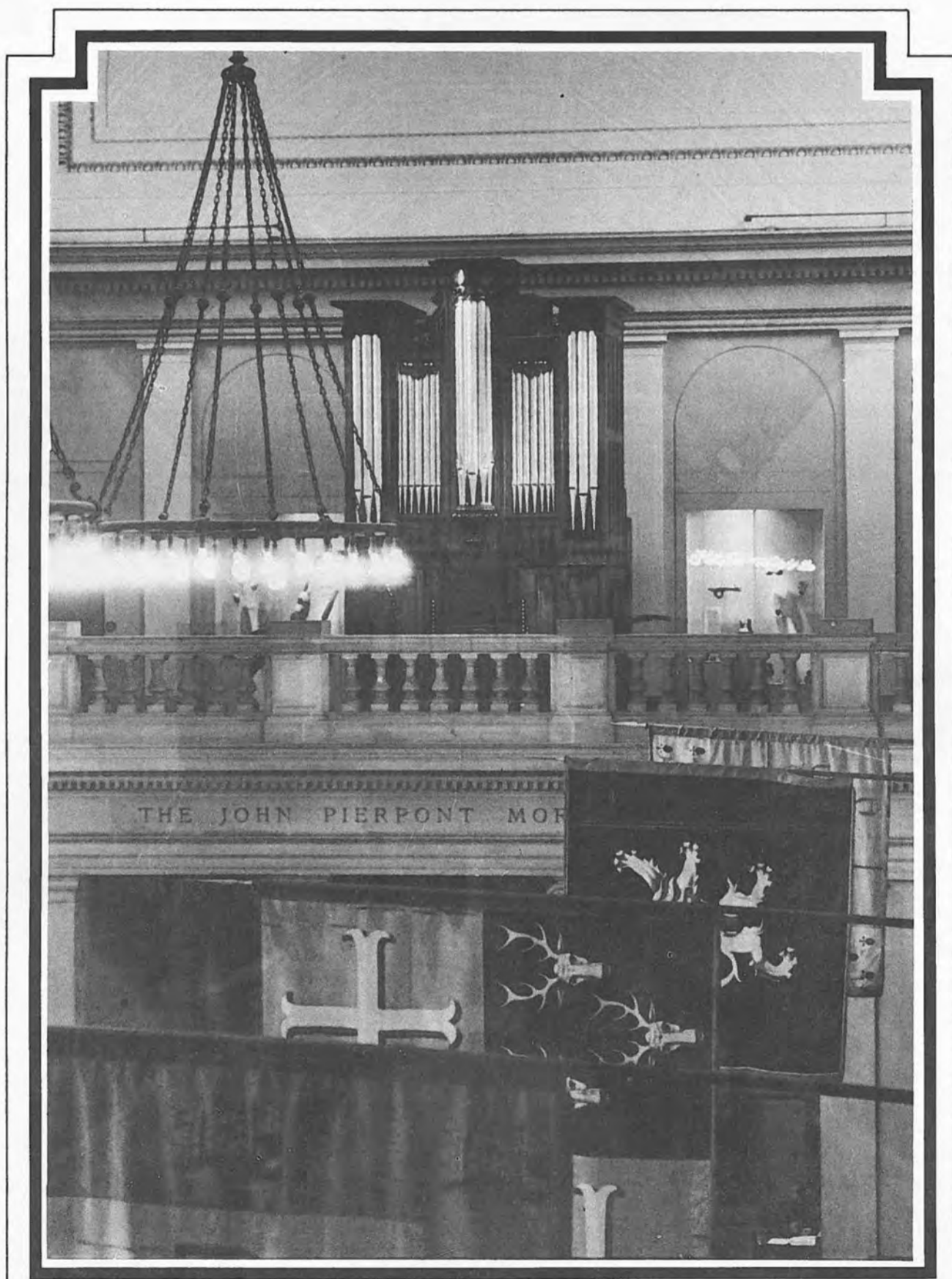


THE DIAPASON

February 1983



Thomas Appleton Organ, The Metropolitan Museum of Art
See Story, Page 6

Letters to the Editor

Bon Appetit!

I am certain that I am not the only reader whose palate and funny bone were tickled by "The Organic Cook". But alas, the Escoffier of the organ-loft did not include any suitable recipe for the 1871 Hook organ which shared the honors in the October, 1982 issue of THE DIAPASON. Since the "Burger King of Instruments" is surely a 20th century phenomenon, what then are the gustatory delights to which 19th century American Romanticism *à la Hook* might be likened? While pondering this weighty problem, methought I heard in the distance the ghostly gobble of an edible biped echoing from the deep reaches of the fridge. But of course, An 1871 Hook organ is—a Thanksgiving dinner!

Consider. Potatoes, of course, and just as delicious as Arp's, but these are smoothly mashed with a bit of milk and butter, and just a touch of salt and pepper—*voilà!* The Open Diapason! From here it is a short step to the Doppel Flute, smooth and ruddy as sweet potatoes, and the Stopped Diapason, naive and sweet as fresh green peas. The Gamba, robust and a trace stringy, like dark meat; the Quintadena lighter and drier, like the white. Mixtures to garnish the chorus like cranberry sauce, and Flute Harmonique gravy smoothly flowing over everything. For dessert, reeds. Trumpets with the spiciness of Indian pudding, a Clarinet like a ginger cookie, and the Oboe-y tartness of apple pie, with perhaps a dab of whipped Dulciana on top.

One can get quite carried away with these simple delights, which all seem to get along so nicely together. Overindulgence may leave one feeling temporarily like a 16" Double Open, but this sturdy fare really contains very little fat or acidity, and thus digests easily, leaving one with a hankering for more. All honor to those folks in New Haven! They thought it was just an organ they had rescued, when in truth it was noble New England tradition.

Barbara Owen
Newburyport, MA

Influence Not Exclusive

The final paragraph of (your) announcement concerning David V. Gibson and me in the October, 1982 issue of THE DIAPASON is in error so far as it relates to myself.

The study of Gottfried Silbermann's work which was carried out by the Bozeman-Gibson firm will definitely form the basis for the new organ being completed for the State University of New York at Stony Brook. However this is the *only* project presently on my work list which is intended to result in a new instrument according to the style of an historic organbuilder.

Regardless of the excellence of Gottfried Silbermann's work, he belongs to a time and place other than the United States in 1983. I shall be happy if a careful study of his work improves my own ability to build fine organs for the present, and it no doubt will. But I also intend to let the influences of all the other fine organbuilders of history speak in my work, and I hope to have a few ideas of my own!

The Stony Brook project is a special one which takes on some of the aspects of an experiment. It will help us to explore the questions raised by the historical juxtaposition of J.S. Bach and Gottfried Silbermann, as well as many other considerations. I regard it as a very important project, but hardly as a pattern for the rest of my career.

George Bozeman, Jr.
Deerfield, NH

Hoffstetter Too

Concerning the welcome report of James Moeser's recital in Freiburg ("Here & There", November, 1982), it

is not quite accurate to describe his recital as "the only American organist on the series."

Among other performers mentioned is Robert Benjamin Hoffstetter who, despite his current residence in Copenhagen, is a through-and-through American. Hoffstetter's active mind, his commitment to good things (both Danish and American), and his level of musical understanding unquestionably contributed well to a series I would have liked to have heard.

John Hamilton
Eugene, OR

Wind Pressure Translated

The observation of Mr. Donelson, in his letter to THE DIAPASON (September, 1982), that windpressures of organs in the classical period were higher than those employed in many of the neo-Baroque instruments of the past 30 years or so is certainly correct. However, to quote Werckmeister's recommendation for pressures of 3 1/2" to 4", to combine that with the notion that those figures should be doubled, and thus to arrive at "true" windpressures of 7" to 8" is quite another matter. I offer several observations of my own:

Before me is a small book describing a number of Arp Schnitger's organs in Province Groningen in The Netherlands. Most of the present-day windpressures given there are 3, 3 1/2, 4 or 4 1/2 (Groningen) inches—more or less the numbers that Werckmeister recommends.

Experience has shown us that the 2" (or less) windpressure used in recent years cannot produce the fullness and richness that we hear in a Schnitger Principal. On the other hand, the use of 7" to 9" pressure could never result in the free, singing quality of that same Principal because toeholes and windways would have to be very constricted in order for the pipes to work, if they would work at all. Such pressures would also make the action unbearably stiff.

Current organbuilding experience also shows that the antique kind of sound is most closely approached by using windpressures of at least 3" and up to 4" or so.

It would appear, then, that when Werckmeister said 35 to 45 Grad as measured on his windgauge, he meant more or less the same thing that we mean by 3 1/2" to 4 1/2" on our U-tube manometers.

In *The Praetorius Organ*, Paul Bunjes concluded that readings obtained on the Förner windgauge ought to be doubled to arrive at modern equivalents. His conclusion seems to depend on one important assumption about the construction of that windgauge: the assumption that the wind inlet tube extended downward below the surface of the water inside the main container. (It is true that an engraved illustration in Adlung's book seems to show the inlet tube penetrating the water surface in this manner. However, while Adlung's and Werckmeister's written texts are somewhat ambiguous, they suggest to me that the inlet tube was to be simply fastened to the top of the water container.) I do not have space in this letter to discuss in detail all the technical problems that arise from the above assumption other than to list a couple of them: non-linearity of readings higher than an amount between 10 to 15 Grad (1" to 1 1/2"), a change in the water's zero-level after making measurements higher than this amount, loss of water through the inlet tube after making readings above 35 Grad or so. It is hard to believe that Adlung and Werckmeister would have tolerated the problems that would arise from this kind of construction, given the dimensions that they recommend for the windgauge. Perhaps it was problems like these that led Mr. Bunjes to make

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significant departures from the old windgauge descriptions when he constructed his own gauge.

When Töpfer described the "older" style of windgauge, he stated unequivocally that the inlet tubes was *not* to disturb the surface of the water in the container. If this kind of construction, with the inlet tube simply fastened to a hole in the top of the container and not protruding downward into the water, is what Adlung and Werckmeister actually had in mind, then the whole problem vanishes, for now the height difference in water levels is between the level in the glass measuring tube and the level just below the inside of the top of the box. Since the latter level is practically the same as the zero mark on the measuring ruler just outside the top of the box, the reading is essentially what we would read on a U-tube manometer and no doubling of the figures is required at all. At worst, a 1% to 5% correction should be added due to disregarding the slight variations of the water level inside the box, but nothing like a 100% correction. It is this *minor* error that Töpfer wished to eliminate altogether by adopting the U-tube manometer.

A final point about Werckmeister's use of the words "gleich" and "ungleich" in his book *Orgelprobe*. It is true that these could be translated as referring to "steady" and "shaky" wind. However, he usually uses the word "stossen"—to shock—when he refers to this condition, and makes specific recommendations for minimizing it without mentioning the windgauge in this connection. He does recommend the use of the windgauge with regard to making

all the bellows of an organ produce the same pressure and with applying counter-measures to minimize differences in pressure between the top and bottom of the bellows travel. Remembering that the old hand-pumped organs required a minimum of two bellows and typically had three or more operating sequentially, we can appreciate that the newly-invented windgauge helped to equalize the pressures of all these bellows in a way not easily accomplished previously.

Herman C. Greunke
Oberlin Conservatory

Grob, Grob

In reference to John Ogasapain's letter in the September, 1982 issue of THE DIAPASON, the spelling of "Grobgedackt" is not an error perpetrated by some American organ builder. In Werner David's book, "Johann Sebastian Bach's Orgeln," we find that the organ in St. George's at Eisenach had a "Grobgedackt" on the Brustwerk. In St. Michael's at Ohrdruf, both the small organ and the large one have a Grobgedackt—This time spelled without the "c" as Grob Gedakt. In the small organ it is at 16 foot pitch, in the large it is at 8 foot. Again, there is a Grobgedackt in the Oberwerke of St. Peter & Paul's in Weimar, one with the same spelling in Augustusberg in Weissenfels. In the Paulinerkirche in Leipzig we find in the Brustwerk, "Grobgedackt Holtz Weit Mensur" at 8 foot pitch. And there is a "Grobgedackt 8 fuss" in the large organ at the Thomaskirche. There is another

at Störnthal.

The Grobgedackt was a common stop in Bach's time. It pays to note that the book in question is printed in German, hence the spelling cannot be an error—the text is liberally sprinkled with the double s symbol. Likewise, we note the spelling Gedackt where we would today spell it Gedeckt. There is no such word as "dacken" in modern German, but it is evidently an archaic spelling.

This is an excellent argument for a reform of American organ building toward spelling all stop names in English. You do not find the polyglot array of stop knobs on an Italian organ, nor for that matter on a German organ. Why must American organs have stops named in four languages? Certainly, so long as "Principal" is a good English word, why spell it "Prinzipal?" Gedeckt should be abandoned in favor of Stopped Flute, and we can dispense with Offenflöte in favor of Open Flute (or Melodia, if we want something a little more colorful.)

True, there are difficulties—there is no English name for the Gemshorn. But these exceptions merely produce a challenge. I have always thought the Gemshorn did not live up to its name, tonally, and that the name is descriptive of the shape of the pipe, not its tone. We could invent a new and better name, in English, for this stop.

John S. Carroll
Emlenton, PA

..... And More Grob

When the "very large modern builder" includes a stop called Grob Gedackt in his schemes he is not being an idiot, nor do his "germanically sophisticated voicers" have to correct "whoever it is that engraves the stopknobs, etc." Grobgedackt or Grob Gedackt is not just a modern day corruption or misunderstanding.

The original meaning of *grob* was "large," first in the sense of large grains

of salt or of hail, hence "coarse," as in "coarse salt" or "large kernels of grain." Our Anglo-Saxon word "great," in the sense of "great with child," is related to it. So is Middle High German "gross," which can mean "pregnant." That the words *grob* or "coarse" acquired a new meaning and underwent a change for the worse to "unrefined; vulgar; gross" merely illustrates a common linguistic phenomenon and has nothing to do with organ building terminology.

Our modern builder, moreover, is simply following long-established precedent when he elects to use Grob Gedackt. At least as far back as Praetorius's day (1619) the term *grob* was in general use to describe organ stops. To cite some examples from *De organographia*:² (page and line or page and column)

- 132/12: Grober Zimbel
- 145/24: Grob Regal 8'
- 172/a: Grobe Mixtur
- 173/a: Grob Gedackt 8' (in contrast to Klein Gedact 4'), Grob Messing Regal
- 175/a: Grobgedackt Manualiter 8', Grob Gemshorn 8'
- 175/b: Grober Posaunen Untersatz 32'
- 179/b: Grobgedackt 16' manualiter
Grob Sordunen Regal 16'
- 180/a: Grobflöte 8'
- 181/a: Grobgedackt 16'
Grobgedackt Regal 16'
- 181/b: Grobgedackt
Grob Gemshorn
- 182/b: Grobgedackt 8'
- 184/b: Grobgedackt 8'
- 188/a: Grobgedackt 8'
- 191/a: Grob Gedactflöte 8'
- 191/b: Grob Gedact Rohrflöte 8'
- 197/b: Grob Gedactflöyt 8'
- 201/b: Grob principal Bass 16'

Bierman used the term *grob* in 1738:³
25/Dorstadt/RP: Grob Gedacht 8'
[The Gedackt, Gedacht, Gedeckt matter is yet another story.]

