

THE DIAPASON

SEPTEMBER, 1987



St. Thomas Episcopal Church, Rochester, NY
Specification on page 12

Oberlin College is celebrating the centenary of the birth of Nadia Boulanger (1887-1979) September 1-October 1 with a documentary exhibition, concerts and a lecture. The celebration is organized by Oberlin faculty member Gil Miranda who studied with Boulanger in Europe. The documentary exhibition entitled "Nadia Boulanger—A music, without beginning or end" includes books, scores, recordings, newspaper articles, and photographs that outline Boulanger's career. Composer Leslie Bassett, professor of music at the University of Michigan, will deliver a lecture, "The Composer's Craft," on September 18. Concerts take place September 26 and October 1.

For further information, contact: John Harvith, Oberlin College, 153 West Lorain Street, Oberlin, OH 44074; 216/775-8474.

The Church of St. Patrick of Edina, MN, will sponsor a church music conference November 13-14. On Friday, November 13, Clyde Holloway will perform a concert on the church's Van Daalen pipe organ. On November 14 Dr. Holloway will present a workshop class entitled "Hymns and Things." James Frazier, Director of Music for the Archdiocese of St. Paul and Minneapolis, will present a class on liturgy entitled "What's New is What's Old." Richard Proulx, Director of Music at Holy Name Cathedral in Chicago, will be the guest speaker for the lunch. Stephen Hamilton, Director of Music and Liturgy at the Church of St. Patrick, will present a workshop class on "Hymn-Tune Repertoire for the Church Organist." The Chamber Choir from the College of St. Theresa, under the direction of Dr. Paul Rusterholz, will present a class on "Music for Treble Voices" which will feature the "Mass Modale" of Jehan Alain as well as a new composition by Minneapolis composer Libby Larson.

The 5:15 p.m. Saturday Mass will include Mass settings by composer Richard Proulx as well as the "Mass Modale" of Alain and the new work by Libby Larson. Father Ambrose Mahon will be the celebrant. The conference will conclude Saturday evening with a solo piano concert by Marilyn Neeley, Professor of Music at Catholic University of America. For additional information contact: Stephen Hamilton, Director of Music and Liturgy, The Church of St. Patrick, 6820 St. Patrick Lane, Edina, MN, 55435; 612/941-3224.

Christ Church Cathedral, Indianapolis, IN, has announced plans for an "Old Choir Boys Reunion," May 13-15, 1988. The present Cathedral Choir of Men and Boys, now in its 103rd year, invites any and all former choir members (boys and men) to attend the special festivities at the cathedral.

Anyone who knows the name and address of a former choir member is invited to submit it to the Reunion Committee, c/o Ann January, Christ Church Cathedral, 125 Monument Circle, Indianapolis, IN 46204, or phone (317) 636-4577. As the time draws nearer to the May date, information about the activities and housing will be mailed to all who have contacted the committee. Family members are very welcome, too, and special events are being planned for wives and children. Former choirmasters, Robert Hobbs, James Litton and David Koehring will be in attendance. Present choirmaster is Frederick Burgomaster.

The University of Saskatchewan is sponsoring an International Festival and Conference November 13-15 in celebration of the 350th anniversary of the birth of Dietrich Buxtehude and the 400th anniversary of Samuel Scheidt. The conference will include lectures on the style and performance of their music. Also included will be a concert to

commemorate the Lübeck *Abendsmusiken*. Dr. Kerala Snyder will be the keynote speaker for the conference.

For further information, contact: Buxtehude/Scheidt Festival and Conference, Department of Music, University of Saskatchewan, Saskatoon, Canada S7N 0W0; 306/966-6171.

Case Western Reserve University, Cleveland, OH, is sponsoring a celebration entitled "Light, Space, and Time—A Cleveland Festival 1987" to commemorate the Michelson-Morley experiment of 1887. In that year Albert A. Michelson and Edward W. Morley (professors at the university) conducted an experiment that proved that the speed of light is unaffected by the motion of the earth. Both professors were also accomplished musicians. As part of the festival, organist Karel Paukert will be the featured soloist on October 28 in a concerto for organ and chamber orchestra by Karel Husa. The Cleveland Institute of Music Chamber Orchestra will be conducted by Louis Lane.

The Music Series of New Britain, CT, at South Congregational-First Baptist Church, opens its 1987-88 season on October 11 with a performance of the Stravinsky *Mass* and Honegger's *King David*. The works will be performed by Connecticut Choral Artists (CONCORA) and the Hartford Chamber Orchestra conducted by Richard Coffey. For information, phone 203/223-3691.



The Choir of New College, Oxford

The Choir of New College, Oxford University, England, will make an American tour in March 1990 under the representation of Phillip Truckenbrod Concert Artists. The choir was founded in the 14th century and consists of 16 boys and 12 men. Dr. Edward Higginbottom is the organist of New College and director of the choir. The boys are all students at New College School and their choir exists to sing daily services in the chapel.

Under Dr. Higginbottom the choir has toured widely, broadcast frequently and recorded for a number of labels. In addition to the traditional Anglican repertoire, the choir has also specialized in literature of the Renaissance and Baroque periods.

Bethlehem Lutheran Church, Minneapolis, MN, has announced a Hymn Writing Competition sponsored by the Bethlehem Music Series. The hymn tune must be original, not previously performed, not published, and suited for festival worship. A cash prize of \$300.00 will be awarded the winner and the winning hymn will be premiered at a Hymn Festival culminating a Festival of Arts on Sunday, May 1, 1988. Deadline for submission of manuscripts is February 28, 1988. Manuscripts should be accompanied by a self-addressed, stamped envelope and a \$2.00 registration fee, directed to Maria Bucka, Bethlehem Lutheran Church, 4100 Lyndale Avenue South, Minneapolis, MN 55409.

The Guild of Carillonneurs in North America has announced a composition contest for pieces written for a cast bell carillon of 47 bells. A maximum of two prizes may be awarded: first prize

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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\$600.00, second prize \$300.00. The deadline for submitted compositions is February 15, 1988. Further details may be obtained from the chairman of the contest committee, John Gouwens, CMA Box 133, Culver, IN 46511.



Six of the 24 performers at San Anselmo Bach Marathon: Beth Zucchini, R. Jay Williamson, David Higgs, Sandra Soderlund, Jared Jacobsen, Wilbur Russell.

Twenty-four organists from the San Francisco area participated in "A Bach Family Marathon" on June 6 at the First Presbyterian Church of San Anselmo, CA. The event was presented by the San Anselmo Organ Festival as a fund-raiser for the 1987 festival. All of the sonatas and large preludes and fugues of J. S. Bach were performed, as well as works by Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian Bach. Both the three-manual Aeolian-Skinner organ in the gallery and the two-manual Schoenstein organ in the chancel were used. The program began at 10:00 a.m. and concluded at 10:00 p.m. Performers included Philip Manwell, Mario Balesrieri, Nathan Ensign, Susan Summerfield, Alexander Post, David Farr, Beth Zucchini, Richard Webb, Sandra Soderlund, Herbert Nanney, Donald Frueh,

John Pagett, Del Case, Reiko Oda-Lane, R. Jay Williamson, Ronald McKean, Wyatt Insko, J. Stephen Repasky, Layten Heckman, Pamela Decker, Jared Jacobsen, John Balka, Wilbur Russell, and David Higgs. In addition to the organ music, there was a Weingarten in the patio of the church with refreshments for sale.

A new "Scholar in Sacred Music" program has been established at South Congregational-First Baptist Church, New Britain, CT. The program provides financial aid to qualified students of music who are full or part time students at a college or conservatory, or who study music with private teachers. Two scholarships will be given in 1987-88 to a tenor and a bass, who will be known as "choral scholars." Recipients will be expected to participate fully in the work of the Chancel Choir, which includes a performance of Benjamin Britten's "War Requiem."

Application forms may be obtained from Richard Coffey, Director of Music at South Church, 90 Main Street, New Britain, CT 06051 (203/223-3691).

St. Paul's United Church of Christ, Wausau, WI, has commissioned Robert Hebble to compose two works: a choral anthem for choir and congregation with the text of the congregational hymn based on selected writings of St. Paul; and a three-movement organ work based on the church's stained glass windows. The commissioned works are part of the congregation's 125th anniversary in 1988.



Christina Swallow

Christina Swallow, of Hartsville, SC, was named winner of the 36th annual Gruenstein Memorial Competition sponsored by the Chicago Club of Women Organists. Finals were held May 2 at The Church of the Ascension in Chicago. She is the youngest person in the history of the Gruenstein Contest to participate in the competition, having reached her 14th birthday one week before the finals. Her mother, Carolyn Swallow, organist at First Presbyterian Church in Hartsville, was her first teacher; for nearly three years she has been a student of Dr. Edmund Shay, Professor of Music at Columbia College in Columbia. In April, Christina was named first place winner in the National Young Artists Organ Competition sponsored by the Columbia AGO Chapter, and as a chapter winner, participated at the regional level in the Region IV Convention in Augusta, GA in June. She will be a high school freshman in September. CCWO will present her in recital on Sunday, November 1, in Chicago.

Runner-up and winner of the second prize was Ja Kyung Oh of Ann Arbor, MI. She is a native of Seoul, Korea, where she received the Bachelor of Music degree from Hanyang University. In 1982 she started her graduate study at the Catholic University of America in Washington, DC and received her MM degree there. She served as assistant organist at the National Shrine of the Immaculate Conception. In 1984 she was a finalist at the Fort Wayne National Organ Playing Competition, and in 1985 was second place winner at the International Organ Performance Competition held by the University of Michigan. Since 1984 she has been a doctoral student and teaching assistant of Dr. Marilyn Mason.

Third finalist was Kay L. Edwards of Phoenix, AZ, where she has just completed her Master of Music in Choral Music at Arizona State University. She is a student of Robert Clark and was a recipient of both a Regents Academic Scholarship and a graduate teaching assistantship. Zion Wu, native of Hong Kong where she majored in piano at the Chinese University, was the fourth finalist. She came to the U.S. in 1983 and studied organ with David Fuller and piano with Stephen Manes, and is now a graduate student at Eastman School of Music where she received her Master of Music degree studying organ with Russell Saunders and harpsichord with Arthur Haas. At present she is organist and choir director at Laurelton United Presbyterian Church in Rochester, NY.

Each contestant was required to perform the J. S. Bach Trio Sonata in D minor BWV 527 and a work by a composer from the Romantic or contemporary period. Christina Swallow's winning performance included "Force et Agilité des Corps Glorieux" and "Joie et Clarté des Corps Glorieux" by Messiaen. Judges for the contest finals were Grigg Fountain, David Schrader and Donald Wright.

James Dowdy and Donald Grantham received premiere performances and cash awards at the 1987 International Trumpet Guild Conference this June for their winning submissions to

this year's ITG Composition Contest for Trumpet and Organ. The \$1,000.00 first prize was awarded to Dowdy for *Movement for B-flat Trumpet and Organ*, which was premiered by John Aley, trumpet, and John Chappel Stowe, organ, at the Festival of Trumpets Concert, June 17, at Western Michigan University. \$500.00 and second prize went to Grantham for his *Ceremony for Trumpet and Organ*, which received its premiere by trumpeter Larry Johansen and organist Beverly Howard of Ventus Musicus.



Martin Jean

Martin Jean has recently returned from a 12-concert tour of France and England which took place May-August. He played at such places as the cathedrals of Nice, Orléans, Chartres, Poitiers, Chichester, Christ Church, Oxford, and St. Alban, and on such festivals as that of St. Bertrand des Comminges. These were arranged in conjunction with the Xe Concours International d'orgue Grand Prix de Chartres of which he received first prize in Interpretation in 1986. Next summer he will return to Europe for appearances in Luxembourg and for Radio France among others.

Mr. Jean is presently assistant professor of music at Concordia College, Ann Arbor, MI, and a doctoral candidate at the University of Michigan where he studies with Robert Glasgow. He also received first prizes in the 1984 University of Michigan and the 1985 Basically Bach organ competitions as well as second prize in the 1985 Fort Wayne Organ Competition. Past teachers include Herbert Garske and Donald Williams.

Paul Manz, church musician, organist and composer, is the recipient of a 1987 Northwestern University Alumni Merit Award. Alumni Merit Awards are presented to alumni who have distinguished themselves in their professions or fields of endeavor. Manz received a master's degree in music from Northwestern in 1952.

Manz is artist-in-residence and professor of church music at Christ Seminary—Seminex, Lutheran School of Theology, Chicago, and is cantor at the Evangelical Lutheran Church of Saint Luke, Chicago. After he earned his master's degree in organ and composition at Northwestern, he studied abroad under a Fulbright grant, winning first prize with highest distinction in organ and improvisation at the Royal Conservatory in Antwerp. Manz has composed church music extensively, including 13 volumes of chorale improvisations for organ, and has made several recordings. He has given many recitals, organ clinics and seminars. He has been named one of the "Ten Most Influential Lutherans" and holds several honorary doctorates.



Nicolas Pien

Nicolas Pien, organist from Rouen, France, will begin his first American

tour November 1, 1987, with a recital at The National Shrine of the Immaculate Conception, Washington, D.C. Born in Rouen, France, in 1959, Pien was a pupil of Louis Thiry, in organ, at the Rouen Conservatory and was three times awarded First Prize in his classes. He subsequently studied with Odile Pierre in Paris and afterward with Jean Guillou. He was unanimously awarded First Prize in the Inter-Conservatory Competition. He is currently organist of the Churches of St. Eloi and St. Patrick in Rouen, and is also Professor of Piano and Organ at the Conservatory of Dieppe.

Pien has an active concert career in Europe, having performed in Notre Dame in Paris, the Cathedral of Chartres, and has toured Belgium, Holland, Great Britain and Germany, as well as throughout his native France. In 1986 he was unanimously awarded the First Prize of Excellence in Organ Performance at the National Conservatory, Paris. His first solo tour of the United States in November 1987 will include recitals at St. Patrick's Cathedral, New York, The Cathedral Church of St. John the Divine, New York, Cathedral of St. Mary, San Francisco, and St. Paul's Cathedral, San Diego.



John Rose

John Rose will make his seventh European performance trip in October 1987. Highlights include an evening recital on the annual "Celebrity Series" at St. Paul's Cathedral in London, and a recital at Birmingham Town Hall in England. Mr. Rose is organist of Trinity College, Hartford, CT.

Charles Rus has won a Fulbright Grant for study abroad in the 1987-88 academic year. Mr. Rus is a DMA organ student of Russell Saunders at the Eastman School of Music, Rochester, NY. He will spend the year studying in West Germany.

Appointments



Kim Armbruster

Kim Armbruster has been appointed director of music and liturgist at St. John Vianney Catholic Church, Walnut Creek, CA. A native of Ohio, he received the Master of Music and Bachelor of Music degrees in organ performance from the University of Arizona; graduate work was also done at the University of Cincinnati. Following graduate school, Mr. Armbruster was a student of Catharine Crozier for several years. A member of the San Francisco AGO, he has served as sub-dean, organizer of a student chapter, recitalist, and workshop leader in other chapters. He has served on liturgy and music commissions in several Episcopal dioceses, chairing the same in the Diocese of San Diego. He has appeared in solo recitals and with orchestra in California, Arizona, New Mexico, Ohio, Washington

D.C. and North Carolina, and has served as consultant for several organ installations and church renovations. Until June 1986 Mr. Armbruster held the position of Director of Liturgy & Music at St. Paul's Episcopal Church in Walnut Creek.



Michael J. Bauer

Michael J. Bauer has been appointed professor of organ and church music at the University of Kansas, Lawrence, KS, where he will teach private organ, direct a university choral ensemble, and teach course work in organ, church music, and choral conducting. He holds a BM degree in organ from the University of Alabama, an MM degree in organ and in choral music from the University of Alabama, a DMA degree in choral conducting and in organ from the University of Cincinnati's College-Conservatory of Music, and the Certificat de Perfectionnement in organ from the Conservatoire de Musique in Geneva, Switzerland. In addition, he is currently a candidate for the Master of Theological Studies degree at the Perkins School of Theology, Southern Methodist University. His teachers have included Warren Hutton, Roberta Gary, and Lionel Rogg, organ; Frederick Prentice and Elmer Thomas, choral conducting; and Larry Palmer, harpsichord. While in Geneva, Dr. Bauer was Director of Music at the American Church, private piano instructor at the International School, and a frequent recitalist in churches throughout Switzerland. He leaves a position as Director of Music at Central Congregational Church, Dallas, TX.

William S. Fuller has been appointed President of Westminster Choir College in Princeton, NJ. The first Westminster alumnus to serve as President, Dr. Fuller earned a bachelor's degree in choral conducting at Westminster in 1950. He holds master's degree in music education from North Texas State University and a Doctor of Education degree from Indiana University.

Before accepting the Westminster presidency, he was Director of Facilities Planning and Capital Budgeting with the Connecticut Department of Higher Education. Other positions he has held include Executive Director of the Nebraska Coordinating Commission for Postsecondary Education, Director of the New York City Regional Plan for Higher Education, and Assistant Commissioner for Postsecondary Planning Services for the New York State Education Department.

Dr. Fuller has served on 15 statewide boards and commissions and has consulted with 21 institutions on long-range and physical planning over the past 20 years. He has participated as chairman or a member of accreditation site visit teams in seven states and has served as chairman of site visit teams concerning the construction of four federal research centers.

Lee McGinty has been appointed minister of music at Hinsdale Evangelical Covenant Church, Hinsdale, IL. Miss McGinty will direct a graded music program that includes adult, children and handbell choirs, and will be responsible for expanding the music program in this suburban Chicago-area church. She previously held similar positions in churches in Texas, and most recently in Ohio, where she was studying at the University of Cincinnati's College-Conservatory of Music with Roberta Gary.



Betty Jean Bartholomew

At its recent annual conference in London, England, the Association of Anglican Musicians elected officers for the forthcoming year: President, Betty Jean Bartholomew, organist and choir-master of Emmanuel Church, Mercer Island, Washington; Vice-president, Benjamin Hutto, organist-choirmaster of Christ Church, Charlotte, NC; Secretary, Richard Webster, organist-choirmaster of St. Luke's, Evanston, IL; Treasurer, Kent McDonald, organist-choirmaster of St. James Church, Birmingham, MI; and Adjunct Member, The Rev. Carl Daw, vicar-chaplain of St. Mark's Chapel, University of Connecticut (Storrs).

The 1988 annual conference will be held at the Institute of Sacred Music, Yale Divinity School, New Haven, CT, June 20-24.

Bruce Brown, American organist and harpsichordist who lives in Sydney, Australia, now serves as Music Advisor to The Sydney Philharmonia Baroque Orchestra, a group he helped to found with the late Peter Seymour, Philharmonia's former music director. The orchestra, of 30 players, will be Australia's first resident orchestra on original instruments. The group presented a month-long debut season in April, 1987, with concerts at The Sydney Opera House and Victorian Arts Centre in Melbourne. Bruce Brown also serves as Organist of St.

