

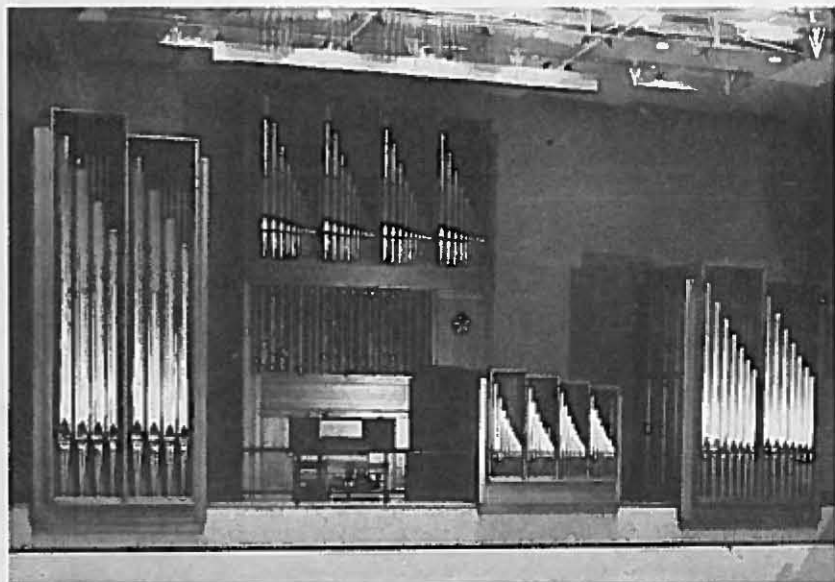
THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

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The new Casavant organ in Clapp Recital Hall.

The School of Music of the University of Iowa, Iowa City, has moved into a multi-million dollar complex consisting of a new Music Building, Clapp Recital Hall, and Hancher Auditorium.

The organ department, which Prof. Gerhard Krapf started in 1961 with a 5-rank, unified Holtkamp practice organ and five students, today has an enrollment of 40 students. Two full-time teachers, Prof. Krapf and Dr. Delbert Disselhorst, and four assistants comprise the faculty. Degrees offered include the PhD, DMA, MFA, MA, and BA. In addition to organ instruction, course offerings include organ literature, history of organ building and design, organ pedagogy, church service playing, church music, improvisation, and thoroughbass.

The new Casavant organ in Clapp Recital Hall is being dedicated this month in an opening recital by Dr. Disselhorst and Professor Krapf on Sept. 6, two programs on Sept. 29 and Oct. 1, and a Sacred Music Workshop on Nov. 1 and 2 which will feature Anton Heiller in recital and lectures. The 3-manual organ has mechanical key action with electric stop action and comprises 53 stops. It is located on a platform above the rear of the stage, and the Rückpositiv division is moved slightly to the right of the console to enable recitalists to be seen by the audience.

The main case contains the Hauptwerk and Schwellwerk, the Pedal division being divided in two cases at each side of the main case forward on the organ platform. The manual compass is 56 notes.

HAUPTWERK

Quintaden 16 ft.
Prinzipal 8 ft.
Rohrflöte 8 ft.
Oktav 4 ft.
Spitzflöte 4 ft.
Nasat 2½ ft.
Superoktav 2 ft.
Blockflöte 2 ft.
Terz 1½ ft.
Mistur IV 1½ ft.
Scharf III ½ ft.
Kornett V 8 ft. (TC)
Fagott 16 ft.
Trompete 8 ft.
Klarine 4 ft.

RÜCKPOSITIV

Gedackt 8 ft.
Quintadena 8 ft.
Prinzipal 4 ft.
Koppelflöte 4 ft.
Nasat 2½ ft.
Oktav 2 ft.
Waldflöte 2 ft.
Terz 1½ ft.
Quintflöte 1½ ft.
Siffelöte 1 ft.
Scharf IV ¾ ft.
Rankett 16 ft.
Krummhorn 8 ft.
Tremulant

SCHWELLWERK

Gedacktflöte 8 ft.
Salizional 8 ft.
Vox Coelestis 8 ft. (TC)
Gemshorn 4 ft.

Nachthorn 4 ft.
Prinzipal 2 ft.
Hohflöte 2 ft.
Sesquialtera II 2½ ft.
Kleinmistur III 1 ft.
Zimbel III ¼ ft.
Dulzian 16 ft.
Oboe 8 ft.
Klarine 4 ft.
Tremulant

PEDAL

Prinzipal 16 ft.
Subbass 16 ft.
Oktav 8 ft.
Rohrpommer 8 ft.
Choralbass 4 ft.
Rohrpfeife 4 ft.
Nachthorn 2 ft.
Mistur V 2 ft.
Posaune 16 ft.
Fagott 16 ft.
Trompete 8 ft.
Schalmei 4 ft.

Two studio organs also double as recital instruments for the organ department. The first is a Schlicker organ of 1971 with mechanical key action and electro-pneumatic stop action. The 2-manual encased organ contains 22 stops; the manual compass is 56 notes.

GREAT

Principal 8 ft.
Holzgedeckt 8 ft.
Oktave 4 ft.
Rohrflöte 4 ft.
Waldflöte 2 ft.
Mistur IV
Trompete 8 ft.

SWELL

Rohrflöte 8 ft.
Waldflöte 2 ft.
Spitzflöte 4 ft.
Prinzipal 2 ft.
Sesquialtera II 2½ ft. (TC)
Scharf III ½ ft.
Dulzian 16 ft.
Schalmei 8 ft.
Tremolo

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Metalledackt 8 ft.
Choralbass 4 ft.
Rauschpfeife II 2 ft.
Basson 16 ft.
Schalmei 4 ft.

The second studio organ was built by the Möller Organ Company in 1971. The 27-stop, 3-manual instrument has electro-pneumatic key and stop action, and the manual compass is 61 notes. It is Möller's opus 10500.

GREAT

Prinzipal 8 ft.
Rohrflöte 8 ft.
Oktave 4 ft.
Doublette 2 ft.
Fourniture III 1 ft.
Sordun 16 ft. (Positiv)

SWELL

Bourdon 8 ft.
Salizional 8 ft.
Weit Prinzipal 4 ft.
Blockflöte 2 ft.
Cymbel II ¾ ft.
Trompete 8 ft.
Trichter Regal 4 ft.
Tremolo

POSITIV

Nason Gedackt 8 ft.
Koppelflöte 4 ft.
Prinzipal 2 ft.
Larigot 1½ ft.
Sesquialtera II 2½ ft. (TC)
Sordun 8 ft. (73 pipes)
Tremolo

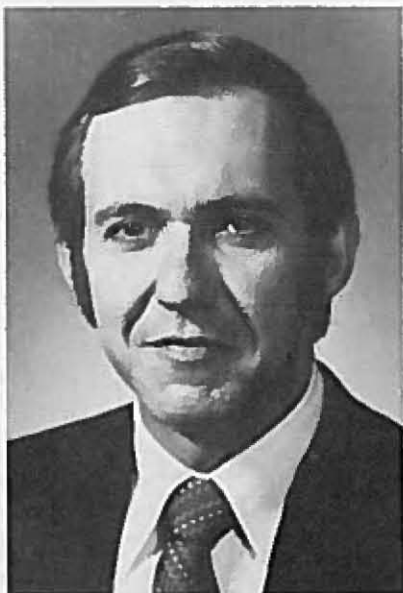
PEDAL

Bourdon 16 ft.
Spitzprincipal 8 ft.
Gedeckt 8 ft.
Choralbass 4 ft.
Rauschpfeife II 2½ ft.
Sordun 16 ft. (Positiv)
Sordun 8 ft. (Positiv)
Sordun 4 ft. (Positiv)

In addition to the two studio organs, there are five practice organs in the new building: a Casavant 2-manual of 7 stops with mechanical key and stop action; a Schlicker 2-manual unit organ of 9 stops and 2 ranks with electro-pneumatic action; a Holtkamp 2-manual unit organ of 12 stops and 5 ranks with electro-pneumatic action; and two Möller unit organs of 2-manuals, 11 stops, and 2½ ranks with electro-pneumatic actions.



University of Iowa organ faculty: Prof. Gerhard Krapf, chairman (above); Dr. Delbert Disselhorst (right).



Clapp Recital Hall, showing room, stage, and organ.



Further Thoughts Towards An Interpretation of Reger's Organ Music

or

"Young man, let's not play my things too fast; play everything quite deliberately, even though it's notated faster."¹

by James Wyly, Grinnell College, Grinnell, Iowa

It is good to see Raymond Mabry's translations of Manfred Hoffman's and Hans Klotz's notes on the performance of Max Reger's organ works in the August DIAPASON. They raise issues which have long deserved more attention than they have gotten in the United States. Reger's music can no longer be taken lightly by American organists, and the approach of the Reger centennial year, 1973, gives added impetus to the search for resolutions of the problems which confront those interested in playing this music in the way Reger envisioned.

As the Hoffmann and Klotz articles make clear, opinions differ as to whether Reger's music is to be interpreted in the "orchestral" style which results from literal application of Reger's dynamic instructions upon a ca. 1900 German organ, or whether the instructions are to be taken more or less loosely. This is a many-sided question, and it is not likely to be permanently resolved in the immediate future. However, the two articles tend to polarize the issue, as the reduction of any issue to a pair of contrasting statements necessarily must do; and, more seriously, they permit a misleading interpretation to be read of the interpretation of Reger espoused by Hans Klotz, which is familiar to those who have discussed Reger's organ works with him and heard him play them. My purpose in these notes is to expand upon the two statements in the hope that my comments will encourage further thought upon a problem which is both difficult and important.

I do not wish to imply that Hoffmann is wrong. His profound respect for Reger's intentions is only to be admired and emulated. Furthermore, it is certain that some recent organists have attempted to apply rigidly baroque concepts of registration, dynamics, tempo, etc., to the interpretation of Reger, and in so doing put Reger in the "baroque strait jacket" which Hoffmann rightly finds both unflattering and exceedingly confining. His arguments against this sort of thing are well-taken; one who defends this kind of historical anachronism in the performance of Bach skates on very thin ice indeed.

But the juxtaposition of Hoffmann's article with that of Hans Klotz can be somewhat misleading, for it implies (though this may not be Mr. Mabry's express intent) that Klotz is one of these skaters, and that he proposes for Reger's works "an anaemic interpretation according to baroque taste, whereby, in order to do justice to the mechanical action, even the tempi are taken at a 'baroque' slow pace." Leaving aside for the moment the issues of how accurate it may be to characterize the true baroque taste as "anaemic," or how slow or fast may be true baroque paces, it must be said that Klotz never indicated that his remarks or his ideas of Reger performance should be so interpreted. One scans Klotz's remarks in vain for the word "baroque." Those who know his Reger playing know it is anything but anaemic or slow. After a performance of his at the Church of St. Bavo, Haarlem, in 1962, I heard the remark, "It sounded as though the organ were on fire." A recording he made in 1961 of the Fantasy on *Wachet auf* (op. 52/2, Kantate 642 228) sufficiently establishes that his Reger interpretations possess their full complement of red corpuscles, and wide dynamic changes as well.

Clearly, then, the difference between Hoffmann's and Klotz's positions is

something other than the identification of Klotz with Hoffmann's "noncommittal and overcautious soberness" which is all too easy to read into their juxtaposed writings. We can establish its nature more accurately. Hoffmann seems to proceed on the assumption that only two positions are possible: either the player obeys Reger's instructions to the letter or he doesn't; and if he doesn't, then his only remaining alternative is to play Reger in a way Hoffmann finds narrow, calls baroque, and doesn't like. This may have been the situation Hoffmann found around him in 1967, but a little reflection should indicate that it falls short of encompassing the entire spectrum of possibilities.

Careful comparison of the two articles gives a rather different perspective. If we resist the temptation to identify Klotz with Hoffmann's "bad guys," we see that the main difference between them would seem to be that Hoffmann advocates strict adherence to all the markings in Reger's scores, while Klotz produces evidence that Reger himself did not always favor adhering to them. Hoffmann's position is unassailable as long as one has access to an organ built about 1900 by Sauer, Walcker, or some such firm. Given this instrument, it would be hard to justify deviating from the printed markings any more than the outer limits of one's technique, the organ, and the acoustics might demand. But what about the rest of us? Those were atypical and idiosyncratic organs, and it seems doubtful that instruments like them will be built again. Are we to abandon the attempt to play Reger entirely, then, or may we use Reger's known deviations from his scores as bases upon which to build convincing performances upon the instruments we have at hand? Stated thus, the question answers itself; and though we are not yet out of the woods, we are faced with a different kind of problem than originally seemed to be the case. It is this kind of consideration that leads Klotz to the kinds of performances he advocates, rather than adherence to some set of supposed "baroque" principles, the implied villain of the Hoffmann article.

Furthermore, it is not as difficult to achieve crescendi, decrescendi, sudden changes in dynamics, etc., on *Werkprinzip* mechanical organs as is often implied. A moment's consideration of the organ works of César Franck proves this. Crescendi, etc., abound, but they are all achieved by coupling and uncoupling, changing manuals, employment of a single swellbox, and terraced additions and subtractions of groups of stops — all (except, in a minority of cases, the swellbox) resources which are available to the player of nearly any sizeable organ in use today. These devices can be perfectly easily applied to Reger's music, simply substituting them for the constant use of the roller-crescendo. (The modern crescendo pedal, operating as it does on an instrument with stops of widely varying timbres, gives an entirely different effect from the old German one, which operated many stops of very similar color.) It is this kind of substitution that is at the center of Klotz's approach to Reger's music, and it is probably this, rather than perfectly static dynamics, that Straube, Klotz's teacher, employed on the famous occasion cited by Klotz at Basel Cathedral on 14 June 1903. The result is not so different in the end from that of skilled use of a roller-crescendo in a large old German organ; and, it must be said, it is nearer the essential nature of the instrument as we now conceive it. It is hard to imagine that a musician of Reger's genius would not have grasped this.

If an organist approaches Reger's music in this way, a surprising number

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ROBERT SCHUNEMAN
Editor

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of Reger's profuse dynamic marks can be accurately observed. For example, let us consider the Fantasy on *Straf mich nicht in deinem Zorn*, op 40/2. The introduction contains what seems an appalling number of dynamic markings, coming several to the bar and ranging from *pppp* to *FFF*. However, Reger's manual changes (for an organ with three keyboards and pedals) and coupling instructions are precise, and it is perfectly possible to play the passage observing Reger's instructions exactly, with no changes of stops at all. In this case, *pppp* is to be interpreted, of course, as more-or-less-full third manual with swellbox closed, as it has been as a matter of course in a great deal of organ music written over the last hundred-odd years. One simply follows Reger's directions and uses the swellbox, and the dynamics take care of themselves. The exact type of organ on which one does it becomes a matter of secondary importance.

Yes, one may answer, but what about the *FF* in the twelfth bar of verse 5 (mostly *pp* to *p*) of the same piece (p. 11 in the Universal edition, UE1207)? On the surface, it seems Reger's instruction here is a serious problem, and so it is. But the problem diminishes (but does not disappear, unfortunately) if one considers the larger context. Reger is obviously emulating a common 18th century form with an ornamented cantus firmus as a soprano solo for this verse. He indicates no manual changes during its course. The soprano remains on a separate manual from the accompanying voices. Surely Klotz's remark, "... in the details of registration we must be guided by the formal structure of the works" must suggest itself to us here. This then becomes the kind of dynamic Klotz says does not require (for it cannot require) "the literal observance of [Reger's] performance markings... suited to the... organ with Walze..." If the movement looks like a certain kind of chorale-prelude, then the obvious thing to do is to play it like one. It sounds well as a kind of *recit de cornet*, and if the cornet is on an enclosed manual, then the swell can approximate

Reger's instructions as well as anything. If the cornet is exposed, then no expression will be possible. There the matter ends. Reger could hardly have envisioned an ideal performance in which every dynamic change in this ecstatic, long-drawn-out solo line is accompanied by the jolts of stops coming on and off (though it must have been so played more than once). Here, the obvious larger context seems to dictate both kinds of liberties that can be taken with indicated details and their ultimate limits. So while this kind of reasoning does not remove anachronistic details of Reger's instructions, it does put them in a context in which one can feel relatively secure as to what changes to make in them in order to render the piece playable and esthetically convincing. It is hard to suppose that Hoffmann, or for that matter, Straube or Reger himself would disagree with this kind of solution when the problem is put this — Klotz's — way.

Examples could go on: verse 4 of the same piece can be seen as a descendant of the *cromorne en taille*; verse 6 is an elaborate dialogue among three manuals and pedals, each sounding a different color and dynamic level; even the extended complexities of verse 7 can be resolved when it is played as a movement for coupled *plena*, obeying Reger's manual changes and adding the reeds of one keyboard after another in order to make the indicated climax. I cannot believe that this kind of interpretation is contrary to the intent of Reger, and I know it is anything but dull, or "baroque" in the emasculated, pejorative sense the word has acquired as a result of organists' efforts. It simply represents an attempt to play Reger's music on the organs available today as expressively, dramatically, and honestly as he intended it to be played on the organs available to him. This was Hans Klotz's stated intention in formulating this approach, and it is to be hoped that it will be expanded upon by increasing numbers of organists, for the music of Reger yields astonishing satisfactions to those who have the patience to explore it.

¹Max Reger to Gerard Bunk, 1910, quoted by Hans Klotz in *The Organ Handbook*, Concordia, 1969, p. 183.

In 1962 the German musicologist, Friedrich Blume, created a veritable furor in certain musical and theological circles, primarily German, by making certain new assertions pertaining to the life and work of Bach. The picture he drew was for them a distressing one because it marked a clear departure from the traditional portrait of Bach we have come to know.

The basic thrust of Blume's writing placed into question the established relationship between Bach's personal faith and his liturgical music. According to him, pious sentiment and nineteenth century romantic thought had turned Bach into a saintly figure that could not be substantiated by the historical facts. The liturgical compositions of Bach, claimed Blume, really took shape by virtue of the position he held at Leipzig. Moreover, Bach's position as cantor did not carry with it all the prestige we tend to accord it today. Indeed, even in the eyes of Bach it may have been a step down from the previous court appointment he held at Coethen.

Blume depicts Bach as an autonomous artist composing and performing largely for the sake of music alone. He went on to say that Bach may not have composed his cantatas out of a compelling desire to proclaim the Gospel, much less as an act of faith. Rather, it appears likely that Bach composed for the Lutheran liturgy simply because this is what his position required of him.