Adlung used *grob* all over the place in 1768 in his great work.⁴ Some examples

from text and stoplists:

86/22 mentions Praetorius's definition of Grober Cymbel = III rks.
99/37-39: "Obtusior 8' ist eben daselbst das Gedackt 8'.
Obtusior heisst sonst geschwächt, stumpf, grob, denn so klingen die Gedackte."
"Obtusior 8' [an organ stop] means the same as Gedackt 8'. *Obtusior* normally means toned-down, dull, coarse-grained, for that is the way Gedacks sound."
103/Sec. 157: Grob Gedackt, Grober Cymbel, Grob-Regal
135/Sec. 183: Grobsordunenregal, Grobgedacktrejal
114/5-6: Grobe Mixtur Unterchor-mass
196/HW: Grobgedackt oder Bordun 8'
206/HW: Grobgedackt 8'
207/Calbe/HW: Grobgedackt Von Holz 16'
213/Egstadt: Grobgedackt 8'
214/Eisenach/BW: Grobgedackt 8'
217/Elrleben/Unterclavier: Grobgedackt 8'
219/Erfurt/Allerheiligen/Pos: Grobgedackt 8'
219//Erfurt/St. Andreä/HW: Grobgedackt 8'
222/Erfurt/St. Michaelis/HW: Grobgedackt 16'
and many more.

More interesting is the fact that J. S. Bach ran into stop names with *grob* from his earliest encounters with instruments on. Some examples:

- Eisenach/BW: Grob Gedackt 8'
- Ohrdruf/Manual/both organs: Grob Gedak 8'
- Sangerhausen/Ped: Grob Posaunen Bass. OW: Grob gedackter vnterbass, Grob Quintaden, Grob Principal 8', Grobe Octava 4', Grob Gedacktes 4', Grobe Quinta 3'
- Lübeck/St. Petri/RP: Grobgedackt 8'
- Weimar/Schlosskirche/Werk & Ped: Grobgedackte Rohrflöte and a number of others.

There seems to have been a tendency to combine *grob* with the name Gedackt more than with other names, perhaps because it was an easy combination to say. Among its uses were:

1. to designate a lower pitch, as in Grobgedackt 8' in contrast to Klein Gedackt 4', or in Grobgedackt 16',
2. to designate a stop in the chief division of the instrument, as at Sangerhausen,
3. to suggest wider in contrast to narrower scale,
4. to suggest relative importance.

The term does not seem to have been used in a pejorative sense by the writers or builders up through Adlung (1768).

In general the term does not seem to have been favored by the North German builders. As far as we know, Bach only met it in Lübeck/St. Petri of the North German organs that he encountered. Gustav Fock only mentions it once in the work of Arp Schnitger: Magdeburg/St. Johannis, Oberpos. "Grobgedackt 8' sehr lieblich" (1690).⁵

The above should suffice to show that *grob* in combinations with other stop names was an accepted part of German organ building terminology. To elect to use it today, therefore, is certainly the privilege of any organ builder and requires no apology.

¹Friedrich Kluge, *Etymologisches Wörterbuch der deutschen Sprache*, 11. Aufl. Berlin & Leipzig: Walter de Gruyter, 1934, pp. 218-19.

²Michael Praetorius, *Syntagma musicum*, Vol. II, *De organographia*. Wolfenbüttel: 1619. Facsimile reprint, ed. by Wilibald Gurlitt, Kassel: Bärenreiter-Verlag, 1929.

³Johann Hermann Biermann, *Organographia Hildesimensis specialis*. Hildesheim: 1733. Facsimile reprint, ed. by Ernst Palandt, Kassel: Bärenreiter-Verlag, 1930.

⁴Jacob Adlung, *Musica mechanica organoedi*. Berlin: 1768. Facsimile reprint, ed. by Christhard Mahrenholz, Kassel: Bärenreiter-Verlag, 1931.

⁵Gustav Fock, *Arp Schnitger und seine Schule*. Kassel: Bärenreiter-Verlag, 1974.

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8' Rohrflöte	
8' II Flauto Dolce	
4' Spitzgeigen	
4' Spillflöte	
2 1/2' Nasard	
2' Prinzipal	
III Plein Jeu	
16' Basson-Hautbois	
8' Trompette	
4' Hautbois	
8' Trompette en Chamade	
Tremulant	

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Effective immediately, the closing date for all materials to be published in THE DIAPASON is the first (1st) day of the preceding month, for next month's issue (April 1st for the May issue).

Our earlier closing date is applicable to all materials, advertisements and news items, and has been established in order to allow us sufficient time in which to produce each issue of this magazine.

THE DIAPASON

Tempo in Bach's *Fantasia in G*

by Jon F. Eiche

No doubt many organists would agree with the listener who, upon hearing Bach's *Fantasia in G* (BWV 572), concluded that the composer intended it to hypnotize. If the whirling outer sections of the work are dizzying, then the vast middle section, with its relentless five-voice polyphony, is more so.

Jon Eiche is an organist, and contributing music critic for the Milwaukee Sentinel, as well as an editor for Hal Leonard Publishing Corporation, a music publisher.

Example 1.

a) *Très vite*ment.

b) *Grave*. (à 5 voci.)

c) *Lentement*.

On what common ground do these three disparate sections stand; how can they be linked convincingly in performance? And by what means can the lengthy middle section be rendered comprehensible?

Hermann Keller provides the beginnings of an answer to the first question with the observation that "the third section combines the stylistic features of the first and second sections. Behind the sparkling passages is hidden a movement in five real parts."¹

Example 2.

Lentement

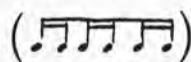
Man.

Ped.

As important as this link is, it stops just beneath the surface of the problem. The performer can further clarify matters for himself and his listeners by following the analytical chain deeper into the composition.

Notice that the upper four "real parts" of the third section fall to the first, third, fifth and sixth notes of each sextolet (compare Examples 1c and 2). This makes it clear that each sextolet consists of three groups of two notes



—the same rhythm as in the first section 

This similarity suggests that the two sections share the same tempo. The tempo indications and time signatures of the sections support this view, with the rapid sixteenth notes of the *Très vite*ment 12/8 equalling the rapid sextolet thirty-second notes of the *Lentement* C.

It remains to drop the central piece into this tempo puzzle. The tempo marking of the middle section is *Grave*, and the time signature is C (the half note, not the quarter, must be slow). Thus there exists between the second and third sections a similarity of tempo markings on one hand, and a two-to-one ratio of time signatures on the other. Combining this knowledge with that of the relationship between the first and third sections reveals the following picture:

$$\left(\frac{12}{8}\right) \text{ } \frac{1}{2} = \left(\text{C}\right) \text{ } \frac{1}{4} = \left(\text{C}\right) \text{ } \frac{1}{2}$$

This common unit should probably be between 80 and 90 beats per minute—faster or slower depending on such variables as the acoustics of the room and the temperament of the performer. Whatever tempo is chosen, however, it must be consistent from section to section, or the unity of the work is lost.

If the difficulty of the *Fantasia* as a whole is one of joining together, that of the middle section alone is precisely the opposite: in order for the listener to digest this 157-measure expanse, the performer must cut it into pieces he can swallow.

Cadences are the logical dividing points of the music. But not all cadences are of equal weight; the performer must determine which are the "heaviest," and emphasize them by relaxing the tempo slightly. The pulse established above, though consistent, must be responsive and vital, not rigid and mechanical.³

An overview of the cadences in the *Fantasia* helps to establish which are the most important (see Example 3). A pattern of a few large groups emerges, and since cadences are endings, the cadence at the end of each group (white note) is more important than the cadences in that group that precede it (black notes). The final cadence of the work is naturally the most important of all.⁴

The first group of cadences outlines the tonic triad (G-D-B-G); the second group the supertonic triad (A-E-E-C-A); the third group consists of two cadences in the dominant; and the final group consists of two deceptive cadences (on E and C#) before the final cadence on the tonic. The work as a whole, then, assumes the appearance of a large-scale I-ii-V-I progression.

Example 3 makes clear that, though the cadence at measure 29 marks the end of the first section, there must not be too great a preparatory *ritardando* in measure 28—if any at all. Moreover, measure 29 itself must be *a tempo*, so that the silence in the upper parts preserves the pulse.

The cadences at measures 49 and 59 are also of secondary importance, and the organist should merely nod in their direction, rather than extend them a full bow. Since their form corresponds to that of most of the cadences in the middle section, a detailed look at how they should be performed is in order.

Begin a barely perceptible *ritardando* in the second half of the measure before, and continue it through the first quarter note of the cadential measure—the suspension. The resolution of the suspension should return the original tempo. A slight break should precede the attack of the next phrase at the half-measure (where there are moving lines, as in measures 87, 95, and 118, these should not break). The leaps in the pedal—down an octave and up a fourth—should be articulated only slightly, in keeping with the secondary emphasis on these cadences.

The cadence at measure 68 should receive treatment similar to the preceding cadences, but more pronounced, reflecting its greater significance.

Little need be said of the remaining cadences. The cadence at measure 185 should be approached by a *ritardando* of perhaps a full measure, but once the diminished seventh chord is struck, strict tempo must resume: the chord must be precisely a quarter note, and that quarter note pulse must resonate across the subsequent three quarters of silence, ticking like a silent clock whose rhythm is taken up by the arpeggios of the final section. Thus the performer comes full circle from connection to separation to connection again.

Of course, tempo is not the only consideration in performing this work. Registration, for example, plays an important part in tying the sections together, as well as in setting off the smaller divisions of the work. Every facet is necessary, and every one should illuminate the whole. To cut each facet accurately, however, the performer must understand the crystalline structure that lies beneath the surface of the gem.

measure: 29 49 59 68 76 87 95 105 118 131 142 150 185 202

NOTES

¹Hermann Keller, *The Organ Works of Bach: A Contribution to their History, Form, Interpretation and Performance*, trans. Helen Hewitt (New York: C.F. Peters Corp., 1967), p. 95.

²The beaming in the music, which might seem to call for two groups of three notes, merely indicates the distribution of the notes between the hands—as it also does in the first section (see Example 1a, measure 2.)

³Flexibility of tempo was as much the rule in the baroque era as it is today, as the reader can confirm from Robert Donington's *The Interpretation of Early Music* (London: Faber and Faber, 1975), pp. 425, 433-34. See also the same author's *Tempo and Rhythm in Bach's Organ Music* (New York: Hinrichsen Edn. Ltd., 1960), pp. 33 ff.

⁴It is the element of deception (at measure 185) that permits two primary cadences in the final group.



Gustav Leonhardt makes a point during his master class on Frescobaldi.

Southeastern Historical Keyboard Society Conclave

Florida State University in Tallahassee was the site of a splendid gathering for harpsichordists Thursday through Saturday, November 4-6, 1982, when the fledgling Southeastern Historical Keyboard Society (barely three years in existence) presented its third annual conclave. Interest centered on the semi-final and final rounds of an international harpsichord-playing competition as well as on the final judging for the Aliénor Harpsichord Composition awards. Surrounding these central events was a plethora of concerts, lectures, demonstrations, and exhibitions of instruments and music.

When I met musical friends from Los Angeles (Neil Roberts of the Harpsichord Center) and Maine (Shirley Matthews of Peabody) while changing planes in Atlanta I began to have an inkling of the truth of an off-the-cuff comment by Gustav Leonhardt (who had recently been in Texas to play at Texas Christian University in Fort Worth), "As I travelled across your country this time I didn't meet anyone who was *not* planning to attend the SEHKS Conclave in Tallahassee!" Ultimately the number of registrants for the conclave reached 130.

Thursday's activity centered around the semifinals of the playing competition; the fifteen semi-finalists (listed in THE DIAPASON for August 1982) each played a Frescobaldi *Toccata* from his First Book, *La Lutine* and *La Favorite* of François Couperin, and a newly-commissioned work, *Profiles* by Robert Muczynski. After fifteen hearings of Muczynski's work I was especially grateful to SEHKS for having commissioned them; idiomatic and fun to hear they are a worthwhile addition to the modern repertoire! Each contestant also played a piece of his or her own choice: a fascinating window into each player's perception of personal, musical, strong points. The choices, with the exception of two performances of Byrd's *John, come kiss me now* variations, were concentrated in the later harpsichord reper-

toire—Rameau (*Cyclops*), works by Duphy and Forqueray, two Scarlatti Sonatas, C.P.E. Bach's *Württemberg Sonata in E minor*, and many works of J. S. Bach (*Two-Part Inventions*, *Allemande* from *Partita in D*, *Prelude and Fugue in C* from WTC I—a charming choice—*Ricercare* from *The Musical Offering*, the *French Overture in B minor*, and two performances of the *Overture* from the *Partita in D*).

The judges for this long but interesting round were Louis Bagger, Ton Koopman, Doris Ornstein, James Weaver, and Glen Wilson. Organized by groups of three players with an intermission following each group it was possible to concentrate, listen, and observe without the extreme fatigue often associated with such competitions—a point of organization (as so many were) attributable to the efficient and expert planning of chairman Karyl Louwenaar of Florida State University.

There were four harpsichords on the amphitheatre stage of FSU's Recital Hall: a Keith Hill double, a double by Joop Klinkhamer, an Italian-style instrument by Keith Hill, and a William Dowd French double. All of the instruments were used, and it was a relief to hear several contestants choose *not* to play the Frescobaldi *Toccata* on Hill's bombastic Italian instrument with its explosive pluck and rounded tail.

At day's end, after a tense waiting period, the judges announced that five finalists had been chosen: Jillon Stoppeles, Peter Marshall, Catherine Perrin, Luc Beauséjour, and Ellen Foster. Many listeners (including this one) found several of these choices quite strange (so what else is new in a competition?) and wondered how such sensitive playing as, for example, that of Kim Heindel or Janet Hunt could have failed to make the grade.

Friday's activities began with James Weaver's illustrated lecture on the instrument collection of the Smithsonian Institution (Washington, D.C.). He gave the telephone number for the Performing Arts Division [(202) 357-1707] and invited interested persons to call Helen Hollis there to arrange to see or play the restored instrument in our national museum. With slides he traced the develop-

ment of this major collection, concluding with slides of some of the "oddities" found there (such as Irving Berlin's transposing piano).

