THE DIAPASON

FEBRUARY, 1992

Dowd German Double

Dowd French Double

Dowd French Single

Dowd Franco-Flemish Double

William Dowd 70th Birthday Tribute
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THE DIAPASON

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Letters to the Editor

Organ design based on registration

I was most interested to read Robert Noehren's article in the December issue, "Organ Design Based on Registration." In it, Noehren calls for the study of the scores of such composers as Tournemire and Messiaen to note their registration requirements. I am presently engaged in such a study of Tournemire's complete organ works, and hope soon to produce an article on this topic similar to my previous ones on Messiaen. In light of my research, I would comment:

The study of composers' scores for registration requirements should be complemented by the study of the stoplists of organs which the composers played, as well as stoplists devised by the composers for organs real or imagined. Sometimes the registrations in a score are hypothetical, where a composer calls for sounds that were not available on the organ normally at his disposal.

A case in point is the Ste.-Clotilde organ. Tournemire (who, by the way, died in 1939, not 1937) calls for expressive Récit, Positif and even Grand Orgue many times in *l'Orgue Mystique*. However, the Récit has always been the only expressive division in the Clotilde organ, even after the organ's 1933 rebuild under Tournemire's direction. The keyboard compass was increased from 54/27 to 61/32, ten stops and various accessories were added, yet the Positif (and Grand Orgue) remained unenclosed. Obviously, this was why the Positif's Clarinette was moved to the Récit; Tournemire's scores consistently call for this stop to be under expression.

I have a photo of Tournemire at the Ste.-Clotilde console, taken in mid-1939. One can clearly see that this is the 1933 console in that it has a 32-note pedalboard and a double row of *pédales de combinaison*, as described in Tournemire's method book.[1] There is only one swell pedal.

It is interesting to note in this regard that Vierne in 1928 had asked the builder Gonzales to put the Grand Orgue and Positif of the Notre-Dame Cathedral organ under expression. After considering the expense of relocating the chests for these divisions to allow space for swell boxes, this idea was abandoned as unfeasible.[2] Obviously, the same would be true at Ste.-Clotilde, where the Positif and Grand Orgue are at the front of the case (Grand Orgue central, Positif at either side) and provide the façade pipes.

Tournemire's *l'Orgue Mystique* occasionally calls for registers which have never been found in the St.-Clotilde organ (and some of these are not found in the Index in the scores): Euphone, Quarte de Nasard, Septième, 16′ Cor (a flue stop), etc. . . . Perhaps Tournemire encountered these in other organs.[3] In any case, when *l'Orgue Mystique* was played at Ste.-Clotilde, certain registrations had to be significantly altered, as Tournemire himself did in his 1931 recordings of two *l'Orgue Mystique* excerpts. Thus, not only a more complete awareness of the score's specifications, but of the realism of those specifications, is essential to inform and guide modern-day organ performers and builders.

A few comments concerning Noehren's proposed stoplist: First, I question the omission of an 8′ Flûte on the Récit, especially when both the Franck and Tournemire scores cited by Noehren specifically call for this stop. Also, I would stress the importance of a Récit to Positif Octave Grave, which is called for innumerable times in Tournemire's works (though the Récit to Grand Orgue Octave Grave could substitute if the Grand Orgue is the second manual, not the first in the French manner). Finally, I must question the choice of Récit 16′ reed. This may seem strange, since the Basson has much precedent in the work of Cavaillé-Coll. However, there seems to have been a decided reaction in France against Bassons as Récit 16's by about the 1930s, resulting in an exclusive preference for Bombardes. Tournemire chose a Bombarde for his added Récit 16′ reed at Ste.-Clotilde, and it is the Récit 16′ added to other Cavaillé-Colls (la Trinité, la Madeleine, St.-Roch) even *replacing* 16′ Bassons in some cases (Trocadéro/Chaillot, Sacré-Coeur)—not to mention its appearance in uncounted newly-built organs. The difference is not so much one of power (Tournemire refers to a "Bombarde douce") as of timbre, resulting from the type of shallot used (tapered, tear-drop shallots in Bassons, parallel, domed shallots in Bombardes). No doubt the basson's tone is considered too dark to blend properly in a chorus of trompettes.

Timothy J. Tikker
Eugene, OR

Notes:

1. Charles Tournemire, *Précis d'éxécution, de registration et d'improvisation à l'Orgue*, Max Eschig, Paris, 1936, p. 8. See also Kurt Lueders and Ton van Eck, "Franck, Cavaillé-Coll, and the Organ of Ste.-Clotilde," *The American Organist*, December 1990, pp. 115–118 for photos of the original 1859 console of this organ, with its single row of *pédales de combinaison* and 27-note pedalboard.
2. Louis Vierne, "Méthode d'Orgue," *L'Orgue: Cahiers et Mémoires* no. 37, 1987, pp. 49–53.
3. If one goes through all 253 pieces in *l'Orgue Mystique* and lists all the stops called for, one arrives at a rather unusual specification of some 90 stops! However, upon analysis it becomes clear that this stoplist can be distilled down to its more essential components, resulting in a stoplist closer in size to that proposed by Noehren.

The author replies

Whenever I see a letter, such as Mr. Tikker's in response to my article, I have to wonder if I succeeded in expressing my thoughts clearly. The fault may be mine. In any event, Mr. Tikker has apparently missed my point. He might at least look once again at my subject, "Organ Design Based on Registration." My subject was not mainly concerned with the history of organs and organists in France, although, of course, I used historical material, nor was it my intention to describe a tradition in detail. My interest is with the organ of today and how it may become a more expressive and well-organized instrument of the future.

Even in his first paragraph it is apparent that my motive in writing the article escapes Mr. Tikker. In fact, he wants to be precise about the registrations of a composer such as Tournemire and recommends studying in detail not only one (Ste.-Clotilde) but several organs the composer had played, searching somehow for a knowledge of the exact sounds of his registrations. Such an attempt may be of interest to the scholar, but it only serves to complicate the artistic goal of the performer as he tries to resolve the practical problems in the handling of his registrations. Mr. Tikker notes that Tournemire himself used different registrations on the Ste.-Clotilde organ from those noted in his score because the sounds he recommended were not available. (I am sure he regretted they were not available!) Here Mr. Tikker is reviving the very problem I was trying to dissolve. I was suggesting that we build an organ with, as far as possible, the registers and registrations that are called for in the music of *many* composers, advocating the design of a more universal instrument such as is exemplified by the modern symphony orchestra. For instance, Franck, Widor, Vierne and Tournemire all specify a register such as the cromhorne; the cromhorne in the ear of Vierne may not be exactly the same cromhorne that is in the ear of Tournemire, but it is a cromhorne with its characteristic color and it should be available to the organist as he attempts to play music of any of these composers when a cromhorne is called for. It is one thing to approach our subject on a scholarly level where everything presumes to be "exact," and it is quite another to design an organ which will serve the artistic purposes of the present-day performer who must face the practical problems of performance itself.

Mr. Tikker has already shown how Tournemire himself, in his performance of his own pieces on the Ste.-Clotilde organ, had to find practical solutions when it came time to play a real live performance! This is a problem we all face in performance today because of the great diversity of instruments. My article then was a modest attempt to offer another solution to, what I call, an unfortunate condition. All organs are different, but all symphony orchestras are the same. The conductor and his orchestra follow exactly the instrumentation for the score before them, while the organist must compromise and adapt the registration indicated by the composer to the organ he has been assigned, often with great difficulty.

Everything Mr. Tikker writes may indeed be true but he fails to address my subject matter.

Perhaps because the only musical example I quoted was by Tournemire, Mr. Tikker may have drawn a conclusion that I favored an organ design which, in particular, reflected the registrations of Tournemire, who was, in fact, only one of several composers cited. This was not my intention, and it seems then that Mr. Tikker may have assumed that I was creating a design exactly as M. Tournemire might have wished it. Even a casual observation will suggest that Tournemire did not consider the Cavaillé-Coll organ to be without its limitations, and I doubt that organs and organ playing dominated his thoughts from day to day. He was a musician whose comprehensive musical interest far exceeded those in the life of a parish organist. He was the composer of many symphonies, operas, large choral works, piano music and chamber music, and it is interesting to note that his professorship at the Paris Conservatoire was in chamber music.

Tournemire was certainly one of the finest organ players of his generation, but he apparently was even more skilled as a pianist. In fact, it is said that Harold Bauer (one of the great pianists of the last generation) tried to persuade Tournemire to tour America as a concert pianist! Nevertheless, his interest in the organ was considerable, and his concern was probably a practical one, based on his desire to perform as effectively as possible on a day to day basis, as he attempted to do at Ste.-Clotilde.

It seems Tournemire's interest in the organ exceeded the limitations of the "Cavaillé-Coll" tradition when one sees that he played the dedication recital on the first electronic organ in France (December 6, 1931 in Villemomble). It was an instrument, built by the firm of Coupleux of Lille, which had been constructed under the supervision of Tournemire himself! He tells us that he considered "this extraordinary instrument open to new horizons for the organ and sacred music." Some Tournemire enthusiasts may be embarrassed to read this! As we see, Tournemire's mind does not appear to have been in a fixed position, unlike so many of us in the

profession today always looking to the past and rarely exploiting the artistic possibilities of the present.

Yes, I erred. Tournemire died in 1939, not 1937, and the Positiv in the Ste.-Clotilde organ was apparently never enclosed. Nevertheless, it is obvious that Tournemire wanted an enclosed Positiv. He desired a *more expressive* instrument and, as we see, he even saw merit in the electronic organ, then in its infancy. Vierne was apparently no less anxious to have at least two enclosed divisions—the scores of both composers are witness to such a desire.

A discussion of whether a Bombarde 16′ is preferable to a 16′ Basson on the Récit had little to do with my subject. Mr. Tikker apparently only looks at such an article through the eyes of scholarship; mistakes, omissions and technical details become more important than the thrust of the article itself. It was my intention to omit the 8′ flûte in the Récit of my suggested disposition and any reader who senses the main purpose of my article will be aware of my reasons for doing so.

It certainly would have been more interesting and useful if Mr. Tikker had discussed the subject of my article.

Robert Noehren

Appointments

James Walker

James Walker has been appointed director of music at All Saints Church, Pasadena, CA, a 3,500-member Episcopal parish. In this position, he will direct the two 50-voice adult choirs, coordinate the liturgical expressions of the church, and oversee the four music associates.

A native of California, Mr. Walker has appeared throughout the United States. He has taken first prize in many organ competitions, including the Mader National Organ Competition in 1986. He is a 1978 graduate of the University of Southern California School of Music, where he also completed the MMus in 1982.

James Walker continues his position as college organist and instructor of organ at Occidental College in Los Angeles and will maintain an active performing schedule.

Steven Williams

Steven M. Williams has been appointed director of music and organist at Plymouth Congregational Church, United Church of Christ, Seattle, WA. He holds the MSM degree from the Boston University School of Theology and the BMus degree from Syracuse University. His teachers have included Will O. Headlee, Winston Stephens and Victoria Sirota. Williams will oversee and coordinate all music programs at the church including the weekly Plymouth Organ Recital Series now entering its fifteenth year. He succeeds organist Edward A. Hansen, who retired in May after 34 years of service.

Here & There

The University of North Texas will present a conference entitled "Neo Classicism in French Organ Literature" February 26–29. The neo-classic organ, developed by Victor Gonzalez, Norbert Dufourcq and André Marchal, influenced such composers as Maurice Duruflé, Jehan Alain, Jean Langlais, Olivier Messiaen, Marcel Dupré, and members of the older generation still active, including Vierne and Tournemire. Presenters include Lawrence Archbold, Marie-Louise Langlais-Jacquet, Jacqueline Englert-Marchal, Georges Danion, Clyde Holloway, Marie-Claire Alain, and Marie-Madeleine Duruflé-Chevalier.

For information on program, contact Dr. Jesse Eschbach, College of Music, University of North Texas, Denton, TX 76203; 817/565-4094; for registration: Pat Roberts, Center for Continuing Education and Conference Management, P.O. Box 5344, Denton, TX 76203; 817/565-3484.

Bowling Green State University has announced the 18th annual Organ Competition, to be held March 7. A panel of judges will select the winner, who will receive a $1,200 scholarship to the College of Musical Arts, contingent on admission to the University. Application deadline in February 15. For information: Dr. Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.

The School of Music of the **University of Nebraska-Lincoln** will present the 1992 Lectures in Church Music delivered by **Michael Bauer** of the University of Kansas, March 16–17. The lectures will include "Issues and Resources in the Study of Religion and the Arts," "The Historic Dialogue Between Religion and the Arts," "The Future of Artistic Activity in the Religious Sphere: an Analysis and an Agenda," "Contemporary Perspectives on Religion and the Arts," and "Cultural Pluralism and the Religious Artist." For information: Prof. Quentin Faulkner, School of Music, University of Nebraska-Lincoln, 120 Westbrook Music Building, Lincoln, NE 68588-0100; 402/472-2503.

The William Ferris Chorale marks its 20th anniversary season with commissioned choral fanfares on the text "Amen. Alleluia!" by William Schuman, David Diamond, Ned Rorem, John Corigliano, William Ferris, Eric Fenby, William Mathias and John McCabe. The commissioned works will be presented during the subscription concert on March 27. Other programs during the subscription season include the traditional holiday concert, December 6, 1991; a concert of music by William Mathias, February 14; music by the chorale's composer/conductor William Ferris, May 15; and an encore concert June 6. All performances are scheduled for Our Lady of Mount Carmel Church, Chicago. For information: 312/922-2070.

Candler School of Theology of Emory University will present its 13th annual church music workshop, "Sing with Heart and Mind: Music in Worship," March 27–28. Presenters include John Ferris, Kevin LaGree, Don Saliers, Timothy Albrecht, Lurline Fowler, Barbara Hooker, Dwight Andrews, Alfred Calabrese, Steven Darsey, and the Glenn Young Children's Choir. For information: Steven Darsey, Church Music Workshop, Candler School of Theology, Emory University, Atlanta, GA 30322; 404/727-5607.

The Southeastern Historical Keyboard Society's annual conclave will be held April 2–4 in Atlanta, GA, at Agnes Scott College (in suburban Decatur). Featured in concerts will be Steven Lubin on fortepiano, Colin Tilney on harpsichord, and the Grand Bande original instruments chamber orchestra directed by Frederick Renz with Steven Lubin, fortepiano soloist, and John Gibbons, harpsichord soloist. Don Angle with also play a recital of modern and popular music on the harpsichord at Decatur Presbyterian Church.

The first day of the conclave will focus on the harpsichord and fortepiano in France during the 18th century, the repertoire, the instruments, and their social context. Speakers will include David Fuller (the keyboard repertoire, both solo and accompanied), Richard Rephann (the keyboard instruments, particularly those of the Taskins), Sheridan Germann (harpsichord decoration), Wendy Hilton (dance—all will learn the minuet), Colin Tilney (the unmeasured prelude), and Mark Lindley (tunings and temperaments). This academic conference is funded in part by a grant from the Georgia Humanities Council and the National Endowment for the Humanities.

The second day is designed for everyone who would like to know more about the harpsichord and fortepiano. Don Angle and Barbara Wolf will demonstrate maintenance, voicing, regulation, and tuning. Many instrument builders will be available to teach small groups how to voice a plectrum and how to tune. The same builders will have examples of their instruments in an exhibit at Decatur Presbyterian Church.

For further information and registration materials, contact SEHKS, 2516 E. 5th St., Charlotte, NC 28204, or to reserve concert tickets phone Calvert Johnson at 404/371-6259.

Midwestern Historical Society's annual meeting will be April 20–May 3 at Eastern Illinois University, Charleston, IL. Featured performers include Larry Palmer, Seth Carlin, and Edward Parmentier. Among the concerts will be a presentation of all six of J.S. Bach's concertos for 2, 3, or 4 harpsichords. As usual there will be instrument exhibits, a harpsichord-care workshop, short presentations, and festive socializing. Further information may be obtained from MHKS, 251 Redondo Rd., Youngstown, OH 44504; 216/746-0390.

The 35th International Summer Academy for Organists Haarlem takes place July 13–31. Nine courses will be given and two workshops: three courses of two hours of instruction during 16 days given by Piet Kee (J.S. Bach), Ewald Kooiman (J.S. Bach), Hans Haselböck and Jan Raas (Improvisation); six courses of two hours of instruction during eight days given by Bernard Winsemius (Sweelinck), Harald Vogel (North German music), Ton Koopman (South German and Italian music), Guy Bovet (Franck, Vierne, Alain), Montserrat Torrent (Early Spanish music), and Zsigmond Szathmary (contemporary); two workshops of three days, clavichord with Harald Vogel, and harpsichord with Bob van Asperen. For information: Stichting Internationaal Orgelconcours, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; tel 023-160574; fax 023-160576.

The 29th Early Music Festival Bruges-Belgium takes place July 25–August 8. The 10th Harpsichord Week (July 25–August 1) will include a harpsichord and fortepiano competition; an exhibition of harpsichords, virginals, spinets, clavichords, fortepianos, and scores; and interpretation classes, lectures and recitals. Lunchtime and evening concerts present a series of 25 international programs devoted to virtuoso music for strings, Bach and contemporaries, and Spain and the new world. For information: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; tel (0)50/33 22 83; fax (0)50 34 52 04.

The Paisley International Organ Festival takes place August 1–9. The competition jury includes Martin Dalby, Joachim Grubich, Naji Hakim, Lionel Rogg, and Gillian Weir. First prize £2,500; second prize £1,500; third £1,000. First prize also includes a number of recital engagements. The various rounds of competition take place at Paisley Abbey and Lylesland Parish Church. Applications must be received by February 29. For information: Paisley International Organ Festival, Paisley Abbey, Paisley, Renfrewshire PA1 1JG, Scotland; tel: 041-889 8311.

Gordon Atkinson

Gordon Atkinson played concerts last summer in Australia. At St. Paul's Cathedral, Melbourne, he played a program of Canadian and American music as part of a series celebrating the centenary of the T.C. Lewis instrument and its restoration by Harrison and Harrison. He also played the Ronald Sharp organ in the Sydney Opera House, and the Hill, Norman and Beard instrument in Melbourne Town Hall. Atkinson is director of music at the First United Presbyterian Church, Tequesta, FL.

Family and friends of the late **Ruth Melville Bellatti** of Jacksonville, IL have endowed a scholarship in her name at Illinois College. Income from the endowment fund, which totals $40,000, will be used each year to assist an IC student majoring in music.

For more than half a century, Ruth Bellatti was a strong advocate for the arts in Jacksonville. She was a founding member of IC's McGaw Fine Arts Series and played a lead role more than 30 years ago in starting the Jacksonville-MacMurray Music Association. She served as organist and choir director at Trinity Episcopal Church for 40 years.

Mrs. Bellatti came to Jacksonville in 1937 to teach organ and music theory at MacMurray College. She later taught on the faculty at Illinois College and directed the IC choir from 1955–61. She was a graduate of the Eastman School of Music. In addition to performing at concerts and recitals for more than two decades, Ruth Bellatti played a major role in the selection of the pipe organs that have been installed in Trinity Episcopal Church, MacMurray's Annie Merner Chapel and IC's Rammelkamp Chapel.

Illinois College conferred the honorary Doctor of humane letters on Mrs. Bellatti in 1979, followed five years later by the Friend of the College award. She was presented with a citation from the McGaw Fine Arts Series in 1988 for distinguished service to the advancement of fine arts in Jacksonville.

Composer **John Gardner** will celebrate his 75th birthday on March 2. John Linton Gardner was born March 2, 1917 and educated at Eagle House, Sandhurst; Wellington College, Berkshire, where he studied with Gordon Jacob; and Exeter College, Oxford (BMus), where he was the Sir Hubert Parry Organ Scholar. He has held teaching posts at Repton School, Morley

College, the Royal Academy of Music, and St. Paul's Girls' School.

Among his well known works are the *Symphony in D minor, Cantiones Sacrae, The Noble Heart* (cantata), *Room in the Inn, Five Hymns in Popular Style*, and *Mass in D*. In 1958 Gardner was awarded the Bax Society Prize and in 1976 he was appointed a Commander of the Order of the British Empire (CBE).

For additional information about the music of John Gardner and inspection copies, write to Mr. Jeffrey Bishop, Oxford University Press, 200 Madison Ave., New York, NY 10016; or phone 800/334-4249, ext 7166.

The world premier of **Roger Hannahs'** *Te Deum* for organ and orchestra was given at Round Lake Auditorium, NY, on July 23, 1991. The Round Lake Festival Orchestra performed under the direction of Glenn Soellner, with Susan Armstrong playing the organ. The work was commissioned by Richard Ouellette for Armstrong's tenth appearance at Round Lake.

