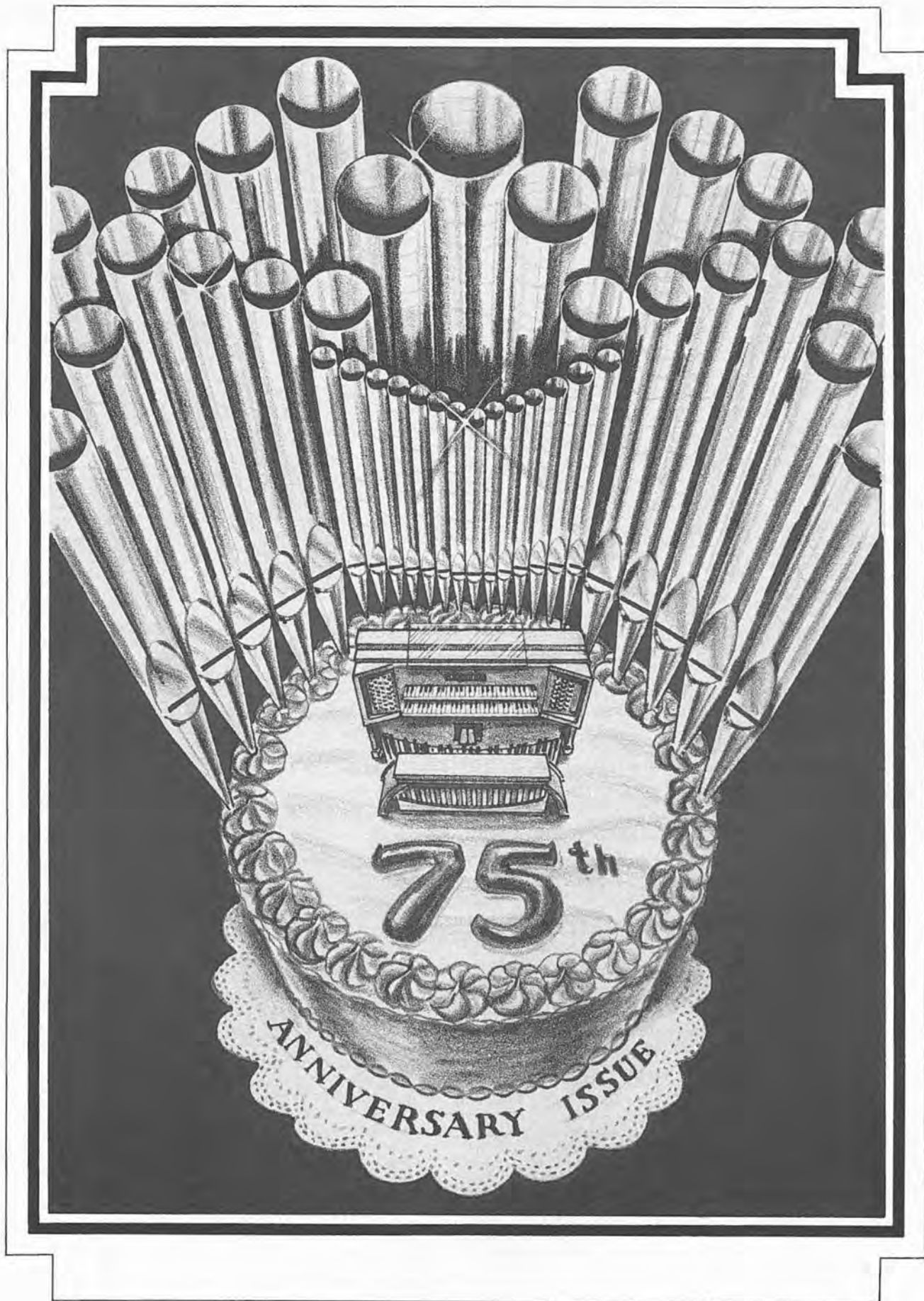


# THE DIAPASON

DECEMBER, 1984



## Reflections at 75

Looking back over the last 75 years in the organ field, one cannot help but be impressed with the rich diversity which has characterized the profession. When THE DIAPASON issued its Opus One, the organ world looked much different than today, but one still could see a healthy diversity. Great energies were being expended in perfecting various kinds of new electric and pneumatic actions, while at the same time some builders continued to produce tracker organs as they had in the 19th century. Tonal design and voicing were moving away from classically-inspired choruses toward the development of orchestral-symphonic stops. Wind pressure was on the rise and becoming steadier. Indeed, there existed an aesthetic quite different from today's.

Early in this century, voices of reform were already beginning to sound, however. The study and appreciation of past traditions began to exert a gradually increasing influence on the sound and style of the instrument.

If one were to characterize the organ world today, a great diversity would still be apparent, although we would be heading a different direction in relation to the symphonic-romantic organ. There continue to be built several types of electric and pneumatic actions along with a growing number of contemporary trackers. Indeed, one local illustration is the recent installation of two noteworthy instruments in the Chicago area by a respected North American builder: one a large 4-manual electro-pneumatic; the other a small, encased 2-manual tracker—contemporary instruments yet very different from each other. One can also gather some perspective from the AGO and OHS conventions of last summer. A wide variety of organs were seen and heard, the individuality of each instrument reflecting the aesthetic philosophy and artistic orientation of its builder.

Today's tonal schemes (along with scaling, voicing, and winding systems) don't seem to have much in common with those that were reported in the early days of THE DIAPASON. Few would attempt to build a symphonically-styled organ these days. (And yet, one notes with interest the construction of an organ modelled after Cavallé-Coll [complete with Barker levers!] by a contemporary Dutch builder.) During the past 75 years, both organists and builders have discovered much about the various historical/national styles of organbuilding. Such discoveries have inspired new directions in tonal design, pipe construction, scaling and voicing, winding, tuning, case design, and the myriad of details that go into producing this complex instrument known as the organ.

One characteristic of the early 1900s seemed to be a search for improvement, refinement, and greater perfection of the organ. One may disagree with the orchestral organ aesthetic, but within its context, one must admit the gradual perfection of a style.

In our attempts to learn from the past (especially recent investigations of the 17th and 18th centuries), may we also strive for a continuing refinement and growth. May we in the organ profession continue to learn from the past, to assimilate the best that our forebears had to offer. Let us not be content with that knowledge, but rather strive to interpret it through our finest contemporary efforts. In so doing we can thus provide for the continued future of the noble instrument we love.

On this 75th anniversary, THE DIAPASON wishes to thank those readers and advertisers who have made the previous three-quarters of a century possible. May there be many more anniversaries.

—Jerome Butera

## Those Were the Days

Seventy-five years ago, according to THE DIAPASON, December, 1909—

Casavant installed a three-manual organ at Northwestern University, Evanston, IL. Arthur Dunham gave the opening recital.

The Coburn Organ Company of Chicago reported five recent installations in the area.

Wilhelm Middleschulte played the dedication recital on the new Hann-Wangerin-Weickhardt organ at the First Baptist Church, Milwaukee, WI.

The Hinners Organ Company of Peoria, IL, installed an exact duplicate of the organ it built only five years earlier for the First Presbyterian Church, Michigan City, IN, after it was destroyed by lightning.

The Auditorium Theatre (Chicago) management denied rumors that the Frank Roosevelt organ was to be torn out in the process of remodeling the building.

Hook & Hastings, who were about to issue a new edition of the "green book," which served as a general catalogue, were described as the oldest organbuilders in the United States, having begun activities in 1827.

The Hope-Jones Organ Company, Elmira, NY, shipped a four-manual organ to St. Paul, MN, for the Church of St. John the Evangelist, and a three-manual to San Mateo, CA.

William E. Curtis, then a famous correspondent of the *Chicago Record-Herald*, described interestingly an inspection of the Salt Lake City Tabernacle organ. The chief organist then was the

late John J. McClellan and other players included Tracy Y. Cannon, a grandson of Brigham Young, and Edward P. Kimball, a grandson of Heber C. Kimball, one of the organizers of the Mormon Church.

John W. Norton of Dubuque, IA—where he was organist of St. John's Episcopal Church—came to Chicago to become organist and choirmaster of St. James' Episcopal Church, succeeding Clarence Dickinson, who had gone to New York.

In its salutatory, THE DIAPASON said among other things:

With the modesty becoming its youth, but with the enthusiasm and hope which go with that condition, THE DIAPASON makes its first appearance and bespeaks for itself as much assistance and indulgence as children demand. So far as our knowledge extends and the results of inquiry indicate, THE DIAPASON is as novel as it is new. There is no other publication devoting its pages exclusively to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments. The endeavor of the editor is to keep the editorial columns free from bias and filled with as much accurate and interesting information as can be obtained.

James H. Rogers, well-known Cleveland organist and composer, in a special article asked that we stop to "take our breath" and look over the innovations of the last 20 years. He cited the fact that Charles Marie Widor "recently declared in substance his conviction that many of the newer devices are worse

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### THOSE WERE THE DAYS

Cover illustration by Walt Pozdro

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

than useless" and "advises us to go back to the old-fashioned tracker action."

Fifty years ago, THE DIAPASON, December, 1934, reported the following—

Compared with 1931, the output of builders is reduced to less than one-third, but employment is gaining, according to the census. Organs built in 1933 are valued at \$1,291,247.

A series in New York featuring Carl Weinrich, Charlotte Lockwood, E. Power Biggs, Charles Courboin, Palmer Christian, and Winslow Cheney at St. Mary the Virgin came to a close.

The Van Dusen Organ Club, headed by Edward Eigenschenk, president, announced its 1934-35 season of recitals, lectures, classes, and social activities.

Pietro Yon played a recital for an audience of over 1,800 in the Larkin administration building, Buffalo, NY.

T. Tertius Noble wrote an article pleading for use of the best church music of all ages.

Twenty-five years ago, according to THE DIAPASON, December, 1959—

THE DIAPASON celebrated its 50th birthday with a 64-page (!) issue full of

special features, including a reproduction of Volume 1, number 1.

Lilian Murtagh, long-time assistant to Bernard La Berge, took over the management of a large roster of American and European recital organists.

Catharine Crozier played the dedicatory recital before a crowd of 7,000 at the auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, MO, on the new 110-rank Aeolian-Skinner organ.

Mildred Andrews surveyed 50 years of organ teaching.

Leo Sowerby wrote an article on the changing standards in church music.

Ten years ago, THE DIAPASON, December, 1974, reported that—

Thomas Matthews announced his retirement as dean of the Evergreen Conference School of Music, Evergreen, CO.

Gerald Bales was presented with an honorary FRCCO degree by the Royal Canadian College of Organists in recognition of his contribution and encouragement of Canadian church music.

The Second National Organ Playing Competition sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund was announced.

## Here & There

**Bradley Brookshire** of Ann Arbor, MI, was named winner of the \$2,000 first prize in the first triennial **Magnum Opus Harpsichord Competition**. As part of the prize, the competition committee is seeking concert engagements for Mr. Brookshire. He has been a student of Edward Parmentier at the University of Michigan and a recipient of a grant from the Michigan Arts Council for the study of harpsichord construction and design.

Second prizes of \$900 each (The Grand Rapids Junior College Cultural Award) went to Elizabeth Farr of Grand Rapids, MI, and Peter M. Marshall of Washington, DC.

The three finalists were selected from among 12 semi-finalists by a jury composed of Igor Kipnis, Anthony Newman, and Edward Parmentier. Jurors for the preliminary rounds included Lisa Goode Crawford, Penelope Crawford, and Frederick Renz. The competition was held at the Grand Rapids Art Museum which houses the unusual triple-manual harpsichord for which the event is named.

**Dennis W. Bergin**, Organist-Choirmaster of Unity Evangelical Lutheran Church in St. Louis, MO, was one of five finalists in the 1984 Concours International d'Orgue "Grand Prix de Chartres." Out of an original field of 58 organists who entered the competition, 33 were selected to compete in the first round and nine contestants remained for the second round. Of the five finalists, Mr. Bergin was one of only two American organists to reach the final round of the competition which was held publicly in Chartres Cathedral on September 23, 1984. Each finalist was required to present the following repertoire in a public performance: *O Lamm Gottes, unschuldig* by J. S. Bach; *Sonata 3 in A Major* by Felix Mendelssohn; *Intefereces* by Raffi Ourgandjian (commissioned for the finals of the 1984 "Grand Prix de Chartres"); and *Clameurs et Choral* by Charles Tournemire. Bergin was awarded a finalist's medal for his performance.

Phillip Truckenbrod Concert Artists has announced the representation of **David Bowman**, a concert organist who has performed extensively in the United States and Europe, including both national and regional gatherings of the AGO. Dr. Bowman is a member of the music faculty and university organist at Alabama State University in Montgomery, a post he has held since 1971. His own training came at the University of Kentucky, Syracuse University, the Staatliche Hochschule für Music in Germany, and the University of Michigan. His teachers have included Arnold Blackburn, Howard Karp, Arthur Poister, Helmut Walcha, Marilyn Mason, and Russell Saunders. Dr. Bowman has made a performance specialty of Marcel Dupre's *Stations of the Cross*, for which he has gained a national reputation and received widespread critical acclaim.

**John Birch**, organist of the Temple Church, London, has been elected President of the Royal College of Organists. He succeeds Christopher Robinson.

The Chicago Club of Women Organists has announced that applications are now being accepted for the **1985 Gruenstein Memorial Contest**. The competition is open to women who have not reached their 30th birthday before May 1, 1985. For brochure and application, contact: Dorothy N. Petty, 8839 Mason

Avenue, Morton Grove, IL 60053.

The **Hymn Society of America** has announced a search for new hymn texts on world peace. Texts may be written for existing tunes, in which case, both the tune and the hymnal source should be indicated. An original tune for a specific new text is also welcome, though not required. All submitted texts must relate to the topic of world peace. Language must be inclusive and contemporary. Hymns selected will be premiered at the 1985 International Conference in Hymnody, August 11-16, at Bethlehem,

cobus Kloppers, professor of music at The King's College, March 10; Lionel Rogg, professor of organ at the Geneva Conservatory, March 24; and Peter Hurford, internationally known recitalist, March 31. For information, contact: Sundays at 3, 10520 - 132 Street, Edmonton, Alberta, T5N 1Z5.

**Grace Lutheran Church**, Eau Claire, WI, has announced a **Hymn Competition** in celebration of its 75th anniversary year. The deadline for texts is January 31, 1985; the winning text will be available February 15. Deadline for

further information, contact: Festival Bruges, Tourist Office, Markt 7, B-8000 Bruges/Belgium.

The annual **Church Music Workshop**, sponsored by the Knoxville AGO Chapter, will take place February 22-23, 1985, at the Second Presbyterian Church, Knoxville, TN. Guest clinicians include Russell Saunders, Eastman School of Music; James Rogers, Church Street United Methodist Church, Knoxville; and Dolly Hough, University of Tennessee. Lectures will cover the organ works of Bach, baroque choral repertoire, and vocal techniques. Also included will be master classes and a festival concert. For further information, contact: John Brock, Department of Music, University of Tennessee, Knoxville, TN 37996-2600.

The **Bach Aria Festival and Institute** at Stony Brook (NY) will be celebrating its fifth anniversary next summer as well as the Bach tricentennial. Fellowship positions are again available for qualified musicians, chosen through competitive audition in all vocal categories, flute, oboe, violin, viola, cello, double bass, harpsichord, and organ. The deadline for applications in February 1, 1985. For information and application materials, contact: Carol K. Baron, Administrative Director, Bach Aria Festival and Institute, P.O. Box 997, Stony Brook, NY 11790.

**St. John's Cathedral**, Albuquerque, NM, is conducting **BaSSH '85**, a series of musical programs to celebrate the birthdays of Bach, Schütz, Scarlatti, and Handel. During the 16-month celebration major choral programs of the works of these composers will be presented by the St. John's Cathedral Chorale. A harpsichord recital and several two-organ concerts are planned for the spring of 1985. In addition, Dr. Dennis Schmidt, organist of the Cathedral, is playing the complete organ works of Bach in 17 recitals.

THE DIAPASON has been informed that the existence of the Curtis Sesqui-centennial Organ at the University of Pennsylvania is threatened. The organ was described by Benjamin Epstein in an article entitled "The Curtis Sesqui-centennial Organ: Its History and Present Restoration," in THE DIAPASON, May, 1982. Plans for the renovation of Irvine Auditorium (where the organ is housed) call for the removal of the Curtis organ. Interested individuals may write to Mr. Epstein for further information at RCA Laboratories 3-075, Washington Road, Princeton, NJ 08540-0432.

The **Organbuilders Reil**, The Netherlands, commemorated the 50th anniversary of their workshop November 30-December 1. Johann Reil came to The Netherlands in 1929 and founded his shop in 1934 in Rotterdam; in 1937 he moved to Heerde in the Veluwe where the company is still to be found. Johann died in 1960, and the firm has since been continued by his two sons Albert and Han Reil. A jubilee publication—a double LP with a comprehensive textbook—was issued on the occasion of the anniversary. The two records feature four new organs and a restored instrument; the booklet includes many illustrations and tells the story of the firm. For further information, contact: Gebr. Reil, Postbus 21, 8180 AA Heerde, Nederland.



Bradley Brookshire, Elizabeth Farr, Peter Marshall



Dennis W. Bergin



David Bowman

PA, and published in *The Hymn*. Deadline for entries is February 1, 1985. For further information, contact: The Hymn Society of America, National Headquarters, Texas Christian University, Fort Worth, TX 76129.

The schedule for the 1984-85 season of **Sundays at 3**—a series of organ recitals sponsored by the Edmonton Centre of the Royal Canadian College of Organists—has been announced. Roger Fisher, organist of Chester Cathedral, England, opened the series on September 30 at All Saints' Cathedral. Patricia Snyder, a D.M.A. candidate at Yale University, performed on November 11 at St. Joseph's Cathedral. The series continues on February 10, 1985, with a recital by John Vandertuin, well known in North America and Europe, at All Saints'. Following recitals will be held at Robertson-Wesley United Church: Ja-

tunes is April 1. For more information, contact: David Tryggestad, Director of Music Ministry, Grace Lutheran Church, 202 West Grand Avenue, Eau Claire, WI 54703.

As part of the 22nd Early Music Festival Bruges/Belgium, the **Eighth International Organ Week** will take place July 27-August 3, 1985. In addition to the Bach-Handel Organ Competition, a second competition—the "Special J. S. Bach Prize Bruges 1985"—will feature an international jury of James D. Christie (Boston); Stanislas Deriemaker (Antwerp); Johan Huys (Gent); Ton Koopman (Amsterdam); Simon Preston (London); Michael Radulescu (Vienna); and Xavier Darasse (France). There will be interpretation classes and lectures on Bach and his entourage by members of the jury, and recitals will be performed on historical organs in Flanders. For

Photo by Delene Kazmarchuk

## 1984-85 SEASON

### European Organists

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

### American Organists

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

### Pianists

Thomas Brown · Thomas Richner

### Harpichordist

Robert Edward Smith  
Apr. '85, Atlantic Coast tour

### Classical Guitarists

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

### Harp/Flute Duo

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

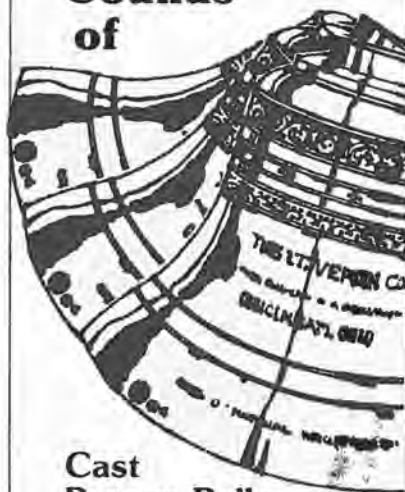
### Future Seasons

Nicholas Danby · Lynne Davis  
Jean Guillou · John Scott

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Dutch organist Wim van der Panne presented a concert at Trinity Presbyterian Church, Milwaukee, WI, as part of his eighth concert tour of the United States. A former student of Jean Langlais and Flor Peeters, he has made many recordings on famous organs of the Netherlands, and has concertized internationally. In both 1971 and 1976 he was awarded the Medal of Honor by the French Society of Arts, Sciences and Letters for his presentation of French music in the U.S.