Glen Wilson's talk concerned itself with his perceived imbalance in today's world of early music—an imbalance between the technique of many players and their thoughts about interpretation. He recommended Otto Ortmann's 1929 book *The Physiological Basis of Piano Technique* as a secure basis for technical practice; he illustrated his points with anatomical slides of muscles and tendons.

Talking was followed by playing when Ton Koopman gave the first major recital of the conclave: *Ballo del Granduca*, *Pavana Lachrimae*, Sweelinck; *Fantasia in A minor*, Byrd; *Chaconne in C*, Louis Couperin; *Toccata in D minor*, Froberger; *Ground in C minor*, Purcell; a set of variations, anonymous (possibly Dirk Sweelinck); and *Sonata in C*, Soler. Playing the Hill double harpsichord Koopman demonstrated the "new" style of playing the harpsichord with its emphasis on the bizarre. His is a heavy but precise technique. His finest playing occurred in his deeply-moving performance of the Purcell *Ground*. This listener found the recital marred by "overkill" especially in an extremely-mannered playing of the Louis Couperin, but the audience seemed to love such moments, as it did the decadent, but amiable, lunacy of the Soler.

Friday afternoon brought the first concert of compositions chosen for the Aliénor awards. A fortunate decision to eliminate the category of longer solo works allowed the five shorter works to be heard on two occasions, played by two different players.

First was Robert Conant, who played *Triptych* by Roger Briggs (Indiana); *Suite 2, opus 80* by Ivar Lunde, Jr. (Wisconsin); *Tres Miniaturas para Clavecin* by Roberto Sierra (Puerto Rico); selections from *The Book of Imaginary Beings* by Randall Snyder (Nebraska); and *Pavane* by Carl Witt (Texas) using FSU's Dowd French double harpsichord. After intermission Lillian Pearson of Tallahassee gave exemplary readings of three harpsichord pieces by György Ligeti: *Hungarian Rock* and *Passacaglia Ungherese* (both 1978); and *Continuum* (1968); one of the finest four minutes in the 20th-century literature. Mr. Conant returned to

play Brian Fennelly's *Tesserae I* (1971) and the witty *Recitativo and Toccata Percossa* (1952) by Mel Powell.

Opperman Music Hall was filled nearly to capacity on Friday evening for Gustav Leonhardt's recital, which was sponsored by the FSU School of Music. Eschewing all current fads in favor of making music, Leonhardt showed once again why he is considered the foremost harpsichordist of his time: elegance (above all); musically-exact, yet flexible, rhythm; the keenest of analytical minds; all united in the service of MUSIC. Leonhardt played FSU's 1975 Dowd French double. His *Suite in C minor*, Forqueray; *Allemande*, *La Bagatelle*, *La Majestueuse* from *Pièces de Clavecin*, Royer; *Six Polonoises*, W. F. Bach; *Suite in E-flat Major* (after the 'Cello Suite), J. S. Bach (transcribed by Leonhardt). After a tumultuous standing ovation the artist played Bach's *Prelude in E* (WTC, II) as an encore.

Saturday brought a lecture by music critic James Wierzbicki on "Multiplicity in Modern Music," a well thought-out discussion of today's trend to assimilate many past musical styles. This was followed by a master class on Frescobaldi's *Toccata Decima* (Book I) in which Gustav Leonhardt shared his special insights into background (what made Frescobaldi revolutionary?) and structure, and made more music for his delighted listeners at the superb Klinkhamer Flemish double harpsichord.

Edward Parmentier was the second player to present the five Aliénor compositions. They sounded remarkably different when heard differently interpreted on a different, "drier" instrument: Steven Sørli's Flemish double. After intermission Mr. Parmentier played Rudy Shackelford's *Le Tombeau de Stravinsky* (disregarding the composer's specified 4' alone for the right hand of the final section) and a rather trivial *Chaconne* (based on the folksong *I'm just a poor wayfaring stranger*) by David Place. George Lucktenberg gave a brilliant performance of William Albright's *Four Fancies for Harpsichord* (the fourth of which, *Danza Ostinata*, had surprising kinship with Mel Powell's work heard in Robert Conant's recital of the previous day). Professor Lucktenberg played his Keith Hill double harpsichord.

Judges for the Aliénor Awards included first-round adjudicators William

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Larry Palmer, Professor of Harpsichord and Organ in the Meadows School of the Arts, Southern Methodist University, Dallas, has been harpsichord editor of THE DIAPASON since 1969.

Appleton Organ Placed at Metropolitan Museum

A trilogy of reports on a monumental acquisition

Purchased and restored through a generous gift from Margaret M. Hess in memory of her father, John D. McCarty, [this] majestic pipe organ by Thomas Appleton . . . stands unsurpassed as a working monument to the vitality of music and technology in nineteenth-century New England.

The oldest and finest extant example of its prolific maker's output, the present installation climaxes the Metropolitan Museum's search for a major historic pipe organ to crown our large collection of American instruments, and reveals the highest achievement of American instrument-making during an era of unprecedented accomplishment. Based conservatively on English traditions already familiar in Handel's generation, Appleton's work exemplified here displays a quality of craftsmanship and tone seldom equaled by his British or American contemporaries. The reasons behind Appleton's esteem among his colleagues, his lasting influence, and his almost legendary status today will be directly appreciated by studying and hearing this instrument. It opens the way for exploring a repertoire for which no other organ is better suited. Thus the effort of the many people involved in bringing this organ again to life in nearly its original condition will long continue to be richly rewarded.

Philippe de Montebello, Director
The Metropolitan Museum of Art

An Historic Organ in the Metropolitan Museum by Barbara Owen

1982 may well go down in the history of our microcosmic organ world as the year nineteenth century American organs came into their own. True, the Organ Historical Society and numerous individuals have for some years been restoring, publicizing, and giving recitals on such organs. A few organists, including the late E. Power Biggs (who was possessed of an uncannily accurate crystal ball when it came to spotting trends) have recorded on them. American Guild of Organists chapters have been including them on their increasingly popular "organ crawls", and a couple of years ago a group of German organ enthusiasts reversed a century-old custom and crossed the Atlantic west-

ward to visit historic American organs.

And yet—there has really been nothing like the fall of '82. Not even along the northern arm of the northeast corridor, where activity of this sort is not rare. Consider. The season began in September with the gala two-day opening of the "Worcester Organ", a 4-manual 1864 Hook in Mechanics Hall, Worcester, Mass., meticulously restored in a manner befitting a Schnitger or a Clicquot, and the only surviving nineteenth century concert-hall organ in the country. A few weeks later, as if to confirm Boston's place in things, a tour was conducted by the A.G.O. of five historic Hook or Hook & Hastings organs in the city's inner-city South End neighbor-

hood.

By the time this reaches print, two other large, distinguished, and carefully-restored nineteenth century American organs will have had their day in the limelight—a 3-manual Hook of 1859 recently moved from Boston to a Lutheran church in suburban North Easton, and an even larger 3-manual Hook of 1871 rescued from the condemned St. Alphonsus Church of New York City and installed in the gallery of St. Mary's Church, one of the largest Catholic parishes in New Haven, CT. Such acts are going to be hard to follow.

But there is yet one other most important occasion to consider. The organ in question is not a concert-hall instrument, or even a large church organ, and was not built by the Hook firm, which certainly seems to have had the lion's share of the autumnal proceedings. Yet

it is by far the oldest of the old organs recently in the public eye, and has one further, unique distinction: it is the largest example of the nineteenth century American organ builder's art to be found in a major museum—and unquestionably one of the handsomest.

This organ was discovered by a member of the Organ Historical Society only a short time ago, forgotten, unused, but intact in the gallery of a rural Pennsylvania church. It is the work of the noted Boston builder, Thomas Appleton, and was built in 1830. Its painstakingly-restored Honduras mahogany casework and gilded front pipes now greet the eyes of visitors to the Equestrian Court of New York's Metropolitan Museum of Art from a lofty stone gallery.

Part of the organ's significance derives from the fact that it is one of only six remaining examples of its builder's

Historic: Page 9 ▶

Barbara Owen, author, organist, and periodic contributor to *The Diapason* is well-known for her work in promoting the cause of the preservation of historically-significant organs. She is a founding member of *The Organ Historical Society*.

Museum Adds Organ of Historical Significance by Laurence Libin

Late in 1980 a pipe organ enthusiast visiting churches around Wilkes-Barre, Pennsylvania, came across an old, neglected organ in the choir loft of Sacred Heart Church in the village of Plains. The upper half of the organ's 15-foot-tall Greek Revival case, including the gold-leafed facade pipes, protruded invisibly above the ceiling; painted plywood covered the lower portion, obscuring its rich, carved mahogany. Nevertheless the recessed console was exposed, and between its two keyboards was a brass plaque engraved *Thomas Appleton/Organ Builder/Boston, Mass.*

Wisely seeking advice, the visitor phoned Alan Laufman, director of the Organ Clearing House. Recognizing Appleton as one of America's foremost

builders, Laufman immediately contacted James McFarland, a member of the Organ Historical Society, who traveled to Plains to confirm the organ's authenticity and determine its condition: amazingly, virtually intact.

Ascertaining the pastor's passive interest in disposing of the unused organ (an electronic instrument had usurped its function) Laufman notified me in May, 1981, of the opportunity to obtain it, and after on-site inspection and long negotiation I purchased the organ for the Museum in January, 1982, with the sanction of the Bishop of Scranton.

During a March blizzard I and members of my staff joined a team of OHS volunteers gathered from as far as Virginia and Michigan for the arduous two-

day task of photographing, dismantling, and packing the organ. While being loaded the organ was nearly destroyed when a driverless tractor-trailer rig slid down an icy street and demolished two cars near our truck. Providentially spared, the organ was tenderly delivered to the Brooklyn workshop of Lawrence Trupiano who supervised the subsequent restoration and reinstallation. During this process the organ's significance was fully revealed; the oldest and best preserved example of Appleton's renowned craftsmanship, in tone, mechanics, and appearance it bears stunning testimony to Yankee artistry and skill.

Culver L. Mowers, president of the Organ Historical Society, has called it "one of the most significant early-19th-century instruments in this hemisphere," and a plaque presented by the OHS designates it "an instrument of

exceptional historic merit." Thus it amply deserves a place in the Metropolitan Museum alongside works of Stradivarius, Ruckers, and other great instrument makers of the past.

Thomas Appleton, whose cousin Daniel founded the New York publishing house of Appleton-Century, was born in Boston on December 16, 1785, the son of a house carpenter whose widow ran a boarding house. In 1806, having served his apprenticeship under the cabinet-maker Elisha Larned, Appleton planned to open his own cabinetry shop with his mother's backing. Instead, recovering from an illness that thwarted this plan, he encountered William Goodrich (1777-1833) who with his brother Ebenezer (1782-1841) had been making noteworthy organs in New York for several years. When Ebenezer chose in 1807 to work alone, William hired his new friend. The two worked together until

Restoration Preserves Unique Instrument Alan Laufman and Lawrence Trupiano

Restoring an organ for a museum differs from restoring one for a church. In a museum restoration no compromises are admissible; authenticity must be paramount.

In many restoration projects there is a certain amount of conjecture. It often happens that vital parts are missing or have been altered irretrievably; then, one can only guess how things might have been. The Appleton organ, on the other hand, was virtually totally preserved. Restoration, therefore, was relatively straightforward. Though a few parts such as moldings had been removed, remaining fragments enabled us to reconstruct missing elements exactly.

In 1854, when this organ was removed from South Church, Hartford, the style of organ building was not radically different from what it had been in 1830. By 1883, though, relocated organs often underwent substantial modernization. It is to Emmons Howard's everlasting credit that he resisted the temptation to "improve" the instrument; he made no changes to pipework or mechanism, but simply added a rank of pedal pipes and pedalboard.

Once the organ was dismantled and moved in March, 1982, more than 2000 parts had to be cleaned. The metal pipes were carefully washed; all wood parts were gently cleaned with hot, moist cheesecloth or fine steel wool. The case-

work of pine and mahogany veneer was stripped (retaining original bronzed highlights), and cracks were filled and missing veneer replaced. Broken or missing panels were repaired or replaced with matching mahogany, and chips in the beautifully carved pipe-shades were filled.

Appleton's fine cabinetry used elaborate dovetails and socket joints. All repairs were made similarly, using the techniques and traditional materials of his day. The case was finally shellacked and coats of beeswax were rubbed in by hand. The reservoir, which had cracked, and the feeder bellows had to be recovered with new leather along the ribs and at corner gussets. All old leather was removed, and twelve new skins were cut, skived (thinned at the edges), and attached with hot hide glue.

Some larger metal pipes had crumpled under their own weight. Damaged

parts were removed, straightened to original proportions, and subjected to energy-dispersive x-ray analysis of composition (82.09% lead, 17.89% tin, .03% antimony). New, stronger sections were fabricated and soldered in, the solder joints being filed down to make them inconspicuous. The metal pipes' open tops had been deformed by improper tuning; some were so badly pinched or torn that they had to be replaced. Pipe metal, being very soft, is easily dented; removing dents and straightening pipes took many hours.

The organ's rectangular, pine and cedar pipes, tuned by means of gasketed stoppers, had to be checked for tightness and releathered as necessary.

The four lowest keys on both manuals had been removed when the pedal compass was extended; replacements were made to match, with molded fronts and thick ivory tops. All but two of the orig-

Alan Laufman is the Executive Director of the Organ Clearing House.

Lawrence Trupiano is a principal partner in the organ building firm of Mann and Trupiano, Brooklyn, NY.

The Metropolitan Museum of Art □ New York City

Andre Mertens Galleries for Musical Instruments

Thomas Appleton □ 1830 □ South Church, Hartford, CT

Rebuilt, with alteration

Emmons Howard □ 1883 □ Sacred Heart Church, Plains, PA

Two manuals, GG-F omitting GG#, ivory naturals with molded fronts, ebony accidentals. Octave span: 6 $\frac{1}{2}$ ".

Pedalboard, CCC-D, 27 notes. Maple naturals, walnut accidentals, chestnut frame. Replaces original 18-note pedalboard.

Greek Revival case of mahogany, mahogany veneers, rosewood veneers, over pine; with gold-leaved façade pipes in three towers flanking two flats above recessed console; outer towers terminating in modified Ionic capitals above recessed console. Outer towers terminating in modified Ionic capitals surmounted by cornices. Central tower terminating in carved pipeshade surmounted by cornice, flanked by bronze baroque ornaments and supported over carved, bronzed cul-de-lamp. Flats terminating in carved pipeshades.