Brenda Lynne Leach

Brenda Lynne Leach recently returned from a three-week concert tour of Israel, where she performed in Jerusalem and Tel Aviv, and completed research on organ music by Israeli composers. Among the instruments she played were a recently-restored Sauer organ (1910) at Auguste-Victoria Church on the Mount of Olives, a Rieger organ at St. George's Anglican Cathedral in Jerusalem, and an Ott organ at Immanual Church in Tel Aviv. Her programs included standard repertoire, as well as premieres of works by American composers Joe Utterback (*Peace Prelude*, composed in 1991 during the Gulf War) and Vance Koven (*Name-Day Fantasy*, 1989.) Her trip was supported, in part, by the Boston Chapter AGO and by International Music Consultants, Tel Aviv.

Dr. Leach received the DMA degree from the Eastman School of Music and the Premier Prix de Virtuosité in the class of Marie-Claire Alain. She is currently the Director of Music and Creative Arts at the Church of the Covenant in Boston and a faculty member at Harvard University and Clark University.

You Are Your Instrument is the title of a new book by **Julie Lyonn Lieberman**, subtitled, "The Definitive Musician's Guide To Practice and Performance." The book places emphasis on avoiding physical tension and creating balance within the body as a whole. The chapters include "Your Mind," "Your Body," "Music Medicine," "Other Musical Matters," "Musical Balance Glossary," along with a directory and appendix. Price $20.00, 148 pp. paperback 8½x11. Distributed by Huiksi Music, P.O. Box 495, New York, NY 10024; 1-800/33-TAPES.

Jesper Madsen is featured on a new CD recording, *Matthias Weckmann Organ Works*, on the Helikon label HCD 1005. The disc was recorded on the organs in Klosterkirken, Nykøbing Falster, and Nørre Vedby Church, Falster. For information: Klosterkirken, Nykøbing F., Kirkepladsen 1, DK-4800 Nykøbing Falster, Denmark; phone 54 - 85 91 81; price Dkr. 105,00- plus post.

Douglas Reed is featured on a new CD recording, *William Albright: Music for Organ and Harpsichord* (Arkay Records No. 6112). Recorded on the Holtkamp organ at the Christian Theological Seminary, Indianapolis, and a 1974 Dowd harpsichord, the disc includes premiere recordings of *Symphony for organ* (1986), *In memoriam*, and *That Sinking Feeling*. Other repertoire includes *Four Fancies for harpsichord, Sweet Sixteenths*, and *Pneuma*. More information is available from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.

Douglas Reed gave the first performance of *Variations on Two Themes* by Naji Hakim as part of the first dedication recital on the Fisk organ, op. 98, at First Presbyterian Church, Evansville, IN, on October 20. Commissioned by the church for the Fisk organ dedication, the piece is a set of twelve variations alternating on the tunes "Old Hundredth" and "Donne secours," extracted from the Genevan Psalter (1551). The composer writes: "The variations evolve tonally according to the circle of keys. The coda presents a superposition of the themes before a recall of the beginning." The new work is published by United Music Publishers, 42 Rivington Street, London, (England) EC2A 3BN.

Phillip Truckenbrod

Phillip Truckenbrod has been elected a Fellow of the Royal Society of Arts in London.

Founded in 1754 and given its royal charter in 1847 by Queen Victoria, the Society has played a major role in the artistic life of England. In 1760, for example, the Society staged the first ever public exhibition of works of contemporary British artists, which led to the foundation of the Royal Academy of Arts. The famous London Great Exhibition of 1851 was a project of the Society initiated by its then president, Prince Albert. In 1876 the Society established a new National Training School for Music in London which was later reconstituted as the Royal College of Music.

The Society operates from a superb set of Adams houses in London, on John Adams Street just off The Strand. Its current president is H.R.H. The Prince Philip, Duke of Edinburgh, and its Patron is Her Majesty the Queen.

Phillip Truckenbrod began the concert agency which bears his name in 1967 and, in addition to representing many distinguished American and European organists, represents several English cathedral and college choirs and some of the leading English concert organists.

Fantasy for Organ by the New York jazz pianist and composer **Joe Utterback** was premièred by organist **Bill Todt** as the prelude for the Community Thanksgiving Service at the United Methodist Church of Red Bank, NJ, on November 27, 1991. The work, reflecting a time of celebration and incorporating by request a setting of Psalm 30 from the composer's sacred choral work *Psalmsong 3*, was commissioned for the service by Mary M. Todt. Utterback, organist of the Rowayton United Methodist Church, CT, received an ASCAP award for 1991–1992, based on the international performances of his jazz-influenced compositions for classical piano, organ, solo voice, chorus, and chamber music. *Fantasy for Organ* was published by Jazzmuse, Inc. in December 1991.

The Choir of the Church of St. Michael and St. George, St. Louis, MO, **Edward A. Wallace**, organist-choirmaster, sang in several cathedrals in England during a tour last August. After a one-week residency at Westminster Abbey, the choir sang Evensong in the Cathedrals of Ely, Salisbury, and Canterbury, and a final engagament at St. Paul's Cathedral, London. B. Michael Parrish of Alexandria, VA joined the choir as organist for the tour.

The tour was part of the 25th anniversary of Wallace as organist-choirmaster at the church. Prior to his position there, he served as associate organist at St. Thomas Church, New York, and assistant headmaster at the St. Thomas Choir School.

Lucius Weathersby

Lucius Weathersby, organist at First Congregational Church in Waterloo, IA, premiered *Fugue sur le nom Claude MIETTE* by French organist-composer **Raphael Tambyeff** at the Most Holy Name of Jesus Church on the campus of Loyola University in New Orleans on July 16. The composition by Tambyeff, who is organist at Eglise Notre Dame de Grace de Passy in Paris, is dedicated to his former friend and student Claude Miette who died suddenly and unexpectedly on July 1, 1990. Also included in the program were works by Buxtehude, Vierne, Frescobaldi, Bach, Touche and Tissot. Gary Scallan, Dean of the New Orleans AGO Chapter, joined in the performance of Charles Callahan's *Evensong* and John Rutter's *Variations on an Easter Theme* for four hands and four feet.

Robert P. Wetzler, composer, author, and director of publications for A.M.S.I. Music Publishers, has been granted a composer award for the 25th year in a row by A.S.C.A.P. Wetzler has also been named "Distinguished Alumnus" by his alma mater, Thiel College, Greenville, PA.

The Willis Bodine Chorale has been awarded a Florida Arts Council grant in the amount of $4,000 for the 1991–92 season. The Chorale recently sang a concert in the public library, and another for the Florida Chapter of the American Choral Directors Association. Their next scheduled program, music for voices, brasses, timpani and organ, is set for March 1.

The Hymnary Press, publisher of *The Hymnary II: A Table for Service Planning* (for *The Hymnal 1982*), *The Psalmnary: Gradual Psalms for Cantor and Congregation*, and other musical and liturgical materials, has relocated to S. 1223 Southeast Blvd., Spokane, WA 99202-2567; telephone 509/535-6934. James E. Barrett is owner/editor.

The Allen Organ Company has completed several recent installations. A three-manual of 62 stops and 75 ranks was installed at the Most Holy Name of Jesus Church on the campus of Loyola University, New Orleans, LA. A two-manual was placed in the residents' music room for the Monks and Nuns of New Skete of Cambridge, NY; Fr. Lawrence Mancusso is spiritual director, organist, and founder of the community. A three-manual went to St. Joan of Arc Church in Hershey, PA. The instrument is one of Allen's Master Design Series™. Therese Oldani is principal organist of St. Joan of Arc.

Allen has announced the new addition to its Master Design Series™, the MDS-40-S. Features include Console Controller™ with internal sequencer, total MIDI, bass and melody couplers, as well as capture action with moving drawknobs. For information: Allen Organ Co., 150 Locust St., Macungie, PA 18062-0036; 215/966-2202.

News of Hymnody is a quarterly newsletter from Great Britain, edited by Christopher Idle. A year's subscription is £2.30. Contact Christopher Idle at The Rectory, Diss, IP21 4AP, Great Britain.

Several new documents of interest to musicians, pastors and other lovers of church music are now available from the **Association of Lutheran Church Musicians** (ALCM), including more numbers in the series Papers of ALCM.

"The Challenge for Lutheran Worship in the '90s" by Carl Schalk (Paper #5, March 1991, 10 pages, $1) was the first presented at the ALCM Region 3 Conference in 1990.

"A Selected Listing of Additional Resources for the Church Musician and Resources for the Organ Teacher," compiled by Susan Hegberg (Paper #6, April, 1991, $1), contains 12 pages of books, pamphlets, films, filmstrips, videos and sound recordings and supplements the document originally compiled by Naomi Rowley, issued May, 1989, as Paper #2.

The program and worship booklets from the June, 1991 ALCM national conference in Atlanta are available free of charge.

"A Selective Listing of Opportunities for Church Music Study" is a free listing of continuing education events and summer conferences listed by states, issued each fall and spring and compiled by Elise Hoermann. This resource is being expanded to include college/university and seminar courses in church music.

All of the above are available from Jeffrey Pannebaker, St. Luke Lutheran Church, 9100 Colesville Rd., Silver Spring, MD 20910 (301/588-4363). Please add $.50 per order P&H.

Under the theme of "People of Promise—People of Vision," the ALCM held its national summer conference at Emory University, Atlanta, GA, June 23–27, 1991. A record number of 357 registrants and participants were reported. David Cherwien served as conference committee chair, Paul Westermeyer as program committee chair.

Featured music for the conference included the National Lutheran Choir and the widely recognized Young Singers of Callanwolde. The main speakers for the conference included Paul Westermeyer, Jane Strohl, Don E. Saliers and Susan Briehl.

Elkan-Vogel, Inc., a subsidiary of **Theodore Presser Company**, has announced the recent publication of two posthumous editions of works by the late **Vincent Persichetti**: *Parable for Two Trumpets* (Parable XXV), 164-00200, $15.00; and *Winter Solstice* for piano, op. 165, 160-00214, $9.00

Theodore Presser and Novello & Co. Ltd. has announced that the publications of Patterson's Publications, Ltd., are now available for the United States, Canada and Mexico, through Presser.

For information: 215/525-3636.

Nunc Dimittis

French concert organist **Jean-Louis Gil** died November 7, 1991, in Angers, France, of respiratory problems following several months of illness.

M. Gil had for some years been Professor of Organ at the French Regional Conservatory in Angers. He was born in Casablanca to French parents in 1951. His performance career began at age 12 and included numerous performance trips to the United States and Canada during the past 15 years under representation of Phillip Truckenbrod Concert Artists. His last performance trip for the Truckenbrod agency was to South America last spring.

Jean-Louis Gil

Jean-Louis Gil recorded several albums for EMI and for a number of years was Titular Organist at St. Medard in Paris. He concluded his own musical studies at the French National Conservatory in Rouen where he studied piano with Dominique Merlet and organ with André Isoir.

M. Gil is survived by his wife Bénédicte Alexandre-Gil.

Sylvester E. Kohler, organbuilder of Louisville, KY, died on November 21, 1991, at age 84. His organbuilding career spanned nearly 70 years, beginning with Henry Pilcher's Sons, Louisville, where he was head reed voicer and manager of the service department. Later, he operated his own service firm and was a regional representative for the Schantz Organ Company. After retirement he served as a consultant for the Miller Pipe Organ Company, Louisville. His wife, Braidene, who often served as his assistant on tuning trips, preceded him in death just two days earlier.

He was a member of the Organ Historical Society, the Kentuckiana Chapter of the OHS, and an honorary life member of the American Guild of Organists.

Paul Ott

August 28, 1903–October 28, 1991

by Uwe Pape, translated by Martin & Sibylle Ott

Paul Ott, Master Organ Builder, passed away on October 28, 1991, in Bovenden, near Göttingen, at the age of 88. Mr. Ott is recognized as the pioneer of the "Orgelbewegung," or Organ Reform Movement in Germany. His influence has been carried outside of German boundaries, as far as the U.S.A. and Canada, by two generations of his students.

Paul Ott was born on August 28, 1903 in Oberteuringen, near Friedrichshafen, Bodensee, Germany. He completed an apprenticeship and became a journeyman cabinetmaker in the town of Memmingen, province of Bavaria in 1928. His education continued at the organ shop of G.F. Steinmeyer & Co., Oettingen, for eighteen months until October, 1929. Finally in May, 1930 he graduated as journeyman in organ building.

The "new" influence in organbuilding, known as the "Orgelbewegung," or Organ Reform Movement for Lutheran and Protestant organ music, was advocated by Rev. Christhardt Mahrenholz in concept and theory. Paul Ott's coincidental interest in the return to classical principles in choral music brought the two men together in Göttingen, in North Germany. Shortly after their acquaintanceship, Mahrenholz found a small cottage on the grounds of the Carl Giesecke & Sohn Organ Pipe Co. in Göttingen for Paul Ott to start his own business. It is here that Ott began building organs according to the theories of the Organ Reform Movement, and he was the first person in Europe to attempt to build an organ in the light of Mahrenholz's research.

With the initiation of the Organ Reform Movement, a new generation of organbuilders was called upon to adopt the classical principles, and together with organ musicologists of the time, create their own historically founded, yet new style. It was Paul Ott's expertise in craftsmanship that allowed him to pioneer his way into actually building instruments in the "new" style.

Upon beginning his business, Ott primarily repaired organs in the areas around Göttingen, and also worked occasionally for Hermann Eule, organbuilder in Bautzen. These jobs were necessary to assist in improving the financial conditions of the new company. (Ott also conducted the church choir at the "Marienkirche," and was, therefore, influential in the shaping of church music in Göttingen.)

In 1930 he built his first organ, a "portative," for the Marienkirche in Göttingen. This is particularly notable, for this instrument represents the first organ built in the Organ Reform Movement style. Its use was as a continuo organ, thus accompanying voices in the newly re-discovered baroque style.

In 1930 this first portative organ was sold to the congregation of the "Versöhnungskirche" (Church of the Reconciliation) in Leipzig-Gohlis.

Ott's exhibitions at the Kasseler Music Conventions made him known to musicians in the North German region. There was a tremendous need for instruments for conservatories, organists, teachers, churches, and organ enthusiasts. This resulted in numerous orders by 1934. Some of his most renowned customers were Paul Rubardt of Leipzig, Adam Bernhard Gottron of Mainz, and Hugo Distler in Stuttgart. In 1936 he delivered a Portative organ for continuo use to the "Society of Ancient Music" in Paris. Paul Ott passed his examination as "Master Organ Builder" in 1937.

As a result of his extensive restorations of old instruments in Lower Saxony, his fame spread, and he soon gained contracts for the restoration of historic North German organs. His restorations in Stade, St. Wilhaldi (1937–1938) and Cappel (1937–1939) were the first important rehabilitations before World War II. It was through his restoration of some of these famous instruments that the Schnitger organs began to be brought to the attention of organists who had long forgotten these historic instruments.

After World War II, Ott worked as an airplane mechanic in Gelsenkirchen-Buer. By 1947 he began organ restoration work again with the assistance of organ consultant Rudolf Reuter in the province of Westfalia. These organ restorations included the Marienkirche in Lemgo, and organs in Frondenbert and Borgentreich. Ott also restored organs in Lower Saxonia, at St. Cosmae in Stade, and in Cappel and Grasberg with consultant Alfred Hoppe.

Paul Ott was able to leave behind the later romantic style of organ building, while honoring its place in history. He worked, then, to adopt the principles of the Organ Reform Movement, and actually built new instruments, realizing the historical and classical concepts.

He became one of the leading authorities of the Organ Reform Movement as a result of his pronounced interest in positives and portatives (creating the term "continuo organ"). Paul Ott's concept of sound with narrow scaling, low wind pressure and minimal cut-ups must be understood as an effort against the extremes of romantic organ building. This approach actually led to another extreme, referred to as "neobaroque," which many organ builders mistook for an authentic baroque "reformed organ."

Paul Ott is survived by many students and family members active in organ building. Included are Alfred Ott (brother), retired Master Organ Builder and tonal director of Carl Giesecke & Sohn pipe makers; Dieter Ott (son), current director of the Paul Ott Organ Company in Göttingen; and Martin Ott (nephew), Master Organ Builder, and owner of the Martin Ott Pipe Organ Company, Inc., St. Louis, Missouri. ■

Music for Voices and Organ

by James McCray

Toward Easter

> Jesus' resurrection makes it impossible for man's story to end in chaos—it has to move inexorably towards light, towards life, towards love.
>
> Carlo Carretto
> *The Desert in the City*

In the Christian Church everything is Toward Easter. From the warm glow of the Advent candles through the stories of Epiphany and Lent, we are drawn as a magnet toward Easter. Even in those Sundays that follow Easter, while happily basking in the memory of our large Easter choir, the festive brass music, the full church of worshippers, and the buoyancy of those related events with family and friends, we were again moving toward Easter, only now from a different direction; we were drawn backwards toward its power.

An interesting statistic mentioned in this week's church staff concerned the collections at services. Even taking into account the basic differences, the amount of money collected at Christmas services doubles that at Easter. People are more giving at Christmas; is Easter therefore more taking? We generally do not give gifts then, and in fact purchase items such as new clothes for ourselves. In *Sermons*, Robert South notes,

> God expects from men that their Easter devotions would in some measure come up to their Easter clothes.

At Christmas, however, we rarely buy things for ourselves, at least not until the post-Christmas sales. Somehow, that translates into the collection plates as well. We give more money to the church at Christmas, and at Easter we may increase our usual amount only slightly. Yet, Easter is the year's pinnacle.

As you begin to think of Easter in these dark winter days, be reminded that preparation is the key to success. In the midst of the frantic schedules of Holy Week, the academic Spring Break, and the usual exhaustion that has been building since September, remember that sustaining momentum takes planning. Easter should be a culmination that incorporates the surprise of the Easter story within the framework of a carefully organized series of musical steps that progress toward it.

Plan early so there is a mixture of old and new anthems for the choir. Most groups are motivated with this balance. Even though they greatly enjoy learning new music, they are also very happy when singing familiar anthems. Schedule your rehearsals so there is a comfortable flow to the pace in which the choir is growing through the introduction of new anthems in combination with the security of seeing some "old friends" that they have enjoyed singing in the past. Each choir has its own responsibilities; for our church, we sing an anthem, an offertory, an introit, a benediction, and a prayer response each Sunday. That is a considerable amount of music when extras such as the Easter cantata, the Holy Week concert, etc., are enveloped into the schedule. By having one old and one new work you may be able to challenge without exhausting them.

In writing this column the week before Thanksgiving, Easter seems so far away, especially this year when it is in mid-April. Faced with the madness of the Christmas concerts, the end of a semester at the university, and the numerous events that pour into December, I find that a smile creeps on my face as I think of Easter. It means I have, somehow, survived the activities of the church year, and the halcyon days of summer are twinkling in the distance; that is, of course, the underlying message of Easter, that there is hope for tomorrow. The music reviewed below will help you take another step toward Easter.

***Christ has conquered*, arr. Gerre Hancock. SATB, brass choir, timpani, organ, and congregation, Oxford University Press, 94-232, $1.50 (M−).**

Using Joseph Noyon's hymn as its foundation, the congregation sings the familiar tune as a refrain to the choir's Gloria Patri in English. The brass choir includes two trumpets in C, one horn, and one trombone. The organ is on three staves with registration suggestions. Permission is given to notate the congregation's music in the bulletin. This is certain to be a rousing addition to any service.

***This joyful Eastertide*, arr. William Llewellyn. Double choir unaccompanied, Oxford University Press, E 154, no price given (M−).**

The music is very easy and offers an opportunity for a joint performance with a youth choir or some other group within the church. The music is antiphonal, very familiar, and relatively easy. There are three verses which change each time while retaining the tune. A charming Easter carol.

***Christ our passover*, Robert Wetzler. SATB, organ, and optional trumpet, AMSI, #604, $.95 (M).**

The trumpet has brief fanfare lines interspersed among the choral music and could be played on an organ stop. There are three sections based on similar material with the last area as a more contrapuntal Alleluia. Each section has its own key as the music rises to the bright tonality of D major. Easy enough for most church choirs, and a text that chronicles the Lenten–Easter events.

***Christ is risen*, arr. Lani Smith. SATB and keyboard, Lorenz Publishing Co., B450-3, $1.10 (E).**

This is designed for a smaller church choir. The ending quotes an easy version of the traditional Hallelujah Chorus of Handel. The first part, based on a Wesley text, has a joyous spirit and moves through several key changes as

it heads toward the Hallelujah area.

***On the third day*, Allen Pote. SATB, brass quartet, handbells, and organ, Hope Publishing Company, F 1000, $1.25 (M).**

Here is that sure winner of Easter 1992. Using modal lines, driving syncopated rhythms, and memorable tunes, Pote has created another of those anthems that everyone will request repeating. Each performing area has its own "moment," although the brass tends to be more accompanimental. The handbells are used throughout and call for four octaves (17 bells). It is an exciting, dramatic, and yet relatively easy setting that is certain to be a hit with the performers and the listeners. Highly recommended.