Charles Callahan gave the first performance of Clarence Watters' *Versets on Adoro Te Devote* in Trinity College Chapel, Hartford, CT, on November 4th. The work was composed in memory of Marjorie Watters, who died earlier this year. On November 7th, Dr. Callahan gave the premiere of his own *Festal Fanfare*, Op. 36, in Wesley Chapel, West Virginia Wesleyan College. Commissioned by the College, the work was designed to highlight the recent additions to Wesley Chapel's Casavant organ, including a Trompette-en-Chamade and 32' Bombarde by the noted reed voicer, John H. Steinkampf of Yonkers, NY.

Delores Bruch, organist, and John Floreen, conductor, presented a concert of music from the land of Bach on September 30 at Zion Lutheran Church in Iowa City. Included in the program were several works which received their 20th-century premiere performances. *Cantata on Psalm III* by Johann Friedrich Doles, cantor at Leipzig's Thomaskirche after Bach's death, was the featured work for chorus, orchestra and organ obligato. *Offertorium* by Johann Nepomuk Hummel featured vocal soloists, organ and violin solos with chamber orchestra. The Doles and Hummel works were edited by Dr. Floreen from manuscripts in Sächsische-Landesbibliothek, Dresden; Goethe Museum, Düsseldorf; and Martin-Luther-Universität's Bibliothek, Halle. *Haec dies* by Jan Dismas Zelenka for chorus and orchestra was edited from a Dresden autograph.

Dr. Bruch performed solo organ works by Helge Jung, East Berlin composer, and Johann Ludwig Krebs, a Bach pupil. She transcribed two of the Krebs pieces from manuscripts in the Leipzig Stadt Musikbibliothek. Performers in the choir and orchestra included faculty and students from the University of Iowa, where Dr. Bruch is associate professor of organ. Dr. Floreen, assistant professor of music at Rutgers University-Newark, conducts the Rutgers University Chorale and the New Brunswick Chamber Orchestra, and is organist-choirmaster for St. Stephen's Episcopal Church, Milburn, NJ. Both Floreen and Bruch are recipients of research grants for European travel and study, and John Floreen will return this summer to Austria with a Fulbright award to continue his Hummel research.

Frederick Burgomaster led the Choir of Christ Church Cathedral, Indianapolis, IN, in a performance of the new *Missa Aedes Christi*, Op. 92, by William Mathias, on October 7. This marked the first performance of the work by an American choir, in a program dedicated both to the fiftieth birthday celebration of the composer and to the memory of William Walton. The new Mass was commissioned by Christ Church Cathedral, Oxford, and first performed June 10, 1984, by the Choir of Christ Church conducted by Francis Grier.

The Cleveland Chapter of the AGO sponsored its second annual Ecumenical Praise Service of Music at St. John's

Cathedral on October 7. Michael Sere-dick, assistant conductor of the Cleveland Orchestra Chorus and musician at Holy Family Catholic Church, conducted the choir; organists included Brian Wilson, Timothy Robson, H. Wells Near, Margaret Limkemann and Gratian Nugent.

The Bach Society of Baltimore opened its 1984-85 season with concerts on December 1 at Our Lady of Perpetual Help Church, and December 2 at Holy Comforter Lutheran Church. Featured on the program was Cantata #191 of J. S. Bach, *Magnificat* by Pachelbel, *Song of the Nativity* by LaMontaine, and Christmas motets by Poulenc. Ann Flaccavento serves as director.



Charles Callahan



John Scott Whiteley

English organist John Scott Whiteley will be undertaking a recital tour of the United States May through July of 1985. Awarded first prize in the 1976 National Organ Competition of Great Britain, he has performed extensively as solo recitalist and accompanist. At present, he is assistant organist of York Minster and organ tutor at the University of Hull. He has studied with Ralph Downes and W. S. Lloyd Webber at the Royal College of Music, and has done additional study with Fernando Germani and Flor Peeters. He has made recordings for the BBC, the Australian Broadcasting Commission and West German Radio. Mr. Whiteley is currently writing a thesis for the University of Leeds, where his research concerns the music of Joseph Jongen. For further information on the recital tour, contact Mr. Whiteley at: 3 Precentor's Court, York YO1 2EJ England.

## Appointments

John Fenstermaker has been appointed to the newly-created position of San Francisco Symphony Organ Conservator for the 1984-85 season. As conservator, he will participate in artistic and administrative consultations for the Symphony's new Ruffatti and Noack organs. In addition, Dr. Fenstermaker will advise the SFS on the use and programming of the organs, and recommend additions or changes to the instruments. He will also appear with the orchestra as soloist. Fenstermaker is organist and choirmaster of Grace Cathedral, San Francisco.

Marjorie Psalmonds has been appointed Music Director of the Second Baptist Church, St. Louis, MO. For the past five years, Mrs. Psalmonds has served as organist of the church. Her

expanded duties will include direction of three choirs, handbells, and an instrumental ensemble.

Mark Sedio has been appointed Minister of Music of Mount Olive Lutheran Church, Minneapolis, MN. He received the BA from Augsburg College and the MA from the University of Iowa. He has completed several years in the MDiv program at Luther-Northwestern Seminary where he has been seminary organist and director of the Northwestern Kantorei. Sedio has held church music positions at Holy Emmanuel Lutheran Church, Bloomington, MN; St. Timothy Lutheran Church, St. Paul, MN; First Baptist Church, Iowa City, IA; St. Paul Lutheran Church, Davenport, IA; and Salem English Lutheran Church, Minneapolis. He has also published several choral items with AMSI.

## Nunc Dimittis

Further information has been received regarding the death of Jet Elton Turner (as first reported in the October, 1984, issue of THE DIAPASON). Mr. Turner was murdered on July 25 during a robbery attempt in San Diego. He had received the M.S.M. from Union Theological Seminary's School of Sacred Music (studying with Hugh Porter) and the D.M.A. from the University of Wisconsin, Madison (as a student of John

Harvey). Former chairman of the music department at Louisiana College, Turner had served Roman Catholic, American Baptist, and Presbyterian churches, and was a founder of the American Baptist Fellowship of Church Musicians. He is survived by four children. Memorial contributions may be sent to the "Jet Turner Memorial Fund," First Presbyterian Church, 320 Date Street, San Diego, CA 92104.

## Pipedreams

December 2. Americana Revisited. Concert performances on historic instruments by American builders, recorded in Maine, Connecticut, South Carolina, and New York, under the auspices of the Organ Historical Society.

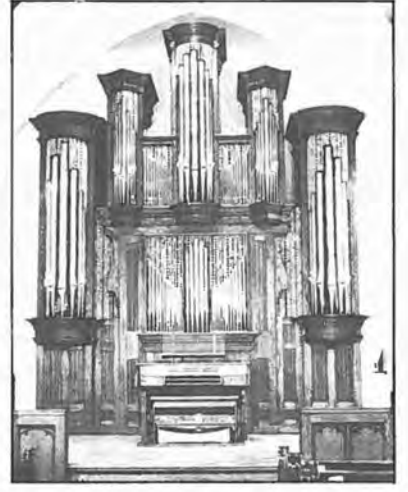
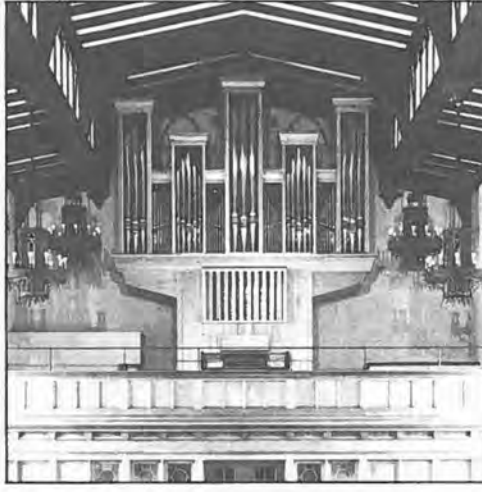
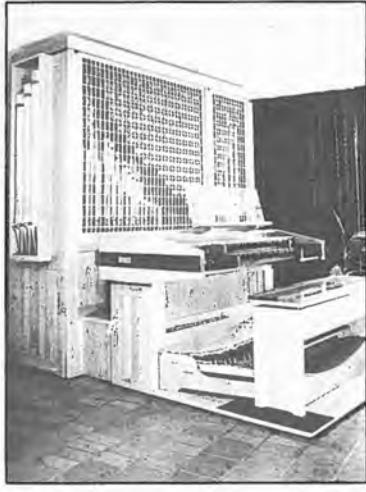
December 9. Noël de France. A program of French organ music for the Christmas season.

December 16. An Organist's Christ-

mas. Music ancient and modern in celebration of the holiday from domestic and imported recordings.

December 23. Calvin Hampton in Concert. The late organist-composer in a concert recorded at Plymouth Congregational Church, Minneapolis, MN.

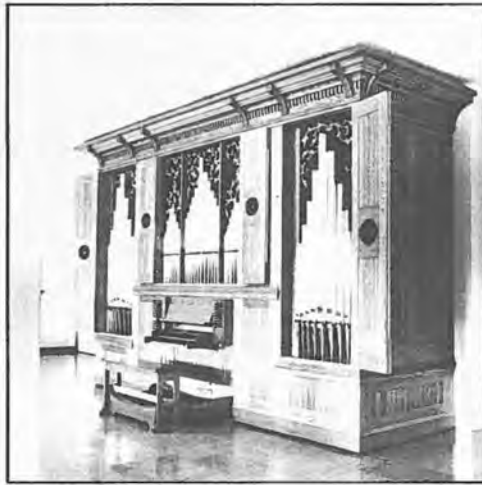
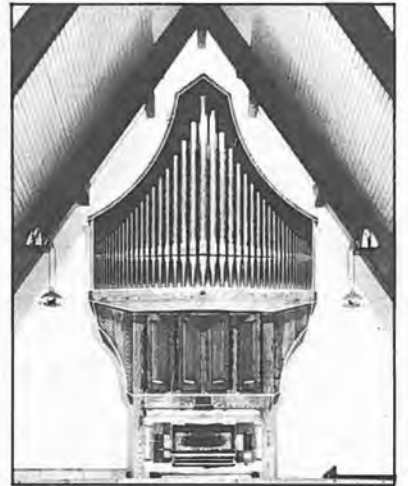
December 30. Music from Saint Mark's, Minneapolis, featuring organist Howard Don Small.



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Cass City, MI, held its sixth annual Village Bach Festival November 20, 23-25, at the First Presbyterian Church. Among the featured soloists were Doris Ornstein, harpsichord, and Thomas Brown, piano and organ. The Gothic-styled First Presbyterian Church of Cass City houses a tracker organ built in 1865 by Henry Erben. The festival is made possible with the support of the Michigan Council of Arts.

Cleveland area musicians performed two concerts—one at The Cleveland Museum of Art and the other at St. John's Cathedral—of music by the Czech composer Peter Eben. The composer was present to comment on his works and to accompany his *Sonatina* for flute and piano.

The Cleveland Museum of Art will present a series of special events commemorating the Bach tercentenary culminating with master classes, concerts, and lectures by Swiss organist Lionel Rogg, July 8-14, 1985.

It was recently announced that the rental library of Edward B. Marks Music Corporation of New York City will be administered by Theodore Presser Company. The Marks catalog contains works by many important composers—William Bolcom, Norman Dello Joio, Roger Sessions, and Hale Smith among them. Presser has also made available its new catalog of choral music for Easter. For information, write Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010.

Telarc Records has announced the release of new digitally recorded compact discs. Handel's complete *Messiah* is available as a set of two CDs performed by the Atlanta Symphony Orchestra and Chamber Chorus led by Robert Shaw.

In addition, the company has released a new recording showcasing the Ruffatti organ in San Francisco's Symphony Hall, played by Michael Murray. Featured on the disc is Jongen's *Symphonie Concertante* with the San Francisco Symphony Orchestra, and Franck's *Fantaisie in A* and *Pastorale*.

Viennese Fortepianos  
after  
Nannette Streicher  
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## Harpsichord News

by Larry Palmer

The Harpsichord Center, Los Angeles, CA, has announced the following series of concerts for its seventh season of Artist Recitals. The Saturday presentation of each event takes place in the intimate environment of the Center, which seats 50. Sunday afternoon repetitions of the same programs are held this season in St. Barnabas Episcopal Church, a small parish Gothic building, which accommodates 150. November 10-11: Charlotte Mattox, harpsichord; December 8-9: The Los Angeles Baroque Players (Ulysses Roseman, Jr., baroque violin; Anthony Brazier, baroque flute; Frances von Seggern Bach, viola da gamba; William Neil Roberts, harpsichord); January 12-13: Michael Cave, fortepiano; February 9-10: Lluisa Cortada, harpsichord; March 9-10: Mark Kroll, harpsichord; April 13-14: William Neil Roberts, harpsichord; May 11-12: Jennifer Paul, harpsichord.

On the opposite coast, keyboardist Lois Pipkin directs PLUM, an ensemble of musicians who specialize in performances on period instruments. For this season the group offers five concerts, concluding with "Music for Bach's Birthday" (predating the actual day) on February 10, and "Concertos for a Few" on April 14. For information, write Plum at 8405 Burdette Road, Bethesda, MD 20817.

Igor Kipnis gave the first performance of Vivaldi's *Concerto in A Major for Harpsichord and Strings* (Rv 780) at the opening concert of the Connecticut Early Music Festival on June 16 in Noank, CT. His reconstruction is based on a concerto for violin, cello, strings, and continuo (Rv 546) in which Vivaldi appended to the specified solo instruments the words, "or harpsichord." Publication of the reconstruction is being planned. Kipnis' latest recording, "Music for the Kings of France," (music by Marchand, Louis and François Couperin) utilizes two historic instruments from the collection of the Boston Museum of Fine Arts (Nonesuch 78021).

The Cleveland Harpsichord Duo (Lucille Gruber and Janina Kuzma) played this program in Gartner Auditorium, The Cleveland Museum of Art, on March 11: *Allemande a deux clavecins*,

*La Lettville, La Juillet*, Couperin; *Concerto 2 in A Minor*, Soler; *Concerto in A Minor*, Krebs; *Duplum*, Schroeder; *Sonata in D Major*, K. 381, Mozart; *Concerto in C Minor*, BWV 1060, Bach.

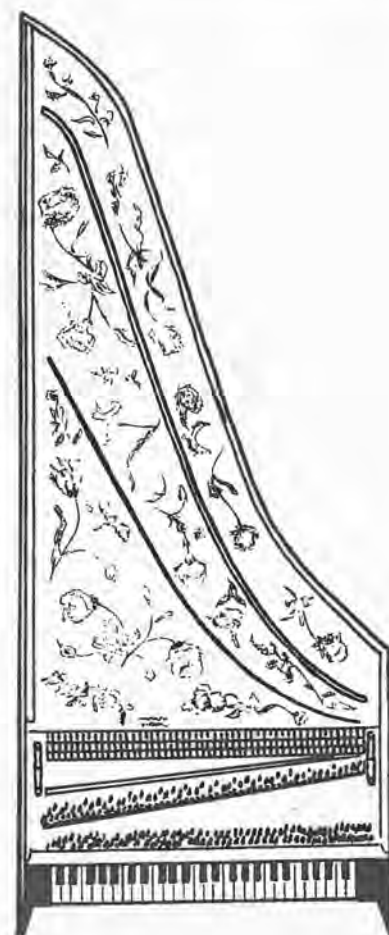
The 1983 Pulitzer prize winner in music, Ellen Taaffe Zwilich, first woman composer to be so honored, has composed *Fantasy for Solo Harpsichord*. The work was premiered in Carnegie Recital Hall, New York, by Linda Koblner on April 10.

Last season's Mae and Irving Jurow Fund concert, established in the Library of Congress, Washington, DC, for concerts which feature the harpsichord, was given on February 3 in the Coolidge Auditorium. The New York Chamber Soloists (Harriet Wingreen, harpsichord) played *Quartet in G Major* from *Musique de Table*, Telemann; *Eight Miniatures for Baroque Ensemble* (1959), Mel Powell; *Harpsichord Concerto*, de Falla; *Sonata for flute, oboe, cello, and harpsichord*, Elliott Carter; *Brandenburg Concerto 5*, Bach.

Karyl Louwenaar has toured this year under a grant from the National Endowment for the Arts. Programs in Oberlin, OH (February 13), Atlanta, GA (Emory University, March 25), and Boston (Boston University, April 20) included works from the Alienor Harpsichord Composition Awards of 1982: *Suite 2* by Ivar Lunde, Jr.; *Five Pieces for Harpsichord* by Peter Klausmeyer; and works by Frescobaldi, Scarlatti, Paradies, and the Bach *Sonata in D minor*, BWV 964.

The only prize winner in the harpsichord section of this year's Munich competition was the Polish artist Wladyslaw Marek Klosiewicz (28) from Warsaw. He had studied for seven years with Ruggiero Gerlin in Paris. Enrolling in the event only three days before the deadline, the young Pole went on to win 12,000 marks!

Applications for the 1985 Bodky Competition of the Cambridge (MA) Society for Early Music must be postmarked by January 15. Open to all appropriate media of performance for players under the age of 30 on the audi-



tion date, the coming competition is actually tri-partite: one each for the works of Bach, Handel, and Scarlatti, the finals to be held at Old West Church, Kings Chapel, and the Church of St. John the Evangelist, in Boston, on June 8. A prize of \$2,000 will be awarded in each competition. Judges for the Bach event are James David Christie, Laurence Dreyfus and Christoph Wolff; for the Handel: Carole Bogard, Lowell Lindgren and Nicholas McGegan; for Scarlatti: Mark Kroll, Martin Pearlman and Glen Wilson. Further information may be obtained from James Nicolson, 400 Pleasant Street, Belmont, MA 02178.

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## Book Reviews

Smith, Rollin. *Toward an Authentic Interpretation of the Organ Works of César Franck*. "Juilliard Performance Guide, 1." New York: Pendragon Press, 1983. xii, 191 pp. \$27.50.

Rollin Smith has compiled a little book that deserves to be warmly received by English-speaking organists. It is not, as one might suspect from its title, an essay on how to perform Franck's organ works as he did, but rather a compendium of documentation of Franck as an organist. The body of the book (90 pages) brings together and evaluates information in biographies, organ literature books, and other sources on 7 topics: Franck as organ student, organist, and professor of organ; Cavallé-Coll in general, and the organ of Sainte-Clotilde in specific; and the analysis and recordings of the Franck organ works by his student, Charles Tournemire. The latter category includes a translation of the analytical chapter of Tournemire's biography of his teacher. Appendices (70 pages) present more translations and reprints of related materials: examples of plainchant harmonizations by Tournemire, demonstrating the pedagogical system that molded Franck and that he perpetuated; a list of examination pieces from Franck's organ class at the Paris Conservatory; specifications of the organs that Franck is known to have played; reviews of Franck's organ playing; biographical essays by Albert Mahaut (1905), Pierre de Lapommeraye (1922), and Henri Busser (1962); biographical sketches of the personalities involved in Franck's life as an organist; and corrections to William Mohr's 1969 thematic catalog of Franck's works. The bibliography is extensive, and the index thorough.

Smith combines the passion of a collector with the discrimination of a devoted player of Franck's organ music. He has combed the literature on Franck for every tidbit that relates to the composer as organist, and has translated, compared, and organized the material so that it can be readily used by other performers. For the most part, he does not interpret the information or argue for or against any particular approach to modern performance—in fact, the book includes very little prose by Smith himself. The volume also does not constitute primary archival research or original musical analysis.

What this book does do, and what makes it exceedingly valuable, is to bring together information that was previously scattered in hundreds of books and pamphlets, almost all of which were in French. The author does not merely translate and reprint the items, but notes and evaluates contradictions. For example, there are two charts comparing the specifications of the organ at Sainte-Clotilde as given in up to eight supposedly reliable sources. Mr. Smith then discusses the differences and offers reasonable conclusions for what the state of the organ actually was at various times. This allows the reader to study the evidence, while having the benefit of the author's conclusions.

The study was originally the author's D.M.A. paper at the Juilliard School. If more projects for performance degrees were as wisely conceived and well executed, the musical world be much the richer for it. No serious organist should pass over this book, and it is likely to gather little dust on library shelves wherever organists play Franck.

Arnold, Denis. *Bach*. "Past Masters." New York: Oxford University Press, 1984. viii, 103 pp. \$12.95.

The "Past Masters" series in which this book has appeared provides slim volumes on literary, artistic, and political giants of the past. The intended audience is the intelligent reader with little background in the subject at hand. J. S. Bach is a surprisingly good choice for inclusion in such a series, as there is very little written about him—beyond

the scope of record jacket notes—from which a non-musician can benefit. Denis Arnold acquires himself well, surveying Bach's work in chronological order in a fluent style that avoids technical language without being condescending.

