

THE DIAPASON

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The University of California at Los Angeles
Specification on page 13

Frescobaldi Conference

Delores Bruch

The University of Wisconsin at Madison sponsored a Frescobaldi Quadrocentennial Conference April 8-10, 1983 under the leadership of Alexander Silbiger, resident musicologist. The weekend of activities was extraordinary in the quality and variety of events for participants, who included many notable scholars and performers interested in the music and times of 17th-century Italy. Registration passed 100 persons and included residents of Canada, Europe, and the United States. Perhaps it is an indication of today's widespread interest in pre-Bach music that scholars and performers can find leadership in early music endeavors other than in such traditional centers as Berkeley and Boston or in Europe. The Madison Frescobaldi weekend provided a lively combination of musicological presentations with performances and visual arts. The American Musicological Society Midwest Chapter's semiannual meeting was held concurrently, offering additional presentations from which participants could choose.

CONCERTS

The spectacular Elvehjem Art Museum, site of most activities for the weekend, was the location for Friday evening's concert by the Five Centuries Ensemble (Carol Plantamura, soprano; John Patrick Thomas, countertenor; Martha McGaughey, viola da gamba; Arthur Haas, harpsichord). They performed solo and ensemble works by Frescobaldi with a loving and lively interpretation, truly a musical treat. Members of the group clearly have lived with the style for years, and their joy in performing was delightfully transmitted to the eager and abundant audience. Memorable performances by Ms. McGaughey of two canzonas for viola da gamba were among the highlights of the evening.

"An Evening at the Barberini Palace" was Saturday evening's presentation by University of Wisconsin faculty and students under the direction of Frederick Hammond (University of California-Los Angeles) who ably produced and conducted the performance. The colorful and ambitious program included dancers, costumed singers, stage sets, and instrumentalists. The Gesualdo Singers and accompanying string ensemble was outstanding in their pleasingly stylish presentation of Gesualdo madrigals. Both groups reflected excellent coaching in their lively music-making. The second half of the program consisted of two intermedii, *I fiori* by Marazzoli and *La fiera di Fara* by Mazzocchi, presented with flair and good humor.

Sunday evening Alan Curtis (University of California-Berkeley) gave a recital at First Congregational Church performing harpsichord works by Domenico Scarlatti and two Rossis, Michelangelo and Luigi, and organ works by Peter Justinus, Giaches de Wert, and Frescobaldi. Curtis's playing of pairs of Scarlatti sonatas (C-sharp Minor, C major, and B-flat major) was very dashing. The prize performance of the night was his brilliant playing of Scarlatti's *Fuga in D minor, K.417*.

PAPERS AND DISCUSSIONS

Topics centered around source problems and related editorial questions, performance practices, and compositional procedures related to Frescobaldi and his musical kin. Discussions were enriched by the contributions of Etienne Darbellay (Université Laval, Québec), Emilia Fadini (Conservatorio di Musica Giuseppe Verdi, Milan), and Sergio Durante (Conservatorio di Musica Girolamo Frescobaldi, Ferrara), all of whom are involved in preparation of the new critical edition of Frescobaldi works.

Regarding sources and editorial procedures: Darbellay spoke of the difficult questions related to Frescobaldi's notation of tempo and prolation signs and the problem of making clear his intentions in modern equivalents. In the new edition remnants of the old mensural notation are retained but with explanatory notes provided in prefaces. Regarding beaming: in typeset prints the smallest note values generally were not beamed together at all, whereas in

engraved editions, for example the toccatas, beaming was more easily accomplished and appears to have been done somewhat by engraver's choice. Therefore the beaming or lack of it in original Frescobaldi editions does not necessarily signify important performance considerations. Number of staves: the new edition will provide the text in its original four-staff format along with a modern reduction to two staves. Use of bar-lines in the text: this is a relatively unimportant question because the tactus is the only important issue, though in originals of the capriccios and toccatas the barring does indeed correspond to the tactus even though other musical prints of the time sometimes show little relationship between the two. Inconsistencies of foliation: Darbellay's research indicates that such occurrences may be traceable to the pragmatic and flexible approach described by Frescobaldi for use of sections of his works as needed. Darbellay referred to the disagreement between table of contents and actual contents of the capriccios in this light.

John Harper (Magdalen College, University of Oxford) traced stylistic developments in Frescobaldi's revisions of ensemble canzonas. Most extensively revised are basso continuo parts, providing indications about Frescobaldi's changing approach to composition: a conscious reworking of harmony, meter, and structure leading to stronger tonal-like cadences; a greater exploitation of virtuosic writing for strings; greater use of new devices such as echo; a movement toward greater consistency of metrical designations among concurrent parts. Most revisions are found in the older imitative, modal sections of the canzonas.

Friedrich Riedel (Johannes Gutenberg Universität, Mainz) described many of the links between Frescobaldi's music and musical activity in German-speaking countries. Professor Riedel gave a rapid and fascinating summary of probable contacts by Germans with Frescobaldi including Froberger, Kerll, and Tunder. He recited an impressive list of German prints and manuscripts of Frescobaldi's works along with 17th- and 18th-century collections containing separate pieces, many taken from *Fiori musicali*. (The proposed publication of this paper and others from the conference will be very helpful, particularly where speakers were pressed by time.) Frescobaldi's music was widely known and was transcribed into both German and French keyboard notation.

Professor Riedel discussed several of the musical styles found in the Baroque, such as *stylus fantasticus*—use of free fantasy, rhythmically contrasting sections, chromaticism (see Frescobaldi's toccatas)—and *stylus gravis* or *motetus*—a reserved style using imitation and modality, found in ricercars, canzonas, and organ mass movements. Frescobaldi's writings in *stylus gravis* can be described in two categories: 1. imitative compositions using multiple subjects and without variation treatment, a writing style favored by Froberger and Fux; and 2. imitative sets of variations upon a single subject, sometimes interspersed with free interludes,

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the variation subject sometimes taken from a dance or canzonetta. The second procedure was followed by Muffat and also by Froberger, and can be traced to the free works of Buxtehude and to several early Bach keyboard works. An interesting, though unstated, conclusion is that Frescobaldi's compositions which may be defined as *stylus gravis* actually led the way to the flowering of the North German *stylus fantasticus* in which there are multiple sections wherein related subjects and/or variations are used in alternation with fugal sections and free episodes. Also linked to Frescobaldi's influence is the more southerly manifestation of *stylus fantasticus* wherein fugal sections are less frequent and important as illustrated in works by Kerll, Speth, Froberger, Muffat (though he can be allied with both northern and southern styles), and Poglietti. Frescobaldi was called the father of the true style of organ music, and Riedel's brilliant synopsis confirms this statement.

Margaret Murata (University of California-Irvine) and Etienne Darbellay presented papers on topics related to tempo, tactus, and proportions in 17th-century music. Professor Murata discussed writings by the Roman, P.F. Valentini, about tempo which seem to agree with Frescobaldi's use of mensuration signs and descriptions of tempo and tactus. Valentini's theories allow for the possible use of freedom in small note values which does not disrupt the larger tactus, a slight delay in small note values before a major beat, and the possibility for the tactus to be assigned to almost any note value. Frescobaldi is not a transitional composer in regard to rhythm and meter, using an *integer valor* in the sections, with simple proportional

changes in fact containing complex structures, and yet the performer may alter expressive details within that structure.

Darbellay cited notational differences between the early ricercars (1613) and the capriccios (1624) in regard to tempo. The later works show more variety as Frescobaldi departed somewhat from established practices by allowing for a variable tactus within sections, tempo contrast between sections, and accelerando which begins slowly and then moves forward. The capriccios demonstrate a tendency toward progressive diminution in the binary sections, toward more frequent appendage of free sections at ends of ternary sections which then obscure proportional relationships to the section that follows. The capriccios do give some indication for retaining a proportional relationship between sections, however, when one voice continues with a metric sign such as C and the other voices concurrently change to 6/4. Through his study, Darbellay has concluded that in some instances a slow binary tactus is followed by a relatively slow ternary section; where Frescobaldi writes a slow binary section, he avoids the use of 6/4 meter in the following section which he says is the fastest tempo of all.

In every respect the Madison Frescobaldi conference was a success with a consistently high level of participation on all counts. Participants are indebted to Professor Silbiger, his hard-working and helpful students and colleagues for the diverse and rich palette of experiences during this conference honoring one of the most significant composers of all time.

Delores Bruch is Associate Professor of organ and church music at the University of Iowa, Iowa City.



The Round Lake (NY) Historical Society has announced the formation of the "Ferris Club," as a means of gener-

Here & There

ating funds required to make a recording of the 1847 Ferris tracker organ in the Round Lake Auditorium.

