, masterclass; Emory Univ, Atlanta, GA am
Terry Charles; Kirk of Dunedin, FL 8:15 pm

17 JANUARY
De la Rue Missa l'Homme armé; St Ignatius Church, New York, NY 11 am
Haydn Therese Mass; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 117; Holy Trinity Lutheran, New York, NY 5 pm
Boychoir of Harlem; Methodist Church, Red Bank, NJ 4 pm
Allan Moeller; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Baker; 1st Presbyterian, Naples, FL 4:30 pm

19 JANUARY
Tavner Delcamp, piano; Christ Church, Cincinnati, OH 12:10 pm

20 JANUARY
Sondra Proctor; St Johns Church, Washington, DC 12:10 pm

22 JANUARY
Harold Cheney, harpsichord; St Johns Lutheran, Allentown, PA 8 pm
Bruce Stevens; Westminster Presbyterian, Charlottesville, VA 8 pm
Cathedral choir; Trinity Cathedral, Cleveland, OH 8 pm

24 JANUARY
Debra Huddleston; St Joseph Cathedral, Hartford, CT 3 pm
Ockeghem Missa Au travail; St Ignatius Church, New York, NY 11 am
Walton Belshazzars Feast; St Bartholomews Church, New York, NY 4 pm
Bach Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm
Joseph B Smith; Holy Trinity Chapel, New York, NY 5 pm
Wayne Bradford; Sacred Heart Cathedral, Newark, NJ 3:30 pm
David Witten, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Festival of Organ Music; St Johns Church, Washington, DC 12:30 pm
Bach Singet dem Herrn; Trinity Cathedral, Cleveland, OH 5 pm
John Obetz; 2nd Presbyterian, Portsmouth, OH 3:30 pm
Early Interval; 1st Congregational, Columbus, OH 8 pm
David E Eichler; St Pauls Episcopal, La Porte, IN 3 pm

27 JANUARY
Douglas Major w/trumpet; St Johns Church, Washington, DC 12:10 pm

29 JANUARY
Court of Frederick the Great; Trinity Cathedral, Cleveland, OH 8 pm
James Kibbie; Metropolitan Methodist, Detroit, MI 8 pm

31 JANUARY
Evensong; Trinity Episcopal, Tariffville, CT 4 pm
Richard Coffey; South Church, New Britain, CT 4 pm
Goudimel Missa Audi filia; St Ignatius Church, New York, NY 11 am
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm
Bach Mass in A; Holy Trinity Lutheran, New York, NY 5 pm
Glen Kirchoff, harpsichord; St James the Less, Scarsdale, NY 4 pm
Jeffrey Walker; Presbyterian Church, Bryn Mawr, PA 4 pm
David H Binkley; Presbyterian Church, Camp Hill, PA 7:30 pm
Duke Thompson, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Robert Glasgow; 1st Presbyterian, Harrisonburg, VA 3 pm
John D Herr, harpsichord; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Mendelssohn Elijah; Zion Lutheran, Ann Arbor, MI 4 pm

UNITED STATES
West of the Mississippi

15 DECEMBER
Britten Ceremony; St Johns Cathedral, Denver, CO 12:10 pm

20 DECEMBER
Wesley madrigal dinner; 1st Methodist, Perry, IA 3 pm
Lessons & carols; St Johns Cathedral, Denver, CO 5 pm
Bach Magnificat; St James Episcopal, Newport Beach, CA 4 pm

27 DECEMBER
Lessons & carols; St James Episcopal, Newport Beach, CA 10 am

31 DECEMBER
Paul Riedo w/orch; St Thomas Aquinas, Dallas, TX 10 pm

3 JANUARY
Frederick Swann; E Heights Methodist, Wichita, KS 3:45 pm

10 JANUARY
Faina Lushtak, piano; Christ Church Cathedral, New Orleans, LA 4 pm
Stephen Hamilton; Presbyterian Church, La Jolla, CA 4 pm