Mr. Arnold assumes that his readers have some familiarity with Bach's music through recordings and concerts, and wastes no ink on convincing his audience to give the music a try. American music lovers will occasionally be mystified by "semi-quavers" and the like, and some may find the untranslated German titles a bit daunting. The author concludes with suggestions for further reading, which, however, omit the primary competition: Karl Geiringer's *Johann Sebastian Bach: the Culmination of an Era* (London, 1966). For its intended purpose, the Arnold book is much more successful.

This book is not perhaps appropriate for readers of THE DIAPASON, but it would make an ideal gift for a Bach-loving friend.

Spire Pitou. *The Paris Opéra: An Encyclopedia of Operas, Ballets, Composers, and Performers, part 1: "Genesis and Glory, 1671-1715."* Westport CT: Greenwood Press, 1983. xii, 364 pp. \$45.00.

This book represents the beginning of a project that is impressively—nay, outrageously—ambitious. The author intends single-handedly to present encyclopedic treatment of the entire history of the official opera house of France, the Paris Opéra. The body of the work presents alphabetically arranged articles on composers, librettists, operas, singers, dancers, and choreographers. In appendices, there are lists of the repertory at the Opéra for the period, leading singers and leading dancers (the latter categories divided by sex). This first volume of the series contains over 100 pages of introduction to the entire project. The next volume, to cover 1715-1815, is scheduled to appear in March of 1985. The study proposes to eventually work its way to 1982.

This first volume covers the period of Lully, who virtually created French opera, and his immediate successors through the death of Louis XIV. Under the title of an opera of the period, Lully's *Phaëton* (1683) for example, one finds a description of the first performances, including mention of significant debuts by singers; a listing of later revivals (through 1742, in this case); an intelligent discussion of the libretto (not a hopelessly confusing plot summary); and an evaluation of the work's reception and import. There is then a bibliography of modern literature and scores (presented in abbreviations explained earlier—unfortunately buried a third of the way through the volume). The writing is gracious and free of the dry academicism that is typical of reference books written by teams of scholars.

A one-man encyclopedia has its pitfalls, however, and this one is no exception. Mr. Pitou is a prolific author who is Professor Emeritus of French Language and Literature at the University of Delaware. He is not a musicologist, or specialist in theater or dance. Since this is an encyclopedia, all the facts are presented without documentation, so that the reader must simply trust the author blindly. There is no general bibliography, but an examination of the list of abbreviations shows very discomfiting lacunae. Apparently, this volume was completed many years ago, and without the help of those who have specialized in the field. *Die Musik in Geschichte und Gegenwart*, which every graduate student in music knows as "MGG," is cited as "AEM" (for its subtitle), and "Grove" means the 1955 fifth edition, thus completely ignoring *The New Grove* (1980), the most important source of musical knowledge of our generation. Worse yet, Mr. Pitou seems not to know of James Anthony's *French Baroque*

*Music* (New York: 1974, rev. 1978; Paris: rev. trans. 1981) or Robert Isherwood's *Music in the Service of the King* (Ithaca: 1973). If he used the monumental *Opera Catalogue* by Franz Stieger (compiled at the beginning of this century, published in 1975), he doesn't let on.

When one looks at the information for the central figure of the period, Lully, the problems of being out of date become evident. There has been an explosion of research in this field in the last 15 years, one that is resulting, among other things, in a new "Complete Works of Lully," edited by an international team of scholars. There is no mention here of the thematic catalogue and "Rezeptionsgeschichte" by Herbert Schneider (1981, 1976/82, respectively) or Joyce Newmann's *Jean-Baptiste de Lully and his Tragédies-lyriques* (1979). Since the author states that his research in Paris was conducted between 1970 and 1982, such a complete lack of knowledge of current musical scholarship in the field is difficult to understand: these authors and others were sitting in the same reading rooms, exchanging information frequently. No scholars in any field are acknowledged in the Preface.

If I have dwelled unkindly on this encyclopedia's failure to use recent specialized scholarship, it is only to warn the reader to recognize the limitations of the work, not to dismiss it as valueless. The four-page entry on Lully, for example, is one of the most charmingly written summaries of his life and works to be found in English, and the entries for the individual works are similarly concise and engaging. More valuable still, is the availability between the same covers of information on the librettists, singers, dancers and others who were involved in the hybrid genre we call opera. Teachers of music history should certainly see that their libraries purchase this series. They will find it extremely useful in dealing with opera of this period as long as they know to look at the works mentioned above, as well.

—Bruce Gustafson

Donald Martino, ed. *178 Chorale Harmonizations of Johann Sebastian Bach; A Comparative Edition for Study* (2 vols.), Dantalian, Inc., Newton, Mass. 1984; Vol. I: 51 pp., Vol. II: 15 pp.

In this edition of Bach chorale harmonizations, composer-theorist Donald Martino has brought together settings of various chorale melodies, transposing different harmonizations of each cantus firmus to a common key, and vertically aligning these multiple settings for the purposes of comparative harmonic and melodic analysis. The edition presents

57 melodies and 178 harmonizations.

Considerably more selective than Riemenschneider's *371 Harmonized Chorales*, Martino's edition begins with non-modulating, less chromatic chorales with two or three different harmonizations, and proceeds to more complex examples with as many as ten different settings. This logical organizational scheme makes the publication extremely useful in a harmony, dictation, or sight-singing class. Volume I contains the comparative settings with a short but helpful foreword by Professor Martino, useful suggestions for classroom performance, and an alphabetical index by title, listing the key, number of settings, and any obbligato instrumental parts. The texts are placed in the middle of each staff in German. Volume II contains the following information: the source of the harmonization (cantata, chorale prelude, etc.) for each chorale; its original key if different from the one used in the edition; its instrumentation; an English translation for singing; and additional locations of the chorale melody in the works of Bach. All references are to the *Bach-Gesellschaft*, which served as the source for this edition.

In his foreword, Martino quite rightly points out that Bach's reasons for harmonic choice cannot be fully understood without the text. This is the first modern study edition to include the German texts. It is also the only collection suitable for a theory class in which instrumental obbligatos, interludes, and free parts are included for the purpose of teaching the student harmonic-linear elaborations and variation technique as well as the vertical dimension of chord choice.

Although designed primarily with the undergraduate theory student in mind, the edition does not allow sufficient space for students to add their harmonic analyses between the various versions of each chorale. The multiple settings, text, and obbligatos (even though printed in cue notes) leave very little room for any written additions. A workbook format with perforated tear-out pages and ample blank space below each version of the chorale would be more practical.

Because the edition features multiple settings (only 9 out of the 57 are single settings), many of Bach's most famous and extraordinary chorale harmonizations have not been included. For the theory teacher who knows the chorales well, it may prove to be inconvenient when looking for specific examples of contrapuntal ingenuity if this is the only collection the students own.

In spite of these few shortcomings, this edition is an innovative and ingenious resource both for the novice and the advanced pupil of Bach, and would certainly be a valuable addition to any music library.

—John Carbon

## New Recordings

Round Lake Auditorium. Round Lake Festival Orchestra, Glenn E. Soellner, Conductor. 1847 Richard M. Ferris Organ, Stephen L. Pinel, Organist. Gail Cotter Falsetti, Cellist. Round Lake Historical Society, Box 22, Round Lake, NY 12151 and Organ Historical Society, Box 26811, Richmond, Va. 23261. Rheinberger, *Concerto in F Major*, Op. 137; Saint-Saëns, *Prélude*, Op. 12; *Prière*, Op. 158; Guilmant, *Adoration*, Op. 44, and *March Elégiaque*, Op. 74.

Here is a quite delightful recording of little-heard Romantic masterpieces for organ and orchestra, performed with warmth, style, and a very professional level of musicianship. The organ used is the oldest extant American-made 3-manual organ, but this is not just another historic documentary; it is rather the

felicitous blending of the sounds of this fine instrument with those of a nicely-balanced and capably-led 20-piece chamber orchestra to bring to life some fine and unjustifiably neglected gems of the organ's concerted repertoire.

Although the Rheinberger is available in other recordings, this one may well become your favorite. It is as sunny and fresh an interpretation of this work as one could ever want, and both Soellner and Pinel display a nice feeling for shaping phrases. The Saint-Saëns *Prélude* (from the *Christmas Oratorio*) is another sunny piece. The Ferris organ is not really "French," yet it has warm foundations and strong flutes, and its flues and reeds combined produce that curious "harmonium" quality one often hears in French Romantic organs, some-

## New Recordings

thing Pinel uses to advantage in this and the other French works.

There is not a great number of successful compositions for organ and solo string instruments, but Saint-Saëns's lyrical *Prière* must definitely be counted among that number. Pinel lets the organ flow gently under Falsetti's nicely shaped phrasing in this performance. Finally we have two well-crafted works of Guilmant, played with the same nice sense of balance and flow as all of the other works on this disc. The *March* which concludes side 2 is the only piece in which the organ sometimes does not sound quite "French" enough, although still more convincing than many modern instruments.

Technically, this recording leaves little to be desired; it is clean and balanced throughout the range (which includes a rumbling 16' Pedal stop of enormous scale). The only—and very minor—"glitch" is a bad cutoff at the end of the cello piece. Although the recording was made at a special recording session, it was preceded by a live performance in July of 1983, and a copy of the program from this performance, with program notes and registrations, is included with the recording.

Calvert Shenk playing the Appleton Pipe Organ of the Metropolitan Museum of Art. Pleiades Records, Southern Illinois University Press. *Voluntary in C minor*, Greene or Boyce; *Voluntary for Double Organ*, Anon.; *Two Verses, Blow*; *Voluntary in A Major*, Russell; *Prelude & Fugue in A minor*, C. Wesley; *Voluntary in F Major*, S. Wesley; *Choral Song & Fugue*, S. S. Wesley.

This recording was made "live" from a performance in May of 1983, and a few technical drawbacks in the recording may be attributable to this. The level seems to vary a bit between pieces, and there is occasionally a distressing "boom" on some of the lower notes which should not be attributed to poor regulation of the organ; it is nonetheless accurate in most other respects.

The Metropolitan's recently-acquired 2-manual 1830 Appleton organ is one of the earliest and best preserved American organs. As such it is an ideal vehicle for English music of the 18th and early 19th centuries, and Shenk has wisely chosen most of his program from this period. Even the 17th century pieces work well, despite the equal tempera-

ment in which the organ is presently tuned, and Shenk adheres quite closely to the composers' registrational intentions in all the pieces.

Shenk's playing is clean, occasionally a bit detached, and, when the music calls for it, sprightly. The works of Russell and the Wesley brothers are true "period pieces" in their contemporaneity with the Appleton organ, and it is quite possible that the interpretation on this recording is more authentic than most recordings of similar pieces made in the British Isles. While the manual divisions of the Appleton organ are unaltered from their 1830 state, a 27-note pedalboard was added circa 1883, and this was retained when the organ was restored, making possible the performance of S. S. Wesley's late 19th century composition. This is one of the high points of this recording, utilizing the full resources of the instrument, and performed with gusto.

—Barbara Owen

Jean Guillou in Concert 3. Festivo 503. Church and Music Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada. U.S. \$14.00, Can. \$16.00. Bach-Vivaldi: *Concerto in a*; Mozart: *Fantasia in f*, K. 594; Vierne: *Choral (Sym. 2)*; *Improvisation*.

The recording uses the 1534 Graurok organ—rebuilt in 1969 by Flentrop—in the Grote Kerk, Breda, and the Choir Organ built in 1974 by Leefling-Keijzer, St. Janskerk, Gouda. In the Bach-Vivaldi strong agogic accents give a flexible rhythmic drive. There is a good, lively spirit but one is disturbed by the pauses between manual changes which detract from the flowing character. In the Mozart there is a slight tendency to let the 16th notes run away, causing a lack of rhythmic stability; if played on the mechanical clock-organ it would have a metronomic strictness. The organ is delightful with wonderful clarity. Better too much freedom than too little, but is there no happy medium? The Vierne benefits from the resonant building; Guillou likes tremolo where Vierne does not ask for it. Again the steady flow is sometimes lost, perhaps due to registration changes; yet he has the grand concept that the work requires. The *Improvisation* is in the great French tradition, on a somewhat disjunct subject submitted by a Dutch musician. This is truly 20th-century and shows a well

refined use of contrapuntal technique; it comes across as a convincing piece of music. Dissonant chords give a rather exciting nervous quality.

Daniel Roth, Van den Heuvel Organ, Katwijk aan Zee, Festivo 094. Church and Music Records (address above), U.S. \$14.00, Can. \$16.00. Franck: *Grande Pièce Symphonique*; Widor: *Allegro (Sym. 6)*; Pierné: *Cantilène*; Gigout: *Scherzo in E*; Vierne: *Finale (Sym. 1)*.

This is a fine recording of French romantic pieces. Despite some rhythmic liberties in the Franck, Roth gives a splendid account of the great work—the first true organ symphony. His *Andante* is warm and expressive without being sentimental, a balance too rarely achieved. The long rests at the very end are exaggerated, but it is good, sensitive playing. The Widor *Allegro* is given a first rate performance: this is surely one of Widor's most enduring masterpieces. This is a fine reading of breadth and balance, without affectation. Pierné, that nearly forgotten composer, left us a charming little piece with a touch of Victorianism albeit in the French manner. The organ was built from 1981 to 1983. Roth comments in his notes on the builder's study of Cavallé-Coll—evident in this French-style organ. The Gigout *Scherzo* is finding its way again into recital programs; it has a bright clarity almost evoking Mendelssohn. Roth brings the disc to a rousing conclusion with the perennial Vierne *Finale*. The artist has a good feeling for the live acoustics of the church in Katwijk. Like so many, however, he "falls down the stairs" in the final pedal run, robbing us of its full dignity.

Michelle Leclerc: Boëly, Schumann. Evangelical Lutheran Church, the Hague. Festivo 091. Church and Music Records (address above), U.S. \$12.50, Can. \$15.00. Boëly: *Andante con moto in g*; *Fantasia "Judex Crederis"*; *Basse de trompette*; *Fugue in D*; *Fughetta in c*; *Verses 3 & 4 for Kyrie Cunctipotens*; *Verse 5 for Gloria Domine Deus*; *Toccata in b*; Schumann: *6 Etudes in Canon Form*; *Sketches 4 & 2 from Opus 58*.

The first Boëly piece is delightfully reminiscent of Haydn. The collection of works by this neglected pre-romantic French composer (1785-1858) is uneven in quality and sometimes uses clichés of

the period but nonetheless is honest music. His solid contrapuntal writing shows his acquaintance with Baroque and Classical masters. The organ in the Hague was built from 1762 to 1764 by J. H. H. Bätz. The Mass movements are a far cry from Couperin; he shows himself truly of the 19th century. A lively *Toccata in b* is executed with skill and style by Leclerc. The Boëly pieces complement nicely the work of Schumann. The studies in canon form, conceived as they were for the pedal-piano, come off perhaps even better on the organ, the only medium on which they are heard at all today. They are beautifully executed here with warm romantic sounds. The tempos are on the broad side, required for clarity in this building.

Music from the Church of St. John the Divine, Houston. Richard Forrest Woods, Organist-Choirmaster, Byron Franklin, Organist. Order from St. John the Divine Church, 2450 River Oaks Blvd., Houston, TX 77019. Check payable to St. John the Divine Choir, \$9.00 postpaid. Hassler: *Missa Secunda*; Byrd: *Vigilate*; Distler: *Praise to the Lord*; Handl: *O Admirabile Commercium*; Stravinsky: *Pater Noster*; Curtis: *Praising Song*; King: *Sing we merrily*; Rorem: *Sing, my soul, his wondrous love*; Dickau: *Born to die to set us free*; Near: *Ascendit Deus* (world premiere); Norris: *Psalm 23*; Howells: *Magnificat and Nunc Dimittis* (Collegium Regale).

Here is a superb choral recording that restores faith in the ability of American choirs to match what we hear from abroad. The entire program is sung with excellent style, fine diction, and flawless intonation. The choir has an English cathedral quality of sound. There is a good sense of cross rhythms present in the Hassler Mass. The Marvin Curtis is a good short praise anthem; the Gordon King uses the organ (Wicks, 1981) effectively against the voices a cappella. The Rorem is really beautiful choral writing; the difficult intonation is not a problem for this choir. Kevin Norris (a young student of Sowerby in the latter's last days in Chicago) has conceived a simple, direct, and highly effective setting of Psalm 23. The Howells brings us back to the grand English sound. The recording is a model of good choral singing both in the literature presented and in the quality of execution. Highly recommended.

—Robert Lodine

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## New Organ Music

**11 Compositions for Organ, Set III, Charles Ore.** Concordia Publishing House #97-5702, \$8.50 (M-D).

For those of us who have sampled Mr. Ore's compositions, we welcome the third set of these innovative settings which include *Battle Hymn*; *Schönster Herr Jesu*; *Liebster Jesu, wir sind hier*; *Wem in Leidenstagen*; *Duke Street*; *Bourbon*; *Crucifer*; *Es ist das Heil*; *Aurelia*; *The First Nowell*; and *Fortunatus*. Ore's style depicts a peculiar charm that is rare in the hymn-tune idiom. Highly recommended.

**Mostly Baroque**, transcribed by Richard W. Slater. Augsburg Publishing House #11-7328, \$6.00 (E-M).

Here is a very practical and useful set of eleven hymn preludes for solo treble instrument and organ. Mr. Slater has drawn much from the baroque period and has creatively put together some lovely settings that should help to fill the gap for the collaboration of organ and instrument. Included are two settings of Bach's *Ach Gott und Herr*; *Herzlich tut mich verlangen* is represented with settings by Buxtehude and Zachau. Also included is an anonymous setting of the chorale *Es ist das Heil uns kommen her*. If you have a C instrument at your disposal, here is a wonderful way of expanding your service music.

**Trilogy on Pentecost for Organ**, Noel Goemanne. Harold Flammer, Inc., HF-5120, \$4.00 (M-D).

Noel Goemanne has written three movements reflecting Pentecost based upon three scripture references: I. *Might* (Acts 2:2); II. *Joy and Peace* (Galatians 5:22); III. *Power* (I Corinthians 12:3-11 para.). Mr. Goemanne has expertly presented some good music for the celebration of Pentecost. The work could be spread over three Sundays or incorporated into one service. There are many sections in the first movement where a fast rhythm of "three against two" has to be worked out, but his is definitely a suite well worth learning.

**Fantasy for Organ**, Peter Inness. Novello (Theodore Presser Co., sole selling agent), No. 01 0168 00, \$5.25 (D).

Here is a 7-minute work in truly avant-garde fantasy style throughout. There is an abundance of varied rhythms which keep the piece flowing. There are also several recurring themes which help to keep the familiarity and the continuity at a maximum. The piece is well thought out by the composer and is a great essay in the contemporary idiom.

**5 Little Romantic Preludes on Early American Hymn-Tunes**, Sam Batt Owens. Augsburg Publishing House #11-6033, \$4.00 (E).

Mr. Owens has brought us a nice collection of easy and effective pieces in his own inimitable style. The tunes he has selected are *Land of Rest*, *Hanson Place*, *Morning Song*, *Cleansing Fountain*, and *Holy Manna*. Here is a charming set of pieces for any occasion.

**Fourteen Hymn Preludes**, Austin C. Lovelace. Augsburg Publishing House #11-6152, \$6.00 (M).

*Easter Hymn*, *Falekner*, *Cassell*, *Elgin*, *Cwm Rhondda*, *Arfon*, *Wordsworth*, *Charlestown*, and *Old Hundred* are some of the tunes Austin Lovelace has included in this collection which was commissioned by the Winston-Salem Chapter of the American Guild of Organists. They are creatively written and display a lot of variety and color in the suggested registrations. There is an index of tunes where each of the fourteen hymn tunes can be found in 13 different hymnals with page numbers given. A bit of information as to the source of each tune name is also given as a preface to the set. The hymn preludes are all short in nature and should provide some excellent service material.

—Leon Nelson



## New Handbell Music

**Jazz Pizzicato**, Leroy Anderson, arr. Donna Huffman. Belwin Mills Publishing Corp., No. 46109, \$2.00 (D).

Any music by Leroy Anderson is always a big hit. This piece is no exception. What makes the piece difficult to handle are the chromatic patterns found throughout. But its uniqueness lies in the simple jazz idiom that makes this a great concert piece which can either be played by a solo ringer and piano or a full handbell choir of 5 octaves.

