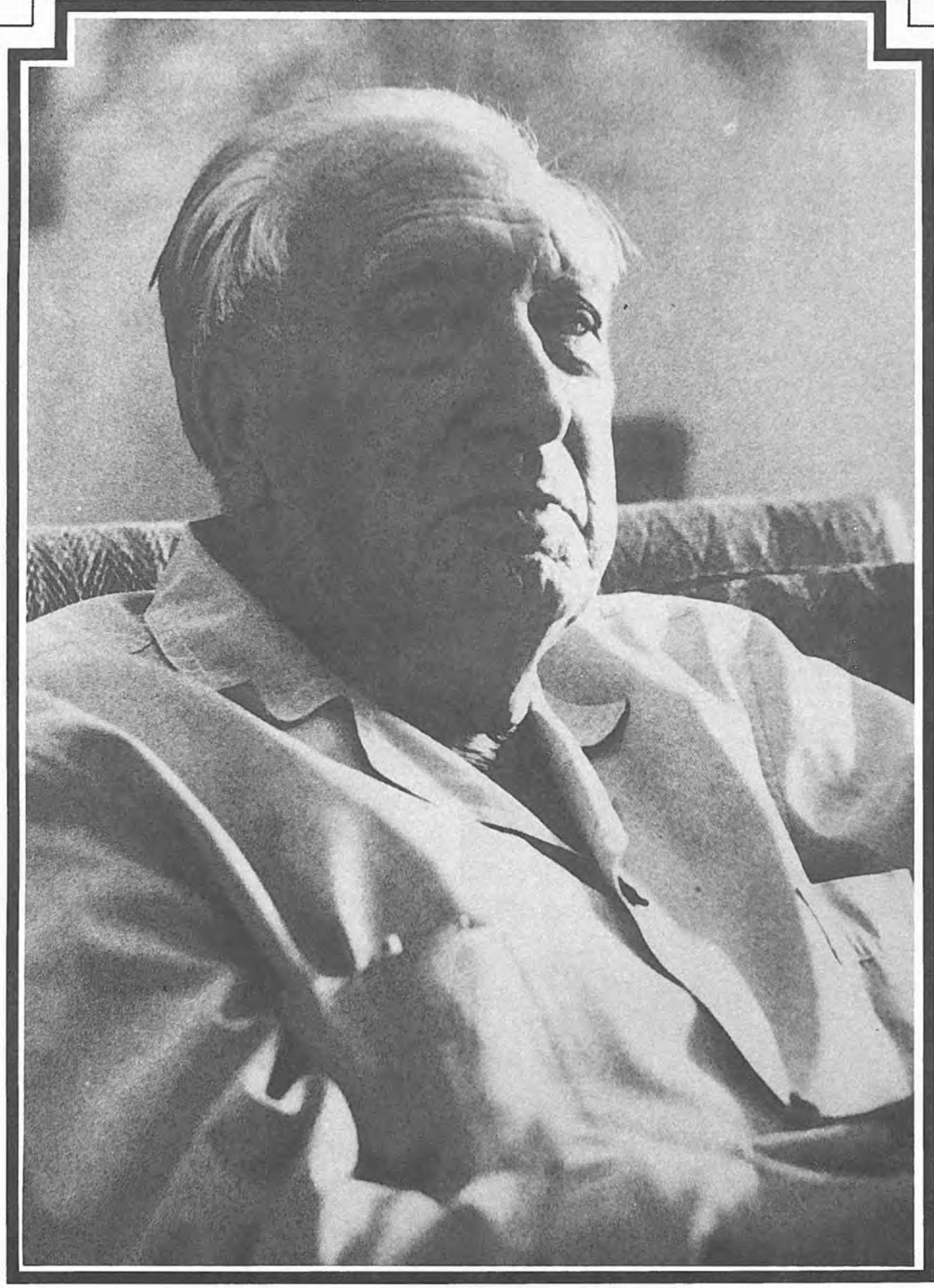
THE DIAPASON

MAY 1983



SIR WILLIAM WALTON

See Story, Page 3

Editorial

A Loaf Of Bread, Or A Stone?

There is a time, a place, and an audience for everything, as we well know, but why is this sometimes forgotten during the planning of an organ recital?

All too often the expectations of the audience (a contributing factor to the success of any recital) are overlooked. Could it be that those empty seats are saying something that we aren't anxious to hear? Is it possible that the people who used to occupy those seats have found their chances of finding their expectations fulfilled to be steadily diminished?

Today's recital audience finds the ratio of musicians to laymen increasingly weighted on the side of the musicians. But is this the audience we're really after? Have we programmed ourselves to appeal primarily to colleagues by giving recitals that would be a "smash hit" in the university studio?

There are only so many musicians in any given locale, and if there is any desire to see those empty seats filled, it will be the laymen who will have to fill them. If we're ever again to attract laymen, we've got to rediscover what they used to expect—and then let them have it.

In times past, audiences came expecting to be entertained. Instead, we gave them a lecture.

Either we must learn to play for (not at) our audiences, or we'll have to get used to playing before a lot of empty seats—the seats from which no applause may be expected.

David McCain

Here & There

Gillian Weir, Luigi Ferdinando Tagliavini, David Craighead and **Patrick Wedd** will be among the recitalists at the annual convention of the Royal Canadian College of Organists to be held in Ottawa July 25-28. There will be a variety of workshops, including one on professional concerns by Maureen Morgan. For further information write: The Registrar, RCCO Convention, PO Box 6727, Station J, Ottawa, Ont., Canada K2A 3Z4.

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The University of Southern California at Los Angeles has announced the establishment of the Virgil Fox Award in Organ Performance. The award, to be funded through proceeds of an endowment, will be given annually to students in the school's organ department "who show promise of success as concert artists." Awardees may be students in the school's music degree or non-degree granting programs and may, concurrent with their enrollment, make use of the award for study with teachers in other parts of the world.

In announcing the award, Dr. William Thomson, the school's director, described the late Virgil Fox as being a man "whose contribution to the art of organ performance is incomparable . . ."

Tax-deductible contributions are sought by the school and may be made by check payable to USC/School of Music, Virgil Fox Endowment, and mailed to: Office of the Director, School of Music, University of Southern California, Los Angeles, CA 90089.

●

The Organ Historical Society has recently issued an attractive 16-page catalogue of books, recordings, and other merchandise which the Society is offering for sale. Many of the items in the catalog are produced by the organization.

Copies of the catalog may be obtained by sending a twenty-cent stamp to: OHS, P.O. Box 26811, Richmond, VA 23261.

Appointments

Leon Nelson has been added to the roster of contributing editors of THE DIAPASON as a reviewer of new organ music and handbell music.

Mr. Nelson is the Director of Music and Organist at the First Presbyterian Church of Deerfield, IL where he has served since 1971. He is also the Associate Organist at the historic Moody Memorial Church in Chicago where he plays for Sunday evening services, and is the organist for the *Songs in the Night* radio program produced by the Moody Church and broadcast on over 350 radio stations worldwide.

Nelson, who teaches organ at Trinity College, Deerfield, IL, was instrumental in initiating Trinity's handbell choir which he directs, in addition to directing several handbell groups at his church.

He has served as Treasurer, Sub-Dean, and three terms as Dean of the North Shore Chapter of the American Guild of Organists. His organ studies have been at the Moody Bible Institute of Chicago, with Robert Rayfield, and at the American Conservatory of Music, Chicago, with Robert Lodine.

More Here & There will be found on page 4▶

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Letters to the Editor

Compensating Ms. T-P

Susan Tattershall-Petherbridge's determination to restore organs, plus her sense of humor, are most inspiring. How familiar the attitude of the Ocotlan priest toward paying. [She] could have found similar [priests] in Chicago.

John Winters
Muskegon, MI

Size Required

One can only assume that Mr. Randolph (*Letters:* December 1982) who is so opposed to organs of the scope and magnitude of the new Ruffatti at the Crystal Cathedral, is able to explain how a smaller organ would be able to properly fulfill the requirements of any large cathedral building or congregation.

His ridiculous attack on this spectacular instrument smacks of jealousy and ignorance. Unfortunately for Mr. Randolph, he will never be able to build up his own little world by trying to tear down the accomplishments of the truly great.

Gary S. Clark
San Francisco, CA

Nudging Needed

Karen McFarlane [*Letters:* December 1982] makes a point about "sheer aggression" and the possible eschewing thereof. But there is the other side of the matter.

This is 1983, and I cannot imagine the several (and numerous) denominations of the USA coming forth with respectable pay-packages for organists; at least not without some strong *and* organized nudging.

It is a national scandal that the specialized labors of organists are poorly paid. Many of them are employed on a "part-time" basis which usually means that the employer offers no participation in a pension plan, does not contribute into the unemployment compensation fund, and does not cover the organist with a medical plan. It is cheapening for the profession to have to continue to work for churches which, in theory, are supposed to be *doing* something about "sharing and caring." They might well tend to their own backyards.

After all, the men who supervise ecclesiastical finances are businessmen, and the meager packages they offer organists would, for the most part, be scorned in the business world.

Organists might well bear in mind that ticket-punchers who work for the Metro-North [commuter rail line] earn something like $40,000 per anum, and rubbish collectors [earn] not much below that. All these people have unemployment compensation, a powerful union, medical benefits, and solid pensions.

It is a simple fact that we organists are not socially and politically organized. One bright member of the Westchester [NY] Chapter [of the American Guild of Organists] has uttered the good phrase: "Civil Rights for Organists."

It behooves us to get on with it!

David Pizarro
Dean, Westchester County (NY) Chapter AGO
Titular Organist, Cathedral Church of St. John the Divine, NYC

WILLIAM WALTON 1902-1983

Arthur Lawrence

In 1922, when William Turner Walton was barely twenty, the English musical establishment was shocked by the audaciousness of his *Façade*, an "entertainment" for speaker and six instruments to rather remarkable poems by Edith Sitwell. This offering was viewed as the belligerent creation of a self-taught upstart, one who was outside the mainstream of proper British music. When Sir William Walton died in the arms of his wife Susana on March 8, 1983, his death was considered the termination of the brilliant compositional career of one who had continued in the English tradition, a worthy heir to Elgar, Vaughan Williams and Britten. Active to the end, he suffered a lung hemorrhage. He was eighty years old at the time of his death on Ischia, an island off the Italian coast where he had established his home some years ago.

Born in Oldham, Lancashire, March 29, 1902, Walton inherited a fondness for singing from his parents. His father was a singing teacher and his mother had formerly been a singer. The boy won his way to Oxford, where he began composing as a teenager. Encouraged by his teachers, he was admitted to the university at age sixteen, supposedly the youngest undergraduate since Henry VIII. He failed to graduate, however, because he missed the deadline for submitting a required composition. He subsequently lived with the Sitwell family in their Chelsea home for some fifteen years, while he produced his first important compositions.