Stephen's Church in Sydney. He will be on a U.S. concert tour in January, 1988; for further information, contact Ruth Plummer, Artist's Representative, Artist Recitals.



Lynne Davis

Lynne Davis received some unexpected sponsorship from the French couturier, Louis Feraud, in the form of a tunic, long jacket and shawl, the material of which was designed around the organ of St. Sulpice in Paris. Drawn and created by Louis Feraud styliste, Caroline Field, herself an amateur organist, the silk material shows the first two pages of the Symphonie Gothique by Widor, the manual placement at the console of the St. Sulpice organ, the organ's stop-list, and its builder, Aristide Cavaillé-Coll, as well as other de-

tails from the organ case and organ-building tools.

Miss Davis wore the outfit for her performance at the Church of St. Mary Redcliffe in Bristol, England on June 2nd for the Bath International Festival. Under the management of Phillip Truckenbrod, she will next tour the USA in October-November 1987.



Leo Heim

Leo Heim, president-emeritus of the American Conservatory of Music in Chicago, received an honorary doctorate from the school during its first commencement exercises in its new home at 17 North State Street on May 24. He served as president of the Conservatory from 1971 until 1981.

Dr. Heim was awarded a scholarship to the School of Liberal Arts at Northwestern University (Evanston) in 1931. At the same time he studied piano with Allen Spencer at the American Conservatory, where he completed the BMus in 1935. Thereafter he taught piano at the Conservatory, was appointed dean in 1956 and president in 1971.

In 1936, Dr. Heim was appointed organist of the First Church of Christ, Scientist, Wilmette, IL, where he has served, with the exception of 39 months in the Armed Services, until the present.

Margaret Martin, a sophomore at the Eastman School of Music, recently won the first annual Westminster National Organ Competition at the college level. Her prize was a cash award and a \$2000 per year scholarship to the graduate program at Westminster Choir College.

Sponsored by Westminster Choir College in Princeton, NJ, the Westminster Organ Competition was open to all organ students throughout the United States. Participants at the high school level were required to perform either a Buxtehude prelude or a prelude and fugue of J. S. Bach, as well as a 19th or 20th century composition. Judging was done by members of the Westminster organ faculty.

St. James Church, New York City, conducted a service of choral evensong on June 7 in celebration of the music ministry of Alec Wyton on the occasion of his final year as organist and choir-master of the parish. The music of the service was composed by Dr. Wyton and ranged from his anthem *Come, Holy Ghost*, composed in 1959, to his 1987 setting of the Magnificat. Participants included organists Claudia Dum-schat, Eugene Hancock, Marilyn Keiser, and Larry King; the choirs of St. James' Church, the Cathedral-Basilica of St. James (Brooklyn), and Trinity Church; brass quartet; St. James' Handbell Choir; percussion; and flutist Richard Wyton.

The Girls' Choir of Christ Church Cathedral, Indianapolis, IN, spent the summer singing concerts and services in England. The tour, July 20-August 4, included services of evensong and Eucharist at St. James Piccadilly, London; St. Cuthbert's Church, Wells; Wells Cathedral; the University Church of St. Mary the Virgin, Oxford; All Saints Church, Crudwell; and St. Paul's Cathedral, London. The Choir sang premieres at Christ Church Cathedral and at St. Paul's of a new anthem written for them by David Foley of Ball State University.

Washington Cathedral presented Handel's Royal Fireworks Music on July 28 with William Neil, organ, Edward Carroll, trumpet, and 17 members of the Chamber Soloists of Washington. William Neil is organist with the National Symphony Orchestra and Edward Carroll is principal trumpeter with the Rotterdam Philharmonic in the Netherlands.

Nunc Dimittis

D. Deane Hutchison died May 15, 1987, at the age of 67. He was formerly minister of music at the First Congregational Church, Portland, OR, and taught organ at Portland State University and at Pacific University in Forest Grove, where he had also been director of the Pacific University Singers.

Born in Grinnell, IA, Mr. Hutchison began music lessons at age 4. At age 7 he was accepted as a special student at Grinnell College. The family moved to Portland in 1929, where Hutchison was appointed organist of Hillsdale Church at age 13. He received music degrees from Grinnell College, and studied with such artists as Pietro Yon, Joseph Bonnet, Marcel Dupré, Leo Sowerby, and Edwin Lemare. He also studied at the Curtis Institute of Music and the American Conservatory of Music (Chicago). He had also served as organist of St. Paul's Methodist Church, Houston; Central Presbyterian Church, Buffalo; and First Methodist Church, Peoria.



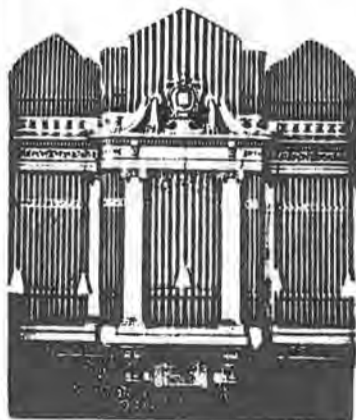
Paul Lee

Paul Lee is now represented by Ruth Plummer, of Artist Recitals Concert Promotional Service. A native of Mississippi, Mr. Lee earned his bachelor's and master's degrees in organ from the University of Southern Mississippi and Indiana University. His teachers have included Paul D. Andersen, Robert Anderson, Wilma Jensen, and Russell Saunders. He is a winner of the Boston Young Artist's Competition, the MTA National Organ Competition, and was runner-up in the 1976 AGO Organ Competition. Mr. Lee was appointed organist for the First Presbyterian Church of Hollywood, CA, in 1981 and served as Director of Chapel Music at Fuller Seminary, Pasadena. Lee has made four trips performing in France, Germany, Austria, and Switzerland. He is currently on the staff of the First Christian Church of North Hollywood.

Yale Widor Symposium

Performances and Lectures
in honor
of the 50th anniversary of the death of

Charles-Marie-Jean-Albert Widor



11-13 October, 1987
at Yale University

Participants include

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Marguerite Brooks, conductor
Judith Caldwell, soprano
Donald Currier, piano
Fenner Douglass, lecturer
Charles Krigbaum, organ
Kurt Lueders, organ and lecturer
Thomas Murray, organ
John Near, lecturer
Joan Panetti, piano
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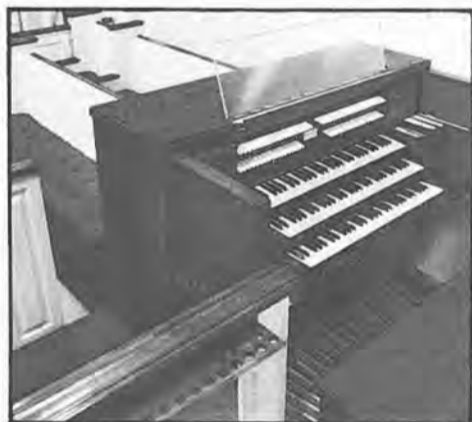
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 **Baldwin**

Association of Anglican Musicians convenes in England

Like so many pilgrims on their way to Canterbury, some 140 members of the Association of Anglican Musicians descended on London for their 22nd annual conference June 15-19. A sizable contingent arrived in time to make a pre-conference excursion to Cambridge on Saturday for Evensongs at King's and St. John's. At King's the new alarm went off during the Stanford Magnificat in C (the pitch was near the dominant). It was later disclosed that the engineers were actually testing this new unit during Evensong.

The pre-conference Sunday began, for many, at St. Paul's Cathedral. In his introductory remarks to our membership seated in choir, the Dean advised us of the distinct advantage of our location as we would hear the music more clearly and the sermon, perhaps, not at all. The highlight of the service, if indeed not the day, was the performance of the Kodaly *Missa Brevis*. The simplicity of the liturgy, carried out with great care, was unobtrusive yet serenely beautiful. Evensong at the Abbey afforded some of us the last opportunity of hearing the choir under Simon Preston as he leaves this post in the fall. Other pre-conference events included Southwark Cathedral, All Saints', Margaret Street and All Souls', Langham Place, where the BBC was in process of recording.

The official opening service of the conference took place on Monday at St. George's Church, Hanover Square. Built in the Georgian manner in the 1720s, with the organ possessing a splendid façade by Father Smith, this is the church where Handel was a regular worshipper during his years in London. While the conference espoused no specific central concept, the tone of the week was set by the preacher, Lionel

Dakers, Director of the Royal School of Church Music, when he declaimed, "The worldwide language of music is a unifying force in worship" and, as he continued, never more than in the music of the people—especially hymn singing. At the conclusion of the service, Stephen Cleobury, choirmaster of King's College, Cambridge, in his lecture stressed the importance of uncompromising professionalism of the church musician and the church in maintaining our great traditions as well as fostering new music, with particular emphasis on music for the continually emerging innovative and refined liturgies. After lunching at various pubs near St. George's, our next appointment was the Tower of London. Here, in the Chapel of St. Peter ad Vincula, accompanied by an organ whose conception was also the handiwork of Father Smith, we sang *King's Lynn*: "O God of earth and altar." Moving on to the Temple Church, the hymn chosen was "When in our music God is glorified" to the tune of *Engelberg* by C. V. Stanford.

The second day began early with coaches speeding us to Winchester, where we were treated to a video synopsis of Jonathan Harvey's *Passion and Resurrection*, a contemporary adaptation of medieval mystery plays, with commentary by the composer. We were then invited to the Cathedral Choir where Martin Neary conducted a treble rehearsal of Green's "Lord, let me know mine end," Messiaen's "O sacrum convivium" and the Blair Magnificat in B Minor. Following luncheon in the Guildhall we boarded the coaches for Salisbury where our assemblage provided Evensong. Betty Jean Bartholomew and David Lowry, incoming and outgoing presidents respectively, di-

rected the choir and Murray Somerville was organist.

The third day, a bit more leisurely, commenced with a business meeting in the hotel, the chief tenor reflecting on our continuing resolve in the field of professional concerns. The remainder of the day was divided between Chartwell, the home of Sir Winston Churchill and the RSCM Headquarters in Addington Palace. At Addington, Lionel Dakers spoke to us of the RSCM's work both at home and abroad, followed by a most entertaining and informative session on training boys' voices led by Martin How. A group of twelve boys, with whom Martin works regularly, served as a sounding board for his inimitable style. Janette Cooper closed the presentations with an interesting discussion of her work on a program for "The Reluctant Organist," a method by which pianists and other performers of limited technical skills can be encouraged to take up the organ so as to be of help in smaller parish situations as well as for their own amazement. Following tea we adjourned to the chapel to sing the hymn *Crucifer* by Sir Sidney Nicholson, founder of the RSCM.

The next day took place at Wells. Shortly after passing through Bath we arrived at the Cathedral Close where we were luncheon guests of the Bishop of Bath and Wells in the Bishop's Palace. The afternoon was spent, in the ubiquitous rain, variously touring the school, the cathedral, attending choir rehearsal and culminating in Evensong featuring the Second Service of Leighton, Byrd's *Ave verum corpus* and "Blessed city, heavenly Salem" of Bairstow. The final day was brief, concluding with luncheon at the Royal Overseas League. Our day began on a propitious note as we were greeted by Alan Luff, Canon Precentor of Westminster, in the Jerusalem Chamber of the Abbey. Our group united in the Choir to sing the tune *Westminster Abbey* by Henry Purcell, who in the words of the Precentor, was "sometime organist of this Ca-

thedral Church." We walked next door to St. Margaret's Church for our final service and installation of officers. Among the highlights of hymnody were the Dowland *faux-bourbons* on *Old Hundredth*, *Abbot's Leigh* and Parry's *Jerusalem*. Canon Donald Gray of Westminster, and newly appointed Vicar of St. Margaret's, preached. As if he had designed the conference and decreed its central theme, he charged us to take the body of Christ into the world through our ministry of music. In an eloquent paraphrase of a prayer by Teresa of Avila, he concluded: "You are the hands... you are the feet... use them... now!" Amen.

For a stimulating postscript to the conference, almost half of the membership returned to London the next week for the 60th Anniversary Jubilee of the RSCM celebrated in Royal Albert Hall by a festival choir of 850 voices under the direction of Lionel Dakers and in the presence of Her Majesty Queen Elizabeth II and the Duke of Edinburgh.

—Edgar Billups

Edgar Billups is organist-choirmaster of the Cathedral Church of St. Paul in San Diego. He has been a member of the Association of Anglican Musicians since 1970 and has served as Membership Chair and President and has just completed a term as Adjunct Member of the Executive Board.



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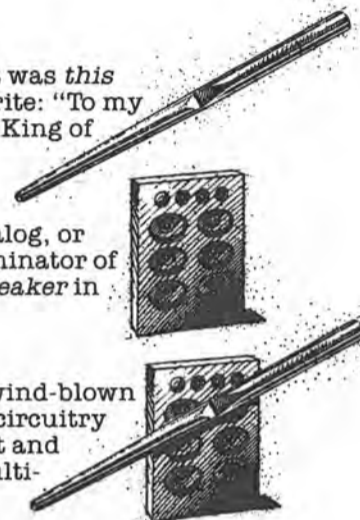
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Christmas (part I): The Magnificat

The Magnificat, Mary's song from Luke 1: 46-55, has come to be associated with the Christmas season. It is not exclusive of this time of the year, of course, and in both the Catholic and Anglican traditions is the principal part of the music of Vespers. Throughout history, and especially in the last few centuries, this text has been frequently performed as part of the Christmas celebrations. Because of its role in the church, the text has received considerable attention from composers, with many having several different settings of the words.

The Canticle of the Virgin has 10 verses, but is increased to 12 with the addition of the Lesser Doxology. Originally there were eight Gregorian recitation tones upon which it was sung, but the one most common to early polyphonic treatment was *Magnificat quin-*

ti toni. The earliest examples of polyphonic settings of the Magnificat come to us from England in the 14th century. Alternation of verses between plainsong and polyphony was the preferred manner of performance, and usually the first word was treated alone no matter which set (odd- or even-numbered) of verses remained in plainsong.

The Magnificat offers musicians a useful opportunity to trace the history of choral music, because it is briefer than the mass, but was adapted to the changing musical styles and tastes with each new generation of composers. Some Renaissance developments, for example, included imitative counterpoint (Festa), mathematical games (Gombert), polychoral (Gabrieli), parody (Lassus), and many other stylistic treatments. Lassus stands as one of the most prolific Magnificat composers of all time with exactly 100 settings, although only a few of those are extant. Palestrina produced 35 versions and they all remain for us today.

In the Baroque period, the Magnificat continued to flourish, and the addition of orchestral instruments, typical of the period, gave the Magnificat a new

character. There have been many recent modern editions of these works. Some of these editions which deserve attention for choirs are those by Leo, Charpentier, Martini, Praetorius, Durante, Galuppi, and an excellent and very useful setting by Giacomo Perti, edited by Richard Bloesch, which is highly recommended (Concordia).

The 18th- and 19th-century musicians set this text, but with less frequency than earlier periods. Haydn, for example, has many motets of praise to Mary such as his *Litaniae de BVM in C*, but did not write music for the Magnificat. In the 19th century some settings such as those by Schubert, Mendelssohn and S. S. Wesley exist. The emphasis then was clearly moving into the works by composers writing for the Anglican church, and these British composers continue to dominate the field in the 20th century.

Since 1900 there have been over 600 published settings of this text by British composers including such significant writers as Vaughan Williams, Stanford, Howells, Walton, Tippett, Lutyens, Mathias, and many others; for some reason Benjamin Britten never set the text.

Because the majority of these settings are intended for service use, they are most often published with the *Nunc Dimittis*, since those two texts are used in the evening services.

American composers have also set this text with some degree of frequency. A few notable names include Rorem, Pinkham, Berger and Diemer, although many others exist.

In this, the first of three columns on Christmas music for 1987, all reviews are of Magnificat settings; only one is not in English. That British composers most frequently are the group composing music for this text is reflected in the choices of works reviewed. Also, emphasis has been given to works which use organ. Conductors should be reminded that Christmas is not the only time when Magnificats can and should be performed, so purchase of scores will not limit their use to this time of the year.

Magnificat and Nunc Dimittis, Geoffrey Burgon. Two part and organ, J. W. Chester Music, 55253, \$2.00 (M-).

Burgon has clearly established himself as a writer of significance in England. Since 1963, for example, he has written over 60 works. This *Nunc Dimittis* closed each episode of the television series of le Carré's "Tinker, Tailor, Soldier, Spy." The Magnificat was written as a companion piece for it, and the majority of the singing is in unison. Burgon comes to choral music with a jazz background, and while that is not overly obvious in this setting, some subtle influences can be seen. Its haunting themes float above a very busy, driving organ part that is considerably more challenging than the vocal writing. The organ propels the music forward to the *Gloria Patri*, then changes to a more free style of sustained chords with an organ countermelody answering the voices. Charming music that would be of particular interest to young singers for both concert or church use.

Magnificat and Nunc Dimittis, Paul Patterson. SATB and organ, Universal Edition, No. 18476 (M+).

This 8-minute setting is published in a beautiful edition, although the price seems high. The choir writing tends to be homophonic with dissonances throughout, and the meters constantly shift. The organ plays a major role and is, at times, soloistic, with registrations provided. The musical style is joyful with dance-like rhythms that are not difficult; the chorus will need to be solid, because it receives little actual support from the organ which is less accompanimental and more a partner.

Magnificat, Paul Chihara, SSSAAA unaccompanied, C. F. Peters, 66614 (M+).

In this unusual Latin setting, the notes do not have rhythms, but are unstemmed and pulsate throughout each phrase in an even, chant style. The conductor's responsibility is to set tempo and give entrances; the singers create an austere mood. Usually they sing with delayed entrances as *stretto*, but there are moments where parts sing extended notes above the typical chanting style. Here Chihara has added the text "Ave Maria" to the Magnificat. There is no *Gloria Patri*. The general effect is one of tone clusters that emerge and contract as the voices are added. This is interesting choral music that would be more appropriate for concert performances.

Magnificat, Gerald Finzi. SATB with organ (or orchestra) with brief upper voice soli or semi-chorus, Boosey and Hawkes, 17250 (M+).

This setting dates from 1952 and has become a work frequently performed by college choirs. The opening theme serves as a recurring motive. There are contrapuntal and divisi choral areas, not particularly dissonant, but taxing with extended ranges, exposed sections and some unaccompanied singing. The organ music is a mixture of chordal movement and some soloistic sections. Finzi was a professed Jewish agnostic yet

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many of his works are ecclesiastical in scope. His Magnificat does not include the Gloria Patri and has a duration of 9 minutes. It is not intended for liturgical performances, but is lovely music that merits attention of those directors seeking excellent music for a Christmas concert.

St. Augustine's Magnificat and Nunc Dimittis, Herbert Howells. SATB with brief S solo and organ, Novello, No. 29 0528 00 (Theodore Presser) (D-).