**I Saw Three Ships**, arr. Scarlett H. Varela. Choristers Guild (distributed by the Lorenz Corporation), CGB 63, \$1.75 (M).

Here is a wonderful setting of the traditional Christmas carol which also incorporates the tune *Good King Wenceslaus* in a very clever way. There are eight key changes in all which bring the arrangement to a brilliant finale. Very well written, highly recommended.

**Rejoice**, Stanley Leonard. American Guild of English Handbell Ringers, Inc. (Lorenz Corp., sole distributor), AG 3039, \$1.50 (D).

The title is indicative of the kind of buoyancy this piece has. It is well written and offers a musical flare that is unusual in handbell music. Set for 3 octaves of bells with a couple of optional lower bells; recommended.

**Vocalise**, Sergei Rachmaninoff, arr. Page C. Long. Choristers Guild, CGB-60 (distributed by the Lorenz Corporation), \$1.75 (E).

The long, sonorous lines of this lovely, familiar melody are arranged for flute, oboe, soprano recorder, or other melody instrument. The chordal background is assumed by the handbells, up to 6 octaves. (There is some writing now for the sixth octave, which brings the low bells down to G2. That takes some muscle power!) This is a great choice for an unusual and effective handbell piece.

**Hoe-Down For Handbells**, Margaret R. Tucker. The American Guild of English Handbell Ringers, AG 4036 (distributed by the Lorenz Corporation), \$1.50 (M).

It seems that every idiom of music has been written for handbells with their growing popularity in this country.

Here is a new approach that was a winner in a 1984 Adult Composition Contest. The square-dance style in which this piece is written takes on that of a Scottish air, only because the sound producers are bells. I suppose one could do the country fling even with bells. This certainly is a change from the usual fare and could add a touch of brilliant color to any program.

**Two Sacred Pieces for Handbells**, Donna J. Garzinsky. Beckenhurst Press, Inc., \$1.50, HB 43 (E).

*Blessings* and *O Be Joyful in the Lord* are the titles given to the two pieces contained in this set. They are easy, yet show a continuity with the given titles, and are very appropriate for any beginning choir of 2 octaves. Here is good service music.

**Springs of Joy**, Douglas E. Wagner. The American Guild of English Handbell Ringers (distributed by the Lorenz Corporation), AG 2012, \$1.25 (E+).

Based on the text from Isaiah 61:11, this delightful piece for 2 octaves displays some nice effects with the table dampening method against a legato melody line. The reverse effect of the latter with several key changes makes this an attractive rendition for any choir of modest size.

**The Gift of Grace**, arr. Kerry Johnston. Choristers Guild (distributed by the Lorenz Corporation), B-51, \$1.25 (E).

The familiar strains of *Amazing Grace* are treated in a gentle and flowing arrangement. It is a straight-forward setting with some nice "touches" that make it easily played as well as enjoyed by the listener.

**Giubileo**, Timothy Shepard. The American Guild of English Handbell Ringers, Inc. (the Lorenz Corp. sole distributor), AG 35022, \$1.50 (M-).

Timothy Shepard has written an interesting piece that perhaps is indicative of the title. It is based on a major and minor setting of the same melody with a chorale-like passage in the middle which then develops—like the outer sections—into an elaborate fanfare. Recommended for its unusual musical structure and flare.

—Leon Nelson

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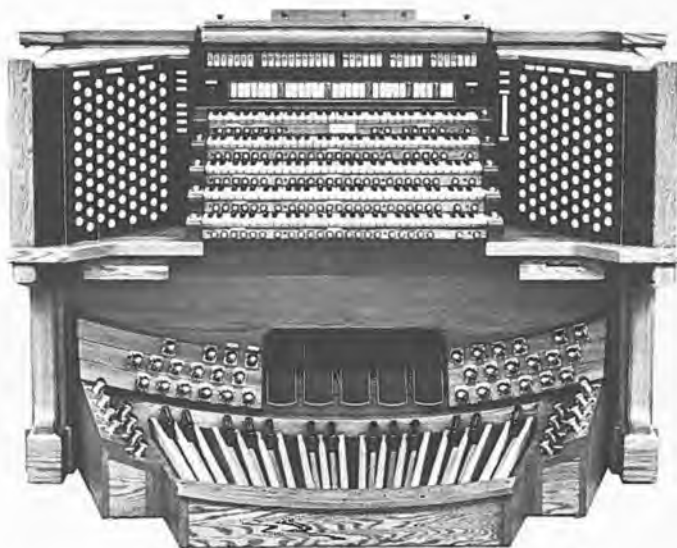
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## Innovative Organ Plan for Chico State University

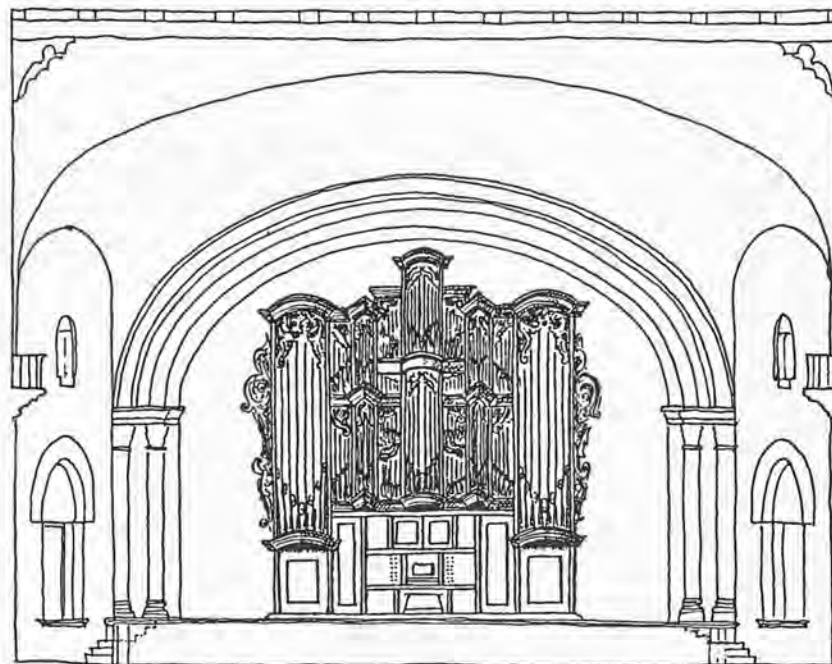
California State University, Chico, has developed a unique plan to build a major concert pipe organ for its 1200 seat Laxson Auditorium. The organ will be built in its entirety on the University campus. Native craftsmen and local materials will be used as much as possible so that the instrument will truly be a part of the community where it is built, seen, played, and heard. This may be the first organ in history constructed in its entirety on a university campus and is one of a very few complete on-site organ projects attempted since the middle ages.

The University has invited organ builder Munetaka Yokota, innovator of this plan, to design and build the organ, assisted by faculty, students, local craftsmen, and one or two specialized assistants. Munetaka Yokota has recently completed a five year association with John Brombaugh and Company of Eugene, Oregon. Prior to his work with Brombaugh, Yokota apprenticed with Hiroshi Tsuji in Japan and then studied some of the important historical organs of Europe. He thus brings a combination of historical and theoretical knowledge along with practical strengths to the C.S.U.C. project.

Yokota's philosophy stresses the importance of the spirit of community effort and the principle of nature, and this is the reason he intends to use local craftsmen and local materials as much as possible. Some wood from Chico's famed Hooker Oak tree (one of the

Sacramento Valley's largest oak trees—felled by lightning several years ago) will be used in the project as well as local walnut and almond wood and bone from cattle grown on the Universi-

ty Farm. By making most of the parts by hand and building on site Yokota will be able to constantly test the results of each phase of the project. He began his work in Chico in September of 1984 and plans to complete the project in time for the University's Centennial Celebrations in 1987.



ty Farm. By making most of the parts by hand and building on site Yokota will be able to constantly test the results of

Several different areas of the University will be involved in the organ project. Part of the Art Department's sculp-

ture lab will become a pipe making facility. Thousands of pounds of tin and lead will be melted, poured, and shaped by hand to form the organ's 2,000+ pipes. An art professor is helping set up the operation and will assist Mr. Yokota with the metal pipe casting. Many of the wooden parts of the organ will be made in the Performing Arts Center scene shop. Students from Music, Art, Industrial Technology and other fields are assisting in many phases of the project.

The organ will have between thirty and forty stops. Its physical appearance and tonal disposition will be fashioned after the classic instruments known and played by J.S. Bach, including those of Gottfried Silbermann and Zacharias Hildebrandt. The instrument will rest on a large platform provided with air casters, allowing it to be moved safely and easily to the various positions required for teaching, practice, storage, and a variety of performance situations. The University has engaged R. Lawrence Kirkegaard as acoustical consultant for the project. University Organist David Rothe is the project coordinator.

The University is seeking donations of funds, raw materials and skilled labor. Yokota plans to offer a course in organ building once the project is well underway. Persons interested in studying organ building, especially those with woodworking skills, are encouraged to contact Munetaka Yokota or Dr. David Rothe, c/o Music Department, California State University, Chico CA 95929.

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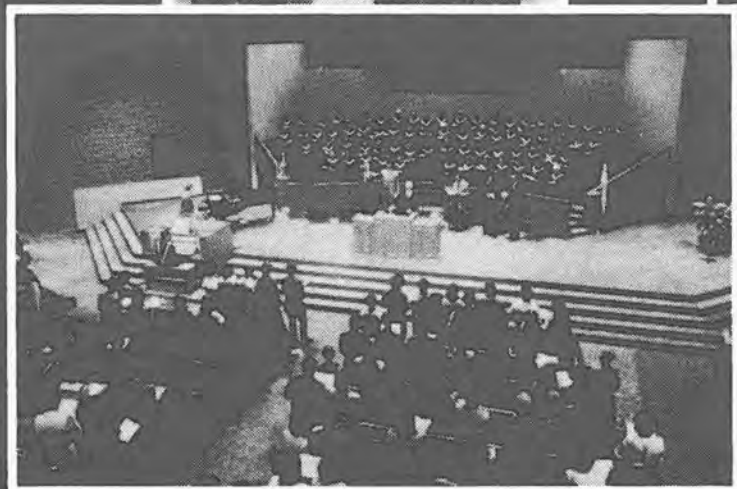
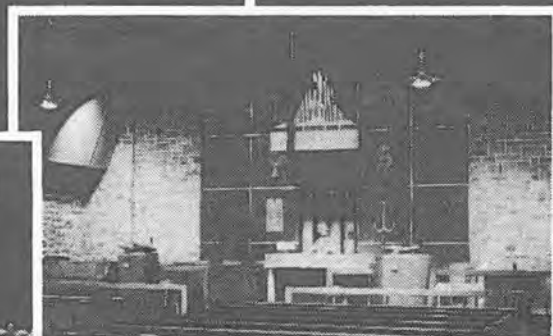
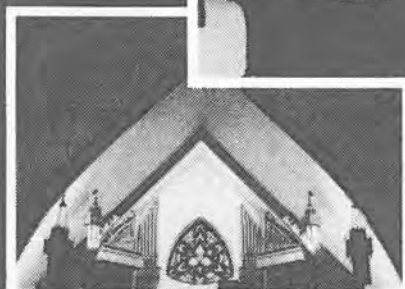
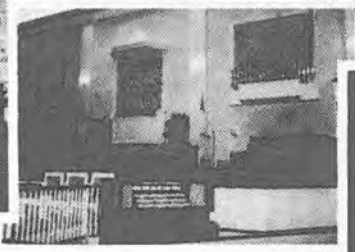
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# The Pedal Piano, Part III (Conclusion)

After Schumann

Karrin Ford

Robert Schumann's three collections for pedal piano<sup>1</sup> (*Studien*, Op. 56, *Skizzen*, Op. 58, and *Sechs Fugen über den Namen BACH*, Op. 60) are well-known to most organists. Less well-known, perhaps, is the fact that a surprising number of other nineteenth- and early twentieth-century composers and pedagogues also specified the pedal piano as an option in the performance of their keyboard works and actively promoted use of the instrument as a means of gaining pedal fluency. Appearing in a variety of forms, this little-known instrument served as a valuable practice aid—as well as occasional performance medium—for several generations of organists and other keyboard players. Not only as an item of historical interest, but as a pedagogical matter, the pedal piano deserves greater attention. With that in mind, let us examine the instrument outside Germany and its role in keyboard music after Schumann.

## The Pedal Piano in France

In France, the *piano à pédalier* enjoyed even greater success than in Germany. In 1845, the year of Schumann's compositions, the *Revue de Danjou* speaks of artists and amateurs "who have had a keyboard with pedals in couples adapted to their pianos,"<sup>2</sup> and by 1850, the popularity of the instrument in France had reached a peak.

The earliest use of the *pédalier* in France seems to have occurred with Alexandre-Pierre-François Boëly (1785-1858), organist at St. Germain-l'Auxerrois. Perhaps Boëly's long-standing admiration for Bach, plus his desire to raise the level of pedal technique in France, inspired him toward use of the instrument. As early as 1817, it is known that he owned a pedal piano, making him perhaps one of the first Frenchmen to claim its use:

The uninterrupted playing which he prac-

ticed constantly on the piano was that of the organ, and in order to be able to study at his home all the works of Bach, he had a piano built for him, equipped with a keyboard of pedals, which seems to have been one of the oldest records of a pedalboard piano.<sup>3</sup>

Boëly's use of the *pédalier*, while earnest, apparently attracted few disciples. In 1846, the *Revue de la Musique Religieuse, Populaire et Classique* wrote the following:

... [But] the greatest results that M. Boëly obtained in the study of the organ are still a mystery for the public. It is necessary to mention, first of all, an ease of execution at the pedal piano which has placed him in a position to struggle with success against the tremendous difficulties that the organ works of J. S. Bach present.<sup>4</sup>

Boëly's sole published writing for the pedal piano dates from 1854 (although many of the works were composed as

early as 1830-35) and contains pieces suitable for either *pédalier* or organ.<sup>5</sup> Certainly, the presence of many non-liturgical works causes the collection to occupy a unique place in the composer's output, possibly justifying the inclusion of the *pédalier* as a performance option. Whatever the reason, Boëly stands alone among his countrymen as an organist who actively promoted *pédalier* use and study, and his long-standing association with the instrument would tend to discredit his inclusion of it for economic reasons alone.<sup>6</sup>

Still other French organists advocated use of the instrument as a means of achieving pedal dexterity, including Nicolas-Jacques Lemmens (1823-1881), founder of the modern school of pedal technique. Lemmens' early use of a pedal piano is described by Aristide Cavaillé-Coll in a letter to F. J. Fétis, May 21, 1850:

Mr. Lemmens will surely tell you of a magnificent Erard piano with pedal keyboard, which he tried in the shop of that distinguished builder [Erard]. Mr. Erard was no less honored than we to hear his instrument resound under the skillful hands and no less skillful feet of the organ professor. Mr. Erard spoke to Mr. Lemmens of his intention of sending to Brussels one of these fine instruments, so that it may be heard to such good advantage.<sup>7</sup>

Yet another organist who profited from pedal piano practice was César

Franck, who, on February 28, 1852, received a Pleyel upright pedalboard (No. 25,655), shortly after his appointment to St. Clotilde, no doubt to correct the deficiency which resulted from the pianistic bias of his earlier training.<sup>8</sup>

The tiny *pédalier* repertoire received its final expansion through the works of Charles Henri-Valentin Alkan (1813-1888), who also performed extensively on the instrument, and Charles Gounod (1818-1893), who wrote two works for *pédalier* and orchestra.

## The Pedal Piano in the Twentieth Century

Although little more was written for it, the pedal piano continued to be used into the early years of the twentieth century, both for performance and practice. The blind English organist Alfred Hollins (1865-1942) gave a recital on a pedal piano at the 1885 Music and Inventions Exhibition in London, later writing of his experience:

Hopkinsons, the well-known piano makers, engaged me to give a recital on a grand they were exhibiting. It had a *pédalier* attachment, placed beneath it, which was in effect a separate grand comprising only two-and-a-half octaves—from the lowest C to F, the fourth line in the bass staff—with a pedalboard instead of keys.<sup>9</sup>

Nevertheless, it was in France where pedal attachments continued to find

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their greatest popularity as practice aids. Many outstanding composers and organists used *pédaliers* to improve pedal facility, passing its technique to their students in turn. One of the many players who received his earliest training on the instrument was Marcel Dupré, who describes his pedal piano:

My mother's small dowry was used to buy a Pleyel baby grand piano. On the first floor there was a sitting room, and here my father placed the piano, attaching to it a pedalboard which had belonged to his first teacher, Alöys Klein. I had, from the age of two, my own little corner. Seated in my small bamboo chair . . . I was captivated by my father's pedal playing and began to dream about playing the organ.<sup>10</sup>

Dupré continued to use a *pédalier* for composing, later writing:

When my godfather learned of my appointment to Saint-Vivien, he was very proud and wanted to reward me. He bought a house at Saint-Valéry-En-Caux, and made it available. Halfway down a hillside garden . . . stood an old barn which we converted into a music room. A practice pedalboard was brought from Rouen. There I worked and composed.<sup>11</sup>

Other French organists also made use of pedal attachments. Charles-Marie Widor (1844-1937) owned an Erard *pédalier* which he used for teaching and practicing, keeping it beside a large grand piano in his den.<sup>12</sup> Louis Vierne (1870-1937), Widor's outstanding contemporary, also used a *pédalier* while a student to develop a strong pedal technique. In his recollections, Vierne speaks of his pedalboard:

My aunt Colin had obtained for me from Gustave Lyon, President of the House of Pleyel, a pedalboard at an exceptionally low price: 360 francs payable in 36

monthly installments. When I arrived [at the Ecole Nationale de Musique], I found the instrument installed under my piano. It was the surprise that the good-hearted lady had talked about at the time of her last trip to Paris, when she had come to see me at the Institution. It gave me great pleasure. It is on this instrument that I did my four years of practice during the time spent at our great Ecole Nationale de Musique.<sup>13</sup>

By the 1920's, leading American artists who were travelling to Paris for study with Dupré, Widor, and Vierne encountered their first contact with a pedal piano. Alexander Schreiner, who studied with Vierne and Widor in the mid-twenties, highly recommended pedal piano practice after his experience with the instrument.<sup>14</sup> Like Schreiner, the late Arthur Poister also studied in Paris with Dupré on two separate occasions (1925-26 and 1927-28). Practicing eight to ten hours a day on a rented pedal piano, he learned the complete Bach and Franck organ works, forming the basis of a solid pedal technique.<sup>15</sup>

Yet another organist whose early study in Paris undoubtedly introduced him to the value (if not the necessity!) of pedal piano practice was Albert Schweitzer. After moving to Africa, he continued to practice regularly on pianos with pedal attachments in both Lambaréné and Günsbach. *LIFE* Magazine, in two different articles on Dr. Schweitzer, describes a pedal piano presented to him by the Paris Bach Society. The instrument was lined with zinc to make it ant-proof.<sup>16</sup>

#### The Decline of the Pedal Piano

Despite the advocacy of outstanding composers and pedagogues over a number of years, the pedal piano failed to remain more than a fleeting success as a

concert instrument. Pedal mechanisms were often clumsy to transport, difficult to tune, and noisy to master. Even as a practice device, the advent of automatic organ blowing diminished its utility. As the keyboard compass grew, moreover, the presence of pedals lost its original *raison d'être*, and newer, more popular home instruments such as the player piano and harmonium proved to be more enduring rivals for public appeal.

Perhaps the greatest difficulty befalling the pedal piano was simply one of human limitation. It was impossible to achieve with the feet the touch required by the hands. Even if the performer played without shoes (a frequent solution), the most sensitive feet could provide nothing which equalled manual touch. In the words of J. A. Fuller-Maitland, "There must always be a dry, hard tone, which is not compensated, as in the organ, by power of sustained sound."<sup>17</sup> Lacking the sophistication and justification to keep abreast of changing times, the pedal piano gradually faded from use. With the demise of the instrument, most of its music unfortunately suffered the same fate. Today, only the Schumann works are actively performed; the rest of the repertoire has faded into oblivion.