Never an extremely prolific or rapid composer—his sixty years of activity produced something over one hundred works—nor an innovative one, Walton was nevertheless a respected craftsman who worked slowly and carefully. In addition to choral works, he produced two symphonies and other orchestral works; concertos for viola, violin and cello; marches for two coronations; film music; a limited amount of chamber music; and an opera, *Troilus and Cressida*. He was knighted in 1951 and received the Order of Merit in 1968.

The piece which brought the composer both fame and notoriety, and which to some extent haunted most of his succeeding works, was *Belshazzar's Feast*. This oratorio for gargantuan forces—large chorus, baritone soloist, full orchestra and two brass bands—was written for the Leeds Triennial Festival of 1931. In it, Walton set the Old Testament story in a manner worthy of the many Hollywood epics still to come. The hand that mysteriously appeared and wrote the fate of Babylon on the wall, then witnessed the destruction of the great city with its king and nobles, was the perfect vehicle for imaginative musical effects as yet uncommon. Brash rhythms, searing harmonies and colorful orchestral devices were summoned forth in an ostentatious way that seldom left listeners unimpressed. Not surprisingly, the premiere was surrounded by controversy. Sir Thomas Beecham, who had already encouraged Walton, counseled him: "Since this work will never be performed, I advise you to throw in all you can, say a couple of brass bands for good and useless measure," a suggestion the composer heeded. The festival choir was nonplussed by the difficulty and incomprehensibility of the writing and went on strike. Conductor Malcolm Sargent somehow appeased them, and the performance took place on October 8, to great acclaim. The percussion battery alone, praising the gods of gold, silver, iron, wood, stone and brass, must have astonished the audience; the four players are required to manipulate side drum, tenor drum, triangle, tambourine, castanets, cymbals, bass drum, gong, xylophone, glockenspiel, wood block, slapsticks and anvil!

Despite early success, Walton appears to have been a reluctant composer, in the sense that the music did not flow easily from his pen. He had to labor to produce and polish the notes; they did not spew out compulsively. In *Belshazzar's Feast*, for instance, he is said to have worried for seven months producing the setting he wanted for the word "gold." Throughout his life, he remained extremely self-critical.

Although it is commonly agreed that Walton's music is well-crafted, occasionally even great, it is also acknowledged to be written in a conservative style often derivative and out of date. It is nonetheless music with strong personality, obvious tonality and clear formal design, and it is definitely "English" in the best melodic sense. When the composer was twenty-four, he remarked, "When I sit down to write music, I never trouble about modernism or anything else. I certainly never try to write for today or even for tomorrow, but to compose something which will have the same merit whatever time it is performed." He aslo indicated that he was used to being considered old fashioned and actually liked being out of date, as long as he stayed aware of current developments. It might be noted parenthetically that he was on friendly terms with many of the more avant-garde composers in other countries when his countrymen were not. Late in life Sir William noted that he would probably go down in history as "one of those miserable English composers."

•

The choral music of William Walton betrays his upbringing as a scholar at the Cathedral Choir School of Christ Church, Oxford, where he experienced the ongoing choral tradition. The works fall into two general catagories: unaccompanied ones, small in scale, and the larger accompanied pieces. In the first group, all for mixed voices a cappella, are: *A Litany* (1916), a moving setting of the Phineas Fletcher text "Drop, drop, slow tears" which is the first work in the composer's catalog; *Make we Joy now in this Fest* (1931), to words of an Old English carol; *Set Me as a Seal upon thine Heart* (1938), a wedding anthem with text from the Song of Solomon; *Where Does the Uttered Music Go?* (1946), written for the unveiling of a memorial window in a London church; *What cheer?* (1961), a Christmas carol from Richard Hill's Comonplace Book; *All This Time* (1970), a sixteenth-century carol; *Cantico del Sole* (1974), to words by St. Francis of Assisi; and *King Herod and the Cock*, a carol written for "Carols for Choirs 3." In all these pieces, Walton has shown such a mastery of the use of unaccompanied voices that one wishes he had composed for the medium more extensively.

The larger choral works are more opulent and expansive but still exhibit vocal mastery. They are: *Belshazzar's Feast* (1931), discussed above; *In Honour of the City of London* (1937), for mixed voices and orchestra, set to a William Dunbar poem written on the occasion of the marriage of King James IV of Scotland and Margaret Tudor in 1501; *Coronation Te Deum* (1953), for two mixed choruses, two semichoruses, boys voices, organ, orchestra and military brass, composed for the coronation of Queen Elizabeth II; *Gloria* (1961), for CTB soli, mixed chorus and orchestra, to the text from the Roman missal; *The Twelve*(1965), an anthem for mixed voices with organ (later orchestrated), to a poem by W.H. Auden; *Missa Brevis* (1966), for double mixed chorus, using organ in the Gloria only; *Jubilate Deo* (1972), for double mixed chorus and organ, written for the 1972 English Bach Festival; *Magnificat and Nunc Dimittis* (1975), for mixed chorus and organ, composed for the 900th anniversary of Chichester Cathedral; and *Antiphon: Let All the World* (1977), for mixed chorus and organ.

Original organ music by Walton exists only in *Three Pieces from the film Richard III* (1955) (March, Elegy, Scherzetto), originally written for organ and played thus in the film; and an unpublished *Choral Prelude on "Wheatley"* (1916). Idiomatic arrangements have been made for organ by others, as follows: *Crown Imperial* (1937), the coronation march, arranged by Herbert Murrill; *Prelude "The Spitfire"* (1942), in a shortened version by Dennis Morrell; *Passacaglia "The Death of Falstaff"* (1944), arranged by Henry G. Ley; and *Orb and Sceptre* (1953), the second coronation march, arranged by William McKie.

All the music cited in this article is published by Oxford University Press, the publisher of virtually all of Walton's works. The same firm has issued *William Walton: a Thematic Catalogue of his Musical Works* by Stewart R. Craggs (1977); this volume includes a critical appreciation by Michael Kennedy and provided much of the material for the present article. ■


Douglas Glass

Sir William Walton. 1952

Walton at his home in Ischia


Hans Wild

William Walton during rehearsal. Summer 1963.


I.W. Schmidt

Arthur Lawrence is associate editor of The American Organist *and is organist-choirmaster of the Church of the Good Shepherd in New York City. He was previously editor of* THE DIAPASON.

Kansas Native Wins Ft. Wayne Competition

Susan Dickerson

David Fuller

Delbert Disselhorst

John Holtz

Susan Dickerson of Lenexa, Kansas was named winner of the twenty-fourth annual National Organ Playing competition in the finals held Saturday, March 12, 1983 at the First Presbyterian Church, Fort Wayne, Indiana.

Dickerson competed against seven others in the finals, which had been reduced from an original field of 47 contestants.

Dickerson received her DMA degree in organ performance in 1982 from the University of Kansas at Lawrence, having been a student of James Moeser. Previous organ instruction had been received from Mary Lou Robinson, Robert Noehren and Michael Schneider. She currently teaches in the theory department at Emporia State University, and also works with composition majors. She serves as associate organist-choir director at Plymouth Congregational Church in Lawrence, Kansas.

First runnerup in the competition was Anne Wilson of Garden City, New York. Other finalists included Bryan Ashley of Wichita, Kansas, a student of Robert Town; Joel Martinson from North Texas State U., a student of Charles Brown; Terry Farrow of College Park, Georgia; Thomas Gouwens of Holland, Michigan; Martin Jean, currently a graduate student of Marilyn Mason at the University of Michigan, Ann Arbor; and Louis Patterson of Hillsdale, Illinois.

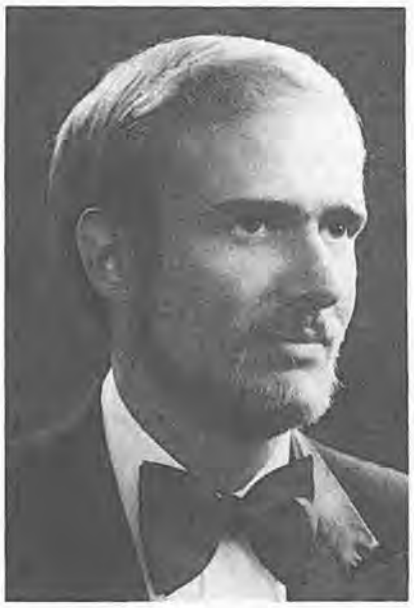
Judging the contest finals were Delbert Disselhorst, Chairman of the Organ Department of Iowa State University, Iowa City; David Fuller, Professor of Music at the State University of NY at Buffalo; and John Holtz, Professor of Organ and Liturgical Music, Hartt School of Music of the University of Hartford, Connecticut.

The contestants were chosen from entries covering 22 states. Each contestant was required to perform a composition by a composer of the Baroque or pre-Baroque era, a composer born between 1750 and 1902, and a composer born after 1902. Selections played by Dickerson included the Bach *Sonata in E-Flat*, Mozart's *Fantasy in F Minor*, and "La Verbe" from *La Nativite* by Messiaen.

The internationally known competition has been a part of the Music Series of First Presbyterian Church for the past twenty-four years and is partially underwritten by a grant from the First Presbyterian Church Foundation. Members of the music staff include Lloyd Pinkerton, minister of music, and Jack Ruhl, organist.

Contestants in the 1983 Fort Wayne Competition were: (Front row, l to r) Louis Patterson, Terry Farrow, Tom Gouwens, Joel Martinson. (Back row, l to r) Bryan Ashley, Susan Dickerson, Anne Wilson, Martin Jean.

Appointments



James Walker has been appointed Associate Organist and Choirmaster of All Saints Church, Pasadena. With this new appointment, he leaves a position as Organist of the Westwood Presbyterian Church after nine years of service. He continues in his post as College Organist at Occidental College, Los Angeles, CA.

•

Warren E. Norden has recently been appointed Music Director at Trinity Church of Christ, Holland, PA. Mr. Norden continues his position as organist at Temple Zion in Philadelphia, a post he has held for twenty years.

Susan R. Werner Friesen has been appointed editor of *The Tracker*, the quarterly journal of the Organ Historical Society.

Mrs. Friesen has received degrees in music from Southern Illinois University and Valparaiso (IN) University. Her organ studies have been with Kathleen Thomerson and William Eifrig. She is an active member of Mu Phi Epsilon.

Mrs. Friesen is the Dean of the Northwest Suburban Chicago Chapter of the American Guild of Organists, the editor of the Chicago-Midwest Chapter's (Organ Historical Society) newsletter, *The Stopt Diapason*, and Minister of Music at Irving Park Lutheran Church, Chicago, IL.