Since Blume's iconoclastic foray, a number of writers with a mixed arsenal of historic facts and subjective views have stepped forward to defend the traditional portrait. Rarely does a nation take kindly to a criticism of its heroes or a tampering with its cultural masterworks. In this instance the act was perhaps judged all the more treasonous since it was perpetrated by a compatriot. No defense has been as thorough as the recently published book by Guenther Stiller, *Johann Sebastian Bach und das Leipziger gottesdienstliche Leben seiner Zeit*¹ is a remarkable book. Once again the vast Bach literature is examined, including the original sources in an attempt to disprove the unorthodox — if not treasonous — charges.

Stiller is intent upon showing that Lutheran orthodoxy provided the climate most congenial to the flowering of church music, that conditions in Leipzig during the first half of the 18th century provided precisely such an atmosphere, and that Bach conscientiously sought out this particular milieu of worship and piety so that he might pursue and attain his chosen goals. The author believes Bach's own theological orientation was most perfectly attuned to the spirit of Lutheran orthodoxy as it was manifest at Leipzig, and that, in retrospect, we today can see how the stylistic features of his music most perfectly reflect this.

Stiller raises again the question as to whether Bach's cantatas can still fulfill a liturgical function in today's evangelical worship, but he does not commit himself to an unequivocal position. He wishes this were possible. The recovery of the Bach cantatas for today's worship was the primary goal of the New Bach Society founded in 1910. He acknowledges that in the last resort this question can be answered only when theological rather than musical considerations take precedence. He defines his own investigation as basically a theological one.

An understanding of the liturgical function of the cantata in the first half of the 18th century requires a familiarity with both the socio-cultural conditions and the worship practices that nurtured it. Rich burghers in the independent cities vied with proud nobles to grace and enlighten their churches and courts with music and art. For Bach to compose superlative music was perhaps no less an act of worship than a participation in a sacred rite itself. It is Stiller's failure to fully appreciate Luther's distinctly new understanding

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Worship in Bach's Leipzig

by Reuben G. Pirner

of Christian "calling" that perhaps marks the most severe limitation of his work.

Already at Muehlhausen in 1710 Bach enunciated his goal: to establish a well-regulated church music to the glory of God. In pietism and rationalism Bach sometimes encountered barriers to the realization of this goal. But he never abandoned it. At Leipzig, a bastion of Lutheran orthodoxy, Bach found the atmosphere and the circumstances which were most congenial to his own theological and musical orientation and which permitted him to pursue his objectives.

In my view the outstanding value of Stiller's work lies not in its polemics but in its excellent and detailed description of the piety and the worship life that was to be found in Leipzig when Bach was engaged there as cantor. When much of northern Europe had fallen under the spell of the Enlightenment, when the forces of secularization everywhere undermined faith and worship, Leipzig continued to cultivate her orthodox Reformation heritage. When elsewhere the secular style of Baroque music, especially opera, replaced the liturgical-musical style endemic to Lutheranism since the Reformation, Leipzig's liturgy and its music remained anchored in the tradition of Lutheran orthodoxy.

The reader is frequently reminded that Leipzig's rich and varied liturgical services, which provided the settings for Bach's cantatas and passions, flowered coterminously with the enlightenment. The piety that was common to Europe's Christians for centuries, now, propelled by the Protestant Reformation, was coming to an end. Isolated pockets in Hamburg and Leipzig, were slow to take up the secularizing influences of the Enlightenment. Christian Thomasius, a proponent of rationalist thought at Leipzig's university, was forced to leave his position in 1690 when his lectures antagonized traditional sensibilities. For the most part the theological faculty as well as the city's clergymen were apologists for Lutheran orthodoxy.

It is both strange and remarkable that when nearly all of Germany experienced a spiritual and religious decline, Leipzig underwent an actual renewal — at least if statistics such as church and communion attendance can serve as a guide.

Already in 1694 a substantial increase in communion attendance is recorded. It became necessary to schedule mid-week celebrations of the sacrament to reduce the burgeoning number of communicants on Sundays and holidays. Even more significant was the renovation of churches abandoned since the time of the Reformation and their dedication as new places of worship. There was also the remodeling of older churches regularly in use. Whenever possible, space was added to accommodate more worshippers. New organs were installed and old organs were rebuilt. When Bach arrived in 1723, regular worship was held in six different churches.

Private confession remained a common practice in Leipzig throughout most of the 18th century. The times at which confession could be made were increased.

Greater emphasis was placed upon catechetical instruction and the regular examination of both young and old. Such instruction (*Katechismusexamina*) came to be structured liturgically into a formal service of worship. These continued throughout the 18th century.

The first decades of the 18th century witnessed a continual increase in the number of scheduled worship services. Vespers were added on holy days, special passion music for Good Friday. Celebrations of the Eucharist replaced ordinary preaching services. Every change seemed to bear witness to a significant renewal of worship and piety.

Bach stepped into this liturgically-charged atmosphere as *Musikdirektor* of the city. The oft-repeated title, "Cantor of St. Thomas", is rather inaccurate inasmuch as it only points to the hat he wore as teacher of the school attached to St. Thomas Church. St. Nikolaus Church was really at that time the city's main place of worship. It was here that the leading clergyman (the *Superintendent*) preached at the main service on Sundays and holidays. It was also in her sanctuary that Bach's cantatas were generally first performed. Since Bach's responsibilities extended to the far-flung musical activities of the city as a whole, the title, *Director musices*, reflects his true position more accurately.

On an average Sunday Leipzig's burghers could choose from no less than 16 different sermons in as many services. Depending upon the occasion and the number of communicants, the celebration of the Lord's Supper generally lasted from 3 to 4 hours. Since services were scheduled on festivals from early morning until late afternoon, some people actually chose to listen to as many as three sermons in a single day!

The Sunday and holiday services by no means exhausted the worship schedule. Throughout the weeks there were preaching services, and liturgical Bible classes of various description. The latter, designed primarily for catechumens, included hymns, collects, and a closing benediction. The sermon even at a mid-week service could last an hour. On Wednesdays and Thursdays the Lord's Supper was again celebrated at St. Nikolaus and St. Thomas respectively. Each week also witnessed from 15-20 baptisms, 10-12 weddings, funerals, and other occasional services and special celebrations of various kinds. Five clergymen were kept busy. There was a clear delineation of clerical ranks and liturgical functions among the one superintendent, one archdeacon, two regular deacons, and one preacher. The preacher alone among the clergy was unordained. It was his special task to preach the Saturday night Vesper sermon.

Visitors to Leipzig recorded in their annals the remarkable number of worship and devotional opportunities which reached a special climax during the celebration of the three major festivals — Christmas, Easter and Pentecost. For three successive days one service followed another. The festivals were ushered in by a fifteen-minute tolling of the church bells, followed immediately by a festive service of Vespers. Minor festivals such as Apostle Days were observed during the week on the day tradition had assigned them. Elsewhere in Germany their

observance was usually postponed to the following Sunday.

Lent began with *Invocavit* Sunday. No mention is made of Ash Wednesday. Although the performance of music was restricted for some services during the Paschal season, it was greatly expanded in others. The high point of the Good Friday observances was the Passion oratorio. The Passion as an annual event began at St. Thomas Church in 1721 and at St. Nikolaus three years later. During the following years it alternated between the two churches.

No "business as usual" was tolerated on holy days or during Lent. On high festival days the city gates remained locked except to pedestrians. Iron chains were strung across the streets to prevent noisy traffic from disturbing or distracting the worshippers. Fasting was encouraged, especially on penitential days announced by Saxony's ruling monarch. Days of penance were announced twice each year until 1710 and three times annually thereafter.

To the *Director musices* and cantor at St. Thomas's was entrusted the supervision of music in all the city's churches. Bach's 55 singers were divided among four of the congregations, the two main churches laying claim to the best singers. The choir which performed Bach's cantatas was comprised of the school's very best. Little more was expected of the less gifted singers than the leading of the congregation in the singing of the chorales. Each choir consisted of no more than 14 singers. In the cantata performances the instrumentalists invariably outnumbered the singers. The instrumental players were largely enlisted from the citizenry, though older students were occasionally also pressed into service. Instrumentalists were always in short supply, sometimes requiring the cancellation of a performance. The cantata had its fixed liturgical place between the Epistle and the creedal hymn. Its performance lasted 35 minutes in summer and 25 minutes in winter. Occasionally the cantata was divided into two parts so that the second half could be performed after the sermon. Since special music was regularly performed during the Communion, it is likely that cantatas may also have been performed then. This possibility gains credence inasmuch as Bach's cantatas frequently employ chorales with images or allusions to the Eucharist. Bach looked upon the cantata as an important correlative of the sermon in the proclamation of the Gospel. It was perhaps the most essential element in his plan for a "well-regulated" church music.

The choir played an important liturgical function by singing the liturgy antiphonally with the congregation. Leading the congregation in the singing of the hymns was still another important task, since the organ accompaniment of the hymns was unknown at Leipzig until the second half of the 18th century. Certain individuals were charged with leading the congregation in the absence of the choir.

It is to the spirit of Lutheran orthodoxy that Stiller ascribes the basic impetus for the renewal of worship and church music at Leipzig. There were other circumstances, to be sure, that contributed to this renewal such as the preaching ability of the clergy. There are few features about pietism that Stiller finds commendable. He doubts whether a pietistically-inclined clergyman could have been called to Leipzig.

Bach is pictured as a faithful disciple of authentic Lutheran orthodoxy, versed both in Luther's writings and the works of some post-Reformation Lutheran dogmatists. But this judgment is not entirely convincing in light of an examination of Bach's cantata texts. Neither is his argument conclusive when he maintains that Bach's use of the recitative and aria in no way represents a secularization of church music. It is true, however, that Bach sought a position in an orthodox Lutheran milieu, for the pietists were generally suspicious of all church music over and above simple hymnody. In both the cantatas and the passions, the pietists could smell the atmosphere of the opera.

Stiller is convinced that this late blooming of Lutheran orthodoxy, like the final glow of a dying ember, was rooted in a genuine spirituality. Despite its strength and its authentic piety, it could not for long ward off the forces of secularization that rationalism and the Enlightenment helped to unleash.

(Continued, page 16)

The *Missae Brevis* of Bach have long been neglected both in scholarly research and in concert performance. They have been dismissed as second-rate Bach, not deserving to be considered. Before 1965 there had not been one thorough analysis of these Masses. Most writers seem to have accepted the writings of Spitta and Schweitzer as the final word concerning them. Since 1963, however, there has been a more positive approach.

Several questions are raised by the neglect of these works and the unconcerned attitude of most writers. Was Spitta right or wrong? Did he thoroughly analyze these Masses? Since these Masses are all derived from existing cantata movements, are they worthy of public performance or should one adhere to the original version of the cantata movement? Is there any particular technique that Bach used throughout in his paraphrasing? Were these Masses written for the Lutheran service or for the Roman Catholic service? These are a few of the questions that the *Missae Brevis* pose.

Bach wrote the following Latin compositions:

- Missa Brevis* in B minor, BWV 232¹
- Missa Brevis* in F major, BWV 233
- Kyrie eleison, Christe du Lamm Gottes*, BWV 233a
- Missa Brevis* in A major, BWV 234
- Missa Brevis* in G minor, BWV 235
- Missa Brevis* in G minor, BWV 236
- Mass* in C minor, BWV, Anh. 24
- Mass* in E minor, BWV, Anh. 26²
- Mass* in G major, BWV, Anh. 167³
- Kyrie*, BWV, Anh. 168.
- Christe eleison*, BWV 242.
- Sanctus* in C major, BWV 237
- Sanctus* in D major, BWV 238
- Sanctus* in G major, BWV 240
- Sanctus* in D major, BWV 241
- Sanctus* in F major, BWV, Anh. 27

Of the five *Missae Brevis*, this article is concerned with those in G major, A major, C minor, and F major. The *Missa Brevis* in B minor became the basis for the *Mass* in B minor.

None of the *Missae Brevis* contains new material. The *Kyrie* of the *Missa Brevis* in F major is based on an earlier setting of the *Kyrie* in the same key. In the earlier setting of the *Kyrie*, the chorale *Christe du Lamm Gottes* is found in the chorus, whereas in the second version the chorale melody has been transferred to the horns and oboes. This is one of the last examples of the chorale as a Mass ingredient. It is Bach's only work of this type, and does not form an exact parallel to his method of including the chorale in the cantatas, for there the voices participate in the chorale while in this *Kyrie* the melody is presented as a commentary by the instruments.⁴

The *Gloria* and *Gratias* of the *Missa Brevis* in F major are from lost cantatas. In the *Missa Brevis* in A major the *Kyrie* and *Domine Deus* are also from lost cantatas. The chorus *Cum Sancto* of the *Missa Brevis* in A major is taken from Cantata 136, which is thought to have come from a lost work.⁵

In general the structure of each Mass is similar to that of a cantata. In each two-movement Mass, the *Kyrie* is set as a continuous, related musical idea, owing, no doubt, to the simplicity of the text. In the *Gloria* the text is broken into a number of sections.

Elwyn Wienandt, in *Choral Music of the Church*, refers to the technique that Bach used in the *Missa Brevis* as *contrafactum*:

The use of choruses from cantatas could as well be called parody, just as the transfer of motets or secular songs to the Renaissance Mass constituted parody. In those cases, however, one preexistent composition served as the material for an entire Mass, while here the borrowed material is used in connection with only a few words, or at most, a section of the ordinary.⁶

Mr. McGary is a candidate for the doctorate in musicology and theory at the University of Cincinnati College-Conservatory of Music. He is also organist and choir director at St. Clement Church, St. Bernard, Ohio. Mr. McGary is a graduate of the University of Louisville and has served as chairman of the music department at Spaulding College, Nazareth Campus.

The Missae Brevis of J. S. Bach

by Thomas J. McGary

The exact dates of the composition of the *Missae Brevis* cannot be ascertained. In *MGG* the dates of the four *Missae Brevis* are given as no later than 1737.⁷ Spitta was certain that they were all composed after 1730 and that the *Missa Brevis* in G major and the *Missa Brevis* in A major were written around 1737.⁸ Hendrick Willem Van Loon states that they were written between 1737 and 1740.⁹ According to C. L. von Hilgenfeldt, the *Missae Brevis* in A major was composed in 1735.¹⁰ Schmieder dates the *Missae Brevis* around 1737 and 1738.¹¹ From the above material one deduction can be made: The *Missae Brevis* were composed during the Leipzig period.

Lutheranism was a moderate form of rebellion. Luther retained much of the Roman Catholic rite, including the use of the Latin Mass. Although Luther refused to accept the Mass as a sacrament he did not deny the use of the Mass as a rite. Because of this, the use of the Latin Mass continued in many parts of protestant Germany, particularly in larger urban churches.

A comparison of the liturgy of the early Lutheran Church with that of the church in Leipzig reveals that there had been very little change. Two adaptations of the Medieval Mass of the Roman Catholic Church were fashioned by Martin Luther: 1) The Latin form of the Mass and Communion of 1523 and 2) the vernacular German Mass of 1526. These two forms had a substantial influence on the orders of service.

The typical Lutheran Sunday and festival service of the 16th century included an *Introit*, *Kyrie*, *Gloria*, *Salutation*, *Collect*, *Epistle*, *Gradual* and *Alleluia* verse, *Gospel*, *Nicene Creed*, *Sermon*, *Offertory*, *Great intercession*, *Preface*, *Sanctus* and *Benedictus*, words of institution, *Our Father*, *Pax Domini*, *Agnus Dei*, *Communion*, *Postcommunion*, *Benedictus*, and *Blessing*. The *Kyrie* and *Gloria* were still sung in the Leipzig liturgy during Bach's tenure there.¹²

In the reformed liturgy of the Lutheran Church, the most important musical activity, including the *Kyrie* and *Gloria*, took place before the sermon. These two movements became known as the *Missae Brevis* or simply as the *Messe*. The name *Missa Brevis* does not mean the same thing in the Lutheran Church as it does in the Roman Catholic Church, where it is a setting of the entire ordinary, but in a simple form. The Lutheran *Missa Brevis*, however, appeared in two forms: the contrapuntal style, employing a familiar chorale as the basis for the polyphony, and the freely composed, imitative polyphonic style of the 16th century. Both types were written with and without figured bass.

According to Eva and Sydney Grew, these settings of the Mass, normally consisting of only the *Kyrie* and *Gloria*, were sung on festive occasions. On some occasions the *Sanctus* was also sung to elaborate music.¹³

Parry believed that the *Missa Brevis* in B minor¹ was used in the Lutheran service, but that the *Missae Brevis* in A major, G major, and G minor were written for the Catholic service. He also stated "that the F major Mass can hardly have been intended for the Roman Catholic ceremony, as the remarkable feature occurs in the *Kyrie* of a Protestant choral, *Christe du lamm Gottes*, being introduced in the instrumental accompaniment."¹⁴

If this was truly the case, Parry's writings pose the question: Why was the *Missa Brevis* in B minor used in the Leipzig service and the *Missae Brevis* in G major, G minor, and A major not used, as well as the other Masses cited earlier?