Howells has many settings of this text; this one receives its name from the church in which it was premiered in 1980. It is similar to many of his others in the lean, contrapuntal organ writing and the use of motives that are developed throughout. The choral writing is not easy—contrapuntally busy with melismas and dissonant chords. Each section of the text receives its own treatment. Although the compositional craft is obvious, the music has less memorable material than some of Howells' other writing, and reflects his mature style. Designed for advanced choirs and useful for church or concert.

Magnificat and Nunc Dimittis, Herbert Sumsion. ATB choir and organ, Novello and Co., No. 29 0582 05 (Theodore Presser), \$1.55 (M).

Music for an ATB choir is not common, especially in America. Most choirs singing three-part music use SAB versions. This setting is a gentle, warm version in which the organ merely provides background and filler for the voices

between phrases. The music is simple, tonal and attractive. Ranges are comfortable in all sections; recommended for church use.

The Magnificat, Richard Hillert. SATB unaccompanied, Concordia Publishing House, No. 98-1950 (M).

This is in a chant style; there are no bar lines and the music has a quiet, liquid flowing style. Hillert's concern for the verses is indicated by the fact that each is numbered, although an alternating style is not used as in the Renaissance. The harmony is modal with few chromatic alterations. This is designed for church use and is easy enough for most choirs.

Magnificat and Nunc Dimittis, William Mathias. SATB and organ, Oxford University Press, S 596 (D-).

There is strong emphasis on the organ—its solo sections are busier and more technically difficult than others reviewed in this column. The opening organ material is fanfare-like in character and returns in various forms; it is characterized by staccato lines and chords. The choral music has unison areas, contrapuntal lines and extensive melismatic passages. There are dissonances and the brittle, hammering chords are, at times, moderately harsh. The Gloria Patri is in unison with long lines flowing above the organ music. The Amen is majestic, canonic and drives to the final organ statement of the introductory fanfare material. Excellent music that will require a mature choir and organist.



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New Recordings

Bach, J. S.: *Prelude and Fugue in C Major*, BWV 545; *Prelude and Fugue in E Flat*, BWV 552; *Prelude and Fugue in C Major*, BWV 547; *Passacaglia*, BWV 582; Joan Lippincott, The Memorial Church, Harvard University. Gothic 68423. (No price available.)

Bach, J. S.: *Prelude and Fugue in C Major*, BWV 545; *An Wasserflüssen Babylon*, BWV 653; *Canzona*, BWV 588; *Ach bleib bei uns, Herr Jesu Christ*, BWV 649; *Meine Seele erhebt den Herren*, BWV 648; *Fuga sopra il Magnificat*, BWV 733; *Partita on "O Gott, du frommer Gott"*, BWV 767; *Prelude and Fugue in F Minor*, BWV 534; Heinrich Hamm, Monastery Church, Weingarten. Motette M 10950. \$12.00 (+ \$2 postage), Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Reiche: *Fanfare for Unaccompanied Trumpet*; Fantini: *Sonata prima*; *Sonata ottava*; Bach, J. S.: *Prelude and Fugue in C Major*, BWV 545; *Tocatta and Fugue in D Minor*, BWV 565; *Lob sei dem allmächtigen Gott*, BWV 704; *Gottes Sohn ist kommen*, BWV 703; Torelli: *Concerto in D Major*; Handel: *Suite in D Major*; Paul Plunkett, trumpet; August Humer, organ; Monastery Church, Reichersberg/Inn. Extempore AC 8401. \$11.00 (+ \$2 postage), Organ Literature Foundation.

Erbach: *Orgelwerke*; Reinhard Jaud. Hofkirche, Innsbruck. Motette M 10770. \$12.00 (+ \$2 postage), Organ Literature Foundation.

Trumpet and organ, Erbach and Herr Bach. The latest installment in Joan Lippincott's Harvard/Bach recordings for Gothic contains some rather unconventional performances of some very familiar music. The unconventional treatment usually achieves positive results, as in the E-flat prelude, a work which can be said to be an amalgam of the French overture and Italian concerto. It is the former element that Lippincott fortifies, not only by double-dotting the ritornello (standard practice, of course), but also by delaying the scalar sixteenth passages in the second statement of the ritornello (mm. 52-58) and then accelerating the tempo to compen-

sate. It is only through this type of rhythmic alteration that the scales are able to take on the character of French *tirades*, and in so doing they sound much more like ornamental passages—exactly what they are—than notes of the ritornello proper. Many an organist would find her *Passacaglia* of interest too, particularly the transition from *passacaglia* to *fugue* and the Neapolitan sixth at the end of the *fugue*. She uses just a slight ritard for the end of the final variation of the *passacaglia*, then plays all the pitches notated on the third beat of m. 168 as sixteenths, save the c', which she plays as written, i.e., as a quarter note. The c', then, both participates in the final chord of the *passacaglia* and sounds alone to begin the *fugue*, rather than doing one or the other, as usually happens. The Neapolitan sixth is tastefully highlighted by arpeggiation in the manual voices, first from top to bottom, and then vice versa.

Lippincott's playing is generally well served by her understanding of baroque performance practice, and it is presumably this understanding which leads her to detach equally the first nine notes of the ritornello of the "9/8," a refreshing change from the customary couplet or triplet slurring. But it is also presumably this understanding which causes the somewhat mechanical couplet slurring in other C-major prelude and the "9/8" *fugue*, where isolated pairs of notes are emphasized to the degree of obscuring the sense and direction of the line as a whole. Part of the problem here is that Lippincott rhythmically alters the couplets themselves in a manner which, curiously, bears some resemblance to the "lombard" style. I am likewise puzzled by her decision to hold the pedal notes of the chords near the conclusion of the "9/8" prelude and *fugue* longer than the manual notes. This is convincing playing for the most part, however (with a few missed notes), on a stunning Fisk organ. The notes by Peter Williams are authoritative, informative, and provocative.

Heinrich Hamm performs on the very famous (and very large) Gabler organ in Weingarten, beautifully captured on a digital recording. His playing reflects a basically conventional ap-



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Sonate pour Clavecin (1958) by Bohuslav Martinu

by Larry Palmer

On December 8, 1990 the musical world will mark the centenary of the birth of Bohuslav Martinu, one of the most prolific of 20th-century composers. Eric Blom, writing in *Grove's V* noted that "Martinu's music has been pronounced outstandingly good by some and outrageously bad by others."¹ Brian Large, writing in *The New Grove*, stated "Martinu was a curiously elusive artist. Since his oeuvre is extensive, diverse and largely unpublished, it is a daunting task to assess his achievement or to place him with any accuracy. He composed very rapidly, rarely revised his work and suppressed nothing; so the quality of his output is uneven. And he was strangely indifferent to the performance and reception of his music, being interested only in producing new works."²

◀ New Recordings, page 9

proach to the music, albeit a musically satisfying one. He thunders through the C-major—and it is easy to thunder on this instrument and in this room—with great élan and gives the F-minor the sort of spirited, yet thoughtful, performance that would surely please its composer, whoever he may be. (In *Bach, Handel, Scarlatti: Tercentenary Essays* [Cambridge, 1985], David Humphreys offers the hypothesis that the Bach pupil J. C. Kittel is the author, a notion recently challenged by George Stauffer in the 1985 *Musical Quarterly*, pp. 278–80.) The "O Gott, du frommer Gott" is noteworthy for its colorful registrations, especially the "Basse de trompette" combination used for Partita VI.

Perhaps Hamm's Canzona is too conventional, for he pedals the bass line throughout, as players have done for years in accordance with available editions. The bass line makes for a most unidiomatic pedal part in places, and the sources supply no evidence that Bach intended for it to be assigned only to the feet. Organists would do well to use the NBA for this work—it employs two-stave notations like the sources, and contains no pedal indications—and to use pedal more sparingly than is customary. Hamm's recording includes such amenities as elegant color photographs and a list of the registrations used. It was a mistake, however, for Friedrich Jakob to attempt an English translation of his detailed notes on the organ's history.

Gottfried Reiche's Fanfare may be familiar to readers (especially those who are spared the onus of early services) as the theme music for the CBS television program "Sunday Morning." Since it takes less than twenty-five seconds to perform, Paul Plunkett plays it twice, first on a modern copy of a 1746 baroque instrument and later in the recording on a Yamaha piccolo trumpet. He uses the baroque copy otherwise only for the Fantini sonatas. His intonation, tone, addition of ornamentation, etc., are exemplary, as are August Hummer's sensitive accompaniments.

The organ is a 1981 Metzler, put to good use particularly in the toccata and fugue. In this work, Hummer breaks from tradition in a number of ways: he employs essentially one registration throughout; shuns the use of echo effects in mm. 5–7 and 64–82; follows the NBA in m. 15, thus beginning the measure with an eighth rest instead of an eighth note on d; adds extra notes to all three of the famous mordents in the first two measures; and profusely embellishes with ornamental passages as well as arpeggiation in the concluding toccata-like section (thus bringing the piece to a thrilling conclusion).

Christian Erbach (ca. 1570–1635), who was active in Augsburg at the beginning of the 17th century, was a prolific writer of keyboard music, as the five Erbach volumes in the series *Corpus of Early Keyboard Music* demonstrate. Reinhard Jaud includes eight of his compositions, listed below according to the numbering scheme used in the five-volume edition mentioned above: three canzonas (Vol. 3 - Nos. 2b, 9, and 17a); two ricercars (Vol. 2 - Nos. 22 and 26a); two toccatas (Vol. 4 - Nos. 1 and 24); and a Magnificat setting (Vol. 5 - No. 1). The Magnificat is in six verses, which on this disc alternate with sung chant.

It is the restored Jörg Ebert organ, built between 1558–1561, which takes center stage here. Jaud lets us hear a wide range of sounds, providing welcome relief from the uncompromisingly strict contrapuntal style of several of the pieces. His playing is musical and technically secure, but one wishes he would have added ornamentation in places other than repeated passages. The organ could not be recorded any better than it has been on this digital disc. The notes on Erbach and the organ are by the German musicologist Friedrich Wilhelm Riedel, a list of registrations is included, and a handsome color photograph of the instrument adorns the jacket. A must for aficionados of old organs and early organ music!

—Russell Stinson
SUNY, Stony Brook

Of Martinu's late three-movement miniature *Sonate pour Clavecin*, I have had mixed opinions in the more-than-20 years since its publication in 1964, five years after the composer's death in 1959.³ Through many public performances and a recording of this 6–7 minute piece I have continued to explore the many facets of the kaleidoscopic work, constantly succumbing to its harmonic charms, lamenting its lack of development as each new idea presents its beauty so briefly, and wondering time after time whether or not I even cared for the piece! Thus it was heartening to discover the unequivocal opinion of Keith Thorp expressed in his recent doctoral thesis: "Martinu's *Sonate* and *Two Impromptus* are among the crowning jewels of the contemporary repertoire."⁴



Thorp's thesis and a recent recording of Martinu's harpsichord works⁵ reawakened my interest in the *Sonate* enough to bring it back into my concert repertoire. The consequent restudying of the work resulted in a source discovery, some corrections to the printed score, and several performance ideas which I would like to share with a wider public.

Antoinette Vischer (1909–1973), Swiss harpsichordist and patroness for new music, numbered the late harpsichord works of Bohuslav Martinu among the 43 works which she commissioned for her instrument (Martinu had composed his *Deux Pièces* and *Concerto* in 1935 and 1936 for the French harpsichordist Marcelle de Lacour). Vischer's extraordinary patronage produced the largest and most distinguished collection of harpsichord works composed during this century—listing only the Martinu pieces, Ligeti's *Continuum*, and John Cage's *HPSCHD* would attest to the collection's preeminence—and the story of this patronage is the subject of the book *Antoinette Vischer: Dokumente zu einem Leben fuer das Cembalo* by Ule Troxler and Markus Kutter (Birkhaeuser Verlag, Basel, 1976).

Richly illustrated with photographs, quotations from composers, facsimiles of their letters, and, most important, facsimiles of their manuscripts, the book is a treasure-trove of facts and trivia

about these 20th-century compositions. Only three pages (55–57) deal with Martinu, but here we have the discovery. This letter (in French) from the composer, dated April 20, 1959, deals with a suggested change in the first movement of his *Sonate*:

Dear Madame: I would request something of you. I am not completely satisfied with a place in the *Sonate* and I would wish you to help me to make a correction; It is the place, I believe, in the first movement where the left hand plays upward octaves, crossing over the right hand; I think this begins on E or E-flat in the bass; the right hand plays the ornaments. I wish you to make this correction:



The first note is good but the octave is too weak; I think that the correction will improve things . . .

The original notation of these measures (31–38)⁶ appears this way:



The composer's revision undoubtedly strengthens the syncopations in this passage and intensifies the mordents by placing them on the lowest notes of each figure. Mordents? Yes, I think there is little doubt that the ornament sign in Martinu's music stands for the mordent: main note-lower neighbor-main note. The written-out, printed notes of this passage as compared with the scribbled sign in Martinu's letter to Vischer would tend to substantiate this interpretation, but there is even stronger evidence to be found in an earlier work, the *Promenades* for Flute, Violin and Harpsichord⁷, where measure one is written in this manner:



When the recapitulation appears in measure 41, it appears with this notation:



This is a fairly common misunderstanding of the trill sign among central-European and German composers of the first half of the 20th century, so I am convinced that mordents are called for in Martinu's music.

So much for the "discovery"! None of the available recordings, including Vischer's own, has made use of the changes or the mordents! Now for some corrections: the "Vischer book" contains a tiny facsimile of the four pages of the first movement of the *Sonate*; careful checking of the printed score against this document reveals some interesting points:

Measure 20: there is a slur in the bass, consistent with the preceding slurs.

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- Measure 28: beat 1, the soprano has a mordent, again consistent with the preceding measures.

- Measure 60: beat 3, bass—yes, this is probably a C-sharp (consistency would indicate this); Vischer plays a C-sharp, although this would not "prove" anything, for she is not a stunningly accurate player; the facsimile does not have a sharp.

- Measure 68: beat 3, soprano and alto, should be an octave E, not the printed F-sharps!

- Measure 78: beat 1, soprano: a troublesome misprint which would seem to "prove" that the sign could not mean a mordent; the facsimile shows this to be only an F-sharp with mordent; the printed G is an error.

- Measure 82: beat 2, bass: D; the ledger line is missing in the printed score.

Without examining the manuscript or a facsimile for the remaining two movements of the *Sonate*, I have only two corrections to the printed score:

- Measure 154, soprano, note 5 should be, I think, a C-sharp, corresponding with the preceding measure.

- Measure 237, the first measure of page 11, left hand is treble clef, not bass clef as printed.

Antoinette Vischer's comments about the circumstances surrounding the creation and first recording of the *Sonate* are interesting:⁸

I met Bohuslav Martinu at the home of Paul and Maya Sacher on the Schoenberg. We understood one another immediately. After that he and his wife often had lunch with me. He preferred small wursts cooked in wine, but unfortunately the efforts of our Swiss cooks didn't satisfy him completely. Probably Czechs prepared them differently. One day he brought me the Sonata he had composed for me. Gradually he became ill, but I still had the opportunity to work together with him on this Sonata, and to hear his suggestions and his wishes. I played it for him on different occasions and had the good for-

tune to bring his observations to reality... I visited him often as he lay ill, but the completed recording he was able to experience only through my description...

One wonders how much importance to give Vischer's recorded interpretation,⁹ in light of her association with Martinu. One obvious facet of her playing is the exaggerated stopping to separate the phrases at the beginning of the first movement, a phrasing ignored by most other recording artists. There is considerable tempo variance in Vischer's playing; in general I would find this appropriate to the fantasia-like writing of Martinu, but, again one wonders how much is intentional on Vischer's part and how much stems from her non-virtuosa technique. Toward the end of the first movement of the *Sonate* Vischer accelerates the octaves (beginning in measure 59), a practice also adopted by Harbach. I prefer a steady tempo here to set up a more understandable quickening when the eighth notes return in measure 73.

In general I think that one should approach this work with great respect for the composer's notation while bearing in mind that he, like so many composers writing for harpsichord, was probably more at home at the piano keyboard; imagining a piano pedal is helpful in many spots: at the very beginning, for instance, where an absolute shimmering of sound is desirable; and at the end of the first movement, where, in the interest of more sound, I disregard the dot, accent, and succeeding rest in the bass:



The tempo of the second movement, "Poco moderato cantabile," should emphasize the moderato and, especially, the cantabile elements. This is surely the most nostalgic of the movements; to

think of Bohemian folksong is the most helpful performance suggestion possible. At measure 149, the composer's most apt writing for a two-manual harpsichord, I suggest keeping the tempo of the preceding section (Harbach, for example, takes this considerably faster); Martinu has indicated an *accelerando* at measure 163 and a *poco vivo* tempo change at measure 166; why change earlier?

The third movement *Allegretto*, should not be too fast, but should be played exactly in order to emphasize its compelling syncopations. One should take care at measure 215 not to misread the cautionary accidental (flat) above the soprano D (Vischer plays a D-flat here); Martinu only meant to indicate an E-flat for the continuing trill! At the thrilling climax of this movement (measure 243) all possible sound is needed: hold down as many of the arpeggiated notes as possible (imagine the piano pedal again, but, as harpsichordists must, pedal with the fingers).

Vischer's performance of the concluding *Meno mosso* is very expressive; I find Harbach's too brittle. Here one needs to dream (the composer has marked it "dolce"). I find that I want to arpeggiate more chords than the composer did, but it bothers me to do this since he has been quite specific in his indications; the same observation applies to the coda (measures 247-256): I don't arpeggiate the last chord since Martinu indicated arpeggiated chords only seven measures earlier. I do feel the need to temper his indication of "Tempo I", however; musically this ending seems to me to need a little more time for reminiscing, hence a slightly slower pace is effective.

I have not attempted to indicate any choices for registrations;¹⁰ Martinu has given dynamic indications in his score, and many of them are possible. Places for two manuals, especially those passages in which the hands cross or passages in which the notes are almost superimposed, should be obvious. Part of the joy of learning this marvelous

work is deciding which colors to employ; it is an impressionistic work, so the more the merrier: but pastels work well!

Audiences have reacted more and more favorably to Martinu's *Sonate* in its current place on my programs. I recommend it to all devotees of 20th-century music for the harpsichord, and I hope that you will honor the composer either before or during his forthcoming anniversary year.

Former articles in this series include

I. The Busoni *Sonatina*, THE DIAPASON, September 1973, pp. 10-11.

II. Herbert Howells' *Lambert's Clavichord*, THE DIAPASON, December 1974, pp. 7-8.

III. In the Orchestra 1909-1951, THE DIAPASON, March 1976, pp. 4, 19.

IV. The Concertos of Falla and Poulenc, THE DIAPASON, July 1979, pp. 9-11. See also Hugo Distler's *Harpsichord Concerto*, THE DIAPASON, May 1969, pp. 12-13.

Notes

1. Grove's Dictionary of Music and Musicians, fifth edition, 1954; volume 5, page 601.

2. Volume 11, page 733.

3. Editions Max Eschig, M.E. 7186.

4. Keith Andrew Thorp, *The 20th-Century Harpsichord: Approaches to Composition and Performance Practice as Evidenced by the Contemporary Repertoire*, DMA Thesis, University of Illinois at Urbana-Champaign, 1981; p. 59.