***Let all the world in every corner sing*, Walter Pelz. SATB and organ, Hope Publishing Co., FPC 131, $1.40 (M+).**

This extended festive anthem will require a large, solid choir and a good organist. It is a spectacular celebration in which the organ and choir are equal partners. The music begins in one mood then shifts later to a dancing 6/8 and 3/4 mixture which adds momentum and drives it to a big closing. The work is 16 pages long and has some difficult areas, but it is one of those major anthems that can be used at other times of the year. Highly recommended, a quality arrangement.

***This joyful Eastertide*, arr. James Laster. SATB and keyboard, Augsburg Fortress, 11-2515, $.95 (E).**

This popular hymn tune has three verses with a descant for the last one. The keyboard usually doubles the voices and is accompanimental with some brief phrases as optional unaccompanied singing. The music is easy to sing and will be a light attractive Easter carol that also could be sung the week after Easter.

***Christ the Lord is risen today*, arr. Michael Cox. SATB and keyboard, Coronet Press of Theodore Presser Co., 392-41557, $.95 (M).**

Cox sets this hymn in 6/8 giving it a jolly mood with interesting rhythms, jazz-like chords, and several key changes. The accompaniment is on two staves and might work best for piano. The music is festive and builds to a huge ending that has a melismatic Amen. The tune is Lyra Davidica. Especially useful for a good youth choir.

***From Bethlehem to Calvary*, Jonathan Varcoe. Unison or SATB and organ, Novello and Co., 29 0651 (Presser Co.), $1.30 (E).**

This is suitable for Christmas or Easter and all seven verses may be sung in unison; however, 3, 5, and 6 have an optional four-part setting. The tune is lyric.

***Indifference (A hymn for Good Friday)*, Alec Wyton. SATB and keyboard with tenor or baritone solo, Roger Dean Publishing Co., HRD 241, $.85 (E).**

There are three verses with the solo singing above the choir on the last one. There are some optional word substitutions to make it more relevant to a local church. The music is easy with the organ primarily doubling the choir.

Book Reviews

Books on hymnody

***A Survey of Christian Hymnody*, William J. Reynolds and Milburn Price, Hope Publishing Co., 1987 (Third Edition).**

This volume is addressed to "both leaders and participants in congregational song," which would appear to represent an exclusively ecclesiastical audience. But it would also serve admirably as a text book for a course in basic hymnody. Its seven chapters, chronologically arranged, manage to mention every prominent strain of English hymn writing and collecting, and give them some theological context. This abundance of information is attractively, if densely, presented; and the ample footnotes, bibliographies and indices are everything one would expect from these distinguished authors and hymnologists.

But the really notable section of this survey is a collection of "Illustrative Hymns," which presents 155 traditional and not-so-traditional examples of hymnody ranging from St. Ambrose's "Splendor paternae gloriae" to Brian Wren & Peter Cutts' "Jesus Comes Today." In between there are some pleasant surprises such as examples of shape-note singing, some fresh tunes for old texts, and a good selection of brand-new hymns.

One is disconcerted, however, to find little mention in the text or examples in the hymns of non-English, or non-Protestant song. Without quibbling over the definition of "hymn," to print three tunes for "All hail the power of Jesus' name" while including "Were you there" and "In Christ there is no East or West" as the only spirituals evidences an orientation towards Northern European culture that betrays the promise of the title. Equally absent is any representation from contemporary Catholic or independent charismatic music circles: where are Michael Joncas and David Haas, Brent Chambers and Betty Pulkingham? These composers and authors have been writing congregational music for twenty years that is as influential today as anything by Brian Wren.

With that noted, however, this remains a fine introduction to the complicated but glorious history of hymnody in the Western Church.

***Treasury of Great Hymns and Their Stories*, Guye Johnson, Bob Jones University Press, 1986.**

This is a devotional and anecdotal account of the origins of 100 famous hymns. The vast majority of them are from the nineteenth century, followed closely by the eighteenth; only four are from the twentieth, and half a dozen from earlier times. Within these parameters, however, this collection is handsomely done.

Mrs. Johnson has been associated with Bob Jones University from its earliest days, and draws here on the extensive private hymnological research of Dr. Grace W. Haight to produce lengthy passages on these very familiar hymns. The arrangement is theological, with headings such as "Worship," and "Wisdom and Truth," and there are numerous indices to the hymns under discussion, including an invaluable scriptural index.

Most interesting of all, however, is that the complete text of every hymn is printed, in as close to its original form as a collection this size permits. This leads to delightful discoveries of omitted verses, changed wordings, and even theological bowdlerization that will pique the interest of the most jaded reader.

There are minor errors of fact—a date wrong here; a name misspelled there—but these do not inhibit the wholesome piety represented by this labor of love, and if Mrs. Johnson occasionally errs on the side of invention in her anecdotes she does so with the best of wills.

***Songs of Glory*, Stories of 300 Great Hymns and Gospel Songs, William J. Reynolds, Zondervan Books, 1990.**

This book reprints brief articles that originally appeared in newspapers throughout the midwest and south. The purpose of them is hard to fathom. Only the first verse of the hymn or song is given, and the three-hundred word length is not long enough to present either accurate biography of the authors or extensive history of the hymn's origins; unfortunately, both are usually attempted.

Mrs. Johnson's avowedly devotional tone renders her errors charming, but this is not the case here. Mr. Reynolds is one of this country's foremost hymnologists: the editor of several hymnals and hymnal companions, a past president of the Hymn Society of America, and the co-author of the *Survey of Christian Hymnody* reviewed above.

The conscientious and thorough scholarship represented by this body of work is poorly served by this volume.

—Mark Dirksen
St. John's Episcopal Parish
Beverly Farms, MA

New Recordings

Marcel Dupré: *Le Chemin de la Croix*, op. 20, *Choral et Fugue*, op. 57. Françoise Renet at the organ of St. Sernin, Toulouse (Festivo FECD 105) [recorded under the auspices of the Association des Amis de l'Art de Marcel Dupré].

Marcel Dupré's *Le Chemin de la Croix* is a work of towering stature, and it is perhaps for this very reason that it receives fewer performances than it deserves. Perhaps recitalists shy away from it because of its length—it clocks in at not much under an hour. Admittedly, certain movements can be—and often are—played as a set, although I have always felt that this fails to do justice to the cumulative power and drama of the work. In the hands of a lesser player, the cohesive and thoroughly gripping power of the fourteen stations reaches the listener in, at best, a much diluted and scrambled manner. It is not a work to be played— that is to say, *interpreted*—by the faint of heart, technique, stamina, or musicianship.

The effect of a great performance of *Le Chemin de la Croix* is quite astonishing, something which cannot be achieved by playing single or selected movements from the work. This does not imply that individual stations or selections sound bitty or disjointed—far from it. However, when the entire work receives a great performance by a true *maître*, the experience is emotionally shattering, whether heard for the first or for the hundredth time. Under these conditions, *Le Chemin* is magnificent, awe-inspiring, and intensely gripping from the first note to the very last: the condemnation of Christ and the surging crowds baying 'Barrabas'; the vivid pathos of Christ encountering his mother; Jesus consoling the women of Jerusalem, a moment of great intensity; the compassion of Simon and Veronica; the graphic portrayal of the third fall on the route to Calvary, horrible, terrible, and painful; the gruesome depiction of the nailing to the cross and the death of Christ; and, finally, the transcendent final page, which mere words can never describe.

A great performance, one which is commensurate with the titanic stature of *Le Chemin*, needs a performer who can do it justice, one who is utterly conversant with what one might term the Dupré *ésthétique*. In this regard, the fascinating article on Clarence Watters in this journal (June, 1991) by Mickey Thomas Terry (himself noted for his readings of *Le Chemin*) is of great importance, and highly recommended.

Françoise Renet's credentials as a Dupré interpreter are more than worthy of mention: a pupil and prizewinner in Dupré's organ class at the Paris Conservatoire, she was, for many years, the *Maître's* assistant at St. Sulpice in Paris, and was at his side on the evening when, in a concert marking the centenary of that church's great Cavaillé-Coll organ, Dupré improvised what was later to be written down as his *Choral et Fugue*.

Renet's grasp of the vast canvas of *Le Chemin* is outstanding, especially in view of the distractions and problems posed by the ailing (but tonally magnificent) Cavaillé-Coll instrument at St. Sernin. The liner notes make it clear that this was no plain sailing for her, and that the state of the organ—cyphers, wind leakage, etc.—was far from perfect, as can be heard. Nevertheless, this should not trouble the listener who has ears to hear.

The recording concludes with the *Choral et Fugue*, which, like *Le Chemin*, began life as a concert improvisation. Again, Renet's unique understanding of the music is profound, evoking shades of Dupré's recording of the same work on the Cavaillé-Coll instrument at St. Ouen in Rouen.

The liner notes are extensive and thorough, although Raymond Sultra's purple prose is pretty indigestible in English: read in its original French, however, it is quite breathtaking, and brilliantly perceptive. That said, it is somewhat inappropriate to use this vehicle to make such sweeping statements as " . . . her [Renet's] two concerts during the *Festival Marcel Dupré 1986*, at Saint-Sernin, were the most important events during the numerous homages that marked the centenary of the composer's birth, in France and abroad." Françoise Renet's playing is its own best advocate, and a highly persuasive and articulate one at that: it has no need of liner notes to trumpet forth its merits in such unyielding tones.

This disc serves to prove that we should consider ourselves more than fortunate in that there are still those amongst us who knew Dupré and who understand the *tradition Dupré*: we should imbibe what we can from these people, and from artists such as the late Clarence Watters, who knew that the *Dupré ésthétique* went far, far beyond mere technical bravura. We should read works such as Michael Murray's biography of Dupré, and Robert Delester's *L'Oeuvre de Marcel Dupré* (which contains a fine study of *Le Chemin*.) We should listen receptively to recordings such as the one made by the composer at St. Ouen (amongst others); the magisterial account of *Le Chemin* by another Dupré disciple, Suzanne Chaisemartin, at St. Etienne de Caen; Daniel Roth's superb Dupré anthology from St. Sulpice (on the Motette label); and the Watters' disc recently reviewed in this journal (May, 1991) by Harry Wilkinson. Otherwise, in fifty years or so, we may well be wringing our hands and bewailing the loss of the Dupré tradition, a tradition which simply slipped—irresponsibly unnoticed—through our hands.

—Mark Buxton
Toronto, Ontario

New Organ Music

***O Sons and Daughters of the King*, Philip Gehring. Score & instrumental parts. Concordia 97-6077. $8.50.**

Inasmuch as this hymn tells a story—about the Resurrection and the account of doubting Thomas—shouldn't a chorale concertato bring out the drama of the story? Well, that is exactly what this piece does, in very dramatic style. Usually a chorale concertato is a very straightforward composition designed to be used with choir and congregation as a festival setting for a hymn. This setting could almost be a liturgical drama.

The first three stanzas use fairly standard hymn accompaniment. With the fourth stanza, which begins the account of Jesus' visit to the disciples in the upper room, the organ plays the *cantus firmus* while the choir departs from the hymn tune (*O filii et filiae*) to describe Jesus' words "My peace be with you here." Rather odd brass and organ writing accompanies the verse describing Thomas' doubting. Jesus' words in reply to Thomas are calm but assured, just as the music is. More hymnlike writing then returns for stanza 7, with Thomas' acclamation, "You are my Lord and God." The concertato ends with some flashy writing for the brass instruments, especially highlighting the last "Alleluia."

This piece should be useful to church choirs for several reasons: 1. The use of this brass and organ setting, appropriate to the Second Sunday of Easter, will keep the spirit of Easter alive beyond Easter Day. 2. It is a way of presenting good and festive music which is not too complicated after the celebrations of Holy Week and Easter, when many choral directors will be looking for something with just these qualities. 3. It brings the gospel story alive in words and music which both choir and congregation can proclaim together. For these reasons, and others, this work should find a wide audience.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH

Sisler, Hampson A. *American National Holidays Suite*, Laurendale Associates, Van Nuys, CA 91405. Book I–$12.50: 1. New Year, 2. Reflections of Martin Luther King, Jr., 3. Abe Lincoln Turns to Prayer, 4. George Washington at St. Paul's. Book II–$12.50: 5. Battle Reflections (Memorial Day), 6. Liberty's Fulfillment (July 4), 7. Labor Day, 8. Columbus Sails from Spain. Book III–$10.00: 9. Veterans' Day, 10. Thanksgiving, 11. The Divine Mystery. No. 8 has an optional choral part (separate scores available). No. 11 has an optional percussion part (timpani, snare drum, susp. cymbal, triangle).

Overlook the fact that Nos. 1 and 11 pertain to world-wide celebrations, not just American ones. Get out all your definitions of program music. First, there is a story for which the music provides illustrations (Nos. 4 & 8). Then there are program notes to enlighten the listener about what is going on in the music, such as, "Lengthening time values at the conclusion imply the contented fatigue of accomplishment" (No. 7); or, "Good fellowship is contained in the warmth of a seven measure tonic-based cadence" (No. 2).

Then there are the *canti fermi*, from one to four in each piece. The tunes are seldom used in their entirety, and herein lies the crux of the problem. One extracted snippet after another, with only a key/tempo/registration change in between prevents boredom, perhaps, but also leaves one with the feeling that the music hasn't gone anywhere; it becomes a curiosity rather than a fully-realized musical experience. One piece touches on four different melodies in a 2 minute, 43 second space of time.

However, save for a numbering error on the *Notes* page of Book III, the typesetting is notably good. Performance times, measure numbers, registration indications, plus instructions on how to handle unusual technical demands are presented on uncluttered pages that could well be used as a standard for publishers of organ music.

Rorem, Ned. *Organbook I, II, III*, Boosey & Hawkes, $7.00 each.

In contrast to the above highly programmatic efforts, Rorem's 17 pieces are close to the other extreme, e.g., absolute music. The works in Vol. I (commissioned by Leslie P. Spelman) and Vol. III (by Eileen Hunt) are titled by form or mood (*Rondo, Serenade, Fanfare*). Only in Vol. II do the titles suggest a Christo-liturgical persuasion (*Pie Jesu, Rex tremendae*).

Rorem is an unquestioned master of the compositional craft, whether writing pieces of considerable complexity (and difficulty) or those of direct simplicity. In the former category, and only for the ambitious player, are *Fantasy* (I), *Eli, Eli, lama sabachthani?* (II) and *Passacaglia* (III). The fewest technical demands come in *Song* (I) and *Pie Jesu* (II). But along with superb craftsmanship must come inspiration, which seems variable in this collection: one would be tempted to ignore the *Rex tremendae* (II) and the *Impromptu* (III) except on occasions when the entire opus (40 minutes) is being played.

Despite occasional organistic awkwardness and the absence of registration suggestions, it is good to have a "mainstream" composer writing so well for the organ; these could be among the signifiant organ works of their time!

—Scott Withrow
Central Congregational Church
Providence, RI

New Organs

James T. Benzmiller Company, Ltd., Stevens Point, WI, has installed a 2-manual 39-rank organ in St. Stanislaus Parish, Stevens Point, WI. Built for a prominent parish located in the center of the University of Wisconsin, Stevens Point campus, the organ retains the 1930 Moller case and two of its Pedal ranks. Originally only 17 ranks, much needed space was acquired by relocating the open wood stops, which included a Wangerin Violone and an E. M. Skinner Trombone, behind the case.

All windchests are of electro-pneumatic design and vary in pressure from 3¼" for the manual divisions to 10" for the Trombone. A new movable Austin console with solid state relay replaces the second Moller console in this organ's history. Richard Lokemoen and James Benzmiller completed the installation with scaling and voicing provided by Dean Christian.

GREAT
16′ Bourdon (Ext)
8′ Principal
8′ Harmonic Flute
8′ Bourdon
8′ Gemshorn (Sw)
4′ Octave
4′ Nacht Horn
2⅔′ Nazard
2′ Super Octave
2′ Flute
1⅗′ Tierce (TC)
Mixture III-IV
8′ Cromorne
Tremulant

SWELL
8′ Principal
8′ Gedeckt
8′ Gemshorn
8′ Gemshorn Cel (TC)
4′ Octave
4′ Koppel Flute
2′ Octavin
1⅓′ Quint
Scharff IV
16′ Fagotto
8′ Trumpet
4′ Clarion (Ext)
8′ Vox Humana (Prepared for)
Tremulant

PEDAL
32′ Resultant
16′ Diapason
16′ Violone
16′ Sub Bass
16′ Bourdon (Gt)
8′ Octave
8′ Flute (Ext)
8′ Bourdon (Gt)
4′ Choral Bass (Ext)
Mixture IV
32′ Harmonics
16′ Trombone
16′ Trumpet (Ext)
8′ Trombone (Ext)
8′ Trumpet (Sw)
4′ Cromorne (Gt)

Orgues Létourneau, Saint-Hyacinthe, Québec, has built a 13-stop, mechanical action organ, Opus 21, for Wilfrid Laurier University, Waterloo, Ontario, for teaching and practicing. The consultant was composer and teacher Barrie Cabena. The organ features a Voix humaine in the style of Clicquot. The wind pressures are 50mm for the manual divisions and 60mm for the Pedal division. The instrument has 734 pipes, with 70 percent polished tin used for the Principals and the Voix humaine, and 25 percent tin for the Flute pipes. For stability of tuning, the pipes are cone-tuned or have soldered tops. The Bourdon 16 and the organ case are constructed of solid oak; the case height is 9′2″, with a width of 12′. Equal temperament was employed. Compass is 58/32. The physical design and layout were by Denis Campbell, voicing by Jean-François Mailhot, under the general supervision of the builder, Fernand Létourneau.

MANUAL I
8′ Flûte à cheminée
4′ Principal
2′ Flûte à bec
1′ Mixture II
8′ Voix humaine
II/I

MANUAL II
8′ Bourdon
4′ Flûte à fuseau
2⅔′ Nazard
2′ Doublette
1⅗′ Tierce
Tremulant for I and II

PEDAL
16′ Bourdon
8′ Flûte en montre
4′ Flûte
I/P
II/P

John Vroom Pipe Organ, Midlothian, IL, has rebuilt and enlarged the Kimball organ at St. Joseph Church, Dyer, IN. The original organ of four ranks was played in the 1933 Chicago World's Fair at the Belgian Pavilion. The church purchased it in 1935 for the sum of $1,781.50. After 56 years, some repairs were necessary. John Vroom, who has had the tuning and repair contract with the church for the past 25 years, was commissioned to enlarge the organ with 10 new ranks. He also built a new console. The organ now has two consoles; the original one in the choir loft and the new console in the sanctuary. William F. Doehring played the dedication recital.

GREAT
16′ Bourdon (Sw)
8′ Principal
8′ Flute (Sw)
8′ Salicional (Sw)
8′ Quintadena
8′ Dulciana
4′ Octave
4′ Salicet (Sw)
4′ Forest Flute (Sw)
2′ Fifteenth
III Mixture
8′ Clarinet
Tremolo

SWELL
16′ Bourdon
8′ Diapason
8′ Salicional
8′ Voix Celeste
8′ Concert Flute
4′ Octave
4′ Salicet
4′ Forest Flute
2⅔′ Nazard
2′ Piccolo
8′ Trumpet
4′ Clarion
Tremolo

PEDAL
32′ Resultant
16′ Bourdon (Sw)
8′ Octave (Sw)
8′ Gedeckt (Sw)
4′ Choral Bass (Sw)
4′ Flute (Sw)
16′ Posaune
8′ Trumpet (Sw)
4′ Trumpet (Sw)

Julius Reubke

and his Organ Sonata, *The 94th Psalm*, Part 2

Michael Gailit

Part 1 was published in the January, 1992 issue.

The Organ Sonata

Motivic patterns

Before going deeper into the structure of the 94th Psalm it would be useful to look at a few important samples of the compositional vocabulary which belongs to Julius Reubke's musical language. These are in the first place the motivic parts out of which the musical ideas are constructed.

It can be seen from Reubke's works that, as time went on, the composer increasingly used a particular motivic idea, which his teacher Liszt often used in expressive and tense places, and which, as in Reubke's piano sonata, can be used in a very versatile way: the interval sequence semitone–third (or another consonant interval)[1]. In this three-note motive, the first and third note are usually dissonances, as in the head motive of the main theme of Franz Liszt's *Piano Sonata in B Minor* (Example 1). Reubke based the whole of his *Piano Sonata in B-flat Minor* on this interval sequence (main motive, Example 2).

Already in the construction of the theme, Reubke's striving to derive everything from the main motive is apparent (Example 3). The first three notes of the main theme of the organ sonata are the interval–true inversion of the same motive, the second measure reverses the sequence semitone–larger interval. The last two brackets show the connection with the main motive, each representing another variation (Example 4).