Schweitzer thought that the *Missae Brevis* were intended for the court at Dresden. He further stated that when Bach received the title of Court Composer at Dresden, he sent the four *Missae Brevis* to the Dresden Court to

show his appreciation. Schweitzer also believed that Bach had no opportunity to perform these Masses, leading to the conclusion that they were written for Dresden.¹⁵

Spitta, who researched the Leipzig liturgy quite thoroughly, first stated that the *Missae Brevis* were composed for the Leipzig service, but at the last instant reversed himself and said that

they were composed for the Dresden court.¹⁶ He then declared that Bach's predecessors Knüpffer and Kuhnau wrote *Missa Brevis*, and for the second time he gives conclusive evidence for their use in the Lutheran service. However, Spitta seemed unable to recognize the significance of his own proof and again said they were for the Catholic court at Dresden.¹⁷

CHART I

COMPOSER	MASS (Kyrie and Gloria only)	Approximate Duration in Min.
Fux	<i>Missa Purificationis</i>	5 minutes
Fux	<i>Missa octo vocum SSmae Trinitatis</i>	7 minutes
Caldara	<i>Missa Dolorosa</i>	17 minutes
Biber	<i>Missa Brevis sanctorum septem dolorum B.V.M.</i>	8 minutes
Haydn	<i>Missa in Tempora Belli</i>	17 minutes
Haydn	<i>Lord Nelson Mass</i>	16 minutes
Haydn	<i>Missa St. Nicolai (G major)</i>	8 minutes
Haydn	<i>Missa Brevis Sancti Joannis de Deo</i>	3 minutes
Mozart	<i>Mass in C major, K. 317</i>	8½ minutes
Mozart	<i>Missa Brevis in B_b, K. 275</i>	5 minutes

CHART II

Missa Brevis No. 2 in F Major				
<i>Kyrie</i>	Chorus	SATB	F	Tonic
<i>Gloria</i>	Chorus	SATB	F	Tonic
<i>Domine Deus</i>	Aria	Bass	C	Dominant
<i>Qui Tollis</i>	Aria	Soprano	g	Supertonic
<i>Quoniam</i>	Aria	Alto	d	Submediant
<i>Cum Sancto</i>	Chorus	SATB	F	Tonic
Instrumentation: 2 oboes, 2 horns, strings, continuo				
Missa Brevis No. 3 in A Major				
<i>Kyrie</i>	Chorus	SATB	A	Tonic
<i>Gloria</i>	Chorus	SATB	A	Tonic
<i>Domine Deus</i>	Aria	Bass	g	Submediant
<i>Qui Tollis</i>	Aria	Soprano	b	Supertonic
<i>Quoniam</i>	Aria	Alto	D	Subdominant
<i>Cum Sancto</i>	Chorus	SATB	A	Tonic
Instrumentation: 2 flutes, strings, continuo				
Missa Brevis No. 4 in G minor				
<i>Kyrie</i>	Chorus	SATB	g	Tonic
<i>Gloria</i>	Chorus	SATB	g	Tonic
<i>Gratias Agimus</i>	Aria	Bass	d	Dominant (minor)
<i>Domine Fili</i>	Aria	Alto	B _b	Mediant
<i>Qui Tollis and Quoniam</i>	Aria	Tenor	E _b	Submediant
<i>Cum Sancto</i>	Chorus	SATB	g	Tonic
Instrumentation: 2 oboes, strings, continuo				
Missa Brevis No. 5 in G Major				
<i>Kyrie</i>	Chorus	SATB	G	Tonic
<i>Gloria</i>	Chorus	SATB	G	Tonic
<i>Gratias Agimus</i>	Aria	Bass	D	Dominant
<i>Domine Deus</i>	Duet	Soprano/Alto	a	Supertonic
<i>Quoniam</i>	Aria	Tenor	e	Submediant
<i>Cum Sancto</i>	Chorus	SATB	G	Tonic
Instrumentation: 2 oboes, strings, continuo				

CHART III

Missa Brevis No. 2 in F Major	MASS MOVEMENT	Cantata	SOURCE
	<i>Qui Tollis</i>	102:	<i>Weh der Seele, die den Schaden</i>
	<i>Quoniam</i>	102:	<i>Erschrecke doch, du allzu sich're Seele</i>
	<i>Cum Sancto</i>	40:	<i>Dazu ist erschienen der Sohn Gottes</i>
Missa Brevis No. 3 in A Major			
	<i>Gloria</i>	67:	<i>Friede sei mit euch</i>
	<i>Quoniam</i>	79:	<i>Gott ist unser Sonn und Schild</i>
	<i>Qui Tollis</i>	179:	<i>Liebster Gott, erbarme dich</i>
	<i>Cum Sancto</i>	136:	<i>Erforsche mich, Gott und erfahre mein Herz</i>
Missa Brevis No. 4 in G Minor			
	<i>Kyrie</i>	102:	<i>Herr, deine Augen sehen nach dem Glauben</i>
	<i>Gloria</i>	72:	<i>Alles nur nach Gottes Willen</i>
	<i>Gratias</i>	187:	<i>Darum sollt ihr nicht sorgen</i>
	<i>Domine Fili</i>	187:	<i>Du Herr, du krönst allein das Jahr mit deinem Gut</i>
	<i>Qui Tollis</i>	187:	<i>Gott versorget alles Leben</i>
	<i>Cum Sancto</i>	187:	<i>Es wartet alles auf dich</i>
Missa Brevis No. 5 in G Major			
	<i>Kyrie</i>	179:	<i>Siehe zu, dass deine Gottesfurcht</i>
	<i>Gloria</i>	79:	<i>Gott der Herr ist Sonn und Schild</i>
	<i>Gratias</i>	138:	<i>Auf Gott stehst meine Zuversicht</i>
	<i>Domine Deus</i>	79:	<i>Gott, ach Gott, verlass die Deiner nimmermehr</i>
	<i>Quoniam</i>	179:	<i>Falscher Heuchler Ebenbild</i>
	<i>Cum Sancto</i>	17:	<i>Wer Dank opfert, der preiset mich</i>

The evidence suggests that the *Missa Brevis* were written for the Lutheran service and not for the Catholic service. The Leipzig liturgy would have given Bach an opportunity to use the *Missa Brevis*, though not often. This may be one of the reasons why he did not write original music for the Masses. They are not short Masses of the Roman Catholic Church, but complete Masses for the Lutheran Church.

The article in *MGG* states that the *Missa Brevis* were commissioned by Duke Anton von Sporeck. Bach was chosen only after Schering refused to accept the commission.¹⁰ If Duke Anton von Sporeck, a Catholic, did commission the *Missa Brevis*, why did Bach not compose the full Mass text for the Catholic service? This one fact would indicate that the *Missa Brevis* were not composed for the Duke, but for the Lutheran liturgy.

From the beginning of Bach's Leipzig period, he had disagreements with his employers; he desired to leave this post if another position could be secured. During this period the *Missa Brevis* in B minor was composed. The scoring for this *Missa Brevis* reflected the musical forces of the Dresden court rather than those of Leipzig. Bach was as eager in 1733 to leave Leipzig as he had admittedly been in 1730. He hoped to gain the position of *Kapellmeister* at the Dresden court of Saxony by presenting the *Missa Brevis* in B minor.

Since the Dresden court was Catholic, Bach was then offering a Lutheran Mass to a Catholic establishment. If, as many writers state, the *Missa Brevis* were sent to the Dresden court, it means that Bach persisted in submitting Lutheran works for a Catholic court. I find this an inconceivable probability. It is possible that Bach may have done this once, but not five times.

One final indication that they were not for the Catholic service is that of their length. The *Missa Brevis* average from 25 to 35 minutes in length. A comparison of the *Kyrie* and *Gloria* of the Masses of Bach's contemporaries J. J. Fux, A. Caldara, and C. H. Biber, and of the later masters J. Haydn and W. A. Mozart (all of whom wrote Masses for the Catholic service) with the *Missa Brevis* of Bach reveals that Bach's works are longer.

(Chart I)

Although the greater length of Bach's *Missa Brevis* is not a positive proof, it does emphasize that to use the *Missa* in the Catholic service would greatly lengthen the service.

The *Missa Brevis* all share the same basic framework, although the text is divided at different places. The *Missa Brevis* in A major and F major share exactly the same division of text, employment of movements, and combination of soloists. The *Missa Brevis* in G major and F major share the same relationship of keys within the whole. The following chart will show the overall relationship of the *Missa Brevis* to each other.

(Chart II)

As stated previously, the *Missa Brevis* deserve to be evaluated on their own merits first, then compared with the corresponding cantata movements. By judging the *Missa* on their own merits the problem of word painting and symbolism can be given position of secondary importance. The primary concern is whether the Latin text functions satisfactorily and to a lesser extent whether the music conveys the mood or expression of the text. To show this a chart correlating each Mass movement and its source in a cantata and a summation of each paraphrased movement is given.

(Chart III)

Missa Brevis No. 2 in F Major

The *Qui Tollis* parody emerges in a new light. Within a basic harmonic framework and while retaining the oboe part in this original form, Bach has extensively reworked the continuo part and made superficial modifications in

the vocal line.

In the *Quoniam* aria Bach has used a strikingly different paraphrase technique. He has limited his reworking to four major alterations, with the remaining modifications being of less significance. The main concern has been in adjusting the cantata to fit the new text.

The majority of changes in the *Cum Sancto*, except those of deletion and addition, are a result of the Latin text.

Missa Brevis No. 3 in A Major

In his Paraphrase of the fourth movement of Cantata 67, Bach has written new choral parts, even though the instrumental parts are almost untouched. The exception is found in the second theme where two oboi d'amore parts are condensed into one part. Again in the *Gloria* paraphrase, Bach's ability to work within a preset form is revealed.

(Examples 1A, 1B, below)

The most striking feature of the *Qui Tollis* parody is his attainment of a lighter texture achieved by the changing of instrumentation which caused the greater portion of the instrumental line to sound a ninth higher. The majority of the changes in the vocal line were made necessary by the Latin text.

The *Quoniam* parody is given a different sound by the use of violins and violas in unison rather than the oboe (or flute) in the cantata. The instru-

mental line often sounds an octave lower in the Mass, which is in contrast to the preceding aria where the instrumental parts often sound a ninth higher. The outstanding point of this paraphrase is the unusual manner in which Bach deleted and inserted measures.

In the *Cum Sancto* paraphrase the majority of the changes were caused by the new text. In the orchestra parts, because of the use of two flutes in place of the oboe and oboe d'amore, some of the thematic material is found in different octave registers. The horn part has been omitted from the *Cum Sancto*, and the introduction of the cantata has been greatly shortened.

Missa Brevis No. 4 in G Minor

The *Kyrie* paraphrase of the opening movement of Cantata 102 is straightforward. Bach has made only minor alterations, and almost all of these were made to accommodate the Greek text. Not one of the changes affects the harmonic movement of the piece.

The orchestral introduction of the cantata is omitted in the *Gloria* paraphrase. The modifications made in the vocal parts serve to make the Latin text fit, although this did not seem to be the prime consideration. Many times Bach could have accommodated the text without making the elaborate changes that he did.

The *Gratias* paraphrase is another example of how Bach took the basic framework of one aria and almost reworked it into a new piece. The end

result of the paraphrase is a piece which exploits the best of the original within a new setting.

The *Domini Fili* parody is unique. Bach did not concentrate on reworking the instrumental and vocal lines, but placed his emphasis on expanding certain sections by the insertion of extra measures. The material in these extra measures is free, bearing only a slight resemblance to the main thematic material of the movement. Also, the reorchestration of certain parts gives greater variety to the sound of the aria.

For his *Qui Tollis* and *Quoniam* paraphrase Bach uses the aria *Gott versorget* of Cantata 187. The alterations made in the original have been minor, except for the addition at the end of the *Un poco allegro* section of the movement.

The only major change in the *Cum Sancto* paraphrase is the replacing of the 26 measure orchestral introduction of the cantata with a seven measure choral introduction. The remaining changes were minor and caused by the demands of the Latin text.

Missa Brevis No. 5 in G Major

A minimum of changes is revealed in the *Kyrie*. Bach made extensive chord alterations from m. 58-62. The greatest number of alterations in the rhythm were made when he wished to alter the harmonic progressions, which serve to make the harmonic movement more logical and create a tension that

(Continued, page 17)

Ex. 1A. Cantata 67: Chorus, "Friede sei mit euch."

Musical score for Ex. 1A, Cantata 67: Chorus, "Friede sei mit euch." The score is for a chamber ensemble consisting of Flute, Oboe d'amore I, Oboe d'amore II, Basso, and Continuo. The music is in A major and 3/4 time. The vocal line (Basso) has the lyrics: "Frie - - - de sei mit".

Musical score for Ex. 1A, Cantata 67: Chorus, "Friede sei mit euch." This section shows the instrumental parts for Flute, Oboe d'amore I, Oboe d'amore II, Basso, and Continuo. The vocal line (Basso) has the lyrics: "euch, Frie - de, Frie - de, Friede sei mit".

Musical score for Ex. 1A, Cantata 67: Chorus, "Friede sei mit euch." This section shows the instrumental parts for Flute, Oboe d'amore I, Oboe d'amore II, Basso, and Continuo. The vocal line (Basso) has the lyrics: "euch, Frie - de, Frie - de sei mit".

Musical score for Ex. 1A, Cantata 67: Chorus, "Friede sei mit euch." This section shows the instrumental parts for Flute, Oboe d'amore I, Oboe d'amore II, Basso, and Continuo. The vocal line (Basso) has the lyrics: "euch!".

Ex. 1B. Missa Brevis in A major, "Gloria"

Musical score for Ex. 1B, Missa Brevis in A major, "Gloria". The score is for a chamber ensemble consisting of Flute I, Flute II, Alto, and Continuo. The music is in A major and 3/4 time. The vocal line (Alto) has the lyrics: "Et in ter - ra, in bo - na".

Musical score for Ex. 1B, Missa Brevis in A major, "Gloria". This section shows the instrumental parts for Flute I, Flute II, Alto, and Continuo. The vocal line (Alto) has the lyrics: "pac, Pax - ho - mi - nibus bo - nae vo - lun - ta - tis".

Musical score for Ex. 1B, Missa Brevis in A major, "Gloria". This section shows the instrumental parts for Flute I, Flute II, Alto, and Continuo. The vocal line (Alto) has the lyrics: "pac, ho - mi - nibus bo - nae vo - lun - ta - tis".

Musical score for Ex. 1B, Missa Brevis in A major, "Gloria". This section shows the instrumental parts for Flute I, Flute II, Alto, and Continuo. The vocal line (Alto) has the lyrics: "pac, ho - mi - nibus bo - nae vo - lun - ta - tis".

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NEW APPOINTMENTS:

Elizabeth Manoogian Banks has been appointed organist-choirmaster of Christ the King Roman Catholic Church, Oklahoma City, Oklahoma. Mrs. Banks attended Boston University and holds a MusB degree from Oberlin College Conservatory of Music. Her teachers include Emory Fanning, Benn Gibson, Haskell Thomson, and David Boe. Prior to this she has been assistant to the organist-choirmaster at St. Paul's Episcopal Cathedral, Oklahoma City.

Richard M. Coffey has been appointed organist and choirmaster of South Congregational Church, New Britain, Connecticut. In May he received the MSM degree from The School of Sacred Music, Union Theological Seminary, New York City, where he was a student of Alec Wyton. His undergraduate studies were with Kathryn Eskey at the University of North Carolina at Greensboro. Mr. Coffey has been organist and choirmaster of the Fairfield-Grace United Methodist Church, Fairfield, Conn., and assistant organist and choirmaster of The Brick Presbyterian Church, New York City.

Thomas Foster has been appointed organist and choirmaster of St. John's Episcopal Cathedral, Jacksonville, Florida effective September 1. In addition to his duties at the Cathedral, Mr. Foster will chair the Commission on Music of the Diocese of Florida. He leaves a similar position at Calvary Church, Williamsville, New York. His degrees are from Syracuse University and the New England Conservatory of Music; his teachers have been Arthur Poister, Donald Willing, and Daniel Pinkham.

Robert MacDonald has been appointed director of music of The Interchurch Center, New York City. The Interchurch Center, which is world headquarters for over forty Christian denominations, will have a chapel choir made up of employees from the building. In addition, organ and choral programs by visiting performers are planned. Mr. MacDonald is also associate organist-choir director of The Riverside Church, and he appears on the roster of the McFarlane-Nielsen Concert Management.

Robert Pitman has been appointed full-time organist for the coming year at St. John's Benedictine Abbey, Collegeville, Minnesota, effective Sept. 1. Mr. Pitman is a graduate of Oberlin College Conservatory of Music where he studied organ with Fenner Douglass and Haskell Thomson, and harpsichord with David Boe. This past year he has been a Fellow in Church Music at the Washington Cathedral. While in Washington, D.C., Mr. Pitman served as accompanist for the Choral Art Society and as a music reviewer for the *Washington Post*. Mr. Pitman is the first organist at the monastery who has not been a member of the monastic community.

D. C. Rhoden has been named head of music at Athens Academy, Athens, Georgia, beginning August, 1972. Dr. Rhoden is a past dean of the Athens and Macon Chapters of the A.G.O., and he holds the Ch.M. certificate. He is a graduate of the University of South Carolina (BA degree), the Southern Baptist Theological Seminary (MSM degree), has done summer study at Union Theological Seminary, and he holds the PhD degree from Florida State University where he held teaching assistantships in organ and improvisation and a research fellowship for his dissertation on "Community Related Boy Choirs in the U.S." He has served as minister of music for the First Baptist Churches of Athens, Ga., and Milledgeville, Ga., prior to returning to graduate school, and he now serves the First Baptist Church of Jefferson, Ga., as minister of music.

C. Thomas Rhoads was appointed organist-choirmaster at St. Bede's Episcopal Church, Menlo Park, California as of July 1, 1972. Previous to this appointment, Mr. Rhoads was organist-choirmaster of St. Mark's Church, Palo Alto for 4 years. He will direct three choirs at St. Bede's: St. Bede's Choir, the Boys Choir, and St. Bede's Choral Society. Mr. Rhoads is also on the teaching and administrative staff of Las Lomas School, Atherton, California.



Benjamin M. Baldus has been appointed organist-choirmaster of St. Cuthbert's Episcopal Church, Oakland, California. Mr. Baldus will continue to develop the music program begun by the late James Faulkner. Mr. Baldus holds the BA degree from Michigan State University, and recently received an MA degree with concentration in church music from San Francisco Theological Seminary. He is now completing academic work for the MDiv degree and ordination in the United Presbyterian Church. He has studied organ with Anita Shoemaker, Paul H. Eickmeyer, and is currently a pupil of Wilbur F. Russell. Mr. Baldus and his wife reside in Berkeley, California.



Frank W. Kutschera has been appointed district sales manager for the Southeastern region for Austin Organs, Inc. of Hartford, Connecticut. Mr. Kutschera has established his office in Atlanta, Ga., and will be responsible for all sales negotiations from southern Virginia to Florida. He succeeds Percival S. Fanjoy who announced his decision to retire at the end of August. Mr. Kutschera has been associated with Austin Organs since 1949 when he joined the voicing staff of the firm. In 1955 he was appointed head voicer and continued in this capacity until 1968 when he became factory representative. During his years as head voicer, he was assistant to Richard J. Piper, vice president and tonal director, and he was also responsible for the tonal finishing of many organs throughout the country.