5. Harbach Harpsichord: Barbara Harbach Performs Music of the 20th Century; Gasparo GS-251. This recording contains all of Martinu's solo harpsichord music, played on a Willard Martin instrument.

6. All references are to the score; measures have been numbered sequentially using both solid and dotted barlines to arrive at the total.

7. Baerenreiter 3327, composed in 1939 according to Brian Large, *Martinu*, New York, 1976; page 178. This observation about mordents also appears in Thorp's work, *op. cit.*, page 58.

8. Antoinette Vischer *Dokumente*, *op. cit.*, page 55; original in German.

9. *Das moderne Cembalo der Antoinette Vischer*, Wergo, WER 60028.

10. My recording of the work, on a William Dowd French double harpsichord, complete with "peau-de-buffle," was issued by Musical Heritage Society, "The Harpsichord Now and Then," MHS 3222.

Musical examples © Editions Max Eschig, except for the two measures from *Promenades* © Baerenreiter.



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St. Mary's College at Winchester was founded at the end of the fourteenth century on a site just outside the city walls. It is now one of England's best-known Public Schools, widely respected for its academic excellence. Music and worship also have an important part to play: the chapel, built in the perpendicular style, has been at the centre of the school's daily routine for six hundred years. Services are sung in the traditional manner, and the College is fortunate enough to retain its own Choir school.

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Cover

The Andover Organ Company, Inc., Methuen, MA, has built a new organ for St. Thomas Episcopal Church, Rochester, NY. The firm's Opus 95 was dedicated on January 18, 1987; Robert Martin Ferris, organist of the church, played the dedication recital. The organ, which uses three flue ranks and the 16' Pedal Trombone from the former 1930 instrument by the Rochester Pipe Organ Company, is partially recessed in the side of the chancel. The Swell Organ speaks through the Great which is cantilevered into the room and located in an Art-Deco style case which reflects the chancel furniture. Because of space restrictions the console is located under the Great Organ, but open grills under the Great chest permit the sound of the

Swell and Great to be clearly heard by the organist. A new slate floor was added to the chancel to further reflect the sound of the organ and choir. The facade pipes are polished tin, the case is of solid hand-planed and stained red oak. The key action is mechanical, with a reversed console of walnut and oak. Keys are of bone and vermillion, and the electro-pneumatic stop action has an 8-level solid state combination action. Stop knobs are rosewood with engraved bone faces. Donald H. Olson designed the case, Benjamin G. Mague created the mechanical design, and the tonal finishing was carried out by Robert J. Reich, president and tonal director of the Andover Organ Company. 26 stops, 33 ranks, 1714 pipes.

GREAT

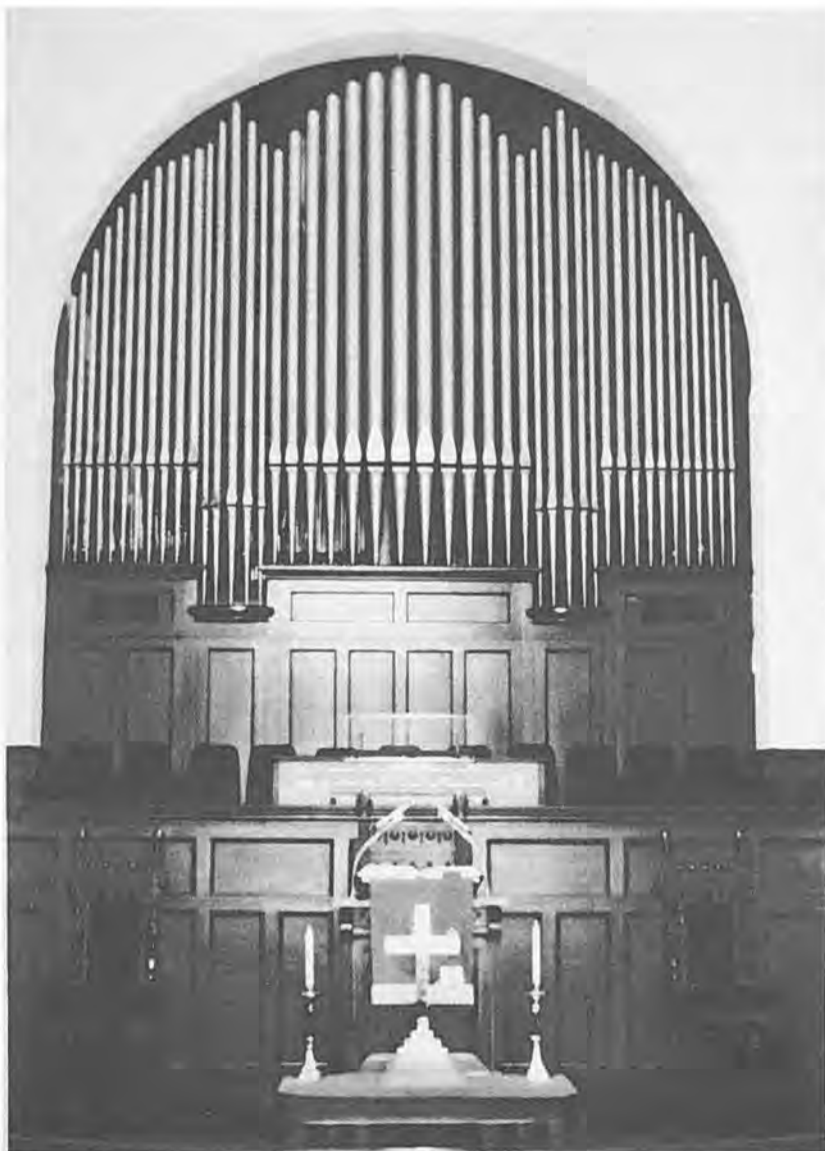
- 16' Bourdon (stopped metal)
- 8' Principal
- 8' Stopped Diapason (stopped metal)
- 4' Octave
- 4' Chimney Flute (stopped wood w/ bored stoppers)
- 2' Fifteenth
- IV Mixture
- III Cornet
- 8' Trumpet
- Zimbelstern

SWELL

- 8' Violin Diapason
- 8' Celeste (tc)
- 8' Chimney Flute
- 4' Principal
- 4' Spire Flute
- 2 1/2' Nazard
- 2' Octave
- 1 1/2' Tierce
- III Sharp Mixture
- 16' Clarinet
- 8' Hautboy
- Tremolo

PEDAL

- 16' Double Open Diapason (open wood)
- 16' Bourdon (from Great)
- 8' Octave Bass
- 8' Gedect Bass (stopped wood)
- 4' Chorale (open metal)
- 16' Trombone
- 8' Trumpet



Guzowski & Steppe Organbuilders, Inc., Ft. Lauderdale, FL, has rebuilt the organ at Church Street United Methodist Church, Selma, AL. The instrument was originally built by Henry Pilcher's Sons of Louisville, KY as Opus 1220 in 1926. Extensive deterioration of the console and working parts of the organ necessitated either major restoration or replacement of the instrument. The decision was made to repair the existing instrument due to the quality and excellent condition of the chests, woodwork and pipes. While retaining the character and integrity of the original instrument, the additional pipework greatly increases the musical capabilities of the instrument. Generous scaling and high tin content were used in the new Principals, mutations, and French reeds. Of the original 26 ranks, 22 were retained in the new design. The speaking facade was restored and repainted. Irreparable and/or obsolete parts were replaced; a new 3-manual console with "tracker-touch" was installed. The action is electro-pneumatic with vented and unit chest work. The present design now consists of 42 stops of 35 ranks.

Mr. Ben Feagin was responsible for the acquisition of the Pilcher organ in 1926, and held the position of Organist at Church Street for 60 years until retiring in 1980. At age 93 he was invited to play the service of rededication, when the instrument was then named in his honor. Dr. H. E. Tibbs of Birmingham, AL, was the consultant for this project.

GREAT

- 16' Bourdon (Pedal)
- 8' Open Diapason
- 8' Open Flute
- *4' Principal
- 4' Flauto Traverso (harmonic)
- *2' Octave
- *1 1/2' Mixture IV
- *16' Bombarde
- *8' Trompette
- *4' Clairon

SWELL

- 16' Lieblich Gedeckt
- 8' Viol d'Orchestre
- 8' Voix Celeste (TC)
- 8' Stopped Diapason
- *4' Principal
- 4' Flute Harmonique
- *2 1/2' Nazard
- *2' Flageolet
- *1 1/2' Tierce
- 8' Oboe
- 8' Trompette
- *4' Clairon
- Tremolo

CHOIR

- 8' Violin Diapason
- 8' Celeste (FF) (former Dolce, re-scaled)
- 8' Concert Flute (harmonic)
- 4' Flute d'Amour
- 8' Clarinet
- Tremolo
- Choir Separate

ECHO ORGAN

- 8' Bourdon
- 8' Viol Aetheria (Unison)
- 8' Vox Angelica (Flat)
- 8' Vox Seraphica (Sharp)
- 8' Vox Humana
- Chimes
- Tremolo
- Echo Separate

PEDAL

- 16' Open Diapason
- 16' Lieblich Gedeckt (SW)
- 16' Sub Bass
- 10 1/2' Quint (from Sub Bass)
- 8' Principal (former Swell Diapason)
- 4' Choral Bass
- 4' Bourdon
- 2' Flute
- 16' Bombarde (GT)
- 8' Trompette (GT)
- 4' Clairon (GT)

*indicates new pipework

Visser-Rowland Associates, Inc., Houston, TX, has built a new organ for St. Timothy Lutheran Church, Houston. The instrument is comprised of 17 stops on two manuals and pedal. A coupler manual was provided. The organ has single bellows winding, and the chest layout is in major thirds. Tuning is A440 in equal temperament. Mechanical key and stop action.

**MANUAL I - COUPLER
MANUAL II - HAUPTWERK**

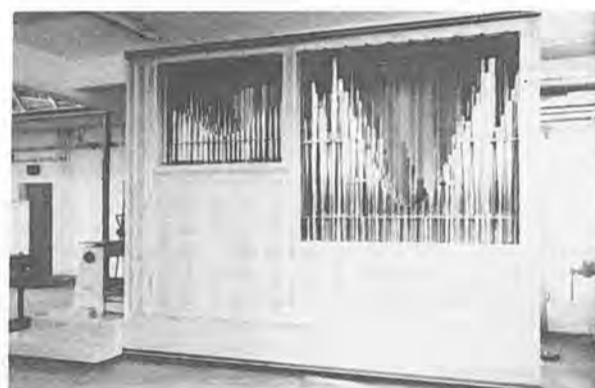
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 2' Waldflöte
- II Sesquialtera
- IV Mixtur
- 8' Trompete

MANUAL III - BRUSTWERK

- 8' Gedeckt
- 4' Gemshorn
- 2' Prinzipal
- 1 1/8' Larigot
- III Scharff
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Prinzipal
- 4' Choralbass
- 16' Stillposaune



Karl Schuke Berliner Orgelbauwerkstatt GmbH, of West Berlin, Germany, has built a new organ for the State University of New York at Binghamton. The 21-stop tracker organ is portable and of a rectangular shape dictated by the height and width of doorways through which it is to be moved. A most unusual aspect of the construction is the instrument's 'backlessness'. Each of the long sides of the case displays pipes. All three divisions are equipped with swell shutters made of glass. The pipes in immediate view are not principals but the reeds to facilitate tuning. Stop action is both mechanical and electric allowing the use of 32 general combinations (8 pistons with 4 memories). All stopped pipes have soldered caps. The tuning is in equal temperament. Two pedalboards are supplied according to northern European and American dimensions. Windpressure is 2 3/4 inches. The purchase of the organ was made possible through the Link Professorship Endowment Fund established by Marion and Edwin Link. Paul Jordan, associate professor of music, played the dedication recital.

HAUPTWERK

- 8' Rohrflöte
- 4' Principal
- 2 1/2' Nassat
- 2' Waldflöte
- 1 1/2' Tierce
- Mixtur III-IV
- 16' Dulzian
- 8' Trompete

POSITIV

- 8' Quintadena
- 4' Gedacktlöte
- 2' Principal
- 1 1/2' Quinte
- 1/8' Terzlein
- Cymbel II-III
- 8' Vox Humana

PEDAL

- 16' Subbass
- 8' Pommer
- 4' Hohlflöte
- 2' Nachthorn
- 16' Posaune
- 4' Rohrschalmei

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Bach's *Sonata in G*, BWV 530/i, and its Vivaldi Data-Base

Ellwood Derr

Since the identification of Bach's pieces based on imitative themes by Corelli (BWV 579) and Albinoni (BWV 946, 950, 951)—to mention only the most obvious—and the observations relative to his use of pre-existent thematic material made by Max Seiffert (1899) and Reinhard Oppel (1906, 1910, 1921, 1925), relatively little effort has been devoted to the study of Bach's practice of borrowing from the works of other composers, a standard *modus operandi* of the Baroque.¹ Naturally, the paucity of work in this domain has probably arisen in part from the inability to recognize or disinclination to search out relevant piece-pairs or aggregates. But whatever the case, researchers seem to have concentrated (and continue to do so) on Bach's compositional procedures in transforming music of his own to suit different contexts and on other details of his compositional practice.² With the appearance in 1961 of Rudolf Eller's essay "Vivaldi-Dresden-Bach" and the works by Hans-Günter Klein (1970) and Ulrich Siegele (1975), there has been interest particularly in the influence of the concertos by Vivaldi on Bach's instrumental works.³ However, with the exception of a few tentative suggestions by Eller, no claims have been made for truly substantial congruences of themes between work-pairs of the two masters. Instead, it is the impact of Vivaldi's formal schemes on works by Bach which has been the focal point of investigation.

With respect to Seiffert and Oppel, it must be noted that most of their remarks do little more than point to congruences of head-motives or opening themes between works by Bach and others, Oppel's commentary on BWV 543 (1906) excepted. Study of opening themes *per se* held in common between works by two different masters is not only short-sighted but it often runs afoul because of the fact that so many themes, particularly in Baroque imitative works, belong to melodic families whose origins are almost impossible of specification and whose manifold appearances have degenerated them to the status of denominators of a style-period; often they occur more than once in different elaborations within a single composer's oeuvre. Such is the case of the imitative subject with its attendant harmonies, counterpoint, and strettos in the first chorus of Bach's cantata "Ich hatte viel Bekümmernis" (BWV 21) and the Fugue in G major for organ (BWV 541), which occurs in almost identical formulations in works by Lotti, Pergolesi, Handel, Vivaldi, and most assuredly many others.⁴

Here I do not wish to address such matters, which are really concerns of melodic typology,⁵ but rather I will explore Bach's composing a new piece generated from stuffs found in the work of Vivaldi, relying on events from various parts of the source-pieces. Like Handel's practice in dealing with pre-existent materials, Bach's also subjects those elements adopted for new purposes to changes of various sorts.⁶ Such changes seem to arise either as refinements of a given and/or in order to adapt a given to suit its new piece-context. Adopted elements may be in the domains of harmony, melody, rhythm, texture, and form, either individually or in various combinations.

.....

The present essay explores the relationships between the first movement of the Sonata in G major for organ (BWV 530) to the first movement of Vivaldi's Concerto in G major, Op. 7, Book 2, No. 2 (RV 299) and Bach's arrangement of RV 299 for harpsichord solo (BWV 973), with data from some of his other Vivaldi arrangements folded in.⁷ Before proceeding to analyze the compositional operations performed on the principal Vivaldi model to produce the sonata movement, I feel it important to observe that in RV 299/i almost none of the compositional gestures involved are themselves unique. Indeed, they are of a quality akin to words, idioms, and turns-of-phrase in language.⁸ However, when certain of these *modulations*, as Mattheson would call them, cluster in a given work, the uniqueness of their aggregation, peculiar emphases and placement, and their elaboration are instrumental in defining a particular work. Works employing the same gestural aggregate and similar emphases and placement of them within a structural archetype are related by these means; the distinction between the two results for the most part from their different elaborations—the sharper the contrast among the elaborations, the more highly individual each work. For example, compare Bach's Fugue in A minor (WTC II) with "And with His stripes" (*Messiah*) with the Kyrie-fugue in Mozart's *Requiem*.

Between BWV 530/i and RV 299/i the most important relationships beyond the use of the archetypal Baroque first-movement concerto form obtain in the following dimensions: (1) the use of scales of broad ambitus as a thematic focal point; (2) a "slip" from the major tonic to the minor tonic at structural cadences; and (3) the harmonic and melodic/rhythmic organization of the central solo in RV 299/i and of the second part of all the solos in BWV 530/i. As the result of Bach's having arranged RV 299 for harpsichord solo (BWV 973) some years earlier in Weimar, he must have known it intimately.⁹ His having grappled with the problem of converting it into a convincing keyboard piece had involved making a substantial number of compositional additions and alterations to Vivaldi's orchestral text. A number of these changes from BWV 973/i are carried over into BWV 530/i.

The most telling and longest event relating the concerto/sonata aggregate is the extended arpeggiated solo which occurs but once in RV 299/i. This shared element neatly shows the transfer of new musical data which accrued in BWV 973/i into BWV 530/i, where it is still further developed in its initial appearance, mm. 37–53/1, especially with respect to further heightening of dissonance. It is this setting in BWV 530/i on which I will concentrate here in relation to the two source versions.¹⁰

An elementary change that has significant consequences for the affective course

Ellwood Derr, Professor of Music at the University of Michigan, teaches graduate courses in music theory and special courses in Baroque forms, 18th-century counterpoint, and practical elaboration in the 18th century. A continuo harpsichordist since 1957, he has realized parts in performances of large choral works by Handel, Bach, Vivaldi, Lully and others. He has lectured on 18th-century music, Bach, Handel, Mozart, and Brahms in North America and Europe. Professor Derr's articles have appeared in *The New Grove*, *Musical Quarterly*, *Oesterreichische Musikzeitschrift*, *In Theory Only*, *Music Theory Spectrum*, *Goettinger Haendel-Beitraege*, and various congress reports. In 1986 the Henle Verlag of Munich published Prof. Derr's critical edition of Debussy's recently discovered First Piano Trio in G.