The recording, featuring organist Stephen Pinel of St. Joseph's RC Church, New York City, and a 22 piece orchestra under the direction of Glenn Soellner, will be taped by Scott Cantrell on July 24, in conjunction with a Historical Recording Recital at the opening of the 1983 Antique Organ Concert Series. The release will be pressed and promoted by the Musical Heritage Society of Tinton Falls, NY.

For information regarding the "Ferris Club," or to order tickets for the recording recital, or the resulting re-

ording, contact: Round Lake Historical Society, Box 22, Round Lake, NY 12151, or telephone (518) 899-2130.

English organist John Wells will be touring the North American Eastern seaboard during September 1984, playing organ recitals from South Carolina

to New Brunswick. His programs are to include the organ works of Franz Schmidt and the *Plymouth Suite* by Percy Whitlock.

During this tour, Dr. Wells will be acting as Honorary Ambassador for the Percy Whitlock Trust.

Appointments

Joseph M. Galema, Jr. has been appointed Assistant for Administration and Music at the United States Air Force Academy, Colorado. In this capacity he will coordinate the musical activities of six choirs and serve as organist for the Protestant Cadet Chapel.

In August, 1982, Mr. Galema received the DMA degree from The University of Michigan, where he was a student of Marilyn Mason.

Paul Manz has been appointed to the Seminec faculty at the Lutheran School of Theology, Chicago where, working with Mark Bangert of the Seminec faculty, he will establish a program in church music. He will also serve as organist and artist-in-residence for the school.

In addition to his appointment to the school, Dr. Manz had been appointed cantor of the Evangelical Lutheran Church of St. Luke, Chicago.

Paul Manz, who in 1979 was included

in a list of the ten most influential Lutherans by *Lutheran Perspective*, leaves his position as organist, minister of music, and cantor of Mt. Olive Lutheran Church in Minneapolis, a position which he has held since 1946.

He taught at Concordia College, St. Paul, MN, from 1957 to 1976, at which time Mt. Olive parish asked him to serve full-time.

Robert L. Blocker has been named dean of the Baylor University School of Music, effective August, 1983. Prior to this appointment he has been chairman of the departments of music at Stephen F. Austin State University, and Brevard College, chairman of the Division of Fine Arts at Western Texas College, and dean of the School of Music at the University of North Carolina.

Dr. Blocker is a graduate of Furman University and North Texas State University. He becomes the second person to have held the title of Dean of the School of Music at Baylor.

Honored



North Park Academy, a two-year school. He received his bachelor's and master's degrees from Northwestern University, and in 1956 Strandberg became the first person to be awarded the Doctor of Music degree by Northwestern.

Strandberg has been a faculty member at Sam Houston State University in Huntsville, TX, since 1967. Before that, he taught at Denison University and at Samford University, Birmingham, AL. He has written more than 100 works for chamber ensemble, chorus, kinetic theater, orchestra, organ, piano, solo voice and wind orchestra. His principal study has been with Anthony Donato, Nadia Boulanger, Henry Cowell, and John Becker.

American composer Newton Strandberg was awarded an honorary Doctor of Fine Arts degree on May 22, 1983, by North Park College, Chicago. Strandberg had graduated from North Park when that institution was known as

John Ferris was honored at a reception on May 26 commemorating his 25th year as organist and choirmaster at The Memorial Church, Harvard University. He was also presented with a set of the new Grove Dictionary.

Retired

Charles Boehm, organist and choirmaster of Trinity Lutheran Church, Hicksville, NY for the past thirty-five years has announced his retirement as of August, 1983.

Mr. Boehm, a former dean of the Nassau Chapter of the American Guild of Organists, and a respected organ and piano instructor in his community, was honored in a special service of music and at a buffet dinner held at his church on June 19th, 1983.

A news item regarding Mr. Boehm's 25th anniversary at Trinity Church, which appeared in the September 1974 issue of THE DIAPASON revealed that he went to Trinity when the church's two

choirs totalled 28 voices. By 1974 there were five choirs with a total of 175 voices.

Oswald Ragatz has retired from the faculty of Indiana University School of Music, where he was appointed instructor in theory and organ in 1942. Until 1982 he was chairman of the organ department.

Mr. Ragatz completed his undergraduate training at Denver University and received the MA at Eastman School of Music, where he studied with Harold Gleason. He later studied with Clarence Dickinson at Union Theological Seminary.

Nunc Dimittis

Paul W. Townsend of Patterson, NY, died on April 19, 1983. In 1974, Mr. Townsend retired as organist and choirmaster of Christ Episcopal Church, Patterson, a position he had held for 63 years and 7 months. Upon his retirement, he had been named organist emeritus.

In addition to his work at Christ Church he also played, for some time, at a neighboring Methodist church.

Mr. Townsend, who was an active member of the Organ Historical Society, was 88 at the time of his death. He is survived by three sons and one daughter.

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The Secrets of Bach's *Passacaglia*

Piet Kee

In the first installment of this study (THE DIAPASON, June 1983, pp. 10-12) Piet Kee began an outline of the allegorical and theological relationship between Bach's *Passacaglia & Fugue in C Minor* and Andreas Werckmeister's *Musicalische Paradoxal-Discourse*. This second installment continues that outline and also begins to explore Bach's use of precepts from traditional rhetoric.

INTRODUCTION TO GROUPS III AND IV

In certain respects these groups together are a single entity; the total number of statements contained is equal to the sum of 3 + 4. Apart from the order according to the "Radical-Zahlen" this is the strongest manifestation of the number 7: seven statements beginning at statement 7. In the middle of this formation stands the notorious tenth statement, the biggest stumbling block in most analyses. Does it belong to Group III or to Group IV? Or is there something else going on? For example, Tell writes,

The tenth statement presents us with a problem . . . namely, it stands all alone.²⁰

The tenth statement with its broken triad figures introduces new material; this points to a new group. On the other hand, it continues in the rhythms of the preceding statements, making inclusion in Group III plausible. Both tendencies can be valid, if one thinks of the Group III-Group IV complex as dovetailed in a baroque manner by statement 10. Nevertheless, our new approach shows incontrovertibly that Bach intended statement 10 to introduce a new group.

GROUP III


GdH: Die Zahl 3. ist die Zahl welche dem Heil. Geiste verglichen wird/da sich die mancherley Gaben/und Kräfte erzeugen/und das Reich Gottes sich offenbahret/darum dieser Numerus auch prima multitudo genennet wird. Dieses lüset sich nun gar wohl vergleichen mit der andern Bitte/Dein Reich komme. Denn das Reich Gottes kommt zu uns durch den Heil. Geist/wenn uns Gott seinen Heil. Geist giebet.


XIX: Hierauf folget die 3. welcher Wesen von denn vorigen beyden als 1. und 2. ausgehet/und eine genaue Verbindung mit denen hat. Diese Zahl 3. vergleichet sich dem Heiligen Geiste. . . Wie aber dem einigen Geiste viel Würckungen zugeschrieben werden/so höret man in dieser Consonans was unterschiedenes/gegen die vorigen Zahlen 1.-2. jedoch behält die 3. die Natur der 1. und 2. wenn sie unterschieden wird/und giebet in sich eine Octavam, welche die Natur des Vaters/und des Sohnes bedeutet.

GdH: The number 3 is the number associated with the Holy Spirit because it renders many sorts of gifts and powers and reveals the Kingdom of Heaven, wherefore this number is also called *prima multitudo*. It can be excellently compared to the other supplication "Thy kingdom come," for the kingdom of God comes to us through the Holy Spirit, when God gives us his Holy Spirit.

XIX: This is followed by the 3, whose being flows out of both the preceding 1 and 2, and has a minute affiliation with them. This number 3 is compared with the Holy Spirit. . . Just as many prodigious effects are attributed to the unique Spirit, so in this sonority one hears something different. When number 3 is discerned while hearing numbers 1 and 2, the nature of 1 and 2 is preserved; one hears an octave signifying the nature of the Father and the Son.



The "many sorts of gifts and powers" explain the combination of III and IV in a surprising way: the seven gifts of the Holy Spirit. Statement 7 begins with the third harmonic: *g* .

Here the rhythm becomes even more lively and the *figura suspirans* 

takes the leading role. It is a natural advance, described by Printz in his *Compendium Musicae*²¹ as follows:

Figura suspirans is nothing more than a *figura corta* which, instead of one long note at the beginning has a rest of half its value and one note equal to the other two notes.²²

The *suspirans* motifs allude to the supplication "Thy Kingdom come" and they remind us of BWV 690 *Wer nun den lieben Gott lässt walten*:



The notion "3, whose being flows out of both the preceding 1 and 2" can be perceived behind the rhythmic development of Groups 1A-II-III, as well as in the way III is related to 1A. The first two statements of this group again make a pair, and exhibit *anabasis* and *catabasis*: rising tetrachords in statement 7 and falling tetrachords in statement 8. Also, the beginning of statement 7 and the close of statement 8 recall comparable passages in statement 2 and statement 3. As in Group 1A, the three statements of Group III represent the Trinity; statement 9 "proceeds" from statements 7 and 8 by combining *anabasis* and *catabasis*.