Another repeatedly used melodic idea in Liszt's works are descending scales, often enriched with chromatic notes. They are often found in Liszt's works in transitions in the style of a recitative. Liszt used these descending scales with the utmost versatility in his Piano Sonata in B Minor in which, appearing thematically, they separate the individual parts of the one-movement form from each other, but also serve throughout the piece as counterpoints for all themes and their derivations. Reubke forms the second two measures of the main theme of his organ sonata with such a scale, which can be interpreted as the thematic source of all the step-wise proceeding lines in the work[2].

Ist movement (Grave-Larghetto-Allegro con fuoco) (mm. 1–232)

The first movement is in sonata form constructed as follows:

form part	measures
1st Theme + development	1-52
2nd Theme + development	53-87
Transition	88-107
Development	108-170
Recapitulation	171-202
Coda	203-232

The main musical idea

The whole basic idea of the organ sonata is found in the first seven measures. It is worth analysing them thoroughly, as we will find some of its details recurring in the form of the work as a whole. In order to avoid confusion in the nomenclature, it should be noted that "main idea" means the first seven measures (see Example 6). Because of the way they are used, one can call the first four pedal measures the "main theme," the first two measures of which form the "head motive." "Main motive" means the melodic idea, semitone + third:

Main motive	semitone + third
Head motive	mm.1-2
Main theme	mm.1-4
Main idea	mm.1-7

The first half of the main idea consists of the falling melody line in the pedal (= main theme), the second half is the rising line of chords in the manual. Both melody lines are four measures long, and, taken consecutively, would form eight measures with two halves, i.e., a regular period.

As has already been pointed out, Reubke was striving after a more concentrated musical language than that used in the rather long-winded piano sonata. This technique of overlapping and intermeshing will be shown later in the larger parts. In this way, Reubke solved the compositional problem he always had in his earlier works with creating organic transitions. Neither half is exactly four measures long, however. Reubke shows his sense of proportion in that the quarter-note that the first four measures lack is added on to the second four measures (Example 5). The main motive is significant for the main theme and its response in the manual (Example 6).

The text

It has been maintained that the whole text of the 94th Psalm was provided in the program of the first performance. The only evidence for this is the report about the recital of Franz Brendel in the *Neue Zeitschrift für Musik*[3]. Brendel states only that "the 94th Psalm was printed in the program." If the selected verses were not marked with their numbers, Brendel would not have noticed that it was not the complete psalm, unless he knew the rather long and very rarely used psalm from memory. So it seems to be equally possible that only the selected verses were printed in the program. The shortened version quotes only the most important parts of the 94th Psalm. The groups of verses correspond more or less clearly with the individual sections of the composition. The following is the abridged text as it appeared in the first edition:

The 94th Psalm

1 O Lord God, to whom vengeance belongeth, shew thyself.
2 Lift up thyself, thou judge of the earth: render a reward to the proud.
3 Lord, how long shall the wicked triumph?
6 They slay the widow and the stranger, and murder the fatherless
7 Yet they say, the Lord shall not see, neither shall the God of Jacob regard it.
17 Unless the Lord had been my help, my soul had almost dwelt in silence.
19 In the multitude of my thoughts within me thy comforts delight my soul.
22 But the Lord is my defence; and my God is the rock of my refuge.
23 And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness.

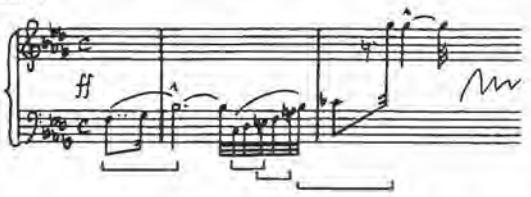
Text and theme

Concerning the term "program music," it has been pointed out that texts used for musical compositions were used only to set the mood and to inspire, and were not responsible for the musical form of the piece in question. The main theme of Julius Reubke's organ sonata could be an exception to this. Daniel Chorzempa has pointed out in this connection[4] that the sustained B-flat could represent eternity and the immutability of God. If the first word "Herr" is now given to the sustained note, and the rest of the first line to the bass theme, then the following picture emerges (Example 7).

Example 1. Franz Liszt, Piano Sonata in B minor, head motive of the main theme.

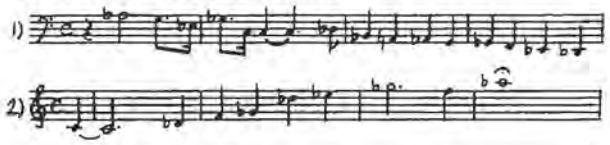
Example 2. Julius Reubke, Piano Sonata B-flat minor, main motive.

Example 3. Julius Reubke, Piano Sonata B-flat minor, sketch of the main theme of the 1st movement.

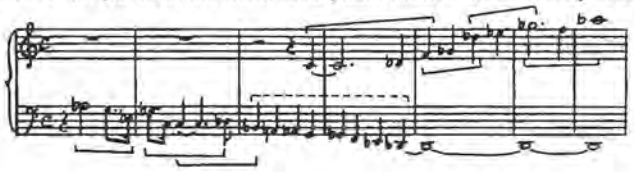


Example 4. Beginning of the main theme of the Organ Sonata in C minor, motivic relations.

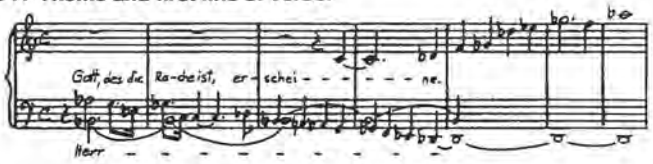
Example 5. The two halves of the main idea.



Example 6. Outer parts of the main idea (main motive indicated by brackets).



Example 7. Theme and first line of verse.

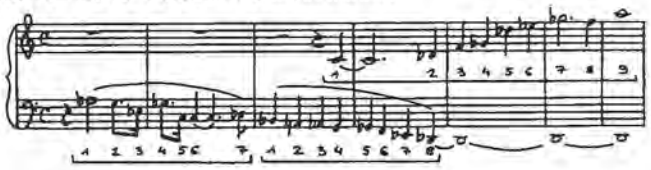


Michael Gailit received his musical and academic training at the Academy of Music in Vienna with Hilde Langer-Rühl and Alexander Jenner (piano) and Herbert Tachezi (organ). In 1977, at age 20, he received his performance degree in organ, and took first prize in the competition "Jugend musiziert." In 1980 and 1981 he received degrees in piano and organ pedagogy and the graduation award from the Academy. In 1982, he completed his studies with a performance degree in piano.

Since 1976, Michael Gialit has performed in international festivals in West Germany, France, Denmark, Sweden, Finland and in the USSR. He continues to appear regularly on Austrian radio (ORF) and as soloist with the leading Austrian orchestras including the ORF Symphony, the Vienna Symphony and the Vienna Philharmonic. With Austrian pianist/composer Friedrich Gulda, he has performed in many of the European music centers with the Berlin Philharmonic, the Vienna Symphony, the Concertgebouw Orchestra and the Chamber Orchestra of Europe. He is currently a member of the piano faculty of the Academy of Music in Vienna and guest performer of both piano and organ for the Vienna music program of De Pauw University, Greencastle, Indiana. He also serves as assistant organist at St. Augustine's Church, Vienna.

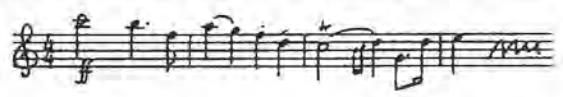
Since 1984, he regularly has toured the United States giving recitals and master classes both on organ and piano. Since 1989 he has been represented in the US by Concert Artists Cooperative, California. In 1989 he performed the complete keyboard works of Julius Reubke for the first time.

Example 8. Number of notes in the main theme.

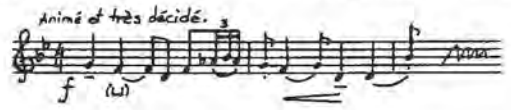


Example 9. Opening of Piano Trio in G minor, Ist movement, by Bedřich Smetana.

Example 10. Felix Mendelssohn-Bartholdy, Wedding March, beginning, upper voice.

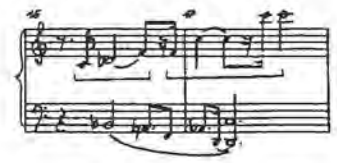


Example 11. Claude Debussy, String Quartet No. 1, op. 10, main theme.

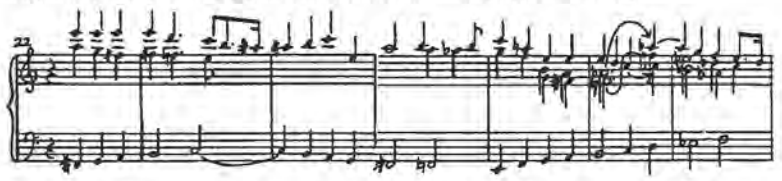


Example 12. Claude Debussy, String Quartet No. 1, op. 10, chromaticised main theme.

Example 13. Outer voices, mm. 16–17.



Example 14. Outer voices and thematic middle voices, mm. 22–28.



It is surprising how well the musical rhythm fits the speech rhythm. On the word "Rache" (revenge), the first chromatic note appears on the first syllable. The second syllable of "Rache" falls down a tritone, a well-known musical-rhetoric figure, already known in early musical styles as "diabolus in musica," which served musically to represent always unpleasant things. The artistic pause created by the long sustained C after the words "Gott, des die Rache ist," also fits the text. It underlines the listener's eagerness to know what will happen after the appeal to God, and delays the wish "Erscheine!" ("Appear!").

After this long-drawn-out note, the word "erscheine" is drawn out pleadingly, during which, on the manual, this "appearance" is apparently represented by ascending chords and a crescendo. However, during the whole work, one has the impression that God never appears, and that man always remains wrapped up in himself. In the author's opinion, the ascending beginning represents a wish and a longing, a sort of vision of man calling out to God.

The repetition of the entire main idea goes parallel with the text. The second part of the verse "Erhebe Dich, Du Richter der Welt" says principally the same as the first part, a typical rhetorical repetition that underlines what has already been said. In order to increase the feeling of uneasiness, Reubke sets the repetition a semitone lower. He obviously gave a great deal of thought to the pitch of the two sections, as the end of the repetition of the main idea in the bass falls on the lowest note of the keyboard, contra C. This might also have influenced his choice of the key C Minor.

Once more in the main idea we are confronted with the number 7: the seven measures of the main idea are equivalent to the first seven notes in the main theme in the pedal. In the two following phrases the number of notes increases to 8 and 9 (Example 8).

The main motive as repetitive melodic pattern

First of all, let us look at the beginning of a piano trio by the Czech composer Bedřich Smetana (Example 9). It is striking how both main motives resemble each other in rhythm and intervals. Smetana wrote his Piano Trio in G Minor in 1855 under the impression of the early death of his 4½-year-old daughter. Liszt, who had known Smetana since 1848 and had helped him to publish his op. 1[5], met him in Prague in August and September 1856, where they talked and played music for hours on end in Smetana's apartment[6]. By this time, Smetana had already written the piano trio.

In September 1857 Smetana, who was passing through, stopped for a few days in Weimar, and was a welcome guest in the Altenburg. At this time, however, Reubke had already composed and performed his sonatas. If Reubke knew Smetana's piano trio, or the theme of the first movement, then this could only have been because Liszt had told his composition students about it when he returned from Prague, but this cannot be proved.

Passages of two other works can bear witness to the fact that the head motive of Reubke's organ sonata is more a coincidentally recurring melodic idea than part of a regular "family tree." The first parallel (Example 10) is surprising, because the work is so well known.

A second parallel (Example 11) can be found in Claude Debussy's string quartet op. 10, all four movements of which are based on the same idea. Subsequently, this idea appears in various rhythmic variations, often also in chromatic form, for the first time at figure 2 in the Ist movement (Example 12).

Further development

The romantics, especially representatives of the Neo-German School, for example Liszt or Reubke, do not wait until the actual development before developing the themes, but develop them more or less intensively immediately after their first appearance. As we have seen, Reubke goes so far as to make the first theme already a development of the main motive (semitone + third) in his two sonatas. This immediate development poses the composer the difficult problem of what he should do in the actual development section of the sonata.

Liszt solved, or partly solved this problem in his *Piano Sonata in B Minor*, in that he allows the music in the development section to fall into free, recitative parts. A new idea in a new meter brings the free-floating structures together again.

Reubke avoided this problem in the 1st movement of his *Piano Sonata in B-flat Minor* in that he kept the development section as small as possible, consisting of an intensification leading to the recapitulation. In the organ sonata, exact differences are made between simple (for immediate development) and more complex developments (for actual development sections). The more complex development is to be found not only in the middle of the individual movements, but also in the middle of the sonata. The middle, slow movement shows, compared with the outer movements, a more complex development of the theme(s). The first and second themes appear modified already in their basic form.

Main theme and development (Grave) (mm. 1–52)

The main theme—the first four measures in the pedal—is divided into twice 2 measures with different motivic material: the characteristic head motive and the descending, partly chromatic scale. This two-part structure is used as a principle of construction for the two further blocks of development, which do not appear separately, but are organically linked:

1st block:	6 measures, 1st half of the theme (mm.16-21)
	7 measures, 2nd half of the theme (mm.22-28)
2nd block:	4+6 measures, 1st half of the theme (mm.29-38)
	7 measures, 2nd half of the theme (mm.39-45)
Coda:	3 measures, 1st half of the theme (mm.46-48)
	4 measures, 2nd half of the theme (mm.49-52)

The proportions in this table speak for themselves. The first block stretches from 2 up to 7 measures, the second up to 10 measures. The second block takes longer for the first half, the transitional coda for the second half.

1st block

The first six measures reflect the impression of the triple protest. Not only do the dynamics change abruptly into forte and fortissimo[7], but the intervals of the main motive are stretched out, the simultaneous use of the original form and the inversion, and the greater distances between the voices which are the result, increase the tension (Example 13). Once again, all the notes are taken from the theme, or are led parallel with thematic notes. The 3×2 eight-part fortissimo chords give the impression of shaking a fist at the heavens.

The first six measures develop the main motive of the scale, mainly in the form of a tetrachord. A casual glance might suggest a purely homophonic setting. A closer examination shows the leading of the outer voices to be ideally balanced—a characteristic compositional feature not only in this passage but throughout the whole sonata. The middle voices, with further scale sections, add to the artistic polyphony of this part. In the following, only the thematic voices of these six measures are shown (Example 14). These seven measures are of particular significance for the sonata: Reubke finishes all three movements with them—as will be shown later. Because this idea goes beyond being just a developing passage, and appears as a theme, it will be treated as the "third idea" of the sonata, besides the head motive and the scale.

Notes

1. This three-note motive is a melodic pattern which appears in many different compositional styles. Of course, it is found in compositions of other romantic composers, too. However, the Lisztian school makes significant use of it.
2. Reference will repeatedly be made in the following text to ascending or descending scales. For the sake of simplicity, the degree of chromaticism, whether diatonic, partly or wholly chromatic, will not always be stated. It can all be seen as part of the same melodic idea, which is more or less chromatic according to its application and expression.
3. Franz Brendel, "Correspondenz. Merseburg." In *Neue Zeitschrift für Musik*. XLVII (1857). p. 278.
4. Chorzempa, op. cit., p. 255.
5. "Six morceaux caractéristiques pour piano, op. 1."
6. Kurt Homolka, *Bedřich Smetana*. (Reinbek bei Hamburg: Rowohlt, 1978). It can be assumed that Smetana had played his own works to Liszt, as young composers often did on such occasions.

This article will be continued

William R. Dowd:

A tribute on his 70th birthday

compiled by Larry Palmer

Authentic performances are a marvelous tool to scholarship and historical understanding, but authenticity by itself does not make a good performance and many superb musical performances totally lack historical authenticity. (William Dowd, 17 January 1979)

William Dowd celebrates his 70th birthday on February 28, 1992. Arrival at this particular three-score-and-ten-year anniversary gives us the opportunity for an affectionate celebration of his accomplishments thus far. In this issue of THE DIAPASON we present fourteen memoirs from an international array of friends and colleagues; they provide both anecdotes and insights about Bill Dowd and his impact on the harpsichord world. In addition there are photographs, an original caricature drawing, and a work for solo harpsichord inspired by one of Dowd's instruments.

An eloquent expression of Bill's importance to the harpsichord community is found in the citation for the honorary degree, Doctor of Music, conferred on him by The Mannes College of Music in 1990:

> William Dowd—artisan, scholar, conservator of our musical heritage. You have given us the sound of the harpsichord as the creators of this noble instrument intended it to be heard. In the spirit of the 17th and 18th century masters, but with attention to the needs of 20th century performers, you have crafted instruments of historical authenticity—cherished for their stability, sensitivity of response, beauty of tone, and oneness with the player. Your restoration of precious surviving early instruments has saved jewels whose sonic luster would have been lost. Combining the historian's insight with a keen, analytical ear, deft touch, and unwavering integrity, you are a teacher to musicians, scholars, and listeners alike, granting us access to the aesthetic of times gone by. In preserving the past for the present, you bridge cultures and eras, affirming the continuity of musical generations and the centrality of music to human understanding.

It is evident now, nearly half a century later, that the establishment of Hubbard & Dowd's shop in 1949 and their determination to build harpsichords based on historic precedents set an entirely new course for the 20th-century harpsichord revival. As the grateful owner of several Dowd harpsichords and as a teacher/player who has been molded by these intensely-musical instruments, I have found it especially gratifying to assemble and edit the contributions for this journal. The idea of a special issue devoted to William Dowd and his work grew out of a conversation with Pegram Dowd during the Southeastern Historic Keyboard Association conclave in Winston-Salem; it is she who has been responsible for the initial contacts with the authors. For her collaboration in the chronology and in searching out pictures, heartfelt thanks.

And to Bill—who tried to talk me out of pedals for my 1968 Dowd harpsichord (but who built them beautifully when I insisted); for Bill, who kept me waiting a seemingly-endless extra day and a half for the delivery of that instrument while he drove to Norfolk via Virginia's eastern shore so he could stop to see the wild ponies at Assateague Island (and whose explanation was "Well, I'm past 40, and I might not get this way again"); for Bill, who, though "retired," continues his association with harpsichords (working on drawings, preparing for at least two instruments still to be built, and he is completing the catalog of the Smithsonian's keyboard collection)—here is our tribute.

—Larry Palmer

William Dowd in his shop playing one of the last Boston harpsichords.

William Dowd, harpsichord maker: a chronology, with notes on the contributors to this issue

Entered Harvard University in 1940, where he saw his first harpsichord, the Dolmetsch-Chickering, in the music department. Fellow students were Daniel Pinkham and Frank Hubbard. Left for war service with the U. S. Coast Guard (1942–45), where he met Fenner Douglass [now Emeritus Professor of Music, Duke University; formerly Professor of Organ at Oberlin College Conservatory of Music, influential in the acquisitions of Flentrop organs and Dowd harpsichords].

Returned to complete his AB degree at Harvard; graduated as the class of 1944 (in 1948). Decided to make harpsichord building his career; spent one and one-half years working with John Challis in Detroit.

Hubbard and Dowd, 1949–1959. The partnership which began the move toward historically-based harpsichord-making in the United States. Instruments based on 1637 Johannes Ruckers single harpsichord, and on Italian, English, and German models. In 1956 Charles Fisher became a third partner, and a new design, after Taskin, was introduced. Instruments went to important players and teachers, among them Frederick Hyde [now Emeritus Professor of Music, University of Alabama, Tuscaloosa]; Albert Fuller [later Professor of Harpsichord at the Juilliard School and Yale University; inaugurated the Aston Magna and Helicon Foundations]; David Fuller [Professor of Music at the State University of New York, Buffalo; organist, musicologist, and harpsichordist. Dedicated the important volume written in collaboration with Bruce Gustafson, *A Catalogue of French Harpsichord Music 1699–1780*, to William Dowd]. David Fuller's harpsichord, Hubbard & Dowd number 55, was the first to be quilled in Delrin plastic.

William Dowd, Harpsichord Maker in Boston, 1959–1988.

1959: Instrument number one purchased by Miles Morgan [conductor, active in Europe and in the U.S.; now a resident of France].

1960: Robin Anderson [eminent Cleveland Clinic plastic surgeon] influential in placing a Dowd harpsichord in the Unitarian Church of Shaker Heights, Cleveland, OH.

1962: Donald Angle joined Dowd shop staff. [Remained with the firm until its closing; continues an active career as a harpsichordist, and as a maintenance/repair representative.]

1964: First harpsichord based on the 1730 Blanchet French double.

1965: Keyboards redesigned to copy the key size, pinning, and balance points of historic harpsichords.