Example 1

Example 1 shows three staves of music: BWV 530/i (top), BWV 973/i (middle), and RV 299/i (bottom). The BWV 530/i staff includes figured bass symbols such as 37, 43, and 47. The BWV 973/i staff includes symbols 37 and 43. The RV 299/i staff includes symbols 37 and 43. A legend below the staves defines the symbols: 1 seventh added, 2 acciaccatura added, 3 ninth added, 4 upper neighbor added. Below the legend, there are three smaller musical examples showing the application of these symbols to specific chords.

of the solos in BWV 530/i is Bach's doubling the duration of each chord in the circle-of-fifths cycle (cf. BWV 530/i mm. 37–50 vs. RV 299/i mm. 77–83). This elongation, along with the more subtle treatment of dissonance, creates a sense of expansiveness not present in the analogue passage in RV 299/i, where because of more rapid harmonic change, Vivaldi produces a sense of frenetic urgency.¹¹

In BWV 973/i, Bach's development of Vivaldi's mm. 77–83 is principally one in which dissonances are heightened in relation to the orchestral text. Note that the passage in question in RV 299/i is "senza basso," so to speak, and that all dissonances that might have been played are specified. RV 299/i mm. 78, 80, and 82 are seventh chords; in BWV 973/i, Bach converts the entire passage to a string of seventh chords, a mechanical but nonetheless invigorating change. Then in m. 83, where the cadential six-four first occurs, Bach adds an acciaccatura to the arpeggio,¹² thereby increasing the dissonance, which is enhanced still further in m. 88 as the *b* is treated as a pedal point below *ii*7, making it possible in the arpeggio to sound both a seventh and a ninth above the bass. Though m. 89 is but a dominant-seventh, the crucial dissonant interval is sounded on the downbeat. In context this creates a dissonance-diminuendo into the cadence in the next measure. There is a similar "diminuendo" in RV 299/i: Vivaldi had kept the *e*" in m. 88 and 89 as a suspension out of the six-four, which he then resolved to a simple dominant triad, proceeding to the completion of the cadence (cf. Table 1 infra).

Measures 37–52 of BWV 530/i shows a very sophisticated redesign of the version of BWV 973/i. In mm. 37–42 Bach introduces the seventh alternately in the bass on the weak (second) bar of a pair (mm. 37f. and 41f.) and then in an interior voice in the pair mm. 39f. Only in mm. 43f. is the seventh employed in the first bar of a pair in the highest treble, and then continued for the two-measure duration of the chord (cf. mm. 43–48). As he moves toward the cadence in m. 53, Bach continues to enhance the dissonance component. Though the process here is analogous to that of BWV 973/i and even goes some steps further, it is executed less stridently but without enfeebling the drive to the cadence. In BWV 530/i mm. 49f. the acciaccatura is picked up from BWV 973/i; then in m. 51, Bach proceeds to the dominant of the model (RV 299/i m. 88) but converts it to a ninth chord; the *e*" of the Vivaldi figuration has been resolved to *d*#", and a new *e*" is introduced as an upper neighbor. The stages of change in these two measures of dominant from RV 299/i to BWV 973/i culminating in BWV 530/i are shown with figured bass symbols in Table 1.

TABLE 1

RV 299/i, mm. 88f.	BWV 973/i, mm. 88f.	BWV 530/i, mm. 51f.
5 5	9 8	9 8
4 #	7 7	7 7
	5 5	5 5
	4 #	4 4
		# #

A "slip" into the tonic minor near the end of a solo passage of a movement in major, ultimately cadencing onto the tonic major, is a Vivaldian mannerism likely taken over from Corelli's workshop. Harmonically such passages are usually presented in the dominant prolongational scheme *V - i - vii^{o7}/V - V*—the slip itself typically involves the *i*, *vii^{o7}/V*, and *V*, where the Venetian capitalizes on the

lowered \hat{a} in both the tonic and secondary diminished-seventh chords. Among those Vivaldi concertos which Bach arranged for harpsichord/organ solo, this slip occurs in six outside movements.¹³ In RV 299 it is employed in both the first movement and the finale: it occurs anomalously *in the middle* of the first movement; the instance in the finale represents Vivaldi's more usual practice of introducing it *at the end* of the last important solo. In BWV 530/i Bach invokes the mannerism in this more typical place, apparently having constructed his version of the slip by combining features from two different instances of this device from among his Vivaldi arrangements and then covering it with a new melodic surface.

Example 2

The precise harmonic scheme for the slip in BWV 530/i, where it not only appears at the end of the last solo but also serves as a cadenza, occurs verbatim in the penultimate solo of the finale of BWV 976/iii (RV 265/iii), mm. 91-97, even over a pedal point as in BWV 530/i.

From Ex. 2 one observes that Bach's harmonic rhythm, like Vivaldi's, is one chord for every two measures, using the same harmonic progression. In spite of the new melodic raiment which clothes the chord progression, this passage has much in common with the model BWV 976/iii reported at the top of the example. Of particular moment is the emphasis of the seventh of V⁷ in the respective measures 93 and 155; and on the \hat{a} in the respective mm. 94f. and 157f. Note in the related mm. 94 and 157 the strident emphasis on the C# against the pedal D. While there is such close correspondence between BWV 976/iii and 530/i, it must also be remarked that the d' in the bass of m. 94 of the former is an alteration by Bach in his arrangement: in the Vivaldi original, the bass note for the measure is e' , considerably less forceful than the major seventh on the downbeat created by the superposition of the C# and D.¹⁴ The two sketches in Ex. 3 clarify these events in reduction.

Example 3

Although Bach favors the version of the slip from BWV 976/iii for the cadenza in the sonata movement, the one in BWV 973/i seems to have influenced the cadenza as well, if only slightly (cf. Ex. 2, last two mm. of each system). I refer to the scale (added by Bach) in m. 67 which initiates the final stage of the dominant prolongation and its counterpart in BWV 530/i, m. 159. More will be said presently about the larger relationships which obtain in the sonata/concerto pair as the result of the manipulation of scales.

Example 4

When one compares the opening of the first solo of BWV 530/i (cf. Ex. 4) with the cadenza, they are seen to be related both melodically and rhythmically as well as by the use of pedal point in the bass. Within the context of the movement, the cadenza seems to be a development of the first solo, but I have just demonstrated that the cadenza is clearly based on a Vivaldi harmonic and voice-leading model and on Bach's arrangement of that model. Is this not a contradiction? No.

It is often the case when composers deal with borrowed material that those statements of borrowed passages most closely akin to the source appear late in the "new" piece and because of context appear to be "developed" forms of material stated previously in the new piece. Examples of this practice are legion. Especially enlightening is Handel's use of Scarlatti's Sonata in D, K. 23 (m. 1f.) in his Concerto grosso Op. 6/5/v (mm. 1-4 versus mm. 57f.).¹⁵ Events such as these speak eloquently for a planning stage in composition in which composers investigated the potentials of borrowed materials before setting out to compose with them. Such events are particularly valuable in studying the compositional processes of Brahms, Mozart, Handel, and Bach for whose finished works so few sketches survive. Granted, in Bach's oeuvre some pieces survive in both primitive and polished versions, such as the Inventions in F major and A minor and the Courante in the French Suite in C minor, but these instances show the steps leading toward the perfection of a piece. They are nonetheless instructive in that they demonstrate the composer's analysis of shortcomings and what is required to make a spot "work." But they are quite different from the demonstrations of planning and extrapolations from givens in new contexts to derive variant forms to be deployed at particular moments in the course of a piece yet to be composed.

In view of these issues, it does not seem far-fetched to assert that the decision to use the "slip" from BWV 976/iii, essentially constructed of two-measure groups as defined by harmonic rhythm, for the cadenza in BWV 530/i may have motivated the augmentation of the harmonic rhythm of the model for the long arpeggiated solos already discussed. This notion is supported by the concatenation of the last statement of the arpeggio passage with the cadenza to conclude the final solo statement in BWV 530/i. Abrupt change in figuration and introduction of pedal point which might have created a great sense of disjuncture from m. 152 into m. 153 is smoothed over not only by the continuation of the harmonic-rhythm pattern, but also by the continuation of the harmonic sequence for the first six measures (mm. 153-158) of the cadenza.

Example 5

A surface scale traversing a fifteenth downward is the prominent concluding gesture of the second theme of Vivaldi's bipartite ritornello in RV 299/i (cf. Ex. 5a-1). The first theme of his ritornello (cf. Ex. 5a-2) closes with a similar gesture, descending from b'' to g , though without touching on each member of the G-major scale. Vivaldi squanders the potential power of the scale in Ex. 5a-1 by overusing it, always in bald statements, always with the same tonal focus, and ultimately in mm. 124/2 - 129/1 twice in succession, causing the gesture to degenerate into the perfunctory. In my view, its effectiveness is weakened further by the immediately following threefold statement of the scale in the lower octave (mm. 129-132) to close the movement (cf. Ex. 5b).

Apparently aware of the dramatic shortcomings of the original, Bach undertook an improvement of the concluding four measures (cf. Ex. 5b), first by running a scale in contrary motion against the last measure of the final fifteenth descent, and then by converting the threefold scale in the lower octave to a descent through three octaves, but with a turn-back to \hat{a} on the downbeats of mm. 130 and 131. Earlier in his arrangement (cf. Ex. 5c) in mm. 67 and 104, Bach had twice added shorter scales to Vivaldi's text, probably in the interest of more subtly integrating the scale into the movement, so that later when the fifteenth-spans appear exposed they are perceived in part as extensions of the new shorter ones and not straightforward statements of the original.¹⁶

Such a play of longer and shorter scales either embedded or on the surface forms one of the principal thematic foundations and strategies in BWV 530/i. All three themes of Bach's opening and closing ritornellos as well as his first solo theme are constructed from descending scales traversing either the octave or the fifteenth.

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Example 6 BWV 530/1

The three pertinent extracts from the ritornello are shown in Exx. 6a, b, and c. The treble of the first ritornello theme baldly announces the scale with a bit of additional material in m. 3. This theme is stated at the unison by the soprano and alto, further marking its thematic primacy for the movement. In this same scoring, it is restated, slightly embellished, on the dominant in mm. 5-8/1. In Ex. 6b, the scale, extended to a fifteenth, is stated melodically unadorned in the pedals; mm. 9-12 support the second ritornello theme and mm. 13-17 most of the final ritornello theme. (The latter is shown in Ex. 6c.) Upon comparing Ex. 6c with Ex. 6a, it can be seen also that mm. 18-20/1 are closely related melodically and rhythmically to mm. 2-4/1 and that both themes begin with a prolongation of their initial respective G's before beginning the octave descent.

Scales descending through the octave related to the first ritornello theme are recurrent throughout the movement, occasionally in a varied form such as that in Ex. 6d. Contrarily, the longest version (cf. Ex. 6b) reappears in this guise only in the da capo of the first ritornello, i.e., in mm. 169ff. In the middle of the movement a variant of it (cf. BWV 530/i mm. 62-69/1) with many dimensions intact (including its related treble voices) is introduced, but because of the transposition chosen, Bach was obliged to adjust the octave in which pitches occur in order to stay within the compass of the pedal board. Or conversely, one could assert that Bach chose this transposition precisely because these changes would accrue. The adjustment A to G instead of A to G in m. 64/1, however, is of significant compositional/dramatic moment, for the single long surface scale is now broken up into two shorter ones (f# to A and g to G), thereby not impinging on the dramatic thrust of the scale in its full extent at the end of the movement.

The first solo theme (cf. Ex. 6e) embeds the descending one-octave scale in a still more elaborate fashion than even the third theme of the ritornello had, in a manner comparable to the decoration of the bass theme for the "Goldberg Variations" in Variation 11. That this theme is immediately repeated at the dominant level, connected to the tonic by a short surface scale (cf. BWV 530/i m. 28 vs. m. 4) aids in the articulation of the relationships between the ritornello theme and solo theme, creating a sense of unity between these two areas of the piece not present, at least not to such a marked degree, in RV 299/i. For the cadenza (cf. Ex. 6f), this solo theme, further altered now to traverse the fifteenth downward, serves (as noted earlier) as the new melodic raiment for the Vivaldi harmonic scheme in the "slip," closing directly into the da capo ritornello to conclude the movement.

Example 7

Similarly innocuous to scales-in-the-generalty in a borrowing situation are lower neighbor- and changing-tone figures. However, the succession of a lower neighbor-tone figure followed immediately by a changing-tone figure a third below, proceeding sequentially downward bar by bar, forms the basic melodic stuff of RV 299/i mm. 91-103 (cf. Ex. 7 Col. A). The sequences occur first in groups of three measures of sixteenths and then, from m. 99 onward, in groups of two. It is this same melodic/sequential scheme which Bach uses exclusively in mm. 111-125 of BWV 530/i. In both works this passage takes place well past the mid-points of the two pieces at roughly analogous moments in the respective movements.

From Ex. 7 Col. A it may be seen that in these relationships elements from Bach's arrangement BWV 973/i again have been carried over into the sonata movement as well as stuffs from the RV 299/i original. In Col. A the accrued data are marked with square brackets. BWV 530/i m. 125, however, does not match the sequential transposition of Vivaldi's m. 97. But when data from Col. B are folded in, it is clear that Bach's passage also involves Vivaldi's m. 103 where the transposition is identical. Accordingly, to produce mm. 123-125 in the organ sonata, Bach invoked two different passages from BWV 973/i: the parallel descending imperfect consonances from mm. 95-96, 102, and the new version of the sequence in mm. 101ff. Here, like Vivaldi, Bach dissolves this new sequence just after the downbeat of the second measure of the second pair, i.e., the respective mm. 126/104. This last event adds persuasive credence to the influence of the model on this passage in the sonata movement. Finally, it seems hardly coincidental that the pitch-classes of the figuration in sixteenths is identical in the matching measures of BWV 973/i and BWV 530/i, with the exception of Bach's having converted Vivaldi's F-natural to F-sharp to suit the different tonal context.

With the accumulated data concerning BWV 530/i, BWV 973/i and RV 299/i along with additional data for the "slip" from BWV 976/iii (RV 265/iii),¹⁷ it has been possible to effect a new glimpse into Bach's workshop, to watch him fashion a new work in his own language, as it were, albeit with a slight Vivaldian accent. Working from the three most fetching stuffs in the Venetian's models—the long arpeggiated solo, the "slip" into the tonic minor, and the long scales—elaborating them in different ways and placing them in new relationships to one another, Bach has shown not only his thorough knowledge of Vivaldi's practice but also his own mastery of techniques for development and variation in dealing with given musical data to make them yield to his creative will to produce a work exemplary of his idiosyncratic artistic canon.

NOTES

** The present essay is an abbreviated version of a paper read at the triennial meeting of the American Chapter of the New Bach Society (Neue Bach-Gesellschaft) in Ann Arbor, Michigan, July 1985 and at the International Organ Conference in Ann Arbor, October 1985.

1. Max Seiffert, *Geschichte der Klaviermusik* (Leipzig: Breitkopf & Härtel, 1899), I, 372-409; Reinhard Opper, "Die grosse A-moll-Fuge fuer Orgel und ihre Vorläufer," *Über J.K.F. Fischers Einfluss auf J. S. Bach*, "Zur Fugentechnik Bachs," "Beziehungen Bachs zu Vorgängern und Nachfolgern," in *Bach-Jahrbuch 1906, 1910, 1921, and 1925* respectively (Leipzig: Breitkopf & Härtel).

2. Among the more recent the following are representative: Paul Brainard, "Bach's Parody Procedure and the St. Matthew Passion," *Journal of the American Musicological Society* XXII (1969), 241-260; Ellwood Derr, "The Two-Part Inventions: Bach's Composers' Vademecum," *Music Theory Spectrum* III (1981), 26-48; Ursula Kirkendale, "The Sources for Bach's Musical Offering: The Institutio Oratoria of Quintilian," *Journal of the American Musicological Society* XXXIII (1980), 88-141.

3. Rudolf Eller, "Vivaldi-Dresden-Bach," *Beiträge zur Musikwissenschaft* III, 4 (1961), 31-48; Hans-Günter Klein, *Der Einfluss der Vivaldischen Konzertform im Instrumentalmusik Johann Sebastian Bachs* (Strasbourg: Editions P. H. Heitz, 1970); Ulrich Siegel, *Kompositionsweise und Bearbeitungstechnik in der Instrumentalmusik Johann Sebastian Bachs* (Neuhäusen-Stuttgart: Hänssler-Verlag, 1975). See also Hans-Joachim Schulze's important source study "Johann Sebastian Bachs Konzertbearbeitungen nach Vivaldi und anderen—Studien- oder Auftragswerke?" in *Deutsches Jahrbuch der Musikwissenschaft für 1973-1977* (Leipzig: Edition Peters, 1978), 80-100.

4. Alfred Dürr, *Studien über die frühen Kantaten J. S. Bachs* (=Bach-Studien, Bd. 4) (Leipzig: Breitkopf & Härtel, 1951), 168; Peter Williams, *The Organ Music of J. S. Bach* (Cambridge: Cambridge University Press, 1980), I, 115f. Williams cites Dürr's presentation of the thematic relationship between Vivaldi's Op. 3/11/finale (RV 565; Bach's arrangement BWV 596) and the first chorus of the cantata BWV 21, properly extending it to the organ fugue BWV 541. Unknown to Dürr and Williams is the Lotti instance from Euandro's aria in *Ascanio*, Act II, sc. xiii cited by Charlotte Spitz in her *Antonio Lotti und seine Bedeutung als Opernkomponist* (Borna-Leipzig: Robert Noske, 1918), 53; as well as Giovanni Battista Pergolesi's *Stabat Mater*—a work arranged by Bach (duet "Stabat mater"); Handel's *Acis, Galatea e Polifemo* (aria "Dell'aquila"), *Acis and Galatea* (trio "The flocks shall leave the mountains"), *Ode for the Birthday of Queen Anne* (aria "Kind health descends on downy wings"); etc., etc.

5. In this domain cf. Walter Kolneder's exemplary *Melodietypen bei Vivaldi* (Zürich: Amadeus Verlag, 1973).

6. Cf. Ellwood Derr, "Handel's Procedures for Composing with Materials from Telemann's 'Harmonischer Gottes-Dienst' in 'Solomon,'" in *Göttinger Händel-Beiträge* (Kassel: Bärenreiter, 1984), I, 116-146; E. Derr, "Handel's Use of Scarlatti's *Essercizi per Gravicembalo* in His Opus 6: An Essay in Compositional Practice," in *Göttinger Händel-Beiträge* (Kassel: Bärenreiter, 1988), III; E. Derr, "Pre-Existent Musical Data Employed by Handel in *Messiah*: A Current Inventory," in *Messiah: History and Performance*, ed. Richard Crawford and Thomas Taylor, (forthcoming).

7. Hereafter the principal Vivaldi source-concerto will be referred to simply as RV 299; Bach's harpsichord arrangement of it as BWV 973; and the Bach Sonata in G for organ as BWV 530.

8. In this regard cf. Mary C. Crichton's sensitive article on the use of words and idioms as they relate a passage from Goethe's *Italianische Reise* to a poem by Eduard Mörike: "A Goethean Echo in Mörike's 'An eine Aolsharfe,'" *Seminar* XVI,3 (1980), 170-180, which demonstrates analogues in literature that are extraordinarily like the operations Bach seems to have performed in BWV 530/i vis-à-vis Vivaldi's RV 299.

9. Vivaldi's RV 299 was published in Amsterdam [1716-1721]; BWV 530 was composed ca. 1727.

10. The two later statements in BWV 530/i (mm. 85-100 and 137-152) are variations upon the first in terms of the ways in which the figuration is disposed registrally. But in spite of the ongoing variation tactic, the figuration itself and the sequential harmonic scheme are essentially retained.