Werckmeister's texts provide some salient details. The collision of the contrary motion in statement 9 contributes piquant dissonances, somewhat tempered because they fall on weak beats: "in this sonority one hears something different." In measure 64 the left hand plays a scale down to the lowest C while the other voices are silent, against which the *c* in the pedal sounds a pure octave: "one hears an octave, signifying the nature of the Father and the Son."



GROUP IV


GdH: Die Zahl 4. ist eine Engel oder Göttliche Zahl wenn wir dann in der dritten Bitte bitten: Dein Wille geschehe/wie im Himmel also auch auf Erden. So wissen wir dasz die Heil. Engel dienstbahre Geister sind/die den Willen Gottes im Himmel und auf Erden vollbringen/und uns Menschen auf unsern Wegen behüten/lieten und führen/dasz der Wille Gottes auch bey uns geschehe.

XIX: Die Zahl 4. wird sonst von den Mystics eine Engel-Zahl genennet/sie ist auch durch die Sonos, mit der 1. und 2. so einig/dasz ihr nicht ähnlicher seyn könnte: Denn wie die Engel den Willen Gottes vollbringen/so haben sie eben den Sinn/und Meinung des Allmächtigen Gottes: Ja sie stehet auch in der Figur der Unität/und binarit, und ist ein Grund/worauf die ganze Harmonia gebauet wird/nehmlich auf Gott und sein Wort denn 4.5.6. giebet Triadem Harmonicam in den Sonis c.e.g. welche eine vollkommene Harmonia ist.

GdH: The number 4 is an Angel or Divine Number, since we pray in the third supplication, "Thy will be done on earth as it is in heaven." We then know that the holy angels are servant spirits who accomplish the will of God in heaven and on earth, who guard, direct and lead us men in our paths, that God's will be done also among us.

XIX: The number 4 is called an Angel Number by the mystics. Within the "Sonos" it is so similar to 1 and 2 that there is nothing which resembles it closer. For as the angels accomplish the will of God, they have the same intention and opinion as Almighty God. 4 is also in the figure of the *Unität* and *Binarii* [the first and second harmonics], and is a foundation upon which the entire harmony is built, namely upon God and his word, since 4.5.6 produce produce the harmonic triad c,e,g, which is a complete harmony.



As mentioned earlier, Bach intended statement 10 to introduce a new group, thereby allotting four statements to Group IV. What was then the stumbling block to earlier analysts? It was the appearance of broken triad figures which fade out of the picture after this statement. Werckmeister's text provides the answer: "a foundation upon which the entire harmony is built . . . for 4,5,6 gives the harmonic triad." This is exactly what Bach has put into practice here. Statement 10 begins with the fourth harmonic: *c'* .

Upon it the triad is constructed, not in the "Sonis" c,e,g, but in the minor mode. "Thy will be done" is accompanied by a stream of broken chords, in which even the pedal participates; passages here and in statement 6 (the cross motive) are especially suited to footwork elaboration. Speaking of God's will in connection with the tenth statement, we must not forget that 10 is the number of the Commandments! It is not surprising that the "harmonic triad" leads to a fairly homophonic piece of music and not to a contrapuntal setting, as some authors maintain. Further, the use of *repetitio* figures is noteworthy in the second half of the statement. The manual motives are persistently repeated, because the prayer for God's will is urgent.



After this interruption, material from Group III is logically developed in the following three statements; the tetrachord figures from statements 7,8,9 are lengthened into scale passages.

The same phenomenon occurs in the *partite diverse sopra "O Gott du frommer Gott"* BWV 767 (also in C Minor), particularly in *partite* 3 and 5:

Another striking parallel with this work is the interruption in the development from tetrachord to scale by a variation with many broken triads (*partita 4*). Here also rhetorical considerations can be taken into account. The tetrachordal *suspirans* figure from Group III is a *tirata mezza*, which is now expanded into a *tirata perfecta*.²³

In statement 11 this figure becomes the most important element in the right hand voice, lending it authority and emotional charge through which it acquires a solo function. Accordingly, this statement is to be played on two manuals (see crossed voices in measures 81, 83, 84). The pedal theme is treated lightly by the introduction of rests and the left hand is reserved for a simple continuo role. Statement 12 advances along the lines of the classic *bicinium*, setting the unchanged left hand passagework to the *cantus firmus* in the right hand. Here Bach refers to "on earth as it is in heaven," therefore the *passacaglia* theme moves to the soprano! "It is also in the figure of the *Unität* and the *Binarii*," elucidating statement 12 even better. By binary the relation Father-Son is meant, 1:2, the octave; the *bicinium* is based upon this ratio.

The Trinity forms the basis for this group of three in two respects. First, statement 13 "proceeds" from the preceding pair. Secondly, the *tirata* voice appears in the pedal in disguised augmentation (every other note). In this manner the *tirata* manifests itself thrice. It appears in statements 11,12,13 each time in a different octave. "Herein lies another secret, namely the Trinity is referred to by the three octaves" (p.96). God's will penetrates to all "regions" of our existence. The pedal passages can be seen in two different ways: one, as an idiomatic way to write a *tirata* for the pedals, two, as the ornamented augmentation just mentioned.

More augmentation can be found in measures 101a, b (alto) and 102a, b (pedal) which are derived from measure 86a (soprano).

Even the *tirata mezza* returns in augmentation. Statement 13 is not only the end of Group IV, it is simultaneously the culmination of the complex of statements from 7 up to 14.

GROUP V

GdH: Die Zahl 5. ist eine menschliche Zahl: wie nun der Mensch eine schwache Creatur ist/und von Gott seine Nothdurfft haben musz/so bittet er: Unser täglich Brod gib uns heute: Darunter wird so wohl das Geistl. Seelen-Brod/als andere leibliche Nothdurfft verstanden/die der Mensch von Gott bitten musz/wenn nun die Engel-Zahl 4. mit der Menschen Zahl 5. zusammen gesetzt/und vereiniget werden/geben dieselben den Menschen die angenehmste Harmoniam, und was kan auch den Menschen mehr erfreuen/wenn er mit Gott and seinen Engeln vereiniget ist? So hat er sein Geist- und leibliches Brod/und Vergnügen.

XIX: Diese Zahl 5. wird auch eine sinnliche Zahl genennet/Numerus sensualis, weil der Mensch mit 5. Sinnen begabet ist. Sie die 5. wird auch eine Scheide-Zahl genennet. . . . Hingegen ist die Zahl 5. vor sich/gleich wie der Natürliche Mensch/ganz ungeschickt und unvolkommen . . . doch wird sie gleichsam wieder geheiligt/durch den Quaternarium [the first four harmonics], welcher in der Figur des Vaters und des Sohnes stehet/wenn sie mit dem zusammen stimmt/daher sie denn eine liebliche Harmonie mit einander machen.

GdH: The number 5 is a Human Number. Since Man is a weak creature and must receive his nourishment from God, he prays, "Give us this day our daily bread." Here is understood both spiritual soul-food and bodily requirements which man must ask of God. When the Angel Number 4 is put with the Human Number 5 and they unite, the harmony which is most agreeable to man is produced, for what can please man more if he is linked with God and his angels? Thus he receives his spiritual and bodily bread and satisfaction.

XIX: This number 5 is also called a Carnal Number, *numerus sensualis*, because man is endowed with five senses. The 5 is also called a Division Number. . . . The number 5 in itself, like natural man, is totally unworthy and incomplete. . . . but it is gradually made more holy by the *Quaternarium* [the first four harmonics] which is found in the figure of the Father and of the Son, when it is tuned to them; hence they make a lovely, delicate harmony with one another.

The function of the Division Number is very plain; it is like a milestone in the *Passacaglia*. After the great complex of seven statements has been left behind, the "landscape" changes. the pedal remains silent during the ensuing three statements. The number of the first statement in Group V is 14, another manifestation of the number 7 and a member of the series 7,14,21 (see "number symbolism"). Like other German baroque composers, Bach knew how to derive numbers from the Roman alphabet; 14, the numerical value of his name B(2) A(1) C(3) H(8), is woven into many of his works, but no one seems to have noticed it before in the *Passacaglia*. In fact, there are few compositions in which Bach has given it such an exceptional place. He adds his name as the painter signs his work. It is striking that statement 14 is the only statement which is extensively supplied with performance indications.