INFORMATION REQUESTED ON FELGEMAKER ORGANS

William E. Lindberg, a member of the Pittsburgh Chapter A.G.O., Pennsylvania, is currently doing research for a dissertation on the Felgemaker Organ Company. He would like to hear from anyone who knows of any Felgemaker organs that are still in existence. He would also appreciate hearing from anyone who has any information about locations of instruments, dates of contracts, wind pressures, and the scaling and voicing of pipes, etc. Mr. Lindberg will be happy to respond to any communications on the subject, and assures correspondents that their contributions will be acknowledged in his work. He may be contacted by writing him at 229 Constitution Drive, Pittsburgh, Pennsylvania 15236.

THE FOURTH PRESBYTERIAN CHURCH, Chicago, Illinois, will again hold a series of six recitals on the new Aeolian-Skinner organ during the coming year. The series will begin on Sept. 24 with organist and choirmaster Morgan Simmons playing. Other recitals will be given Oct. 23 by Paul Pettinga; Nov. 27 by Karel Paukert; Jan. 28 by William Whitehead; Feb. 26 by Mary Simmons; and March 26 by John Huston.



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International Organ Seminar at Southern Methodist University

Marie-Claire Alain, Anton Heiller, and Luigi Ferdinando Tagliavini remained in Dallas, Texas for one week following the A.G.O. national convention for their first joint appearance in a teaching capacity in this country, as they have done at the Summer Academy in Haarlem, Holland for many years.

Sponsored by Southern Methodist University, the seminar drew 135 registrants from all over the United States and Canada. Each of the three artists presented a course on his or her specialty, teaching two hours each day. Players for the classes included six regional winners of the A.G.O. organ playing competition (Michael Beattie, Jane Graham, Harry Huff, Anna Jeter, Karen McKinney, and Becky Rosendahl) as well as seven SMU students (George Baker, R. Harold Clark, Robert Love, Rebecca Peal, Donald Pearson, Rick Ross, and Ross Wood).

Prof. Heiller dealt with Bach's *Clavierübung, Part III*; Mme. Alain dealt with works by Couperin, de Grigny, and Clérambault; and Prof. Tagliavini dealt with works by Frescobaldi and M. Rossi. Each of the three played a public evening recital, of which the programs were the following:

Luigi Ferdinando Tagliavini, Caruth Auditorium, SMU, June 26: Toccata

secundi toni, Canzon "La Spiritata," Fuga noni toni, G. Gabrieli; Toccata V sopra i pedali, Toccata IV per l'Elevazione, Canzon francese "La Querina," Frescobaldi; Capriccio cromatico, Intonazione cromatica, Canzona in C, Merula; Concerto in D minor, Vivaldi-Bach; Prelude in A minor on "Ich hab' mein' Sach' Gott heimgestellt," Prelude in D minor, Respighi.

Anton Heiller, Church of the Transfiguration, Episcopal, June 28: Prelude and Fugue in E minor (Great), Bruhns; Chorale Prelude on "Es ist das Heil uns kommen her," Four Variations on "Vater unser im Himmelreich," Chorale Fantasy on "Wie schön leuchtet der Morgenstern," Buxtehude; Partita on "Sei gegrüßet, Jesu gütig," BWV 768, Bach; Sonata I, Hindemith; Improvisation on a theme submitted by Marie-Claire Alain.

Marie-Claire Alain, Caruth Auditorium, SMU, June 30: Plein jeu, Duo sur les tierces, Dialogue, Tierce en taille, Récit de cornet, Cromorne en taille, and Dialogue sur les grands jeux, all from La Messe des Paroisses, F. Couperin; Chorale Preludes on "Durch Adams Fall" and "Komm, heiliger Geist," Toccata in F major, Buxtehude; Prelude and Fugue in A minor, BWV 543, Bach; Trois Danses, J. Alain.



Front row, left to right: Dr. Larry Palmer, associate professor of organ and harpsichord at SMU; Dr. Robert T. Anderson, professor of organ and sacred music at SMU; Marie-Claire Alain of Paris; Anton Heiller of Vienna; and Luigi Ferdinando Tagliavini of Bologna. They are shown with the 135 organists who attended the International Organ Seminar at SMU.

1972 SYDNEY ORGAN FESTIVAL PROGRAMS

Ten days of recitals, masterclasses and workshops were featured for the 1972 Sydney (Australia) Organ Festival held from August 18 to 27. Four masterclasses were included in the festival: "The Place of Electronic Instruments in Churches" or "The Battle of the Organs, 20th Century Style" by Robert Boughen; "Organ Accompaniment to Hymns and Psalms" or "Should We Use the Town Band for Reformation Hymns?" by James Forsyth; "Choir Training Without the Keyboard" or "The Well-Tempered Chorister" by John O'Donnell; and "The Thomas Kantor's Life: Relevant to the 20th Century Church Musician?" or "How to Take an Extra Three Months' Holiday and Get Away With It!" by David Rumsey.

The recitals were played by ten artists on the mechanical action organs at The King's School and Knox Grammar School, and also on the new Flen-trop in St. Paul's College Chapel and the new Pogson organ at The King's School Chapel. This year, the entire schedule was given over to the works of J. S. Bach. The programs:

David Rumsey, Aug. 18: Clavierübung, Part III (Prelude and Fugue in E-flat, 11 large Chorale Preludes, 4 Duets).

John O'Donnell, Aug. 19: Prelude and Fugue in D, A minor (BWV 543), and E minor (Wedge), Trio Sonata 2, Chorale Partita "Sei gegrüßet," 6 Schübler Chorales.

Robert Boughen, Aug. 20: Fantasia and Fugue in C minor, Trio Sonata 1,

Fugue in C minor (BWV 575), 15 Orgelbüchlein Chorales, Prelude and Fugue in C (BWV 531), Trio in D minor, Partita "O Gott du frommer Gott," Toccata and Fugue in F.

Keith Asboe, Aug. 21: Preludes and Fugues in E minor (533), C minor (549), and C (545), 17 Chorale Preludes, Fugue in B minor after a theme of Corelli, Allabreve.

Jeanne de Voss, Aug. 22: The Eighteen Chorales.

Michael Wentzell, Aug. 23: Prelude and Fugue in C minor (546), 11 Orgelbüchlein Chorales, Trio Sonata 5, "Little" Fugue in G minor, "Gigue" Fugue in G, Three Chorale Preludes, Passacaglia and Fugue in C minor.

Christa Rumsey, Aug. 24: Preludes and Fugue in A (536), and G (541), 10 Chorales for Manuals only from the Clavierübung, Canzona, Fugue on a theme of Legrenzi, 10 Chorale Preludes.

James Forsyth, Aug. 25: Toccata, Adagio and Fugue, 15 Orgelbüchlein Chorales, Trio Sonata 6, Fantasia in C minor, Ein' feste Burg, Canonic Variations on "Vom Himmel hoch," Prelude and Fugue in B minor.

Robert Boughen, Aug. 26: Pastorale, 4 Chorale Preludes, Preludes in A minor and G, Trio Sonata 3, Prelude and Fugue in G minor (535), Fantasia in G, Chorale Partita "Christ, der du bist der helle Tag," Fantasia and Fugue in G minor.

Michael Wentzell, Aug. 27: Preludes and Fugues in C (547), A minor (551) and G (550), 7 Orgelbüchlein Chorales, Fantasia on imitation, 9 Chorale Preludes, "Dorian" Toccata and Fugue, Trio Sonata 4, Toccata and Fugue in D minor.



Herbert Manfred Hoffmann, German organ virtuoso, will return to the U.S. during October and November for his third recital tour in this country. His itinerary includes performances in Michigan, Ohio, Pennsylvania, Missouri, Illinois, North Carolina, Texas, and California. Mr. Hoffmann, the cantor of Emmaus-Kirche in Frankfurt, West Germany, has been the director of the annual Max Reger Festival since 1966, and he is also conductor of the Frankfurt Cantata Choir. In addition, he holds an appointment to the faculty of the Mozarteum in Salzburg, Austria. While Mr. Hoffmann is considered to be one of Germany's leading exponents of the works of Max Reger, his performances of significant contemporary compositions and his recordings for the PELCA label have received enthusiastic critical acclaim.

Schantz to Build for Montgomery, Ala., Church

The prominent First Baptist Church of Montgomery, Alabama has signed a contract with Schantz Organ Company, Orrville, Ohio for a 55-rank, 3-manual organ. The installation will be in a shallow chamber across the front of the church with a facade of speaking pipes. The church is noted for its large choir and music programs, and the organ will be used for accompanimental work as well as for organ literature of all types. The new organ is to be built and installed during the Spring of 1973. Mrs. Virginia Figh, organist of the church, worked with Alfred E. Lunsford of the Schantz company in the design of the organ.

GREAT

Violone 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Mixture IV 244 pipes
Chimes
Bells

SWELL (Expressive)

Flute a cheminee 16 ft. 12 pipes
Flute a cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. (TC) 49 pipes
Prestant 4 ft. 61 pipes
Cor de nuit 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu II 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR (Expressive)

Spitzprincipal 8 ft. 61 pipes
Nasardfloete 8 ft. 61 pipes
Erzahler 8 ft. 61 pipes
Erzahler Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Scharf III 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Festival Trumpet 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumm bass 16 ft. 32 pipes
Flute a cheminee 16 ft. (Swell)
Violone 16 ft. (Great)
Erzahler 16 ft. 12 pipes (Choir)
Octave 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Violone 8 ft. (Great)
Erzahler 8 ft. (Choir)
Super Octave 4 ft. 32 pipes
Gedackt 4 ft. 12 pipes
Mixture III 96 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. (Swell)
Basson 8 ft. (Swell)
Basson 4 ft. (Swell)



Michael Radulescu, organist and faculty member of the Vienna Music Conservatory, Austria, will return for his third American tour this fall. The opening recital will be at St. Thomas Church in New York on Oct. 1. The tour will include master classes at Iowa State University, Ames, on Oct. 7-8, and he will take part in the Annual Church Music Conference at the University of Michigan on Oct. 16-17, where he will give two master classes and a recital in Hill Auditorium sponsored by the Ann Arbor Chapter A.G.O. On Oct. 30-31 he will give a recital and master class at Northwestern University, Evanston, Illinois. Mr. Radulescu's recital in Columbus, Ohio on Oct. 15 will be on the series dedicating the new von Beckerath organ at First Congregational Church. All of his recital dates will be listed in the calendar pages.

Duncan, Okla. Gets New Reuter Organ

The Reuter Organ company, Lawrence, Kansas has recently installed a 3-manual, 34-rank instrument in the First Baptist Church, Duncan, Oklahoma. The organ is installed in an area directly behind and above the choir loft with the Swell and Choir divisions being independently expressive. A major portion of the Great and Pedal is exposed in front of the ornamental grillwork. A Trompette-en-chamade is installed in the balcony area of the church. Joel Duncan is minister of music for the church.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Fourniture IV 244 pipes
Trompette en chamade 8 ft.

SWELL

Gedeckt 16 ft. 73 pipes
Gedeckt 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste (GG) 8 ft. 54 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Siffloete 1 ft.
Plein Jeu III 183 pipes
Bassoon 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Oboe 8 ft.
Clairon 4 ft.
Tremulant

CHOIR

Rohrflöte 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste (GG) 8 ft. 54 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Trompette en chamade 16 ft.
Trompette en chamade 8 ft.
Clairon en chamade 4 ft.
Chimes
Tremulant
Resultant 32 ft.

PEDAL

Principal 16 ft. 56 pipes
Bourdon 16 ft. 44 pipes
Gedeckt 16 ft. (Swell)
Octave 8 ft.
Bourdon 8 ft.
Gedeckt 8 ft. (Swell)
Choral Bass 4 ft.
Gedeckt 4 ft. (Swell)
Mixture III 96 pipes
Contre Trompette 16 ft. 12 pipes
Bassoon 16 ft. (Swell)
Trompette 8 ft. (Swell)
Oboe 8 ft. (Swell)
Krummhorn 4 ft. (Choir)
Trompette en chamade 8 ft.
Trompette en chamade 4 ft.

This recording is an important milestone in our appreciation process, one which may be as far reaching in its effect as E. Power Biggs' recordings of old European organs have been . . . The organ is a wonderful treasure . . . We need neglect it only a few months longer and then we can truly regret not having an American 'Zwolle.' Buy this record and see if you don't agree with me that that would be a real tragedy.

George Bozeman, in *Art of the Organ*



. . . one of the finest records of organ music produced in this (or the last) decade. A talented young artist, a marvelous romantic instrument, a church with large volume and "cathedral" acoustics, and excellent engineering make it one of the finest that we have heard in a long time . . . The registrations, tempi, manual changes, phrasing, and rhythmic freedom are, in our opinion, some of the most authentic and romantically inspired that we have ever heard.

Robert Schuneman, in *The Diapason*

His performance of Franck is warm, assured, exciting, and completely free of gimmickry . . . none of his mastery comes across as console showmanship, but rather as the most natural and perfect exposition of Franck's musical ideas.

George Bozeman, in *Art of the Organ*

From both a musical and historic standpoint, Murray's album is remarkable and significant . . . Technically he is among the best young American organists. Musically his feeling for this difficult but expressive Franck music is worthy of a first-rate artist . . . For organ buffs and for those who enjoy Franck lovingly played on an instrument peculiarly suited to his French romantic sound, this recording is a must.

Richard Stiles, in the *Pasadena Star-News*

We award this disc our Prize for the Season!

Vernon Gotwals, in *Music, the AGO Magazine*

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Donald Busarow assumes his duties this fall at Concordia College, Milwaukee, Wisconsin as assistant professor of music, after having served Outer Drive Faith Lutheran Church in Detroit for the past six years. At Concordia College he will serve as college organist and will teach in the organ department as well as classes in theory. In addition to his duties at the college, he will also serve as consultant for the E. F. Walcker Organ Company of Ludwigsburg, Germany. Mr. Busarow is a graduate of Concordia Teachers College, River Forest, Illinois. His graduate study in organ at the University of Michigan and The Cleveland Institute of Music where he received the MM degree. He is presently a doctoral candidate at Michigan State University where he plans to complete the PhD requirements by December. His organ study has been with Victor Hildner, Robert Noehren, Henry Fuser, and Carliss Arnold.

ROBERT ELMORE will direct the first special music program of the 1972-73 season at Tenth Presbyterian Church, Philadelphia, Pa. on Oct. 29. The program will include works by Bach, Reger, and Alkan for choir, organ, and pedal piano. The first public appearance of the modern concert grand pedal piano constructed by Mark Allen, a local "custom builder of pianos," will be featured in the program with Norman Mackenzie playing Alkan's "Impromptu sur un fait rempart."

Beaver, Pa. Gets 3-Manual Austin

A new 3-manual Austin organ is now being installed in the Park United Presbyterian Church, Beaver, Pennsylvania. The church building is almost square in plan with a chancel in the front, and the organ is divided on either side of the chancel. The two tone openings in the chancel contain a facade of 70% tin speaking Principal pipes. Nave openings have thin acoustical cloth. The chancel has been redesigned as part of the total project, and the console will be moveable on a dolly. Contract negotiations were handled by William B. Stickel for Austin Organs, Inc., working with the Rev. William C. Koon, assistant minister and organist of the church.

GREAT

Principal 8 ft. 61 pipes
Holzbourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Carillon IV 244 pipes

SWELL (Expressive)

Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasard 2 1/2 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu III 183 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

CHOIR (Expressive)

Nason Flute 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. (TC) 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbelstern
Carillon

PEDAL

Resultant 32 ft.
Principal 16 ft. 12 pipes (Great)
Gedeckt 16 ft. 12 pipes (Swell)
Contra Viola 16 ft. 12 pipes (Swell)
Octave 8 ft. 32 pipes
Gedeckt 8 ft. (Swell)
Choral Bass 4 ft.
Rauschquinte II 64 pipes
Trompette 16 ft. 12 pipes (Swell)
Krummhorn 4 ft. (Choir)

12TH ANNUAL CHURCH MUSIC INSTITUTE IN LOUISVILLE

The Southern Baptist Theological Seminary, Louisville, Kentucky will hold its 12th Annual Church Music Institute sponsored by the School of Sacred Music from Oct. 30 to Nov. 3. Along with the SBTS music faculty, the following will make up the personnel for the institute:

Frances Aronoff of New York University, music education specialist;
Harold Decker of the University of Illinois, choral clinician;
Irwin Freundlich of The Juilliard School, piano;
Despy Karlas of the University of Georgia, piano masterclass;
Paul Matten of Indiana University, baritone recital and two masterclasses;
Mrs. Paul Matten of Indiana State University, organ;
Walter Robert of Indiana University, pianist;

William Reynolds, William Leach, and Leroy McClard, Sunday School Board, Nashville, Tennessee;
Richard Spalding of the University of Louisville, Carl Orff specialist;
Dr. and Mrs. Edward Thompson of Judson College, sacred duet recital, and Mrs. Thompson will direct a session on handbells and bring a handbell choir from Illinois;

Malcolm Williamson of London, England, organist and composer, masterclass;

Elwyn A. Wienandt of Baylor University, lecturer;

The Concert Choir of Carson-Newman College, Jefferson City, Tenn., directed by Charles Jones.

Further information about the institute may be obtained from Dr. Maurice Hinson, 2825 Lexington Road, Louisville, KY 40206.

RAISSA TSELENTIS CHADWELL, founder and president of the Johann Sebastian Bach International Competition, was awarded the Cross of Merit I Class of the Federal Republic of Germany on July 13, 1972. The presentation took place in the German Embassy, Washington, D.C. by His Excellency Dr. Rolf Pauls, the Ambassador of Germany.



Anita Lawton (at right above), 15, of Golden, Colorado, was named winner of the third annual Maher School of Music organ scholarship. The competition was held on July 8 at the Arvada Presbyterian Church, Arvada, Colorado. Miss Lawton was awarded a scholarship worth \$300. She is a student in the Maher School of Music, Denver, studying with Thomas M. George. Judging the contest was Mrs. Phyllis Tremmel of Temple Buell College, Denver. Mr. Douglas Benz, scholarship chairman, is shown left above with Thomas George.