1966: Sheridan Germann purchased a Dowd harpsichord. [She went on to become a leading decorator of harpsichords, highly regarded for her historically stylish soundboard and lid paintings.]

1969: John Fesperman [Curator of Musical Instruments, the Smithsonian Institution, Washington D.C.] ordered an exact copy of the 1730 Blanchet harpsichord for the museum. The Smithsonian financed Dowd's trip to France to buy wood for this instrument. Dowd met Reinhard von Nagel at the Paris Conservatoire; the idea of a Paris shop was conceived. From 1972–1985, in a reverse of the usual westward migratory habits, Dowd operated a second harpsichord shop in Paris, where more than 250 instruments were produced; these were a major influence on the development and acceptance of the historic harpsichord on the continent.

1971: Dowd harpsichords were provided with transposing keyboards to allow performances at both low and modern pitch.

1972: William Christie [harpsichordist and conductor, founder of Les Arts Florissants; the first American to become a professor in the French National Conservatory of Music] bought Paris instrument number one.

1975: Gustav Leonhardt [foremost harpsichordist of his generation; prolific recitalist, recording artist and conductor] ordered a Blanchet instrument from the Paris shop. In 1981 Leonhardt played the dedicatory concert on a Paris Dowd instrument decorated by Marc Chagall for the Chagall National Museum in Nice. In 1984 Leonhardt received one of the last Paris harpsichords, an instrument built to the German design after Mietke.

1976: The first French single "Petit" harpsichord was built in the Boston shop for Peggy Epes, concert manager at Cornell University.

1980: Dowd and Dirk Flentrop [Dutch organ builder whose pipe organs, both in Europe and the United States, were a major influence in the return to the mechanical-action organ; restorer of important organs in Europe and Mexico] gave a series of lectures at the Smithsonian Institution.

1982: Dowd and von Nagel examined the Mietke instrument in Berlin. The Dowd Mietke-based instrument was first produced in 1983 and introduced to great acclaim at that year's Boston Early Music Festival.

1988: Arthur Haas [Professor of Harpsichord at the Eastman School of Music, the State University of New York at Stony Brook, and the Mannes School of Music, New York] purchased the penultimate Dowd harpsichord. The last instrument went to Linda Kobler. After completing a total of 528 harpsichords in the Boston shop, William Dowd closed his doors and moved to Washington D.C., where harpsichord makers Thomas and Barbara Wolf had invited him to share studio space.

Just short of a half century ago, in September 1943, I was suddenly liberated from war duty on the icebreaker *Storis* and from the prospect of an icy winter on the Greenland Patrol; liberated, that is, by the receipt of orders from Naval Headquarters to report to New Orleans, where I would await the arrival of the USS *Pettit* (DE 253). When the *Pettit* finally arrived in port I met the other of the two lowliest junior ensigns assigned to line duty, William R. Dowd.

It should not come as a surprise to Bill's friends that in 1943 he was the same Bill Dowd we know today: brilliant, inquisitive, and already dedicated to a postwar life as a harpsichord builder. From his Irish father, a lawyer, he had inherited a typically joyful gift of gab and a penetrating intellect never satisfied with half-baked reasoning; from his Virginia-born mother a natural ease and gentility, tempering what otherwise might have been seen as a lordly *hauteur*. Who could say whence came the musical talent? Either parent might have taken credit, for he had been exposed at a very young age to the most sophisticated performances. Bill was already well acquainted with such incomparable greats as Wanda Landowska and Florence Foster Jenkins.

By the time I knew him, Bill was already well enough informed about performance practice that he could debunk with confidence the incorrect ornaments heard in his own livingroom as sung by a lovely young lady visiting his parents. She was stung to tears by his intensity, and yet powerless to defend the professional competence of her vocal coach, who had taught her the offending decorations: an early battle of musical taste won by our budding authority, and a portent of the profundity of future assertions. Bill was then, and still remains, vindicated on his own ground.

I am deeply grateful to Bill (and to Frank Hubbard, his high school chum and collaborator) for what he accomplished for the harpsichord, and by example, for the then nascent back-to-the-tracker organ movement. From those early wartime conversations and through succeeding decades of productivity when the world was seeing things *his* way, his aim never changed: "I'll study and imitate the historic instruments until I can make one that sounds as good as the best antiques." Unhampered by a 19th-century tradition no longer fashionable, he spent his creative energies immersed in this primary pursuit, the musical manifestations of which still speak for themselves.

—Fenner Douglass

Bill Dowd: the creative companion

On Sunday afternoon, 6 January 1946, I casually turned on my radio to hear an announcer's voice say, "And now from the Frick Collection in New York City we bring you a recital of harpsichord music played by Wanda Landowska." That program's strongly flavored musical messages startled me into a newer conscious awareness of the

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WILLIAM DOWD: His Bleu

For Harpsichord

Glenn Spring
(1982)

With Abandon (M.M. = ca. 160)

I. 8'

(non-staccato)

Buff

Note: All unslurred notes are to be played non-legato.

41

II.

I.

47

II. (Buff off)

I. Buff off

52

57

62

II.

I.

II.

I. Buff

68

74

79

85 II. I. (Buff off) II. I. Buff off

90 (couple) I. coupled

95 + 4'

100 **Meno mosso (M.M. = ca. 100)**

– 4' uncouple Buff on I. *Freely,* II. *espressivo*

106

111 Buff off I.

116

120 (+ 4')

125

II.

accel. —

130

— — *poco* — — — *a* — — — *poco* — — —

Tempo I

135

— —

I. + 4'

I.

140

II.

(– 4', couple)

II.

146

I. coupled

II.

151

I.

+ 4'

156

etc. *

161

* *Hold each note as long as possible: the effect should be harp-like.*

power that could lie in musical performance. Subsequently, I seized every opportunity to hear Landowska's live performances, and gradually, through her artistic propulsion, the harpsichord and the great music composed for it became a permanent part of my own most intimate, expressive voice.

Three years after this awakening, Thomas Dunn, then my closest musical friend, told me how, during his return from Europe on a transatlantic liner, he had met a young, intense and enthusiastic harpsichord builder who carried within him a brand new notion, one that no one had as yet attempted to implement. This ardent young man said that he and his partner intended to build harpsichords based directly on historical models. Well, for those among us organists who treasured G. Donald Harrison's instruments based on historical precedents, this harpsichord idea seemed natural and logical, and there didn't seem to be a minute to lose in getting on this new bandwagon. After all, historical models of these kinds challenged the generally-held view of *progress*, and did so on many levels, often provoking derision among many of the "mainstream" musicians. (This same tug of war has persisted down to the present day as a companion to the "original-instrument" movement.)

Wildly excited by the lure of new/old horizons, Dunn and I set out for Boston to meet with Frank Hubbard, the bristling enthusiast from the boat, and his partner, William Dowd. So enthusiastic and confident were these two young Harvard graduates about the successful future of their notions that Dunn and I signed contracts, paying money and ordering instruments to be built sight unseen, doing this before these adventurers had ever made any of their own Hubbard & Dowd instruments. Whammo, I was hooked again!

With that decision under my belt, I decided that more education was in the cards for me, and that the Yale School of Music, with Paul Hindemith, Ralph Kirkpatrick, Bruce Simonds, *et al*. was to be the chosen venue. And so, my first Hubbard & Dowd harpsichord, Magda, arrived in New Haven in October 1951. This instrument, Flemish in design, was painted black and gold, and had a handsome soundboard painted by Bill Dowd, containing, in addition to images of fruit, bugs and flowers, the prophetic inscription "No spring till now."

No object in my life has ever been more precious to me than pretty Magda. She accompanied me through the 50's and was one of the first American harpsichords to travel to and be heard in Europe. [Editor's note: Busoni's harpsichord, built by Arnold Dolmetsch at the Chickering factory in Boston, had been sent to Berlin and kept there by the famous composer/pianist in the early decades of this century.] Concerts with The New York Chamber Soloists took us first to Holland and then throughout Europe. Customs officials knew nothing of *un clavecin* or *das Cembalo*, but with one mention of Landowska's name they all replied "Oui, oui" or "Ja, ja!" and passed us through. Later, and for many years, Magda was the trusty continuo keyboard for the *Musica Aeterna* concerts at the Metropolitan Museum in New York, and she is now part of that institution's permanent collection of musical instruments.

In 1957 I began my public life as a harpsichordist with a debut at Carnegie Recital Hall, and the following year a second Hubbard & Dowd from their first batch of French Taskin-inspired instruments continued the steady increase of my instrumental fold. After that, discoveries in the harpsichord building field came "not single spies but in battalions" and interaction between the builders and the players was intense and productive. When Hubbard & Dowd went their separate ways, the vibrant camaraderie that Bill Dowd and I had developed continued to fuel more feverishly our professional tanks, making it difficult but wildly exciting for us both to keep up with one another. Through the years Bill Dowd built me a number of instruments, each of which kept pace with his, and my own, constantly-unfolding understanding. I must say that keeping up with *him*, and with the new ear- and finger-techniques that every change in instrument required, was a real adventure in itself. Bill often led me kicking and screaming into his new/old ideas, and much of that, in my case, was documented in the recordings I made. In the end, the main point was that Bill was passionately devoted to music and the instruments that permitted us players to express better our love of it. From this, then, flowed his determination to make beautiful and reliable instruments to bring this message to the world of music.

Consequently, Bill Dowd took his place among the very foremost catalysts for our understanding of 17th- and 18th-century keyboard music. The large number of outstanding instruments presented to the world from Dowd's Boston and Paris shops established the highest criteria by which we came to judge other builders and performers and he is certainly the most prolific of fine 20th-century builders. In this sense, Dowd achieved what we all long for—to refine what we find, and to transform it into recognizable beauty through which we may touch the world around us. Bill has done that and the world will be forever in his debt.

—Albert Fuller

I believe it was in 1952 that I asked the firm of Hubbard and Dowd to build me a harpsichord. Since it was to fulfill the dream of many years, I asked for the full figure, the biggest possible. It was to be an English-style double, its model a Kirkman of about 1777 owned by Charles Fisher, at that time associated with the builders.

In those days the firm turned out instruments slowly; at the end of two years my instrument was still a figment of my intent. They had finished the cases of a few instruments, singles in the Italian style, and they offered me as a stop-gap one of these, which could be turned in when the large instrument of my original order was completed. The cost of the Italian could be used then to defray a part of the cost of the double. ("Of course we hope you'll keep them both," Bill Dowd couldn't help saying.)

So, a year later the Italian single was delivered to an excited me in Deerfield, Massachusetts, where I was spending the summer. A year later, in the summer of 1956, I found Bill Dowd working on my large harpsichord. (Frank Hubbard had left for Europe to work on his mighty classic *Three Centuries of Harpsichord Making*.) In early December a letter from Dowd informed me that my English double was practically complete and I was to have it in a few weeks. But in the interval between December 5, 1956, and early 1957 when it arrived at the University Music Department in Tuscaloosa, Alabama, a bit of history was to be made.

On December 12 I received from my friend and Yale graduate-school-mate a letter worth reprinting here in its entirety, as it tells the tale.

> Fred, This is maybe jumping the gun, but I listened to Ralph [Kirkpatrick] play on your new instrument for three hours non-stop (six English Suites and most of WTC I) a few days ago in Cambridge, and *know* that you have the best 20th-century instrument anywhere.
>
> Ralph laconic as usual, but he said to me on our way back to New Haven, "You know, I don't see how I can put off getting a H & D much longer."
>
> Really, Fred—it's out of this world. You lucky fellow. Regards, Brooks.

Mr. Shepard may perhaps be forgiven for the hyperbole inspired by the occasion. But the letter does bring back so well a part of my life, and, perhaps, of Ralph Kirkpatrick's, when this instrument was in the forefront of the new in the harpsichord revival. Now Bill Dowd would have to admit that a lot of water has gone over the dam since my instrument, as dozens of other harpsichords have succeeded it and have pushed mine pretty well into the background.

I can say that I did see Kirkpatrick in New York on December 31. As he bade me goodbye that New Year's Eve, he said to me, "Well, I don't have to wish *you* a Happy New Year." To my inquiring look, he went on, "You've got one of the twelve or fifteen best harpsichords in the world."

As a postscript to this little anecdote, I may add that I did keep the Italian single, and a better move I've never made. It has been a stalwart work-horse in the process of introducing the harpsichord to this area of the world, the environs of the University of Alabama.

—Frederick Hyde

In my files I find a check for $500 made out to Hubbard and Dowd, dated April 27, 1954; I suppose that it must have been a down payment for my first harpsichord. How I became interested in harpsichords I do not remember, although I do know that I regarded them as a kind of stringed organ, and the more manuals and stops they had, the better I liked them. I had been out of the country between September of 1950 and August of 1953, so, though my world before then had been centered like that of Hubbard and Dowd in Boston and Cambridge, I knew nothing of their activities in those early years. But I remember being told of a harpsichord temporarily housed near Harvard, and I remember going to see it. It turned out to be a little Ruckers-based instrument, the property of Thomas Dunn, who, I think, was off defending one half of Korea against the other. I was charmed, and since another of the batch, made for Austin Ashley, had become available for purchase, I bought it. Though also based on Ruckers this one was the only one of the set to be veneered and cross-banded in the English style—exceedingly pretty. At that time Dunn was a close friend of Albert Fuller (no relation to me), and it was with this other Fuller that I began to take lessons the following summer at the house of friends of his in Manchester-by-the-Sea, familiarly known as Nerve-Ending.

This was the beginning of a friendship with William Dowd, a friendly relationship which was to last more than three decades and which was interrupted only by bouts of fury as I awaited overdue instruments. There were five or six of these, several of them pioneering harpsichords in one way or another. Since returning to Harvard in the mid-1950s my taste had turned more and more toward French harpsichord music, so I ordered one of Hubbard and Dowd's first French double instruments. I think this one is still functioning today at the University of Chicago. However I was still not rid of the notion that harpsichords ought to sound like organs, so this instrument was replaced by an experimental one in which a 16-foot bridge was stacked on top of the 8-foot bridge like a tiny Roman aquaduct. I rather liked this harpsichord, which had a gentle but very rich sound and sensible pedals for changing the stops, but Hubbard and Dowd hated it, and they de-sixteen-ed (and probably de-pedaled) it when I turned it in on another French double, minus the 16-foot register, but also equipped with pedals. I have the feeling that there may have been a hand-stop, four-jack instrument with peau-de-buffle somewhere in this chronology, but my files are not in a condition to allow quick verification of this. In any case, there was usually something peculiar about each of my harpsichords (which never ceased to be Dowds, with or without the collaboration of Hubbard), and the necessary research and development for each succeeding instrument resulted in a great deal of contact with the builder, all pleasant and stimulating—except at the promised delivery time! (I have a theory that in calculating promised dates of delivery the builders took in account everything but their extreme articulateness, which though delightful for visitors, must have accounted for a substantial portion of each working day.)

From some time around 1970, my harpsichords began to be black on the outside and red inside. The last one, which I still own, became necessary because the red of the preceding one was wrong, and I could no longer bear to look at it; besides, there was an insufficient amount of chinoiserie, and I wanted boats on the soundboard. Also, I was publishing some late 18th-century French music with lots of crescendos and diminuendos that must have been conceived for *genouillères*, so I wanted those levers on the instrument. The result was a very elaborate instrument made more special by having wooden jacks with no regulating screws. I am not sure I would have obtained all this without the warm friendship of Bill, and of Sheridan Germann. Neither could have got very rich from it, but some day it will be in a museum.

As an historian, I cannot leave this memoir without pointing out the influence which Bill Dowd has exercised on music in the second half of the 20th century. The spread of historicism outside the little world of specialists into the mainstream of musical performance to the extent that it has become a conspicuous feature of late 20th-century culture cannot be attributed to him alone, but anyone who has followed harpsichord developments since the early 1950s cannot help but observe how he (and, during his lifetime, Frank Hubbard) seemed always to have been ahead of everyone else, here and abroad, stimulating and pushing their customers who were performers, leading with their researches and experiments, and serving as models for others to emulate: not only those involved with harpsichords, but makers of other instruments, musicians, critics, and in the end, the general public.

—David Fuller

Bill Dowd and I were at Harvard together, where he rowed number seven in the 150-pound crew. I was his replacement if he were incapacitated, which, being Bill, he hardly ever was. We also sat together in Irving Fine's music class where the professor, with skill and humor, tried to prove we were musical idiots. We were not alone!

Hearing Ralph Kirkpatrick play the *Goldberg Variations* we noticed that the keyboard seemed to bend at certain moments. Soon after that experience Bill and Frank Hubbard set up a shop on Tremont Street in Boston, inventing jigs and machines that would reflect the techniques of the 18th-century Taskin harpsichord shop. Here Bill developed a system for recording orders and setting prices that would keep the new makers from bankruptcy, which seemed to be the major danger in the field.

Dowd delivered a copy of an Italian instrument to me and then took it back because he wasn't satisfied with it and felt it to be unreliable (which it was). Later when I received a Taskin-style harpsichord, William Dowd number one, I took it out of the country where he couldn't get to it, should he decide it needed improvement. However, quite a while later, when I sold the instrument to the harpsichordist of the Angelicum in Milan in order to purchase a Paris "Blanchet" for myself, Bill thought that perhaps he had better make a trip to Milan with tools and magnifying glasses to put the old instrument in good shape. He did, and also took the opportunity to make a side trip to Venice.

Bill is stubborn, single-minded. He

circles a problem before pouncing. However, like a very small number of his contemporaries, he had to invent a historic harpsichord when there was no sure historical model or that model was illegible. For his dedication to his ideals and for his success we owe him a great deal.

—**Miles Morgan**

My relationship with Bill Dowd began sometime late in the 1950s with an incidental visit I made to the Hubbard & Dowd shop on Tremont Street in Boston. At that time I met Frank Hubbard, who gave me a set of plans for a virginal he had built to take to Europe with him, and subsequently I built one for myself. Frank left for Europe shortly after this visit, at which point I became acquainted with Dowd.

My visits to the Dowd shop became an almost-yearly pilgrimage, usually lasting from two to three weeks, during which I worked as a "carpenter/technician" in the shop. It was here that I received my education in harpsichord making, eventually doing the latter part of the construction of two Taskin-based instruments for myself, with the assistance of the resident professionals.

Several memories from these times remain vivid: the Smithsonian's 1745 Dulcken harpsichord was there during several of my visits, and, in 1962, Gustav Leonhardt came to measure the instrument and spent several days at the shop.

Ralph Kirkpatrick came to the shop to compare the merits of the Taskin-based instruments with Bill's most recent design, based on the 1730 Blanchet harpsichord. On this particular day Bill had to go out for awhile, and Ralph asked me to help him with his comparison. Now when Ralph tried instruments he didn't just play a passage or movement on one harpsichord and repeat this on the other; he played the entire *Chromatic Fantasy and Fugue* or whatever piece of music he chose on both instruments. Then we moved the instruments around, experimented with the lids at various levels, and tried other experiments for more than three hours! Eventually Kirkpatrick chose the Taskin.

Along the way I not only learned a great deal about harpsichord making, but I also became Dowd's unofficial "representative" in Cleveland, and thereby had a hand in bringing six or seven of his fine instruments to that city. Two instruments were associated with the conductor Robert Shaw.

During the late 1950s my wife and I were members of the Shaker Heights Unitarian Church, whose minister, Robert Killam, asked Shaw whether or not he would consider becoming Minister of Music there. To entice Shaw (it may have been a prerequisite to his accepting), Rev. Killam acquired a Steinway piano, a Holtkamp organ, a resident string quartet made up from members of the Cleveland Orchestra, and a Dowd harpsichord (dedicated by Ralph Kirkpatrick in 1960).

When Shaw left Cleveland to become conductor of the Atlanta Symphony I was a member of the committee charged with deciding on an appropriate going-away gift for him. Suggestions for the gift included luggage or a painting, both of which seemed too personal to me—an invasion of personal taste. Instead I suggested giving Shaw something musical that he could use—a harpsichord! Thus another William Dowd harpsichord was ordered and delivered to Shaw in Atlanta.

In the course of all these events Bill and I developed a close personal friendship. For one thing we were both avid and experienced sailors, and this facet of our friendship continued until our legs wore out. We've been through multiple trials and tribulations of a life: each of us went through a marriage-breakup; child-rearing presented problems; there was a near-sinking episode off the Maine coast; and, for each of us, the many unusual characters in the harpsichord world had to be dealt with. Along the way I learned a great deal about the care and feeding of harpsichords, and I developed a profound respect both for Bill's encyclopedic knowledge of the subject and for his technical skills.

I feel certain that these various and sundry events were more fascinating for me than for Bill, for I was a plastic surgeon escaping from my own world to one in which I was an "amateur" in the true sense of the word. I did not have to stave off starvation when orders were slow; I did not have to deal with temperamental musicians or annoyed customers; nor did I have to live with the nitty-gritty of the shop and its problems. For me, my association with Bill Dowd and the harpsichord world gave me some of the happiest and most rewarding times of my life.