11. One might argue that because the second chord of each pair (cf. Ex. 1, Vivaldi mm. 78, 80, and 82) has a seventh in it, that a two-measure group arises. However, the insistence in the bass on the roots of the fifth-cycle seems to mitigate against such a perception or at least to weaken it considerably.

12. For a brief account of the acciaccatura in an arpeggio cf. Frank T. Arnold, *The Art of Accompaniment from a Thorough-Bass* (Oxford: Oxford University Press, 1931; reprint New York: Dover Publications, Inc., 1965), 452f.

13. Cf. RV 208 (BWV 594), 1st mvt., mm. 16-26/1 and importantly mm. 166-174/1 at the end of the cadenza just before the final ritornello; 3rd mvt., mm. 106-112/1—here on the dominant level, and on the tonic again in mm. 158-164/1; RV 230 (BWV 972), 3rd mvt., mm. 78-82/1, 85-95; RV 265 (BWV 976), 3rd mvt., mm. 91-98/1—the presumed model for the slip in BWV 530/i; RV 299 (BWV 973), 1st mvt., mm. 63-69; and RV 381 (BWV 980), 1st mvt., mm. 71-77.

This device, however, is not original with Vivaldi, appearing as it does in a number of works of the one-generation older Corelli. For example, see the following passages in Corelli's violin sonatas with continuo: Op. 5/1/ii, mm. 58-61; Op. 5/3/ii, mm. 49-50. Both instances occur at the very ends of brilliant movements and as part of the virtuosic arpeggio flourish which concludes the solo part, i.e., serving dramatic functions quite akin to the Vivaldi instances at the end of solos in the tonic leading into ritornellos in the tonic near the ends of fast virtuosic movements.

14. To facilitate observations, all excerpts have been transposed to match BWV 530. RV 265 is in E major; Bach's arrangement of it, BWV 976, however, is in C major.

15. Cf. Derr, "Handel's . . . Scarlatti's . . ." (forthcoming), discussion of Scarlatti's K. 23 in Handel's Op. 6/5/v.

16. Secondarily, the added scale in m. 67 maintains continuity of the attack pattern moving toward the cadence, made the more necessary because of Bach's newly supplied figuration in sixteenth-notes in the treble of mm. 63-66, replacing Vivaldi's original attack pattern chiefly in eighth-notes.

17. Only a few measures earlier in BWV 976/iii (RV 265/iii), in mm. 64-79, a passage occurs which must certainly have provided the model for some of the passages in the solos in the *Prélude* in the English Suite in A minor (BWV 807). In the *Prélude* cf. especially mm. 73-77 and 102-106 versus BWV 976/iii mm. 74-79. This correspondence is here noted for the first time.

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Arranging for the Liturgical Synthesizer An Introduction

Ed Nowak

About three years ago, I made the single greatest acquisition to my arsenal of instrumentation for liturgy, a Yamaha DX7 synthesizer (I also own a two-octave set of crotales, assorted small percussion, and I have access to a 20-rank Reuter pipe organ and a couple of volunteer keyboard assistants).

Though priced for the consumer¹, the DX7 is no toy and is being widely used by professional and non-professional alike. Due to a technical breakthrough called FM digital synthesis, whose computer program patent is held exclusively by Yamaha, the DX7 has a bit of an edge over other synths currently in its price category. It was the first affordable digital synthesizer when it came out, and it still represents one of the best buys for your synth dollar.

If you are a composer or an arranger like me, or just a simple country church musician, the DX7 is a powerful tool when working with a limited music budget (also like me). For those of you with other synthesizers, I make no promises, but I do offer hope and some suggestions based on my experience. What follows is a description of some of the ways I have used the DX7 in liturgy. It is by no means the last word, and in fact, only scratches the surface. Use it as a guide and an inspiration for formulating ways of using your own synthesizer.

In a church music program where various musical forces are already established (organ, piano, guitar, etc.), using the synthesizer for single-line obligatos and descants is one of the first ideas that comes to mind. Although the development (by DX7 programmers) of credible-sounding orchestral woodwinds for the DX7 is slow in coming and at present sadly deficient, I have found the DX7 "Whistles" (a hauntingly beautiful imitation of human whistling with a mild vibrato) very useful on light, upper-range counter-melodies as well as solo melodies. Due to its slow attack, "Whistles" has trouble handling trills and fast passages, typical in woodwind writing, but I still admire it for its own unique beauty. Some effective pan flute sounds are possible with the DX7 (far better than the original DX7 "Pan Flute") when a more articulate woodwind sound is required. Blending synthesized woodwind-like sounds with live woodwind players is fairly successful and well worth exploring.

"Analogbrass" (a typical Moog-like brass patch, rich and full with a slight "wah" attack) is a useful alternative for trumpet on hymn descants and trumpet and organ pieces, and equally effective on aggressively-accented brass chords. "Low Strings" (a typical but mild synthesized string sound with most of the fullness and richness found in the synthesized brass sounds) is an effective alternative for brass as well. Since its "wah" attack, modulation and de-tuning are milder than "Analogbrass," "Low Strings" is great for playing legato or mildly accented brass parts. It is still somewhat successful as a string sound, particularly when added to organ, but I find it most useful for a lower brass timbre (horns and trombones playing in unison or chords) with or without organ doubling. "Low Strings" or "Analogbrass"² playing low-end octaves, in unison with organ pedal (see Example 1), provides a meaty,

Example 1. Alternate for brass.

Selective doubling to bring out certain fragments, particularly inner voices and low-end octaves for a full-orchestra bass sound. This arrangement © 1984 by Ed Nowak.

full-orchestra bass sound. "Low Strings" in its upper range is effective for mid and upper-range legato trumpet lines.

Blending synthesized brass with live brass players is somewhat successful when limited to doubling parts (in particular the low end—horn, trombone, tuba), but it won't compensate for an empty chair in a brass quartet, nor blend well enough to make four brass sound like eight. "Triple tonguing" on the synthesized brass sounds, with their "wah" attack, just won't cut through like live brass no matter how articulate your playing.

Playing full chords on synthesized brass or strings (see Example 2) in unison, or

Example 2. Doubling of full chords.

Partial doubling of organ (full chords) for a richer, fuller sound. This arrangement © 1985 by Ed Nowak.

partial unison with full organ chords (principal chorus to full organ) can make a small or medium-sized organ sound larger, richer and fuller. One word of caution: In order to give a lush fullness to synthesized brass and strings on a digital synth like the DX7, de-tuning (like an organ celeste) is necessary. Consequently, doubling high organ chords (with notes above the treble staff) is somewhat risky in that the slight out-of-tuneness becomes more noticeable and possibly objectionable. It is a matter of degree and must be dealt with on a case-by-case basis. In the low and mid range, the doubling of the organ with synthesizer can make 20 ranks sound like many more, but when it is done on the high end, it can sound like a big organ out of tune. One possible solution is to have one instrument play chords in the mid-range while the other takes the high end; another might be to reduce organ registration.

The layering of two similar textures is one of my favorite uses of synth and organ, or synth and piano, as a team. For synth-piano combinations, a bass player will probably be necessary for the low end (especially when leading congregations), whereas on synth-organ combinations, the organ pedal supplies the bass line. Folk-style noodling on two keyboards, while maintaining a common harmonic rhythm, can create an interesting contrapuntal-sounding "wash," great for accompanying songs and hymns (see Example 3). With arpeggiated open-chord patterns played by

Example 3. Texture layering.

"Faith of the Church" © 1985 by Dennis Newman. This arrangement © 1985 by Ed Nowak. "Noodling" on two keyboards, with a common harmonic rhythm, for a contrapuntal "wash."

the left hands of both players, the right hands are free to play different arpeggio and scale figures, based loosely or closely on the melodic framework, as the particular case dictates (e.g., with a choir present you are free to do more noodling). I usually write out the keyboard parts (or at least my assistant's part) in order to have greater control over the "breathing" of the texture—in other words, the calculated thinning out or simplifying of the texture alternating with a build-up of activity in the texture. Such breathing is typical in a verse-refrain format; the verse being simpler and more subdued, and the refrain—and sometimes the measure(s) leading into it—being more active.

For the layering of two similar "noodling" keyboard parts, a sound with piano-like sustain and decay often works well on the synthesizer. My favorite combinations include acoustic piano with synth electric piano³ (plus bass), and organ (registered with various combinations of 8' and 4' flues) added to synth electric piano, or DX7 "Bell-flute"⁴, or DX7 "Clavinet Ensemble." The DX7 "Clavinet Ensemble," or any of the DX7 clavinet sounds, is very capable of piano-like noodling, but it is also in its idiom when "strumming" chords (due to its heavy dulcimer-like sound). Open-fifth chords, or modal derivatives, "strummed" (quickly arpeggiated) while the organ sustains chords on manuals only, is very effective as a "thinned-out" texture.

While choosing sounds that work well together on synth and organ is an important consideration when layering textures, register must be considered as well. A full, well-integrated sound, capable of leading a congregation, is obtained when all registers are covered between the two players (e.g., both left hands in the low register, one right hand primarily in the middle register, and the other right hand primarily in the upper register). A unique hybrid sound is created when both players play identical parts in the same register (synth electric piano and organ strings playing the same part is very effective in the middle and upper registers) much like the coupling of two different organ manuals or two different synthesizers MIDIed together (MIDI to be discussed later on). Well-defined separation of color is obtained when opposing texture styles are played in different registers. Experiment with different register combinations of your own while studying the two-keyboard examples given at the end of this article.

In addition to a host of effective piano sounds, and some not so successful acoustic piano sounds, the DX7 is capable of creating quite a few other keyboard and

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mallet-keyboard sounds. Some of the more successful sonorities are vibes, glockenspiel, celesta and a variety of harpsichords. I have found the harpsichords fairly realistic on their own, but unnatural-sounding when amplified too much, and somewhat garbled in a live acoustic (a more intimate acoustic is probably more practical). Playing in the upper register is almost a necessity. I prefer it as a solo instrument or in light ensembles, as I do the vibes. Glockenspiel and celesta cut through a little better and are great for adding color to an ensemble. Note: the glockenspiel will not cut through a full ensemble as well as a real glockenspiel. I generally use my crotales when dealing with massive sounds.

Although electronic drum sets (i.e., Simmons) are easily recreated on the DX7, timpani (like acoustic grand piano) is a highly complex sound, due to its overtones. It therefore requires more sound-generating systems (operators) than one DX7 has on hand (and a programmer with more patience than I). For this reason, percussion effects (such as timpani, cymbal crashes, and small percussion) are best done on live acoustical instruments, leaving the synthesizer free to do other things for which it is better suited.

I have found some of the DX7 bell sounds to be occasionally useful. The electric piano sounds are reminiscent of handbells, and capable of any type of harmony. I have actually written a solo piece for DX7 "Tubular Bells," a beautiful but easily over-used sound, carillon-like but clear enough to play chords containing the third. I have found that a tremolo between two notes on "Tubular Bells" produces the effect of shaken, or "trilled" handbells (see Example 4). The DX7 "Bells," a sound

Example 4. Solo pieces.

a) (TUBULAR BELLS)

Tremolo between two notes to produce "shaken or trilled" bell effect from "A Christmas Carillon" © 1986 by Ed Nowak.

b) (PRELUDE 2)

Using sounds unique to the synthesizer. From "Pentecost Prelude" © 1986 by Ed Nowak.

heavy with overtones like a church carillon "tower" bell, is ideal for punctuating chants and dramatically spoken or sung proclamations. Last Christmas in our church, the "Proclamation of Christmas" was chanted and interspersed with arpeggiated open-5th chords (with triangle and bell-tree glissando added) and non-arpeggiated single notes and octaves played on the DX7 "Bells" sound.

The DX7 "Harp" is very realistic for about three octaves or so, in the most-played range. The low and high ends are sacrificed a bit to make for an optimum voicing of the mid range (less resonance on the low end and less brilliance on the high end than a real harp, though these qualities are brought forth on some of the more "plucky" DX7 harp variations⁵). The DX7 "Harp" is nevertheless, a very effective sound. It is extremely useful as a solo instrument for improvising preludes and postludes based on hymn and chant tunes, with harp-like arpeggiations interspersed. I have also used it to improvise a background for scripture readings, spoken psalms, and the Rite of Peace. One caution: The DX7 "Harp" is somewhat temperamental as far as touch sensitivity goes. Inadvertent "accents" are quite common with the inexperienced synthesist—control of touch requires practice.

The DX7 is capable of a variety of jazz guitar and acoustic guitar sounds.⁶ The jazz guitar is the more realistic (being electronic in nature to begin with) and the easier of the two to play idiomatically from the keyboard. I use it to lend a relaxed and subtle expressiveness (with a modern tinge) to Bach Partitas, manual-only organ

pieces, and other contrapuntal pieces with two or three voices. Cadential chords can occasionally be arpeggiated for the idiomatic "strum." The useful playing range (when transcribing keyboard pieces) is expanded when the jazz guitar is transposed up a fifth. Since this is simple to program into a DX7 voice, I have programmed a sound called "Jazz Guitar in G" which I use exclusively for contrapuntal solo pieces. I have not used the jazz guitar with an ensemble yet, but I imagine it would be easily integrated into a light chamber ensemble. In any case, only minimal transcription is necessary for the classical solo repertoire (e.g., Bach Partitas sometimes go lower than the lowest note on the DX7 keyboard—61 notes—and the left hand must therefore be brought up an octave for certain passages).

Synthesized stringed-instrument sounds seem to blend well with live stringed instruments. Among the combinations I have tried are: DX7 "Harp" and acoustic guitar interweaving for an effect reminiscent of two guitars; DX7 "Koto," acoustic guitar and banjo for a "plucky" rendition of "Simple Gifts"; and a sort of "Bach goes to the Appalachians" version of "Jesu, Joy of Man's Desiring" played on DX7 harpsichord, acoustic guitar and mandolin, in which all three instruments took turns trading off between melody and background harmony.

The DX7 electric piano sounds are also useful for solo improvising and classical transcriptions. Satie's "Gymnopedies" are great on "Harp" and "Electric Piano." Classical transcriptions for organ and synthesizer (and whatever other instruments are handy) offer striking possibilities. I will describe examples of two which I have done myself in the past year, which were very well received.

The first was "Laudate Dominum" from the Mozart Vespers. The arpeggiation with bass note was done on the DX7 "Harp" throughout the piece. A local clarinetist played the obligato (originally for violin) and was doubled, for fullness, by an 8' flute on the organ played in the right hand. The sustained inner harmony of the keyboard reduction's tenor voice (Kjos edition) was played in the organ left hand with a warm combination of 8' flues. The pedal, of course, doubled the pizzicato bass already in the harp. The organ softly doubled the choir parts upon their entrance, half way through the piece (for security and fullness of the choir sound) while the clarinet played the obligato alone until the end. We were blessed with an excellent local soprano soloist. The results were most impressive and the congregation was enthusiastic.

More recently, I transcribed the "Adagio for Strings" by Albinoni/Giozotto for an ensemble comprised of organ, DX7, clarinet and violin. Besides playing the cadenzas, the violin doubled the top note in all the orchestral sections while the clarinet doubled the lower counter-melody and other inner voices. The DX7, omitting the bass note, played the melody and counter-melody of the orchestral sections on "Low Strings," transposed up an octave for range. The synthesizer played bass-note octaves in the left hand and four-note chords in the right hand during the big chordal sections (near the end) and was tacet during the violin cadenzas and organ-only sections. The organ played a transcription of the full orchestration (complete enough to be played as a solo for organ) leaving only the violin cadenzas unplayed (accompanying with chords on a reduced registration—manuals only). The only other alteration in the organ transcription was an elimination of the top note of a three-octave unison at one of the piece's climaxes—tuning was a problem with organ, synthesizer and violin all playing high in unison. The elimination of the top note on organ not only solved the tuning problem but allowed more of the string sound (the organ registration included 4' and 2' at this point) of the DX7 and violin to come through on top, in turn creating more of a string orchestra sound. Organ registration went through dramatic changes during the course of the piece, beginning with flute 8' in the left hand and flute 8' and 4' in the right for the organ-only passages. Orchestral sections were done on 8' and 4' flues while manual changes and crescendo pedal were used to build up and reduce again during the major peaks and valleys.

We were trying to emulate a string orchestra with four instruments⁷, and while it was a bit of a balancing act (unified dynamics were important in this piece) requiring more than one rehearsal, the results were well worth it. The violinist, playing the top note during the orchestral sections, added enough real string sound to the combination of organ and synthesized strings to create a convincing effect. The clarinet completed the picture by acting as a counter-balance to the violin when melody and counter-melody were in play.

Now, I would like to outline certain problems and concerns of the liturgical synthesizer and the liturgical synthesist.

1) Since the synthesizer is easily type-cast as a substitute for other instruments, one often has the self-limiting tendency to overlook its unique sound qualities and abilities. Instead of always asking the synthesizer to fill in for instrument X and make amends for a limited music budget, one should be encouraged to look for new ways to use synth sounds and effects. Also, guard against using favorite sounds to death—the DX7 is more than a great electric piano. At the same time, keep in mind that the need to use every sound of which the synthesizer is capable is second to the need to serve the liturgy. The sparing use of special effects keeps them special.

2) Volume control and balance are major concerns when integrating a synthesizer into a church ensemble. There is no studio mixing process or sound engineer to make everything right once all the tracks have been laid down. There is no substitute for synthesist and organist rehearsing together on their own. When rehearsing

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without the full ensemble, both players should try to estimate what timbral choices and volume levels the total sound will bear once the choir and congregation have been added. For the organist, it amounts to a choice of registration, manual changes and the manipulation of swell boxes. The synthesist must determine (and keep record of) synth volume (where to set the volume slider on the DX7) as well as preamplifier and/or amplifier volume levels. The method I use is to start with the preamp and amp volume preset at an optimum level. Then, with foot pedal volume at maximum, I set the slider volume control of the synthesizer for the maximum volume needed on the loudest chord of the piece. This prevents unduly loud or weak entrances. Another trick is to sneak in with the synthesizer when possible.

After this is accomplished, both players must work on balancing the music phrase by phrase, agreeing upon when one instrument is to predominate and when to strive for a perfect blend of the two. This balancing is essential for a successful performance. Of course, rehearsal with the full ensemble, including synthesizer and any other instruments involved, should be done at every opportunity.

3) Touch sensitivity is a major, relatively recent development in synthesizer keyboards. On a "velocity-sensing" keyboard, like the DX7, the speed at which the key travels from key rest to key bed is sensed and converted into digital information for the synthesizer's computer brain. The parameters set by the voice program tell the particular voice in question how sensitive to be to the differences in key travel speed. Faster key travel results in a sharper, louder attack, and vice versa.