In accepting this new editorial position, Susan Friesen succeeds Albert F. Robinson who served as editor of *The Tracker* for many years and is largely responsible for creating, for that journal, the respected image that it now maintains.

Larry Schou has been appointed Minister of Music at St. Mary's Roman Catholic Church, Wayne, MI.

Currently a doctoral candidate at the University of Michigan where he studies with Marilyn Mason, Mr. Schou received his B.Mus. from Northern Ilinois University, and his M.Mus. from the University of Michigan. His previous teachers have been Ruth Darcey, Jon Chell, and Robert Reeves.

In accepting the position at St. Mary's, Schou leaves a similar position which he held at St. Colman Church, Farmington Hills, MI.

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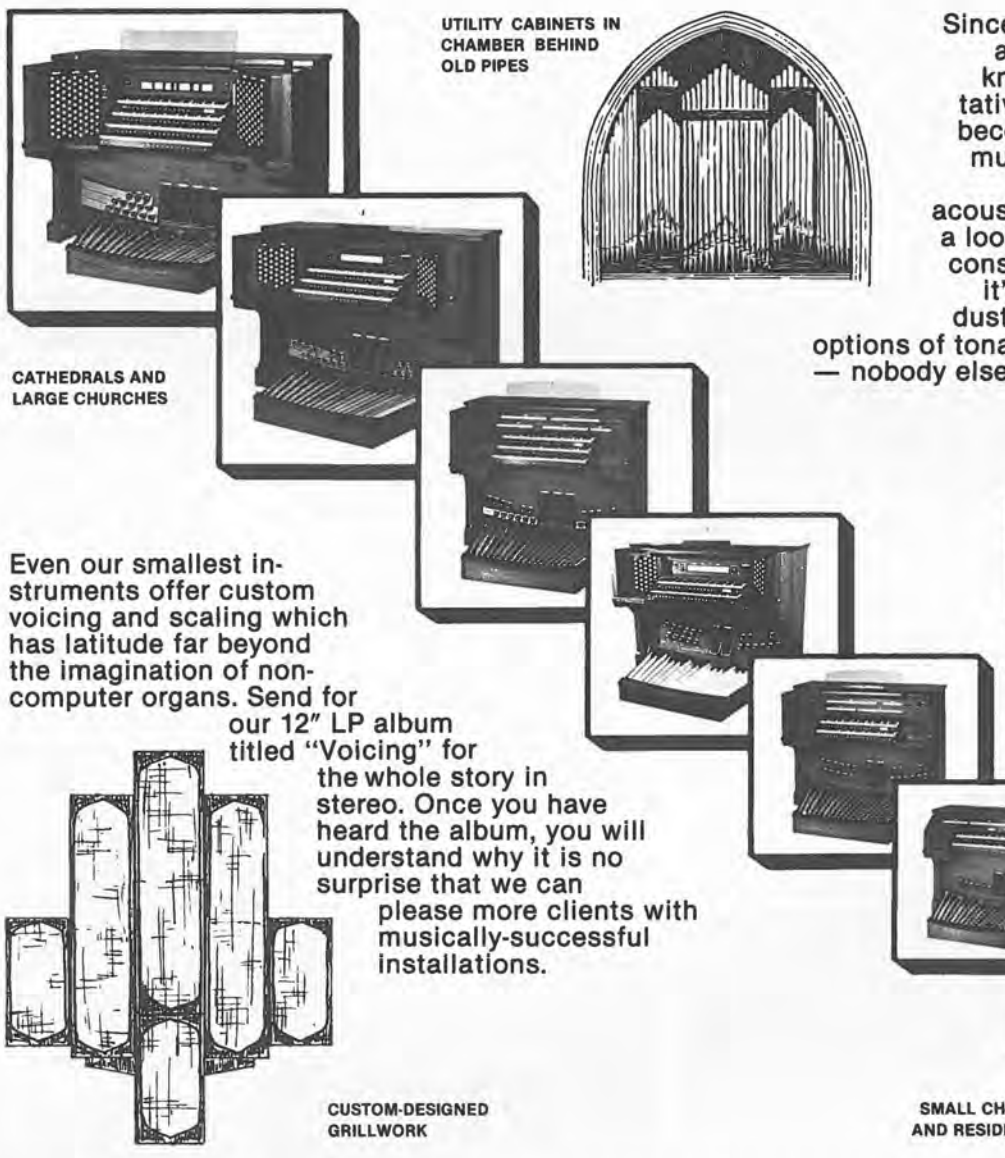

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J. S. BACH'S CONCERTO IN D MINOR, BWV 596, AFTER VIVALDI

Its Origin, Questioned Authorship, and Transcription

A common compositional technique of the Baroque era was that of transcription or arrangement of works for different media. J. S. Bach is known to have arranged various compositions during his career, treating works by other composers as well as his own works.

One of the most significant of these works is Bach's arrangement for solo organ of Antonio Vivaldi's Concerto, Op. 3, No. 11, from *L'Estro Harmonico* (1712). Due to several misguided statements in early editions, the work was long thought to be a composition originally by Wilhelm Friedemann Bach. In retrospect it is difficult to believe that, given the evidence to contrary, so many editors and musicologists persisted in the earlier assumption.

This concerto is undoubtedly one of Vivaldi's best and is of particular interest because of Bach's treatment of the work. However, because the "discovery" of its true authorship became widely known only in 1911, the concerto is published in few modern editions of the complete organ works of Bach. The concerto appears to be available only in *Sämtliche Orgelwerke*, Volume 5, edited by Heinz Lohmann and published by Breitkopf, 1978; and as a single work, edited by Friedrich Konrad Griepenkerl and published originally in 1844 by Peters. The present Peters edition includes a short notice by the publisher referring to the research which clarified the question of authorship.

The Schmieder catalogue mentions two other editions in which the concerto apparently was available: a Durand publication edited by Guilmant, and an Augener publication edited by Turpin.[1] [Also published by H.W. Gray (Biggs). —ed.] The concerto does not appear in the collections edited by Widor/Schweitzer or Dupré, nor those published by Peters or Kalmus. It should certainly be included in the Neue Ausgabe of the Bach works, but it is not available at this time.

ANTONIO VIVALDI'S CONCERTO, Op. 3, No. 11

Vivaldi, perhaps even more so than J. S. Bach, was well-known during his lifetime and his music was widely performed and plagiarized throughout Europe. For almost a century following their deaths these composers were nearly forgotten. With the revival of Bach's music inaugurated by Mendelssohn in 1829, one of the primary concerns was that of collecting Bach's manuscripts for eventual publication. With this research, some of the first rediscoveries of Vivaldi's music were transcriptions of his concerti for organ by J. S. Bach. A collection dated 1739 and entitled *XII Concerto* [sic] *di Vivaldi elaborati di J. S. Bach* was found with another collection entitled *Concerto del Sig^re Ant. Vivaldi accomodato per l'Organo a 2 clav. e ped. del Sig^re Giovanni Sebastiano Bach*. Initially these works were given little notice because they were considered to be academic exercises. Eventually the transcriptions began to be respected as works of art, but it was not until the beginning of the 20th century that Vivaldi was credited as a precursor to whom Bach owed in part his introduction to such important forms of instrumental music.[2]

The work in question is taken from Vivaldi's Opus 3 which was originally entitled *L'Estro Armonico Concerti Consacrati All'Altezza Reale Di Ferdinando III Gran Prencipe di Toscana da Antonio Vivaldi. . . . , Opera Terza Libro Primo A Amsterdam Aux depens d' Estienne Roger Marchand, Libraire N° 50*. Beginning with this collection the first editions of all of Vivaldi's printed works were published by Estienne Roger of Amsterdam or by his associates. The title of the collection, "L'Estro Armonico," may be translated as "The Harmonic Spirit" or "Harmonious Inspiration." The collection appeared in 1712 in two sets of six concerti each.[3]

Vivaldi wrote at least 454 concerti in a wide range of instrumentation. Conflicting styles of composition are found in his works, including the old polyphonic style and the newer monodic style in which the top voice predominates. Vivaldi unites these styles in his works, often combining in a movement the strict style with tendencies towards vertical harmony. His works feature firmness of tonality, animation of rhythm, breadth of melodic phrasing, and themes built on the tonic triad.[4] These characteristics are all found in the Op. 3, No. 11; for example, the first five measures of the introduction are composed solely of a d minor triad, the following 14 measures continuing over a pedal point on D. The rhythmic drive of the fugue subject is exceptionally strong and the coloratura of the Largo is expansive.

Although most scholars would classify the Op. 3, No. 11, as a concerto grosso, this term is somewhat imprecise. The concertino, consisting of two violins and a solo 'cello, often appears more like a succession of soloists with marked predominance given to the first violin. With this style of writing Vivaldi frees the concerto from the older *da chiesa* form and approaches the solo concerto of the Classical period.[5]

Most of Vivaldi's concerti conform to the 18th century pattern of three movements, including an allegro, a slow movement in the same key or a closely related key, and a final allegro somewhat shorter and sprightlier than the first. The Concerto Op. 3, No. 11, however, has in addition an introduction which consists of an allegro and an adagio. The textures in this concerto are typically more homophonic than contrapuntal, but homophonic in the late Baroque sense with much incidental use of counterpoint and sequential patterns.

BACH THE ARRANGER

Bach delighted in experimenting in the various musical media, and he consistently improved his technique by imitating accessible models, such as Buxtehude in Lübeck and the French musicians at Celle. In Weimar he concentrated primarily on Italian music; here he studied the scores of Legrenzi, Corelli, and Albinoni and in 1714 copied out the *Fiori Musicali* of Frescobaldi.

Geiringer feels that Bach's concerti stand at the very center of his creative genius. Bach's interest in the concertante principle and concerto form had already manifested itself in his early works,[6] and while in Weimar from 1708-1717 Bach adapted numerous Italian and German concerti for the clavier and organ. By assimilating the well-balanced and melodic compositional styles of the South into the angular, contrapuntal heritage of the North, he developed what is thought of as the typical Bach style.[7]

Being a violinist as well as an organist, Bach found he could perform these novel concerti from the south of the Alps by transcribing them for keyboard.[8] The concerti were readily adaptable to the organ with use of contrasting manuals. In his arrangements Bach consistently indicates two manuals, distinguishing between the Oberwerk and the Rückpositiv.

There is probably no better tribute to the vitality of Vivaldi's music than the fact that it found favor with J. S. Bach. The exact number of Bach's arrangements of Vivaldi's concerti is not yet known. Volume 42 of the Bach Gesellschaft, issued in 1894, lists "16 concertos after Vivaldi" although it has been proved that three are by Johann Ernst, one by Telemann, and one by Marcello. Six are by Vivaldi, and the remainder are in question. As a rule Bach adhered faithfully to the text of the original composition, although he sometimes strengthened the harmonies, enriched the textures, ornamented the melodic lines, and introduced small rhythmical and contrapuntal details.