—**Robin Anderson**

Ralph Kirkpatrick (1911–1984) has been mentioned frequently in these reminiscences of Hubbard & Dowd. His relationship with Dowd and the developing Dowd instruments was, for the most part, a happy one of discovery, constructive criticism, and forceful comment. In his own words,

> With the arrival on the scene of Hubbard and Dowd and their imitators there began what for me was a joyful period; but it began far too late. I now discovered new resources of playing and I enjoyed the privilege of bringing out the beauties of an instrument rather than being obliged to conceal its defects. I was not only enabled to get rid of all those fancy registrations, but I was able as the action improved to cultivate a vocabulary of articulation that far exceeded anything I had before possessed. [Ralph Kirkpatrick, "Fifty Years of Harpsichord Playing," *Early Music* XI:1, January 1983, p. 38.]

In an interview published in the Cleveland *Plain Dealer* at the time he dedicated the new Dowd harpsichord for the Unitarian Church of Shaker Heights, Kirkpatrick opined, "There is no doubt that the best harpsichords in the world are made in the United States."

Kirkpatrick frequently played dedication recitals on new Dowd harpsichords. When an instrument was given to Wellesley College, Kirkpatrick was engaged to play it on 9 January 1966. On the back of a program for this event he has written four comments which serve to show a great deal about his relationship with the instrument and its builder:

> Bill: 1. Is it possible to release the buff stop without bracing both hands and kicking hard?
> 2. Try [the ascending notes an octave above middle c: c, e-flat, g, a-flat, down to b-natural] on the back delrin 8′ and listen to the e-flat.
> 3. The new action is a dream.
> 4. The instrument is GORGEOUS.—R.

Later in 1966, when Kirkpatrick had, at last, capitulated to the charms of the Blanchet design and had received his harpsichord ("Flora"), he wrote to Dowd, "Bill, I have long been able to sing at the harpsichord; now I can dance!"

—**L.P.**

William Dowd lecturing at the Smithsonian Institution, 1980. (Photograph by Dane Penland)

At 8:30 a.m. on October 1, 1962, I reported to 25 Thorndike Street in Cambridge for my first day of work in the William Dowd harpsichord shop. On my way to the fourth floor, I passed an individual sitting on one of the staircase landings; an individual who looked, somehow, as though he and I might have an employer in common. My New Job Uneasiness accelerated when I found that the door to the shop was locked. Being incredibly shy and having, as a large part of my psychological makeup, a most unwelcome jackhammer stutter, I waited silently, with growing dismay. The staircase-sitter also said nothing.

Some 15 minutes later another equally-silent young man appeared, preceded by a bunch of keys. He opened the door without a word and disappeared from sight. The stairway-sitter followed suit. I saw no point in being original, so I gingerly entered.

It turned out that neither the key-bearer, Hignio Gonzales, nor Achille Cristiano, the staircase-sitter, spoke much English. With my handcuffed speech we made quite a trio. I had the impression that they did know that someone new was supposed to be there, but little else about me.

Just after 9 o'clock William Dowd hurried in with what seemed to me then to be an enormous amount of a kind of energy I had seldom, if ever, met. He apologized for not being there on time (he had taken his children to school), and he assigned me my first task in what turned out to be 26 years of continuous employment: it was to sweep the floor.

During the next hour the rest of the crew trickled in. In alphabetical order: Jeremy Adams, Roman Gonzales, and Scott O'Dell. Back then, Bill's wife Martha came in part-time to do office work.

In those early days I was a true greenhorn, my qualifications for the job being that I could tune a keyboard instrument and that I was willing and (mostly) able to learn. I did what I was told to do as best I could, generally assuming I'd get fired sooner or later. This never happened, although I'm sure I tried people's patience from time to time. Perhaps any disasters I may have created occurred on days when Bill's axe had been sent out for a new handle.

In fact that is where Bill's axe most often was. There was an openness and trust about the day-to-day atmosphere in his shop which prevailed most of the time, no matter who worked there. One was encouraged to do what one COULD do, and the best one could. Employees got a key to the front door soon after a mutual interest in continued association was recognized, and the assumption was always that one would bring a generous and co-operative outlook to this mutual effort of making excellent harpsichords.

William Dowd's harpsichord number 28 was well underway that day in October 1962. When the shop closed 26 years later, almost to the day, his number 528 had just been delivered to its buyer [Linda Kobler]. If number 28 and number 528 were played side by side—despite their differences—they would demonstrate clearly the steady purpose and strong musical vision which have informed Bill's work from the beginning, and which inform it still.

William Dowd and Frank Hubbard were by no means the first to produce historically-informed harpsichords, but they *were* a principal and continuing influence in this now widely and easily accepted approach to harpsichord making.

I feel privileged to have had a part in the ongoing life of the William Dowd Shop, and a continuing association both with these marvelous instruments and with Bill himself.

—**Donald Angle**

The voicing room: a first encounter of the largest kind

My acquaintance with William Dowd and his shop began unfortuitously on a late afternoon early in 1966. I was sent to the shop by one of Dowd's employees, who had advised me to sell my dreadful harpsichord kit and put the money down on a Dowd instrument forthwith. The door was opened and I was pointed past a small, dark inner office and through a sort of small closet full of coats and objects of a vaguely sporting nature, into another smallish room which opened with a great burst of music and blinding sunbeams. I was immediately overwhelmed by a large, fuzzy and talkative silhouette who radiated a wide field of energy and enthusiasm, and seemed to fill the small voicing-room more than the three harpsichords already in it. He seemed quite indifferent to whether I ordered a harpsichord or not; he had a four-year waiting-list that was growing monthly. But he had the delight of a missionary in making another convert: someone wanting a harpsichord for the right reasons.

I retain five clear and specific memories from that first meeting with Bill Dowd, and each showed a quality characteristic of him when I knew him better: a limitless, concentrated enthusiasm for and knowledge of his subject (and of almost everything else, as I later discovered); a love for words and language, both serious and playful; an occasionally curmudgeonly temperament on the right side of which it was best to stay; an extraordinary generosity with time, knowledge and favors, even to strangers; and a no-nonsense respect for substance and workmanship in instrument building, and rejection of theoretical magic and mythology.

At the time I first visited him, he was engaged in the idealistic project of producing an inexpensive single-manual harpsichord that would be musically uncompromising, but so uncomplicated in construction that even students could afford it. He had designed an Italian false-inner/outer instrument of great simplicity and elegance, and had priced it at a mere $1200. He was in full tide about it within minutes of meeting me, explaining that neither I nor any other amateur or student really needed a large double harpsichord. What was musically necessary and sufficient was a single manual of four and a half or five octaves with two fine 8-foot choirs. Even a 4-foot was largely unnecessary. He would not even talk about pedals. The buff stop he alternately called the "chicken" stop or the "idiot" stop because neophytes loved it best of all. A professional concert performer could find a use for all those "attachments," but an amateur would never miss them in 99 percent of the literature, so why have them? "Less is more!" The waiting list for these Italians was much shorter than for a French double, the very low price was a strong incentive, and I was in a hurry to replace my kit, so I was tempted by the inexorable waves of his reasoning. But my love for harpsichords began as a passion for them as decorated musical objects, and my taste for the elaborate could not be satisfied by simple elegance. "More is more" was my attitude; I wanted something fancier, and preferably something bigger.

"Ah, then you want the 'sofa-size' model! Well, there is a pleasingly gaudy, elderly Taskin double in black, red and gold chinoiserie and gilded Louis XVI stand complete with pedals, that is for sale by its owner; it has the room-enhancing presence of a French tart. You can buy that one from him now, if you don't want to wait four years. But why order your terminal instrument

now? You could start with something less ambitious, while you explore your reaction to the instrument, and exchange it later when you are sure of your commitment."

I got an early hint of the occasional curmudgeon as well, even in that first meeting. He never suffered fools gladly, and even non-fools had to tread carefully on certain days or subjects. While wavering doubtingly over the simple false-inner/outer Italian instrument, I saw, in a corner, another of his thin-cased Italian harpsichords with exquisite and elaborate marquetry. "Now THAT'S the one I want; it is absolutely gorgeous!" I cried, with what I thought was charming, girlish enthusiasm. But there were no bidders for girlish charm that day. "Well you can't have it. It belongs to someone else." "Oh—then could you build me another just like it?" "I could not." I felt like Red Riding Hood when Grandmother bared her teeth and growled, and for a moment I floundered. I have no idea what caused the sudden shift of light and shade, but I must have trodden on some invisible corn. But then, just as quickly, his normally sunny disposition returned and before I left I had received an enthusiastic crash course in the history of the harpsichord, its performance practice, and its care and feeding.

His generosity was far more apparent throughout the afternoon. Since I really wanted a big French double, and did not want to wait four years for it, he put me in touch with the owner of 'the second-hand, sofa-size French tart' (which I instantly decided to buy), and thus did himself out of a fat order. And because I was so attracted to but still slightly qualmy about that instrument's voluptuous but overdressed charms, he loaned me the big color photograph of it which hung on the voicing-room wall to calm my fears in the night until the instrument should arrive. Then, notwithstanding my decision to buy a harpsichord from which he gained not a penny, he continued to give me the full tour of the shop, punctuated with continued mini-demonstrations on the various playable instruments we passed, of everything from Bach and Couperin to Beethoven and jazz.

In the course of that first tour I got a strong taste of the fundamental values that were to be a strong influence on my future career as a harpsichord decorator. He was intolerant of fuzzy thinking about instruments, of sentimentality where that caused misplaced values, of mythology and cult-making in place of understanding and real discrimination. He enjoyed knowledgeable praise as much as anyone, but he was only irritated by misdirected admiration, based on lack of comprehension or sentimental assumptions.

The voicing-room was typical of Dowd's shop. As a showroom, it was deficient. Stifling in summer and freezing in winter, it was far too small to hold and demonstrate more than three instruments at a time, and its lack of amenities, even of a comfortable chair for a listener, did not make a sales-enhancing environment. The shop was always scrupulously cleaned and swept every Friday afternoon, but the attitude toward repainting walls or even washing woodwork was casual at best. The whole place reeked of dedication and Cold Roast Boston values, of substance over appearance; and of linseed oil and beeswax, turpentine and alcohol, hide glue and dust and every kind of wood shavings, and old bones for keys that on warm days conveyed the subtle perfume of a slaughterhouse. Without carpet, curtains or upholstery, the voicing-room's volume and resonance were such that the tentative, first-time harpsichord-buyer might think he was hearing a troupe of cavalry cross a tin bridge when Bill launched into his favorite piece of the moment, Beethoven's *Waldstein Sonata*. All in all, the room was not designed to woo the sensibilities of the amateur pianist who still wanted to cherish his childhood image of the harpsichord as a refined and tinkling rococo boudoir accessory!

Jazz aficionado William Dowd posing as Earl "Fatha" Hines (the jazz pianist)—but at the harpsichord! (by Jane Johnson)

But as a voicing-room it was superb, for every tiniest irregularity of volume, timbre, damper and plucking time could be heard perfectly; no action errors could escape undetected, and every professional harpsichordist knew the value of such a rigorous test. That dichotomy expressed the values of the shop, which were entirely slanted away from promotion and towards the needs of the instrument and the musician. Even the size of the room was expressive: a tiny room was allowed for presentation; beyond it was an enormous shop with luxurious space for the needs of the builders, their tools and materials, and the instruments in work. Yet in that voicing-room, all substance and no show, harpsichords which were beautifully made, but which today (in large part as a result of Dowd's teaching and influence) could perhaps have been put together just as well by a dozen fine builders, were given their voices, and transformed into instruments of such reliable and sensitively balanced, musically responsive actions that they could have come only from this one shop. And in that unprepossessing little room hundreds of players, from the greatest professionals of the century to the least amateurs, myself included, made decisions that changed their lives.

—Sheridan Germann

The Smithsonian Institution's Blanchet copy

In the mid-1960s, a group of musical instrument collectors, curators, and makers met at Yale University to discuss, among other issues, the restoration of antiques for use in performances. It was Dowd's suggestion that rather than restore or rebuild antiques to playing condition, why not, in some instances, preserve the antique instrument and build a replica of it for performance use? If copied properly, the replica could reflect how the antique might have sounded when it was new, as well as sustain normal use as a musical instrument.

In 1966, aware of the rarity and unique musical qualities of the N. et Francois Blanchet harpsichord in private ownership near Boston, the staff of the Smithsonian's Division of Musical Instruments decided that it would order a replica of this instrument to be made by William Dowd in Cambridge. Dowd had been an advisor to Malcolm Watkins and John Shortridge at the Smithsonian in the 1950s and later to Cynthia Hoover and her colleagues in the 1960s and had made to play and/or restored several harpsichords in the collection during that time. His experience with 18th-century French instruments, along with his enthusiasm for learning more about the Blanchet original, made him the logical choice for the job. The resulting instrument (formally ordered on 8 June 1967) is Dowd harpsichord number 267, and it has been accessioned in the Smithsonian Collections under the catalog number 1980.0274.01.

It was not delivered until 1980, partly because there remained much to be learned about Blanchet's work as Dowd travelled in France and eventually set up a shop in Paris. It was, in fact, during a Smithsonian-sponsored trip to France for the purpose of finding proper wood for the commissioned instrument that Dowd encountered Reinhard von Nagel, who was to become a partner in the new Paris *atelier* from 1972 until 1985.

In May of 1980, shortly after delivery of the Blanchet copy, Dowd and D. A. Flentrop delivered a series of lectures on the history and art of historical harpsichord and organ building, but it was not until 15 May 1983 that a proper dedicatory performance on the Dowd harpsichord was arranged at the Smithsonian, although the instrument had been used in Museum concerts. Gustav Leonhardt was the artist, and the special efforts of William Dowd were acknowledged by James Weaver and John Fesperman of the Smithsonian staff. The Dowd replica continues to be used, especially for performances of early 18th-century French music at the Museum.

Because of the great care taken by Dowd to make a faithful reproduction, this harpsichord is much closer to the original than other perfectly good 20th-century instruments "based on" a given style or specific instrument. Dowd decided, in the interest of authenticity, to repeat features of the 1730 harpsichord, some of which may have been less-refined work on the part of the original maker. In a report to the Museum Dowd gave much information about his efforts in this regard. After noting that the original harpsichord had been extensively rebuilt, perhaps beginning in 1730, he referred to his more detailed essay "The Surviving Instruments of the Blanchet Workshop" (found in *The Historical Harpsichord*, Volume I, edited by Howard Schott. New York: Pendragon Press, 1984; pp. 17-107). In the Museum report Dowd wrote the following summary statement, suggesting the care he had taken to copy all details of the original: "William Dowd No. 267 not only copies [the] changes but shows all the evidence of change just as the original does. In the later 18th century, an f3 was added in the treble; it was added to the copy in the same way." The report confirmed that alterations made in the 20th century were not copied: " . . . and whenever there was doubt about the original state of 1730, the 1733 Francois Blanchet harpsichord, an almost identical sister instrument, was consulted." Dowd went on to observe that, "the decor of the original is copied only on the soundboard and the case rim above the soundboard. . . . The trestle is not a copy and is for convenience."

This lovely instrument, begun in the middle of Dowd's career, probably would not have been created had not its maker spent many years working in the French style, producing dozens of harpsichords, many based on the Taskin instrument of 1769 in the Yale University Collection. It was in the early 1960s, when Dowd was already well-recognized for his substantial production of these instruments, that he was asked to restore several Smithsonian harpsichords, including those by Shudi (London, c. 1743) and Johannes Daniel Dulcken (Antwerp, 1745). Because of his extensive knowledge and experience with early instruments in general, the Smithsonian staff has continued to rely on his advice about these and other harpsichords in the collection.

Meanwhile, William Dowd's international reputation continued to grow. It is due to the integrity and consistent quality of his work that fine harpsichords bearing his coveted rose and nameboard now exist in dozens of music schools and universities, as well as in the possession of many fine performers. The musical debt owed by hundreds of musicians and scholars to this creative maker is very great. The musical satisfaction gained by all who play or hear these harpsichords is greater still.

—John Fesperman

My friendship with William Dowd began in Paris in 1972, which would appear illogical both geographically and chronologically since I had spent four years at Harvard and three at Yale before moving to Europe; I had thus ample opportunity to get to know Bill much earlier and "on his own turf." The explanation? The Bill Dowd I knew in the States while I was an undergraduate seemed to me mostly awesome and unapproachable. It's true that he knew lots about Buffalo, my home town, and had even married a "Buffalo" of impeccable family. He had, moreover, committed the better part of the Harvard football song repertory to memory, and he could serve it up at short notice to admiring undergraduates like me. These are things, indeed, upon which friendships are forged.

Later, as a pupil of Ralph Kirkpatrick, I can recall overhearing Bill holding forth on the glories of Northern Chinese cuisine or commenting knowledgeably on aspects of New England coastal navigation, which showed again the very sympathetic aspects of the man. But he remained for me remote, larger than life, and overwhelming; and I know he'll forgive me for saying it, he always seemed a bit short of patience and testy with small-fry like me.

Well, small-fry grow up: I moved to Paris in 1970 to begin my musical career and was very happy indeed when in 1971–72 my friend Reinhard von Nagel announced that he and Bill Dowd were about to create "la Société William Dowd Paris."

Bill was by no means unknown to the baroque musical milieu of Paris, and the reputation that he had acquired had some amusing aspects. He was known to be a pioneer: the man, along with Frank Hubbard, who had set about to copy, amongst other things, the glorious French Harpsichord of the XVIIth and XVIIIth centuries, and thus show the world how superior French musical culture was or is. Moreover, to the eyes of the French, Bill looked like a pioneer, or at least something very new-world, perhaps a bit "gauche" by French standards, but solid, honest, Jean-Jacques Rousseau and all that, don't you know!

There were Parisians who were alarmed by Bill's arrival in the French capital, fearing that he would sweep into the city and, aided and abetted by

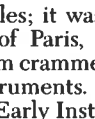
his German partner, establish himself as the Henry Ford of the Early Instrument world.

Nowhere was Bill more discussed than "chez" Ginette de Chambure, the fairy godmother of us baroque musicians in Paris. Ginette had a splendid townhouse that had belonged to the Queen of Naples; it was in Neuilly on the outskirts of Paris, complete with private museum crammed to the rafters with old instruments. She was also curator of the Early Instrument Collection at the Paris Conservatoire. Her Court, for she was a patroness of the arts in the grand tradition of the Polignac (her cousins) and the Noailles, met often to discuss old music or rehearse for her concerts, but mostly to eat: she had one of the best cooks in Paris, and her table was legendary. It was during one of her lunches that an amusing incident took place; the subject of conversation: the shortcomings of the William Dowd harpsichords. Ginette, being well brought up (she was Comtesse de Chambure), said little and let the others around the lunch table do the talking. One of her not-so-young "protégés" (a pre-war model) was adamant about the fact that Bill Dowd spent far too much time working on the actions ("la mécanique") of his instruments. When I asked if that meant that the instruments were playable and reliable ("jouables, fiables et sans mauvaise surprise") the reply, dripping with aesthetic venom, was a long drawn-out YESSS!—"OUAAIS!"

Well, Bill did arrive! He established himself in Paris, I bought his first Paris instrument, and more importantly, we became friends. During his twelve years of activity in Paris we saw each other frequently. His instruments were indeed reliable, but more than that, they spoke eloquently and they contributed greatly to improving the level of a milieu that was in need of serious professionalism.

Bill would get a Légion d'Honneur if I had anything to say about the matter and I would sing out as they pinned on his medal: "Here is a lover and a creator of beautiful things, a foreigner who has shown the French through his work how durable and desirable is their own beauty, an American in Paris who has made Paris a more beautiful musical place. God bless you, dear Bill!"

—William Christie



As I entered Albert Fuller's harpsichord repertory class at Juilliard one day late in 1970 I had no idea that the man seated at Albert's harpsichord "Maude" would figure so prominently in my professional life during the next 20 years. Bill Dowd was there to do a routine maintenance on the studio instrument. I don't remember much from that initial meeting except that at one point the class discussion was interrupted when he plucked a paper clip from somewhere inside the harpsichord and threw it at us, barely missing a human target by inches, muttering all the while about irresponsible students. I thought to myself, "How can this man care so much about what he is doing?" That has been my overwhelming impression about Bill through the years: a man who cares passionately and lovingly about his profession.