With Group V the number of Mankind arises: "The number 5 is a Human Number." This group contains three statements; behind the "Human Number" the Trinity is still to be found. However, if we were to consider the paradoxical six-part grouping earlier touched on (Table 1) we would have to include statements 17 and 18, thereby allotting five statements to Group V (see "number symbolism"). Unlike the other groups, whose texture gradually becomes denser, the music of this group gradually thins out: statement 14 has three voices, statement 15 has two voices, statement 16 has one.

Statement 14 opens on *E-flat*, symbol of the fifth harmonic, preceded by *C*, the fourth harmonic; the Angel Number 4 is put together with the Human Number 5 to make up the first notes of the motif:



This is the inversion of the most important element in the first half of the passacaglia theme and the *Vater unser* chorale strophe:



It is a "Human" motif. Statement 14 consists in a concentrated three-voice setting with the theme in the alto and it is permeated by the motif; even the theme is "touched" and "humanized." The statement of the name Bach is therefore a personal, intimate prayer, "Give us this day our daily bread." The two-voice texture of statement 15 also has a symbolic meaning. Here, too, "Angel" and "Human" numbers are combined. Both parts are built of broken triad figures, quite to be expected in this group of statements based on the third. The left hand part is based on Number 5; the right hand follows Number 4, referring to statement 10 by solo fragments which begin with a *suspirans* rhythm (the two 8th-notes also belong to it; the three rising 16th-notes which follow are part of the lower voice):



Werckmeister directs the greatest amount of attention in Chapter XIX to the number 5; Group 5 of the *Passacaglia* reflects this, showing many processes at work. The theme meanders back from soprano to bass. After being in the alto in statement 14, it appears in the tenor in statement 15, and in statement 16 it alternates between alto and bass (thematic notes are marked in the musical example). The process of "thinning out" occurs at the rhythmic level as well. Following the four 16th-note motif in statement 14, the *suspirans* rhythm of three 16-notes takes the leading role in statement 15. In statement 16 16th-note motion is expressly notated two by two. Presumably the thinning out process also refers to the Trinity. The notes of the theme lying in the bass of statement 16 are emphasized by octave leaps, an unmistakable reference to the "Quaternarium" which is found in the figure of the Father and the Son." Although statement 16 is written in only one voice, it requires the whole compass of Bach's organ from low *C* to *c3*; it is a delightful "sensual" intermezzo of the *homo ludens*. A "delicate harmony" indeed!

This article will be continued in the August 1983 issue of THE DIAPASON.

NOTES

²⁰ W. Tell, "Das Formproblem der Passacaglia Bachs." *Musik und Kirche*, Zehnter Jahrgang, 1938, p. 105

²¹ Wolfgang Caspar Printz, *Compendium Musicae*, Dresden, 1689, Hildesheim, 1974, p. 51.

²² "Figura suspirans ist nicht anders als eine Figura corta, welche anstatt der fördern langern Note eine halb so grosse Pause und eine denen andern beyden gleiche Note hat."

²³ See: Johann Gottfried Walther, *Musikalisches Lexikon oder Musikalische Bibliothek*, Leipzig, 1732, Kassel, 1953. About the *tirata mezza* he writes: "bestehet aufs höchste aus drey oder vier zweygeschwänzten Noten, und machet demnach mit der drauf folgenden Note entweder ein quart- oder quint-intervallum aus." (it consists of three or four 16th-notes at most, and makes an interval of a fourth or fifth with the note following it.) The *tirata perfecta* is an extended version which encompasses an octave.

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Antonio Cifra and the Ostinato Ricercar

The ricercars and canzonas of Antonio Cifra are worthy of close scrutiny. Being quite prolific, his publications were widely circulated in his day, yet there were hardly any posthumous reprints of his works, and his keyboard works are not now available in a performance edition.

All of his publications were vocal, both secular and sacred, with the exception of two volumes of 1619 entitled *Ricercari et Canzoni Franzese*.¹ The first volume of this set appeared in two formats, in *partitura* for keyboard performance and in partbooks for instrumental ensembles. His second volume may have also been issued in partbooks, but only *partitura* versions survive. Both volumes appear in *partitura* form in James Leslie Ladewig's dissertation "Frescobaldi's *Ricercari, et Canzoni Franzese*" (University of California at Berkeley, 1978).

In the early decades of the seventeenth century Antonio Cifra (1584-1629) was an important figure in Roman musical life. He was nearly an exact contemporary of Frescobaldi, being only one year younger. Though not a great deal is known about Cifra's life, there are a few facts that give us an idea of his musical training. Born in Terracina near Rome, Cifra entered the boy's choir of S. Luigi dei Francesi of Rome. While there (1594-1597) he studied counterpoint with Giovanni Nanino (c.1560-1623). Nanino, a friend of Palestrina, was an adherent to the Renaissance notion of pure counterpoint. By 1605, at the age of twenty-one, Cifra published his first work, *Il primo libro de madrigale a cinque voci*.

Cifra was employed at a number of prestigious institutions. From 1605-1607 he was the music director of the Roman Seminary. From 1608-1609 he served as choirmaster at the Collegium Germanicum. He was employed as maestro di capella at Santa Casa di Loreto from 1609 until his death in 1629 at the age of forty-five. While in Santa Casa di Loreto, a well-visited pilgrimage point, Cifra continued to keep close ties with Rome.

Considering the fact that both Cifra and Frescobaldi were prominent Roman organists and composers as well, it seems quite likely that they were acquainted. In addition, these two men travelled in the same social circles. Both were members of the Congregazione ed Accademia di Santa Cecilia, a Roman musical fraternity founded by Palestrina. As Cifra was almost certainly cognizant of Frescobaldi's 1615 publication, *Ricercari, et Canzoni Franzese*, it is quite possible that Cifra modelled his 1619 publications after Frescobaldi's work.²

If Cifra's publications can in fact be shown to be modelled on this keyboard book of Frescobaldi, there is a good argument for the possibility that both books were first conceived as keyboard works, with the publication in partbooks being an afterthought to broaden the market. This practice of using the same work for various ensembles and/or keyboard as a common occurrence and would not be surprising in this case, since ricercars and canzonas are more a product of abstract composition than idiomatic pieces, such as the keyboard toccatas of the time.

Both volumes of Cifra's *Ricercare et Canzoni Franzese* were published in Rome by Lucas Antonio Soldi, who was also a friend and student of Cifra. The first book consists of ten ricercars and six canzonas, while the second book contains eight ricercars and eight canzonas. All of these works are composed in a strict four-voiced contrapuntal texture, without the free-voiced writing typical in the early sixteenth century ricercars.

Though the modes are not specifically designated in the ricercars of Book I, the first eight ricercars are in modes I-VIII, in ascending order. The last two ricercars may be referred to as in aeolian tonality, that is, in modes IX and X. The canzonas are not organized according to mode. Book II has a more unusual organization. The eight ricercars and eight canzonas are coupled into eight thematically related pairs, for example, *Ricercar Primo* and *Canzon Prima, sopra il Primo Ricercar*. Though such thematic pairing may be found with early prelude and fugue combinations which couple an improvisatory piece and a contrapuntal piece, the combination of two contrapuntal pieces is rare.

Perhaps the strongest argument for considering Cifra's ricercars of Book I to have been based on, or at least influenced by, those of Frescobaldi is the presence of three ostinato ricercars. Frescobaldi includes three ostinato ricercars in his *Ricercari, et Canzoni Franzese* of 1615. In both cases there is an example of the ostinato occurring in each of the three upper voices—the soprano, the alto, and the tenor. Of the ten ricercars of Frescobaldi's 1615 publication the following three utilize an ostinato voice:

Ricercar Sesto . . . alto ostinato
Ricercar Settimo . . . tenor ostinato
Ricercar Decimo . . . soprano ostinato

Ostinato voices occur in Cifra's Book I in the following order:

Ricercar Ottavo . . . alto ostinato
Ricercar Nono . . . tenor ostinato
Ricercar Decimo . . . soprano ostinato

The term *ostinato ricercar* describes a rather unique ricercar form appearing in Italian music of the early seventeenth century. Use of the form was limited to a small geographical area of Italy, with Frescobaldi being the most important composer to use the form. The ostinato themes are usually two to three measures long and consist largely of whole notes, giving the original statement little rhythmic interest. The ostinato voice states only this primary subject, yet the subject is rhythmically varied to the extent that it holds the interest of the critical listener.