THE CATHEDRAL OF THE SACRED HEART, NEWARK, New Jersey, will begin its fourth season of weekly concerts with the opening concert by John Rose, organist of the cathedral, on Sept. 19. Thereafter, free admission concerts will take place each Tuesday evening through May of 1973 at 8:30 pm. A variety of programs are planned for the season, although organ recitals will account for half of the schedule. The second program will feature George McPhee of Paisley Abbey in Glasgow, Scotland, who will be on tour in the U.S. in September. His program will be on Sept. 26. The highlight of the autumn schedule will be an evening with British composer Malcolm Williamson on Nov. 14, with the composer performing works by himself and other contemporary English composers on the organ, piano, and with choir.

FREDERICK BURGOMASTER, organist and choirmaster at St. Paul's Cathedral, Buffalo, N.Y., was director of the Boy Choir Camp for the Episcopal Diocese of Western New York, July 9-16. Excerpts from the new publication "Songs for Liturgy and More Hymns and Spiritual Songs" were featured, as well as anthems by Wyton, Hurford, and Vaughan Williams.

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PEDAL
 Subbass 16 ft. 32 pipes
 Rohrgedackt 8 ft. 32 pipes

Large Zimmer to Athens, Georgia

W. Zimmer & Sons, Inc. will build a 3-manual, 45-rank instrument for the First United Methodist Church, Athens, Georgia. The organ will be installed on one side of the chancel area. The specification was drawn up by Franz Zimmer of the organ building firm, Reginald Smith, minister of music for the church, and the Rev. John Roark, consultant. The new instrument will be installed in the early part of 1973.

GREAT

Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Superoctave 2 ft. 61 pipes
 Sesquialter II (TC) 98 pipes
 Mixture III-V 1½ ft. 268 pipes
 Trompette 8 ft. 61 pipes

POSITIV

Holzgedackt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Spillflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Nasat 1½ ft. 61 pipes
 Zimbel III ½ ft. 183 pipes
 Schalmel-Regal 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Celeste 8 ft. 49 pipes
 Principal 4 ft. 61 pipes
 Nasard 2¾ ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Scharff III 1 ft. 183 pipes
 Schalmel 8 ft. 61 pipes
 Tremolo

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintadena 16 ft. (Great)
 Octave 8 ft. 32 pipes
 Rohrbass 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Nachthorn 2 ft. 32 pipes
 Mixture III 2 ft. 96 pipes
 Posaune 16 ft. 32 pipes
 Clarion 4 ft. 32 pipes

Wilhelm Builds for Oklahoma State University

A new mechanical action organ built by the Karl Wilhelm Organ Company, St. Hyacinthe, Quebec, Canada has been installed in the Bennet Memorial Chapel at Oklahoma State University, Stillwater. The 2-manual and pedal organ of 15 ranks is located in the front of the chapel, and it is designed to function for church services, teaching, and chamber recitals. The instrument was designed by Karl Wilhelm, and the installation and tonal finishing was done by Christoph Linde. Antone Godding played the dedicatory recital in October of 1971. Joanne Curnutt is organist of the chapel.

MANUAL I

Rohrflöte 8 ft. 56 pipes
 Prinzipal 4 ft. 56 pipes
 Waldflöte 2 ft. 56 pipes
 Mixtur II-III 1 ft. 150 pipes
 Cromorne 8 ft. 56 pipes

MANUAL II

Holzgedackt 8 ft. 56 pipes
 Rohrflöte 4 ft. 56 pipes
 Prinzipal 2 ft. 56 pipes
 Quinte 1½ ft. 56 pipes
 Sesquialtera II 78 pipes

ORGAN RECITALS BROADCAST IN 4-CHANNEL STEREO

The first regularly scheduled program of organ music broadcast in 4 channel FM stereo to be produced in the New York area will make its debut Friday, September 29, at 9:05 p.m. on WDHA 105.5 FM serving the New Jersey-New York-Connecticut metropolitan area. The new weekly program will feature organist John Rose and will be recorded at the Cathedral of the Sacred Heart, Newark, N.J., where Mr. Rose is organist and choirmaster.

The cathedral instrument is a 150-rank Schantz installation with 100 ranks divided on both sides of the nave running from the gallery to the transept, and 50 ranks surrounding the chancel located above the apse in the triforium.

In addition to being the New York area's first 4 channel FM stereo organ program, officials at WDHA believe it will be only the second such program produced in the country, following the 4 channel FM broadcast recordings being produced from the famous Mormon Tabernacle in Salt Lake City.

The first broadcast of the new half-hour organ program will originate from the New York High Fidelity Music Show at the Statler Hilton Hotel in Manhattan on September 29, and thereafter the show will be broadcast from WDHA's studios in Dover and Morristown, N.J. The show, recorded at the Newark cathedral on TEAC equipment, will be narrated as well as performed by Mr. Rose and will feature occasional guest artists.

John Rose is also a member of the music faculty at the Newark campus of Rutgers, The State University of New Jersey. He is an active recitalist who has performed in every section of the United States and early next year will make his third concert tour in Europe, including a performance at Westminster Abbey, London. Mr. Rose came to the cathedral as organist in 1968 at age 20 and built a large audience for his own recitals there and for a weekly recital series now in its fourth season.

The new radio program will be broadcast by WDHA each Friday evening at 9:05 after its debut on September 29.



Miller Builds for Kansas City Church

A 2-manual organ by the Miller Organ Company, Cleveland, Missouri, has been installed in the Calvary Lutheran Church, Kansas City, Missouri. The Great and Pedal divisions of the 17-rank, 27-stop organ are exposed on the rear wall of the church. The dedicatory recital was performed by Dr. Robert Reuter, chairman of the organ and church music departments of Chicago Musical College, Roosevelt University, and consultant for the church.

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 Gemshorn 8 ft. 61 pipes
 Gedeckt 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Nachthorn 4 ft. 61 pipes
 Fluchflöte 2 ft. 61 pipes
 Mixture II 122 pipes
 Chimes

SWELL

Gedeckt 16 ft.
 Rohrflöte 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Gamba Celeste 8 ft. 49 pipes
 Violin 4 ft. 12 pipes
 Spitzflöte 4 ft. 61 pipes
 Nazard 2¾ ft. 61 pipes
 Hohlflöte 2 ft. 61 pipes
 Clarinet 8 ft.
 Oboe 8 ft.
 Trompette 8 ft. 61 pipes
 Clarion 4 ft. 12 pipes

PEDAL

Contra Bourdon 32 ft.
 Bourdon 16 ft. 32 pipes
 Gedeckt 16 ft.
 Prinzipal 8 ft. 32 pipes
 Nachthorn 8 ft. 12 pipes
 Octave 4 ft. 12 pipes
 Trompette 8 ft.
 Clarion 4 ft.

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More Reviews from the Harpsichordists' World

By Larry Palmer

Domenico Scarlatti. Complete Keyboard Works. Ed. Ralph Kirkpatrick. New York: Johnson Reprint Company.

Shortly after the publication of our Scarlatti reviews in *THE DIAPASON* for June, we received for review a complete set of the Scarlatti *Sonatas* in the facsimile edition assembled by Ralph Kirkpatrick. All 555 keyboard sonatas of Domenico Scarlatti are thus available in 18 volumes handsomely bound in blue with titles in red and gold on the spine; the set costs \$250, with single volumes available at \$15 each. This is the first publication to present all the sonatas in the numerical order established by Ralph Kirkpatrick in his *Domenico Scarlatti* (1953; paperback 1968). Recently this order has been questioned in a Brandeis University dissertation by Joel Sheveloff. It seems to us, however, that since Mr. Sheveloff admits the impossibility of a chronology given the existing sources (or lack of them), it is more advantageous to use Kirkpatrick's catalogue than to return to the haphazard numbering of Alessandro Longo, who was unaware that many of the sonatas could be grouped in pairs, and who scattered the thirty "Essercizi" published by Scarlatti himself throughout the volumes of his complete edition.

The distribution of sonatas among the 18 volumes of Kirkpatrick's facsimile edition is as follows: Vol. 1: Sonatas K. 43-68; Vol. 3: K. 69-97; Vol. 4: K. 98-123; Vol. 5: K. 124-147; Vol. 6: K. 148-176; Vol. 7: K. 177-205; Vol. 8: K. 206-235; Vol. 9: K. 236-265; Vol. 10: K. 266-295; Vol. 11: K. 296-325; Vol. 12: K. 326-357; Vol. 13: K. 358-387; Vol. 14: K. 388-417; Vol. 15: K. 418-453; Vol. 16: K. 454-483; Vol. 17: K. 484-513; Vol. 18: K. 514-555.

The 463 sonatas preserved in the Library of Parma have been reproduced in their entirety in this edition, although their order has been changed slightly to conform to Kirkpatrick's numberings which are based primarily on the surviving volumes of sonatas in the Venice Library. The remaining 92 sonatas are reproduced from other important Scarlatti sources (no manuscripts exist in Domenico's own hand) found in New Haven (Yale U. School of Music); Venice (Biblioteca Nazionale Marciana); Coimbra (Biblioteca da Universidade); Paris (Bibliothèque de Conservatoire); London (British Museum); Cambridge (Fitzwilliam Museum); Münster (Bischöfliche Santani-Bibliothek); and Vienna (Bibliothek der Gesellschaft der Musikfreunde).

In most cases, it would be possible to play the sonatas directly from the facsimiles. A few are difficult to read due to the difficulty of photographing the original bound volumes, the high acid content ink eating through the pages, or sloppy calligraphy in the original. Only one small matter mars the elegance of this edition: when extraneous material exists on a page, it has simply been crossed out. A neater solution would have been to delete it entirely. Nonetheless, the availability of this edition makes Scarlatti much more accessible than previously; no institutional library will be without it, and most serious players of the harpsichord will want to own it as well.

Domenico Scarlatti. *Sonatas, Volume IX* (Kirkpatrick numbers 408-457). Ed. by Kenneth Gilbert. Paris: Heugel & Co., Le Pulpitre number 39.

Scarlatti is really holding his place in the news these days; here is the second volume of Gilbert's 11-volume complete edition. A companion, of course, to Vol. VIII, reviewed in *THE DIAPASON* in June, it has all the same good features. For those who want this glorious music in an "easy to read" version, here are 50 more sonatas. Gilbert's edition is purposely based on the "Venice" sources for the sonatas since Kirkpatrick's facsimile edition presents primarily the "Parma" versions. Thus a comparison is possible for those who

delight in such scholarly undertakings. Again, congratulations to Heugel and to Mr. Gilbert for another fine volume; we await the continuation of this series with high anticipation.

Louis Couperin, Francois Couperin. *Pièces de Clavecin*. Albert Fuller, harpsichordist, Nonesuch H-71265. Program: Louis Couperin — *Chaconne in G minor, Prelude in F, Allemande grave, Courante, Tombeau de Mr. de Blacrocher, Branle de Basque*, all in F major; *Chaconne in D minor, Pavane in F-sharp minor, La Piémontaise*. Francois Couperin — *Musète de Choisi, Musète de Taverny; Ordre 26 in F-sharp minor*.

Albert Fuller, the noted American harpsichordist playing French repertoire on a William Dowd copy of a Taskin harpsichord, employing a lowered pitch standard and (in the Louis Couperin) a special tuning based on pure thirds: we could scarcely wait to get home from the record shop with this recording! And sure enough, the research had been done well. The harpsichord sounds magnificent; the tuning adds a pungency to the music, making Louis Couperin's harmonic daring even more hair-raising than usual; and the playing is generally quite dull. The ear cries out for a slight eccentricity, for that dramatic sense, whether of ebullience or pathos, which must be a part of the successful performance of baroque dance (and dance-inspired) music. Throughout these performances note follows note, usually exactly as written. The science is there; the soul is not.

This lack of poetry is nowhere more apparent than in Fuller's playing of the by now well-known *Tombeau de Mr. de Blacrocher*. This work is surely an elegy; crashing dissonances abound. But in this performance which is too fast throughout there is no preparation for the surprises; they simply gallop by. A comparison of this piece as performed by Gustav Leonhardt on Victrola 1370 will show what magnificent music it can be.

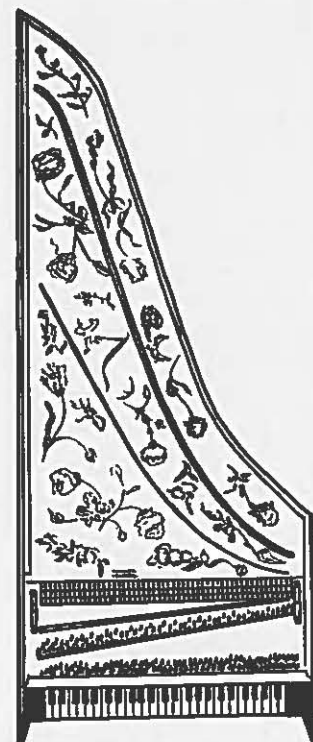
The *D minor Chaconne* has no pauses for breath, and, as in all of these pieces, unequal notes, so much a part of the French style, are nearly absent; they are not employed until the end of the fourth couplet, where they sound fine; the ornamentation of the last refrain is also idiomatic and enjoyable.

Fuller plays from the excellent modern edition of Louis Couperin's works by Alan Curtis (Heugel, *Le Pupitre* number 18). On the jacket notes, *Branle de Basque* (listed as number 71) should be number 72; *Pavane in F-sharp minor* (listed as number 11) should have number 100.

The *F-sharp minor Pavane* sounds marvelous in the pure-third tuning. Known in baroque times as the "ton de la chèvre" ("The key of the goat"), F-sharp minor was a rarely used key due to the harshness of some intervals in mean-tone tuning. There is no other example of this key in Louis Couperin's work, as indeed there is no other *Pavane*. Here again, however, notes *inégal* would help to give life to the performance, as, for instance, in the long group of 8th notes which begins the third section of the work.

The two most successful performances for the Louis Couperin music are the short *Branle de Basque* and *La Piémontaise*, in which the music does dance a bit. Unfortunately for matter-of-fact composers. His music is full of subtleties which are simply passed over in Fuller's performances.

Mr. Fuller is certainly more successful in the works of Louis' nephew Francois Couperin. We wonder if perhaps he has not lived with this music for a longer time? The two *Musètes* are rollicking, driving, bagpipe-drone music, and they could scarcely be played better. Couperin's 26th *Ordre*, again in the sombre key of f-sharp minor, comes from his fourth and final book of *Pièces de Clavecin* published in 1730 only three years before his death. This



Ordre consists of five pieces: *La Convalescente* (The Convalescent), *Gavote, La Sophie, L'Épineuse* (which Fuller translates as "thorny" or "intricate" — a strange title for this rather gentle piece; we agree more fully with Wilfrid Mellers' idea that it may mean "the female spinet-player"), and *La Pantomime*, a witty picture of a contemporary Marcel Marceau.

Once again Mr. Fuller credits a fine modern edition of these pieces: the complete edition of Francois Couperin's *Pièces de Clavecin*, edited by Kenneth Gilbert (Heugel, *Le Pupitre* 23 and 24, the 3rd and 4th volumes of the set).

Recordings by Wanda Landowski which are being reissued on Victrola have been the subject of our listening recently. They are Landowska Plays Bach, Vol. I: *Partita 2; Fantasias in C minor, BWV 906 and 919; Prelude, Fugue, and Allegro; Capriccio*; Vol. II: the complete *Two-Part Inventions*, seven *Three-Part Sinfonias*, and the *Concerto in D major after Vivaldi*. The records remind us so vividly of the importance of musicianship and personality to the player. The harpsichord (Mmc. Landowski's beloved Pleyel) is not what we have come to prefer as true harpsichord sound; her frequent changes of registration are not what we have come to regard as stylistic. But the concept of a musician with a message — something vital to communicate with her audience — is definitely there, and it sparkles with surprises. It is thoroughly delightful.

Apology to Howard Schott: In our review of Mr. Schott's fine book, *Playing the Harpsichord*, we questioned his ascription of the Marcello *Concerto in D minor*, transcribed by Bach, to Alessandro Marcello (page 75). We have since learned that the original *C minor Concerto for Oboe and Strings* from which this concerto was transcribed was originally ascribed to Vivaldi, then to Benedetto Marcello (as it still appears in Schmieder's catalogue), and finally — more recently — to Benedetto's elder brother Alessandro (1684-1750), under whose name it was published in Amsterdam in 1716.

Harpsichord News

Iana Pomeranz Bernstein, recorder player, and Barbara Marquart, harpsichordist, presented a recital at the Dallas Museum of Fine Arts, Dallas, Texas on May 21. The program: *Spagnoletta and Fortune, My Foe*, Anonymous 16th century English; *Pieces from the Fitzwilliam and Elizabeth Rogers Virginal Books; Sonata in G minor for Treble Recorder* (transposed from the *Flute Sonata in E minor*), J. S. Bach; *Divertimento for Treble Recorder*, John Graves; *Sonata in A minor, opus 5, number 8, for Soprano Recorder*, Corelli.

World-famous avant-garde composer Krzysztof Penderecki was commissioned to write a new composition as part of the Eastern School of Music's 50th anniversary celebration. He responded with *Partita*, scored for amplified harpsichord and chamber orchestra. The work also includes solo instrumentation for electronically amplified guitar, contrabass, and harp. *Partita* was dedicated to Flicja Blumenthal, who was the featured soloist at the premiere the following evening in Carnegie Hall, again with Miss Blumenthal and the Eastman Philharmonia, Walter Hendl conducting.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75222.

Letters to the Editor

To the Editor:

Regarding your radical editorial in the February issue (I use the term radical in its original sense — going to root causes, to fundamental considerations), I read it with great enthusiasm, tempered with some apprehension. It seems incredible that at long last a major organ journal, read by more than a highly specialized elite, has come out flat-footed for quality (for example, "presuming, of course, that mechanical key action is the only one under discussion in this entire editorial"). To presume such a thing, even though organ builders are frantically scrambling to get on the tracker bandwagon, is to run the risk of alienating a large group of readers who might simply dismiss the remainder of the editorial as eccentric ravings.

However, I will readily sit in your camp, having lived for several years with tracker organs of some of the best builders. There is no question in my mind that the beauty of tone in the well-built, classically voiced tracker organ is superior to other methods of construction, to say nothing of the excitement the player feels when working with such a sensitive, responsive instrument. And, come to think of it, I'm even willing to listen to your esoteric ideas such as going back to flat pedalboards because it seems to me that if one is interested only in the musical results (that is, considerations of convenience must necessarily take a back seat to musical considerations), then any and all ideas which might put organists back in the mainstream of music-making must be considered.