GREAT	SWELL
8' Open Diapason	8' Open Diapason
8' Stopt Diapason	8' Stopt Diapason
8' Stopt Diapason Bass	8' Stopt Diapason Bass*
4' Principal	4' Principal
4' Flute	8' Hautboy
2 $\frac{1}{2}$ ' Twelfth	
2' Fifteenth	
III Sesquialtera	
8' Trumpet Treble	PEDAL
8' Trumpet Bass	16' Sub-Bass

COUPLERS
Great and Swell
Pedal and Great
Pedal and Swell

Hand-pumped feeders with indicator gauge
836 pipes
**"Choir Bass," unenclosed.

The following people participated in relocating and restoring the organ:

Allan Adams, Gilbert F. Adams, Deborah Autorino, William Baker and Associates, Fred Birkeland, Steve Boody, Raymond Brunner, Emily Forman, Marion R. Frazier III, Allan Heller, Sebastian Houseman, Dana Hull, Louis Iasillo, Alan Laufman, James R. McFarland, Anthony Meloni, Rodney Myrvagnes, William Rybitski, John Sweeney, Lawrence Trupiano, Steve Uhrig, William T. Van Pelt.



1811, when Goodrich went on tour with Johann Nepomuk Maelzel's marvelous automatic "Panharmonicon," and in 1812 Appleton married Goodrich's sister.

The Goodrich brothers had previously (1804) been in partnership with Benjamin Crehore (1765-1831), a pioneering American piano builder represented in the Metropolitan by a rare square piano. Crehore had trained the piano builders Alpheus and Lewis Babcock, the former a distinguished innovator represented here by two handsome square pianos, one inscribed *Made by A. Babcock for G.D. Mackay*. Leaving Goodrich's employ, in 1812 Appleton joined the Babcocks and Charles and Elna Hayt to purvey lumber, umbrellas, notions, fishing rods, and small turned goods in addition to instruments. This partnership employed William Goodrich upon his return from the Panhar-

monicon tour. After Alpheus Babcock opted for independent work in 1815 (Lewis had died the previous year) the firm was taken over by the merchants John and George D. Mackay, with whom Appleton and Goodrich collaborated until 1820 when the concern, known as the Franklin Musical Warehouse, dissolved.

Finally achieving independence, in 1821 Appleton hired the more experienced Goodrich brothers to help voice and tune his organs. Henry Corrie, a highly qualified English builder, continued this critical work for Appleton between 1824-28, by which time Appleton had learned to do the regulating himself. Soon earning a fine reputation and substantial commissions, Appleton became acquainted with Jonas Chickering (1798-1853), the leading piano builder of his day, formerly (ca. 1808) an apprentice of Crehore's protégé John

Osborne. Chickering, represented in our collection by square and grand pianos, in 1829 also secured John Mackay's backing; they later employed Babcock. Appleton and Chickering were prominent in the Massachusetts Charitable Mechanic Association, which in 1839 awarded Appleton their gold medal for an organ like ours. Appleton's rise to prominence dovetailed with the careers of Boston's other distinguished "mechanics" who honored him as a master. He built some 40 organs between 1821-33 and his most significant work was accomplished by 1850, when he left a partnership with his former employee Thomas D. Warren, begun in 1847, moving to Reading to a new factory built for him by his son, a Harvard grad-

uate and civil engineer.

In 1856 Appleton held another partnership with Horatio Davis, a former apprentice. He retired only a few years before he died in Reading, July 11, 1872. By that time his numerous organs had won admiration in locations as distant as California, Chicago, and South Carolina.

"His organs, like himself, were honest clear through. He never counted the cost, but made every instrument as thoroughly as possible. He said he should be ashamed to pass a church that had in it an organ of his that was imperfectly built. He designed his work to last one hundred and fifty years as the best monument he could

Museum: Page 9 ►

Concert-goers inspect Appleton organ prior to inaugural recital by Daniel Chorzempa.



inal domed ivory inserts in the rosewood stop knobs were missing; matching ones were turned and engraved with stop names in old script.

The windchests, beautifully made of pine and mahogany, were essentially in good condition. However, they had to be thoroughly cleaned, minor cracks and leaks located and repaired, and the pallet valves that admit wind through channels checked for cleanliness, suppleness, and tight seal. The stop sliders, which allow wind into each rank of pipes, were polished for ease of motion and air-tightness. The elegant laminated toe-boards upon which the pipes rest were cleaned and some water damage repaired.

Assembly of the organ at the Museum began in October. First a platform was built to elevate the case. Then framework was raised and stabilized. The massive reservoir and Great windchest

were mounted in position, and the oak pump handle and connections were attached. The lower part of the case was put together in one day. Next the upper framework and Swell chest were positioned, supporting and dependent on each other. The heavy cornices were mounted on top and interior framing was completed. Interestingly, this organ was originally entirely roofed, a detail that remains to be restored along with the lowest manual pipes.

Hundreds of delicate action parts, having been cleaned and repaired as needed, were then installed, accurately positioned and precisely regulated with cloth-bushed leather nuts on threaded brass wires. The mechanism for each key was adjusted to allow valves to open properly and close promptly and tightly in response to the player's fingers and feet. Every stop, with its cranks and iron

Restoration: Page 9 ►

Carillon News

By Margo Halsted

BELGIAN MEETING

August 21-23 the Royal Belgian Carillon School, "Jef Denyn," celebrated its sixtieth anniversary with a three-day meeting filled with recitals, excursions, papers, receptions, an organ recital by Flor Peeters, a banquet, and a music and book display. Margo Halsted and Timothy Hurd were the invited recitalists from the United States.

SPRINGFIELD FESTIVAL

The Twenty-First Annual International Carillon Festival was held June 12-20 at the Thomas Rees Memorial Carillon in Springfield, Illinois. The fes-

tival is directed by Karel Keldermans.

This year's performers were: Janet Dundore, of St. Thomas' Church, Whitemarsh, Pennsylvania; Margo Halsted, of the University of California, Riverside; Timothy Hurd, Carillon Scholar at the Bok Tower, Lake Wales, Florida; Karel Keldermans, Resident Carillonneur; Judson Maynard, of Texas Tech, Lubbock, Texas; Milford Myhre, of Bok Tower Gardens, Lake Wales, Florida; James Rogers, tour guide for the Rees Carillon and Director of Music at the First United Methodist Church, Springfield; Peter De Smedt, Carillonneur for Aalst and Dendermonde, Belgium; and Linda Walker, of Indiana University, Bloomington, Indiana.

APPOINTMENTS

Daniel K. Kehoe was appointed carillonneur of Trinity College in Hartford, Connecticut beginning July 1. Kehoe

Trinity while an undergraduate. He also studied briefly in Mechelen, Belgium, at the Belgian Carillon School.

In addition to maintaining the instrument, Kehoe's duties include instructing carillon students, establishing a carillon music library, and organizing the popular summer carillon series.

Sydney Shep has been named carillonneur of the Carlsberg Carillon at the Canadian National Exhibition, Toronto, Ontario, Canada.

Janet Tebbel, Carillonneur at the First United Methodist Church of Germantown in Philadelphia, Pennsylvania, was invited to Smith College in Northampton, Massachusetts, on the weekend of September 17 and 18. During those two days Ms. Tebbel taught carillon to the Smith students, gave a lecture about the development of carillons and their music, and presented a carillon recital. Alan Durfee of Smith arranged the weekend.

CONGRESS AT TRINITY COLLEGE

The 1982 Congress of the Guild of Carillonneurs in North America was held at Trinity College, Hartford, Connecticut from June 21-25. There were seven carillon recitals and the first two were successful Recognition Recitals by Leslie Wood, a student at the University of California, Riverside, and Timothy Hurd, of Gates Mills, Ohio. The invited Congress recitalists were David Caldwell, Bill De Turk, Andrea McCrady, Timothy Hurd and Carol Lens.

The Congress presentations included a panel discussion chaired by Milford Myhre entitled "The Care and Feeding of the Carillon," and talks by Richard Strauss, "GCNA Keyboard Standards"; Richard Watson, "Private Carillons in North America"; Loyd Lott and George



began his studies with Raymond Keldermans in Springfield, Illinois, and later became head of the student guild at



Her majesty Queen Beatrix and Prince Claus of the Netherlands watch Frank Law of Valley Forge, Pennsylvania,

play the Netherlands Carillon at Arlington, Virginia, April 19, during a recital in their honor.

Gregory, "The 1983 Texas Congress"; and Frank Law, "Ned Gammons, First Guild President and Other Events," "Development of the Carillon Art in North America", and "The Recent Recital for the Dutch Queen at the Arlington, Virginia Carillon."

Other events during the Congress included an organ recital by John Rose and Clarence Watters, a memorial service for GCNA member Frank Johnson, and a bus trip to see carillons in West Hartford, Connecticut, and Springfield, Massachusetts.

WASHINGTON RECEPTION

The Belgian Ambassador to the United States, J. Raoul Schoumaker, and

Mrs. Schoumaker opened their home in Washington, D.C. on October 8 for a reception to honor two projects concerning carillons. The instruments are those at Katholieke Universiteit Leuven (a United States gift to Belgium) and at Stanford University (a Belgian gift to the United States). During the reception the Ambassador gave a moving speech telling about the history of the instrument and the meaning that carillons have in both countries today. James B. Angell, Stanford University Carillonneur, and Margo Halsted, of the Leuven Carillon Restoration Project, also spoke to the 150 guests present who were members of the Stanford Club of Washington, D.C. or donors to or supporters of the Leuven Restoration Project.

Here & There

Two hymn contests have been announced. Both are for a hymn text with or without tune. Details may be obtained as follows: Arlington Presbyterian Church, 1300 Sprinkle Drive, Jacksonville, FL 32211; attn. Brenda McNei-

land, Music Director (entry deadline is May 16, 1983) Mayflower Congregational Church, 2345 Robinson Rd. SE, Grand Rapids, MI 49506; (entry deadline is July 1, 1983).

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IMPORTANT NOTICE

See page 3 of this issue regarding the new closing date for all materials to be published in THE DIAPASON.

Nunc Dimittis

Chester S. Collier, an organbuilder and serviceman, passed away on December 12, 1982 in South Bend, IN, following a brief illness. He was born in Rochester, NY in 1908 and permanently located in South Bend in 1946. From there he serviced a large number of organs in northern Indiana, southern Michigan and in the Terre Haute, IN area, remaining active to the time of his final illness.

Mr. Collier was a charter member of the St. Joseph Valley Chapter of the American Guild of Organists, and was also active in Indiana-area historical and restoration organizations. Among noteworthy organs of his design is one located in St. Ignatius Episcopal Church, Antioch, IL.

Chester Collier is survived by his wife, Hazel, who was an active partner in his organ business, and a sister, Mrs. Fay Meuhling of South Bend.

William Cleverly Greenwood, organbuilder and formerly Vice President of the Greenwood Organ Company of Asheville, NC died November 24, 1982 at the age of 95.

A native of Plymouth, FL he was born April 15, 1887. His early years in organ building were spent with Ernest M. Skinner of Boston. Later, he moved to the South where he represented Hook & Hastings until the demise of that business. Mr. Greenwood then worked with the Estey Organ Corporation until his retirement in 1955. He was responsible for the sale and installation of many organs during his life.

Greenwood's father, William Edward Greenwood, had also been engaged in the organ building trade, and had apprenticed with J.W. Walker & Sons., Ltd. of London. His son, Norman A. Greenwood, continues to head the family business as president of the Greenwood Organ Company.

◀ **Historic: Page 6**

work which are identifiable and reasonably intact; indeed, this organ, and a smaller one of 1844 recently acquired by the Smithsonian Institute, are the least altered of all the six. It is fitting that such rarities take their rightful place in museums in company with the works of Ruckers, Dulcken, and Stradivarius, particularly when those museums boast extensive holdings of Americana.

Compared with the ear-splitting behemoths to be found in some New York churches, the Appleton organ is a minia-

ture, a reminder of a gentler, quieter time when everything was of smaller scale than it is today. With thirteen stops on two manuals and pedal, it may seem modest by today's standards, but it contains all that was necessary to a well-appointed American church organ of the first half of the nineteenth century. Its sound is gentle but silvery, yet carries clearly to every corner of the barrel-vaulted hall whose acoustics, it must be said, are far more cathedral-like in character than those of the average American church of the 1830's, including the South Church of Hartford, Conn., the organ's probable original home.



Barbara Owen

Organ Recital □ November 16, 1982 Daniel Chorzempa, Organist

William SelbyVoluntary A Lesson	August Wilhelm BachConcert-Piece in A Major Prelude and Fugue in D Major
John StanleyVoluntary VIII, Op. 5 Allegro Adagio Allegro	Felix MendelssohnAndante in D Major Sonata in C Minor, Op. 65/2 Grave—Adagio Allegro maestoso e vivace Fuga, Allegro moderato
Wolfgang Amadeus MozartAndante in F Major, K.616 Fantasie in F. Minor, K.608	Johann C.H. RinckVariations on "God Save the King"

For this recital the organ was pumped by a team coordinated by Lawrence Trupiano. The program was also recorded for broadcast by radio station WNCN-FM, New York.

Daniel Chorzempa's Recital Reviewed by Barbara Owen

In this opening concert, given on November 16, internationally-known organist Daniel Chorzempa wisely chose music which, for the most part, was also in the miniature category. Since the early nineteenth century American organ was, in its design and voicing, an extension of the eighteenth century English aesthetic, the Selby and Stanley works were particularly appropriate; indeed, there is probably no other organ within the city limits of New York more eminently suited to the performance of this literature, which Chorzempa played with sprightliness and good humor, generously ornamenting and adding cadenzas in appropriate places.

The Mozart works, too, fit the "miniature" concept. Originally written for a barrel organ, they seem more "in scale" on an organ such as the Appleton instru-

ment than in the more bombastic treatments to which they are usually subjected on larger and louder organs, and Chorzempa brought them off with considerable charm.

The remainder of the program strayed slightly from the concepts of the first half, but not disturbingly so. Although the works by August Wilhelm Bach (no relation to J. S.), published in 1831 and found in the New York Public Library, are contemporary with the Appleton organ, they are really worlds apart stylistically. The American organ builder's art of the period was retrospective, but the state of the art in Germany, influenced by Abt Vogler and other innovators, was moving full-speed into the Romantic era which would soon produce the full-blown Romantic instrument for which Liszt and Reubek wrote. Thus Bach's quite worthy music

suffered a little from what the composer himself would probably have regarded as the "old-fashionedness" of the Appleton organ's resources.

The same might be said in some degree of the Mendelssohn Sonata, although Mendelssohn was familiar with English organs of his day, and of all the six, the Second Sonata has the most suitable texture for this type of organ. Chorzempa brought it off convincingly, even to the point of a bit of on-the-spot rearranging of the melody in the solo movement when a recalcitrant Hautboy pipe refused to speak, and delighted the enthusiastic audience at the close of the program with his encore of selected movements from Rinck's "God Save the King" variations.