I really got to know Bill several years later when I was living in Paris, for he would come regularly to France to oversee and finish instruments. One particular incident stands out in my mind: early in my professional career Bill attended a chamber music concert in which I was playing. Minutes before the start of the concert I noticed that the harpsichord was horribly out of tune, even though a tuner had been there earlier. Spying Bill in the audience, I sought his help, and, without a word, he tuned for me. The next day, when I arrived at his shop for my daily practice session, I was summoned into his presence and given a kind, yet stern,

William Dowd in the Hubbard & Dowd shop, notching the corners of a harpsichord case to insert splines or keys to strengthen the joints.

lecture concerning the "art of being a harpsichordist," which includes the ability to maintain the instrument even under the most dire of circumstances as well as ability as a performer!

Bill has lived his entire life this way: professional from A to Z. Not only do his harpsichords sound beautiful, they always work. I think of his professionalism often for courage and inspiration in my own continuing career.

One final glimpse from those Paris years: I would go frequently to his little apartment at the *place du marché Ste. Catherine* in the *Marais*, where first I would be regaled with a home-cooked meal (his *petit salé* is unequaled!) and then, over a glass of wine, we would discuss everything from fine points of harpsichord voicing and antique instruments he had examined to Mozart, jazz, or the wonderful patisserie on the corner.

Bill Dowd has retired, but his instruments continue to help harpsichordists become better players.

—Arthur Haas

It was in 1956, while I was staying in Cambridge, MA, that Mrs. E. Power Biggs invited me to meet some young harpsichord makers who were said to build outstanding instruments; these young men turned out to be William Dowd and Frank Hubbard. It was not difficult to recognise, from the very first moment we entered their workshop, the excellent quality of their work. They were real craftsmen and they had a perfect understanding of the classical harpsichord.

In my own work I was also admiring the qualities of the organs of the past, which made it easy to understand the goals of these young harpsichord makers. It didn't take much time before we understood each other and we began to discuss the problems we had in common. It was a very memorable meeting on which I still think back with pleasure.

Then, years later in 1980, John Fesperman together with the Friends of Music at the Smithsonian organized a series of lectures to be given at the museum in Washington by William Dowd and me. In the course of these lectures it became apparent that the number of things we had in common was striking. We approached our crafts in the same way and had a similar vision both about the work we did and the history of the instruments we made. It struck me that if the word "harpsichord" had been changed to "organ" in Bill's story, or "organ" to "harpsichord" in mine, what we said would still have made perfect sense.

Most recently we met again in 1991, this time casually at the house of mutual friends. From this time together I learned that Bill Dowd is still as enthusiastic about harpsichords as he has been during a long life of making, with great skill, his fine and outstanding instruments.

—D. A. Flentrop

Watching Bill Dowd approach the watershed age of 70 we are very aware of the unusual experience we have in getting to know well this legendary maker in the semi-retirement phase of his career. We are more acutely aware of the valuable ways in which he has, by example, had a positive influence on our work and instruments. Some of these lessons have been communicated through our own observation, by means of the force of his personality; others have come in the form of tangible items—his own work.

Bill is a real lover of facts and information—not only about instruments, but about everything from food to falcons. He is by nature a cataloguer, a list-maker, someone who likes things to be in their place at home, on a sailboat, in the shop, or in the unwieldy body of information we confront about the instruments, lives, and times of earlier makers. His appetite for facts allows him to be captivated by new ones, even if they force reconsideration of previous opinions. Bill is always eager to share information, to disseminate it, and to enlarge the general body of knowledge. The urge to masticate data, to organize it until specific patterns or truths can be discerned, has also enabled him to reassess his own work, to admit errors or lack of enlightenment, and to grow into new ways of doing things. One image we hope to carry into *our* seventies is that of Bill struggling doggedly to improve various older Dowd instruments, to bring them as much as possible into line with his current understanding.

One could imagine Bill throwing his weight around in our shop as "le maître"—handing down advice and opinion with all the authority he commands. Interesting, he treads lightly for the most part, paying particular attention not to disrupt final voicing and musical finishing work. His appreciation of shop problems and pressures is sometimes supportive simply because he *does* understand them. When Bill has a piece of advice he wants to emphasize especially, he introduces it by saying, "Now this is Father Harpsichord speaking . . . ," and it is usually very direct and sensible.

Bill's basic pragmatism, complementary to his affection for facts, has strengthened his relationship with the performing world for decades. He tends to call a spade a spade, and if something is not up to snuff—either instrument or player—he tends to say so. Correspondingly, any natural competitiveness yields to his appreciation for real ability (musical, scholarly, technical). It can be lots of fun to sit with Bill at a concert because he genuinely so enjoys good playing. His willingness to take younger players and makers very seriously has been of great importance to many from both categories. Certainly we have been encouraged to do difficult things or to maintain high standards when receiving a deserved compliment from Bill.

Yachting has been important to Bill since his youth, when he raced Snipe class dinghys on Long Island Sound, through World War II, when he was stationed aboard a large wooden sailboat on watch for German submarines off the New England coast. During his years in Boston he usually kept a sailboat on Buzzards Bay or Boston Harbor; he maintains a boat on the Chesapeake today. Bill's fascination with yacht design (he can identify the work of Herreshoff, Alden, Stephens, Howland and many others at sight and reminisce about particular boats and cruises) is reflected in the clean, complete nautical-like drawings he has made of harpsichords, both of his own design and of historical instruments.

Drawn in pencil (never in ink) on paper or Mylar, they project a simple elegance that belies the contemplation and considerable labor that goes into them. Most makers crowd an entire harpsichord drawing with elevation and details onto one sheet, which can make it difficult for a cabinetmaker or keyboard technician to sort it all out. Bill usually prepares three drawings of each design: a full-size string band, showing musically important parts—scaling, ribs, bridges, hitchpin rails, etc.; a quarter-size dimensioned plan and elevation; and a full-size dimensioned keyboard elevation. Often there are additional drawings of handstops, slides and guides, music desks, or stands. The importance of these drawings could be lost on a maker working alone, but as soon as more than one person is involved in the building process, the drawings serve as a standard and inspiration for the precision and clarity necessary for consistent work. Indeed, since the advent of Bill's presence in our shop, our own drawings have improved in quality and detail.

The examples could go on, but the point is that we have benefited greatly by having close at hand the distillation of more than 40 years of experience in harpsichord making. Everyone acknowledges that we progress by standing on our masters' shoulders: having found our footing and our way in the shops of Eric Herz and Frank Hubbard, it is gratifying to be lifted once again by Bill Dowd when we are able to take good advantage of the gift.

—Thomas and Barbara Wolf

Dowland and Purcell choosing their texts with William Dowd in mind

O how happy's he, who from bus'ness free
Music for a while (*Yes, a very good while,—since 1949*)
While bolts and bars my days control[ed] (*The last two letters added by the editor make comment superfluous*)
From silent night (*Only since aquiring a telephone answering machine*)
If my complaints could passions move (*Deliver them at No. 100*)
Shall I sue?
Here let my life (*Bostonia amata*)
Now, o now I needs must part (*Boston abandonata*)
Shall I strive with words to move? (*Well, it actually was done with a van*)
Welcome to all the pleasures (*Of Alexandria's feast*)
Love those beams (*Oh, those joists and summers in the olden workshops*)
Thou tunest this world (*Which is mean and needs a lot of tuning*)
If music be the food of love (*Eat on*)
Fine knacks for ladies (*A man is never too old*)
What if I never speed (*Keep your Chevrolet*)
Flow my tears (*For good humidification*)
Lachrimae (*The same, for another kind of customer*)
An old plebeian let me die (*H.P. must have been confusing W.D. with another maker*)
O lull me, couch'd in soft repose (*Bless you, but isn't that a little early?*)

—Gustav Leonhardt

***Glenn Spring** is Professor of Music at Walla Walla College. He has provided the following short note about the harpsichord work, printed in this issue of* THE DIAPASON:

The presence of a new Dowd harpsichord on the Walla Walla College campus provided the stimulus and the inspiration for my 1982 work entitled William Dowd: His Bleu. *A string player myself, I was nonetheless intrigued with the sonorous capacity and potential of this particular instrument. The imaginative stimulus of hands-on involvement spawned the purely musical ideas embodied in the work but once it was finished, the influences became more obvious (for instance, the* French *harpsichord was* blue, *and thus the title, suggested by a friend, seemed appropriate. William Dowd's healthy interest in many styles of music, including jazz, makes this work particularly apt as a tribute to the builder of Walla Walla's harpsichord.*

William Dowd: His Bleu *was a 1990 winner of an Alienor Harpsichord Composition award.*

***Jane Johnson** lives in Crab Orchard, TN, with her husband, a retired physicist. An organist, harpsichordist, and musicologist with a special interest in Iberian music, her drawings have been seen in several previous issues of* THE DIAPASON.

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan 1 for Feb issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

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

UNITED STATES
East of the Mississippi

15 FEBRUARY
Matthew Dirst, workshop; St Paul's Episcopal, Albany, NY 10 am
McNeil Robinson, masterclass; Shrine of Our Lady of Czestochowa, Doylestown, PA 10 am
Cj Sambach, workshop; Trinity United Church of Christ, Canton, OH 1 pm

16 FEBRUARY
Matthew Dirst; St Paul's Episcopal, Albany, NY 7 pm
Rock Whiting; St Thomas Church, New York, NY
Mozart, *Requiem*; Church of the Good Shepherd, New York, NY 11 am
Christopher Herrick; Christ Church, Westerly, RI 4:30 pm
Andrew Lumsden; Greene Mem United Methodist, Roanoke, VA 4 pm
Lee Dettra; Calvary Episcopal, Fletcher, NC 4 pm
David Arcus; Duke Univ, Durham, NC 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
Dene Barnard; First Congregational, Columbus, OH 8 pm
Cj Sambach; Trinity United Church of Christ, Canton, OH 4 pm
*Chicago AGO Mini-Convention; First Presbyterian, Evanston, IL 4 pm
Hymn Festival; St Luke's Episcopal, Evanston, IL 5 pm
Charles Snider, with brass; St Mark's Episcopal, Glen Ellyn, IL 4 pm
Richard Siegel; Our Lady of Angels Chapel, Joliet, IL 7 pm

17 FEBRUARY
Wolfgang Rübsam; Emmanuel Episcopal, La Grange, IL 7:30 pm

18 FEBRUARY
Andrew Lumsden; St Luke's Cathedral, Orlando, FL
Mary Preston; Hope College, Holland, MI 7:30 pm
Christopher Young; Church of the Covenant, Cleveland, OH 8 pm

19 FEBRUARY
Mickey Thomas Terry; St John's Church, Washington, DC 12:10 pm
American Boychoir; Trinity Episcopal, Staunton, VA 6 pm

21 FEBRUARY
Mark Steinbach; Trinity Church, Boston, MA 12:15 pm
Matthew Dirst; Vermont College, Montpelier, VT 8 pm
Christopher Herrick; St Peter's Episcopal, Geneva, NY 7:30 pm
Marilyn Keiser, with choir; Northminster Baptist, Jackson, MS 7:30 pm

22 FEBRUARY
Andrew Lumsden, masterclass; Trinity College, Hartford, CT 9:30 am

23 FEBRUARY
Matthew Dirst; Harvard Univ, Cambridge, MA 3 pm
Andrew Lumsden; Trinity College, Hartford, CT 3 pm
Cj Sambach; Olivet United Church of Christ, Seaford, DE 4 pm
Michael Messina; St Thomas Church, New York, NY
Michael Helman; Longwood Gardens, Kennett Square, PA 2:30 pm
George Bozeman, with flute; First Presbyterian, Wilmington, NC 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
Todd Wilson; Cleveland Institute, Cleveland, OH 8 pm
Louis Patterson; Grace Methodist, Zanesville, OH 3 pm
David Burton Brown; St James Episcopal, Birmingham, MI 4 pm
Katherine Pardee; Second Presbyterian, Indianapolis, IN 8 pm
+Robert Clark; First Presbyterian, Evansville, IN 4 pm
Mary Preston; First Presbyterian, Paducah, KY 3 pm
Organ Festival; First Presbyterian, Deerfield, IL 4:30 pm
John Gouwens; Fourth Presbyterian, Chicago, IL 6:30 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm

24 FEBRUARY
Robert Clark, workshop; First Presbyterian, Evansville, IN 9:30 am

25 FEBRUARY
Ray Cornils, with piano; City Hall, Portland, ME 7:30 pm
Marilyn Biery, with soprano; First Church of Christ, Hartford, CT 12:15 pm
Todd Wilson; First Presbyterian, Columbus, GA 8 pm

26 FEBRUARY
Christopher Herrick; St Bartholomew's, New York, NY 7:30 pm

28 FEBRUARY
Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Rossini, *Petite Messe Solennelle*; Holy Trinity, Philadelphia, PA 8 pm
***Cj Sambach;** Beymer Mem United Methodist, Winter Haven, FL 7:30 pm
Church Music Workshop; First Baptist, Knoxville, TN (through February 29)
David Craighead, masterclass; First Baptist, Knoxville, TN 9 am
David Craighead; Church Street United Methodist, Knoxville, TN 8 pm

29 FEBRUARY
Daniel Roth, workshop; Rye Presbyterian, Rye, NY 1-3 pm

1 MARCH
Rosalind Mohnsen; Church of the Advent, Boston, MA 5:30 pm
***Daniel Roth;** Rye Presbyterian, Rye, NY 4 pm
Lorenz Maycher; St Francis of Assisi, New York, NY 3 pm
Gerre Hancock; St Thomas Church, New York, NY 5:15 pm
Scott Weidler; Good Shepherd Lutheran, Lancaster, PA 4 pm
Martin Neary; Calvary Episcopal, Pittsburgh, PA 4 pm
***Diane Meredith Belcher;** St Paul's Lutheran, Washington, DC 3 pm

Choral & Brass Concert; United Church, Gainesville, FL 3 pm
Christopher Herrick; Church of the Palms, Delray Beach, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

2 MARCH
Lee Dettra; St John's Catholic, Bangor, ME 7:30 pm

3 MARCH
Eileen Guenther; All Saints, Atlanta, GA 7:30 pm
Daniel Roth; Oberlin College, Oberlin, OH 8 pm

4 MARCH
Daniel Roth, masterclass; Oberlin College, Oberlin, OH 3 pm

6 MARCH
Bruce Adami; Trinity Church, Boston, MA 12:15 pm
Frederick Swann; First United Methodist, Plymouth, MI 8 pm
Frederick Burgomaster; Christ Church Cathedral, Indianapolis, IN 12:05 pm

8 MARCH
Nancy Granert; Harvard Univ, Cambridge, MA 3 pm
Singing Boys of Pennsylvania; Center Congregational, Meriden, CT
Choral Concert; Brick Presbyterian, New York, NY 5 pm
Martin Weyer; St Thomas, New York, NY 5:15 pm
Carole Terry; Duke Univ, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Frederick Swann; Kalamazoo College, Kalamazoo, MI 8 pm
Verdi, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm
Robert Woodworth; Immanuel Lutheran, Chicago, IL 3 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 3 pm

9 MARCH
Simon Preston; Northwestern Univ, Evanston, IL 7:30 pm
Larry Smith; Univ of St Thomas, St Paul, MN

13 MARCH
Victoria Sirota; Trinity Church, Boston, MA 12:15 pm
Robert Schilling; Christ Church Cathedral, Indianapolis, IN 12:05 pm

15 MARCH
Shayne Doty; St Thomas, New York, NY 5:15 pm
American Boychoir; with orchestra; Carnegie Hall, New York, NY 8 pm
Mozart, *Vespers*; First Presbyterian Germantown, Philadelphia, PA 3:30 pm
CJ Sambach; St John's United Church of Christ, Sinking Spring, PA 3 pm
Hymn Festival; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Diane Meredith Belcher; First Congregational, Columbus, OH 8 pm
Richard Webster; St Mark's Episcopal, Glen Ellyn, IL 4 pm

16 MARCH
Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

17 MARCH
Ray Cornils, with tenor & flute; City Hall, Portland, ME 12 noon, 7:30 pm

20 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Cherry Rhodes; Cathedral of the Incarnation, Garden City, NY 8 pm
Christ Church Cathedral Choir; Christ Church, Bronxville, NY 8 pm
Marianne Webb; River Road Baptist, Richmond, VA 8 pm
Simon Preston; St John's Cathedral, Jacksonville, FL 8 pm
Diane Meredith Belcher; Holy Trinity Ev Lutheran, Akron, OH 8 pm
Uwe Bester; Christ Church Cathedral, Indianapolis, IN 12:05 pm
***Karel Paukert,** masterclass & recital; Grace Lutheran, River Forest, IL

21 MARCH
Christ Church Cathedral Choir; First Presbyterian, Lancaster, PA 4, 7 pm

22 MARCH
DeWitt Wasson; Cadet Chapel, West Point, NY 3:30 pm
Frederick Grimes; Holy Trinity Lutheran, New York, NY 5 pm
Wayne Moore; St Thomas, New York, NY 5:15 pm
CJ Sambach; St John's-Grace Episcopal, Buffalo, NY 7:30 pm
Gunter Kennel; West Side Presbyterian, Ridgewood, NJ 4 pm
Bach, *Magnificat*, with orchestra; Grace Episcopal, Silver Spring, MD
Simon Preston;Westminster Presbyterian, Pittsburgh, PA 7:30 pm
Karel Paukert;Cleveland Museum, Cleveland, OH 2 pm
John Scott Whiteley; Nardin Park United Methodist, Farmington Hills, MI 3 pm
Christ Church Cathedral Choir; St John's Episcopal, Detroit, MI 5:30, 8 pm
Larry Smith; United Methodist Temple, Evansville, IN 4 pm
Bach, *Cantata 23*; St Luke Ev Lutheran, Chicago, IL 4 pm

23 MARCH
Christ Church Cathedral Choir; St Stephen's Episcopal, Miami, FL 7:30 pm
Simon Preston, choral workshop; Trinity Episcopal Cathedral, Pittsburgh, PA 5 pm

24 MARCH
Christ Church Cathedral Choir; Florida Theatre, Jacksonville, FL 7 pm

25 MARCH
Simon Preston; St Bartholomew's, New York, NY 8 pm
Christ Church Cathedral Choir; St Luke's United Methodist, Orlando, FL 7:30 pm
Singing Boys of Pennsylvania; Northminster Presbyterian, Indianapolis, IN

27 MARCH
Richard Hill; Trinity Church, Boston, MA 12:15 pm
Martin Haselbock; St Michael's, New York, NY
John Scott Whiteley; Cedar Lane Unitarian, Bethesda, MD 8 pm
Christ Church Cathedral Choir; Peace Mem Presbyterian, Clear Water, FL 7:30 pm
Church Music Workshop; Emory Univ, Atlanta, GA (through March 28)
Timothy Albrecht; Emory Univ, Atlanta, GA 8:15 pm
Simon Preston; Broad Street Presbyterian, Columbus, OH 7:30 pm
Singing Boys of Pennsylvania; Oakland College, Farmington Hills, MI
Douglas Cleveland; Christ Church Cathedral, Indianapolis, IN 12:05 pm

28 MARCH
Rachmaninoff, *Choral Vespers*; St Thomas the Apostle, West Hartford, CT 8 pm (also March 29, 3 pm, Junior High School of Deep River, CT)
David Craighead, workshop; First United Methodist, Schenectady, NY 1 pm

29 MARCH
Honegger, *King David*, with orchestra; First Church of Christ, Wethersfield, CT 7 pm
Haydn, *The Creation*, with orchestra; Madison Ave Presbyterian, New York, NY 4 pm
Bach, *Jesu, meine Freude*; Holy Trinity Lutheran, New York, NY 5 pm
Trent Johnson; Brick Presbyterian, New York, NY 5 pm
Paul Danilewski; St Thomas, New York, NY 5:15 pm
David Craighead; First United Methodist, Schenectady, NY 4 pm
CJ Sambach; St John's Lutheran, Boyertown, PA 3 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm
Pergolesi, *Stabat Mater*; First Presbyterian, Wilmington, NC 5 pm
Matthew Dirst; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Singing Boys of Pennsylvania; Market Street Presbyterian, Lima, OH
Choral Concert; St Luke's Episcopal, Evanston, IL 7:30 pm
Martin Haselbock; Luther Memorial, Madison, WI 7 pm
John Scott Whiteley; Christ Church Cathedral, New Orleans, LA 4 pm

30 MARCH
Simon Preston, masterclass; Church of the Redeemer, Sarasota, FL 7:30 pm

31 MARCH
Simon Preston; Church of the Redeemer, Sarasota, FL
John Scott Whiteley; Christ Church, Pensacola, FL 7:30 pm
Christ Church Cathedral Choir; Christ Church, Cincinnati, OH 7:30 pm

UNITED STATES
West of the Mississippi

16 FEBRUARY
Clyde Holloway; Pilgrim Congregational, Duluth, MN 4 pm
Louis Patterson; Westminster Presbyterian, Lincoln, NE 7:30 pm
Marlene Hallstrom; Univ of Nebraska, Lincoln, NE 4 pm
John Walker; A & M United Methodist, College Station, TX 7 pm
James Welch; Grace Cathedral, San Francisco, CA 5 pm
David Hurd; St James-by-the-Sea Episcopal, La Jolla, CA 4 pm