Now to some specific points in your editorial. The AGO console standards were set down in the mid-30's, based primarily, it seems, on E. M. Skinner's practices. No one in this country was thinking of tracker organs at that time, when the romantic, electric organ held sway; a time which, it now appears, was one of the most decadent periods of organ building. So one must ask whether standards set down in such an atmosphere are really the final word. Certainly there is justification for standardizing pedalboard dimensions, intermanual spacings, basic bench heights and perhaps even keyboard dimensions (both depth and range), but the standardizing should be done with musical considerations foremost. My organbuilder friends say that the flat pedalboard is much less of a problem to build in a tracker instrument than the radiating, concave version. Your suggestion, however, that a flat pedalboard provides an organic relationship between pedal and manual keys for the player doesn't make sense to me. The relationship of feet and hands to the console is very different. The feet hang in a kind of suspension, whereas the hands are at the end of the right angle of the arm, so I don't understand the case for making the keyboard and pedals parallel. You might well be correct in believing that phrasing would be more uniform, but to me that is only an assertion which remains to be verified.

It seems elementary that winding, as you point out, is one of the basic facets of an organ, and certainly should be explored for its possibilities of making more expressive music. I couldn't agree more with your plea for making the organ more alive, more lively, more responsive. Certainly the types of winding such as a well-made Schwimmer which maintains virtually constant pressure has somewhat sterile results. Again, it seems that this kind of winding system has prevailed largely because of its convenience to the builder and its providing solutions to construction problems, with the result that musical considerations again have taken a back seat. On the other hand, wedge bellows, although they take up more room and need larger conductors to the chests, provide a variable wind supply which breathes with the music, which actually provides the effect of a crescendo on a final chord when full organ is used. And it is hard to describe the liveness of tone which results.

A word on tuning. Again, I agree that there has been much over-emphasis on rigid equal tempered tuning. The ear tolerates considerable departure from equal temperament with very little trauma. Tuning considerations raise the question of acoustical precision versus human perception of sound. The cycles per second of a tone and a person's perception of that tone do not necessarily follow a one-to-one correspondence. Having worked for some time with an organ tuned not in equal temperament, but in a variation of mean-tone

described by Andreas Werckmeister, I can report that this temperament has not upset utilitarian uses of the organ. It has worked well with choir, string orchestra, brass ensemble, guitar, and a variety of solo instruments. Its advantages are that certain tonalities seem to relax and "bloom," because of the adjustments of fifths and thirds, while others provide elements of tension; each tonality, in a sense, has its own character. Also, there is more excitement at climax points in compositions containing "altered" chord and highly chromatic passages. Such climactic passages have a special crunch — an added tension — which heightens the excitement of a phrase and strengthens its resolution. Anton Heiller used the variation in color in the several tonalities to great advantage in an improvisation played on the instrument, showing the added dimension this aspect of instrument making can bring to the music.

Your editorial was on the mark in its effort to eliminate frills and consider fundamentals. In the past, increasing gadgetry and convenience has often meant decreasing musical quality. To say it again, the sound of the instrument to a musically sensitive ear must be the final arbiter.

Sincerely,

Doris Lora

East Stroudsburg, Pa., July 19, 1972 —

To the Editor:

While it appears that Lowell Mason was one of the most prolific hymn composers of the 19th century, there is also reason to believe that he was one of the greatest plagiarists, as well.

At the time public school music was getting started in America in the 1830's, the philosophy of Pestalozzi was making an impact upon American educators. The Rev. W. C. Woodbridge, who had learned of the work of Pestalozzi in Europe, interested Elam Ives, Jr. to give a demonstration of the Pfeiffer-Naegeli *Shorter Singing Course*, a music method based upon Pestalozzian principles, in Hartford in 1830. (See Robert N. John, "Elam Ives, Jr. and the Pestalozzian Philosophy of Education," in *Journal of Research in Music Education*, VIII, Spring, 1960, p. 59.) That same year, Ives moved to Philadelphia and continued to teach according to Pestalozzi. (See Bernarr Rainbow, *The Land Without Music*, London: Novello & Co., 1967, p. 88.) When Woodbridge moved to Boston later that same year, he enlisted Lowell Mason to give another demonstration of this method. Mason trained a choir for this purpose himself. (See Rainbow, p. 88.) At some time during this period, Woodbridge arranged for Ives and Mason to co-author *The Juvenile Lyre*, the first song book in America, and the first book to use Pestalozzian principles. (John, p. 24) With exception of the preface, the book was probably written by Ives, who intended *The Juvenile Lyre* to be part of his series of music books, *The American Elementary Singing Books*, which were written in 1830, registered in 1831, and published in 1832 by F. J. Huntington in Hartford. In subsequent reprintings, Ives' name was suppressed, and finally omitted. (John, pp. 45, 48)

In 1832, Mason founded the Boston Academy of Music, and in 1834 he published *Manual of the Boston Academy of Music*, based on Pestalozzian principles. The manual was printed eight times between 1834 and 1861, and used an almost exact translation of the German method written by G. F. Kubler, *Method of Teaching Singing According to Pestalozzian Principles*. Kubler's ideas were his innovations to the Pfeiffer-Naegeli method. Several hymns were included in this book. Mason acknowledged Pfeiffer, Naegeli, and Kubler, as the inspiration for the book but lists his name as the author. (See Howard Ellis, "Lowell Mason and the Manual of the Boston Academy of Music," *Journal of Research in Music Education*, III, Spring, 1955, p. 5.)

I suspect that many of the hymns which are now attributed to Lowell Mason in our hymnals should be reexamined, at least those which came from the books of Kubler and Ives. There are also hymns listed with the combined names Mason-Naegeli, and these hymns should also be reexamined.

One can read of Mason's activities in *Historical Foundations of Music Education in the United States* by L. F. Sunderman (Metuchen, N.J.: The Scarecrow Press, 1971). While this is a recent book, it is based on research performed during an earlier period in Mr. Sunderman's career, and it is not necessarily up-to-date as far as Mason is concerned. Several recent articles in the *Journal of Research in Music Education* deal with Mason.

I am sorry that I do not have more time to go a bit more into detail. I want to express a mild protest to a Mason Festival, although I am aware that the man did make significant contributions to American music in his own flamboyant and controversial way. Mason seems to be a juicy subject for an historical study, but not a festival.

Sincerely yours,

K. Bernard Schade

Note from the Editor:

THE REV. GEORGE LITCH KNIGHT, pastor of The Lafayette Avenue Presbyterian Church, Brooklyn, New York, writes that just such a Mason Hymn Festival was included in the church's Aug. 13 Sunday services. The following "Mason hymns" were included: "Ariel," arr. from Mozart; "Uxbridge"; "Azmon," arr. from Glazer; "Bethany"; "Olivet"; "Henley"; "Hamburg," arr. from a Gregorian chant tune; and "Dennis," arr. from Nageli. Michael Monaco was the summer organist for the service, and mezzo-soprano Nancy Carpenter the soloist.

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In the West,
Leslie Peart
Corpus Christi, Texas

What moves an organist to fly 1,200 miles, dismantle a 1926 Moller organ in three days, load it pipe by pipe in a Hertz truck, drive it 1,200 miles back, and re-engineer and install it, all between June and Thanksgiving?

Les Peart somehow makes this formidable undertaking sound almost routine. It seems that one of his choir families at Corpus Christi's First Methodist Church wanted to present a gallery organ as a memorial to their son lost in Viet Nam. As it is so often, the budget was limited.

Les thought their best hope lay in acquiring an old organ due for replacement, and together they began watching the ads. Moller Opus 4474 turned up in Springfield, Illinois. So they set out to bring it home.

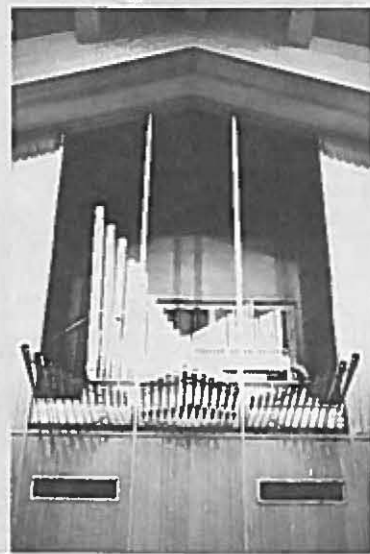
Its restoration, completed in 1969, revealed a vaulting musical dimension available by no other means. The Moller voice literally soars through the long, lofty sanctuary. And Les Peart did most of the re-engineering himself!

Curiously enough, he had played this very organ as a lad in Springfield. Later he majored in organ at Southern Illinois University, taking his

Master of Sacred Music degree at Union Theological Seminary in New York.

His love affair with Moller began with another restoration. As organist and choirmaster in his first post after completing his military service, he worked with the company to revamp the 1930 Moller at Toledo's First Baptist Church.

Moving on to Texas with his wife, Audrey, and their daughter, also Leslie, he now represents us there with the vigor and enthusiasm this great state always seems to attract. In every way, from pipes to recitals, he is their compleat Moller man!



And all the way across it!

In the East,
Victor I. Zuck
Pittsburgh, Pennsylvania

Imagine the expertise required to present a series of lectures on pipe organ *building* at a major university! The instrument's evolution, wind supply, pipe construction and voicing, proper location, space requirements and historical organs of Europe and America are elements of the course.

And where did the University of Pittsburgh find its expert lecturer? At Moller, in the person of Victor Zuck.

Like many families in Hagerstown, where Vic was born, the Zucks were involved with Moller. His mother taught organ at home on an old-fashioned Moller parlor instrument; his Uncle David worked here, where Vic joined him on New Year's Day, 1924.

Apprenticeship was broad and deep, embracing every step in organ manufacture. Six years later Victor was equipped to collaborate on the new, much publicized Harmonic Division of



62 ranks then being installed at West Point. He remained on loan from Moller to the U.S. Government for two years.

Fascination with electronic tone production led him for a time to leave Moller. He had financial interest in a number of basic patents in the earliest electronic organ, the 'Orgatron'. Vic also personally held thirteen patents on subsequent improvements.

Interestingly enough, he kept up with advancements in Moller organs during this period by *servicing them free of charge!* When his patents expired in 1952, Vic rejoined Moller, taking over representation in the Pittsburgh area.

In the past twenty years, Vic has become intensely interested in the classic organ—even to the point of making several study trips through European instruments. Vic's design of many of the prominent Pittsburgh organs reflect his thought, including the recently installed Moller tracker at Nativity Lutheran Church, Allison Park. Vic has even represented Moller at the gatherings of the International Society of Organbuilders.

His wife, Nathalie, is a grand-niece of a former Moller Tonal Director and their daughter, Vicki, lives in Ankara, Turkey, with her husband and the Zucks' two grandsons.



Perhaps the significant point these two expert Moller men must make is their shared devotion to their product. Neither can resist getting into the works from which proceeds the organ's exalting tone.

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(Continued from page 3)

Paul Graff once observed that a congregation's disposition toward the Church Year tends to serve as a reliable gauge in determining the depth and viability of its liturgical life. At Leipzig we can observe an unusual reverence for the liturgical calendar. In this the city remained loyal to her Reformation heritage. The strength of her worship lay in the active participation of the congregation, the important role played by the choir, the division of liturgical tasks among the clergy, and in the interesting alternation of Latin and Greek, choir and congregation, chant and polyphony, giving to each service liturgical interest and variety.

Oskar Soehngen noted that those regions in Germany which cultivated a rich liturgical tradition are also those which witnessed a flowering of church music. In Leipzig all the classic parts of the Mass were retained throughout the 18th century. Moreover, the celebration of the Lord's Supper remained an integral part of each Sunday's worship rather than having been relegated to special services and festivals.

A decisive turn in the direction of secularization began in 1785 when Johann Georg Rosenmueller, a new minister with rationalist leanings, became *Superintendent*. Using the liturgy as a tool to edify the worshipers, he undertook to make substitutions, additions, and omissions to the classic liturgy. In 1787 the first general confession was introduced. The historic mass vestments were stored away in 1795. The lessons were chanted for the last time in 1810. The number of mid-week services was reduced and all services were shortened. One of the last enclaves of orthodoxy had begun to give way to the growing secularization of life.

A sharp drop in the number of communicants began in the last quarter of the 18th century so that on the first Christmas Day in 1834 only five communicants at the St. Nikolaus Church came forward to receive the elements. The neglect of the Sacrament was such that the celebration of the Eucharist soon was abandoned as an integral part of the Sunday's service.

Guenther Stiller's exhaustive study will certainly become a standard work in the Bach bibliography to be placed beside those of Spitta, Schweitzer and a host of other Bach scholars. Whether he has succeeded in retaining for our day the older picture of Bach is another matter. In my view he has not. The motives of the Baroque genius will not allow themselves to be explained either that simply or that easily. This is not to question the depth or the sincerity of Bach's faith, but rather the restrictive manner in which Stiller would allow that faith to manifest itself in the composer's life and works. In my opinion it is unrealistic to assume that the Bach who absorbed and transformed the musical styles about him should not also do the same in all other areas of life. Bach may well have been a child of his age more than we are usually willing to admit.

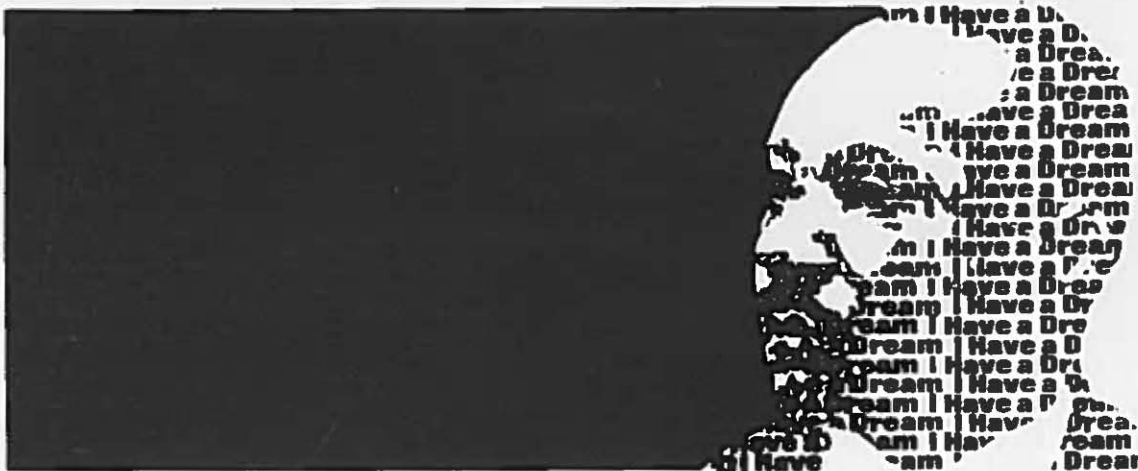
Perhaps the relationship between Bach's faith and works will never receive a final resolution. Even to his contemporaries he largely remained an enigma. Had it not been for certain men — Forkel and Mendelssohn among them — all his works might have been lost to posterity.

If Stiller, then, has not succeeded in proving his main thesis, he has, nevertheless, brought into clearer relief the worship life of Leipzig in Bach's day. There Bach found a congenial atmosphere for carrying out his plan for a "well-regulated church music." But it is probably wrong to assume that this was his only aim or aspiration. That he continued to aspire to a court appointment can hardly be disputed. Nevertheless, since the council at Leipzig chose to engage him, his life and work assumed a certain style and pattern. Had he succeeded in gaining a court appointment at either Berlin or Dresden — facts which Stiller chose to ignore — the history of both Bach and Leipzig during the second quarter of the 18th century might have taken quite another turn.

NOTES

1 Kassel and Basel: Baerenreiter Verlag, 1970.

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(Continued from page 5)
was lacking in the same section(s) of the cantata.

The *Gloria* transcription is very literal. The omission of the two horns and timpani in the orchestra made it necessary for Bach to reorchestrate certain parts of the movement.

The *Gratias* aria is yet another example of an extensive reworking of a vocal line with only a minimum of change in the orchestra. The *Domine Deus* duet of the Mass is not as academic as the duet of the cantata and displays a thoroughness in preparation.

In the *Quoniam* paraphrase there has been more of an effort to integrate the oboe and voice parts. The voice line has been extensively reworked. The cause for the extensive reworking cannot be entirely placed on the Latin text. Bach has in reality created a new vocal line within the framework of the existing movement.

As in the previous settings of the *Cum Sancto* chorus of the *Missae Brevis*, the orchestra introduction of the cantata has been replaced with a much shorter version. Otherwise, this is a very literal paraphrase. The minor changes of notes are made necessary by the Latin text.

In retrospect, it is difficult to justify the neglect that the *Missae Brevis* have been shown. Part of the blame must be placed on Spitta, since for many years, as stated earlier, his writings were considered as a kind of holy scripture, which would admit neither substantiation nor criticism, on the study of J. S. Bach.

It seems that until the last few years the parody technique or paraphrasing was not given the attention it deserved. There is increasing agreement among musicologists that by the use of the parody technique old compositions or movements could be revised in a new environment by the underlay of another text.

Bach, who frequently used parody, carried this technique to the highest level of artistry. He preserved in this way movements or compositions which were of especial interest to him. In these new conceptions they are often

even more interesting and effective. A close examination of these parody works reveals that they evolved into elaborate compositions which probably necessitated the investment of more time than an original composition.

This writer feels that the *Missae Brevis* were not undertaken merely as an economy measure, but were significant projects. It is a valid hope that these *Missae Brevis* will soon take their rightful place in the realm of the masterpieces of choral literature.

NOTES

¹Expanded later to form the complete setting of the Catholic Mass. *Missa Brevis-Symbolum Nicenum-Sanctus-Agnus Dei*.

²Attributed to Johann Nicholas Bach.

³Attributed to Johann Ludwig Bach.

⁴Elwyn A. Wienandt, *Choral Music of the Church* (New York: The Free Press, 1965), p. 194.

⁵William Gilles Whittaker, *The Cantatas of Johann Sebastian Bach, Sacred and Secular* (London: Oxford University Press, 1959), I, p. 234.

⁶Weinandt, p. 195.

⁷Friedrich Blume, "J. S. Bach," *MGG*, ed. Friedrich Blume, Vol. I (1949), col. 1043.

⁸Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750* (New York: Dover Publications, Inc., 1951), IV, p. 30.