The "opening" of the Metropolitan's latest treasure was indeed a landmark in the annals of historic American organs, a landmark recognized by the Organ Historical Society in their presentation

of a citation plaque during the reception which preceded the concert. Much behind-the-scenes work led up to the occasion, and much credit must be given to Lawrence Trupiano, the restorer. Working right up to the last minute, he never compromised his standards of craftsmanship, and his respect for the original builder's intentions is everywhere evident. Going the "second mile", Trupiano and some of his associates manned the bellows handle throughout the recital. Finally, nothing would have really been possible without the vision and determination of Laurence Libin, the Museum's Curator of Musical Instruments, who labored against considerable odds to secure the organ and to raise funds for its restoration. It is to be hoped that the Appleton organ will be heard again many times in the future, and that it will give musicians and music-lovers new insights into its own unique segment of the organ literature.

◀ **Museum: Page 7**

leave to perpetuate his memory." (Lilley Eaton, *Genealogical History of the Town of Reading, 1874*, quoted in Barbara Owen, *The Organ in New England, 1979*.)

Our organ is inscribed within *Maid* (sic) 1830. Appleton is recorded as having built only one organ in 1830, for South Church in Hartford, CT. That organ served until 1854 when it was replaced by another made by William Johnson of Westfield, MA. Perhaps Johnson took the Appleton in trade and later sold it to his former employee Emmons Howard. In any event, our organ was brought to Plains in 1883 by Howard who in that year left Johnson's company to start his own. Some of the

pipes added to Appleton's organ by Howard bear his name and town, Westfield. It may be that these pedal pipes inadvertently led to the organ's disuse and preservation. The bellows and reservoir were not intended to supply wind for these large-scale pipes; they must have imposed a heavy burden on the boys responsible for pumping—their initials, dates, and graffiti cover the back of the case near the bellows handle. Also, the pedal pipes effectively blocked access to the rear of the case, making tuning difficult but discouraging vandalism or loss of interior parts. Whatever the reasons, except for the addition of these pipes and their pedalboard, the organ is essentially as Appleton left it over 150 years ago, "the best monument . . . to perpetuate his memory."

Left to right: Lawrence Trupiano (standing), Laurence Libin, Daniel Chorzempa and Dana Hull. Mr. Libin holds the Organ Historical Society's citation which describes the Appleton organ as an "instrument of exceptional historic merit, worthy of preservation." The citation was presented to the Metropolitan Museum of Art prior to Daniel Chorzempa's recital.



◀ **Restoration: Page 7**

trundle, was set so that its perforated slider would move exactly the right distance to admit the right volume of wind to the pipes above. The wooden trunks that convey wind from the reservoir to the chests, having been provided with new leather gaskets, were installed and checked for leaks.

When all mechanical elements were in place the reservoir was weighted with eight dressed marble slabs to maintain wind pressure at 2 1/4 inches. Over 800 pipes were then installed, individually voiced for proper speech, and tuned to an unequal temperament at lower than modern pitch. The pipes' loudness has

not been increased; there is no evidence that Appleton's regulating has ever been altered, and we believe the pipes sound with the characteristics he intended. The Open Diapason facade pipes, up to eight feet long, were regilded in nineteenth-century fashion with 22-carat gold leaf. By fortuitous coincidence, the modified Ionic capitals above the side towers of pipes reflect the same order atop the stone columns below the gallery on which the organ stands. The room's marvelous acoustics enhance without distortion the organ's colorful, bright sound, the like of which has not been heard in New York within living memory.



Alan Laufman



Austin Organs, Inc. has recently completed a new organ for the Henderson Chapel, First United Methodist Church in Lufkin, TX.

The organ, Austin's opus 2641, contains 8 ranks that are unified on two manuals and pedal to create a small, but versatile instrument.

The contemporary style of the oak casework was designed to harmoniously blend into the architectural theme of the building.

The Principal Chorus is located on the upper level, behind the facade pipes of the Pedal 4' Choralbass. The remainder of the facade consists of pipes from the 8' Principal and 16' Subbass.

Richard M. Geddes, Sr. was the consultant for this installation.

- GREAT**
- 16' Gemshorn (TC)
 - 8' Prinzipal
 - 8' Gedeckt
 - 8' Gemshorn
 - 4' Prinzipal
 - 4' Rohrflöte
 - 2-2/3' Gedeckt
 - 2' Prinzipal
 - 1-3/5' Gemshorn
 - III Mixture
 - 8' Petite Trompete
 - Chimes
- SWELL**
- 8' Rohrflöte
 - 8' Gemshorn
 - 8' Gemshorn Celeste (TC)
 - 4' Prinzipal
 - 4' Gedeckt
 - 4' Gemshorn
 - 2-2/3' Gemshorn
 - 2' Gedeckt
 - III Scharf
 - 8' Petite Trompete
 - 4' Petite Trompete
- PEDAL**
- 16' Subbass
 - 16' Gedeckt
 - 8' Prinzipal
 - 8' Gedeckt
 - 8' Gemshorn
 - 5-1/3' Gedeckt
 - 4' Choral Bass
 - 4' Gedeckt
 - 4' Gemshorn
 - 2' Prinzipal
 - III Mixture
 - 8' Petite Trompete
 - 4' Petite Trompete



Visser-Rowland Associates of Houston, TX has built a new two manual and pedal organ for St. John Vianney Catholic Church, Houston.

The organ has mechanical key and electric stop action. An electronic combination action is provided for seven general pistons. Gentle, flexing wind is available from a single bellows.

The case, built of oak solids and veneers, contains both manual divisions and the pedal division, with the latter located on the windchest of the Hauptwerk.

The organ was designed by Pieter Visser. Voicing and tonal finishing were completed by Thomas Turner, and Patrick Quigley supervised the overall construction of the organ. These men are members of the American Institute of Organbuilders.

The Schlicker Organ Company, Buffalo, NY, has installed a 3 1/2 rank unit organ in the home of Mr. and Mrs. Robert Shepfer of Indianapolis, IN.

In inaugurating the organ, a brief religious ceremony was held to bless the instrument and the residential studio. The blessing was followed by a varied musical program which included the use of the organ, trumpet, piano and a soprano. Robert Shepfer, organist and choirmaster of the Second Presbyterian Church, Indianapolis, and Indiana State Chairman of the American Guild of Organists performed at the keyboard in each of the dedicatory program's offerings, with the exception of one selection which was played by Ted Gibboney.

The following specifications show the registers at which the organ's unit stops are available.



COUPLER (Man. I)

HAUPTWERK (Man. II)

- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 2' Waldflöte
- II Sesquialter (TC, 2-2/3')
- IV Mixtur (1-1/3')
- 8' Trompete

SCHWELLWERK (Man. III)

- 8' Gemshorn
- 8' Gemshorn Celeste (TC)
- 4' Kleinflöte
- 2' Prinzipal
- 1-1/3' Larigot
- III Kleinmixture(1-1/3')
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Gedeckt
- 8' Prinzipal
- 4' Choralbass
- 16' Fagott
- HW & PED
- SW & PED

GREAT

- 8' Rohrgedeckt
- 4' Prinzipal
- 2' Octave
- 8' Krummhorn

SWELL

- 8' Rohrgedeckt
- 4' Gedecktfloete
- 1-1/3' Quint
- 8' Krummhorn

PEDAL

- 16' Gedeckt
- 8' Rohrgedeckt
- 4' Prinzipal
- 8' Krummhorn
- 4' Krummhorn



HAYDN AND THE PIPE ORGAN

by Nick Rossi

Dr. Nick Rossi was, for twenty years, a high school choral director and musical consultant for the Los Angeles City School District. He has authored eight books on music and is credited with more than one hundred published choral arrangements. Rossi is also a contributor to the New Grove's Dictionary of Music and Musicians.

Currently, Dr. Rossi is Coordinator of Music at LaGuardia Community College (CUNY), and is the organist of the First Church of Christ, Scientist, Weehawkin, NJ, in addition to which he is active as a producer and conductor of opera.

At present, Dr. Rossi is completing the definitive biography of the Italo-American composer, Mario Castelnuovo-Tedesco.

The red and white stripes of the Austrian national flag have flown over the length and breadth of that land this past year—1982—as the Austrians and their international guests celebrated the 250th anniversary of the birth of Joseph Haydn. Special concerts were given, symposia and seminars held, Haydn homes and shrines refurbished for the flocks of visitors that toured them, and special exhibits (the best of which was *Haydn and His Times*) had been organized. For most who heard these concerts, visited the shrines, and looked over the exhibits, little attention was probably paid to Haydn as an organist, but unquestionably he had been a hardworking, dedicated organist, and had spent a goodly portion of his professional career sitting on the organ bench. For 17 years, alone, he served the Esterházy's as their "winter organist."

Unlike his predecessors—Bach and Handel—Haydn didn't compose folios of solo organ music: preludes, fugues, toccatas, fantasies, etc. Instead, Haydn—with the exception of the early Organ Concertos—was concerned with the organ as part of the texture of his many Mass settings.

For those who know the early Organ Concertos and have been disappointed because they didn't "measure up" to the great Baroque masterpieces for organ, and have felt they did not approach in originality and beauty the classical organ works of Mozart or the later Romantic solo pieces, one should be aware of the fact that Haydn, as a composer, matured slowly. Karl Geiringer tells us in *Haydn: A Creative Life in Music*

There is nothing sensational about Haydn's early compositions. Unlike the precocious geniuses of the eighteenth century—a Pergolesi or Mozart—who died at an early age, or masters of the romantic period, who wrote some of their best works at the beginning of their careers, Haydn developed with the utmost slowness. If an accident had caused his death when he was thirty-one, the age at which Schubert died, he would not have written a single work capable of bringing him to lasting fame. Like Handel and Verdi, Haydn composed his greatest masterpieces during the latter part of his life.¹

Also in evaluating Haydn's compositions, especially the early works, one should be aware both of the era in which he lived and his background and

training as a composer. Jens Peter Larsen has pointed out in *The New Grove's Dictionary of Music and Musicians* that "Haydn's music for generations has been approached with much prejudice: he has been seen merely as a benevolent paternal figure, father of the symphony, and a forerunner of Beethoven." He then goes on to suggest a few particular circumstances that need to be kept in mind in evaluating Haydn and his music.

First, his long creative life spanned pronounced changes in musical style, from the late Baroque through the rather colourless mid-century Viennese style to the mature Classical style and even, in the late years, a foreshadowing of 19th-century Romanticism. Second, except for a short stay in Lukavec (Bohemia) around 1760, Haydn spent his whole life up to 1790 in the relatively isolated part of Austria-Hungary from Vienna to Eisenstadt-Esterháza and Pressburg, in which area he was born, received his musical training and worked as a Kapellmeister for about 30 years. Unlike Mozart, who grew up in cosmopolitan musical surroundings, with the accent on the Italian style, Haydn's roots were in the traditions of Austrian music, from Baroque church music to divertimento and Singspiel. Third, Haydn composed for an audience of connoisseurs and amateurs—"für Kenner und Liebhaber", in C.P.E. Bach's terms—and it is part of his greatness that he was able to display his extraordinary musicianship and inventiveness not only in outstanding masterworks but also in more domestic pieces like the baryton trios.²

ORGANIST AND ORGAN COMPOSER

When 17-year-old Joseph Haydn was expelled from St. Stephen's Choir School in Vienna on a cold November day in 1749—the director using a prank of Haydn's as an excuse—he had few earthly possessions (three shirts and a worn coat besides the clothes he was wearing), and little means of earning a livelihood. While young Joseph had received general training in music, the emphasis had been on voice, not on the keyboard or theory or composition. It is hardly likely that, as a boy chorister, Haydn was ever permitted to touch or practice on the magnificent pipe organ of the cathedral.

Through a fortuitous series of circumstances, Haydn was eventually able to locate a garret room in the old "Michael's House" near the palace gates, a room which, according to his early biographers, "had neither stove nor window; in winter his breath froze on his coverlet, and the water that he fetched himself from the spring in the morning for washing was frequently changed into lumps of ice before his arrival in these elevated regions."³ However, Haydn did discover an old harpsichord in his room, and later learned that the Italian composer/conductor Nicola Porpora lived in the same building. "It happened," Haydn later told his friend Dies, "that I made the acquaintance of the celebrated Kapellmeister Porpora who was much in demand as a teacher, but who, perhaps because of his age, was looking for a young assistant and found one in me."⁴

In addition to studies on his own (Fux's *Gradus ad Parnassum*, as well as treatises by Matheson and Kettner), Haydn played at dances, made arrangements of compositions for various instruments, and took on pupils for miserably small fees. "Most of all," Geiringer

tells us, "he went *gassatim*, which means that he took part in serenades. Like Italy, old Austria had a great fondness for open-air music at night, and many musicians were needed to fill the continuous demand. . . Haydn made the best use of this fashion. He earned a little money this way and drew from the rich well of Viennese folk music, which has been a source of inspiration to Mozart, Beethoven, Schubert, Brahms, and many others."⁵

For a period of time Haydn served as organist in the chapel of Court Haugwitz, and during this early period also played at Sunday services in various Viennese churches, including those at the Viennese Convent of the Hospitaliers. It was during this period of time (roughly from 1752 to 1755, when the composer was in his early 20s) that Haydn composed at least six Organ Concertos.⁶ The circumstances under which they were written and the specific purpose or service for which they were composed remains a mystery. Pohl, one of the early Haydn scholars, surmises that the concertos could have been played as a postlude to the church services, but most are too lengthy for such usage (the Fifth—the best known and most frequently performed—runs to about 19 minutes, for example). Some may have been written for performance in the middle of the Mass, a typical Austro-Bohemian-Bavarian tradition.

Legend has it that one concerto, the Fifth, "served to wind up an early love affair" (to quote E. Power Biggs' expression). It was performed on the occasion celebrating the taking of convent vows by the eldest daughter of the wigmaker, Johann Ernest Keller, a young lady with whom Haydn had fallen in love. Haydn later, on the insistence of old Keller, married his younger daughter!

Since organ concertos were unknown in Austria, Germany, France and Italy during Haydn's youth (Handel's concer-

Haydn helped the Viennese organbuilder Gottfried Mallek design the organ for the Stadtpfarrkirche (the Parish Church of Eisenstadt, now its Cathedral) in 1778. Haydn then conducted the first performance of his Lord Nelson Mass from this console. The console, now on display at the Diözesanmuseum Eisenstadt, is original. The keyboards are a later replacement.



The Stadtpfarrkirche organ, built by Johann Godfried Mallek in 1778 was restored by Karl Schuke of Berlin.