In his Weimar period the arranging of violin concerti became a focal point of his compositions for keyboard, and his acquaintance with works such as Vivaldi's concerti proved to be an experience which shaped his whole creative output.[9]

THE HISTORY OF BACH'S ARRANGEMENT OF VIVALDI'S CONCERTO, Op. 3, No. 11

As mentioned above, the composition for many years was thought to be by Wilhelm Friedemann Bach; later it was considered to be a harpsichord work by Friedemann which J. S. Bach had rearranged for the organ; and finally, that although written by J. S. Bach, that Friedemann had tried to claim it as his own work. This misunderstanding is due to an inscription on the first page of the autograph which reads "di W. F. Bach, manu mei Patris descipt[um]" (of W. F. Bach, written by the hand of my father). The two sets of handwriting on the manuscript are so completely different, however, that no one would suppose that the hand which wrote the inscription had anything to do with the main body of the manuscript. Yet it is on the basis of this short phrase by Friedemann that the controversy arose.[10]

The manuscript, which was found in Forkel's estate, lay in the Berlin State Library until around 1840. In 1844 Friedrich Konrad Griepenkerl published the concerto, including a lengthy foreword in which he attempted gallantly to prove that the work was by Friedemann and arranged by his father J. S. Bach. This foreword is only slightly informative, but it is so amusing that this translation warrants being presented in its entirety:

> "The manuscript from which the present first printing of this organ concerto is taken is one of the most peculiar manuscripts we have. The composition is by Wilhelm Friedemann Bach, the transcription by his father, as both of them personally indicate on the title page. The composer has added these words after his name: "manu mei patris descriptum" (written by the hand of my father).
>
> The autograph came into my hands from Forkel's collection; where Forkel may have gotten it is unknown. The most obvious assumption is that Forkel obtained it through W. F. Bach himself, who had been a guest at his home in 1778 in Göttingen. W. F. Bach would hardly have reconfirmed his father's assertion if someone, probably Forkel, had not pressed him to do so, for it would have no doubt been pleasant to own the handwriting of the father and son on the same page.
>
> Another transcription, a faulty one however, of this concerto, in J. P. Kellner's hand, is in my collection, on which J. S. Bach is indicated as the composer. I also remember having found the fugue under J. S. Bach's name in another place. Both claims are shown by the aforesaid two-fold evidence to be false. Even if the evidence were lacking, the style and spirit of this composition would make it indubitable to the expert that it could not have originated with the father. Indeed, the *Largo* unmistakably points to the eldest son as its composer.
>
> The personal transcription by J. S. Bach would leave us in no doubt concerning the value of this work, even if we cannot credit him as the composer. He, who had so many great works to write and certainly did not overrate his sons' works out of fatherly love, considered this composition sufficiently worthy to rescue it from oblivion by transcribing it himself. In doing this he pronounced a judgment on it which we do not dare to contradict, however much discrepancy in spirit and style is to be found in the piece compared with the organ compositions of the father. The next motive, however, for the present printing of this concerto was the observation that a diligent study of it could provide the best preparation for the proper performance of the organ compositions of J. S. Bach.
>
> It is not possible to determine exactly the time this concerto was first conceived. From 1773 to 1747 W. F. Bach was the organist at the Church of St. Sophia in Dresden. The composition of the concerto must fall between these years. Not earlier, because it shows the perfected maturity of the master composer; not later, because the father suffered from poor eyesight in his last years, and after his return from Potsdam in 1747 was too occupied with *The Musical Offering* and *The Art of the Fugue* to have been able to even think of transcribing others' works. The transcription, also, shows no sign of poor eyesight on the part of the copyist.
>
> The registrations and keyboard indications, forte and piano, which are given intermittently in this edition, are taken from the manuscript, and I have added nothing of that kind myself, because the original indications certainly point out the correct way. But this is precisely one main advantage of knowing this concerto well, insofar as it sheds light on the proper performance of J. S. Bach's organ compositions, on which topic even our great experts can easily make mistakes. The art of registering is a difficult and inexhaustible one, and Sebastian as well as Friedemann Bach understood them thoroughly and organized their compositions for the organ according to this knowledge, such that they can only produce the correct effect when they are played with the correct stops.
>
> Braunschweig, September 1844
> Prof. Dr. F. K. Grienpenkerl sen."[11]

Griepenkerl, according to this passage, obviously credits W. F. Bach as composer on very slim evidence. It was not until 1910 that the Munich musicologist Ludwig Schitteler noticed that the piece was actually a paraphrase of Vivaldi's Op. 3, No. 11. In the *Bach Jahrbuch* of the following year, editor Arnold Schering published an article by Max Schneider entitled "Das sogennante Orgelkonzert d-moll von Wilhelm Friedemann Bach" ("The so-alled Organ Concerto in d minor . . ."), which finally restored credit for the first transcription to J. S. Bach. Excerpts are given below:

> "As correct as the well-deserving Griepenkerl is concerning the essential style of the concerto, his evaluation of the manuscript is unsure and even erroneous.
>
> As has been well-known and already much written about, J. S. Bach adapted a great number of orchestral and also solo concertos of other composers for the organ or for the clavier, during his period of activity in Weimar (1708-1717). We now have one of these adaptations before us in the d minor organ concerto; it is also, up to now, the only known autograph of an organ concerto adaptation by J. S. Bach. The examination of the manuscript reveals every characteristic of an origin in Weimar. Not only the characteristics of the handwriting themselves belong to this

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James Welch

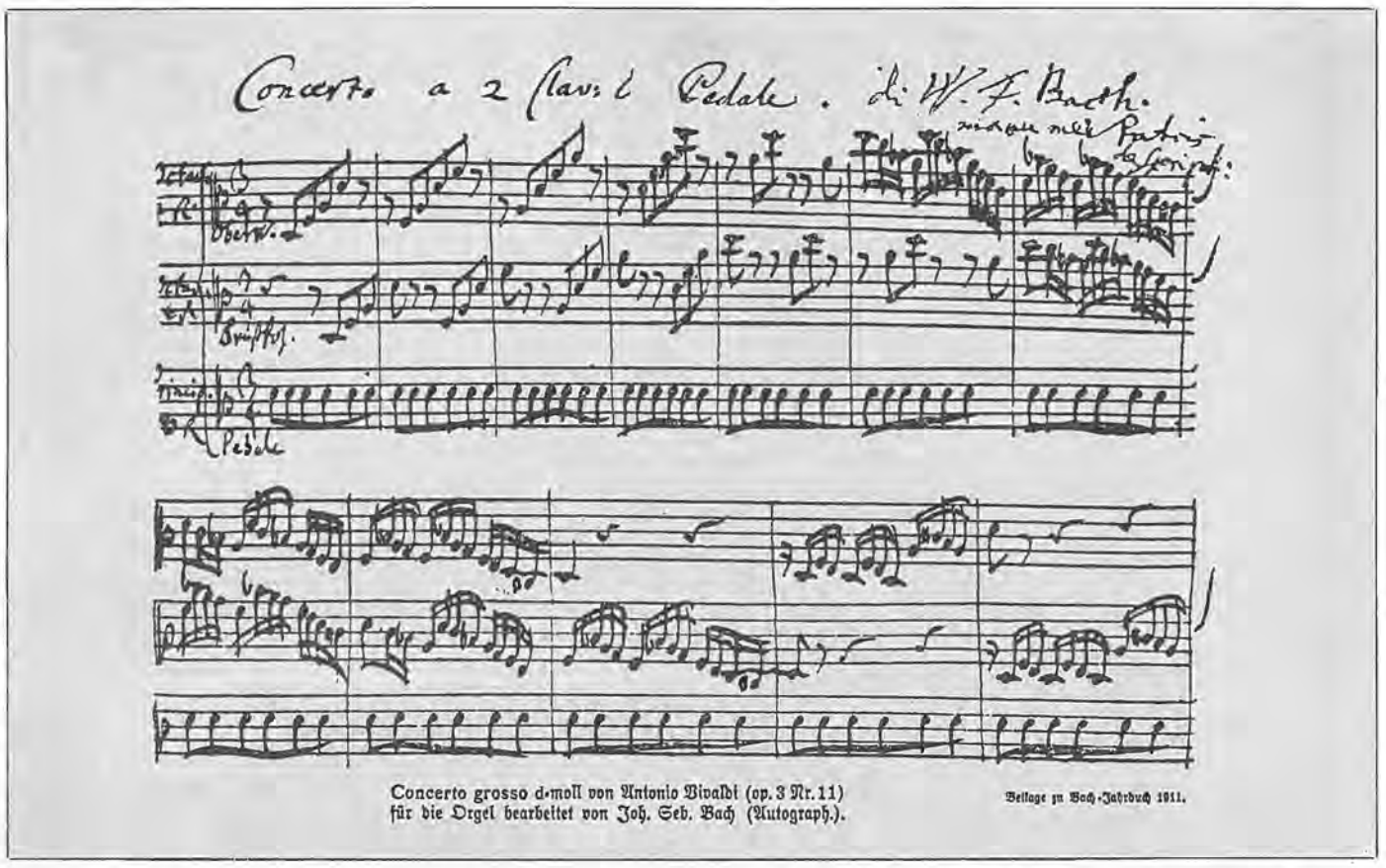

Illustration from "Das sogennante Orgelkonzert d-moll von Wilhelm Friedemann Bach" by Max Schneider, edited by Arnold Schering. *Bach Jahrbuch*, Volume VIII, 1911. Reprint, Leipzig: Breitkopf und Härtel, 1958.

time period, but also the paper; it is the same which Bach's friend and colleague Johann Gottfried Walther often used, with the two watermarks characteristic to the Weimar period.

With that Friedemann Bach is eliminated as composer and as adapter, since he was only 7 years old in 1717, when his father left Weimar. However, there is another, unfortunately rather unpleasant criterion against Friedemann. The inscription on the upper border of the autograph of Sebastian says: "Concerto a 2 Clav. et Pedale;" a little higher up on the right is written in the hand of the old Wilhelm Friedemann Bach, "di W. F. Bach," and under it, "manu mei Patris descript." The manuscript was once in Johann Nicolaus Forkel's possession, and Forkel, the first Bach-biographer of importance, had obtained the manuscripts of Sebastian through sale, as can be proven, from Wilhelm Friedemann Bach, whom he personally knew. The addition, "di W. F. Bach," written in an unsure hand, therefore appears in a very peculiar light.