In perspective, it would seem that through the surprisingly many years of its existence, the pedal piano underwent a gradual evolution, from practice instrument to concert instrument and back to practice instrument once again. At its height, it was perhaps more common than previously imagined, owing to the great number of advertisements which appeared for it and endorsements by leading teachers and composers. Perhaps the instrument itself had more merit than did the literature provided for it, and different literature would

have altered the course of events. At any rate, both the instrument and its repertoire added a significant, if often overlooked, dimension to the lives of many 19th- and 20th-century musicians. ■

#### NOTES

1. French piano à pédalier; piano à clavier de pedales; German Pedalflügel, Pedalklavier.
2. "Boëly et Ses Oeuvres de Piano," *Société Internationale de Musique* (April 1914), p. 21.
3. *Ibid.*
4. Stephen Morelot, "Artistes Contemporains—A. P. F. Boëly, Pianiste-Compositeur," *Revue de la Musique Religieuse, Populaire et Classique* (January 1846), p. 32.
5. *Douze Pièces pour Orgue avec Pédale obligée ou Piano à Clavier de Pédale*, Op. 18, Paris, S. Richault. Unfortunately, this opus, like so many of Boëly's works, was issued in very small printings and is today almost unprocurable.
6. Other French organists who included the instrument as an option include Böellmann (*Douze Pièces pour Piano-pédalier ou Orgue*, Op. 16, 1890); Dubois (*Douze Pièces Nouvelles pour Orgue ou Piano-pédalier*, 1893); and Gigout (*Dix Pièces pour Orgue ou Piano-pédalier*, 1892).
7. Fenner Douglass, *Cavaillé-Coll and The Musicians*, 2 vols. (Raleigh: At The Sunbury, 1980), 1:78.
8. Leon Vallas, *César Franck*, trans. Hubert Foss (London: George G. Harrap and Company, Ltd., 1951), p. 114.
9. Alfred Hollins, *A Blind Musician Looks Back* (Edinburgh and London: W. Blackwood & Sons, 1936), p. 148.
10. Marcel Dupré, *Recollections*, trans. and ed. Ralph Kneeream (Lenville, N.Y.: Belwin-Mills, 1972), p. 7.
11. *Ibid.*, p. 36.
12. Isidor Philipp, "Charles-Marie Widor: A Portrait," *The Musical Quarterly* 30 (April 1944), p. 126.
13. Louis Vierne, *Mes Souvenirs*, trans. J. R. Crawford (Ph.D. dissertation, University of Miami, 1973), p. 25.
14. Harold Lundstrom, "Alexander Schreiner Retires After Half-Century as Mormon Tabernacle Organist," *Music* 12 (February 1978), p. 28.
15. Will Headlee, "Arthur Poister, 1898-1980," *The American Organist* 14 (May 1980), p. 33.
16. Margarette F. Eby, "The Pedal Piano: Its Antecedents and Its Possibilities," *THE DIAPASON* 52 (July 1961), p. 23. The November 15, 1954 issue of *LIFE* shows a large picture of Dr. Schweitzer at his pedal piano, providing a full view of the pedals.

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# The Organ Historical Society National Convention

Chicago, IL 20-23 August 1984

George Bozeman, Jr.

Bright, sunny days with delightfully cool breezes, a score of interesting, often remarkably beautiful organs, brilliant playing, friendly faces of old friends, and faultless organization characterized the 1984 Organ Historical Society National Convention in Chicago, August 20-23. As I write this account I frequently dip into the handsome program book to refresh my memory. Meticulously researched by Michael D. Friesen, E. A. Boadway, and Timothy E. Smith, designed by editor Alan M. Laufman, and copiously illustrated with the fine photography of William T. Van Pelt III and Thomas A. Burrows, it is far more than a guide or souvenir of the convention. The biographies of the organbuilders and of the performing artists, the accurate and detailed description of the organs, and the stylish programs will be valuable to historians far into the future.

The sweet, mellow sounds of Johnson & Son's Opus 690 in Lincoln Park Presbyterian Church softly stole upon our ears in a most appropriate opening for the convention Monday night. William C. Aylesworth proved himself most sensitive and deft in handling the subtly blended colors of a Johnson tonal scheme. In this "Johnson" city (63 organs bore that nameplate in Chicago) no sounds could be more suitable as an introduction to the rich exploration of Chicago organs that followed. My fa-

Composer program of the Great Lakes Arts Alliance, which swept us away. Composer Downing combines a wonderful harmonic sense with a sure handling of the organ idiom; this work was one of the best new pieces in quite some time. Only the final *Fantaisie—Grands Jeux*, which was by no means graceless, seemed less than inspired.

It is an OHS tradition to sing a hymn at every church we visit. After all, it is for hymnsinging that most organs are purchased. But seldom have we been so

played by Dana Hull in Maurice Greene's *Voluntary No. 8 in C Minor*. Her brief program was well chosen; the summery sound of cicadas provided a sultry sonic accompaniment outside.

At the General Board Offices of the Church of the Brethren in Elgin we had delightful refreshments and a chance to learn about this interesting faith. The little organ in the chapel was of special fascination. Built by Johann Christoph Hartman of Germany in 1698, it is one of the oldest organs in America, and may have reached this country in 1817. It was restored in 1976 by John Brombaugh & Company, and has a bright, naive sound. I especially enjoyed Noel Goemanne's *Partita on "Simple Gifts"*, played by Elizabeth Towne Schmitt.

The next organ, in Immanuel United Church of Christ of Streamwood, was built in 1888, probably by Emil Witzmann of Chicago. It was played sensitively and with conviction by Naomi

sound, we have only to play Buck, following his meticulous registrations. History's verdict has been pretty accurate regarding the merits of most of these works. Buck is by far the best of the composers represented, although John A. West's once famous *Melody in C Major* has an ingratiating tune. The rest? Simply period pieces—now only curiosities with quite faded charms. Rübsam's *Improvisation on "Chicago"* will likely also fade, but fresh, it was vivid and charming.

Wednesday began at St. Dominic's R. C. Church where Marilyn K. Stulken, a very tidy, reliable player, demonstrated a Hinners of 1922. What could have been a routine-sounding organ was transformed by the best acoustics I heard all week—rich and generous reverberation, yet perfectly balanced and permitting good clarity.

The next organ, Lyon & Healy's Opus 175 of 1905, was pedestrian-sounding,



Witzmann at Immanuel U.C.C., Streamwood\*



Pullman United Methodist Church\*



Scottish Rite Cathedral\*

vorite in this program was the Reger *Benedictus*, but Karel Jirak's *Music of Mourning* for organ and viola featuring Henrietta Nance as soloist was a rewarding new work.

For contrast, we walked to nearby Saint Clement's Roman Catholic Church to hear Joseph H. Downing play a new Casavant. Unlike the preceding Johnson organ, this instrument is blessed with spacious acoustics, and Casavant, further aided by a commanding rear gallery placement, has achieved a rich, warm sound of great beauty, especially in the voluptuous flutes. Downing is a fine performer but it was his *Livre d'Orgue*, specially commissioned for this occasion by the Chicago-Midwest Chapter of the Organ Historical Society with additional funding by the Meet the

uplifted as we were singing *When in Our Music God is Glorified* with music by Joseph Downing and words by Frederick Pratt Green. It was voted the best hymn of the past twenty years (by a landslide) at the Hymn Society of America's 1984 National Convocation held in Chicago this summer.

Tuesday morning we stepped into luxurious air-conditioned busses for a tour that took us west and north of the city. Our first stop was at Saint Mary's R. C. Church in Buffalo Grove where Peter Crisafulli beautifully demonstrated a surprisingly versatile one-manual organ built by the Wisconsin Pipe Organ Factory in 1904. A special treat was Beethoven's *Praeludium durch alle Tonarten*; Mr. Crisafulli's hymn, *Come, Thou Holy Spirit, Come*, was also a delightful surprise.

Saint Mary's R. C. Church in Huntley, with its 1864 Pilcher Brothers organ, was the next stop. The oldest Chicago-built organ heard in the convention, its charming "old English" Open and Stopped Diapasons were beautifully

Rowley; John Panning provided hand-pumping. The organ has a very brave, Germanic sound, including a fine, blaring trumpet.

The evening program, at the Scottish Rite Cathedral, gave us our first opportunity of the convention to hear a truly monumental instrument, E. & G. G. Hook's Opus 794 of 1875. One of Chicago's finest performers, Wolfgang Rübsam, served up an extensive program, opening with a curiously Buxtehude-like *Passacaglia* by Mendelssohn. Widor's *Trois Nouvelles Pièces* were delightful—the *Mystique* evocative, and the *Classique d'aujourd'hui* demonstrating the swiftness and precision of Hook's pneumatic assist on the Great manual. The Bach *Prelude & Fugue in A Major* exhibited quiet, sparkling combinations.

After intermission the program was devoted to "Chicago Music," somewhat less successful on the whole. Dudley Buck's *Idylle* (1871) was a good choice, well played. If we want to know how an organ of this type was intended to

suffering from practically no acoustics at all. Jerome Butera and Donald Wright wisely chose a humorous approach, eliciting gales of laughter, but their performance of two pieces by Clifford Demarest for organ and piano provided some solid musical substance. I would like to hear these pieces on more rewarding instruments. Likewise, the *Allegro con brio* from Dudley Buck's *Grand Sonata in E-flat*, one of the finest 19th century American pieces for organ, demands a more felicitous environment for its success.

Our second Johnson organ of the convention was disappointing to see, no pipes visible, tucked away on the right side of the chancel in the Mayfair United Methodist Church. But its bold sounds were ideal for Gary L. Zwicky's fine playing. Horatio Parker's *Revery* was a nice piece, tuneful and idiomatic, and his *Scherzino* even nicer, with lovely "fluting" from the Melodia, excitingly and fluently played. *Home, Sweet Home*, dedicated to his friend W. H. Johnson by Dudley Buck, deserves a

George Bozeman, Jr., a native of Texas, is an organbuilder in Deerfield, NH. He has been active in the Organ Historical Society, and is also well-known as a recitalist.

higher regard than it is likely to receive. Mr. Zwicky negotiated its technical demands with aplomb, and brought out its beauties well, but crass as we are, we titter and smile knowingly, to prevent being genuinely affected by its truly beautiful harmonies and Buck's inspired treatment.

Holy Trinity R. C. Church elicited "oohs" and "ahs" as we entered, its interior a riot of colors, perhaps not exactly coordinated, but rather all-inclusive, on the principle of the rainbow. David Porkola gave a dashing, stylish performance of a *Stately Processional* and *Suit for Organ* by Eric DeLamar. The *Suit* is a particularly good work, and was well-served by one of the most fascinating organs of the convention. Louis H. Van Dinter built the organ in 1909 and fortunately its electrification in 1957 did not alter the fine tonal qualities. In my opinion this instrument is potentially one of the finest gems in the city.

Timothy E. Smith played our third Johnson, and I was particularly taken with the ever fresh Johnson sound in Hindemith's *Sonata III*. I was struck by how the Swell *Dolcissimo* 8' and *Fugara* 4' sounded like a complete but distant chorus.

Hot off the presses for this convention was *The Johnson Organs* by John Van Varick Elsworth. Edited by Donald R. M. Paterson and published by The Boston Organ Club Chapter of the OHS, this long-awaited book is well worth the wait. Informative yet entertaining, beautifully illustrated with sharp photos, it was a wonderful companion while touring Chicago, a "Johnson town."

The major offering of Wednesday was at the Pullman United Methodist Church, where Douglas Reed presided over Steere & Turner's Opus 170, 1882. It was a beautiful scene as the bus pulled into Pullman Place at dusk, and we were greeted by the local congregation. Mr. Reed opened with a brilliant performance of Vierne's *Toccata* from the *Pièces de Fantaisie*. I could have foregone the Sweelinck *Dances*, not particularly well-suited to this instrument. Douglas Reed's fine playing kept our attention from flagging, tired though we were.

The second major commissioned work was Alan Hovhaness' *Organ Sonata No. 2, "Invisible Sun"*, with funding provided by the Illinois Arts Council, the Chicago-Midwest Chapter of the OHS, and the Chicago, Fox Valley, North Shore, and Northwest Suburban Chicago Chapters of the AGO. Its oriental harmonies and moody mysticism were interrupted (or accompanied?) in the second movement by a distant train whistle somewhere outside the church, a sound which struck me as the stereotypical American sound of mysticism, a sound once heard all across these prairies, full of the promise of far away places. (Later a plane, probably taking off from Midway Airport, added its modern racket, but the matter-of-fact, ugly sound evoked no mystery.)

Hovhaness' music is not especially interesting in the sense of being loaded with striking detail or clever manipulations. It simply flows forth, perhaps like some religious chant, working, if it works at all, on some subconscious level. It strikes me as being at odds with our equal temperament, the rather unsophisticated chordal progressions seeming to cry out for the instability of shifting purities to relieve their static character. I was particularly gratified to find this and the Joseph Downing pieces such rewarding works. The Chicago-Midwest Chapter is to be congratulated for their enterprise in commissioning them. I hope this will become a feature of future conventions.

In Dudley Buck's *The Last Rose of Summer*, the tonal language (one of the most distinctive and original in music history) has a wistful, mystical quality as American as the sound of a train whistle across the prairies. This music is exquisitely

tricky to play but Reed had it under perfect expressive control.

It is frightening to contemplate playing a difficult new work when the composer is looking over your shoulder, but when the composer can be so sublimely silly as William Albright perhaps it isn't quite so bad. His *The King of Instruments* was a grand close to a fine program and a great day.

Thursday morning, the charred remnants of the right tower of Our Lady of Sorrows R. C. Basilica gave the neighborhood an aspect of war devastation. The fire had occurred on the first day of the convention and there were anxious moments until it was ascertained that the damage didn't affect the organ, Lyon & Healy's Opus 90 of 1902, and that we would be able to hear it after all. Brian P. Franck is a very gifted performer, particularly in the grander literature, and he gave us some generous samplings. I was charmed by the *Impromptu* from Vierne's *Pièces de Fantaisie*, and the lovely, seraphic voice of the Stentorphone in Franck's *Fantaisie in C Majeur*. George W. Lyon's (of Lyon & Healy) *Waite's Grand March* was entertaining, although I doubt one could march to it.

Millard Congregational Church is the only bilingual Congregational church in Chicago, and is in a neighborhood called *La Villita*. A welcome by neighborhood leaders evidenced a fine sense of pride in their efforts to knit the area into a strong social fabric. Wonderful Mexican-style murals including a *trompe l'oeil* window, all in bright colors, balanced the sturdy J. W. Steere & Sons organ of 1893 on the other side of the chancel. Kristin Johnson's crisply garnished performance of the rococo *Variations on "Ah, Vous Dirai-je, Maman"* by Johann Christoph Friedrich Bach was echoed visually by the beautiful murals.

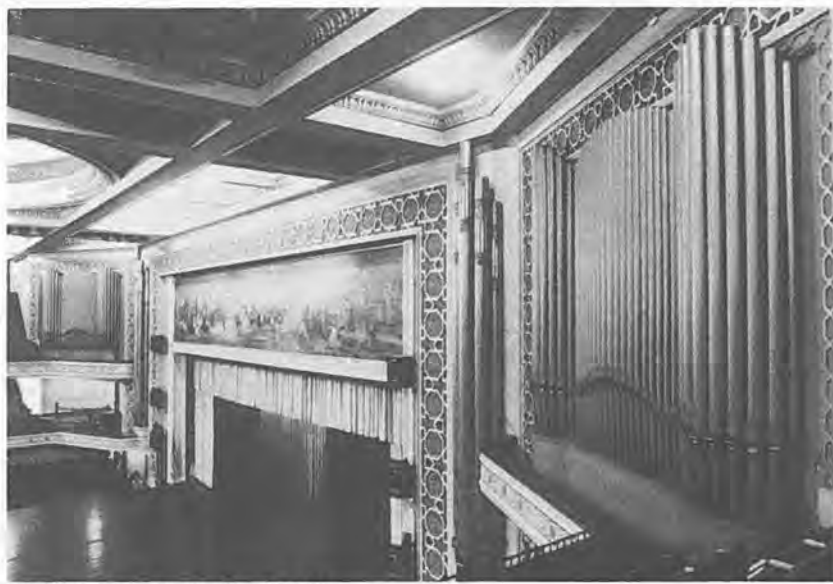
The W. W. Kimball Opus 6949 of 1927 in the First Baptist Congregational Church was another monumental instrument. The program booklet had warned us that it was also unusually powerful, and so it was, especially the thundering 32' Diaphone. James Hammann exploited its riches well, especially in the beautiful *Sonata No. 1 in D Minor* of Guilman.

James Mosby Bratton brought us some beautifully musical moments, especially in Joseph Bonnet's *Romance sans Paroles No. 8*, a charming work. But the sad condition of the 1892 Farrand and Votey, Opus 119—at the Episcopal Church of the Epiphany—required not only all of Professor Bratton's skill, but also our indulgence as well. The organ undoubtedly was once quite beautiful, and could be again. Only the faithful ministrations of the organist, Walter Whitehouse, has kept it playing at all. One wonders at the wisdom of tacking on a horizontal reed at the rear of the church in 1979, itself evidently already malfunctioning, when so much greater benefits would derive from restoring the old organ.

We had been warned about how loud the Kimball organ in First Baptist Congregational Church was, but I certainly was not prepared for the 1891 Frank Roosevelt, Opus 494, in St. James R. C. Church. Perhaps I should have been as I have listened many times to William Aylesworth's beautiful recording of Guilman on this organ, but even a fine recording like this one does not provide perspective on the relative loudness of the sound. The tone of this organ is, quite simply, overwhelming. Even the Great Open Diapason 8' alone is so loud as to be almost painful, but in spite of the sheer decibel level it is a most beautiful and refined sound. Everything about this essentially small instrument is big, grand, intense, impassioned, and elegant. Michael Surratt was at his best in Reger's *Benedictus*, the only piece repeated in the convention. It made a fascinating contrast to Bill Aylesworth's earlier performance on a mildly voiced



Austin Console at Medinah Temple†



Medinah Temple: Austin, 1915'



Wisconsin Pipe Organ, St. Mary's R.C., Buffalo Grove'



Pilcher Bros., St. Mary's R.C., Huntley†



Johann Christoph Hartman, 1698  
Church of the Brethren General Offices†

Johnson. The colors were quite similar, the harmonic richness also, but the Roosevelt sound was far more powerful. David McCain's chime program was pleasant listening as we stood outside in the afternoon sun, braced by strong winds off Lake Michigan.

The dulcet tones of the Double Dudley Buck Quartett (these performers are usually at home in Renaissance literature) provided a welcome relief from pure organ music, although a handsome positive built by Martin Ott provided some soft accompaniments. The singers were very good and very funny in this delightful post-banquet performance.

The final concert was on another suitably monumental instrument, Austin Opus 558, 1915, in the Medinah Temple. Lois Regestein's sure fingers and feet treated us to a stylish interpretation of Gigout's *Grand Choeur Dialogue*. A rapt audience listened as a kaleidoscope of color illumined Handel's *Water Music*, transcribed by Carl McKinley. Ms. Regestein was the only convention artist who programmed one of Chicago's best known composers, Leo Sowerby, represented here by his beautiful *Requiescat in Pace*.

The history of the Organ Historical Society has in some ways paralleled the growth of our country, or at least its musical development. The Society began as primarily a group of enthusiasts in Pennsylvania and New England with few members from other states. When I first began attending conventions there were precious few members from Illinois. The rapid rise to prominence of the Chicago-Midwest Chapter in Society affairs is completely vindicated by the results of this fine convention. Special thanks are due to William C. Aylesworth, Convention Chairman, and Susan R. Friesen who was in charge of the recitalists, Julie E. Stephens who made the physical operation of the convention run so smoothly, and to the entire Chicago-Midwest Chapter. The breezes off Lake Michigan are a delightful feature of the Windy City but those puffs of air which have been so lovingly directed by Johnson, Kimball, Van Dinter, Hinners, Lyon & Healy, *et al.*, will charm memories for a long time. ■

\*Photography by William Van Pelt  
†Photography by T.A. Burrows

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# Astronomy in Buxtehude's *Passacaglia*

## Measure and Number in Ostinato Works

Piet Kee

“Thou hast ordered all things in measure and number and weight.” This text from The Wisdom of Solomon 11:20 (Apocrypha) is rather often heard at the moment. In our age of reorientation to old values more attention is gradually being paid to measure and number in old arts. There exists much misunderstanding, however, about the function of number in early music. At the mention of the word “numerology” many people have frightful visions of complicated calculations which spoil one’s pleasure in the music and hinder one’s approach to it. The term “cabbalistics” is particularly loaded. Counting of notes and bars—often all the notes in certain voices of a composition—can produce results which have little to do with music. The Jewish cabbala, which originated in the Middle Ages and from which the word cabbalistics is derived, has known many opponents. The “Christian” forms of cabbalistics are even more controversial. It is known that Luther was opposed to them. Transference of cabbalistics to the field of music is a yet more precarious undertaking. The cabbalistic theories on early music are, indeed, largely founded on speculation.