⁹Hendrick Willem Van Loon, *The Life and Times of Johann Sebastian Bach* (London: George G. Harrap & Co. Ltd., 1942), p. 80.

¹⁰C. L. von Hilgenfeldt, *Johann Sebastian Bach's Leben, Wirken, und Werke: Ein Beitrag zur Kunstgeschichte des achtzehnten Jahrhunderts* (Leipzig: Hiltersum, 1965), p. 115.

¹¹Wolfgang von Schmieder, *Thematisches-systematisches Verzeichnis der musikalischen Werke von J. S. Bach* (Leipzig: Breitkopf & Härtel, 1958), pp. 319-26.

¹²Charles Sanford Terry, *Bach: A Biography* (London: Oxford University Press, 1950), p. 160.

¹³Eva Mary and Sydney Grew, *Bach* (New York: Farrar, Straus and Cudahy, Inc., 1955), p. 100.

¹⁴Charles Hubert Hastings Parry, *Johann Sebastian Bach: The Story of the Development of a Great Personality* (New York: The Knickerbocker Press, 1909), p. 308.

¹⁵Albert Schweitzer, *J. S. Bach*, trans. Ernest Newman (New York: The MacMillan Co., 1950), II, pp. 326-28.

¹⁶Spitta, IV, pp. 266-267.

¹⁷*Ibid*, IV, p. 271.

¹⁸*MGG*, I, col. 1043.

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Arthur Howes Feted Upon Retirement from Peabody Conservatory

At the end of the past academic year, Arthur Howes retired, after seventeen years, from the faculty of the Peabody Conservatory, where he was head of the department of organ and liturgical music. His decision to retire from Peabody this year was based primarily upon his desire to devote time to a new educational project; fortunately, therefore, his professional activities will continue and his retirement from Peabody Conservatory only marks the close of another phase of a long and distinguished career. His many accomplishments have earned for him the distinction of being regarded as one of the most influential, enthusiastic, and imaginative leaders of this century in the advancement of organ playing, liturgical music, and organ design.

Detailed accounts of his activities have appeared in these pages in the past years; this article can only summarize his extensive career to date.

One of this country's most active organists, Arthur Howes has played over 500 recitals throughout the United States and in Europe. Always adhering to the belief that a performer is the servant of the music, the medium through which great music is recreated, his playing has demonstrated his personal conviction of the merits of simple and clear registration, rhythmic vitality, and expressiveness achieved through articulation and rhythmic flexibility. Although highly respected for his playing of music of all periods, he has won especial acclaim for his interpretation of German Baroque organ music and is recognized as an authority on the performance practices of that school.

Mr. Howes has devoted a very considerable portion of his time and effort to teaching, at Peabody Conservatory and elsewhere, and his unswerving dedication to the highest artistic principles has inspired students to follow his example. Former pupils of this master teacher are now located in all areas of the United States and Europe, having established themselves in careers as recitalists, church musicians, and teachers in conservatories, colleges, and universities.

Well known for his work in the field of liturgical music, Mr. Howes has held positions as organist-choirmaster in several prominent American churches, including Grace Episcopal Church, Haddonfield, New Jersey; St. Paul's Church, Chestnut Hill, Pennsylvania; St. John's Church, Lafayette Square, Washington, D.C.; Christ Church Cathedral, Houston, Texas; and Mount Calvary Church, Baltimore, Maryland.

When in Houston, he organized the Bach Choir, which presented concerts with the Houston Symphony under his direction; he was conductor of the Cecilia Society and conducted its concerts with the Boston Symphony; in Baltimore, he organized and directed the Renaissance Choir; and in Andover, Massachusetts, he was conductor of the Fine Arts String Orchestra.

Many consider Arthur Howes' directorship of the Organ Institute to be his most influential contribution to the field of organ playing. During the summer sessions of the Organ Institute, which he founded in 1947, organ students, professional organists, and organ teachers gathered at Andover, Massachusetts, to study with many of the world's great artists. Through the years, the organ faculty included E. Power Biggs, Carl Weinrich, Ernest White, Arthur Poister, Robert Noehren, Catharine Crozier, Fritz Heitmann, Finn Viderø, André Marchal, Heinz Wunderlich, Marilyn Mason, Russell Hancock Miles, Gotthard T. Arner, and Arthur

Howes. The influence of the Organ Institute has been far reaching as its students continue to disseminate the knowledge and to maintain the ideals acquired there.

Of incomparable importance was another of Mr. Howes' enterprises — the founding and editorship of the *Organ Institute Quarterly*, which was published from 1951 to 1964. The articles in this magazine, written by the editor and many other noted American and European authorities, provided readers with a wealth of information regarding historic instruments and building practices of past centuries, contemporary organs, interpretation of the great literature for the organ, and other subjects of vital interest to the serious student of the organ.

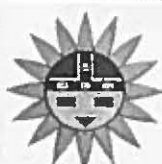
Arthur Howes' recognition of the superior musical qualities of earlier organ building practices preceded that of most American organists, and he has been a highly influential leader in the organ reform movement. Having gained intimate knowledge of historic European organs through his recital performances on them and by examination and research, he was an early advocate of a return to the principles of organ building as exemplified by the masterpieces of the "golden age" of organ building, especially by the work of Schnitger and Silbermann.

In order to make it possible for others to acquire firsthand knowledge of these superb instruments, he initiated, in 1955, the European Organ Study Tour, the first such tour to be conducted from the United States. He continues to direct these tours annually and in 1971 and 1972 has conducted two tours, one in Northern Europe and one in Southern Europe. Members of the groups have the opportunity to hear, play, and examine celebrated old instruments as well as contemporary organs. As a result of Mr. Howes' contacts with leading organists and organ builders on the Continent, members of the tour groups enjoy the privilege of hearing and playing some organs not generally available to the public.

Through the European Organ Study Tours, *Organ Institute Quarterly* articles, master classes at the Organ Institute, and the course he taught at the Peabody Conservatory in History of Organ Construction, Mr. Howes has given considerable momentum toward the re-establishment of traditional methods of organ design and construction, including direct mechanical action.

The occasion of Arthur Howes' retirement from Peabody Conservatory was deemed by his students and associates to be a highly appropriate time to express gratitude to him for his extraordinary contributions. Accordingly, a celebration in his honor took place the evening of May 12, in Baltimore, and began with an organ recital by four artists who had studied with Mr. Howes during his early years at Peabody. They were: John Merrill, head of the Music Department at Gilman School, Baltimore; Paul Davis, faculty member of the Peabody Conservatory and of the College of Notre Dame of Maryland; Edith Ho, faculty member of the Peabody Conservatory and of Dickinson College; and John Cooper, organist-choirmaster of historic St. Anne's Parish, Annapolis, Maryland.

The program, composed entirely of German Baroque music, was: *Cantio sacra*, "Warum betrübst du dich, mein Herz," Scheidt (Mr. Merrill); *Passacaglia in D minor*, Buxtehude (Miss Ho); *Prelude and Fugue in F major*, Lübeck (Mr. Merrill); *Passacaglia in G minor*, Muffat (Mr. Davis); *Prelude, Fugue*, (Continued next page)



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Four former students who played recital in honor of their teacher, Arthur Howes, on the occasion of his retirement from Peabody Conservatory: (l. to r.) John Cooper, John Merrill, Mr. Howes, Edith Ho, and Paul Davis.

and *Ciacona in D minor*, Pachelbel (Mr. Cooper); *Prelude and Fugue in A minor*, BWV 543, Bach (Mr. Cooper); "Komm, heiliger Geist, Herre Gott," BWV 651, "Herr Jesu Christ, dich zu uns wend," BWV 655, and "Komm, Gott, Schöpfer, heiliger Geist," BWV 667, Bach (Mr. Davis); and *Tocatta and Fugue in F major*, BWV 540, Bach (Miss Ho).

No greater tribute could be paid to a teacher than the recital played by these four former pupils. The spontaneous standing ovation at the conclusion of the program was obviously an expression of admiration and enthusiasm for both the recitalists and their teacher.

The recital was played at Mount Calvary Church, Baltimore, on the Andover-Flentrop organ. Built in 1961, when Mr. Howes was organist-choirmaster of the church, the organ was designed jointly by Charles B. Fisk, D. A. Flentrop, and Arthur Howes. A large two-manual instrument, its tonal design incorporates principles borrowed from Gottfried Silbermann and Arp Schnitger.

Following the recital, a reception was held at the Baltimore Hilton Hotel. Approximately 300 professional and personal associates attended the recital and reception, a large number of them coming from many other states and some travelling a great distance in order to be present for the occasion.

John Merrill, having earlier in the evening distinguished himself as a participant in the recital, revealed another of his talents in his role of master of ceremonies at the reception. In a moving acknowledgment speech to Mr. Howes, he said, in part:

"As it is unnecessary to restate your contributions to the art of music, it is impossible to cite those experiences each of us have had with you, experiences which over the years have honed our intellect and have lifted our spirits. I am afraid that we would leave this reception by dawn's early light if each of us took the time to speak of those significant moments in which you, as a man of charm, understanding, and wit, have played a large part in the individual's life. So instead of personal reminiscences from each of us, please accept the following words, brief as they

are, as a collective expression, a testimony which states our feelings toward you: Knowing the good, you have done it; Knowing the beautiful, you have served it; Knowing the truth, you have spoken it. Thus, Mr. Howes, is it any wonder why we so honor you this evening?"

"In retiring from her concert career, Lotte Lehmann expressed to her audience a poignant thought, which, with slight alteration, so fittingly can be repeated here: Mr. Howes, 'you have always given us more than we have given you; you are the wings on which we have soared.'"

At the reception, some of the many congratulatory telegrams and letters that had been received were read to Mr. Howes. The highlight of the reception was the presentation to Mr. Howes of a check representing the combined gifts from current and former students, Organ Tour members, Organ Institute students, former choir members, organ builders, and numerous other professional associates and friends. With this check a fund for the purchase of a studio organ has been established. Mr. Howes has expressed his elation over the prospect of having a studio organ not only for his own practicing but also for use in carrying out projects he has planned for the time after his retirement from Peabody.

In addition to the check, Mr. Howes has also received the generous contributions from organ builders of ranks of pipes to be made to his specifications. Those involved in planning the project are optimistic that the fund will grow rapidly to its goal.

The members of the committee were the four recitalists; Mrs. Kathryn Hodgkin, of Greensboro, North Carolina, a student at Organ Institute sessions and a member of many European Organ Study Tour groups; and Miss Dovianna Barrens, a graduate student at Peabody Conservatory.

The committee would like to publicly thank the hundreds of people who, by their presence and their gifts, contributed so warmly and generously to the success of the happy occasion honoring Mr. Howes.

— Dovianna Barrens

HERMAN BERLINSKI, minister of music at the Washington Hebrew Congregation, has just returned from his fourth European concert trip. He also played under the sponsorship of the U.S. Information Agency in Berlin, Düsseldorf, Vienna, Uppsala, and Vasteros, Sweden.

THE WESTERN MICHIGAN CHAPTER AGO elected the following officers recently: Larry Biser, dean; Mano Hardies, sub-dean; Willa Bauer, secretary; Mary Bliss, treasurer; George Shirley, Peter Sorensen, and Sharon Start, council members at large.

LEWIS & CLARK COLLEGE has changed the name of its music department to the Lewis and Clark College School of Music effective July 1, 1972. Reinhard Pauly, chairman of the former music department, will be director of the new school.

THE ST. LOUIS CHAPTER AGO elected the following officers on May 22: E. Alan Wood, dean; Marie Kremer, sub-dean; Kathleen A. Thomerson, secretary; David Nelson, treasurer; Shelby Breedlove and Addine G. Erskine, registrars.



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NUNC DIMITTIS

WILLIAM HERBERT SCHUTT

William Herbert Schutt, minister of music at Grace Covenant Presbyterian Church, Richmond, Va. from 1939 until this year, died on July 24, 1972.

Born in Litchfield, Illinois in 1908, Mr. Schutt received his BA degree in economics from Oberlin College in 1930, and then received his BMus degree from Oberlin in 1932, studying organ with G. W. Andrews and L. E. Yeamans. He was minister of music at Cuyahoga Falls Methodist Episcopal Church, Cuyahoga Falls, Ohio for five years before he went to Union Theological Seminary in New York where he received his MSM degree in 1939. He was strongly influenced there by Clarence and Helen Dickinson, and they remained close friends throughout their lives. While at Union, Mr. Schutt was also organist and choirmaster at the First Congregational Church, South Norwalk, Connecticut. Mr. Schutt also studied for three summers with John Finley Williamson at Westminster Choir College, and one summer at Northwestern University before going to Richmond.

Mr. Schutt served in the U.S. Army from 1943-46, both as a church musician and in the Quartermaster Corps.

During his 33 years in Richmond, Mr. Schutt was very active in the Richmond Chapter A.G.O., holding many of its offices at various times and serving as dean from 1953-55. He passed the AAGO examination in 1933. His musical activities in Richmond encompassed a wide range, and his program at Grace Covenant involved six choirs and several handbell choirs.

Mr. Schutt was also active in the Musician's Club of Richmond, and he was a member of the Hymn Society of America.

He is survived by his wife, Mrs. Flora Shephard Schutt of Richmond; two sons and one daughter; two sisters; and one grandson.

PRESTON ROCKHOLT

Preston Rockholt, professor of music at Augusta College, Augusta, Ga., died suddenly on June 20, 1972 while traveling to the A.G.O. 1972 national convention in Dallas, Texas. Dr. Rockholt was a very active member of the A.G.O., holding the FAGO degree and being a frequent recitalist at Guild conventions.

Dr. Rockholt was graduated with the BA degree from Wheaton College, Wheaton, Illinois. He continued his education at the American Conservatory of Music, Chicago, where he was graduated with the MMus degree in 1951. He won the young artist award of the Society of American Musicians in the same year. He was awarded the DrMus degree later by Northwestern University.

After his graduation from American Conservatory, Dr. Rockholt became the organist-choirmaster of St. James Methodist Church, Chicago. Previous to that, he had been organist-choirmaster of the Villa Park, Ill., Congregational Church.

From 1954 to 1956, Dr. Rockholt performed military duty at Camp Gordon, Georgia. While there, he was also organist and choirmaster at the First Presbyterian Church, Augusta, Ga., and in Oct. of 1954 he was soloist with the Augusta Civic Symphony.

Later, Dr. Rockholt was organist and master of the choir at All Saints Cathedral, Albany, New York, where he maintained a large choir of men and boys. In 1959 he was appointed associate professor of music at Augusta College, Augusta, Ga., in 1961 he was appointed head of the division of Fine Arts, and in 1962 he was named dean of Augusta College. During this period he was organist and choirmaster of St. John's Methodist Church, Augusta, and later at St. Paul's Episcopal Church, Augusta.

In 1964 Dr. Rockholt was named director of studies of the new College of Church Musicians at the National Cathedral, Washington, D.C. He remained in this post until 1969, when he returned to the faculty of Augusta College.

New Möller to Franklin, Virginia

The Franklin Baptist Church, Franklin, Virginia, has awarded a contract to M. P. Möller, Inc., Hagerstown, Maryland, to install a new 3-manual organ. Several years ago the congregation built a new colonial style church, and at that time the Pilcher organ was moved from the old church. This is now being replaced by the new instrument. Specifications were prepared in consultation with Ronald Cocrill, organist of the church, and James S. Darling, organist-choirmaster of Bruton Parish Church, Williamsburg, consultant for the church.

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- Spitzflöte 8 ft. 61 pipes
- Octav 4 ft. 61 pipes
- Super Octav 2 ft. 61 pipes
- Mixtur IV 244 pipes
- Trompete 8 ft. 61 pipes
- SWELL
- Rohrflöte 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Viola Celeste 8 ft. (TC) 49 pipes
- Principal 4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Sesquialtera II (TC) 98 pipes
- Mixtur III 183 pipes
- Fagot 16 ft. 61 pipes
- Trompete 8 ft. 61 pipes
- Fagot 4 ft. 24 pipes
- Tremulant
- POSITIV
- Holzgedeckt 8 ft. 61 pipes
- Erzahler 8 ft. 61 pipes (expressive)
- Principal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Scharf III 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremulant
- PEDAL
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintaton 16 ft. (Great)
- Octav 8 ft. 12 pipes
- Pommer 8 ft. 32 pipes
- Choralbass 4 ft. 32 pipes
- Mixtur II 64 pipes
- Acuta II 24 pipes
- Posaune 16 ft. 32 pipes
- Fagot 16 ft. (Swell)
- Posaune 8 ft. 12 pipes
- Fagot 4 ft. (Swell)

Greenwood Installs Unit Organ in North Carolina

The Greenwood Organ Company, Charlotte, N.C. has recently completed a 2-manual unit organ for the Front Street Baptist Church, Statesville, North Carolina. The instrument is divided in two organ chambers on each side of the choir loft. The specification was planned by Carroll T. Harris, minister of music for the church, and Norman A. Greenwood, tonal director of the firm.

- SUMMARY
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 85 pipes
- Dulciana 8 ft. 73 pipes
- Prestant 4 ft. 61 pipes
- Doublette 2 ft. 61 pipes
- Mixture III 183 pipes
- Voix Eolienne 8 ft. 49 pipes (TC)
- Trompette 8 ft. 73 pipes
- Bourdon 16 ft. 32 pipes
- Lieblich Gedeckt 16 ft. 12 pipes
- GREAT
- Principal 8 ft.
- Bourdon 8 ft.
- Dulciana 8 ft.
- Prestant 4 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Doublette 2 ft.
- Mixture III
- Chimes
- SWELL
- Bourdon 8 ft.
- Dulciana 8 ft.
- Voix Eolienne 8 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Nasard 2 1/2 ft.
- Flageolet 2 ft.
- Larigot 1 1/2 ft.
- Trompette 8 ft.
- Clarion 4 ft.
- Tremolo
- PEDAL
- Bourdon 16 ft.
- Lieblich Gedeckt 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Dulciana 8 ft.
- Prestant 4 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Mixture III
- Trompette 8 ft.
- Clarion 4 ft.