The fact that Johann Sebastian names neither himself nor Vivaldi in the superscription of the concerto cannot be of further signifiance, since he did not write his name on the scores, but on the jackets with which the scores or orchestral parts were covered. We do not have a jacket for the d minor concerto. . . . "[12]

On the basis of this account Wilhelm Friedemann is accused of trying to appropriate his father's workmanship, as he apparently did on other occasions. However, the inscription could just as easily be taken to mean "belonging to W. F. Bach."[13]

Schweitzer does not discuss this concerto, inasmuch as it was not included in the original Bachgesellschaft from which he made his study. He does explain, however, that Bach made arrangements of Italian concerti because other people's music stimulated his own creative activity.[14]

As a sidelight, it is interesting to note that in the 19th century several piano transcriptions of this concerto appeared. The first, by A. Golde, was published in 1865. Perhaps the most celebrated transcription was that of August Stradal, a pupil of Franz Liszt, whose arrangement was published in 1897 by Breitkopf with the following description:

> "The concerto was the drama of a storm within a soul undermined by grief, tortured by a passionate desire . . . which accounts for, it does not justify, the excess of cadenzas, the dishevelled passage work, and the thundering bass lines to which this arrangement owes its many years of vogue."[15]

Stradal also included a 7-page cadenza (which is *ad libitum*), of which he says, "I have matched this cadenza to the stormy character of the work. The picture on the title page gives us the basic mood of the concerto, 'Storm, dark clouds raging over the firmament, thunder and lightning.' "[16]

BACH'S ADAPTATION TO THE ORGAN OF VIVALDI'S CONCERTO, Op. 3, No. 11

An analysis of this work requires a comparison of the original concerto by Vivaldi with the arrangement by Bach. Mentioned below are the most notable changes Bach made to the original concerto.

The introduction, marked *Allegro* in Vivaldi's score, is a 31-measure establishment of the tonic. Bach emphasizes the tonic even more fully by giving to the pedal, for the first 21 measures, a D in continuous eighth-notes. In the introduction Bach utilizes contrasting manuals for what was a duet between the solo violins in Vivaldi's score. He fills out the intervals between D and A in measures 6-9 and adds an extra measure to the end of his newly composed canon in measure 6-10, causing all ensuing measures in Bach's arrangement of the introduction to be off by one measure in comparison with the original.

Bach has scored the first 20 measures an octave lower, but by drawing 4' stops as indicated, the proper pitch is achieved. By this, Bach probably did not intend that only 4' stops be drawn, but rather 4' stops (and perhaps higher pitches as well) be drawn in addition to 8' pitch. At measure 21, when Bach returns to the normal range, 8' stops are indicated.

Beginning with measure 21 Bach realizes Vivaldi's figured bass, adding also a 7th to each chord in the sequence. A line in contrary motion is added to the existing solo line in measures 30-31.

The *Grave* section, or *Adagio e spiccato* in Vivaldi's score, is a faithful transcription.

The fugue in the organ arrangement opens with a solo line, whereas the Vivaldi original includes a continuo part which is richer harmonically. At measure 65 Bach has reversed the voices, placing the 2nd solo violin line on top. At measure 72 Bach has moved the voices closer together to render the passage playable on keyboard, and in measure 80-82, for the same reason, Bach moves the 1st solo violin line a full two octaves below its original range. The solo lines are reversed at measure 88, changing the interval temporarily from thirds to sixths. In measures 90-93 Bach alters the left-hand line considerably in order to fill in the wide space between the treble duet and the pedal A. The final three measures of the fugue include considerable harmonic enrichment.

The middle movement, indicated in both scores *Largo e spiccato*, is almost identical in each rendition.

The final movement, marked *Allegro* in Vivaldi's score but left unmarked in Bach's, is identical in both scores up to measure 11 where Bach substitutes a workable, organistic figure for the tremolo string passage. In measures 30-33 Bach inverts the voices of the first and second violin lines by moving the first violin line an octave lower. At measure 43 Bach retains the original repeated 16th-note figure although not particularly organistic.

In measures 50-52 Bach adds a passage of parallel sixths to the solo violin lines. The result is a more effective passage than Vivaldi's original, although it is more difficult from an organ performance standpoint.

Bach changes measures 59-67 by deleting the harmony provided by the continuo. It is replaced by an imitative figure between the left hand and the pedal which Max Schneider considers "surprising, but marvelous on the organ."[17] Several notes are changed in the pedal passage in measures 64-65 to facilitate performance. The final measures 68-72 are again given organistic figurations in place of the tremolo string passage. The continuo line is missing here, but Bach replaces it with a line of greater rhythmic intensity.

CONCLUSION

Although originally conceived for strings, Bach has successfully transferred this work to keyboard and retained much of the same character in his arrangement. This is evident in his scoring of the introduction, the transfer of a problematic fugue to solo keyboard, the florid *Largo* movement, and the concertante effects of the final movement. Bach was primarily concerned with making the work readily performable on the keyboard, rather than creating a work of new character. Therefore, the understanding of the original string concerto is an essential factor in the proper performance of the organ arrangement.

Bach may have utilized this arrangement for his own instruction, but certainly he used it as entertainment as well. It is a testimony to Bach's great interest in the Italian concerto and his ability to adapt it successfully to the organ. ■

FOOTNOTES

1. Schmieder, p. 440.
2. Pincherle, pp. 13-14.
3. Ibid., p. 65.
4. Ibid., pp. 69-71.
5. Ibid., pp. 141-143.
6. Geiringer, p. 283.
7. Ibid., p. 246.
8. Pincherle, p. 228.
9. Geiringer, pp. 262-63.
10. Carrell, p. 250.
11. Griepenkerl, p. 3.
12. Schnieder, pp. 23-26.
13. Pincherle, p. 233.
14. Schweitzer, p. 192.
15. Stradal, p. 1.
16. Kolneder, p. 106. (A reproduction of Stradal's cadenza is also available in this book, p. 118.)
17. Schnieder, p. 36.

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New Organs

Visser-Rowland Associates, Houston, TX has installed a new mechanical action organ at St. Barnabas Episcopal Church, DeLand FL.

The organ's cypress case was constructed by James Sanborn, who also designed the facade. The voicing and tonal finishing were done by Thomas Turner. Patrick Quigley supervised the overall construction of the organ as designed by Pieter Visser from a concept of Jan Rowland.

The instrument is winded from a single bellows and has a gentle flexing wind. Set in equal temperament, the tuning of the organ is established at A=440.

The compass of the manuals is 56 notes, and of the pedal, 30 notes.

Visser-Rowland Associates is a Supporting Member of the American Institute of Organbuilders.

COUPLER (I)

HAUPTWERK (II)
8′ Prinzipal
8′ Rohrflöte
4′ Oktav
2′ Waldflöte
IV Mixtur
8′ Trompete

BRUSTWERK (III)
8′ Gedeckt
4′ Nachthorn
2′ Prinzipal
II Sesquialtera (2-2/3′)
1-2/3′ Larigot

PEDAL
16′ Subbass
8′ Pommer
4′ Choralbass
HW + Pedal
BW + Pedal
General Tremulant

Lewis & Hitchcock of Vienna, VA has completed their Opus 254 for the Chapel of the Ginter Park Baptist Church of Richmond, VA. The one-manual and pedal instrument is in a free-standing oak case, and features manual keys of elm and ebony. The facade pipes are from the Spitzflute and the Principal stops are framed with tracery shades. All manual stops divide at Middle C and the Cornet II is treble only.

MANUAL
8′ Gedeckt
4′ Spitzflute
2′ Principal
1-1/3′ SpitzQuint
II Cornet (2-2/3′)

PEDAL
16′ Gedeckt
Manual Coupler

Schneider Orgelbau Werkstatt, Kenney, IL has built a two manual, electropneumatic organ for Holy Trinity Lutheran Church, Streator, IL. This instrument is Opus IV of the firm headed by Richard Schneider.

This new instrument, which is installed in a rear gallery, free-standing, red oak case of Mr. Schneider's design utilizes pipework from the church's former 1953 Kilgen. The pipeshades are of birch.

The Hauptwerk and Pedalwerk divisions are located in the side towers, the facade pipes of which are of polished aluminum. The Choralbass of the Pedalwerk, whose pipes are 75% polished tin, forms the central facade, behind which is located the Schwellwerk.

The windpressures of the divisions are established as 85mm for the Hauptwerk, 75mm for the Schwellwerk, and 90mm for the Pedalwerk.

Richard Schneider is a member of the American Institute of Organbuilders.

HAUPTWERK
16′ Holzbordun
8′ Prinzipal
8′ Bordun
4′ Oktav
2-2/3′ Quinte
2′ Oktav
IV Grossmixtur (1-1/3′)
Carillon

SCHWELLWERK
8′ Holzgedackt
8′ Viole d'Gamba
8′ Gamba Coelestes
4′ Spitz Prinzipal
2-2/3′ Nazard
2′ Block Flöte
1-1/3′ Terz
III Acuta
16′ Basson
8′ Hautbois
Tremulant

PEDALWERK
16′ Subbass
16′ Holzbordun
8′ Prestant
8′ Holzpommer
4′ Choralbass
16′ Basson
8′ Hautbois
4′ Schalmey

The Greenwood Organ Company, Charlotte, NC, has completed the rebuilding of a two manual Pilcher organ for the First Baptist Church of Indianola, MS.

Originally built in 1914 and later rebuilt in 1945, the organ had suffered water damage to the chambered windchest.

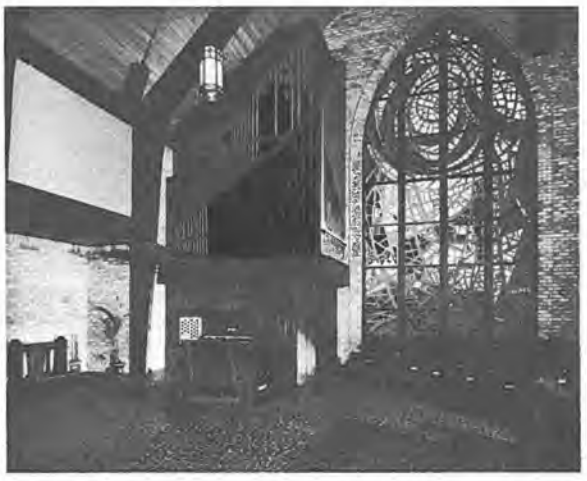
In the 1982 rebuilding of the instrument, the Greenwood Company replaced all mechanical parts and rebuilt the console. New pipework was installed to augment the existing ranks that were retained at the request of the church who liked the tonal quality of the instrument.