Genuine numerology is a different matter and emanates from life itself. There is much historical information about this, going back to the most ancient cultures. The numbers 1, 2, 3, 4, 5, 6, 7, 8 form the basis, of which the numbers 1–6 are the most fundamental. I would mention very briefly here some of the meanings:

- 1 the source; the number of the divinity
- 2 an additional dimension, e.g., man and woman, heaven and earth
- 3 the third dimension; the child stems from man and woman. Various religions recognize a trinity. A tripartite structure is also evident in the human body.
- 4 number of matter, earth; the four elements, the four winds
- 5 fertility; the five senses
- 6 the holy number three doubled, a perfect number
- 7 mystical number, number of rest; the seven planets. The seventh harmonic causes a dissonance. This number is often omitted in the series 1–8.
- 8 number of fullness; rebirth.

The numbers were observed in the cosmos and nature. The first 8 harmonics played an important part in this. Although it was only at the beginning of the 18th century that harmonics as such were determined, Pythagoras was acquainted with the ratios of this natural phenomenon. The Greek scale with its two tetrachords is also an example of the series 1–8. The eight Medieval modes illustrate this equally and have more than a little to do with the symbolism of these numbers.

From these eight primary numbers (called “small natural numbers” in modern mathematics) originate all greater numbers by addition or multiplication.

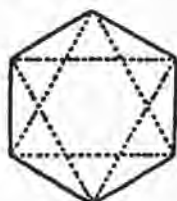
In my article, “The Secrets of Bach’s *Passacaglia*,”<sup>1</sup> I have demonstrated that Bach probably based his *Passacaglia* on two chapters of Andreas Werckmeister’s book *Musikalische Paradoxal-Discourse*, in which the numbers 1, 2, 3, 4, 5, 6, 8 are dealt with in particular. Werckmeister calls them *Radical-Zahlen* (root numbers). Bach not only takes these numbers as the point of departure for the structure, but also appears to employ the same symbolism as Werckmeister attributes to them. It is remarkable that the numbers also occur in Bach’s work as harmonics: each group of variations begins with one of the harmonics 1, 2, 3, 4, 5, 6 and 8 in progressive order. The major third of the fifth harmonic is replaced here by a minor third, since in early music a *passacaglia* by definition was in a minor key. (I did not mention this reason in the article but I wish to emphasize it here.) I also contended that Bach composed his *Passacaglia* “in memoriam” Buxtehude and to this end cited Buxtehude’s *Passacaglia* and *Ciacona* in c minor.

In reaction to the above-mentioned article, several colleagues have supplied information which supports these views in a surprising manner. Peter Williams drew my attention to his contribution to the *Bach-Jahrbuch* 1982, from which it appears that Bach must have known Werckmeister’s *Orgelprobe* so well that he quoted it verbatim in his organ reports.<sup>2</sup> Michael Radulescu advised me of the fact that the root numbers 1, 2, 3, 4, 5, 6 occur on the seal of Mizler’s *Societät der Musikalischen Wissenschaften*, of which Bach became the 14th member in 1747. In L. Chr. Mizler’s *Musikalische Bibliothek* this is described as follows:<sup>3</sup>

Der Cirkel der durch die drey Winckel eines gleichseitigen Dreyecks gehet und die musikalischen Zahlen 1. 2. 3. 4. 5. 6. in sich hält, und um welchen Bienen fliegen, ist das Siegel der Societät der Musikalischen Wissenschaften welches den Fleis der Societät, die Musik durch den Mathematic und Weltweisheit zu verbessern, vorstellet.

(The circle which passes through the three corners of an equilateral triangle and which contains the musical numbers 1, 2, 3, 4, 5, 6 around which bees fly, is the seal of the Society of Musical Scholarship, representing the zeal of the Society, which is to advance music by means of mathematics and philosophy.)

The numbers 1–6 mentioned here are the same numbers which determine the basic structure of Bach’s *Passacaglia*: there are six groups of variations.<sup>4</sup> The sixth group contains 2 x 3 variations, which can be envisaged as two equilateral triangles together forming a regular hexagon.



The fact that the industrious bees surrounding the six numerals build up their

honeycomb by nature in regular hexagons is apparently left to the intelligent reader in the above description. The seal of Mizler’s society deserves the greatest attention. It is a proof that the “Radical-Zahlen” occupied a position of honor in the “Musikalischen Wissenschaften.” The study of mathematics is also mentioned in the description. Here one can still detect the tradition of the *artes liberales*, the seven “liberal arts,” of which the *quadrivium* consisted of *arithmetica*, *geometrica*, *astronomia* and *musica*.<sup>5</sup> The triangle within the circle and the hexagons seen by the intelligent reader represent the *geometrica*, while the numbers 1–6 are the foundation for the *arithmetica*. It is incomprehensible that these subjects are so neglected in the study of early music. They are often bound up with the very being of the compositions and with the roots of the structure. In this study the relationship of the *artes liberales* (in which *astronomia* and *rhetorica* may not be neglected) is for me an indispensable condition in trying to reach the essence of the music.

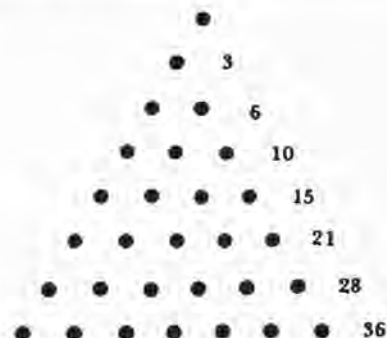
The main subject of the present study, not directly concerned with Bach’s organ works at all, nevertheless confirms again my view of his *Passacaglia*. I have come to the conclusion that there must have been a tradition in the 17th and 18th centuries in which the number of variations of a *ciacona* or *passacaglia* was determined by the *figured numbers* and in particular by the *triangular numbers*. Bach conformed to this tradition in his *Passacaglia*. Buxtehude’s *Passacaglia*, too, appears quite clearly to be based on a triangular number.

If number had such a prominent function in early music, then it must be strongly evident in musical forms which give occasion to it. This is preeminently the case with the *passacaglia* and *ciacona*. The repetition of the ostinato theme at constantly recurring regular intervals is an open invitation to count and “measure.” From the literature on these forms, however, there appears to be hopeless confusion about the method of counting. Most writers take the number 20, not 21, as the point of departure in Bach’s *Passacaglia*. Hedar assumes that Buxtehude’s *Ciacona* in c minor has 34 variations, while 38 are usually counted.<sup>6</sup> Does Pachelbel’s *Ciacona* in d minor have 17, 16 or 15 “variations?”

Yet we may assume that these masters “ordered” according to measure and number. But how did they do it? To investigate this question was the most important reason for this article. It has resulted in surprising discoveries and conclusions, which substantially deepen the insight into the music and therefore offer better prospects for its instrumental interpretation.

### The Triangular Numbers

Figured numbers are created by adding up series of numbers. In the first place, obviously, the “natural” progression of numbers can be employed: 1, 2, 3, 4, 5, 6, etc. When this is worked out on paper, geometrical figures can be formed. Adding up 1, 2, 3, 4, 5, etc., then produces an equilateral triangle, the most elementary figure which can be made by joining lines:



In antiquity the triangle was considered the most important geometrical figure after the circle and represented the divine (and the Trinity). In Pythagorean thinking the triangle numbers were “holy” numbers. Each enlargement of the above triangle—especially that with the first four numbers—produces a number which is of fundamental importance in nature and in culture. The numbers 3 and 6 lead to the duodecimal system, manifest in the cosmos and in time: 12 signs of the zodiac, 12 months, etc. The number 10 leads to the decimal system, found for instance in the human body: 10 fingers, toes, etc.

The triangular numbers also produce the “perfect” numbers, the *numeri perfecti*. Here the number is equal to the sum of the divisors. Below 1000 there are only three perfect numbers: 6, 28, and 496 ( $6 = 3 + 2 + 1$ ;  $28 = 14 + 7 + 4 + 2 + 1$ ). A special value has traditionally been attached to this. The perfection of the number 6 is the reason why it has been used so often for artistic and cultural creations: 6 sonatas, 6 concerti, 6 suites, etc. A deep cosmic relation exists between the number 28 and the moon: the “lunar month” has 28 days (this is the customary approximation—see below). The life of the human being is strongly influenced by the course of the moon. A vivid example is the menstruation cycle of women, which takes on the average 28 days and reflects the growth and decline of the visible moon (ovulation occurs on the 14th day). Some examples from culture: Rome had 28 capital churches, Augustinus laid down 28 metrical feet in his *De Musica*.

Other figured numbers are the *gnomon* numbers, which include the square or quadrate numbers, the rectangle and pentagon numbers, etc.

The figured numbers and, in particular, the triangular numbers played an important role from Pythagoras until the 18th century. In view of the limited amount of space here, I am not able to go into this at length. In the present article I shall confine myself to a discussion of their function in the *Passacaglia* of Buxtehude.

## The secrets of Buxtehude's Passacaglia

Besides Bach's Passacaglia, the *Passacaglia in D Minor* of Buxtehude is the most important and intriguing Baroque organ work in that form. It is an extremely concentrated and masterly written work. In the Romantic era, too, its value did not go unnoticed. Spitta, in his standard work on Bach, gives an interesting and admiring description of it,<sup>7</sup> and it appears that Brahms, having received a copy of the work from Spitta, spoke of it in superlatives.<sup>8</sup>

The form is remarkably well-balanced and well-ordered; the work is made up of four sections, each containing seven statements of the theme and joined by short interludes. Clear as this structure may be, the reason why it is thus built up has remained a puzzle until now. A few writers have conjectured on the subject. Some presume that the number 7 had a special implication for Buxtehude. The number of notes in the theme (seven) also gives credence to this presumption. In contrast to the numerous extrovert organ works of Buxtehude, this almost abstract/cerebral work occupies an isolated place in his output.

Although the number 28 is conspicuously evident, until now it has not been seen as the key to a real understanding of this composition and as the gateway to an unsuspected wealth. From the above description of the triangular numbers, it appears that 28 is a *numerous perfectus*, and one of the two so very prominent "perfect" numbers below 36. That these numbers were also known in the field of music in the Baroque is shown by Walther's *Lexicon*,<sup>9</sup> in which the head-word *numerous perfectus* receives considerable attention.

Buxtehude's Passacaglia is a perfect demonstration of a perfect number. The numbers of the divisors (28 is equal to the sum of  $14 + 7 + 4 + 2 + 1$ ) "bear" the edifice:

- 14: there are two halves with 14 variations
- 7: there are four sections with 7 variations
- 4: each section has  $4 + 3$  variations, a classical grouping in numerology
- 2 and 1: each group of three has a subdivision in  $2 + 1$ . (See the further analysis.)

The basis of the form is thus clear. But why this structure; why the perfect number 28? Is there no other reason than a purely arithmetical one? May we not expect it from an artist of the caliber of Buxtehude?

It would seem to me that the answer is to be found in the *cosmos*—not so unusual in old art, in which the artist attempted to reflect the beauty of the cosmos in the work of art. Buxtehude's Passacaglia is also a perfect parallel of the lunar month. An orbit of the moon takes 28 days, which are divided into 4 weeks of 7 days. A certain phase is characteristic for each week:



The growth and decline of the visible moon seems to be illustrated in the succession of keys which Buxtehude chose for the sections. One of the lunar phases appears to be particularly clearly manifested in the third section of the Passacaglia: the full moon. However much interpretations of the work may differ, one always hears the third section with a fairly strong registration. The firm and lively writing compels this.

In addition to these structural and musical arguments, a historical indication can be found in Buxtehude's harpsichord music. Mattheson writes in *Der vollkommene Capellmeister*: "Buxtehude . . . hat die Natur oder Eigenschaft der Planeten, in sieben Clavier-Suiten artig abgebildet." (Buxtehude has ingeniously depicted the nature or quality of the planets in seven keyboard suites.) "Es ist schade dasz von diesen braven Künstlern künstlichen Clavier-Sachen, darin seine meiste Krafft steckte, wenig oder nichts gedruckt ist." (It is a pity that little or nothing is printed of these artistic keyboard pieces, in which the greatest strength of this upright artist lies.) These suites have unfortunately been lost; even Spitta no longer had them at his disposal. From Mattheson's report can be concluded that Buxtehude was attracted to the musical depiction of cosmic phenomena.

A surprising theological argument can also be advanced for this parallel. In the Passacaglia and the lunar month the period of the full moon is between the numbers 14 and 21. These numbers are also to be found in the Bible in connection with the institution of the Feast of Passover. Exodus 12:18 reads: "In the first month, on the fourteenth day of the month at evening, you shall eat unleavened bread, and so until the twenty-first day of the month at evening." The calculation of the Jewish calendar is entirely orientated on the sun and moon. For the Jews the week of the full moon was a time for festivities. Indeed, the calculation of the date of the Christian Easter festival is also related, though in a different way, to the time of the full moon.

There is yet another factor in the Passacaglia which points toward the cosmos. Although the precise length of an orbit of the moon around the earth is 27.321661 days, the interval between two new moons is 29.530588 days. The difference in time of  $2\frac{1}{4}$  days, the difference between the so-called *sidereal* and *synodic* months, is caused by the movement of the Earth around the Sun. In Buxtehude's Passacaglia there is also a difference of length: 28 times the four-bar theme should produce 112 bars; but the total length is 122 bars. This difference is caused by the three modulatory interludes and an extra final bar necessitated to end the piece in d minor. Thus the interludes create an "overlength" of 9 bars; converted into theme-lengths (days):  $2\frac{1}{4}$ . In this detail, too, it looks as though the composer was inspired by the cosmos.

### Musical Source

The only surviving source in which Buxtehude's Passacaglia has been handed

down is the so-called *Andreas-Bach-Buch*. This extensive manuscript is one of the richest sources of our knowledge of German Baroque organ music and contains 55 keyboard and organ works, among which are remarkably many important ostinato works. Opinion differs as to the date of origin; estimates range from the end of the 17th century to the mid-18th century. The copy of the Passacaglia found in this book is written in treble and bass clefs. In both Buxtehude's Passacaglia and Pachelbel's Ciacona in d minor a rather unprofessional-looking numbering has been added in extremely small numerals. In Pachelbel's Ciacona the numbering begins halfway through the theme; the Buxtehude is numbered 1-27 from the second statement of the ostinato theme to the end. The confusion mentioned earlier about the correct method of counting seems to have existed for a long time.

### Further Analysis

In addition to the *numerus perfectus* (and the lunar phases) the structure is based on the triad. Not on the *trias harmonica major* but, since a passacaglia of the 17th or 18th century is by tradition in a minor key (certainly in the German tradition), on the triad of d minor. The four sections are in d, F, a, and d, respectively. After the theme has been sounded seven times in the same key, the eighth time it is "born again": the most important symbolic function of the number eight. (As from early times the form of the baptismal font or baptistry is usually octagonal. In the octave of the eighth harmonic and in the octave of the eighth tone of a diatonic scale the original tone is "born again.")

In order to avoid any misunderstanding about the procedure of counting the repetitions in the ostinato forms, I shall use the term *statements* instead of variations. I have numbered 1-7 in each of the four sections of this Passacaglia. In the actual bar-numbering I have not counted the upbeat at the beginning, unlike (for instance) the new Breitkopf edition.

### Section I "New Moon"

As has been mentioned earlier, the seven statements can also be subdivided in  $4 + 3$  ( $3 = 2 + 1$ ), the symbolic numbers for Earth and Heaven.

4: The poetic beginning has a subdued four-part setting and a movement predominantly in quarter-notes, which is maintained during the first four statements. In the passacaglia and ciacona tradition there is a tendency toward the forming of pairs of statements, in which the unity within the pair can vary from literal repetition to a relationship "under the surface." This ties up well with the number four: the 4 statements form 2 pairs. Statement 2 is a variant of statement 1. The manual voices are interchanged here, so that the tenor voice of statement, 1 for instance, appears as the treble of statement 2.



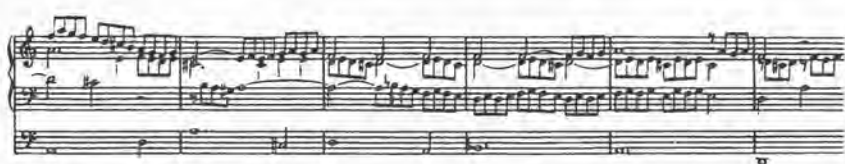
2: Statement 5 brings new life with the rhythm of the *figura suspirans*.



This is already prepared for at the start of statement 4 (proceeding in turn from statement 3), where this figure appears in augmentation. In the process of growth in the Passacaglia, which can be seen both musically and symbolically, this *suspirans*-rhythm has a "growth function." The fifth and sixth statements form another pair.



1: In statement 7 the flow of eighth-notes continues, but the character changes. The activity of the previous statements makes way for "repose," in particular by means of the low compass and the repetition in the eighth-note passages. Since the seventh statement can be associated with the seventh day of the week it certainly looks as though Buxtehude makes reference to the Sabbath rest here!



### Section II The "First Quarter"

The choice of key—not only a third higher than section I but also in the major—is very significant, especially if this is also seen in the context of the moon: the first quarter is a phase in the process toward the full moon. The structure is identical to the first section:  $4 + 2 + 1$ .

4: In addition to the key, the growth is furthered by two other factors. The lively rhythm of the *figura corta* now dominates. In addition a fifth voice is added half-way through statement 1, which intensifies matters in the first four statements. Statements 1 and 2 again clearly form a pair, the treble and tenor being interchanged in statement 2.



2: The long, decorated organ-point is a striking element in statements 5 and 6. I shall return to this in discussing section IV.



1: Statement 7 comes "to rest" again through the descending upper voice and the simple writing; the five-voice texture disappears; the organ-point is now an octave lower in the tenor as a long, undecorated note. The idea of the Sabbath emerges once again.

### Section III "Full Moon"

It is now the third week in the passage of the moon, the time for festivities. For this dominating section the dominant key of a minor is employed. This enables the theme to be placed in an advantageous, low position in the pedal so that it resounds as a sturdy foundation. This, together with the firm manual writing, compels the player to employ a more forceful registration and a more striking style of playing.



In Section III the grouping 4 + 3 is again evident.

4: Pairs are clearly formed again in the first four statements, with voices interchanged in the even numbers. In statement 3 Buxtehude introduces an *anabasis* figure in the form of a joyful scale, which seems to point to the (Easter) feast. In fact this figure already crops up at the beginning of the interlude leading to this section. In statement 4 this passage is given to the left hand.



3: The festal joy is continued in a somewhat restrained fashion in the last three statements. The seventh statement is again characterized by descending upper voices. This is particularly easy to follow in the alto, which takes the lead.

### Section IV

There is much change—change corresponding remarkably well with the waning moon. This is ushered in by the interlude, with restful quarter-notes, forcefully descending upper voices and a modulation back to the point of departure, the key of d minor:



The triplets with which Section IV then begins have a "tranquilizing" effect after the many passages in eighth-notes in the other sections. Return and decline are attended by a reversed order: division in 4 and 3 is evident, but now in the order 3 (2 + 1), 4. The rhythm forms a parallel to this, in triple and quadruple division. In addition, Buxtehude causes "Baroque" confusion by prematurely placing the first statement of the quadruple-division group between the second and third statements of the triple-division group.

3—2: The first two statements form a pair, with interchanged voices.

—1: This is really statement 4. The triplet movement accentuates the bond with the first two statements.



4: The four statements are almost identical (numbers 3, 5, 6, 7); statement 3 is repeated three times. They have a striking characteristic: an organ-point (octave tremolo) with a simple accompaniment; elements which stem from statements 5, 6, and 7 of Section II.



Buxtehude thus establishes a link between the fourth and second sections of the Passacaglia, but employs a reversed order in the grouping. The phase of the moon in the last quarter is also the reverse of that of the first quarter!

Descending scale passages occur in the third bar of all four statements: *katabasis* figures are explicitly juxtaposed with the *anabasis* figures of Section III. The interchanged voices in statement 6 give rise to a striking moment in the part-writing in bar 117, where the distance between tenor and alto is two-and-a-half octaves.