The ostinato subject may also appear in the three free voices. In some of the ostinato ricercars of Frescobaldi the free voices enter with the ostinato subject as if it were the first subject of a typical imitative ricercar of the time. However, after stating the ostinato theme once, the free voices move on to deal with the various countersubjects. In the three ostinato ricercars of Cifra the ostinato theme tends to reappear in the free voices within the body of the ricercar as well. Most typically the ostinato voice states the subject at both the original level and at the fourth or fifth above.

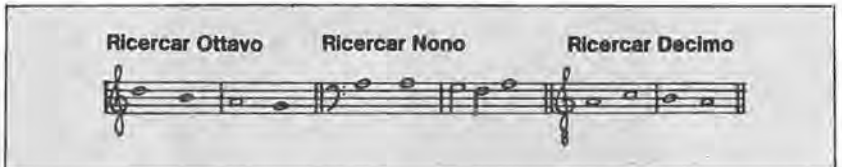
The notion of a genre designated as the *ostinato ricercar* is of recent origin. Frescobaldi himself used the term *obliga* meaning "obligation, duty or necessity."³ This term commonly was used to denote pieces in which a single voice carried a

pre-existent melody or a repeated motive, as is the case with the ostinato ricercar. The term was also used to denote other compositional restrictions which a composer might place upon himself, such as a particular type of voice leading or a particular method of thematic development.

The fact that the ostinato ricercar did not develop further during the seventeenth century would indicate that the ostinato ricercar was more an extremely sophisticated late appearance of the ricercar of the Renaissance than a progressive genre moving toward the Baroque style. It was rather the monothematic ricercar which would continue to develop toward the fugue. For this reason the ostinato ricercars, fascinating though they may be, signify an end rather than a beginning.

THE OSTINATO RICERCARS OF ANTONIO CIFRA:

The study of the three ostinato ricercars in Cifra's *Book I, Ricercars Ottavo, Nono, and Decimo*, reveals a variety of compositional techniques; however, some generalizations can be made. In all three works the principal subject, the ostinato theme, is a white note subject of two or three measures. These subjects have a small range, varying from a minor third to a perfect fifth.



The ostinato voice uses only the ostinato theme, which is rhythmically varied to create interest. Variation occurs not only through simple augmentation and diminution but also through the changing of one or more note values. This latter practice is unlike that of the ricercars of northern Italy, in which the subject is rhythmically treated as a whole. Cifra carries the practice of rhythmic variation to the extreme in his *Ricercar Decimo*, which utilizes nineteen different rhythmic variations of the ostinato theme in the ostinato voice itself.

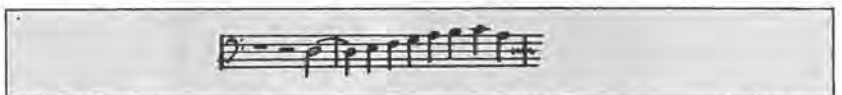
Cifra also varies the ostinato subject by moving the entire theme to a different pitch level. This practice occurs in his eighth and ninth ricercars, in which the ostinato also appears at the level of a perfect fourth or fifth. In contrast, his tenth ricercar presents the ostinato, which is in the soprano voice, only at the original level.

Cifra chooses not to limit the ostinato to the ostinato voice. In his ricercars the ostinato appears in the free voices along with several countersubjects. The ostinato subject appears in the free voices ten times in the eighth ricercar and nine times in the ninth ricercar. Cifra's tenth ricercar is the most outstanding in this regard, having thirty-five such appearances.

Generally speaking, the three free voices concern themselves with countersubjects which serve various functions. One type of countersubject might be called "reiterative." Such a countersubject often involves dotted rhythms, adding a rhythmic interest lacking in the white-note ostinato theme.



Other countersubjects are of a more scalar nature, generally in fairly small time values. These scalar passages provide a sense of motion and a larger tonal range than do the ostinato themes, which have such a small scope. Countersubject 3 of Cifra's *Ricercar Decimo* is a good example:



Cifra also designs countersubjects which tie over the barline, creating rhythmic tension. Some such countersubjects have a melodic form which implies a suspension figure. For example, in Cifra's *Ricercar Decimo* the first countersubject consists of a dotted half note followed by two descending eighth notes and a quarter note a major second above the last eighth note:



This first countersubject is modified by Cifra, eliminating the leap upward of a perfect fourth. The suspension implication remains, creating a 7-6 suspension in mm. 21-22 and using the 4-3 interval with an a minor second inversion chord in m.22.



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The complexity of these three ricercars is compounded by Cifra's variation of the countersubjects as well. These themes are subjected to inversion, chromatic alteration, and fragmentation. Treatment of countersubject 2 in *Ricercar Nono* is typical of Cifra's variation techniques.

The nature of the ostinato ricercar form is such that it creates a challenge to the composer to construct a work which has the complexity and the theoretical soundness to satisfy the educated musical eye while still creating an aurally attractive piece of music. The Italian ostinato ricercar apparently had a short lifetime. Nevertheless, a more detailed study of Frescobaldi's three ostinato ricercars and those of Cifra does indicate a sort of "development." An overview of the simplest and most complex of these ricercars indicates that this "development" led in the direction of an increasingly complicated scenario.

FRESCOBALDI'S RECERCAR SETTIMO AND CIFRA'S RICERCAR DECIMO:

Frescobaldi's *Recercar Settimo* uses the ostinato subject in a relatively simple manner. Frescobaldi chooses for his theme a five-note subject consisting of whole notes:

He places the ostinato subject in the tenor voice and repeats it at the same level twice (mm. 1-3, 5-7, 9-11). In the following measures the subject appears twice in the same rhythm, but at a fourth above the original appearance (mm. 13-15, 20-22). Frescobaldi then continues the whole note rhythm while reiterating the subject once at the original level and once at the fourth above (mm. 24-26, 27-29). The form of this section could be described as $A^1A^1A^2A^2A^1A^2$ (A^1 = original subject at the original level; A^2 = original subject at the fourth above).

In measure 31 Frescobaldi begins his variation techniques by placing the theme in augmentation at the original level (mm. 31-35). As might be expected from his writing thus far, he then places the augmented subject at the fourth above (mm. 40-45). Finally, the augmented subject reappears at the original level (mm. 47-50). The form of this section could be depicted as $B^1B^2B^1$ (B^1 = augmented subject at the original level; B^2 = augmented subject at the fourth above).

Frescobaldi then takes the subject one step further by doubly augmenting it; that is, he quadruples the original note values. He also extends the final note value of the piece, a common practice. The subject appears only once in this form and is placed at the original level. This section could be simply described as C^1 , meaning a single appearance of the doubly augmented subject at the original level.

The progress of the ostinato voice in this piece is quite obvious. The process of progressive augmentation is clearly visible. In addition, Frescobaldi is quite methodical with his placements of the theme at the original level and at the level of a fourth above. Though this is true of his *Recercar Sesto* and his *Recercar Settimo*, it is not necessarily the case in his *Recercar Decimo* or in Cifra's ostinato ricercars. When the sections of *Recercar Settimo* are united its form may be expressed as $(A^1A^1A^2A^2A^1A^2)(B^1B^2B^1)(C^1)$. Therefore, there are eleven appearances of the ostinato theme in the tenor voice, with the theme appearing in three rhythmic forms.

This ricercar is also interesting in that, unlike most ostinato ricercars, the ostinato theme never appears in the other three voices. Rather, these voices employ two countersubjects, each with its distinct personality. The first countersubject is a reiterative pattern with a dotted rhythm which supplies rhythmic interest lacking in the ostinato theme:

This first countersubject initially appears in the soprano voice at measure 3, followed by a bass statement of the second countersubject at measure 5.

The upward leap of the second countersubject is a good contrast of the stepwise and reiterative movement of the first countersubject. The opening half note value is sometimes shortened to a quarter note as the piece progresses. The frequent inversion of this subject provides the leap downward as well.

These two countersubjects are inverted and varied during the course of the ricercar. Countersubject 1 appears in the following manner:

original version	... 10 times
variant	... 4 times
inversion	... 5 times
inverted variant	... 1 time
	<u>20 appearances</u>

Countersubject 2 is varied in the following ways:

original version	... 19 times
variant	... 1 time
inversion	... 9 times
inverted variant	... 1 time
	<u>30 appearances</u>

Cifra's *Ricercar Decimo* is the longest of his ostinato ricercars, extending through 107 measures, as compared to only 67 measures in Frescobaldi's *Recercar Settimo*. Of the ostinato ricercars of Frescobaldi's 1615 publication and the 1619 publication of Cifra, Cifra's *Ricercar Decimo* has the largest number of appearances of the major subject in the ostinato voice (33) as well as the largest number of rhythmic variations of the subject in the ostinato voice (19). As has typically been the case, it is a whole-note subject and is two measures in length. Variation of the ostinato subject involves rhythmic changes of one or more individual notes as well as augmentation and diminution of the subject as a whole. However, the soprano voice always states these rhythms at the same tonal level. The nineteen rhythmic guises of the ostinato in voice are:

One of the most outstanding aspects of this piece is the very large number of times that the ostinato subject appears in the three free voices:

Alto	... 11 times
Tenor	... 14 times
Bass	... 10 times
	<u>35 times</u>

These 35 statements stand in stark contrast to the absence of such appearances in Frescobaldi's *Recercar Settimo*.