GREAT
8′ Principal*
8′ Doppleflute
8′ Melodia
8′ Dulciana
4′ Flute d'Amour*

SWELL
8′ Gedeckt
8′ Viole d'Gambe
8′ Aeoline
8′ Voix Celeste (TC)
4′ Principal*
2′ Piccolo
8′ Trompette*

PEDAL
16′ Bourdon
16′ Lieblich Gedeckt

*New Stop



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GREAT
8′ Prinzipal
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8′ Viola Pomposa
8′ Flauto Dolce
8′ Flauto Dolce Celeste
4′ Oktave
4′ Koppelflöte
2′ Blockflöte
II Sesquialtera
IV Mixtur
8′ Trompette
8′ Trompette en Chamade

PEDAL
16′ Prinzipal
16′ Bordun
10⅔′ Quint
8′ Oktave
8′ Bordun
4′ Choralbass
IV Mixtur
16′ Bombarde
16′ Basson-Hautbois
8′ Trompette
4′ Clairon
8′ Trompette en Chamade

SWELL
8′ Viola Pomposa
8′ Viola Celeste
8′ Rohrflöte
8′ II Flauto Dolce
4′ Spitzgeigen
4′ Spillflöte
2⅔′ Nasard
2′ Prinzipal
III Plein Jeu
16′ Basson-Hautbois
8′ Trompette
4′ Hautbois
8′ Trompette en Chamade
Tremulant

Acoustics in the Worship Space

Scott H. Riedel

"Form Follows Function." This fundamental principle of architecture and design is familiar to many. When considering the design of a worship space, the application is simple; the function is worship, so the form must be an envelope to sustain that function. But is the principle really that simple, and is the principle really understood by architects, designers, and planning committees? Let us consider the real function of the space. What do we *do* when we worship? Worship is primarily a function and an experience in *sound*. Producing and listening to sound in the form of speech and music are among the foremost activities of worship. Services of communion, preaching, song, prayer, confession, or any other occasion that touches the lives of God's people are all conducted on many levels—aural, visual, tactile, and olfactory. To be sure, the chief vehicle of communication in nearly every worship format is sound. Worship spaces, therefore, must be designed as living spaces for this aural experience. A silent place is exactly what a worship space is not. Certainly, periods of silence may punctuate and lend mood and drama to worship, but silence is a condition that can be created by inhabitants of a space. The worship space must be ready, waiting, and willing to enhance the sounds of worship.

The question for the designer is not, "Can one hear?", for any preacher, singer, choir, or instrument can be made audible, even if only by sheer volume and intensity of tone. The character, quality, unity, and spirit of tone is the key issue in a worship space.

We can review briefly some of the many participants and contributors to the worship experience to see the significance of sound quality to each of them.

The Listener

The ultimate goal of any acoustical environment is to deliver the desired quality of tone to the listener. In the worship space the listener has a dual function, for he or she is both sound receiver (listening to choir, instruments, reading, preaching) and sound source (in hymns, prayers, and responses). The listener desires clear, direct, full, intelligible, and encompassing tone, and must have the tone of his or her own voice reinforced and united with other listener-worshipers for enthusiastic corporate singing and response. All locations within the space must have equally good acoustical conditions, for there is no room for a second-rate seat in God's house. The listener, as with all characters in the drama of worship, must have an acoustical environment free of acoustical fault and unwanted noise.

William Sumner comments,

> "...it is a well known fact that an organ of indifferent quality will sound tolerable or even well in a resonant (reverberant) building, and that even a fine instrument will sound unimpressive and dull in unsuitable surroundings."[1]

This principle can be applied to any sound source in the worship space, whether it be speaker, preacher, singer, choir, organ, instrument, or congregation.

A friend of mine has confessed the "secret" of his own musical success, based upon listener perception in a superior acoustical environment.

> "...repeatedly I hear '_____ has the finest music in our town,' 'no finer choir.' I am a very mediocre musical director with a very average choir, but of one thing I am certain: it is the acoustics in our church!! In that building everything surpasses.

The Composer

Composers of sacred music in our day, as throughout history, have a certain expectation for the acoustical character of the worship space, and compose accordingly. Often a composer will dedicate his or her efforts towards a particular building or musical group and compose for specific conditions. Even when a particular space is not the object of the composition, the writer still expects and uses an appropriate acoustical condition in the worship room as a tool of composition, much in the same way that expectations about organ voicing, registration, and temperament are tools of composition. Surely each composer knows that all spaces are not alike, and that his or her music will not always be heard in the most satisfactory setting. However, a certain standard of acceptability and excellence must be met to deliver the composer's vitally important contribution to worship effectively. A setting which projects clear and even tone to all locations, reinforces sound, and does not obscure subtle nuances is desired by composers. An appropriate reverberation time is also essential. Many composers have stated the importance of the acoustical setting to the composition and performance of music. Note these phrases.

> "...consider the pause that follows the ornamented proclamation that opens the famous "Toccata in D Minor" (J.S. Bach). Obviously this is for the enjoyment of the notes as they remain suspended in air. In harmonic structure, Mendelssohn's organ music is tailored to ample acoustics, for the composer played frequently in the great spaces of St. Paul's Cathedral in London. Franck's organ music, as that of Bach, frequently contains alternation of sound and silence, and depends for its effects on a continuing (acoustical) trajectory of tone."[2]

> "Of the series of canticle-settings offered to people and places this is the most extended in scale. (*Magnificat and Nunc Dimittis* for St. Paul's Cathedral by Herbert Howells) With the great spaces of St. Paul's in mind, the nature of this setting would be acutely influenced. Prolonged "echo", notable in St. Paul's, would dictate a less rapidly-changing harmonic rhythm than would be feasible in many less-reverberant buildings. So it is that in the setting harmonic and tonality changes are deployed in more leisured, more spacious ways. Climaxes are built more slowly. But with these conditions there goes a heightened volume of sound, and a tonal opulence commensurate with a vast church."[3]

Due to the present common interest in historical practices, be it organ building, musical performance, or other aspects of the musical art, a church or institution might consider investing in the recreation of not only instruments and practices, but also acoustical settings. This concept may be especially useful to congregations or institutions of strong ethnic heritage for the purpose of recreating a composer's or era's style.

The Performer

There is probably no successful performer or conductor working in any aspect of serious music that does not realize the impact of an acoustical setting on the performance of a piece. The success or failure of a career in music may in part be attributed to the tonal character of a room. Opera singers will regularly vie for the best position on a stage, giving advantage to their voice. The tempo, dynamic and style of a performance are often a function of the effect of the room. Ensemble, precision, unity, and tuning stability will all be aided by an acoustical setting that provides strong early reflections, even distribution of tone, and an appropriate reverberation period. Amateur groups especially will benefit from the enhancement of tone lent by the acoustical setting. Musical inadequacies may be covered by extended reverberation times.

The appropriate period of reverberation is essential to the success of any acoustical space and musical performance. Many performers of note have written on this subject.

> "Reverberation is of great help to a violinist. As he goes from one note to another the previous note perseveres and he has the feeling that each note is surrounded by strength. If each successive note blends into the previous sound, it gives the violinist sound to work with. The resulting effect is very flattering. It is like walking with jet-assisted take-off."[4] *Isaac Stern*

> "An organist will take all the reverberation he is given, and then ask for a bit more, for ample reverberation is part of the organ music itself."[5] *E. Power Biggs*

> "...and you have to have a good instrument and good acoustics."[6] *Vladimir Horowitz*

One more example can demonstrate the great influence of acoustics on musical performance. The associate conductor of the Milwaukee Symphony Orchestra, Paul Polivnick, has repeatedly commented how often further practice on a work becomes useless in a rehearsal hall, because the entire character of sound will change when musicians are placed in the acoustical environment of the concert hall.

The Speaker

A frequent challenge to the designer is the combination of speech and music in one acoustical environment. Because speech and music are equally important vehicles of expression in worship the requirements of one must not be sacrificed for the other. Many acoustical goals are the same for speech and music; even distribution to all listeners, full tone, and absence of noise and faults. The length of reverberation time is an important issue that divides the two, for longer periods of reverberation necessary to give grace and beauty to sacred music may also diminish speech clarity and intelligibility. The spoken word, however, will gain power and authority in a reverberant setting, so the two are not as opposed as one may suppose. With careful design and modern technology it is possible to provide settings that are not merely acceptable, but are superior for both mediums of expression.

The existence of numerous worship spaces with exceedingly inferior acoustical characteristics shows a great misunderstanding of scientific principles and an insensitivity to the real activity of worship. Music suffers acutely in the name of speech clarity, when in reality neither music nor speech is given a desirable setting in many spaces. Often, absorbing materials are introduced which removes any and all desired sound energy, and then in compensation organs are only passably voiced, choirs seldom sing in tune or ensemble, and large sums are spent on electronic equipment to increase the volume of the spoken word. In the end much money is spent, and the congregation gets no real benefit. All too often *silence* is the goal in a misguided conception of the nature of worship. The sounds of life are removed by "acoustical treatments" which simultaneously destroy the vitality and vehicle of aural expression. Surely, this is contrary to every noble ideal of unity and corporate activity in the praise of God. The "quiet" freedom from intruding noise should not be mistaken for silence from within the worship space itself. It should be noted that unexpected "noise" originating from those occupying the worship room is by definition "noise" and "irritation level" is generally not raised or lowered by the acoustical environment.

What then is the nature of a design and building fabric that is an appropriate envelope for the true function and activity of worship—a setting for speech and music? Four physical elements of design must be combined and manipulated to create an appropriate space. These elements are the shape, volume, and materials of the space, along with the placement of people, equipment, instruments and furnishings within the space. The goal of the combination of these elements is a room where sound of all desired frequencies is evenly distributed to all appropriate locations, where sound energy is reinforced, not removed from the space. Reverberant sound must linger the desired length of time, and then decay at an even rate across useful frequencies. Faults such as hot spots, echos, dead spots, and intruding noise must be suppressed.

Room Shape

Basic room shape is the foundation of an acoustical setting. The overall shape of the room must be designed to achieve acoustical principles and goals, for, even when all other conditions are at the optimum an inappropriate shape can cause nearly irreparable faults. Concave surfaces which can focus sound onto hot spots, walls, and objects which create obstructions and acoustical shadows, listening areas or secondary spaces removed from the sound sources by corners, alcoves and arches are all elements of inherent shape that can be detrimental to a successful design. New designs must be conceived with overall shape and proportion sympathetic to acoustical needs. It is often expensive or impossible to repair acoustical faults in existing structures when basic shape and proportion are the cause of a problem. Most often, these principles will promote a successful result:

1. The room should be higher than it is wide, with musicians and sound sources such as organ or choir placed at the end of the long axis.

2. Concave shapes which concentrate reflected sound should be avoided. Overall concave shapes may be acceptable if treated with convex or multifaceted surface configurations which can diffuse sound widely across the listening space.