### Interpretation

This new background to Buxtehude's Passacaglia, unknown until now, offers great enrichment as to the manner of performance. There is now clarifying insight into the structure. The lunar month offers an emotional basis, founded on a natural phenomenon which is of profound influence on our lives. In considering the number 28 I have already mentioned the menstruation cycle. Countless examples can be quoted of the effect of the moon on the human being and nature. In addition it is also possible to integrate the Jewish-Christian significance into the interpretation.

Each individual section has an affective character which can now be much more strongly expressed. If the lunar phases are taken as a point of departure, then the growth which the first three sections display in relation to each other will result in a dynamic increase. Section IV, as last quarter of the moon, will then be played softer. This forms a guideline for an effective performance, making the work very accessible for the listener.

But Section IV can also be approached differently. In my experience the octave tremolos in statements 3, 5, 6, and 7 can also sound triumphant and the last section can provide the dynamic climax. If the Jewish-Christian aspects are also taken into account, then the third section represents Passover/Easter, the passageway to the apotheosis.

Finally the practical realization. It is unnecessary to attempt registration or manual changes within the sections. Each group of seven statements displays a growth to which nothing need be added. Indeed, within the sections there is hardly opportunity for manual changes; in Sections II and IV they are, in fact, out of the question. But the links where the interludes commence are another matter. At the beginning of the second and third interludes a manual change is possible.

The buildup of the lunar phases can go hand in hand in a natural manner with the use of different manuals; in the first three sections, for instance, Oberwerk or Brustwerk, Rückpositiv and Hauptwerk, respectively. The last interlude has certain characteristics by which it can be viewed as a separate "block" in the whole. It has a somewhat willful character and is separated by rests from the manual part of the preceding section. This short passage can therefore be given a special function in the registration plan. It is possible to "phase out" the registration in the reverse order of the "build up"; in the context of the progression mentioned above this would imply that the interlude would be played on the Rückpositiv and the last section on the Oberwerk or Brustwerk. ■

### Notes

1. P. Kee, "The Secrets of Bach's Passacaglia", THE DIAPASON, June, July, August, September, 1983.
2. Peter Williams, "J. S. Bach—Orgelsachverständiger unter dem Einfluss Andreas Werckmeisters?" *Bach-Jahrbuch* 1982, p. 131-142.
3. L. Chr. Mizler, *Neu eröffnete musikalische Bibliothek*, Leipzig 1739-1754 (Hilversum 1966), vol. II, p. 107.
4. P. Kee, *op. cit.* June, p. 10; September, p. 13.
5. In addition there was the *trivium*, consisting of *grammatica, dialectica* and *rhetorica*.
6. Josef Hedar, *Dietrich Buxtehudes Orgelwerke*, Stockholm/Frankfurt a.M., 1951, p. 83.
7. Philipp Spitta, *Johann Sebastian Bach*, Leipzig, 1873-1879 (Wiesbaden, 1979), vol. I, p. 280-282.
8. J. Hedar, *op. cit.*, p. 86, 87.
9. Johann Gottfried Walther, *Musikalisches Lexicon oder Musikalische Bibliothek*, Leipzig, 1732 (Kassel, 1953).
10. Johann Mattheson, *Der vollkommene Cellpellmeister*, Hamburg, 1739 (Kassel, 1954), p. 130.

Piet Kee is best known to Americans as a recording artist and as a composer of many works for the organ. In 1952 he became the organist of St. Laurens Church, Alkmaar, and in 1956 he was named town organist of Haarlem, Holland where, together with Albert de Klerk, he shares the responsibility of giving recitals on the famous Christian Müller organ. In addition to maintaining these two positions, Piet Kee teaches at the Sweelinck Conservatory in Amsterdam, and at the International Summer Academy for organists in Haarlem. He has made numerous concert tours, and has recorded on organs throughout the world.



## New Organs

Barock/Squeek Organ Company  
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Cavaillé Silbermann, President  
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32 Prestant Avenue, Ste. 2<sup>3</sup>/<sub>5</sub>  
Stentorphone, MI 32168

The Church of Our Lady  
of the Vapors  
Dustbowl, AR

**GREAT—Hidden Away Somewhere**  
16' Prepared For  
8' Principal  
8' Vice-Principal  
8' Yukky-grossflöte  
4' Janitor in a Drum  
2<sup>2</sup>/<sub>3</sub>' Qwert  
2' Eighty-Ninth  
1' Screech Owl  
Drawbarren Harmonicken IX  
Sofa and Chairs IV pc.  
8' Drone Horn  
4' Tuned Gaspipes  
Lovely Chimes  
Wobbly Vibrato

**WONDERFUL—Hanging from the Chandelier**  
9<sup>1</sup>/<sub>2</sub>' Drunkenpipeutter  
8<sup>1</sup>/<sub>4</sub>' Drunkenpipeutter  
4' Couple o' Flötes  
2' Shnek-Schnerp  
1' Schwizzel-Stichk  
1<sup>1</sup>/<sub>2</sub>' Little Old Blue-Haired Lady's Hearing Aid Aggravator  
Thimbelstern II  
Cymbals III  
Tambourines IV  
Trampolines V  
8' Creamora  
4' Trichtertreatt

**SWELL—Enclosed in Concrete**  
16' Grumble Flute  
8' Whole Flute  
8' Violets  
8' XXXVII Violets Molesté  
4' Half Flute  
4' Blokk Heade  
2<sup>2</sup>/<sub>3</sub>' Nasal  
2' Filipino  
1<sup>3</sup>/<sub>5</sub>' Terse  
Ammonia Aethearea Mysticaea III  
Plain Juice IV-VI  
16' Crochety Faggotte  
8' Pontifical Trompetas Reales en Chamade Harmonique  
4' Blareion  
Trémbling

**FOOT PEDALS—In a closet down the street**  
32' Sourbasse  
16' Fog Horn  
16' Something Borrowed  
10<sup>1</sup>/<sub>2</sub>' Grave Digger  
8' Open Wood Cellar  
4' Flauto Miraculous  
Not Likely III  
32' Dream On  
16' Swell Extension  
8' Strumpet  
4' Der Kitschenn Zinck

[Submitted by Charles Lester, Hollywood, CA]



Gene R. Bedient Co., Lincoln, NE, has recently installed a one-manual and pedal organ in St. Basil's Episcopal Church, Tahlequah, OK. Many of the 10 stops are divided into bass and treble with a changeable point of division at either b/c' or c'/c#. Walnut carvings represent various Christian symbols as well as the Tudor and Cherokee Indian heritages of the parish. The dedicatory recital was played by Charles Krigbaum. The organ utilizes mechanical stop and key action (suspended), with tuning to Kirnberger III (modified) temperament. Metal pipes are of hammered lead alloy; wood pipes of white oak. Manual keys of rosewood (naturals) and maple (sharps); pedal keys of maple with rosewood sharps. The case is of white oak stained walnut.

**MANUAL**  
16' Bourdon  
8' Praestant°  
8' Rohrflöte°  
4' Oktave°  
2' Oktave  
Sesquialtera II (treble)  
1<sup>1</sup>/<sub>2</sub>' Mixtur III-V  
8' Trompete°

**PEDAL**  
16' Subbass  
8' Trompete

\*Stops divided bass and treble



Casavant Frères Limitée, St. Hyacinthe, Quebec, has installed its opus 3564 in Wesley United Methodist Church, Muscatine, IA. The specification was designed by Jean-Louis Coignet, Casavant tonal director; Robert E. Scoggin, consultant; and Carroll Han-

son, regional Casavant representative. The instrument is made up of 58 stops, 94 ranks, for a total of 5,122 pipes distributed over four manuals and pedal. Manual natural keys are of ebony; sharps of rosewood with ivory caps; pedal sharps of rosewood.

#### GRAND ORGUE

32' Bourdon (1-24 Ped; 25-61 ext)  
 16' Violoncelle (Ext)  
 16' Bourdon (Ped and ext)  
 8' Montre  
 8' Violon  
 8' Bourdon  
 4' Prestant  
 4' Flûte Conique  
 3 1/2' Grosse Tierce  
 2 3/4' Quinte  
 2' Doublette  
 1 3/4' Tierce  
 Grande Fourniture II-VII  
 Fourniture IV-V  
 Cymbale IV  
 16' Bombarde  
 8' Trompette

#### BOMBARDE

8' Flûte Ouverte (TG)  
 Grand Cornet II-V  
 16' Bombarde  
 8' Trompette  
 8' Trompeta de Batalla (hooded)  
 Trompeteria I-II (hooded)

#### POSITIF

16' Quintaton  
 8' Salicional  
 8' Erzähler Céleste  
 8' Bourdon  
 4' Fugara  
 4' Flûte à Fuseau  
 2 1/2' Nasard  
 2' Quarte de Nasard  
 1 3/4' Tierce  
 1 1/4' Septième  
 Cymbale V  
 16' Cor Anglais (L/2)  
 8' Trompette  
 8' Cromorne

#### RECIT

16' Bourdon Doux (Ext)  
 8' Principal Etroit  
 8' Voce Humana  
 8' Flûte Douce  
 8' Flûte Céleste (TC)  
 8' Flûte à Cheminée  
 4' Octave  
 4' Flûte Octavante  
 2' Principal Italien  
 1 1/2' Larigot  
 1' Piccolo  
 Sesquialtera II  
 Plein Jeu VI  
 Cymbale II  
 16' Basson (L/2)  
 8' Trompette Harmonique  
 8' Hautbois  
 8' Voix Humaine  
 4' Clairon Harmonique

#### PEDALE

32' Bourdon (Ext)  
 16' Contrebasse (Ext of Octave)  
 16' Violoncelle (G.O.)  
 16' Soubasse  
 16' Bourdon Doux (Rec)  
 16' Quintaton (Pos)  
 8' Octave  
 8' Violon (G.O.)  
 8' Bourdon (Ext)  
 4' Octave  
 4' Flûte  
 2' Flûte (Ext)  
 Harmoniques II  
 Fourniture IV  
 32' Contrebombarde  
 16' Bombarde  
 16' Basson (Rec)  
 8' Trompette  
 8' Trompeta de Batalla (Bom)  
 4' Chalumeau  
 Cornet V (Bom)



Visser-Rowland Associates, Inc., Houston, TX, has completed a new organ for St. John Lutheran Church, Cypress, TX. Utilizing mechanical key and stop action with a low profile console, the organ features a mahogany case. Winding is through a single-fold

bellows and tapered wooden windlines giving the instrument a gentle flexing wind. Design was by Pieter Visser; tonal engineering and voicing by Thomas Turner; construction supervised by Patrick Quigley; pipeshades designed by James Sanborn.

#### HAUPTWERK

8' Prinzipal  
 8' Rohrflöte  
 4' Oktav  
 2' Waldflöte  
 1 1/2' Mixtur IV  
 8' Trompet

#### BRUSTWERK

8' Gedeckt  
 4' Gemshorn  
 2' Prinzipal  
 1 1/2' Larigot  
 2 3/4' Sesquialtera II  
 8' Krummhorn

#### PEDAL

16' Subbass  
 8' Prinzipal  
 4' Choralbass  
 16' Posaune  
 4' Schalmey





The Andover Organ Company, Methuen, MA, has rebuilt and enlarged an organ (originally built in 1865 by William B. D. Simmons of Boston) for the Church of the Epiphany of the Lord (R.C.), Oklahoma City, OK. The new case was designed by Donald H. Olson. Mechanical construction was under the supervision of John Morlock. Tonal revision was by Robert J. Reich. The organ was obtained through the Organ Clearing House.

**GREAT**

- 16' Gedeckt\*
- 8' Open Diapason
- 8' Melodia
- 4' Octave
- 4' Flute
- 2' Fifteenth
- 2' Flute (double draw)
- Cornet III (double draw)
- Mixture IV
- 8' Trumpet

**SWELL**

- 8' Violin Diapason
- 8' Celeste
- 8' Stopped Diapason
- 4' Principal
- 2' Octave
- 1 1/2' Quint (double draw)
- Sharp III (double draw)
- 8' Oboe

**PEDAL**

- 16' Bourdon
- 16' Gedeckt\*
- 8' Principal\*
- 8' Flute Bass\*
- 4' Choralbass\*
- Mixture IV\*
- 16' Trombone\*

\*Prepared for

Gress-Miles Organ Company, Inc., Princeton, NJ, has installed a new organ in St. Thomas More Church, Sarasota, FL. This instrument is cantilevered from the wall of a new semicircular 1200 seat church, with a design based first on classic principles but also providing for large-scale 19th and 20th century Catholic composers and for accompaniment. Electromechanical action with solid state switching allows the nec-

essary flexibility, and certain important Romantic colors are added to basic pipework of the 17th and 18th century type with open toes and high lead content. Pressures are 2 3/8", 2 1/2" and 3"; compasses are 61 and 32 and there are six unison couplers plus couplable Octaves Graves for the Swell. The Great is the first manual, Positiv second and Swell third. The Positiv Flauto Dolce is enclosed with the Swell.

**GREAT**

- 16' Gedecktpommer
- 8' Principal
- 8' Rohrfloete
- 8' Harmonic Flute (Ped.)
- 4' Octave
- 4' Koppelfloete
- 2' Koppelfloete
- Mixture V-VI
- 8' Trumpet

**SWELL**

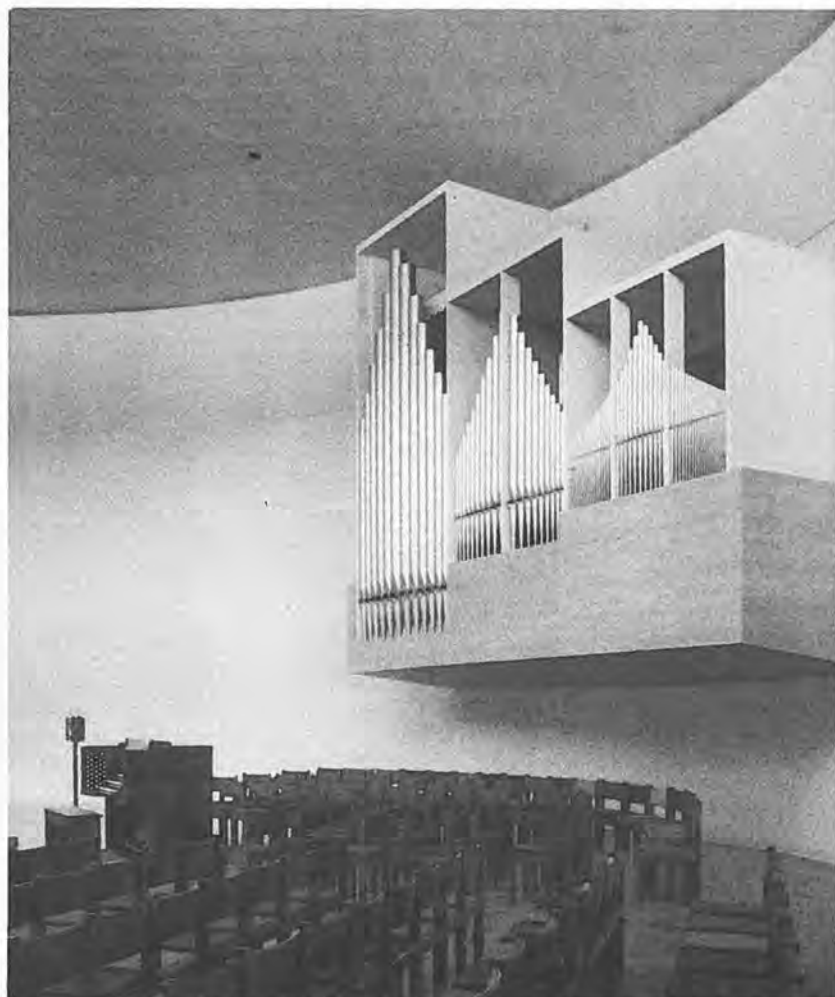
- 8' Bourdon
- 8' Viole de Gambe
- 8' Voix Celeste TC
- 4' Traversfloete
- 4' Octave Viole
- 4' Octave Celeste
- 2 2/3' Nasat
- 2' Principal
- 2' Piccolo
- 1 3/4' Terz
- 1 1/2' Quintfloete
- 1' Octave
- Zimbel III-IV
- 16' Basson
- 8' Trompette
- 4' Clairon
- Tremulant

**POSITIV**

- 8' Montre
- 8' Holzgedeckt
- 8' Flauto Dolce
- 4' Principal
- 4' Spillfloete
- 2' Octave
- 1 1/2' Quint
- Scharf III-V
- 8' Cromorne
- Tremulant

**PEDAL**

- 32' Acoustic Bass II
- 16' Principal
- 16' Subbass
- 8' Principal
- 8' Rohrgedeckt (Gt.)
- 5 1/4' Quintfloete
- 4' Schwiegel
- 2' Harmonic Flute
- Mixture V
- 32' Basse de Cornet V-VI
- 16' Posaune
- 16' Basson (Sw.)
- 8' Trumpet (Gt.)
- 4' Cromorne (Pos.)



# Calendar

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

## UNITED STATES East of the Mississippi

- 16 DECEMBER**  
**David Hurd**; St James Cathedral, Brooklyn, NY 3:15 pm  
**Frederick Grimes**, with choir; Holy Trinity Lutheran, New York, NY 5 pm  
 Music of Stanford, Rose, Britten; St Thomas, New York, NY 4 pm  
**Arthur Lawrence**; St Thomas, New York, NY 5:15 pm  
 Menotti, *Amaht*; First Baptist, Philadelphia, PA 8 pm  
 CPE Bach, *Magnificat*; First Presbyterian, Ft Lauderdale, FL 7:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
 Vivaldi, *Gloria*; Park Ridge Community Church, Park Ridge, IL 10:30 am
- 17 DECEMBER**  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 18, 20, 21 Dec.)
- 18 DECEMBER**  
 Handel, *Messiah* (complete); St Thomas, New York, NY 7:30 pm  
 Britten, *Ceremony of Carols*; Christ Church, Cincinnati, OH 12:10 pm
- 19 DECEMBER**  
 Britten, *Ceremony of Carols*; Metropolitan Museum, New York, NY (also 20, 21 Dec.)  
 Community Carol Sing; St Thomas, New York, NY 12:10 pm  
**Jonathan Dimmock**; St John's, Washington, DC 12:10 pm
- 21 DECEMBER**  
 The American Boychoir; Trinity Cathedral, Trenton, NJ 7:30 pm
- 23 DECEMBER**  
 Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
 Carol Service; Holy Trinity Lutheran, New York, NY 5, 7:30 pm  
 Lessons & Carols; St Thomas, New York, NY 4 pm  
**Charles E. Brown**; St Thomas, New York, NY 5:15 pm  
 Britten, *Ceremony of Carols*; First Baptist, Philadelphia, PA 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**25 DECEMBER**  
 Bach, *Christmas Oratorio* (I, II, III); Holy Trinity Lutheran, New York, NY 5 pm

**30 DECEMBER**  
**Nancianna Parrella**, with choir; Holy Trinity Lutheran, New York, NY 5 pm  
 Music of Batten, Morley, Handl; St Thomas, New York, NY 4 pm  
**Jonathan Tuuk**; St Thomas, New York, NY 5:15 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**1 JANUARY**  
 Bach, *Christmas Oratorio* (IV, V, VI); Holy Trinity Lutheran, New York, NY 5 pm

**6 JANUARY**  
**William Hays**, with choir; Holy Trinity Lutheran, New York, NY 5 pm  
 Music of Palestrina, Wood, Vaughan Williams, & Dirksen; St Thomas, New York, NY 4 pm  
**Stephen Main**; St Thomas, New York, NY 5:15 pm  
**Marilyn & James Biery**; Trinity Cathedral, Trenton, NJ 3:30 pm  
**Frederick Swann**; First Presbyterian, Ft Lauderdale, FL  
**J. W. Coffman**, with violin; Luther Evangelical Lutheran, Brooklyn, OH 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Ray Utterback**; Cathedral of St Philip, Atlanta, GA 5 pm  
 Twelfth Night; St Paul's Episcopal, Milwaukee, WI 7:30 pm  
 Bach, *Cantata 65*; Independent Presbyterian, Birmingham, AL 4 pm

**8 JANUARY**  
**Richard Konzen**; St Paul's Cathedral, Syracuse, NY 12:10 pm  
 Music of Friedell, Leighton; St Thomas, New York, NY 5:30 pm  
**Frederick Swann**; St Boniface Episcopal, Sarasota, FL 8 pm  
**Deborah R. Miller**; Christ Church, Cincinnati, OH 12:10 pm  
**John Weaver**; St Paul's Episcopal, Indianapolis, IN  
**Herman D. Taylor**; New Orleans Baptist Theological Seminary, New Orleans, LA 7:30 pm