Cifra's *Recercar Decimo* is also exceptional in its large number of secondary subjects. There are in fact eight countersubjects. They appear and disappear quickly, replacing one another but not overlapping one another as is the case in Frescobaldi's ostinato ricercars. In a sense the piece can be divided into eight sections, each having the ostinato subject and one of the countersubjects:

These countersubjects occur in the following manner:

- Countersubject 1** ... 6 appearances:
 Alto ... 3 times (mm. 7-8, 11-12 variant, 12-13 variant)
 Tenor ... 2 times (mm. 3-4, 11-12)
 Bass ... 1 time (mm. 13-14)
- Countersubject 2** ... 5 appearances:
 Alto ... 2 times (mm. 15-16, 20-21)
 Tenor ... 2 times (mm. 15-16, 18-19)
 Bass ... 1 time (mm. 17-18)
- Countersubject 3** ... 5 appearances:
 Alto ... 2 times (mm. 29-30, 33-34)
 Tenor ... 1 time (mm. 31-32)
 Bass ... 2 times (mm. 26-27, 36-37)
- Countersubject 4** ... 3 appearances:
 Alto ... 1 time (mm. 42-43)
 Tenor ... 1 time (mm. 41-42)
 Bass ... 1 time (mm. 41-42)
- Countersubject 5** ... 7 appearances:
 Alto ... 2 times (mm. 50-51, 52-53)
 Tenor ... 3 times (mm. 46-47, 48-49 chromatic variant, 51-52)
 Bass ... 2 times (mm. 44-45, 52-53)
- Countersubject 6** ... 8 appearances:
 Alto ... 2 times (mm. 60-61, 66-67)
 Tenor ... 4 times (mm. 54-55, 65-66, 68-69, 71-72)
 Bass ... 2 times (mm. 57-58, 69-70)
- Countersubject 7** ... 9 appearances:
 Alto ... 2 times (mm. 81-82, 87-88)
 Tenor ... 4 times (mm. 78-79, 81-82, 84-85, 86-87)
 Bass ... 3 times (mm. 79-80, 82-83, 85-86)
- Countersubject 8** ... 10 appearances:
 Alto ... 4 times (mm. 99-100, 101-102, 103, 105-106)
 Tenor ... 3 times (mm. 100, 104-105, 106)
 Bass ... 3 times (mm. 99-100, 101-102, 105-106)

If a general comparison were to be made between the ostinato ricercars of Frescobaldi and Cifra, one could say that Cifra's works tend to be longer and more complicated. Rhythmic variation is seemingly more haphazard in Cifra's three

ricercars. Ostinato themes do occur in the non-ostinato voices more often in Cifra's works than in those of Frescobaldi. A clarity of form seen in Frescobaldi's ostinato ricercars is less evident in those of Cifra.

CONCLUSION:

Though Antonio Cifra rates only a footnote in Willi Apel's *History of Keyboard Music to 1700*, he will hopefully be treated more kindly as his works become better known. Cifra's ricercars are truly of significance in that they are among the few examples of the Italian ostinato ricercar. Even though closer examination of these ricercars might find the works to be less than masterpieces, their existence supports the notion that the ostinato ricercar was a recognized form in southern Italian musical circles of the time. A great deal of research has been done recently with regard to the Neapolitan, Ferrarese, and Roman keyboard music of the late sixteenth and early seventeenth centuries. Perhaps this ongoing research will lead to a recognition of other ricercars organized around the rhythmic variation of an ostinato motive.

All indications are that the ostinato ricercar form was quite shortlived, with examples only from the first three decades of the seventeenth century. Nevertheless, the brevity of its lifespan should not cause us to overlook it entirely. It is at least conceptually related to other ostinato forms, such as the passacaglia and chaconne, two important forms of the early Baroque. However, though the passacaglia theme is repeated, the theme itself is not continuously altered as is the ostinato theme in Cifra's ricercars. Rather, it is variation of the harmonies and of the motives of the upper voices which creates interest. It is the rhythmic variation of the ostinato which gives the ostinato ricercar its identity.

Frescobaldi, a major composer who wrote in this form, is undeniably a critical figure of the early Baroque, influencing important keyboard composers of both Italy and Germany. Since there is growing appreciation of the Neapolitan and Ferrarese influence upon Frescobaldi and upon his Roman contemporaries, research in the area of rhythmic variation of thematic materials might be well received and appreciated by those interested in this portion of the repertoire. ■

NOTES

¹An excellent study of Cifra's spiritual madrigals is contained in a dissertation by M. A. Rorke, "The Spiritual Madrigals of P. Quagliati and A. Cifra," (University of Michigan, 1980).

²James Leslie Ladewig, "Frescobaldi's *Recercari, et Canzoni Franzese* (1615)," pages 139-140.

Please note:

A facsimile reprint of the 1615 first edition of

Frescobaldi's *Recercari, et canzoni franzese* in the Rowe Music Library, King's College, Cambridge has been published by Gregg Press Limited (Farnborough, England: 1967).

Cifra's ricercars of Book I are also discussed and appear in *partitura* form in Milton Allen Swenson's "The Four-Part Ensemble Ricercar from 1540-1619." (Ph.D. Dissertation, Indiana University, 1970)



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4' Flute	Tremblant
2' Doublette	
1 1/2' Larigot	Pedale
III Fourniture	32' Resultante
8' Cromorne	16' Montre
8' Trompette	16' Soubasse
	16' Sourdine
Recit	8' Montre
8' Flute a Cheminee	8' Bourdon
8' Cor de Chamois	8' Cor de Chamois
8' Cor de Chamois	4' Prestant
Celeste	4' Cor de Nuit
4' Prestant Conique	II Fourniture
4' Cor de Nuit	16' Contre Trompette
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Music for Voices and Organ

By James McCray

Women's Choirs

The following anthems are a continuation of a listing which began in last month's issue of *The Diapason*. James McCray has suggested that these works would be appropriate for the summer-

time when choir attendance may be low or unpredictable. These works are somewhat adaptable to a variety of situations, and those for unison voices could be sung by anyone who is available. In some cases they might prove appropriate for children's voices.

This Is My Father's World, Hal Hopson, Two equal voices and keyboard, Hinshaw Music Inc, HMC-626, .70 (E).

Hopson has taken the words to the familiar hymn and given them a fresh setting. The music is especially useful for children's voices with only the second verse involving two parts, and they are treated as a round. The keyboard part doubles the voices and keeps a lilting $\frac{3}{4}$ pulse moving. The tempo is fast which will aid the breath control for the young voices. This a charming setting that is certain to be a hit with the congregation.

Ave Maria, Andrea Gabrieli (c.1520-86), SSA unaccompanied, Alexander Broude, Inc., AB 999, .50 (M).

Only a Latin text is given by the editor and arranger, John Kingsbury. This motet is contrapuntal with some homophonic phrases. The ranges are moderate with a few low notes for the altos. This Renaissance setting could be performed by most average women's choirs.

Set Me As A Seal, Philip Baker, Unison and organ, Hope Publishing Co., JM 4081, .60 (E).

The organ is on three staves with long notes in the pedal; registration suggestions are given. Although one would prefer a more dramatic ending, this setting is attractive and useful. Warm

harmonies and simple vocal lines dominate.

Osanna, Edwin London, SSA and piano, C.F. Peters Corp., Ed. 66671, \$2.50 (D).

In this extended 21 page work, the chorus sings and has to make other kinds of vocal sounds such as tongue clicks, buzzing, etc. The piano music is lean in texture yet rhythmically difficult. It has an equal role with that of the voices, with some solo areas, and the chorus sings unaccompanied in selected areas. The text is in Latin and only uses one brief phrase throughout. There are divisi sections which are complemented by choral unisons. The vocal lines, rhythms, harmonies and general character make this a difficult work which will be suitable only for the best of women's ensembles.

Christ The King, Arr. Robert Lind, Unison with bells or keyboard and optional flute, Augsburg Publishing House, 11-2110, .60 (E).

This easy anthem has two verses which have the same melody but different accompanimental background. 14 bells are used to help create the dance-like accompaniment for this $\frac{6}{8}$ lilting melody. The flute has a countermelody and is an easy part. This will be more challenging for the instrumentalists than the singers, and it could be performed by a children's choir.