3. Long, flat parallel surfaces should be splayed or interrupted with projections and fenestration to avoid flutter echo or standing waves (a condition of closely repeating echoes, or series of concentrated hot and dead spots due to multiple reflections).

4. All listeners and sound sources should be within the same basic room or space. Alcoves, archways, corners, and objects which set apart any participants will obscure, confuse, and diminish the effectiveness of incident sound energy.

5. Echo may be avoided if sound energy reflected off of surfaces is directed to useful close locations, and not allowed to travel great distances. Absorbing materials should not generally be used to eliminate potential echo.

Room Volume

One key element in designing for a desirable reverberation period is the cubic volume of the space. A cubic volume near 500 cubic feet per listener seat is essential to reverberation periods appropriate to the worship space. A general rule is that a doubled ceiling height

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will double reverberation time. In rare modern instances too great a volume will cause a reverberation time so long that sound is muddled and lacks intelligibility. A *minimum* reverberation period appropriate to church music is two (2) seconds at mid-range frequencies.

Surface Materials

Surface materials and texture in the worship space must be such that incident sound is reflected, diffused, directed to desired locations, and allowed to reverberate. Any finish materials which absorb sound and remove sound energy from the space are counter productive to the work of musicians, speakers, and worship participants. Absorbing materials which remove sound energy as a remedy for acoustical faults must be used as a last resort. Incident sound energy from worship participants is worthwhile, necessary, and should not be removed by absorption. Carpeting, drapery, acoustical ceiling and wall tiles, and other porous materials are all absorbants and must be avoided. The texture of cloth and material as art appropriate to worship in forms such as banners, vestments and flags can comfortably be included when all other conditions are suitable, so that acoustical quality will not suffer. Absorbing materials should not be part of the initial design of the building fabric. Materials such as plaster, stone, marble, sealed woods, quarry tile and other natural (hard, dense, and reflective) materials can provide warmth of color and remain an aid to sound. Isolating materials and assemblies within enclosing walls can be used to impede the intrusion of noise from adjoining spaces. It is essentail that every interior material and construction assembly be carefully chosen and detailed, for the type of wood or brick, the interior assembly of a wall, even the manner of application of surface finishes, will all influence sound behavior across the entire range of frequencies. In existing rooms it is often possible to resurface or otherwise alter materials to provide acoustical conditions.

Physical Placement

A successful worship-acoustical setting involves careful placement in all aspects and elements of design. From the overall concept of siting, to the precise location of each organ pipe, proximity and placement are important to acoustical goals. The site of a worship building must be chosen so that neighboring noises will not intrude and interrupt the worship proceedings. Noise producing areas of the building such as gymnasiums, or even heating, air conditioning, and mechanical equipment must be located and detailed to prevent noise transmission to the worship area. Within the worship space all musical forces (choir, organ, organ console) must be located together so that musical unity, precision, and ensemble may be promoted. The best plan is one where choir singers are seated directly in front of the organ case, and the organ console is located in front of the choir singers. This allows sound to blend into unity, and gives all musicians direct and clear aural and visual connection. All seats in the worship space must have "line of sight" unobstructed access to the sound sources (clergy, speakers, and musical forces). If any location is around a corner, behind a column, or beneath a secondary ceiling, arch, or transept, even and clear sound will not be delivered to that location. Similarly, all worshipers should be in the same room, with no corners, columns or secondary spaces which separate in order to promote unity and community in worship, singing, and response.

A space which will give life and vitality to every medium of worship is the noble goal in creating places of prayer and praise. We can be lifted to unknown heights when the arts, music, architecture, science and *people* join in common purpose. ■

NOTES

1. Sumner, William Leslie, *The Organ, Its Evolution, Principles of Construction and Use.* (London: MacDonald & Co., Ltd., 1952).
2. Beranek, Leo L., *Music, Acoustics & Architecture.* (New York: John Wiley and Sons, Inc., 1962).
3. Howells, Herbert, *Church Music,* (London: Arto-Decca Record Co., ZRG 507).
4. Beranek, Leo L., op. cit.
5. Beranek, Leo L., op. cit.
6. "An Informal Conversation with Vladimir Horowitz" *Ovation Magazine,* March 1983.

New Organ Music
by Leon Nelson

The Crystal Cathedral Collection For Organ by Robert Hebble; Bradley Productions, A division of RBR Comunications; Columbia Pictures Publications, Exclusive Distributor. $12.95.

With 12 original and elaborate settings by Hebble, this edition is really a collector's item. It is beautifully printed with an attractive cover, special notes about Mr. Hebble, a preface by Robert H. Schuller, and a two-page photo and discography of the 223 rank Hazel Wright organ, with much mention of the late Virgil Fox and his influences on the organist and the organ. The music is medium to difficult and is mostly based on original themes with the exception of a setting of the *Old Hundredth*.

•

The King of Love ("Nine Contemplative Pieces for Organ"), by Raymond H. Haan; The Sacred Music Press. $5.95.

Here is a collection of preludes based on hymn tunes where the settings are generally quiet and meditative, focusing on the love and leading of the Good Shepherd. Tunes include *St. Columba, Batty, Belmont, Albano, Vater Unser, Eventide,* and *Dominus Regit Me.* Some are very familiar and others not so well known; some are found in the English and German traditions, and two are derived from American gospel hymnody. These pieces can be easily performed with minimum preparation.

•

Song of David (For Organ, Opus 148), by Vincent Persichetti. Elkan-Vogel, Inc., Theodore Presser Company, sole selling agent. $4.00. (M+).

Here is a beautifully flowing setting of a theme based on *Arietta* from *Little Piano Book* by the composer. There are just four parts throughout, including pedal, the melodies are colorful and imitative, and build to a fortissimo for a brief moment arriving back at the original thought. Interesting, well written and useful material.

•

Two Preludes on Hymn Tunes by John G. Barr; St. Cecelia Series, GSTC 1017, H. W. Gray (Belwin Mills). $2.50.

Two fairly easy arrangements of two well-known tunes, *Converse* ("What A Friend We Have in Jesus"), and *Simple Gifts*. Can work well into a non-liturgical setting.

•

Hymnal Plus by Robert Cundick and John Longhurst; Books 1, 2, and 3; Sonos Music Resources, Inc. Books 1 and 2: $4.95. Book 3: $5.95.

This is a great contribution to the world of hymnody and choral settings of the hymns. These hymn arrangements had their origin as part of the CBS broadcasts of "Music and the Spoken Word", originating on Temple Square in Salt Lake City, Utah. The title, *Hymnal Plus,* calls attention to the fact that, except for the arrangements employing a descant, the choir members need access only to the hymnal in order to perform these arrangements. Only the choir director and the organist will need complete scores. The choir members are to be instructed by the director as to the manner in which each arrangement will be sung, i.e. four measure organ introduction; first verse, four parts with organ accompaniment; second verse, four parts a cappella; third verse, unison with free organ accompaniment; etc. All of these arrangements are based on hymn tunes and texts as they appear in the hymnal of The Church of Jesus Christ of Latter-day Saints (Mormon). For choirs that do not have access to this hymnal, each hymn is printed in these volumes. Permission is granted to duplicate the hymns and descants as indicated to provide copies for the choir members as necessary. However, the other pages may not be duplicated, and to do so would be a violation of the copyright law. The choral parts are very simple but effective, thus enabling the choir to perform the arrangements confidently with a minimum of rehearsal time. The organ arrangements are creative and supportive of the text.
Book 1 includes "God of Our Fathers", "Lead Kindly Light", "Praise to the Lord", "Father in Heaven", "Oh Say, What Is Truth", "More Holiness Give Me". Book 2 includes "Onward, Christian Soldiers", "I Know My Redeemer Lives", "Glory to God on High", "Jesus, Lover of My Soul", "Jesus, Savior, Pilot Me", "Come, All Ye Saints Who Dwell on Earth". Book 3 includes "Hail the Day", "All Praise to Thee, My God, This Night", "Sun of My Soul", "Faith of Our Fathers", "Watchman, Tell Us of the Night" (*Aberystwyth*), "Lead On, O King Eternal".

•

Five Preludes on Familiar Hymns for organ, by Hal H. Hopson, Harold Flammer, Inc. $4.00. (E+).

This collection contains five settings: "Amazing Grace", "All Hail the Power of Jesus' Name", "The God of Abraham Praise", "Be Thou My Vision", and "All Creatures of Our God and King". Mr. Hopson has provided some service music that can be easily read and enjoyed.

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 May

Taverner, *Western Wynde Mass*; Church of the Advent, Boston, MA 11 am

John Rose; First Congregational, Waterbury, CT 4 pm

John F. Schuder; St Thomas Church, New York, NY

Palestrina, *Missa O Rex Gloriae*; St Ignatius, New York, NY 11 am

Haydn, *The Creation*; Central Presbyterian, Huntington, NY 4 pm

Cj Sambach; Park United Methodist, Bloomfield, NJ 4 pm

Mozart, *Missa Brevis K 192*; Ascension Lutheran, Towson, MD 4 pm

Peter A. Brown, with strings; Trinity Lutheran, Lancaster, PA 5 pm

D. Byron Arneson; Church of the Covenant, Cleveland, OH 7:30 pm

William Wright; First Congregational, Columbus, OH 8 pm

Robert Shepfer; Second Presbyterian, Indianapolis, IN 8 pm

* **David Schrader**, with brass; St Joseph Convent Chapel, Milwaukee, WI 8 pm

Bach Week in Evanston; St Luke's Episcopal, Evanston, IL (through 22 May)

Mozart, *Mass in C Minor*, Fourth Presbyterian, Chicago, IL 6:30 pm

Wolfgang Rübsam; Rockefeller Chapel, Chicago, IL 8 pm

Marcus St Julien; Christ Church Cathedral, New Orleans, LA 4 pm

17 MAY

Works of Purcell, St Thomas Choir; St Thomas Church, New York, NY 7:30 pm

Simon Preston; St John's Church, Savannah, GA

Martha Folts, Harpsichord, Christ Church, Cincinnati, OH 12:10 pm

Frederick Swann; Central Reformed, Grand Rapids, MI

18 MAY

Music of Felciano, St Thomas Choir; St Thomas Church, New York, NY 12:10 pm

Albert Russell; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

19 MAY

Simon Preston; Grace Episcopal, Charleston, SC

Honegger, *King David*; St James Cathedral, Chicago, IL 7 pm

20 MAY

Jeff Seekins; St Paul's Cathedral, Buffalo, NY 12:30 pm

22 MAY

Rodney Lister, *Wondrous Love Mass*, (premiere); Church of the Advent, Boston, MA 11 am