**9 JANUARY**  
 Music of George Malcolm; St Thomas, New York, NY 12:10 pm

**10 JANUARY**  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 11, 12 Jan.)

**11 JANUARY**  
**David Craighead**; Emory Univ, Atlanta, GA 8:15 pm

**12 JANUARY**  
**David Craighead**, workshop; Emory Univ, Atlanta, GA

**13 JANUARY**  
**Donald Joyce**; St John the Evangelist, New York, NY 3 pm  
**Nancianna Parrella**, with choir; Holy Trinity Lutheran, New York, NY 5 pm

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Music of Tallis and Wm. Smith; St Thomas, New York, NY 4 pm

**Campbell Johnson**; St Thomas, New York, NY 5:15 pm**David Higgs**; Manatee Jr. College, Bradenton, FL 4 pm**Marilyn Keiser**; First Presbyterian, Naples, FL**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**Roberta Gary**; Seventh Day Adventist, Kettering, OH 8 pm**Bill Callaway**; Cathedral of St Philip, Atlanta, GA 5 pm**Delbert Disselhorst**; First Presbyterian, Ft Wayne, IN 8 pm**Charles Benbow**, with harpsichord; Christ Church Cathedral, New Orleans, LA 4 pm

15 JANUARY

**Richard Konzen**; St Paul's Cathedral, Syracuse, NY 12:10 pm

Music of Gibbons, Wm. Smith; St Thomas, New York, NY 5:30 pm

**Charles Callahan**; St Mary's Episcopal, Kinston, NC 8 pm

16 JANUARY

Music of Palestrina; St Thomas, New York, NY 12:10 pm

18 JANUARY

**Clinton Miller**; St John's Lutheran, Allentown, PA 8 pm**David Higgs**; St Paul's-by-the-Sea, Jacksonville Beach, FL 8 pm**Henry Fusner**; First Presbyterian, Nashville, TN 8 pm

19 JANUARY

**Gerre Hancock**, workshop; Westminster Choir College, Princeton, NJ 9:30 am

20 JANUARY

Music of Gibbons, Barnard; St Thomas, New York, NY 4 pm

**Randall Atcheson**; St Thomas, New York, NY 5:15 pm**Williams Hays**, with choir; Holy Trinity Lutheran, New York, NY 5 pm**John Obetz**; Rollins College, Winter Park, FL 8 pm**David Higgs**; Coral Ridge Presbyterian, Ft Lauderdale, FL 3 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pmStravinsky, *Mass*; St Luke's, Evanston, IL 5 pm

22 JANUARY

**George Decker**; St Paul's Cathedral, Syracuse, NY 12:10 pm

Music of Noble, Gibbons, Barnard, &amp; Mendelssohn; St Thomas, New York, NY 5:30 pm

23 JANUARY

**Simon Preston**; Marble Collegiate Church, New York, NY

Music of Rubbra; St Thomas, New York, NY 12:10 pm

**Diane Bish**; Trinity Cathedral, Miami, FL

25 JANUARY

**Mark Laubach**; River Road Baptist, Richmond, VA 8 pm

Vienna Choir Boys; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 26 Jan.)

The Cantata Academy; Metropolitan United Methodist, Detroit, MI 8 pm

27 JANUARY

**Glen Kirchoff**, harpsichord; St James the Less, Scarsdale, NY 4 pm**Nancianna Parrella**, with choir; Holy Trinity Lutheran, New York, New York 5 pm

Music of Walton, Rorem, Leighton; St Thomas, New York, NY 4 pm

**Karl E. Moyer**; St Thomas, New York, NY 5:15 pm**Herbert Burtis**, with harp & flute; United Methodist, Red Bank, NJ 4 pm**Adeline Huss**; Fairmount Presbyterian, Cleveland Heights, OH 4 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**Sue Williams**; Cathedral of St Philip, Atlanta, GA 5 pm

Atlanta Bach Choir; Emory Univ, Atlanta, GA 8:15 pm

**Kathryn Loew**; Western Michigan Univ, Kalamazoo, MI 3 pm

29 JANUARY

**Bonnie Beth Derby**; St Paul's Cathedral, Syracuse, NY

Music of Friedell, Leighton, Mathias; St Thomas, New York, NY 5:30 pm

30 JANUARY

Music of Murchie; St Thomas, New York, NY 12:10 pm

**Keith Chapman**; Uihlein Hall, Milwaukee, WI 8 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also 16 Dec.)

Pacific Chorale, with orchestra; Santa Ana H.S. Auditorium, Santa Ana, CA 8:30 pm

16 DECEMBER

Respighi, *Laud to the Nativity*; Lovers Lane United Methodist, Dallas, TX 7:30 pm

17 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas Aquinas, Dallas, TX 7:30 pm (also 18 Dec.)

19 DECEMBER

**Samuel Swartz**; Immanuel Presbyterian, Los Angeles, CA 12 noonBritten, *Bach*; St Paul the Apostle, Los Angeles, CA 8 pm

23 DECEMBER

Handel, *Messiah*; Central Presbyterian; Kansas City, MO 3 pmHandel, *Messiah*, with orchestra; St Cyril of Jerusalem, Encino, CA 4 pmHandel, *Messiah*, with orchestra; SMU, Dallas, TX 7:30 pm**Dennis Schmidt**; St John's Episcopal Cathedral, Albuquerque, NM 4 pm

30 DECEMBER

**David Spicer**; First Presbyterian, Lincoln, NE 7 pm**Marjorie Ness**; St Mark's Cathedral, Seattle, WA

31 DECEMBER

**John Renke**; Grace Cathedral, San Francisco, CA 10 pm

2 JANUARY

**Samuel Swartz**; Immanuel Presbyterian, Los Angeles, CA 12 noon

4 JANUARY

**William Ross**; Alamo Heights Presbyterian, San Antonio, TX 8 pm

9 JANUARY

**Samuel Swartz**; Immanuel Presbyterian, Los Angeles, CA 12 noon

11 JANUARY

**Clyde Holloway**; Emerson Unitarian, Houston, TX**Carole Terry**; St Mark's Cathedral, Seattle, WA 8 pm**VICTOR HILL**

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13 JANUARY  
**Lawrence Archbold**, Carleton College, Northfield, MN 4 pm  
 Rochester Chamber Choir & Orchestra; Christ United Methodist, Rochester, MN 7 pm  
 Symposium: Organ Chorales of Bach; Arizona State Univ, Tempe, AZ (through 16 Jan.)  
**Robert Clark**, Arizona State Univ, Tempe, AZ 7 pm

16 JANUARY  
**Samuel Swartz**, Immanuel Presbyterian, Los Angeles, CA 12 noon

18 JANUARY  
**Gary Foster, Calvert Johnson**, harpsichord, organ; St Basil's Episcopal, Tahlequah, OK 8 pm

20 JANUARY  
 Boar's Head/Yule Log Festival; First Presbyterian, Lincoln, NE 7 pm  
**Samuel Swartz**, Immanuel Presbyterian, Los Angeles, CA 4 pm

21 JANUARY  
**David Craighead**, Country Club Christian Church, Kansas City, MO 8 pm

24 JANUARY  
**Calvert Johnson**, with ensemble; Northeastern State Univ, Tahlequah, OK 8 pm

25 JANUARY  
**Derek Nickels**, harpsichord; SMU, Dallas, TX 8:15 pm

26 JANUARY  
 Choral Workshop; First Presbyterian, Seattle, WA  
**Joan Lippincott**, workshop; St Mark's Episcopal, Berkeley, CA

27 JANUARY  
**Joan Lippincott**, St Mark's Episcopal, Berkeley, CA 4 pm

30 JANUARY  
**Samuel Swartz**, Immanuel Presbyterian, Los Angeles, CA 12 noon

31 JANUARY  
 Handel & Bach concert; O'Shaughnessy Auditorium, Minneapolis, MN 7:30 pm

**INTERNATIONAL**

16 DECEMBER  
**Gillian Weir**, Koseinekin Hall, Kokura, Japan 6 pm

27 DECEMBER  
**T. Woolard Harris**, St Paul's, Toronto, Ontario 12:10 pm

3 JANUARY  
**Karen Epp**, St Paul's, Toronto, Ontario 12:10 pm

10 JANUARY  
**Kenneth Hutton**, St Paul's, Toronto, Ontario 12:10 pm

17 JANUARY  
**Chris Teeuwson**, St Paul's, Toronto, Ontario 12:10 pm

18 JANUARY  
**Raymond Daveluy**, St Mary's Cathedral, Calgary, Alberta 8 pm

24 JANUARY  
**Chrys Bentley**, St Paul's, Toronto, Ontario 12:10 pm

31 JANUARY  
**James Wells**, St Paul's, Toronto, Ontario 12:10 pm

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**Organ Recitals**

JAMES CRIPPS, St. John's Cathedral, Jacksonville, FL, June 3: *Fantasia*, Sweelinck; *Prelude and Fugue in E-flat*, Bach; *Blessed Assurance*, Roberts; *Allegro (Sonata in C Major)*, Bach; *Prelude Improvisation on "Amazing Grace"*, Wood; *Introduction, Passacaglia and Fugue*, Willan; *Evening Prayer (Hansel and Gretel)*, Humperdinck; *Dieu Parmi Nous (La Nativité)*, Messiaen.

ANSLEY FLEMING, United Methodist Church, Homer, IL, September 30: *Concerto in F Major*, Op. 4, No. 5, Handel; *Partita on Was Gott tut, das ist wohlgetan*, Pachelbel; *Sheep may safely graze; Prelude and Fugue in G Major*, S. 541, Bach; *The Musical Clocks*, Haydn; *Wondrous Love*, Op. 34, Barber; *Sketch in D-flat*, Op. 58, No. 4; *Canon in E Major*, Op. 56, No. 3, Schumann; *Concerto in A Minor*, S. 593, Vivaldi-Bach.

WILBUR HELD, First Congregational Church, Des Plaines, IL, October 10: *Passacaglia and Fugue in C Minor; Sleepers, wake; If thou but suffer God to guide thee*, Bach; *Fantaisie in A*, Franck; *Prelude on Song 46*, Sowerby; *Intermezzo*, DeLamarter; *Three Shepherd Tunes: Hop, Chaconne, Reflection*, Held; *Fantaisie in F Minor*, K. 608, Mozart.

MARILYN KEISER, University of Alabama, July 30: *Concerto No. 8 in A Major*, Handel; *Andante fur eine Walze in eine kleine Orgel*, K. 616, Mozart; *Christe, aller Welt Trost; Aus tiefer Not schrei ich zu dir; Allein Gott in der Höh' sei Ehr'*; *Kyrie, Gott*

*Heiliger Geist (Clavierübung, III)*, Bach; *Processional*, Mathias; *Trio*, Hurford; *Psalm-Prelude on Out of the Depths*, Howells; *Middlebury*, Wood; *Light*, Powell; *Prelude and Fugue in B Major*, Dupré.

JOYCE SHUPE KULL, Church of Our Savior, North Platte, NE, September 23: *Fête*, Langlais; *Nun komm der Heiden Heiland*, S. 659; *Concerto in D Minor after Vivaldi*, S. 596; *Allein Gott in der Höh' sei Ehr'*, S. 676; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn.

MARILYN MASON, Camp Hill Presbyterian Church, Camp Hill, PA, October 7: *Pedal exercitum g-moll*, S. 598; *Nun freut euch, liebe Christen g'mein*, S. 734; *Ein feste Burg ist unser Gott*, S. 720; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Choral in B Minor*, Franck; *Etude for Pedals*, Harris; *Pastoral Drone*, Crumb; *Three Gospel Preludes*, Bolcom.

SUSAN SODERSTROM MATTESON, Second Presbyterian Church, Indianapolis, IN, October 14: *Méditations sur le mystère de la Sainte Trinité: No. VI*, Messiaen; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Mein Jesu, der du mich; O wie selig seid ihr doch, ihr Frommen; O Welt, ich muss dich lassen; Es ist ein Ros' entsprungen; Herzlich tut mich verlangen; O Gott, du frommer Gott*, Brahms; *Scherzo (Symphonie II)*, Vierne; *Phantastie und Fuge über BACH*, Op. 46, Reger.

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**EARL MILLER**, The Brooks School, North Andover, MA, September 30: *Prelude and Fugue in F*, Lubeck; *Toccata in D Minor*, Jacinto; *Toccata in D Minor*, Seixas; *The Cuckoo*, d'Aquin; *Grand Choeur in March form*, Guilmant; *Chorale (Symphonie Romane)*, Widor; *King Edward's Coronation March*, Hollins; *Dawn and Night*, Jenkins; *Marche Militaire*, Gounod.

**THOMAS MURRAY**, St. Frances de Sales Cathedral, Oakland, CA, June 22: *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Romance sans Paroles*, Bonnet; *Campanile, Rosace, Tu es petra (Byzantine Sketches)*, Mulet; *Clair de lune*, Vierne; *Sonata on the 94th Psalm*, Reubke.

**THEODORE W. RIPPER**, First United Church, Carlsbad, NM, September 23: *A Trumpet Voluntary*, Hollins; *Concerto V in F Major*, Handel; *Fugue in E-flat*, S. 552; *Now rejoice, all ye Christians*, S. 734, Bach; *Sonata in G Major*, K. 328, Scarlatti; *Pilgrim Chorus*, Wagner (transcription by Liszt); *Trio in a style of Bach on "Alles was du bist"*, Nalle; *Variations on the Sunday School Tune "Will there be any stars in my crown?"* Thomson; *Sonata for Organ*, Bellini; *Toccata in Seven*, Rutter.

**NAOMI ROWLEY**, Christ the Lord Lutheran Church, Elgin, IL, May 20: *Tone Piece in F Major*, Op. 22, No. 1, Gade; *O world, I now must leave thee; O darkest woe; Blessed ye who live in faith unswerving*, Brahms; *Concerto in F Major*, Albinoni-Walther; *Toccata and Fugue in D Minor*, S. 565, Bach; *Voluntary in A Minor*, Op. 6, No. 2, Stanley; *Chorale partita on Awake, my heart, with gladness*, Peeters; *Sonata in C Minor for Clarinet, Organ, and Cello*, Op. 1, No. 8, Handel (with Lizette Lewis, clarinet, and Mark Kuntz, cello); *Toccata in B Minor*, Gigout.

**STEPHEN G. SCHAEFFER**, Eglise St-Pierre de St-Chamond, France, May 21: *Toccata and Fugue in F Major*, S. 540, Bach; *Hymne: "Veni Creator"*, de Grigny; *Clair de lune; Toccata, Vierne; Allegro vivace (Symphony V)*, Widor; *Diorama*, Huston; *Andante sostenuto (Symphonie Gothique)*, Widor; *Prelude and Fugue in B Major*, Op. 7, Dupre.

**DAVID SPICER**, First Presbyterian Church, Lincoln, NE, September 30: *Toccata and Fugue in D Minor*, S. 565; *Rejoice,*

*beloved Christians*, S. 734, 755; *Concerto in D Minor after Vivaldi*, S. 596; *Have mercy, Lord*, S. 721; *Fantasy and Fugue in C Minor*, S. 537; *Praise ye the Lord*, S. 650; *Fugue in G Major*, S. 577; *When Adam fell*, S. 705; *Prelude and Fugue in E Minor*, S. 548, Bach.

**GEORGE STAUFFER**, St. Paul's Chapel, Columbia University, June 14: *Prelude and Fugue in B Minor*, S. 544; *Concerto in A Minor*, S. 593; *Trio Sonata III in D Minor*, S. 527; *Prelude and Fugue in E Minor*, S. 548; *Allebreve in D Major*, S. 589; *Chorale Preludes from the Eighteen Chorales*, Bach.

**PHILLIP STEINHAUS**, St. Andrew's Presbyterian Church, Redondo Beach, CA, October 1: *Toccata, Adagio and Fugue in C Major*, Bach; *Basse de Trompette, Tierce en Taille, Offertoire sur les Grands Jeux (Convent Mass)*, Couperin; *Choral Dorian*, Alain; *Prelude on Deus Tuorum Militum*, Sowerby; *Grande Pièce Symphonique*, Franck.

**BRIAN SWAGER**, First United Church of Oak Park, Oak Park, IL, September 17 (Chicago AGO Competition Winner): *Fanfare, Cook; Allein Gott in der Höh' sei Ehr'*, S. 662, 676; *Prelude and Fugue in E Minor*, S. 548, Bach; *Suite*, Op. 5, Duruflé.

**WILLIAM WATKINS**, St. Stephen's Episcopal Church, Richmond, VA, July 25: *Grand Jeu, du Mage; Choral No. 1 in E Major*, Franck; *Prelude and Fugue in D Major*, Bach; *Trumpet Voluntary in E-flat*, Johnson; *Atr, Hancock; Fantasia in F Minor*, K. 608, Mozart.

**ANITA EGGERT WERLING**, National Shrine of the Immaculate Conception, Washington, DC, June 24: *Alleluys*, Preston; *Prélude, Fugue et Variation*, Op. 18, Franck; *Prelude and Fugue in C Major*, S. 547, Bach; *Sonata in D Minor*, Op. 65, No. 6, Mendelssohn; *Hommage à Josquin des Prés*, Grunewald; *Te Deum*, Op. 11, Demessieux.

**RUDOLF ZUIDERVELD**, Trinity Christian College, Oak Lawn, IL, September 23: *Sonata in G Major*, Op. 28: *Allegro Maestoso*, Elgar; *Balletto del Granduca*, Sweelinck; *Wachet auf, ruft uns die Stimme*, S. 645; *Nun freut euch, lieben Christen g'mein*, S. 734; *Prelude and Fugue in A Minor*, S. 543, Bach; *Fanfare for Organ*, Proulx; *Rhosymedre*, Vaughan Williams; *Premier Choral*, Andriessen; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Carillon de Westminster*, Vierne.

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1	DEAGAN	1984	REGULAR	12	12	\$1.00	\$12.00	1984	12
2	DEAGAN	1985	REGULAR	12	12	\$1.00	\$12.00	1985	12
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Reprint of historic organ brochure of one-manual organs built by Marshall & Odenbrett of Ripon, Wisconsin, 19th Century. Send SASE and 25¢ in stamps or coin to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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**Kimball organ, 1923. 2-manual, 11 stops. (3 16's) Good condition. In storage. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216, 303/355-3852.**

**Lyon & Healy tracker, c. 1910? 2-manual, 7 stops. Excellent condition. Space requirements: 9' x 9' x 16' high. Playable. Contact: Morel & Associates, 4221 Steele St., Denver, CO 80216. 303/355-3852.**

**2-manual Delaware organ, 1971, 6 ranks, unclosed with contemporary specifications. Excellent condition. Reasonable asking price. Sts. Joseph & Aidan Episcopal Church, 2452 W. Prairie St., Blue Island, IL 60406. 312/371-0540.**

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**Estey, 2 manuals & pedal; 8 stops. 85 years old, good condition. 515/872-1668.**

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**Rodgers Trio 321-B with two MW-7 external speakers. Walnut finish. Custom stops on organ including Great to Pedal coupler 4'. Price \$12,000. J.D. Buttrey, 1202 Edgewood Place, Nashville, TN 37206. 615/262-1741 or 615/262-1408 leave message on machine.**

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Manuals: 61 notes, new K/A contacts, \$95 for pair. Orgelectra 10 amp rectifier \$45. AGO pedalboard, refinished, new felt bushings, \$50. 301/946-8997.

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Drawstop knobs, thumb pistons, bushes, nameplates and other organ parts made to your pattern in wood or ivory. Thos. Harrison & Sons (Est. 1830), Maxworthy Cross, North Petherwin, Launceston, PL 15 8 LZ, U.K.

Organ parts for sale: chests, consoles, reservoirs, pipework, and many misc. components. We will be publishing a list after May 1, 1985. Specific inquiries answered upon receipt of SASE. Sold as-is, or rebuilt as desired. Schneider Pipe Organs, Inc., P.O. Box 37, Kenney, IL 61749. 217/944-2454 or 668-2412.

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50 Allen, Baldwin, Wurflitzer church organs. 400 grand pianos. \$990 up. Victor, 300 N.W. 54th St., Miami, FL 33127. 305/751-7502.

Pipe Organ Sales & Service, Inc. has a list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

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