11 JANUARY
Robert Cavarra; St Thomas Aquinas, Dallas, TX 8:15 pm

17 JANUARY
Catharine Crozier; Plymouth Congregational, Minneapolis, MN 4 pm
Robert Clark; Gammage Center, Ariz State Univ, Tempe, AZ 7 pm

18 JANUARY
Robert Cavarra; 1st Methodist, Laramie, WY 7:30 pm

19 JANUARY
*Catharine Crozier; 1st Methodist, Houston, TX 8 pm

INTERNATIONAL

17 DECEMBER
Heather Spry; St Pauls Church, Toronto, Ontario 12:10 pm

20 DECEMBER
Lessons & carols; St Pauls Church, Toronto, Canada 11 am

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21 DECEMBER
Carlo Curley; St Johns Church, London, England 8 pm

24 DECEMBER
David Low; St Pauls Church, Toronto, Canada 12:10 pm
Choral Eucharist; St Pauls Church, Toronto, Canada 10:30 pm

31 DECEMBER
Robin King; St Pauls Church, Toronto, Canada 12:10 pm

7 JANUARY
Daniel Hansen; St Pauls Church, Toronto, Canada 12:10 pm

10 JANUARY
Epiphany lessons & carols; St Pauls Church, Toronto, Canada 7:30 pm

14 JANUARY
Juergen Petrenko; St Pauls Church, Toronto, Canada 12:10 pm

17 JANUARY
Evensong; St Pauls Church, Toronto, Canada 7:30 pm
David Palmer; Univ of Alberta, Edmonton, Canada 3 pm

21 JANUARY
Ronald Jordan; St Pauls Church, Toronto, Canada 12:10 pm

24 JANUARY
Festival service; St Pauls Church, Toronto, Canada 11 am

28 JANUARY
Robert Robinson; St Pauls Church, Toronto, Canada 12:10 pm

31 JANUARY
Patricia Phillips; Dominion-Chalmers Church, Ottawa, Ontario 3 pm
Evensong; St Pauls Church, Toronto, Canada 7:30 pm

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Here and There



The Coventry Cathedral Choir and Liturgical Dancers will perform at "Spring Fest '82," a conference to be held April 18-21 at Kanuga, an Episcopal conference center near Hendersonville, NC. The keynote speaker for the three-day workshop will be the Rev. Canon Peter Berry of the cathedral, who will be joined by James Litton, organist and choirmaster of Trinity Church in Princeton, NJ. Further information is available from Kanuga, P.O. Drawer 250, Hendersonville, NC 28793.

Delores Bruch, organ faculty member at the University of Iowa, performed recently on the 1981 *Orgeltagen* in Nörtingen, West Germany. Other artists on this year's series were Douglas Lawrence of Australia, Michael Schneider of Cologne, and Hans Heintze of Bremen.

Guy Bovet has returned to Eugene, Oregon, to teach at the University of Oregon for a second year, after a summer of teaching in Switzerland and

Spain, and of concerts in those countries, as well as in Germany, France, Italy, Belgium, and Austria. During the current year, he plans only one trip to Europe, but will concertize throughout the US and Canada. A special project is the publication by the Choristers Guild of his tape-slide program for children, a fairy tale which explains the history and building of the organ. The program will also be available as a picture book with a recording, and Mr. Bovet plans to perform the program live on several occasions in the near future.

A revised edition of Richard T. Gore's *Orgelbüchlein II* has been made available by the bookstore at The College of Wooster in Wooster, OH. The work is described as the composer's "modest attempt to complete Bach's *Orgelbüchlein*."



W. Raymond Ackerman has been appointed director of the junior choir at Pilgrim Congregational Church, Lexington, MA, where he has been organist and senior choir director since 1973. A teacher of instrumental and choral music in the public schools of Harvard, Dr. Ackerman is active as a recitalist and choral clinician.

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