HAUPTWERK

8' Principal
8' Copl
8' Quint.Dena
4' Octav
4' Fleten
4' Fugara
2-2/3' Quint
2' Sup.Octav
III-IV Mixtur

RÜCKPOSITIV

8' Copl
4' Principal
4' Fleten
2' Octav
II Mixtur

PEDAL

16' Subbass
8' Principalbass
8' Bourdonb.
4' Octavbass
16' Posaunb.
Ped. Copl
Man. Copl



The organ in the private chapel of Schloss Esterhazy Eisenstadt (Kismarton in Hungarian). Haydn's Great Organ Mass of 1766 was probably first performed in this chapel with the composer at the organ keyboard. Since Schloss Esterhazy Eisenstadt is still owned by the Esterhazy's (Prince Paul Esterhazy V) the chapel is not open to the public.

tos were written in England for presentation at the performances of his oratorios and were probably not known yet in Austria, certainly not by Haydn), the harpsichord concertos of Georg Matthias Monn (1717-1750) and Georg Christoph Wagenseil (1715-1777) served as likely models. Several of Haydn's organ concertos indicate on the manuscript that they may be played on the harpsichord or the organ. However, an analysis of the range indicated to Georg Feder that they were originally conceived for organ.

"As a whole," Robbins Landon comments, "it cannot be said that the Austrians excelled in the concerto form. There is something more flaccid in their approach to the concerto than the symphony, partita or trio."⁷ And Geiringer notes that these concertos are "much more like a piece of ensemble music than a real concerto" since the importance of the solo instrument is diminished by a comparatively large orchestra.⁸

The organ concertos are in three-movement concerto form, and depend on strings for the principal body of sound (thereby somewhat resembling the older *concerto grosso*). Pairs of trumpets plus timpani are used in Nos. 3, 4 and 5; and oboes and/or clarinets in Nos. 1 and 5. In most cases there is one bass part (continuo) which is intended to be played by a cello and a bass viol at the interval of the octave. In most cases, no pedal part is indicated since many of the smaller organs of Lower Austria have none. Some musicologists believe that in addition to the printed notes, organists in general and Haydn in particular were expected to "fill in" melodic lines with ornaments much in the tradition of the earlier Baroque period. (One wonders if this practice was still in vogue in Mendelssohn's time, as he complained—after hearing a Haydn Mass in performance—"Haydn's Mass was scandalously gay," and made particular mention of the organist who "flourished away tremendously, up and down.")

THE ORGANS OF EISENSTADT

Most of Haydn's professional career centered around his residence in Eisenstadt, the principal seat of the Esterházy family whom he served for more than 40 years. In Eisenstadt Haydn had access to four pipe organs, those in the private chapel of the Esterházy Castle, the Church of the Order of the Brethren of Mercy, the Stadtpfarrkirche St. Mar-

tins (the parish church, now the Cathedral of Eisenstadt), and the Bergkirche (Mount Calvary Church, which now contains the Haydn mausoleum).

Meantone tuning was employed for the organs of Lower Austria and the Burgenland during Haydn's lifetime (I even found one organ so tuned in 1982!) which provides a good reason for the tonality of most of the Haydn organ concertos: C Major. Likewise, most organs of Lower Austria and Burgenland made use of the *short octave* on the pedal board (if, indeed, the organ had one), and occasionally on the keyboard. Since in the key of C (and closely related tonalities) it was unlikely that the chromatic tones C#, D#, F# and G# would be needed in the lowest octave (and large organ pipes were expensive!), the lowest octave was rearranged. The keys for the tones F, G, A, B^b and B were usually left in their normal position, and the three remaining keys (normally E, F# and G#) were allotted to the tones C, D and E.

The organ in the loft in Eisenstadt's Kirche der Barmherzigen Brüder



The organ console from the Bergkirche, now on display in the Haydnhaus Museum in Eisenstadt. The manuals extend from C to d³, the pedalboard from C₁ to c with a short octave. There are 19 stops plus keyboard to pedal coupler. It was from this keyboard that Haydn conducted the first performances of all but one of his last six masses.

(Church of the Order of Brethren of Mercy) was undoubtedly the smallest instrument for which Haydn wrote. The single manual is 3 octaves plus a *short octave*; the pedal board is likewise limited: an octave plus the *short octave*. There are two ranks (an 8' and a 4') plus an octave coupler. Haydn's *Missa Brevis St. Joannis de Deo* was written for performance in this church; Haydn himself probably played the solo organ part. Since the loft is small, Haydn used minimal instrumental forces: 2 violins and continuo (organ, cello and bass viol). This work, known in Germany and Austria as the *Little Organ Solo Mass* because of the *Benedictus*, is "a tiny, fragile work with moments of

intense emotion spotted throughout its brief span." (Robbins Landon) Although the date of this work cannot be determined exactly, watermarks in the paper and Haydn's handwriting and the general style of the music suggest—according to Robbins Landon—the period around 1775. Haydn was by that time a mature composer, having written more than 50 symphonies, half a dozen operas, his first 36 string quartets, two dozen piano sonatas, and four Masses (including the monumental *St. Caecilia*). The original title of the work, *Missa Brevis St. Joannes de Deo*, refers to the Portuguese monk Joannis Cuidad (1495-1565), the founder of the order of Barmherzigen Brüder.

The organ in the choir loft of the Barmherzigen Brüder is the only instrument which remains virtually unchanged since Haydn himself performed on it. The only essential change has been the replacement of the foot-operated bellow with a low-pressure electric blower.

Haydn's "Great Organ Mass of 1766" (*Grosse Orgelmesse*) was probably first performed on the organ in the private chapel of the Esterházy Castle in Eisenstadt. The *Missa in Honorem Beatissimae Virginis Mariae* (the original title of the work under discussion) is the first example of the full-length *missa solemnis* that we have from Haydn's pen. The primary, distinguishing feature of this work (and the reason for its Austro-Germanic appellation *Grosse Orgelmesse*) is the organ obbligato which appears throughout the setting. Except in the introduction to the *Benedictus* and in a ritornello within it, the organ seldom assumes any true solo role or real dominance. The work is scored for 2 horns, 2 English horns, 2 violins and continuo (again, organ, cello and bass viol). Robbins Landon tells us that,

The elaborate solo organ part was presumably intended for Haydn himself, yet another offering of his ability to Our Lady. Some nineteenth-century critics were scandalized by the triplet figure the organ plays in the "Dona nobis pacem", among them even Haydn's biographer Carpani. Nowadays this aspect of *settecento* Austrian church music hardly bothers anyone: it is as much part of the national religious attitude as the exuberant Rococo churches that dot the Austrian countryside, or the whirling *Pestsäulen* (monuments to celebrate the end of the Plague) that stand in the market-places of Austrian towns and villages.⁹

The Bergkirche or Mount Calvary Church in Eisenstadt occupies a unique position, crowning as it does the road



This organ in the loft of the Kirche der Barmherzigen Brüder (Church of the Order of Brethren of Mercy) in Eisenstadt (Austria) is the only organ still in regular service today that remains, except for the substitution of an electric blower for the foot-operated bellows, as it was when Joseph Haydn played the instrument in the 1770s and 1780s.



◀ The facade of the Bergkirche (Mount Calvary Church) organ. This case is now on display at the Landesmuseum in Eisenstadt, and has been fitted with a modern tracker action keyboard and electric blower system.

which leads up the hill past the castle on its way to Vienna. It was in this church that all but one of Haydn's last six Masses were first performed, and it was for the organ in this church that Haydn wrote such beautiful solo passages as those found in the *Et incarnatus* of the *Schöpfungsmesse* with its use of the 4' flute to suggest the "gentle trilling and twittering" to paint for us the fluttering of doves that, since time immemorial, have been the symbol of the Holy Ghost.

The original console on which Haydn played (now on exhibit in the Haydnhaus Museum in Eisenstadt) has two manuals (C - d³), a pedal board (C₁ - c with a *short octave*). There are 19 stops plus keyboard-pedal coupler. The ranks include Portun (Bourdon) 8', Gedackt 4', Subbass 16' and Oktav 8'. The pipe case and pipes of the original instrument are now on display in Eisenstadt's Landesmuseum, and they have been fitted up with a new tracker-action keyboard and electric blower/bellows system so that the instrument can be used for concerts.

When the Viennese organ-builder Gottfried Mallek came to Eisenstadt in 1778 to build and install a new instrument in the Stadtpfarrkirche St. Martin (now the Cathedral), Haydn was consulted and the Bergkirche organ used as a point of reference. The console of the

Stadtpfarrkirche organ is now on display in Eisenstadt's Diözesanmuseum; the pipe works have been absorbed into the instruments that have replaced the original installation. The first performance of the *Lord Nelson Mass* took place in the Stadtpfarrkirche St. Martin on Sunday, September 23rd, 1798. Haydn undoubtedly was at the keyboard of this magnificent instrument, one of the finest to be found in Lower Austria.

For Joseph Haydn, organist and composer of mighty Masses and grand oratorios, the belief in a Supreme Creator, an Almighty God, was a rock of strength, a source of divine inspiration. "If when I am composing, things don't go quite right," he related to Griesinger, his first biographer, "I walk up and down the room with my rosary in my hand, say several Aves, and then the ideas come again."¹⁰

"In his heart," Griesinger tells us, "he was firmly convinced that all human destiny lies under God's guiding hand; that God is the rewarder of good and evil; that all talent came from above. All his larger scores begin with the words 'In nomine Domini' and close with 'Laus Deo' or 'Soli Deo Gloria.'"¹¹

And so we, in the twentieth century, recall the humble composer from Rohrau who was a devout organist in the service of his God, a composer whose works were written *soli Deo gloria*. ■

NOTES

1. Geiringer, Karl. *Haydn: A Creative Life in Music*. New York, 1946, rev. 1963. p 223
2. Larsen, Jens Peter. "Joseph Haydn" *The New Grove's Dictionary of Music and Musicians*. London, 1980. Vol. V, p 350
3. *Journal des Luxus und der Moden*. Weimar, 1805.
4. Dies, A.C. *Biographische Nachrichten über Joseph Haydn*. Vienna, 1810. p 33
5. Geiringer, Karl. *op.cite.* p 29
6. The original Hoboken catalogue of works by Haydn lists 10 organ concertos of which, during his research, Hoboken located the scores of only three and discovered that only one had a date affixed to it (since proved to have been written by a hand other than Haydn's and at a time later than that of the

original manuscript). Following Hoboken's earlier work, the scores of three more organ concertos were located, and H.C. Robbins Landon, in working on his monumental five-volume "chronicle and works" of Haydn attempted to peg the six extant organ concertos down to a sequence of composition. Because the numbering systems of Hoboken and Landon are different, a cross-referenced chart is provided below.

7. Landon, H.C. Robbins. *Haydn: Chronicle and Works*. Bloomington, Ind., 1978. Vol. II, p 196
8. Geiringer, Karl. *op.cite.* p 235
9. Landon, H.C. Robbins. *op.cite.* p 244
10. Griesinger, C.A. *Biographische Notizen über Joseph Haydn*. Leipzig, 1810. p 53
11. *ibid.*

H.C.R.L. Number	Hoboken Number	Tonality	Scoring	Modern edition
1	2	D Major	organ, 2 vln, vla, 2 ob, 2 clar, timp, cello, b. viol	Verlag Doblinger Diletto Musicale 78
2	10	C Major	organ, 2 vln, cello, b. viol	G. Henle Verlag, Munich
3	8	C Major	organ, 2 tpts or horns, timp, 2 vln, cello, b. viol	Verlag Doblinger Diletto Musicale 80
4	5	C Major	organ, 2 tpts or horns, 2 vlns, cello, b. viol	Nagels-Musik-Archiv 200
5	1	C Major	organ, 2 ob, 2 tpts, str (w/ vla)	poor edition: Breitkopf & Härtel, Wiesbaden
6	6	F Major	organ, solo vln, str	Musikwissenschaftlicher Verlag, Leipzig/Vienna



The Bergkirche (Mount Calvary Church) in Eisenstadt occupies a unique position, crowning the road which leads up the hill past the castle on its way to Vienna. In this church Haydn conducted the first performances of all but one of his last six Masses from the organ console.



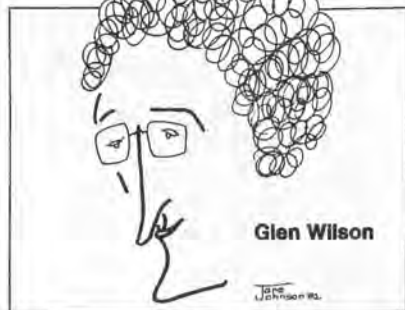
Edward Parmentier



Ton Koopman



Robert Conant



Glen Wilson

◀ **Southeastern Conclave, Page 5**
Albright, Frances Bedford, and Paul Whear (who culled the five semi-finalists from the 178 submitted compositions) and, in Tallahassee, John Boda (of FSU), Eugenia Earle (New York), Robert Helps (Tampa), James Wierzbiicki (St. Louis), and Glen Wilson (The Netherlands).

To avoid an all-night vigil by contestants and audience, the finals of the playing competition began at 6 p.m. Lucktenberg's Hill harpsichord was the chosen instrument as the five contestants played either Louis Couperin's unmeasured *Prelude in F* or d'Angelbert's

unmeasured *Prelude in D minor*; *Pavana and Galiarda* by John Bull; and Bach's *Chromatic Fantasy and Fugue*. Shirley Matthews presented each player with a red rose—adding even more color to an already-colorful occasion!

A reception for the registrants provided good food and another chance to exchange ideas. Finally, at 10 p.m., the jury returned and announced the winners: no first prize was awarded (shades of Bruggel); two second prizes of \$1250 each to Peter Marshall and Luc Beauséjour; honorable mention, and an award of \$300 each, to the other three finalists—Ellen Foster, Jillon Stopples Dupree, and Catherine Perrin.

The Aliénor composition awards were also announced: first prize (\$2,000) went to Roger Briggs; second (\$1,000) to Ivar Lunde, Jr.; third (\$500) to Randall Snyder; honorable mentions to Roberto Sierra and Carl Witt.

Although most of the participants in the third SEHKS conclave considered the announcements ceremony the end of the event, the next day there was a "Dutch treat" (as Karyl Louwenaar had written earlier, in the "traditional" sense, not a Leonhardt/Koopman/Louwenaar treat!) excursion to famed Wakulla Springs, a natural attraction 14 miles south of Tallahassee, where those fortunate to have the time to stay an extra day were able to have breakfast at the fine hotel and then take two boatrides to see the alligators, birds, and other natural sights (including Henry, the pole-vaulting fish!) What a fun time it was, including the trip in Tom and Barbara Pixton's "harpsicart" van (with tapes of Landowska to maintain the keyboard theme) with fellow-travellers Frances Bedford and the Ivar Lunde's.