New Organ Music

By Leon Nelson

The Diane Bish Organ Book (New Settings of Favorite Hymns) Vol. 1, (B-GO647), and Vol. 2 (B-GO548). Fred Bock Music Co., Distributed by Alexandria House. \$4.95 each.

If you are looking for some good, solid hymn arrangements that have some extra flare, these arrangements provide this. Miss Bish has creatively put together some unusual and very effective techniques in making these more than the average hymn settings. From the fanfare and toccata styles to the chorale and reflective settings, most of these pieces are certain to catch the ears of your parishioners. Book 1 has over twice the number of arrangements as Book 2 and seems the best bargain for the money. Although some of the arrangements seem to exploit a larger instrument (the use of 4 manuals throughout a piece), they can be adapted to fit any organ. A nice addition to your library.

Selections from Vol. 1 include *Ein' Feste Burg*, *Diadem*, *Amazing Grace*, *Crusaders Hymn*, *Grosser Gott*, *Germany*, *Gordon*, *Bethany*, *Lobe Den Herren*, *Toplady*. Vol. 2 includes *Eventide*, *In Thee Is Gladness*, *Terra Beata*, *Hamburg*, *Bunessan*.

Incidental Music for Weddings and Other Occasions by Christopher Dearnley; Basil Ramsey, Publisher. \$8.95.

These ten short pieces by Purcell, Clarke and Handel were arranged to accompany the chief ceremonial processions at the marriage of His Royal Highness, the Prince of Wales with the Lady Diana Spencer in St. Paul's Cathedral on Wednesday, July 29, 1981. They are published to help satisfy the need for short, straight forward, easily adaptable pieces for weddings and other occasions. The limitations for small or-

gans have been kept in mind and some of the pieces can be satisfactorily performed on single manual instruments without pedals. On large organs, of course, solo reeds can be used with good effect in many of the pieces.

Here is a collectors item which includes beautiful black and white photos of the cathedral and the organ throughout the 20 page volume. Also included is a complete history and specification of St. Paul's 104 stop instrument.

Two Pieces for Organ, (Manuals only), by Herbert Howells; Novello; Theodore Presser, sole selling agent. \$2.75. (M).

During the last war a bomb destroyed the chancel and organ of St. Mary's Episcopal Church, Aberdeen. Fortunately, the nave remained intact, and a benefactor presented a chamber organ (built by Samuel Green in 1778), which served until the chancel was rebuilt and the new organ was installed. The Green organ still graces the nave and is still often used.

In 1959 Dr. Herbert Howells wrote *Dalby's Fancy* and *Dalby's Toccata* for one of several broadcasts John Dalby gave upon this Green organ. The organ consists of one manual without pedals and contains 8', 4', and 2' flue registers only, though a so-called "Swelling Hautboy" of limited compass and in a swell box is available for use at discretion. These two pieces are very melodic throughout and are charming examples of keyboard music written for the organ in the English tradition.



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New Organs



The Milnar Organ Company of Eagleville, TN has installed a new electric action organ in the Holy Trinity Lutheran Church, Nashville, TN. This organ replaces the church's former instrument which was destroyed by fire.

The console and skirting of the organ is of white oak. The facade is comprised of the polished tin pipes of the Great and Pedal Principals. The Lieblich Gedect is derived from the Bourdon, winded at a lower pressure.

GREAT
8' Principal
8' Bourdon
4' Octave
4' Gedect
2' Weit Principal
III Mixture (1-1/3')
Chimes (prepared)

SWELL
8' Rohrflute
8' Viola
8' Viola Celeste
4' Principal
4' Koppelflute
2-2/3' Nasat
2' Rohrflute
II Cymbal
8' Trumpet
Tremolo

PEDAL
16' Bourdon
16' Lieblich Gedect
8' Principal
8' Bourdon
4' Choral Bass
II Mixture
16' Trumpet
8' Trumpet (SW)

The Ross King Company of Fort Worth, TX has completed the repairs, additions and alterations for the Hillgreen-Lane organ at First United Methodist Church, Paris, TX.

The electro-pneumatic instrument is located in an acoustically favorable church.

In addition to the use of the instrument by the church's organist, Jane Stewart, there are several volunteer organists in the congregation who enjoy and are capable of playing theater-style music, and for that use the Choir Tibia and Flute, with a suitable Tremulant, remain unaltered.

GREAT
8' Principal
8' Rohrflute
4' Octave
4' Flute d'Amour
2-2/3' Nazard
2' Super Octave
1-3/5' Tierce
IV Mixture
Tremulant
Chimes

CHOIR
8' Violin Diapason
8' Tibia
8' Dulciana²
8' Unda Maris²
2' Flute³
Tremulant

SWELL
16' Gedect
8' Gedect
8' Salicional²
8' Voix Celeste²
4' Principal¹
4' Harmonic Flute²
2' Gemshorn¹
8' Trumpet²
8' Oboe
8' Vox Humana

ECHO
8' Flute
8' Salicional
4' Rohrflute
2' Flautina²
8' Trumpet²
Tremulant

PEDAL
32' Resultant
16' Diapason
16' Bourdon
16' Gedect
8' Principal
6' Gedect
4' Octave
4' Flute

¹New

²Rescaled or revoiced

³Added to organ, previously



Rebuilt Organ

An organ originally built by George Jardine & Sons in 1867 for the chapel of St. Elizabeth's Hospital of Washington, DC has recently been rebuilt by Lewis & Hitchcock of Vienna, VA and installed in the Salisbury Presbyterian Church of Midlothian, VA.

To accommodate the enlargement of the instrument, a new case of white-enameled birch, with walnut trim, was built. The facade pipes are from the Great Open Diapason, and have been decorated to blend with the new case.

The console remains essentially unaltered with the exception of a new 30-note pedalboard which replaced the missing original. The manual compass of the instrument is 56 notes.

The organ was dedicated in a recital by Ardyth Lohuis.

GREAT
8' Open Diapason
8' Melodia
8' Clariana
8' Stop Diapason Bass
4' Principal
4' Flute
2' Fifteenth
II Mixture (1-1/2')
Great & Swell

SWELL
8' Stop Diapason Treble
8' Dulciana
8' Stop Diapason Bass
4' Violino
2' Flageolet
II Cornet (2-2/3')
8' Trumpet

PEDAL
32' Contra Diapason
16' Double Diapason
8' Principal
8' Double Diapason
4' Principal
Pedals & Great
Pedals & Swell

GREAT
8' Principal
8' Rohrgedackt
4' Octave
4' Holzfloete
2-2/3' Nasat
2' Hohlfloete
1-3/5' Terz
IV Mixture
8' Trompette
Tremulant
Zimbelstern

SWELL
8' Holzgedackt
4' Gemshorn
4' Schwebung
2' Principal
1-1/3' Nasat
1' Octave
III Nonenzimbel
8' Trichter Dulzian
Tremulant

PEDAL
16' Subbass
8' Principal
8' Gedackt
4' Choralbass
2' Offenfloete
III Mixture
16' Fagott
4' Holzregal

Restored Organ



The Andover Organ Company has recently completed the restoration of an 1873 Steere & Turner organ in Christ Episcopal Church, Albion, NY.

The Steere & Turner organ is reported to be the last extant old tracker organ in Albion to survive in nearly its original form.

Restoration of the instrument included the complete revoicing of existing pipework, to achieve favorable speech characteristics and restoring the Violin Diapason that had been removed from the Swell division during a 1960 overhaul by another organbuilding

company.

In addition to tonal and mechanical work, the Andover Organ company re-finished the case pipes by stripping them of several layers of gold paint and reproducing the original diapering from patterns taken on the pipes. The basic color is deep blue with gold leaf highlights and black striping.

The present stoplist is thought to differ from the original only in the Piccolo which is now in place of the instrument's original 8' Salicional. The compass of the manuals is 58 notes. The pedal compass is 27 notes.

GREAT
 16' Bourdon (TC)
 8' Open Diapason
 8' Melodia (TC)
 8' Dulciana (TC)
 8' Stopped Bass (Nr's 1-12)
 4' Octave
 2-2/3' Twelfth
 2' Fifteenth
 Swell to Great

SWELL
 8' Stopped Diapason (TC)
 8' Violin Diapason (TC)
 8' Stopped Diapason Bass (Nr's 1-12)
 4' Flute Harmonique
 2' Piccolo
 8' Oboe (TC)
 8' Bassoon (Nr's 1-12)
 Tremolo

PEDAL
 16' Bourdon
 Great to Pedal
 Swell to Pedal

Cover:
The University of California at Los Angeles

The Noack Organ Company, Inc., of Georgetown, MA has built a new organ for the Music Department of the University of California at Los Angeles (UCLA).