17 FEBRUARY
David Ashley White, lecture and performance; First Presbyterian, Houston, TX 7:30 pm

18 FEBRUARY
David Higgs; Westminster Presbyterian, Oklahoma City, OK

19 FEBRUARY
John Walker, with orchestra; Texas A & M, Bryan, TX

21 FEBRUARY
***James Welch;** Central Methodist, Phoenix, AZ 7:30 pm
Delores Bruch; Southern Oregon State College, Ashland, OR 8 pm

22 FEBRUARY
Bach, *Cantata 4*; St Philip Neri, Portland, OR 8 pm (also February 23)
Delores Bruch, masterclass; Southern Oregon State College, Ashland, OR 10, 1:30 (church choir festival 7:30 pm)

23 FEBRUARY
Robert Glasgow; Washington Univ, St Louis, MO 4 pm
Davis Wortman; Highland Park Presbyterian, Dallas, TX 7 pm
Catharine Crozier; Trinity Episcopal, Portland, OR

25 FEBRUARY
Gary Verkade; Univ of Iowa, Iowa City, IA 8 pm
Lorenz Maycher; First Presbyterian, Kilgore, TX 7:30 pm

26 FEBRUARY
French Neo-Classicism & the Organ; Univ of North Texas, Denton, TX (through February 27)

27 FEBRUARY
James Welch; Cate School, Carpinteria, CA 5:30 pm

28 FEBRUARY
Marilyn Keiser; First United Methodist, Conway, AR 7:30 pm

Clyde Holloway, lecture; Univ of North Texas, Denton, TX 4 pm
Eric Plutz; St John's Cathedral, Denver, CO 8 pm
James Kibbie; First Congregational, Los Angeles, CA 8 pm

29 FEBRUARY
John Obetz; RLDS Auditorium, Independence, MO 8 pm
Marilyn Keiser, workshop; First United Methodist, Conway, AR

1 MARCH
Katherine Peri, harpsichord; Preucil School of Music, Iowa City, IA 7:30 pm

2 MARCH
***Thomas Murray;** Highland Park United Methodist, Dallas, TX 8:15 pm
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 8 pm

6 MARCH
Marie-Madeleine Duruflé; St Luke's United Methodist, Houston, TX

8 MARCH
David Higgs; Davies Hall, San Francisco, CA 3 pm
Daniel Roth; St Paul's Cathedral, San Diego, CA 8 pm

9 MARCH
Eric Plutz, with guitar; St John's Cathedral, Denver, CO 12:10 pm

13 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm
Frederick Swann; First Presbyterian, Fullerton, CA 8 pm
Daniel Roth; St Victor's, West Hollywood, CA 8 pm

14 MARCH
Cherry Rhodes; RLDS Auditorium, Independence, MO 8 pm
The Locke Consort; Palmer Mem Episcopal, Houston, TX 8 pm

15 MARCH
Singing Boys of Pennsylvania; Southwest State Univ, Marshall, MN
John Scott Whiteley; Central Presbyterian, Des Moines, IA 4 pm
David Higgs; First Presbyterian, Pine Bluff, AR

16 MARCH
Church Music Seminar; Univ of Nebraska, Lincoln, NE (through March 17)
Thomas Murray; Highland Park Presbyterian, Dallas, TX 8:15 pm

17 MARCH
Marie-Madeleine Duruflé; Wichita State Univ, Wichita, KS 7:30 pm
***Thomas Murray,** masterclass; Highland Park United Methodist, Dallas, TX 6:30 pm

19 MARCH
Singing Boys of Pennsylvania; Sacred Heart Catholic, Early, IA
Thomas Ferry; Univ of Nebraska, Lincoln, NE 7 pm

20 MARCH
David Craighead; First Presbyterian, Ottumwa, IA 8:30 pm
Marilyn Keiser; First Congregational, Los Angeles, CA 8 pm

21 MARCH
Phoenix Bach Choir; Center for the Arts, Chandler, AZ 8 pm

22 MARCH
Phoenix Bach Choir; Camelback Bible Church, Paradise Valley, AZ 4 pm

23 MARCH
Singing Boys of Pennsylvania; Evangel College, Springfield, MO

25 MARCH
Saint-Saëns, *Symphony # 3*; Davies Hall, San Francisco, CA 8 pm (also March 26, 27, 28)

26 MARCH
Dallas Bach Society; Dallas Museum of Art, Dallas, TX 8 pm

27 MARCH
William Albright; First Unitarian, St Louis, MO 8 pm
Honegger, *King David*, with orchestra; St John's Cathedral, Denver, CO 8 pm
American Boychoir; Christ Episcopal, San Antonio, TX

28 MARCH
Christ Church Cathedral Choir; St Andrew's Episcopal, Ft Worth, TX 7:30 pm
American Boychoir; St Mark's Lutheran, Houston, TX 7:30 pm (also March 29, 3 pm)

29 MARCH
Michael Farris; First Christian, Stillwater, OK 7:30 pm
Christ Church Cathedral Choir; Highland Park Presbyterian, Dallas, TX 7 pm
Marie-Madeleine Duruflé; Corpus Christi Cathedral, Corpus Christi, TX 4 pm
David Higgs, with orchestra; Davies Hall, San Francisco, CA 3 pm

30 MARCH
Delores Bruch, Delbert Disselhorst; Univ of Iowa, Iowa City, IA 6, 8 pm
Michael Radulescu, workshop; Univ of Iowa, Iowa City, IA (through April 4)
American Boychoir; First Presbyterian, Kilgore, TX

31 MARCH
American Boychoir; St Mark's Cathedral, Shreveport, LA 7:30 pm
Robert Jones; Palmer Mem Episcopal, Houston, TX 7:30 pm

INTERNATIONAL

3 MARCH
Christopher Herrick; All Saints Anglican Cathedral, Edmonton, Alberta 8 pm

14 MARCH
James Welch, with orchestra; National Concert Hall, Taipei, Taiwan

15 MARCH
James Welch; Cheng Chung Presbyterian, Taipei, Taiwan

18 MARCH
James Welch, lecture; Soo-Chou Univ, Taipei, Taiwan

22 MARCH
Thomas Murray; Robertson-Wesley United, Edmonton, Alberta 3 pm
James Welch; Taichung Holy Church, Taichung, Taiwan

24 MARCH
Thomas Murray; Singer Concert Hall, Calgary, Alberta 8 pm

29 MARCH
Simon Preston; Christ Church Cathedral, Ottawa, Ontario 8 pm

Organ Recitals

KENNETH STARR, Methuen Memorial Hall, Methuen, MA, September 25: *Resurrection*, Robinson; *Clair de lune*, *Jeux d'eaux*, Purvis; *Sonata-Fantasy*, Faxon; *Salve Regina*, Saint-Martin; *Rhapsody for Harp*, op. 25, Vierne (Elizabeth Morse, harp); *Mouvement*, Berveiller; *Psyche*, op. 33, Vierne; Toccata (*Symphonie Concertante*), Jongen.

FREDERICK SWANN, First United Methodist Church, Schenectady, NY, May 1: *Fugue on the theme of the Carillon of Soissons Cathedral*, Duruflé; *Variations on a Noel*, Drischner; *Soft stillness and the night*, Hebble; *Passacaglia and Fugue*, S. 582, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Roulade*, Bingham; *Introduction, Passacaglia and Fugue*, Wright.

STEPHEN THARP, Northwest Covenant Church, Mt. Prospect, IL, July 28: *Concert Variations on the Star-Spangled Banner*, op. 23, Buck; *Pater Noster*, op. 50, no. 2, Foote; *Fugue in C Minor*, op. 36, no. 3, Parker; *Sarabande, Rhythmic Trumpet*, Bingham; *Dismas Variations*, Robinson; *Flourish and Chorale*, McCabe; *Passacaglia on a theme by Dunstable*, Weaver; *Prelude on 'Iam sol recedit igneus'*, Simonds; *Requiescat in pace*, Sowerby; Finale-The Offering (*Organbook III*, vol. 2), Albright.

JOHN W. VANDERTUIN, Oratoire Saint-Joseph du Mont-Royal, July 17: *Serenade No. 13*, KV 545, Mozart; *Suite Alme Pater*, Letendre; *Diptyque*, Messiaen; *Toccata sur 'Veni creator'*, Vandertuin; *Sonata No. 1*, op. 27, Rheinberger; *Variations and Fugue on an original theme*, op. 73, Reger.

RENEA WALIGORA, Methuen Memorial Hall, Methuen, MA, September 11: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Lamento*, op. 24, Dupré; *Choral No. 3 in A Minor*, Franck; *Sol Invictus*, Dinda; *Première Sonate*, op. 42, Guilmant; Andantino, Scherzetto, Vierne; *Danse Macabre*, op. 40, Saint-Saëns/Dickinson.

JOHN WEAVER, St. Andrew Presbyterian Church, Denton, TX, September 15: *Trumpet Voluntary*, Stanley; *Adagio and Allegro*, K. 594, Mozart; *Trio Sonata in C*, *Prelude and Fugue in A Minor*, Bach; *Choral in E Major*, Franck; Andante Cantabile (*Symphonie IV*), Widor; *Passacaglia on a theme of Dunstable*, Weaver.

GILLIAN WEIR, Hartford Memorial Baptist Church, Detroit, MI, October 13: *Variations de Concert*, Bonnet; *Récit de Tierce en Taille*, de Grigny; *Symphony V in F Minor*, Widor; *Prière*, Franck; *Suite Profane*, Francaix; *Toccata*, Jongen.

RUDOLF ZUIDERVELD, U.S. Air Force Academy, Colorado Springs, CO, July 28: *Praeludium in D Major*, BuxWV 139, Buxtehude; *Ciacona in D Major*, Pachelbel; *Variations on 'America'*, Ives; *Fanfares to the Tongues of Fire*, King; *Requiescat in Pace*, Sowerby; *Choral varié sur le thème du 'Veni creator'*, op. 4, Duruflé.

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Classified Advertising Rates will be found below

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THE DIAPASON
380 Northwest Hwy.
Des Plaines, IL 60016

POSITIONS AVAILABLE

St. James-by-the-Sea Episcopal Church, 743 Prospect Ave., La Jolla, CA 92037. 2000-communicant parish seeks experienced Director of Music/Organist for comprehensive music program: conduct choirs (including 8 professionals), administer music series; 4-manual Austin organ; familiarity with Anglican liturgy essential. Position available May 1, 1992. Salary commensurate with experience. Send letter, resume c/o Search Committee. Respond by March 15, 1992.

Organist Position. First United Methodist Church of Crystal Lake seeks organist for 1200-member & growing suburban Chicago-area church. Must be familiar with 25-rank Casavant tracker organ (1979). Duties include: providing music for 2 Sunday services & accompanying Adult Choir rehearsals. Base salary $7,000. Position available immediately. Send cover letter and resume to Mrs. Susan White, Chairman, Search Committee, First United Methodist Church, 236 W. Crystal Lake Avenue, Crystal Lake, IL 60014.

Sales/service technician. Possible opening for a sales-oriented, qualified service technician. Excellent pay and benefits for the right individual. Foley-Baker, Inc., 1-800/621-2624.

POSITIONS AVAILABLE

450-member suburban congregation seeks Music Director. Responsibilities encompass serving as Organist, Senior Choir Director and Coordinator of four Youth Choirs. Established, strong, creative music program. Seven year old two-manual 18-rank pipe organ. Sunday AM worship services. Applicant must be committed to the Christian faith and familiar with worship in the Reformed tradition. Experience perferred. Salary range from $12,000–16,000 for this 1/2-time position, to be filled by June 1992. Teaching privileges. Send resume to The Rev. Scott D. Brown, Colts Neck Reformed Church, Box 57, Colts Neck, NJ 07722; 908/462-4555.

Graduate student scholarship; assistant to University Organist (1992–93, renewable); M.A./Ph.D. programs in musicology, composition or ethnomusicology; other fellowships available. Deadline: February 15, 1992. For details write: Dr. Robert S. Lord, 205 Music Building, University of Pittsburgh, Pittsburgh, PA 15260.

Schantz Organ Co. is accepting applications for an experienced reed voicer. Salary and benefits commensurate with experience. Send resume to Victor B. Schantz, c/o Schantz Organ Co., P.O. Box 156, Orrville, OH 44667.

Organists: Augment your income through organ sales – send resume. Sales experience not required. Openings throughout U.S. Write: Allen Organ International Sales Headquarters, Macungie, PA 18062.

Jobs for Church Musicians! All major denominations. 7,500 referrals made. Weekly mailings. Free information. Church Musicians' National Referral Service, Dept. 52, Box 36, Huntington, WV 25706-0036.

POSITIONS WANTED

All around organ builder, 25+ years experience; desires responsible position with quality oriented concern. REPLY BOX DE-1, THE DIAPASON.

PIPE ORGANS WANTED

Practice organ wanted: two-manual & pedal; 2, 3, or 4 ranks, self-contained cabinet organ, to fit under 8' ceiling. Send information, stoplist, photo and price to BOX NV-4, THE DIAPASON.

Wanted: Kilgen Petite Ensemble for home practice organ. Send photo and info to BOX NV-3, THE DIAPASON.

MISCELLANEOUS WANTED

Wanted: player pipe organ with roll library. Tom Grattelo, 2818 Central Avenue, Alameda, CA 94501.

Wanted: Walter's Prize Song from Die Meistersinger by Richard Wagner, transcribed by Edwin H. Lemare for organ. Schott, London, ca. 1900. W. Leupold, 4610 Norsaw Ct., Greensboro, NC 27410. 919/282-7450.

MISCELLANEOUS

Date: March 8, 1992. Time: 4:00 PM. Place: Mt. Carmel Baptist Church, Philadelphia, PA. Artist: Carlo Curley.

MISCELLANEOUS

Midwestern Historical Keyboard Society's 1992 annual meeting will be April 30–May 3 at Eastern Illinois University, Charleston, IL. Features: Larry Palmer, author of *Harpsichord in America: a Twentieth-Century Revival*, in recital, "Music of the Harpsichord Revival;" Seth Carlin, winner of maximum NEA grant enabling performance of all Schubert's sonatas in New York this season, in forteplano Schubert recital; Edward Parmentier, well-known harpsichordist and lecturer, in presentation regarding pre-Bach German harpsichord music. Also performance of all J.S. Bach's multiple-harpsichord concertos, instrument exhibits, harpsichord-care workshop, papers, festivities, etc. All welcome. Contact MHKS, 251 Redondo Rd., Youngstown, OH 44504.

PUBLICATIONS/ RECORDINGS

Hunter, Variations on "Pop Goes the Weasel," 32 pp. $8.40; Falcinelli, The Sermon on the Mount, 28 pp. $7.60; Telemann, Twenty Little Fugues, manuals only, 21 pp. $6.20. Add $1.50 each item. Lissett Publications, Box 904, Marlborough, MA 01752. 403/273-2192.

1991 Jazzmuze, Inc. catalog available. Joe Utterback's Peace Prelude and Fantasy for Organ ($7.50 each plus $2.50 shipping; NJ plus 7% tax) included with jazz-influenced sacred solo and choral works by Dr. Utterback. Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. 908/747-5227.

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City/State _____ Zip _____ Date Sent _____

CLASSIFIED ADVERTISING

Classified Advertising Rates will be found on page 25

PUBLICATIONS/ RECORDINGS

William James Ross: Organ Works. Chorale Preludes: "These Forty Days" (15 for Lent), "Prepare His Way" (12 for Advent). Also "Partite on a Methodist Hymn" and "A Solemn Magnificat," both commissioned by Marilyn Mason. $7.95 each title. Send payment plus $2.00 S & H each order to William James Ross, 10426 Fox Hollow, San Antonio, TX 78217.

Used organ music wanted. Send list and asking price to P.O. Box 7351, N. Augusta, SC 29841.

Double Organ Concert. Two organs (Austin 4/ 80–Allen 3/79), played together by one organist, Devon Hollingsworth. Bach, Mozart, Gigout, Sousa & others. $12 to Devon Hollingsworth, 234 58th Place, Willowbrook, IL 60514.

Organ Records Bought and Sold. Please send your want list or SASE (large) for list of available recordings. Organ Record Exchange, P.O. Box 384, Burlington, IL 60109.

The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue Z listing 731 books, 3102 classical organ LPs, cassettes, and CDs, etc. Send $2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918, 617/848-1388.

Videocassettes/Audio Cassettes/CD's. Classical, 2-organ, Gospel, Theatre, and Instructional: for free catalog write to Allen Organ Co., Box 36, Macungie, PA 18062-0036, or phone 215/966-2202.

Replies to Box Numbers should be sent to The Diapason, 380 Northwest Hwy., Des Plaines, IL 60016

PUBLICATIONS/ RECORDINGS

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

Historic Organs of San Francisco features 20 historic pipe organs in the San Francisco Bay area recorded in June, 1988 during the Organ Historical Society's National Convention, available as a two-cassette or two-compact disc set more than two hours long. Both formats include a 28-page booklet with histories and stoplists of organs heard. Twenty organists perform 31 works by 30 composers. Order cassettes or CD's from the OHS Catalog, Box 26811, Richmond, VA 23261 at $22.95 plus $1.50 shipping and handling.

The Organ Historical Society is offering a 32- page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular recordings and books from other sources. Send 45¢ stamp to: OHS, Box 26811, Richmond, VA 23261

HARPSICHORDS

Neupert harpsichords, clavichords, fortepianos new and used. Wally Poliee, 1955 W. John Beers Rd., Stevensville, MI 49127.

Zuckermann harpsichord. 5 octaves (GG– g'''), 2 × 8', 1 × 4', buff. Professionally restrung and requilled. $5,700. 708/848-5406.

Two-manual harpsichord, Albarda 1976, 5 oct., 1×4', 2×8', harp, sympath. 2⅔'; 8 handstops. Albarda Harpsichord Maker, P.O. Box 592, Elora, Ontario, NOB ISO Canada.

HARPSICHORDS

ERIC HERZ HARPSICHORDS, est. 1954. See our selection of finely crafted harpsichords in the German, French, and English traditions. Come play them in our showroom, or send for free catalog: 12 Howard Street, Cambridge, MA 02139. 617/868-6772.

PIPE ORGANS FOR SALE

3-manual Austin organ, 1910, 42 ranks, with 1976 Austin console; two new Austin reeds in 1976. Buyer to remove after Easter, 1992. $5,000 or best offer. Will consider selling in pieces. Self-addressed envelope for details. Contact: First Lutheran Church, 615 Grant St., Pittsburgh, PA 15219. 412/471-8125.

Wicks custom 2-manual, 5-rank unit organ, installed 1982. Beautiful sound exquisite appearance. Like new condition. Appropriate for church, home, or studio. $25,000. Larry Whitney, 1233 Winnemac, Chicago, IL 60640. 312/271-3887.

1915 Kimball 8-rank theatre organ; two 61- note manuals, 30-note pedalboard, complete with blower. For further information call: 708/692-3443.

1933 M.P. Moller pipe organ, 2 manuals, full pedalboard, 8 ranks, chimes; good condition (regular service and maintenance). Buyer to remove. May be seen and played. Best offer. Contact Carleton Erickson, Beecher & Bennett, P.O. Box 5175, Hamden, CT 06518. Call for information. 203/288-0800.

Pipe organ, 2-manual and pedal, 5 ranks, unified specification. Excellent for hobbyist or enterprising small church. Currently in use. Buyer to remove by June 1, 1992. Contact Trinity Lutheran Church, 2055 E. Columbia, Battle Creek, MI 49017. 616/963-5356.

PIPE ORGANS FOR SALE

Organ nut, out of money, must sell Wicks 5 rank, 2 manual pipe organ with independent pedal subbass. Needs rewiring. Write Mr. Jackson, Rt. 1, Box 624, Walnut Springs, TX 76690.

Pipe organ, Welte; 2 manuals, 32 pedals, 7 ranks, 45 years old; perfect condition; nobody to play; church or home; central New Jersey. Private home. Information call EST 7 pm, keep trying. 908/462-1537.

1954 Reuter organ, two manuals, pedal, 12 ranks. In use, well maintained. Buyer to remove. Sealed bids by 4/15/92. Seller may reject any bid under $20,000. First United Methodist Church, 10246 Warwick Blvd., Newport News, VA 23601. 804/595-0383.

Austin organ opus 1868 (1934). Two expression boxes, one air box; 23 ranks including 16' open wood, 16' Gt metal diapason, full choruses. Chests prepared for 10 additional ranks; 3-manual draw-knob console fully restored. Thomas-Pierce, Inc., P.O. Box 2562, Palm Beach, FL 33480.

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