Touch sensitivity makes the modern synthesizer much more expressive than its predecessors, a much more musical instrument by far. At the same time, it makes it more incumbent upon the player to practice at the synthesizer keyboard. The problem of inadvertent attacks has already been mentioned with regard to the DX7 "Harp." Playing legato passages on synth sounds with "wah" attacks (common on string and brass sounds) can also be tricky. Practice at playing very legato should enable the player to omit most of the "wah" attack, just as practice at the synthesizer keyboard will allow greater control over all types of articulation. Remember that with the synthesizer, a different attack and decay characteristic is possible with each new voice, so a mastery of touch is necessary. Synthesizer practice also helps the player gain more control over playing idiomatically for the particular voice (i.e., in the style of a harp, brass instrument, string instrument, etc.).

4) The original DX7 is incapable of "hard splits"⁸ (dividing the keyboard at a definite point between two distinctly different sounds), which means that a choice must be made when you want two distinctly different sounds to occur simultaneously playing different parts. If the DX7 is playing off and on during the piece, switching sounds in the middle of the song is quite practical. If you arrange your sound library so that the sounds you need are not on different memory cartridges (I put my most-used sounds in the internal memory of the DX7), changes can be made in one or two seconds when necessary. True, there are times when I wish I had two DX7's, but I am glad that I have been forced by finances to work with one. It has resulted in a much more thorough and practical exploitation of its capabilities.

5) The potential for masking exists when using a synthesizer with an ensemble. Just as an organ can have trouble leading a congregation (due to masking) if the registration isn't bright enough, portions of the synthesizer's sound can be masked by the massive low and mid range sound possible when organ, choir harmony and congregation are combined. This happened to me when using a bell-piano sound (a modification of the original DX7 "E Piano 1," whose program is found in Example 5) on a piece using the ensemble forces just mentioned. Although the bell-piano

ing of two or more synthesizers to create unique timbres and layered effects; the sequencing of up to 16 channels simultaneously (up to 16 notes simultaneously per channel depending on the synthesizer⁹) via a computer or dedicated sequencer; access to the expanded memory capabilities of a computer; and the control of or by another MIDI device—just to mention a few uses. Since it is based on software, its potential is practically limitless.

For church musicians, some unique applications are just starting to present themselves. For instance, some electronic organ builders have included MIDI capabilities in their instruments, allowing any synthesizer to be played from the organ console. A completely synthesized "pipe organ" with MIDI capability, the "Cathedral 1000," using state-of-the-art synthesizer and computer technology, is scheduled to become available for public scrutiny this year.¹⁰

The January 1986 issue of *Keyboard* magazine will provide a closer look at MIDI—*Keyboard* is also an excellent source of current information on all synthesizers and related technology.

9) Sampling machines analyze the sound wave of a live or recorded sound at a particular moment in time, and then reassemble the sound (approximating the original) for use at a keyboard. Sampling is still in its infancy, but progressing steadily despite its problems. A typical shortcoming is realistically simulating the attack characteristics of a live wind player. The microphone and/or recording device you may use for your own samples will also limit the realism of the finished sound.

Conclusions

More and more convincing sounds are coming forth from digital synthesizers and samplers. In fact, they are becoming so good that a few words must be said about the fear that synthesists are soon to be the only musicians making a living.

Note that the word substitute was carefully avoided when referring to the synthesizer's ability to simulate live acoustical instruments. Though synths and samplers are creating some fabulous new sounds and some frightening imitations, live acoustical instruments are still the first choice in too many ways to be ignored. For example, consider brass instruments and their ability to change dynamics and articulation over a great range at a moment's notice, not to mention muting and other effects. When these abilities are needed, or when authenticity is required, brass is still indispensable.

Hence, a judgement needs to be made as to when a synthesizer is a satisfactory alternative to live acoustical instruments, and when its use is merely an act of desperation. One must be a discerning musician, guarding against the latter, while making good use of the former. Indeed, the addition of live acoustical instruments to an ensemble greatly increases the value of the synthesizer itself (as has been described many times in this article). The combination of organ and synthesizer, for example, is very natural, and neither instrument precludes the other.

My only fear is that the synthesizer, and related technology, will be used in trite and unimaginative ways as it becomes more popular with church musicians. It may be years before the synthesizer finds a real artistic home in church liturgy. This will probably coincide with a significant body of high quality music being composed specifically for the synthesizer and a deeper dedication of the church musician to the art of playing the instrument.

Since the future of synthesizers in liturgy appears solid, a visit to your local synth dealer would be a wise investment of time. I recommend a thorough investigation—the market is becoming too broad to be hasty.

Example 5. Modifying programs.

a) REVISED "BELL-FLUTE"		b) "BELL PIANO"							
KEY	EDIT FUNCTION	OP 1	OP 2	OP 3	OP 4	OP 5	OP 6	OP 7	OP 8
7	Algorithm	5							
8	Feedback	0							
9	LFO Wave	SINE							
10	Speed	35							
11	Delay	64							
12	PWD	4							
13	AMD	0							
14	Sync	OFF							
15	Pitch Bend Sensitivity	1							
16	Pitch Bnd Rate 1	34							
17	Rate 1	95							
18	Rate 2	95							
19	Rate 3	60							
20	Rate 4	60							
21	Keyboard Rate Scaling	0	0	1	0	1	0		
22	Output	99	73	97	76	92	76		
23	Velocity Sens.	0	0	3	0	3	0		

sound is beautiful when played alone, it was reduced to a series of crunchy-sounding attacks, with no body of tone, when added to the total ensemble. I compromised later by using a modification of the DX7 "Bell-flute," which has a softer attack.

6) Speaker position can be crucial to a successful integration of the synthesizer with the ensemble. If it is too close to the player, a false impression of the actual volume is created and the synthesist over-compensates by playing too softly. If it is too close to the congregation or too far away from the rest of the ensemble, it becomes more difficult to blend into the total sound. I use a Dynaco 12-inch, 3-way, bookshelf speaker with a 100-watt hi-fidelity power amp which produces a more natural and musically satisfying result than what I've heard at the local guitar/keyboard dealer. Ideally, one should position the speaker at least 20 feet behind the keyboard. When working through the sound system of the church, a monitor somewhere behind the player may be necessary. Although, if you are going to invest in a separate monitor, you might as well free yourself from the church sound system altogether by investing in an amp. The final sound is only as good as the weakest link.

7) The original sounds available with the synthesizer are not perfect—the programming of digital synthesizers is still an emerging art, although a lot has taken place in the last five years. Sometimes, the best sound for a particular situation is a modification of an existing sound or a totally new program of your own. So, learn the basics of programming your synthesizer. For those DX7 owners who haven't come across it yet, I would highly recommend Howard Massey's book, "The Complete DX7" (Amsco Publications) as the best resource available. It represents a considerable advance over the original owner's manual.

8) MIDI (Musical Instrument Digital Interface) provides a common software language and standardized hardware (interconnecting cables) for different brands of synthesizers, computers, and a growing list of other devices. It allows the combin-

Notes

1. Due to the improvements of its successors, the original DX7 is no longer made. A used DX7 can probably be found for under \$1,000 (as of this writing, 7-87). Its nearest successor, the DX7s, is currently listed priced at \$1,495. It does everything the original does with greater memory, after-touch capabilities, programmable functions, and slightly increased fidelity. The ever-decreasing costs of technology have made it possible for the synth consumer to get more for less (my DX7 listed for \$1,995 just three years ago).

2. For DX7 owner: I have made minor changes in both of these sounds from the original program. I have improved the signal-to-noise ratio of "Low Strings" by changing the output level of one of its operators to a maximum level of 99. I have made "Analogbrass" more agile in the live acoustic of my church by eliminating the slight sustain after release.

3. The DX7 is capable of recreating every electric piano sound you have ever heard, and a few that you haven't. Being electronic in nature to begin with, electronic pianos are among the most synthesized sounds.

4. The original DX7 "Bell-flute" sound was in need of some program changes due to the occasional dropping out of the attack on extended passages. A modified program, with this problem eliminated, is found in Example 5.

5. A deluge of DX7 sounds, besides those offered by Yamaha, has been created by very talented programmers as well as unscrupulous copy artists. Check with your local synth dealer before buying DX7 program packages through mail offers. A safer source of programs for the DX7 might indeed be your local synth dealer: my local dealer has a sound library for the DX7 of 10,000 voices, available to a purchaser of the instrument. Also, the DX7 does provide some control over timbre changes over the expanse of the keyboard with something called "Keyboard Level Scaling," but a

more detailed control of range-timbre changes is possible with a sampler having the capability to use a new sample for every five notes or so.

6. The DX7 also has a host of fairly realistic electric bass sounds.

7. For considerably more money than the cost of a DX7, one can get close to a string orchestra sound with a synthesizer (or synthesizers and/or samplers Mided together).

8. The original DX7 is capable of "soft splits," having a gray area of an octave or so in the middle range where both voices are heard to some extent. Since the six operators of the DX7 are divided between two sounds, some portions of very complex sounds may be sacrificed with a soft split. The new DX7-II (actually two DX7's with one keyboard) is capable of hard splits along with some other functional and sonic improvements (including micro tunings i.e., pure, meantone, pythagorean, etc.).

Another variation in the DX7 technology, well worth checking out, is the TX816 rack (also capable of hard splits) — consisting of eight DX7 "brain" modules with power supply. Any MIDI keyboard, including a DX7, can be used as a controller. With 48 operators instead of six, the sonic capabilities are truly amazing, even in their relatively (at present) unexplored state of programming. Some demo sequenced recordings of the TX816 in action should be available at your local synth dealer.

9. The DX7 is capable of 16-voice polyphony (capable of playing 16 notes at once without losing a note through default) but other synths and samplers in its price range have a maximum of 8-note polyphony. The 16-note polyphony is very practical when playing an extended arpeggiation with sustain pedal. The MIDI capabilities of the original DX7 are limited to one channel while those of the new DX7-II are more extensive.

10. For further information on "Cathedral 1000" contact East-West Music, 320 Seal Cliff Avenue, San Francisco, CA 94121. (415) 668-4618.

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Running shoes and a cast-iron constitution were prerequisites for the 1987 Boston Early Music Festival and Exhibition, held June 8-14. The now familiar categories of official and unofficial concerts, research conference, Bodky competition, music society meetings and the exhibition itself remained, but there were, for instance, more concerts, a bigger exhibition, and demonstrations added to the conference. It was a cornucopia of beckoning events, but the Festival's shoes seem to have grown to the point that it fell over its own feet. The overall result did not quite reach the caliber of previous festivals, though individual events were splendid.

This year, the centerpiece was two performances, the first in this country, of Haydn's *The Seasons*, in the arrangement for chamber orchestra Haydn made sometime before 1803 for performance at Esterhazy. The Festival directors were slightly defensive about presenting, in an "early" music week, a work of the 19th century, using as their rationale the rising consciousness amongst musicians that historical performance practice does not end with Mozart, but can profitably be employed with enlightening results in later works belonging to the standard repertory.

It was, indeed, an illuminating performance, with the BEMF Orchestra and 40 singers in the New England Conservatory of Music's Jordan Hall under the direction of England's Roger Norrington, a man who has been on the cutting edge of performance practice thinking since the early 1960s. The shift in all instrumental timbres from the way we are used to hearing *The Seasons*, brought out a myriad details. The chorus, though double the size Haydn is thought to have had at his disposal, sounded like the Vienna Boys' Choir, in perfect match with the orchestral sound. However, none of the soloists was up to usual BEMF standards, and, in a performance where all instrumentalists used vibrato sparingly for ornament, or not at all, the permanent fast flutter of Jeanne Ommerlé's soprano was a shock. Her true pitch, charming timbre and ability to sing clean runs would make her an asset to any conventional Mozart opera production. Here she was jarringly out of place. Bass Richard Wistreich and tenor Jeffrey Thomas both have excellent historical-style performance credentials; perhaps they were just off voice.

The Festival opened with the second of three entrancing performances at the New England Life Hall by the New York Baroque Dance Company, accompanied by the BEMF Orchestra this time under Nicholas McGegan. There has been immense research into what went on in this field at the court of Louis XIV of France, much of it done by this company's artistic director,

Catherine Turocy; and some of the choreography has survived. In her revival of dances to music of Rameau, Lully, Handel, Rebel and Mozart, Turocy used what was available, and reconstructed the rest. The grace and subtlety of this era of courtly dance, and its beautiful costumes (like Fragonard paintings) were offset in these performances by several Commedia dell'Arte vignettes, with a manifestation of 18th-century humor no less hilarious for being quite different from ours; notably, the Three-Legged Dance performed straightfaced (and legged) by Renouard Gee, and the Peasant in a Basket (carried on someone else's back), performed by Paige Whitley-Bauguess.

The orchestra, however, was not together, as musicians seemed unable to hear each other. Additionally, no pit and a flat floor meant that sightlines were obscured for all the audience but the front rows (who had to see through instruments), so that the hall itself was an unfortunate choice.

Because of the plethora of official concerts, mostly at Jordan Hall, some were scheduled back-to-back with each other, at 8:00 and 10:00 or 11:00 p.m. This was a dreadful idea, used in previous years for one or two concerts; in this BEMF, it happened four nights running. Sometimes it meant a serious clashing of gears, as people struggled to switch from *The Seasons* to Don Angle in a cocktail harpsichord presentation, scheduled for 10:00 p.m. but beginning at 11:20 to accommodate *The Seasons* audience. Other times, it meant making a mighty effort to stay awake during a ravishing and important concert, such as that given by Ensemble Project Ars Nova, one late night, of the music of Ciconia and Dufay—possibly the finest and most interesting performance of the whole festival. Another superb performance, this one beginning at 11:30 p.m., was that of the Amsterdam Loeki Stardust Quartet, with some two dozen recorders ranging in size from a "gar klein" (very small), some five inches long, to a couple at least six feet and one having an end pin, the great bass.

The Hilliard Ensemble, in their first appearance at the BEMF, fared better with an 8:00 p.m. performance, singing 15th and 16th century English sacred music. The singing of these five young men in works of Power and Dunstable was breathtaking in its purity. All five are soloists in their own right, but in this group, each submerges his identity (countertenor David James doesn't quite submerge his) in order to produce such exquisite clear polyphony that one could hear the overtones in the roof, as though the angels were joining in.

Their second concert, including New England songs from the 18th century, served mostly to point up the mediocrity of these pieces.

Performances of Buxtehude's *Abendmusik*, under James David Christie, with effortless, clear, high singing by sopranoist Randall Wong in *Herr, wenn ich nur dich hab*, BuxWV 38; of 18th-century French works, played by Carol Liebermann and Mark Kroll, violin and harpsichord; and one of music by Louis Couperin, Rameau and Bach, with John Gibbons playing the newly restored Henri Hemsch harpsichord of c. 1746 belonging to the Boston Museum of Fine Arts (in which he insisted equal applause be tendered the instrument), completed the roster of official concerts.

But all this was less than a third of what was going on. The liveliest conference BEMF has yet mounted, the most accessible to early music devotees who are not musicologists, took place in Remis Auditorium at the MFA every morning, June 8-13, with a break on June 12 for a symposium around the restoration of the above-mentioned Hemsch harpsichord. Under the chairmanship of Neal Zaslaw and entitled "The Violin School to the Time of Corelli: Instruments, Repertory, Performing Practices," it comprised some 22 papers presented by musicologists from this country, the Netherlands, England, New Zealand, Austria and Italy discussing violin tutors, the actual uses made of the violin and technical ability of players in different countries at different times, the influence of various composers, bowing, ornamentation, intonation, orchestral origins and composition, and many other related aspects of violin history.

Added to it were daily violin demonstrations by such baroque violin luminaries as Jaap Schröder on the late 17th-century repertoire for violin and cello without keyboard. Schröder said that

the longer he played, the less vibrato he found himself using. Daniel Stepner and Stanley Ritchie discussed the instrumental works of Salomone Rossi Hebreo (c. 1570-c. 1630), music of great charm and substance requiring violinists of considerable technical ability; while Peter Holman talked about the renaissance violin.

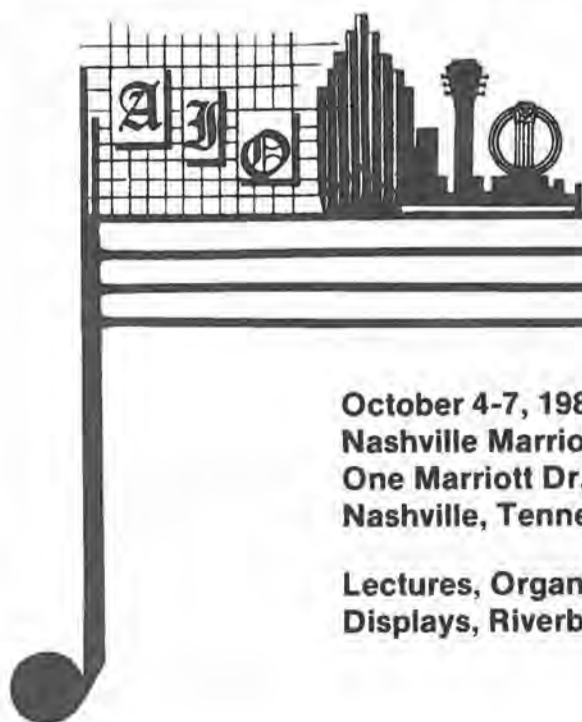
A special small exhibit, mounted at the MFA in conjunction with the conference, included a violino piccolo of 1613 by Antonio and Girolamo Amati, in virtually mint condition; a full size, equally mint violin of 1685 by Giovanni Grancino; plus four rare bows from about 1700 and some contemporary prints showing various contexts of violin use.

One could have spent all day every day at the museum, but the Exhibition was going on at the Castle and the Park Plaza Hotel every afternoon June 10-14, and this, too, was so enthralling as to draw back the visitor again and again. Close to 150 exhibitors came this year—builders of instruments from traditional Norwegian fiddles to Japanese shukahachi, with every renaissance, baroque and classical instrument in between, including harpsichords, fortepianos and positive organs; record companies, 15 publishers from New Grove to Broude Brothers to Editions Minkoff of Switzerland; music schools and a surprising number of bowmakers. The largest contingent outside this country came from France, but eight other countries were represented as well. Demonstrations of the instruments went on continually in the East Room of the Castle.

With all this, there was little time to take in any of the "off-Broadway" events, or the Bodky Competition, won this year by harpsichordist Sophie Yates of England.

The running of BEMF changed hands between the last festival and this one, but not for the better. Where it was completely professional, it seemed this time to be amateurishly organized. Scanty advance information arrived too late, or not at all; promised day care did not materialize, effectively hamstringing ticket-holding couples with young children; press kits were non-existent, in fact the press seemed virtually non-existent; rehearsals and concerts coincided in the same place; unpoliced traffic jammed Jordan Hall before and between concerts.