The organ is located in a new teaching studio which is part of the recent addition to the school's Schoenberg Hall. An objective for this installation was to provide an instrument within a limited budget that could serve as a teaching instrument, as well as for small recitals and master classes.

The organ was designed by Fritz Noack, who also voiced the instrument. Thomas Harmon, UCLA organist, served as consultant for this installation.

The organ has suspended key action, and the case is of solid oak with carvings executed by James Lohman of Boston. Rather than dictate performance practices, the builder provided both 30-note flat, and 32-note concave-radiating pedalboards which can be interchanged easily.

GREAT	SWELL	PEDAL
16' Bourdon	8' Stopt Flute	16' Bourdon
8' Principal	4' Spire Flute	8' Principal
8' Chimney Flute	III Cornet	4' Octave
4' Octave	2' Principal	8' Trumpet
2-2/3' Nazard	II-III Sharp	Tremolo
2' Doublette	8' Cremona	
-13/5' Tierce		
IV Mixture		
8' Trumpet		

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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 JULY
George Bozeman, Jr., with flute; City Hall, Portland, ME 8 pm

16 JULY
George Bozeman, Jr., with flute; Alfred Parish Church, Alfred, ME 7:30 pm

17 JULY
Wyton, Mass; Church of the Advent, Boston, MA 11 am

18 JULY
Donald Sutherland; Kennedy Center, Washington, DC 8:30 pm

19 JULY
James Armstrong; City Hall, Portland, ME 8 pm

20 JULY
Barclay Wood; Methuen Music Hall, Methuen, MA
Carole Wysocki, harpsichord; St John's Church, Washington, DC 12:10 pm
Johnnye Egnot; Christ Church, Alexandria, VA 7 pm

21 JULY
Gordon Slater, carillon; First Presbyterian, Stamford, CT 7 pm
Gillian Weir; Village Lutheran, Bronxville, NY 8 pm

22 JULY
Douglas Rafer; City Hall, Portland, ME 8 pm

24 JULY
Batten, Mass; Church of the Advent, Boston, MA 11 am

26 JULY
Edward Clark; City Hall, Portland, ME 8 pm

27 JULY
John Dunn; Methuen Music Hall, Methuen, MA
Julie Vidrick Brown; St John's Church, Washington, DC 12:10 pm
Cj Sambach; Christ Church, Alexandria, VA 7 pm

28 JULY
Christopher Eberly, First Presbyterian, Stamford, CT 7 pm

29 JULY
Berj Zamkochian; City Hall, Portland, ME 8 pm

31 JULY
Monteverdi, Missa In illo tempore; Church of the Advent, Boston, MA 11 am

2 AUGUST
John Weaver; City Hall, Portland, ME 8 pm

3 AUGUST
Marian Ruhl Metson; Methuen Music Hall, Methuen, MA

5 AUGUST
Earl Miller, Elizabeth Sollenberger; City Hall, Portland, ME 8 pm

9 AUGUST
Lewis Bruun; City Hall, Portland, ME 8 pm

10 AUGUST
Fredrick MacArthur; Methuen Music Hall, Methuen, MA

14 AUGUST
Sumston, Mass in F; Church of the Advent, Boston, MA 11 am

16 AUGUST
Marion Anderson; City Hall, Portland, ME 8 pm

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17 AUGUST
John Brock; Methuen Music Hall, Methuen, MA

19 AUGUST
Malcolm Cass; City Hall, Portland, ME 8 pm

23 AUGUST
Lowell Lacey; City Hall, Portland, ME 8 pm
Rosaling Mohnsen; Old West Church, Boston, MA 8 pm

24 AUGUST
Susan Armstrong; Methuen Music Hall, Methuen, MA

31 AUGUST
Rosaling Mohnsen; Methuen Music Hall, Methuen, MA

UNITED STATES West of the Mississippi

17 JULY
Mark Adams; USAF Academy; CO 8 pm

INTERNATIONAL

15 JULY
Gillian Weir, harpsichord; St Martin-in-the-Fields, London, England 8 pm

16 JULY
Carlene Neilhart; St Bavo, Harlem, The Netherlands, 3 pm
Sherryl Smith Withers; Dormition Abbey, Jerusalem, Israel

17 JULY
Robert Anderson; Cathedral, Chartres, France

25 JULY
** Gillian Weir; National Arts Center, Ottawa, Ontario, Canada 8:30 pm

27 JULY
David Craighead; Dominion-Chalmers United Church, Ottawa, Ontario, Canada

DONALD A. BUSAROW, Concordia College, St. Paul, MN, Feb. 6: *Fantasia in G Major*, Bach; *Komm, heiliger Geist*, Buxtehude; *Gelobet seist du*, Busarow; *Wo Gott zum Haus*, Distler; *Prelude, Aria and Chorale*, Busarow; *Improvisation on 'King's Weston'*.

MARY PRESTON, Wilshire United Methodist, Los Angeles, CA, Feb. 7: *Offertoire sur les grands jeux*, Couperin; *Partita on 'Sei gegrüßet, Jesu gütig'*, Bach; *Sonata da Piazza*, Rayner Brown (premiere); *Evocation Poème Symphonique*, Op. 37, Dupré.

CHARLES BENBOW, First-Plymouth Congregational, Lincoln, NE, Feb. 8: *Introduction and Fugue in C Minor*, Reubke; *Trio Sonata in E-flat*, BWV 525, Bach; *Fantasia in F Minor*, KV 608, Mozart; *Monodia*, Hambraeus; *Andante Sostenuto (Gothic Symphony)*, Widor; *Prelude for Tape & Organ*, Stewart; *Prelude & Fugue in G Minor*, Dupré.

AUGUST HUMER, Trinity College, Hartford, CT, Feb. 11: *Prelude & Fugue in D Minor*, BWV 539, *Fugue in G Major*, BWV 577, *Aria in F Major*, BWV 587, *Trio in G Major*, BWV 1027a, *Prelude & Fugue in E-flat Major*, BWV 552, Bach; *Fantasia in F Minor*, K 594, Mozart; *Prelude & Fugue in A Minor*, Op. 603/3, Czerny; *O God, Thou faithful God, My heart is filled with longing*, *Prelude & Fugue in G Minor*, Brahms.

DAVID PALMER, Grace Cathedral, San Francisco, CA, Feb. 13: *Messe de la Pentecôte*, Messiaen; *Pastourelle*, Alain Gagnon; *Introduction, Passacaglia & Fugue in E-flat Minor*, Willan.

ANITA EGERT WERLING, First Baptist, Macomb, IL, Feb. 18: *Chaconne in D Minor*, Pachelbel; *Choral 2*, Franck; *Passacaille*, Martin; *Chaconne in B-flat Major*, Johann Bernard Bach; *Danse Funèbre*, Alain; *Trio en Passacaille*, Raison; *Passacaglia & Fugue in C Minor*, BWV 582, Bach.

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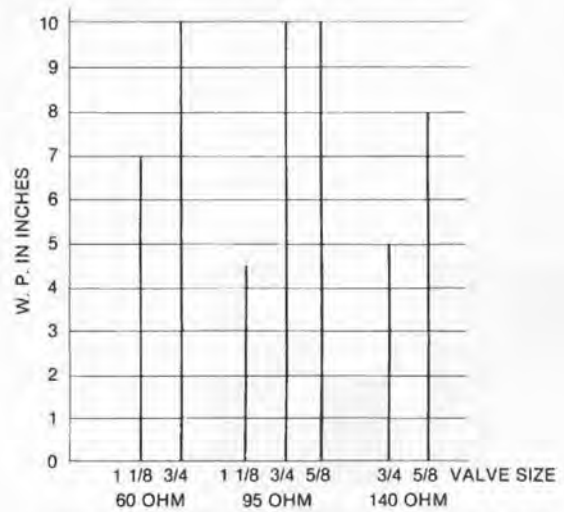
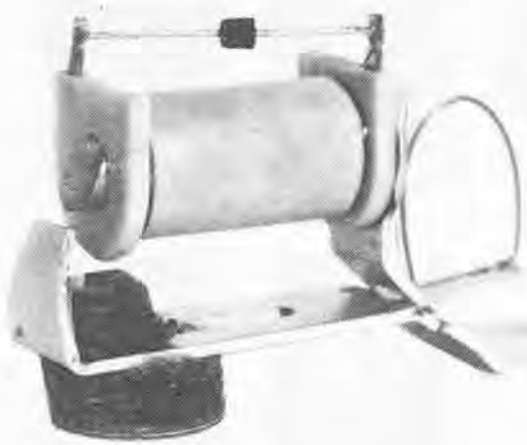
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