Among the most important benefits of such gatherings are the opportunities for builders to assess the work of their colleagues and for players and listeners to contrast and compare recent work by harpsichord, clavichord and fortepiano makers. The craftsmen who exhibited instruments at the Tallahassee conclave were Paul Irvin, Knight Vernon, Oliver Finney, Eric Herz, Steven Sørli, Anderson Dupree, Willard Martin, Thomas Pixton, Hill and Tyre, J. C. Neupert, Richard Kingston, E. O. Witt, Jeff Lende, Robert Duffy, David Sutherland, Anden Houben, and the Zucker-

mann and Hubbard workshops. On the last day of the conclave the first issue of the Southeastern Historical Keyboard Society's *Early Keyboard Journal* was distributed. Edited by Almonte Howell of the University of Georgia, this 93-page volume in typescript is a most significant addition to the literature of early music! Articles include George Lucktenberg's chronicle of the society's history: "The First Three Years of SEHKS—Provenance, Progress, and Promise"; Karyl Louwenaar's "Which Comes First: Sarabande or Air?" (referring to Bach's D Major Partita); "Three Examples of Keyboard Restoration in the Southeast" by John Watson; "Change in Keyboard Touch around 1800—From Non-legato to Legato" by Daniel Raessler; John Shannon's "The First and Second Organ Reform Movements: A Review of their Goals"; Nanette Lunde's "Israel Gottlieb Wernicke—The Contrapuntist of Scandinavia;" and reviews by John Shannon, Peter Williams, Peter Marshall, Rudolph Kremer, and Stephen Helling (the latter a most erudite view of David Fuller's transcriptions of two ornamented organ concerti by Handel as played on an early barrel organ).

The journal is one of the benefits of membership in SEHKS; for those interested in early keyboard music it is strongly recommended that such a membership be attained by writing membership chairman Lillian Pearson, 1005 Lothian Drive, Tallahassee, FL 32312. The cost is \$12 a year.

The Tallahassee Holiday Inn's sign read "Welcome HARPSICHORDISTS" (!!) and the Floridians had done just that. For a conclave superbly organized, filled with stimulating musical moments (both old and new music), for the fine attention to comfort and good food, for the opportunities to exchange both ideas and gossip, vigorous applause to SEHKS. ■

The five finalists in the Harpsichord Performance Competition: back row, l to r, Luc Beauséjour, Peter Marshall. Front row, l to r, Jillon Stopples Dupree, Ellen Foster, Catherine Perrin.



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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES

East of the Mississippi

15 FEBRUARY

Larry Smith; Eastman School, Rochester, NY 8 pm (also 16, 17 February)

Joan Lippincott; Sweet Briar College, Sweet Briar, VA

*Linda Wilberger Egan; Irvine Aud, Philadelphia, PA 12:30 pm

16 FEBRUARY

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

Frank Converse; Trinity Church, Newport, RI 12:15 pm

17 FEBRUARY

F. Thomas Richardson; St Paul's Chapel, Columbia, U, New York, NY 12 noon

18 FEBRUARY

Stephen G. Schaeffer; First Baptist, Clinton, SC 8:15 pm

19 FEBRUARY

Cj Sambach; Post Chapel, Ft Monmouth, NJ 7 pm

Jonathan Dimmock; St Thomas Church, New York, NY

20 FEBRUARY

Eugene Roan; Trinity Cathedral, Trenton, NJ

Parker, *Hora Novissima*; St John's Lutheran, Allentown, PA 4 pm

Donald S. Sutherland; Bradley Hills Presbyterian, Bethesda, MD 4 pm

The American Boychoir; First Presbyterian, Naples, FL, 4:30 pm

Ann Labounsky; St Paul's Monastery, Southside, PA 3 pm

Handel, *Samsou*; Emory Univ, Atlanta, GA 4:30 pm

Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

Warren Berryman; The Church in Aurora, Aurora, OH 7 pm

Mozart, *Requiem*; St Luke's Evanston, IL 5:30 pm

Jerome Butera; Trinity Lutheran, Des Plaines, IL 7 pm

Dean Billmeyer; House of Hope Presbyterian, St Paul, MN 4 pm

21 FEBRUARY

*William Albright; Park Ave Christian, New York, NY

22 FEBRUARY

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

*Mary Fenwick; Irvine Aud, Philadelphia, PA 12:30 pm

23 FEBRUARY

Winfred Johnson; Trinity Church, Newport, RI 12:15 pm

James Litton, Liturgical Workshop; Bethesda-by-the-Sea, West Palm Beach, FL

24 FEBRUARY

Catherine Burrell; St Paul's Chapel, Columbia U, New York, NY 12 noon

Walker Cunningham (all-Bach); St Michael's Episcopal, New York, NY 8 pm

25 FEBRUARY

Badinage (all-Bach); St Paul's Chapel, New York, NY 12 noon

Pomerium Musices & Concert Royal (all-Bach); St Paul's Chapel, New York, NY 8 pm

Henry Lowe; Christ Church, Cincinnati, OH 8 pm

26 FEBRUARY

Brahms, *Requiem*; Carnegie Hall, New York, NY 8 pm

Thompson, *The Peaceable Kingdom*; Univ of Chicago, Chicago, IL 8 pm

27 FEBRUARY

+ *John Rose; First Congregational, Springfield, VT 4 pm

Bruce Neswick; Christ & St Stephen's, New York, NY 10:40 am

David Arcus; St Thomas Church, New York, NY

Brahms, *Requiem*; St Bartholomew's, New York, NY 4 pm

David Craighead; United Methodist, Red Bank, NJ

Marie-Claire Alain; Bradley Hills Presbyterian, Bethesda, MD 4 pm

James Dale, Dupre's *Stations of the Cross*; US Naval Academy, Annapolis, MD 3 pm

Joan Lippincott; Abington Presbyterian, Abington, PA

Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

Debra Ramsey; Cathedral of St Philip, Atlanta, GA 5 pm

Peter Planavsky; First Congregational, Columbus, OH 8 pm

Mozart, *Requiem*, Bruckner, *Te Deum*; All Saints Church, Atlanta, GA 3 pm

Heinz Wunderlich; Sacred Heart Church, Notre Dame, IN 4 pm

Jerry Jelsema; Community Church, Park Ridge, IL 3:30 pm

Byron L. Blackmore; Viterbo College, La Crosse, WI 3 pm

Patrick Wedd; Christ Church Cathedral, New Orleans, LA 4 pm

28 FEBRUARY

Thomas A. DeWitt, with trumpet; Morrison United Methodist, Leesburg, FL 8 pm

1 MARCH

*Joseph Guidotti; Arch Street Presbyterian, Philadelphia, PA 12:05 pm

David Craighead; Calvin College, Grand Rapids, MI

Bach Evening; St Paul's, Indianapolis, IN 8 pm

2 MARCH

Franklin Coleman; Trinity Church, Newport, RI 12:15 pm

4 MARCH

Vaughan Williams, *Mass In G Minor*; Church of the Advent, Boston, MA 8 pm

Heinz Wunderlich; St John's Evangelical Church, Columbus, OH 8 pm

5 MARCH

Frederick Swann; Christ Church, Oak Brook, IL 8 pm

6 MARCH

Byrd, *Mass for 3 Voices*; Church of the Advent, Boston, MA 11 am

Marie-Claire Alain; South Congregational-First Baptist, New Britain, CT 4 pm

Schütz, *Musicalische Exequien*, motets; St Bartholomew's, New York, NY 4 pm

Renee Barrick; St Thomas Church, New York, NY

Bach, *Cantata 170*; Christ & St Stephen's, New York, NY 10:40 am

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*Marilyn Mason; West Side Presbyterian, Ridge-wood, NJ 4 pm
 C. Allison Salley; Trinity Cathedral, Trenton, NJ
 Durullé, *Requiem*, Mozart, *Solemn Vespers*; St Peter's, Morristown, NJ 4:30 pm
 Dale Caldwell; First Presbyterian, Burlington, NC 5 pm
 Karel Paukert; Cleveland Museum of Art, Cleve-land, OH 2 pm
 Haydn, *Te Deum*, Schubert, *Mass in E-flat*; Church of the Covenant, Cleveland, OH 7:30 pm
 J. Michael Grant & James W. Carmichael; Cathed-ral of St Philip, Atlanta, GA 5 pm
 Bach, *Mass in B Minor*; Zion Lutheran, Ann Arbor, MI 4 pm
 William Teague; Second Presbyterian, Indianapo-lis, IN 8 pm
 Heinz Wunderlich; Univ of Louisville, Louisville, KY 8 pm
 Jerome Butera; St Peter United Church of Christ, Skokie, IL 4 pm
 Handel, *The Passion of Christ*; Church of St Paul & The Redeemer, Chicago, IL 4 pm

7 MARCH
 Todd Wilson; Cathedral of the Incarnation, Gar-den City, NY 7:30 pm
 Morgan Simmons; Hymnody Workshop, St David's, Glenview, IL 8 pm

8 MARCH
 *Cathrine Robinson; Arch Street Presbyterian, Philadelphia, PA 12:05 pm
 Heinz Wunderlich; West Liberty State College, West Liberty, WV 8 pm
 *Festival Singers of Atlanta; St Luke's Episcopal, Atlanta, GA 8 pm

9 MARCH
 Muriel Buck; Trinity Church, Newport, RI 12:15 pm
 Robert Noehren; Cleveland Museum of Art, Cleveland, OH 8:30 pm
 Valerie Shields; Community Church, Park Ridge, IL 12:10 pm

10 MARCH
 Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 11, 12, 13 March)

11 MARCH
 St Thomas Choir (NYC); Christ Church, Cincinnati, OH 8 pm
 Heinz Wunderlich; Centenary College, Shreve-port, LA

12 MARCH
 National Organ Playing Competition; First Presby-terian, Ft. Wayne, IN 1 pm
 Heinz Wunderlich (workshop); Centenary Col-lege, Shreveport, LA

13 MARCH
 Faure, *Messe basse*; Church of the Advent, Bos-ton, MA 11 am
 Mendelssohn, *Elijah*; The Presbyterian Church, Rye, NY 4 pm
 Bruce Neswick; Christ & St Stephen's, New York, NY 10:40 am
 Bach, *Jesu meine Freude*; Christ & St. Stephen's, New York, NY 11 am
 Palestrina, *Missa Laudate Dominum*; St Ignatius, New York, NY 11 am
 Sixth Annual Bach Marathon; Chevy Chase Pres-byterian, Washington, DC 1-9:30 pm
 Handel, *Messiah*; Covenant United Methodist, Springfield, PA 7:30 pm
 Karel Paukert; Cleveland Museum of Art, Cleve-land, OH 2 pm
 John Matthews; Cathedral of St Philip, Atlanta, GA 5 pm
 Brahms Festival, Ferris Chorale; St James Cathed-ral Chicago, IL 7 pm
 *Handbell Workshop; Eastern Illinois Univ, Charleston, IL 9 am
 Guy Bovet; Hennepin Ave Methodist, Minneapolis, MN

14 MARCH
 *Marilyn Keiser; St Paul's Episcopal, Buffalo, NY

15 MARCH
 *Henry Cook; Arch Street Presbyterian, Philadel-phia, PA 12:05 pm
 *Jonathan Biggers; St Anne's, Atlanta, GA 8:15 pm
 *Heinz Wunderlich; Cathedral Basilica of the Assumption, Covington, KY
 Gerry Guzaski; East Illinois Univ, Charleston, IL 8 pm

16 MARCH
 Constance Andrews; Trinity Church, Newport, RI 12:15 pm
 Jerome Butera; Community Church, Park Ridge, IL 12:10 pm

18 MARCH
 Bethesda Schola Cantorum; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
 Robert Glasgow, masterclass; Houghton College, Houghton, NY 10 am
 Robert Glasgow; Houghton College, Houghton, NY 8 pm

19 MARCH
 Bach Society of Baltimore; Bishop Cummins Mem-orial Church, Catonsville, MD 8 pm

20 MARCH
 Dubois, *Seven Last Words*; North Yonkers Com-munity Church, Hastings-on-Hudson, NY 10:30 am
 Tallis, *Lamentations*; Church of the Advent, Bos-ton, MA 11 am
 Brahms, *Requiem*; Madison Ave Presbyterian, New York, NY 4 pm
 Joshua Singer; St Thomas Church, New York, NY

Bruce Neswick; Christ & St Stephen's, New York, NY 10:40 am
 Bach Society of Baltimore; St Bartholomew's Church, Ten Hills, MD 4 pm
 James Dale, Bach Birthday Concert; US Naval Academy, Annapolis, MD 3 pm
 Brahms, *Requiem*; First Presbyterian, Naples, FL 4:30 pm
 Atlanta Bach Choir, "Bach Around the Clock"; Druid Hills Presbyterian, Atlanta, GA 2-10 pm
 Karel Paukert; Cleveland Museum of Art, Cleve-land, OH 2 pm
 Pennsylvania Boys Choir; St Paul's, Indianapolis, IN 8 pm
 Cathedral Choir with orchestra; St James Cathed-ral, Chicago, IL 4 pm
 Bach, *St Mark Passion*; Trinity Episcopal, Whea-ton, IL
 *Children's Choir Festival; Charleston Community Church, Charleston, IL 1:30 pm

21 MARCH
 *Marilyn Keiser (workshop); First Baptist, High Point, NC 7-10 pm

22 MARCH
 Bach Birthday Concert; Cathedral of the Incarna-tion, Garden City, NY 8 pm
 *Robert Gonnella; Arch Street Presbyterian, Phila-delphia, PA 12:05 pm
 *Marilyn Keiser; First Baptist, High Point, NC 8 pm
 David Schrader; Trinity Episcopal, Toledo, OH 8 pm
 Henry Lowe; Christ Church, Cincinnati, OH 12:10 pm
 Bach, *St Mark Passion*; Church of Our Saviour, Chicago, IL

23 MARCH
 Marian Van Slyke (with soprano); Trinity Church, Newport, RI 12:15 pm

24 MARCH
 John Rose; First United Methodist, Gainesville, GA 8 pm

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25 MARCH
Bach, *St Matthew Passion*; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also March 26)

*Franz Lehmendorfer; Crystal Cathedral, Garden Grove, CA 8 pm

27 MARCH
Byrd, *Mass for 5 Voices*; Church of the Advent, Boston, MA 11 am

19 FEBRUARY
David Hurd; R LDS Auditorium, Independence, MO 8 pm
Edward Murray; SMU, Dallas, TX 8:15 pm

Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm

20 FEBRUARY
*Ars Musica; St Michael & All Angels, Dallas, TX 8:15 pm
August Humer; Walla Walla College, College Place, WA 4 pm