Nevertheless, it was, as always, a most worthwhile week. Let's hope the administration gets over its growing pains before the next festival in early June, 1989, because I shall go anyway, with my running shoes. ■



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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 SEPTEMBER
+ **Christa Rakich**; St Peter RC, New Britain, CT 8 pm
Todd Wilson; Trinity Church, New York, NY 12:15 pm
Kimberly Marshall; St Luke's Presbyterian, Dunwoody, GA 8:15 pm

16 SEPTEMBER
Karel Paukert; St Paul's Episcopal, Cleveland, OH noon

18 SEPTEMBER
Mark Brombaugh; Westminster Presbyterian, Charlottesville, VA 8 pm

19 SEPTEMBER
CJ Sambach; St Uriel's Episcopal, Sea Girt, NY 6:30 pm

20 SEPTEMBER
CJ Sambach; Cadet Chapel, West Point, NY 3:30 pm
Sue Wallace; Washington Cathedral, Washington, DC 5 pm
George McPhee; Second Presbyterian, Baltimore, MD 4 pm
Kristin Farmer; Mt. Zion Missionary Baptist, Asheville, NC 3 pm
Karel Paukert, with violin; Cleveland Museum, Cleveland, OH 4 pm
Robin Dinda; St Paul's Episcopal, Flint, MI
John Stowe; Faith Lutheran, Glen Ellyn, IL 7 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm
Herman Taylor; First Un. Methodist, Slidell, LA 3 pm

23 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon

25 SEPTEMBER
Church Music Festival, Lindenwood Christian, Memphis, TN (also 26 September)

26 SEPTEMBER
Simon Preston; Christ Church, Bethel Park, PA 7:30 pm
Marilyn Keiser, workshop; St James Episcopal, Leesburg, FL 10 am
Church Organist Workshop; Elmhurst College, Elmhurst, IL

27 SEPTEMBER
Marilyn & James Biery, duo-organ; Center Church, Hartford, CT
John Weaver; St James Lutheran, Pottstown, PA
Simon Preston; Christ Church, Bethel Park, PA 4:30 pm
Herman Taylor; Plymouth Congregational, Washington, DC 6 pm
Marilyn Mason; Duke University, Durham, NC 5 pm
Charles Tompkins; First Baptist, Greenville, SC 4 pm
Lynne Davis; First Congregational, Columbus, OH 8 pm
Mark Brombaugh, harpsichord; Trinity Lutheran, Rockford, IL 4 pm

29 SEPTEMBER
Catherine Crozier; Trinity Church, New York, NY 8 pm
Gerre Hancock; All SS Episcopal, Atlanta, GA 8:15 pm

30 SEPTEMBER
Karl Moyer; Millersville University, Millersville, PA 8:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon
John Obetz; Ladue Chapel, St Louis, MO 8 pm

2 OCTOBER
Simon Preston; South Church, Andover, MA 8 pm
Marilyn Keiser; St Mark's Episcopal, Columbus, OH

3 OCTOBER
Lynne Davis; University of Michigan, Ann Arbor, MI
Marilyn Keiser, workshop; St Mark's Episcopal, Columbus, OH

4 OCTOBER
John Walker; Second Church in Newton, Newton, MA 7:30 pm
Simon Preston; St Peter's Episcopal, Albany, NY
Christa Rakich; Immanuel Covenant, Rochester, NY 4 pm
CJ Sambach; First Un. Meth., Corning, NY 4 pm
Gerre Hancock; St Thomas, New York, NY 5:15 pm
Marilyn & James Biery, duo-organ; Trinity Cathedral, Trenton, NJ
Heinz Lohmann; Chevy Chase Presbyterian, Washington, DC 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Robert Haigler; Second Presbyterian, Chicago, IL 3 pm

6 OCTOBER
Robert Glasgow; University of Michigan, Ann Arbor, MI

7 OCTOBER
Helga Schauerte; Cleveland Museum, Cleveland, OH 8 pm

9 OCTOBER
Ernst-Erich Stender; St Luke Lutheran, Silver Spring, MD 4 pm
Halg Mardirosian, workshop; St John's Cathedral, Milwaukee, WI 1:30 pm

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10 OCTOBER

Ernst-Erich Stender, masterclass; St Luke Lutheran, Silver Spring, MD 4 pm

11 OCTOBER

Honegger, King David, South Congregational-First Baptist, New Britain, CT 7:30 pm**Marliou Kratzenstein**; Cadet Chapel, West Point, NY 3:30 pm**Jeffrey Walker**; St Thomas, New York, NY 5:15 pm**Ernst-Erich Stender**; Christ Lutheran, York, PA 8 pm**Edmund Shay**; First Un. Meth., Brevard, NC 3 pm**Gerre Hancock**; Westminster Presbyterian, Dayton, OH 4 pm**Robin Dinda**; Redeemer Lutheran, Flint, MI**David Hurd**; Zion Lutheran, Ft. Wayne, IN 4 pm**Halg Mardirosian**; St John's Cathedral, Milwaukee, WI 3 pm**Kristin Farmer**; Tainter Mem. Theater, Menomonie, WI 2 pm

12 OCTOBER

Gerre Hancock, workshops; Westminster Presbyterian, Dayton, OH 9 am, 1:45 pm

16 OCTOBER

Christopher Herrick; Community Church, Douglaston, NY 8 pm**Simon Preston**; Metropolitan Un. Meth., Detroit, MI 8 pm**Kristin Farmer**; 8th Church of Christ, Scientist, Chicago, IL 8 pm

17 OCTOBER

Robert Hill, harpsichord; Christ Church Cathedral, New Orleans, LA 8 pm

18 OCTOBER

Peter Marshall; Storrs Congregational, Storrs, CT 4 pm**David Hurd**; St Luke's Episcopal, Attica, NY 7:30 pm**Cj Sambach**; Avenue Un. Meth., Milford, DE 7 pm**Halg Mardirosian**; St Thomas More Cathedral, Arlington, VA 7:30 pm**Simon Preston**; Greene Mem. Un. Meth., Roanoke, VA 5 pm**Ernst-Erich Stender**; Christ Lutheran, Charlotte, NC 4 pm**Susan Landale**; Calvary Episcopal, Pittsburgh, PA 8 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**John Weaver**; Broad Street Presbyterian, Columbus, OH

19 OCTOBER

Joan Lippincott; First Presbyterian, Lancaster, PA 8 pm

25 OCTOBER

Larry Allen, with orchestra; Immanuel Congregational, Hartford, CT 4 pm**Donald Sutherland & Phyllis Bryn-Julson**, organ & voice; First Universalist, Syracuse, NY 7:30 pm

Bach, Cantata 80, with orchestra; Holy Trinity Lutheran, New York, NY 5 pm

Yale Russian Chorus; Un. Meth., Red Bank, NJ 4 pm

Simon Preston; First UCC, Reading, PA 3 pm**Christopher Herrick**; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert, with orchestra; St Clement's Episcopal, St Paul, MN 10:30 am, 3 pm

26 OCTOBER

Martin Haselböck; Orchestra Hall, Chicago, IL 8 pm

27 OCTOBER

Frederick Swann; Trinity Church, New York, NY 8 pm

28 OCTOBER

Karel Paukert, with orchestra; Cleveland Museum, Cleveland, OH

29 OCTOBER

Marilyn Keiser; Southern Baptist Theological Seminary, Louisville, KY 8 pm

30 OCTOBER

David Craighead; Concordia College, Bronxville, NY 8 pm**MICHAEL GAILIT**

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A-1010 VIENNA, AUSTRIA**John Weaver**; Cedar Lane Unitarian, Betnesda, MD 8 pm**Marilyn Keiser**, seminar; Southern Baptist Theological Seminary, Louisville, KY 11 am**Jerome Butera**; Fourth Presbyterian, Chicago, IL 12:10 pm

31 OCTOBER

Gillian Weir, masterclass; St Paul's Lutheran, Washington, DC 10 am**Chris Nemeck**; Lindenwood Christian, Memphis, TN 7:30 pm

UNITED STATES

West of the Mississippi

18 SEPTEMBER

Thomas Murray; Cathedral of St Paul, St Paul, MN

20 SEPTEMBER

Carlene Neihart; St Mary College, Leavenworth, KS 4 pm

29 SEPTEMBER

Carlene Neihart; College Church of the Nazarene, Olathe, KS 7:30 pm

2 OCTOBER

Michael Farris; St Mark's Cathedral, Seattle, WA

4 OCTOBER

George Ritchie; Gethsemane Lutheran, Seattle, WA 4 pm

6 OCTOBER

Simon Preston; University of Wyoming, Laramie, WY 8 pm

7 OCTOBER

Simon Preston, masterclass; University of Wyoming, Laramie, WY**Simon Preston**; Wartburg College, Waverly, IA

9 OCTOBER

John Obez; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

11 OCTOBER

Gillian Weir; Tinity Episcopal, Longview, TX 5 pm

12 OCTOBER

David Craighead; Pasadena Presbyterian, Pasadena, CA

13 OCTOBER

John Walker; Salem Mennonite, Freeman, SD 7:30 pm

Bach Chor, Hamburg; First Congregational, Los Angeles, CA 8 pm

16 OCTOBER

Robert Anderson; First Congregational, Los Angeles, CA 8 pm**Ernst-Erich Stender**; Crystal Cathedral, Garden Grove, CA 8:15 pm

17 OCTOBER

Marilyn Keiser; Christ Church Cathedral, Houston, TX (also 18 October)

18 OCTOBER

John Walker; First Un. Meth., Lawrence, KS 4 pm

Festival Chorus, with orchestra; First Congregational, Los Angeles, CA 7:30 pm

19 OCTOBER

Nancy Sartain, harpsichord, **Lloyd Holzgraf**, organ; First Congregational, Los Angeles, CA Noon (through 23 October)

21 OCTOBER

Festival Chorus, with orchestra; First Congregational, Los Angeles, CA 10:30 am

23 OCTOBER

David Liddle; St Stephen Presbyterian, Ft Worth, TX 8 pm

Early Music Academy; First Congregational, Los Angeles, CA 8 pm

24 OCTOBER

John Walker; St Mark's Episcopal, Shreveport, LA 4 pm**DAVID GOODING**

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25 OCTOBER
Herndon Spillman; Univ. of Texas, Austin, TX 4 pm
Lynne Davis; Grace Cathedral, San Francisco, CA 5 pm
 Bach, *St John Passion*; First Congregational, Los Angeles, CA 7:30 pm

27 OCTOBER
John Walker; St Luke's Un. Melh., Houston, TX 8 pm

29 OCTOBER
Gillian Weir; St Mark's Episcopal, Little Rock, AR 8 pm

30 OCTOBER
David Higgs; Trinity University, San Antonio, TX 8 pm

8 OCTOBER
Gillian Weir, with orchestra; Jack Singer Concert Hall, Calgary, ALT, 8 pm (also 9 October)

21 OCTOBER
John Rose; Birmingham Town Hall, Birmingham, England, noon

22 OCTOBER
John Rose; St Paul's Cathedral, London, England, 6 pm

25 OCTOBER
Haig Mardrosian; Dreifaltigkeitskirche, Aachen, West Germany, 8 pm

28 OCTOBER
Haig Mardrosian; Stiftskirche, Kaiserslauten, West Germany 8 pm

30 OCTOBER
Haig Mardrosian; Parish Church, Lohsheim, West Germany, 8 pm

INTERNATIONAL

29 SEPTEMBER
Simon Preston; First St Andrew's United Church, London, Ontario 8 pm

Organ Recitals

ROBERT ANDERSON, Yale Institute of Sacred Music, New Haven, CT, June 9: *O we have cause to praise*; *Shimah B'Kolt*, Op. 89, Persichetti; *In the Isles of the Sea*, Pinkham; *Canto II: Ashes of Rose*, Crawford; 1732: *In Memoriam Johannes Albrecht*; *Shepherd of all who inhabit the earth*, Albright; Two Gospel Preludes: *Amazing Grace* (Book II, No. 3), *Free Fantasia on 'O Zion, haste' and 'How firm a foundation'*, Bolcom.

KIM ARMBRUSTER and JARED JACOBSEN, St. Leander Church, San Leandro, CA, May 8: *Sunday Night (Views from the Oldest House)*, Rorem; *The Despair and agony of Dachau*, Siffer; *Volumina*, Ligeti; *The Burning Bush*, Berlinski; *Sonata III*, Hindemith; *Litanies*, Alain; *Le Banquet Cèleste*, Messiaen; *O Gott, du frommer Gott*; *Jerusalem, du hochgebaute Stadt*, Karg-Elert; *Allegro (Symphony VI)*, Widor.

DENNIS BERGIN, Grace United Methodist Church, St. Louis, MO, June 17: *Preludio (Deuxième Symphonie)*, Op. 26; *Triptyque*, Op. 51; *Symphonie-Passion*, Op. 23, Dupré.

JAMES R. BIERY, St. Francis Church, Naugatuck, CT, June 5: *Voluntary in D Minor*, Stanley; *Sonata No. 9 in B-flat Minor*, Rheinberger; *Naiades*, Vierne; *Prelude and Fugue in E-flat*, Daveluy; *Funeral March of a Marionette*, Gounod, arr. Best; *The Barber of Seville Overture* (assisted by Marilyn Perkins Biery), Rossini, arr. J. Biery.

ELIZABETH and RAYMOND CHENAULT, Grace Episcopal Church, Charleston, SC, May 29: *Variations on an Easter Theme*, Rutter; *Advent Dances*, Major; *A Fancy for Two to Play* (world premiere), Hancock; *Toccata for Two*, Willis; *Ragtime* (world premiere), Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

NANCY JOYCE COOPER, Longwood Gardens, Kennett Square, PA, March 8: *Prelude and Fugue in B Major*, Dupré; *Waltz of the Flowers*, Tchaikovsky; *Stars and Stripes Forever*, Sousa; *Cortege and Litany*, Dupré; *Marche Heroique*, Brewer; *Trumpet Minuet*, Hollins; *Largo (New World Symphony)*, Dvorak; *Overture to William Tell*, Rossini.

DAVID CRAIGHEAD, Illinois College, Jacksonville, IL, April 26: *Livre d'Orgue*, du Mage; *Allein Gott in der Höh sei Ehr*, S. 662; *Toccata and Fugue in F Major*, S. 540, Bach; *The Last Rose of Summer*, Op. 59, Buck; *Organbook III*, Albright.

ROBERT DELCAMP, St. Michael and All Angels Church, Anniston, AL, May 31: *Marche Triomphale* "Now thank we all our God," Karg-Elert; *Sicilienne*, *Matthews-Final (Bach's Memento)*, Widor; *Fantasia in F Minor*, K. 608, Mozart; *Grand Pièce Symphonique*, Franck; *Cornet Voluntary*, Berg; *Rondo for the Flute Stop*, Rinck; *Carillon*, Sowerby; *Tuba Tune in D*, Lang; *Variations sur un Noël*, Op. 20, Dupré.

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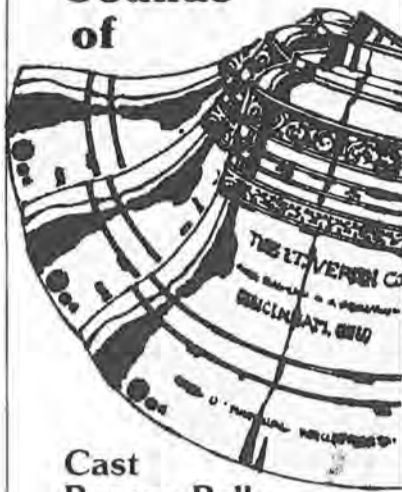
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SHARONROSE DRYER, Interfaith Chapel, University of Rochester, Rochester, NY, May 5: *Concerto in A Minor*, Bach-Vivaldi; *Fantaisie en la majeur*, Franck; *Prelude et Danse Fugué*, Litaize.

STEVE GENTILE with Jacqueline Burlingame, soprano, Cathedral of St. Mark, Minneapolis, MN, May 17: *Fanfare for Organ*, Arnatt; *Magnificat primi toni*, Buxtehude; *We Christian people*; *You prince of peace*, Lord Jesus Christ; *Jesus, my joy* (Neumeister Collection); *Prelude and Fugue in D Major*, Bach; *Fugue on the theme of the Soissons Cathedral Carillon*, Durullé; *Mirror of Life*: 1. Night; 2. Morning; 3. Mid-day; 4. Evening, Peeters; *Prelude on the Introit of the Epiphany*, Durullé; *Meditation*, Tissot; *Scherzando*, Langlais; *Adagio*, Final (*Symphony III*), Vierne.

CHAPMAN GONZALEZ, St. Philip and James Church, Baltimore, MD, June 7: *Sonata in C Minor*, Op. 65, No. 2, Mendelssohn; *Herzliebster Jesu*; *O Welt, ich muss dich lassen*, Brahms; *Concerto in G Major*, Bach; *Adagio (Symphony III)*, *Carillon du Longport*, Vierne; *In Dulci Jubilo*, *Cortege et Litanie*, Dupré.

REBECCA IVERSON, Christ United Methodist Church, Rochester, MN, June 16: *Largo (from Xerxes)*, Handel; *Toccata and Fugue in D Minor*, S. 565, Bach; *Beautiful Savior*, *The Christmas Symbol*, Christiansen, arr. Cassler; *Surprise! Adagio* from Octet, Op. 166, Schubert, arr. Arno; *Rondeau*, Mouret.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, May 3: *Hymne d'actions de grâces 'Te Deum'*, Langlais; *Sonata in D Major*, Wq. 70, 5, C.P.E. Bach; *Prelude, Toccata (Suite, Op. 5)*, Durullé; *In the Isles of the Sea*, Pinkham; *Es ist das Heil*, *Herzliebster Jesu*, Gebhardi; *Toccata and Fugue in D Minor*, S. 565, Bach.

JOSEPH LINGER, Cathedral of St. Joseph, Hartford, CT, May 6: *Sinfonia to Cantata No. 29*, Bach; *Jagged Peaks in the Moonlight (Mountain Sketches)*, Clokey; *Voluntary in D*, Heron; *Fountain Reverie*, Fletcher; *The Washington Post*, Sousa-Linger.

KENNETH MATTHEWS, California Palace of the Legion of Honor, San Francisco, CA, June 20: *Fanfares (Suite No. 1)*, Hampton; *Liebster Jesu, wir sind heir*, Bach; *Canzona on Liebster Jesu*, Purvis; *Bourrée in D*, Sabin; *Menuet (Le tombeau de Couperin)*, Ravel; *Allegro (Symphonie No. VI)*, Widor.

C. RALPH MILLS, Highland Presbyterian Church, Fayetteville, NC, June 7: *Prelude and Fugue in E-flat*, S. 552, In thee is gladness, S. 615, *We all believe in one true God*, S. 680, *Jesu, joy of man's desiring*, *Prelude and Fugue in E Minor*, S. 533, Bach; *Processional*, *Canzonetta*, *Toccata Giocosa*, *Chorale*, *Recessional*, Mathias.

CAROLYN SHUSTER, Museum of Art, Cleveland, OH, April 12: *Pièce Héroïque*, *Pastorale*, *Fantaisie in A*, *Choral No. 3 in A Minor*, Franck.

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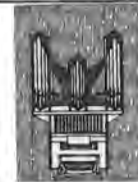
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