Rosalind Mohnsen; Trinity Lutheran, North Easton, MA 4 pm

Handel, *Messiah Part 2*; South Congregational-First Baptist, New Britain, CT 7:30 pm

Frederick Hohman; Trinity Episcopal, Hartford, CT 4 pm

John Rose; First Congregational, Waterbury, CT 4 pm

Handel, *Messiah* Part 2; South Congregational-First Baptist, New Britain, CT 7:30 pm

Kodaly, *Missa Brevis*; St James the Less, Scarsdale, NY 10 am

Cj Sambach; St Mary's Church, Port Jervis, NY 7 pm

Brumel, *Missa L'homme armé*; St Ignatius, New York, NY 11 am

Vaughan Williams, *Mass in G Minor*; Madison Ave Presbyterian, New York, NY 4 pm

Choral Concert, Mozart, Ives, Duruflé; Park Avenue Christian, New York, NY 2:30 pm

Haydn, *Missa Brevis in F*; Christ & St Stephen's, New York, NY 10:40 am

Music of Sumsion & Wesley, St Thomas Choir; St Thomas Church, New York, NY 4 pm

Mark Laubach; St Thomas Church, New York, NY 5:15 pm

Simon Preston; Trinity Cathedral, Miami, FL

Don Williams; Cathedral of St Philip, Atlanta, GA 5 pm

Concentus Musicus Chicago; Grace Episcopal, Oak Park, IL 8 pm

U of M Chamber Singers; House of Hope Presbyterian, St Paul, MN 4 pm

24 MAY

* **David Craighead**; Trinity Church, New York, NY 8 pm

Music of Rose, Howells, Gardiner, St Thomas Choir; St Thomas Church, New York, NY 5:30 pm

Concentus Musicus Chicago; Church of the Ascension, Chicago, IL 8 pm

25 MAY

Music of Lassus, St Thomas Choir; St Thomas Church, New York, NY 12:10 pm

James Catlette, with flute; St John's Church, Washington, DC 12:10 pm

Bruce Shewitz; Cleveland Museum, Cleveland, OH 12 noon

29 MAY

Missa Tornacensis; Church of the Advent, Boston, MA 11 am

Music of Tomkins, Howells, Harris, St Thomas Choir; St Thomas Church, New York, NY 4 pm

Richard L. Johnson; St Thomas Church, New York, NY 5:15 pm

Byrd, *Mass for Five Voices*; St Ignatius, New York, NY 11 am

31 MAY

Myron Munday; All Saints Church, Atlanta, GA 8:15 pm

Ernie Hoffman; Christ Church, Cincinnati, OH 12:10 pm

1 JUNE

Benjamin Dobey, harpsichord, with viola da gamba; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 8:30 pm

3 JUNE

Christine M. Kraemer; Fourth Presbyterian, Chicago, IL 12 noon

4 JUNE

Bach, *Cantatas 21, 30*; Bach Society of Baltimore, Christ Lutheran, Baltimore, MD 4 pm

5 JUNE

Harald Vogel; Wellesley College, Wellesley, MA 8 pm

Arts Festival; St James the Less, Scarsdale, NY 7 pm

Music of Tye, Byrd, St Thomas Choir; St Thomas Church; New York, NY 12:10 pm

Bach, *Cantatas 21, 30*; Bach Society of Baltimore, Our Lady of Perpetual Help, Woodlawn, MD 8 pm

Mendelssohn, *Hymn of Praise*; First United Methodist, Lake Charles, LA 3 pm

6 JUNE

Lynn Edwards, Edward Pepe; Wellesley College, Wellesley, MA 7 pm

7 JUNE

George Ritchie; Central Baptist, Hartford, CT 8 pm

8 JUNE

Jane Bourdow; St John's Church, Washington, DC 12:10 pm

10 JUNE

Roy Kehl; Fourth Presbyterian, Chicago, IL 12 noon

12 JUNE

Music of Noble, Candlyn, Self, St Thomas Choir; St Thomas Church, New York, NY 11 am

14 JUNE

Louis Robilliard; North Carolina School of the Arts, Winston-Salem, NC 8:15 pm

15 JUNE

Ernest Ligon; St John's Church, Washington, DC 12:10 pm

Jonathan Biggers; Scarritt College, Nashville, TN 2:30 pm

16 JUNE

Lyn Larsen; South Congregational-First Baptist, New Britain, CT 7:30 pm

17 JUNE

Robert Reeves; Fourth Presbyterian, Chicago, IL 12 noon

Please note our closing date for calendar information shown above.

Calendar

19 JUNE
Plainsong, Music of Viadana, St Thomas Choir; St Thomas Church, New York, NY 11 am
Louis Robilliard; Christ United Methodist, Greensboro, NC 8 pm
* **Calvin Hampton**; St Paul's Episcopal, Indianapolis, IN 7:30 pm
Robert Shepfer, Ted Gibboney, Vierne, *Double Organ Mass*; Second Presbyterian, Indianapolis, IN 8:30 pm

20 JUNE
* **Clyde Holloway**; Second Presbyterian, Indianapolis, IN 8:30 pm

21 JUNE
* **John Obetz**; North Christian Church, Columbus, IN 8 pm

22 JUNE
* **David, Marian Craighead**; Asbury First United Methodist, Rochester, MY 8:30 pm
Rodney Hansen; St John's Church, Washington, DC 12:10 pm

22 JUNE
* **George Ritchie**; Indianapolis Art Museum, Indianapolis, IN 9:30 am
* **Catharine Crozier**; Second Presbyterian, Indianapolis, IN 8:30 pm

24 JUNE
Louis Robilliard, masterclass; Downtown Presbyterian, Rochester, NY 1:45 pm
Ruth Nyden; First Congregational, Great Barrington, MA 8 pm
Morgan Simmons; Fourth Presbyterian, Chicago, IL 12 noon

25 JUNE
Louis Robilliard; Downtown Presbyterian, Rochester, NY 3:30 pm

26 JUNE
* **James Christie**; Trinity Lutheran, Worcester, MA 8:15 pm
Music of Sowerby, St Thomas Choir, St Thomas Church, New York, NY 11 am
Louis Robilliard; St Thomas Church, New York, NY 4 pm

28 JUNE
* **Catharine Crozier**; First Baptist, Worcester, MA 9 am
* **David Craighead**; First Baptist, Worcester, MA 10:45 am
Guy Bovet; St James Episcopal, Richmond, VA 8 pm
* **George Ritchie**; Westminster Presbyterian, Richmond, VA 8 pm

29 JUNE
* **David Craigshead**; Mechanics Hall, Worcester, MA 10:30 am
John Kiser; St John's Church, Washington, DC 12:10 pm
Guy Bovet, masterclass; St James Episcopal, Richmond, VA (also 30 June)
* **George Ritchie**, masterclass; Westminster Presbyterian, Richmond, VA

30 JUNE
* **Catharine Crozier**, with orchestra; Mechanics Hall, Worcester, MA 8 pm

UNITED STATES
West of the Mississippi

15 MAY
Mary Preston, Kathryn Johnson, duo-organ; Northaven United Methodist, Dallas, TX 7:30 pm
Sherryl Smith Withers; Memorial Drive Presbyterian, Houston, TX 7:30 pm
Jelil Romano; St Cross Episcopal, Hermosa Beach, CA 4 pm
John Pagett; First Congregational, Berkeley, CA 11:30 am
Handel, *Messiah*; Los Altos Methodist, Long Beach, CA 3 pm

16 MAY
* **James B. Welch**; First Presbyterian, Santa Barbara, CA 8 pm

17 MAY
Bach, *Mass in B Minor*; Beethoven Hall, San Antonio, TX 6 pm

18 MAY
Bach, *Cantatas 56, 78*; Los Altos Methodist, Long Beach, CA 7:30 pm

Please note our closing date for calendar information shown on page 13.

22 MAY
David Spicer, with choir; First Presbyterian, Lincoln, NE 3:45 pm
Gustav Leonhardt, harpsichord; SMU, Dallas, TX 8:15 pm
Handel, *Samson*; University Park United Methodist, Dallas, TX 8 pm
Martin Kehe; Church of Our Savior, San Gabriel, CA
Bach, *Christmas Oratorio*; Covenant Presbyterian, Long Beach, CA 3 pm
Haydn, *The Creation*; St Cyril, Encino, CA 4 pm

25 MAY
Bach, *Cantata 211*, music for cello; Covenant Presbyterian, Long Beach, CA 7:30 pm

29 MAY
Bach, *St Matthew Passion*; Covenant Presbyterian, Long Beach, CA 3 pm

3 JUNE
Lucile Hammill Webb; St John's Cathedral, Denver, CO 8 pm
* **Esther Jones, Darlene Kaysen Rohrer**; First United Methodist, Garden Grove, CA 8 pm

5 JUNE
Kathleen G. Keller; St Cross Episcopal, Hermosa Beach, CA 4 pm
Bach, *Cantatas 82, 202*; Ascension Church, Sierra Madre, CA 7 pm

7 JUNE
Louis Robilliard; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

8 JUNE
James Moeser; Grace Episcopal, Topeka, KS

12 JUNE
John Pagett; Walnut Creek Presbyterian, Walnut Creek, CA 4 pm
Choral Concert; Immanuel Presbyterian, Los Angeles, CA 4 pm

14 JUNE
* Mozart, *Mass in C Minor*; St John's Cathedral, Denver, CO 8 pm

18 JUNE
Carlene Neihart; Grace & Holy Trinity Cathedral, Kansas City, MO 12 pm

19 JUNE
Sacred Music Series; La Jolla Presbyterian, La Jolla, CA 4 pm

21 JUNE
Marilyn Keiser; Hennepin Ave., Methodist, Minneapolis, MN 1:30 pm

26 JUNE
Barbara Hansen Poper, with trumpet; Church of the Good Shepherd, Arcadia, CA 7:30 pm

INTERNATIONAL

15 MAY
Simon Preston; Roy Thomson Hall, Toronto, Ontario, Canada

17 MAY
Marilyn Mason; First-St Andrew's United Church, London, Ontario, Canada

19 MAY
Elaine Pudwell; St Paul's, Toronto, Ontario, Canada 12:10 pm

26 MAY
Barry Peters; St Paul's, Toronto, Ontario, Canada 12:10 pm

29 MAY
Verdi, *Requiem*, Roy Thomson Hall, Toronto, Ontario, Canada

2 JUNE
John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

9 JUNE
James Wells; St Paul's, Toronto, Ontario, Canada 12:10 pm

16 JUNE
Michael Bloss; St Paul's, Toronto, Ontario, Canada 12:10 pm

23 JUNE
David Low; St Paul's, Toronto, Ontario, Canada 12:10 pm

30 JUNE
John Tuttle; St Paul's, Toronto, Ontario, Canada 12:10 pm

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