Robert M. Helmschrott; St Thomas Church, New York, NY

*Bach, *B Minor Mass*; St James Episcopal, Newport Beach, CA 4 pm

Handel, *Messiah* (Parts 2 & 3); Trinity Church, Newport, RI

*Lee Jessup; St Cross Episcopal, Hermosa Beach, CA 4 pm

Gillian Weir; National City Christian, Washington, DC 4 pm

*David Britton; Mount St Mary's, Los Angeles, CA 3 pm

John Rose; First United Methodist, Brevard, NC 4 pm

23 FEBRUARY
Peter Planavsky, workshop; West Zion Mennonite Church, Moundridge, KS 9-12 noon

Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

25 FEBRUARY
Brad Norris, Dupre's *Stations of the Cross* (multi-media); St John's Cathedral, Denver, CO 8 pm

Laurence Jenkins; Cathedral of St Philip, Atlanta, GA 5 pm

*William Teague; St Stephen Presbyterian, Ft Worth, TX 8:15 pm

John G. Schaeffer; First Congregational, Columbus, OH 8 pm

*Constance Kuhne; Our Lady of Lourdes, Northridge, CA 11:30 am
Peter Planavsky; UCLA, Los Angeles, CA 12:00, 12:30 pm

Macalester Concert Choir; First Presbyterian, Ft. Wayne, IN

27 FEBRUARY
David Spicer; First Presbyterian, Lincoln, NE 3:45 pm

Robert Glasgow; First Methodist, Chicago, IL 4 pm

*Joan Benson, Guy Bovet, organ, clavichord, fortepiano; All Saints Episcopal, Pasadena, CA 4-6, 8 pm

Bach, *Mass IN B Minor*; Univ of Chicago, Chicago, IL 3 pm

28 FEBRUARY
*Sherry Smith Withers; First Christian, Corpus Christi, TX 8 pm

*Children's Choir Workshop; Central Community Church, Mattoon, IL

1 MARCH
Vienna Choirboys; SMU, Dallas, TX 8:15 pm

29 MARCH
Hutton School Chamber Choir; St Paul's Cathedral, Buffalo, NY 8 pm

4 MARCH
*Connie Grisham; Our Lady of Lourdes, Northridge, CA 11:30 am
Carlo Curley; First Congregational, Los Angeles, CA 8 pm

Bach, *St John Passion*; Holy Trinity Lutheran, New York, NY 8 pm

31 MARCH
Byrd, *Mass for 5 Voices*; Church of the Advent, Boston, MA 6:30 pm

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6 MARCH
University of Iowa Organ Workshop; Univ. of Iowa, Iowa City, IA (through March 8)
Brett Wolgast; Univ of Iowa, Iowa City, IA
Choral Concert; St John's Cathedral, Denver, CO 4 pm
Jonathan H. Maedche (harpsichord); SMU, Dallas, TX 8:15 pm
Harold Julander; St John's, Chico, CA 7:30 pm
Frederick Swann; La Jolla Presbyterian, La Jolla, CA 4 pm
Berlioz, *Requiem*, Chandler Pavilion, Los Angeles, CA 7:30 pm

7 MARCH
Martin Haselböck; Univ of Iowa, Iowa City, IA
Martin Haselböck, masterclasses; Univ of Iowa, Iowa City, IA (through March 8)

11 MARCH
*Craig Canster; Our Lady of Lourdes, Northridge, CA 11:30 am

13 MARCH
St Thomas Choir (NYC); St John's Cathedral, Denver, CO 8 pm
Dvorak, *Stabat Mater*; Our Lady of Lourdes, Northridge, CA 4 pm
*Laron Jacobsen; St Cross Episcopal, Hermosa Beach, CA 4 pm

14 MARCH
*Clyde Holloway; Westminster Presbyterian, Lincoln, NE 8 pm
*Luigi Tagliavini; University Park Methodist, Dallas, TX 8:15 pm
Music for Organ & Orchestral Instruments; La Crescenta Presbyterian, La Crescenta, CA 8:15 pm

16 MARCH
*John Rose; The Mormon Tabernacle, Salt Lake City, UT 8 pm

18 MARCH
Brahms, *Requiem*; St John's Cathedral, Denver, CO 8 pm
Heinz Wunderlich; Crystal Cathedral, Garden Grove, CA 8 pm
Beth Zucchino; First Presbyterian, Santa Barbara, CA 12:00 noon
*Alice Rucker; Our Lady of Lourdes, Northridge, CA 11:30 am

20 MARCH
David Spicer, Vaughan Williams, Durufle (with choir & orchestra); First Presbyterian, Lincoln, NE 3:45 pm
Children's Choir Festival; St John's Cathedral, Denver, CO 2 pm
Texas Bach Choir; St Luke's Episcopal, San Antonio, TX 4 pm
McNeil Robinson; Sacred Heart Church, Colorado, CA 4 pm
*Margaret Long Crouch, harpsichord; Grace Lutheran, Santa Barbara, CA 4 pm

23 MARCH
Beth Zucchino; First Presbyterian, Oceanside, CA 12:10 pm

25 MARCH
Bach Birthday Concert; St John's Cathedral, Denver, CO 8 pm
*Eleanor Hammer; Our Lady of Lourdes, Northridge, CA 11:30 am
Cherry Rhodes, Ladd Thomas; Crystal Cathedral, Garden Grove, CA 8 pm

31 MARCH
Michael W. Lindner; SMU, Dallas, TX 3:30 pm

INTERNATIONAL

17 FEBRUARY
Gerald Webster; St Paul's, Toronto, Ontario, Canada 12:10 pm

18 FEBRUARY
Peter Planysavsky; Roy Thomson Hall, Toronto, Ontario

20 FEBRUARY
*Douglas Haas; St Joseph's Cathedral, Edmonton, Alberta, Canada 3 pm

24 FEBRUARY
Exultate Chamber Singers; St Paul's, Toronto, Ontario, Canada 12:10 pm

20 MARCH
*Odile Pierre; Robertson-Wesley United Church, Edmonton, Alberta, Canada 3 pm

23 MARCH
*Odile Pierre; Univ of British Columbia, Vancouver, BC 8 pm

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By James McCray

The Easter Season

Easter is the culmination of an extended period which includes Lent and Passiontide. Because of the secular influences it somehow suggests spring and the end of winter. The appropriateness of this varies according to the place where one lives. For us in Colorado, there is almost no relationship to this fact because it may be snowing here on May Day. Nevertheless, Easter does have a bench mark quality and serves as a change from a period of liturgical sadness to one of immense joy.

In most churches it notes the return of the use of the "Gloria" back into the Service; it had been absent during Lent. There is a change of color in the various church regalia. And, unfortunately, for the choir it may signal a time when attendance starts to lag. Since many choirs build toward the Easter Service and have a musical cornucopia on that occasion, there is always a let down for the next month. Directors should be certain to introduce "special" choral works which will be performed after Easter.

If something special is planned for the time after Easter, choirs may avoid that musical recession which often occurs. Attendance during those weeks leading up to Easter is usually at a peak, and by also working on something for a later time, choir members can be coaxed into an extended commitment.

The reviews this month are concerned with music for the time preceding Easter and for Easter Sunday. A variety of styles is included.

Seven Words of Hope. Lloyd Pfautsch, SATB, narrator, congregation and organ, Hope Publishing Company, APM 356, \$1.95 (M).

In this 60 minute Lenten Cantata, Pfautsch employs the narration of the seven last words of Christ on the cross. The choir sings the seven words in simple, straightforward settings. There is also an extended opening movement (choral invitation), and they sing with the congregation on the hymns. The choir/congregation responses are unison hymns from a variety of sources and they are available in a congregation ser-

vice folder (APM 364). The complete score (APM 362) contains the extended narrations which should be read by eight different readers, one of whom serves as an evangelist. They contrast "Word" from the pulpit and the "Commentary." The music is sensitive and easy with little for the organ, although the composer suggests opening and closing voluntaries which are included in the total timing. Highly recommended. **On This Day.** Michael Jochen, Unison/two-part, flute and keyboard, Choristers Guild, A-267, .80 (E).

The second part is used only in the closing Alleluia section which is doubled by the flute and, therefore, may be eliminated. Designed for children's voices, there is a good rhythmic vitality with some syncopation. The keyboard is on two staves and does not always double the voice line. This is a delightful anthem that will be suitable for most young choirs.

Shout Hosana To Our King. Kent Newbury, SATB and organ, New Music Company, NMA-110, .60 (M).

This wonderful Palm Sunday anthem draws on the text "Ride on in majesty," and has a strong thematic content. There is a short section for solo or small ensemble. The keyboard music is busy and helps provide the majestic quality. The last verse modulates up and ends with a triumphant statement. Well written and useful.

Es Dies Trophei ("Tis a day of triumph). Alessandro Scarlatti (1660-1725), SATB with SATB soli, two violins and continuo, Jenson Publications, 413-05014, \$1.50 (M+).

The editor, Carol Smith, has provided extensive commentary about the work and its performance practices, including a detailed pronunciation and stress guide. The continuo part in this score is to be used only when the other instrumental parts are not used; they are available from the publisher (413-05029). The violin music is written above the score; they play duets, often in thirds, and in imitative echos. Only a Latin text is given for performance. The choral music is typically Baroque with a mixture of polyphonic and homophonic

areas and harmonies. The solos play an important role and are used throughout the entire motet.

On This Jubilant Day. Robert Leaf, SATB, B-flat trumpet and organ, Augsburg Publishing House, 11-1969, .60 (M).

There is a balance between choral and instrumental music with both being equal in importance. Extensive passages for the organ/trumpet create a fanfare type of character that is contrasted by the slower middle section (ABA) which changes key. It features a brief soprano solo and is more pensive. The anthem closes with a celebrative alleluia.

Christ is Risen (Easter Fanfare). Charles Nick, SATB, 3 trumpets and organ, Flammer of Shawnee Press, A-5874, .60 (E).

Nick uses a bravura opening that is mostly in unison for the chorus, and the second section is a slower alleluia that builds to a return of the fanfare idea. This is designed as an introit and is only four pages in length.

The Death and Resurrection of Christ. David A. Baker, SATB, STB soli and organ, Mark Foster Music Co., MF 186, \$3.50 (M).

The total duration of this cantata is 25 minutes with four separate movements: Gethsemane, Before Pilate, The Crucifixion, and The Resurrection. The soloists are used throughout each movement. The music has mild dissonances and yet maintains a leanness of texture in both chorus and organ. There are many unison passages and a preponderance of block chord areas when four voices are used. It has a good dramatic sense and although it is 55 pages long, it is not difficult and could be learned quickly. Useful for larger church choirs.

Crucify Him. Thomas Peterson, 3 speaking voices, Curtis Music Press, No. 8204, .65 (E).

This may be performed by SAB or 3 equal voices. There are no unusual sounds created, only spoken words which have rhythmic notation and dynamic contrasts. The rhythms are sim-

ple and this anthem could be sightread and easily learned at one short rehearsal. It is a special setting that could enhance a Good Friday Service.

Ersttitt und Fallet (Oh, Tremble and Falter). Wilhelm Friedemann Bach (1710-84), SATB with SATB soli and small orchestra, Belwin-Mills Publishing Co., BC 1, Full score \$7.50, choral parts \$1.00 (M).

The eldest son of Bach, in this 30 minute cantata, attempts to avoid the Baroque traditions of his famous father. This scholarly edition is by Oscar Foellmer and Friedrich Schall, and they provide an English translation for performance. There are seven movements, but the chorus is only used in the opening and closing, with the other movements for the soloists. They will need to have good breath control and flexibility to sing the long melismatic lines. Lovely music for those choirs seeking a sophisticated cantata that emphasizes soloists. Highly recommended.

Behold, We are Going Up To Jerusalem. Gerhard Krapf, SATB and organ, Hope Publishing Co., APM 001, .60 (M).

The organ music is carefully notated on three staves with registration and ornamentation indications. It plays between the choral statements which are usually unaccompanied. The chorus also has a brief shouting area where they simulate the crowd. The Lenten Anthem closes with a free adaptation of a chorale. This is effective music.

In seiner Todesnot (Now, in His Hour of Death). Louis Spohr (1784-1859), SATB and piano, Tetra Music Corp. of Alexander Broude Inc., AB85-6, .50 (M).

This six page work is taken from Spohr's relatively unknown oratorio *Des Heilands letzte Stunden*. English and German versions are given in this slow, Romantic anthem. The piano is active and separate from the choral lines; it provides a true accompaniment. The lines are contrapuntal and the harmony is chromatic. This will require a good choir and would also be effective for school choirs wanting a concert piece.

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1912 SKINNER PIPE ORGAN, 3-MANUAL ELECTRO-pneumatic console, 21 ranks. Organ must be removed at buyer's expense. Will absolutely be sold to best bidder. For further details, contact: Wesley United Methodist Church, 400 Iowa Av., Muscatine, IA 52761. (319) 263-1596

1913 E.M. SKINNER, 4 MANUALS, 58 RANKS, Moller console. Contact: Nancy Lancaster, House of Hope Presbyterian Church, 797 Summit Av., St. Paul, MN 55105. (612) 227-6311

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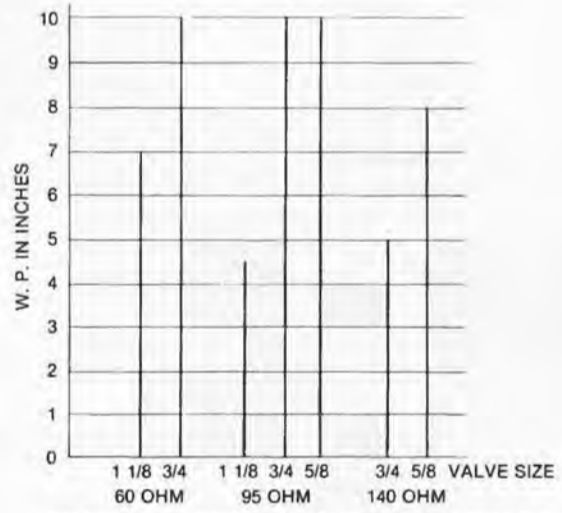
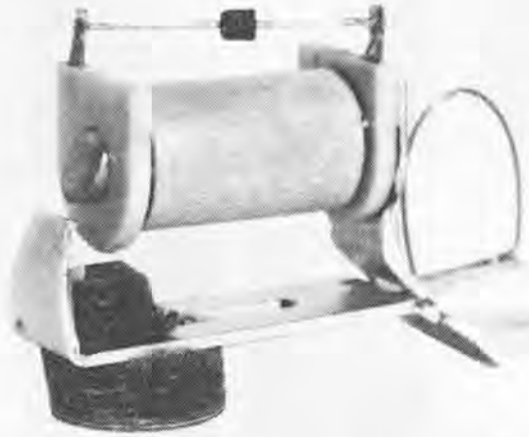
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