Frels Builds Tracker for San Antonio Church

Dr. Bess Heironymous, head of the organ department at San Antonio College and organist-choirmaster at First Presbyterian Church, San Antonio, played the dedicatory recital on the new organ in Oak Hills Presbyterian Church, San Antonio, Texas. The 2-manual instrument was built in the shop of Rubin Steele Frels, organbuilder of Victoria, Texas. The 8' Principal forms the facade of the organ, the lowest five pipes standing out on a pointed tower to the immediate left of the keyboards. The casework is walnut with keychecks of maple sandwiched between walnut. The large ash stopknobs are mounted vertically with ebony inset into the end of each. Preparation has been made for an 8' Celeste in the near future. The organ, which presently stands in the right front corner of the church, will be enlarged and moved when a new church building is constructed. The instrument has mechanical key and stop action. Jim Newman is organist of the church.



Small Casavant Tracker to Wallingford, Conn.

A small, 1-manual and pedal tracker organ built by Casavant Frères, St-Hyacinth, Quebec, has been installed in the rear gallery of the First Congregational Church, Wallingford, Connecticut. The large Victorian building, which seats over 1000 people, has excellent acoustical properties. The chancel houses a 1966 50-rank Aeolian-Skinner organ. The new Casavant instrument will be used for baroque works to be played with chorus and orchestra.

MANUAL
Gedackt 8 ft.
Rohrflöte 4 ft.
Principal 4 ft.
Gemshorn 2 ft.
Mixture III 1 ft.

PEDAL
Untersatz 16 ft.

THE KING OF INSTRUMENTS, a radio broadcast produced by Nathaniel Johnson for WGBH-FM, Boston, and heard on Sunday afternoons at 1:30 throughout the East Coast, will begin its seventh consecutive season this Fall. It is perhaps the longest running program of organ music currently aired in the U.S. and the first to be heard over National Public Radio. The series is also broadcast by WMHT-FM in Schenectady, N.Y. The program presents choice and original material recorded at recitals around New England as well as concerts from European festivals recorded by NHK, ORTF, the BBC, CBC, and Bavarian Radio Systems. A number of this year's programs will be devoted to Anthony Newman and Joseph Payne performing and discussing their approaches to the music of Bach and other baroque masters.

THE ST. JOSEPH VALLEY CHAPTER (Ind.) AGO elected the following officers: Arthur P. Lawrence, dean; Mrs. Thomas Miranda, sub-dean and social chairman; Mrs. B. H. Neitzel, secretary; Mrs. Helen Petersen, treasurer; Mrs. Gene Flora, registrar; C. W. Becker, Bruce Gustafson, Mrs. Andrea Haines, Orlando Schmidt, Albert Schnaible, David Sparkes, and Thomas Wegener, executive board members.

SWELL

Hohl Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 12 pipes
Flöte 2 ft. 12 pipes
Quint 1 1/2 ft. 24 pipes
Mixture IV 1 ft.
Basson 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Claron 4 ft. 12 pipes
Tremulant

CHOIR

Spitzflöte 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Unda Maris 8 ft. (TC) 49 pipes
Principal 4 ft. 61 pipes
Spitzflöte 4 ft. 12 pipes
Octave 2 ft. 12 pipes
Spitzquint 1 1/2 ft. 54 pipes
Siffelöte 1 ft. 49 pipes
Sesquialtera II 74 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 24 pipes
Bourdon 16 ft. 12 pipes (Swell)
Principal 8 ft. 12 pipes
Flute 8 ft. (Swell)
Octave 4 ft. 32 pipes
Mixture III 2 ft. 96 pipes
Posaune 16 ft. 32 pipes

GREAT

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedeckt 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture III 183 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft.

PEDAL

Subbass 16 ft. 32 pipes

Lurth Rebuilds Mankato, Minn. Organ

The Lurth Organ Company, Mankato, Minnesota has just completed the rebuilding of the 1952 Möller organ in the First Presbyterian Church, Mankato. Since all of the old pipe and chest work was to be retained, the decision was to aim at a true romantic (not orchestral) organ in the rebuild. An entirely new Great Principal chorus was provided with new chest and pipework located in an unenclosed position. New reeds were added to the Swell and Pedal, and upperwork and color stops were added to the Swell, Choir, and Pedal. The pressures of the old organ were lowered, and all old pipework was revoiced. New reed and flue pipes were made by Carl Giesecke & Sohn, Göttingen, West Germany, with scaling and voicing being done by Mr. Lurth. Dr. Kim Kasling, associate professor of music at Mankato State College, was the consultant. The organ was dedicated in a service played by Dr. Kasling, and a dedicatory recital played by Dr. Robert Anderson of Southern Methodist University.

GREAT

Pommer 16 ft. 58 pipes
Prinzipal 8 ft. 58 pipes
Gedackt 8 ft. (Choir)
Oktave 4 ft. 58 pipes
Oktave 2 ft. 58 pipes
Mixture IV 1 1/2 ft.
Posaune 16 ft. (TC) 46 pipes
Trompet 8 ft. 61 pipes
Klarine 4 ft. 12 pipes
Chimes

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SEPTEMBER

					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DEADLINE FOR THIS CALENDAR WAS AUG. 10

- 5 September**
Robert Guarino, vocal recital, Trinity Church, New York City 12:45 pm
Larry Palmer, harpsichord, "The Unknown Bach," So. Meth. U., Dallas, TX 8:15 pm
- 6 September**
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
Robert Noehren, Vor Frelsers Church, Copenhagen, Denmark
Ralph Kirkpatrick, harpsichord; International Festival of Music, Lucerne, Switzerland
Symposium Musicum of Prague, ancient instruments ensemble, "Music of the Imperial Court of Vienna and the Royal Court of Prague;" Chateau de Chillon, Montreux-Vevy, Switzerland 9 pm
- 7 September**
Jean Langlais, Heinz Chapel, U. of Pittsburgh, PA 8 pm
Frederick Tripodi, Trinity Church, New York City 12:45 pm
- 8 September**
Jean Langlais, workshop, Calvary Episcopal Church, Pittsburgh, PA 10 am-4 pm
Samuel Swartz, St. Mark's Episcopal, Palo Alto, CA 8 pm
David Pizarro, Abbaye St. Maurice & St. Maur, Clervaux, Luxembourg.
- 9 September**
Pierre Cochereau, St. Martin's Church, Vevy, Switzerland 8:30 pm
- 10 September**
James A. Simms, Cultural Center, New York City 3 pm
Carlo Curley, Mem. Chapel, Arlington Cemetery, Ft. Myers, VA 4 pm
Festival of Hymns & Lessons, as part of 75th anniversary celebration; St. John's United Church of Christ, Evanston, IL 10 am
David Pizarro, Frankenburg, Germany
- 12 September**
Penny L. Prince, piano recital, Trinity Church, New York City 12:45 pm
George Ritchie, Kimball Hall, U. of Nebraska, Lincoln, NE
- 13 September**
Mark Guderian, St. John's Episcopal, Washington, DC 12:10 pm
- 14 September**
Robert Roubos, Trinity Church, New York City
- 15 September**
George McPhee, workshop, All Saints' Episcopal, Winterpark, FL
- 16 September**
Victor Hill, harpsichord, SUNY-Oswego, Oswego, NY 8 pm
George McPhee, workshop, All Saints' Episcopal, Winterpark, FL
David Pizarro, Olympic Organ Recital Series, Neustadt, Germany
- 17 September**
Myrtle Regier, Abbey Mem. Chapel, Mount Holyoke College, South Hadley, MA 4 pm
Philip Manwell, Cultural Center, New York City 3 pm
Will Headlee, Crouse Aud., Syracuse U., NY 4 pm
Virgil Fox, St. Ann's Church, Osining, NY
George H. Pro, Washington Cathedral, Washington, DC 5 pm
Jerry J. Field Jr., Sacred Heart Cathedral, Richmond, VA 4 pm
George McPhee, Rollins College, Winterpark, FL
Heinz Arnold, First Presbyterian, Columbia, MO 4 pm
Joel H. Kuznick, Kramer Chapel, Concordia Senior College, Fort Wayne, IN 8 pm
Lenore Espe, Trinity Presbyterian, Altadena, CA 7:30 pm
- 18 September**
Wilma Jensen, for Atlanta Chapter AGO, GA
- 19 September**
John Young, piano recital, Trinity Church, New York City 12:45 pm
John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Wilma Jensen, masterclass for Atlanta Chapter AGO, GA
- 20 September**
Karl Schrock, St. John's Episcopal, Washington, DC 12:10 pm
Virgil Fox, Knox United Church, Winnipeg, Manitoba
Gillian Weir, Christuskirche, Hanover, Germany
- 21 September**
Vernon de Tar, Trinity Church, New York City 12:45 pm

Carl Fischer Centennial Concert, commissioned works by American composers including Howard Hanson, Jean Berger, observing 25th anniversary of Westminster Presbyterian Church; choir, orch., Stephen Farrow, dir.; Westminster Presbyterian Church, Greenville, SC 8 pm

22 September
John Weaver, Bucknell U., Lewisburg, PA
Wallace H. Ford Jr., Sacred Heart Cathedral, Richmond, VA 4 pm
Carlo Curley, Calvary Christian Reformed Church, Grand Rapids, MI 8:15 pm

23 September
Victor Hill, harpsichord, Bach/Rameau recital, Williams College, Williamstown, MA 8:30 pm
George McPhee, lecture for Wilmington Chapter AGO, DE
Robert Noehren, RLDS Aud., Independence, MO
Virgil Fox, Pablo Lights, U. of Montana, Missoula, MT

24 September
Victor Hill, harpsichord, Bach/Rameau recital, Williams College, Williamstown, MA 8:30 pm
Gerre and Judith Hancock, Cultural Center, New York City 3 pm
Revillie Methodist Church Choir, David Wheeler, dir.; at Sacred Heart Cathedral, Richmond, VA 4 pm
Joan Lippincott, Trinity Church, Columbus, OH
Joel H. Kuznick, Christ Church Cathedral, St. Louis, MO 4:30 pm
Carlo Curley, Zion Lutheran, Petoskey, MI 6 pm
Music for organ, brass, percussion and chorus; J. Clancy Weilandt, organist; Church of St. Luke, River Forest, IL 7 pm
Morgan Simmons, Fourth Presbyterian, Chicago, IL 6:30 pm
Heinz Arnold, organ and harpsichord, Bonhomme Presbyterian, St. Louis, MO 4 pm
William Whitehead, The Methodist Church, Davenport, IA
Karl Richter, St. Martin's Church, Vevy, Switzerland 8:30 pm

26 September
Thirzah Bendekas, instrumental recital, Trinity Church, New York City 12:45 pm
George McPhee, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Alexander Schreiner, Whitman College, Walla Walla, WA

27 September
John Rose, Mem. Music Hall, Methuen, MA 8:30 pm
Frederick Burgomaster, SUNY, Buffalo, NY
J. Franklin Clark, St. John's Episcopal, Washington, DC 12:10 pm
Robert Noehren, U. of Kansas, Lawrence, KS

28 September
John Heizer, Trinity Church, New York City 12:45 pm

29 September
John Rose, inaugural broadcast of 4

channel stereo FM program on WMTR, Dover, NJ
Alexander Schreiner, Lewis & Clark College, Portland, OR

1 October
Robert Cane, Cultural Center, New York City 3 pm
Michael Radulescu, St. Thomas Church, New York City 5 pm
George McPhee, four Nassau Chapter AGO, Cathedral of the Incarnation, Garden City, NY 4 pm
James W. and Miss Margret Woolbridge, Sacred Heart Cathedral, Richmond, VA 4 pm
Jerry Davidson, St. Michael's Church, Barrington, IL 8 pm
Carlene Neihart, Hickman Mills Community Christian Church, Kansas City, MO 3 pm
Michaelmas Evensong; *Cantata* 19 by Bach; choir, soloists, orch.; Edgar Billups, dir.; Christ Church, Grosse Pointe, MI 8:30 pm

2 October
Robert Anderson, Caruth Aud., Southern Methodist U., Dallas, TX
Ladd Thomas, First Methodist, Glendale, CA

3 October
Broelle String Trio, Trinity Church, New York City 12:45 pm
John Rose, State College, PA

4 October
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
Gillian Weir, St. Thomas-the-Martyr, Newcastle, England

5 October
Joyce Jones, Northwest Nazarene College, Nampa, ID

6 October
Carlo Curley, Trinity Lutheran, Burlington, IA 7:30 pm
Gillian Weir, harpsichord, Newcastle Festival, England

7 October
Concert and Evensong; Linda Crisafulli, flute; Peter Crisafulli, chamber organ and regale; St. Luke's Episcopal, Evanston, IL
Michael Radulescu, masterclass, Iowa State U., Ames, IA
Joyce Jones, Eastern Oregon College, Le Grande, OR
Gillian Weir, masterclass on Bach and Messiaen, Newcastle Festival, England

8 October
Bradley Hull, St. Thomas Church, New York City 5 pm
Daniel Frei, classical guitar, Sacred Heart Cathedral, Richmond, VA 4 pm
Carol Curley, Presbyterian Church, Rock Island, IL 4 pm
Michael Radulescu, Iowa State U., Ames, IA
"Music of the Mass," works by Bach, Mozart, Ramirez; C. Thomas Rhoads, dir.; St. Bede's Episcopal, Menlo Park, CA 8 pm
David Britton, Neighborhood Church, Pasadena, CA 8 pm

9 October
Musica Sacra of New York, Central Presbyterian, New York City
Joyce Jones, Lewiston H.S., Lewiston, ID

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Organ Recitals

Recital programs for inclusion in these pages must reach THE DIAPASON within four weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

John Russell, Montpelier, VT — Christ Church, Montpelier June 4: Prelude and Fugue in E minor, Bruhns; Tierce en taille, Offertoire (Mass for Convents), Couperin; Abide with us BWV 649, O whither shall I flee BWV 646, Sleepers wake BWV 645, Prelude and Fugue in B minor BWV 544, Bach; Sonata 1, Hindemith; Choral in E, Franck.

Hans Gebhard, Kiel, West Germany — International Organ Festival, St. Egidien Church, Nuremberg, West Germany June 10: Warum betrübst du dich, Scheidt; Prelude and Fugue in A, Buxtehude; Toccata and Fugue in E, Bach; Toccata, Melodia, Prelude, Fugue from op. 129, Reger; Vater unser in Himmelsreich, Kluge; "Mutationen" für Orgel (premiere), Gebhard; Ricercar volo e Tiento per organo op. 26 (premiere), Eskil Hemberg.

Joachim Grubich, Krakow, Poland — International Organ Festival, St. Lorenz Church, Nuremberg, West Germany June 12: Magnificat primi toni, Buxtehude; Three Preludes from the tabulature of Jan von Lublin, Nikolaus von Krakau; Prelude in D, Podbielski; I Esquisse (premiere), Grazyna Bacewicz; Prelude and Fugue in D, Bach; Le verbe, Les enfants de Dieu, Jesus accepte la souffrance, Dieu parmi nous, Messiaen; Sonate, Augustyn Bloch.

Karl-Erik Welin, Stockholm, Sweden — International Organ Festival, St. Egidien Church, Nuremberg, West Germany June 13: Volumina, Ligeti; Variations I, Cage; Julio organum julii, Sylvano Bussotti; Gefängnisse für Orgel und Tonband, Dieter Kaufmann; Pneumoludium, Willfried Michel; Contours pour orgue, Berthold Paul.

Egidio Circelli, Rome, Italy — International Organ Festival, St. Paul's Church, Fürth (Nuremberg), West Germany June 14: Toccata 8 (Bk. 1), Toccata cromatica per l'Elevazione (Fiori musicali), Frescobaldi; Fugue in E-flat, Porpora; Concerto in F, Albinoni-Walther; Wir glauben all BWV 680, Allein Gott in der Höh BWV 662, Fantasie and Fugue in G minor BWV 542, Bach; Thème et Variations, Bossi; Prelude and Aria (premiere), Giorgio Gaslini.

Christa Rumsey, Sydney, Australia — The King's School, Parramatta, Australia June 16: Toccata settima, Canzona quarta, Canzona terza, Frescobaldi; Trumpet Voluntary, Dupuis; Voluntary in F, Bennett; Cornet Voluntary, Walond; Variations on Mein junges Leben, Sweelinck; Passacaglia in D minor, Nun lob mein Seel, Jesus Christus unser Heiland, Von Gott will ich nicht lassen, Buxtehude; Partita on Was Gott tut, Pachelbel; Prelude and Fugue in G BWV 541, Bach.

André Luy, Lausanne, Switzerland — International Organ Festival, St. Lorenz Church, Nuremberg, West Germany June 16: Passacaglia, Frank Martin; Five Scenes for Oboe and Organ (premiere), Berthold Hummel; Toccata 2, Eric Schmidt; Partita 3 for Oboe and Organ, J. W. Hertel; Choral in B minor, Franck; Fantasie in F minor for Oboe and Organ, Krebs; Prelude and Fugue in G BWV 541, Bach.

Richard M. Peek, Charlotte, NC — Zion Lutheran, Salisbury, NC June 25: Fantasia in G BWV 572, Toccata and Fugue in D minor BWV 565, Bach; Variations on Allein Gott in der Höh, Sweelinck and Scheidt; Prelude in D minor, Pachelbel; Nun bitten wir den heiligen Geist, Toccata and Fugue in F, Buxtehude; Adagio for Mechanical Flute Organ, Beethoven; Herzlich tut mich erfreuen, Brahms; Benedictus, Reger; Sonata 2, Hindemith.

William Pierce, Sydney, Australia — Hunter Baillie Mem. Presbyterian Church, Sydney June 30: Trio Sonata 1, Bach; Sonata 8, Rheinberger; Psalm Prelude I/3, Howells; Prelude and Fugue in G minor, Dupré; Transports de joie, Messiaen; Symphony 3, Vierne.

Roger Graybill — First Presbyterian, Lancaster, PA July 4: 3 settings Christ Is Arisen, Bach; Prelude and Fugue in G, Dupré.

Roger Vine — First Presbyterian, Lancaster, PA July 4: Prelude, Adagio, Chorale and Variations on Veni Creator, Duruffé; Improvisation on a submitted theme.

Mark Kauffman — First Presbyterian, Lancaster, PA July 4: Prelude and Fugue in G, Bach; Priere, Franck.

Jack Edwards, Arlington, VA — Washington St. United Methodist, Alexandria, VA July 5: The London Suite, Stanley; O man bewail thy grievous sin, Before Thy throne I now appear, Bach; Suite Gothique, Boellmann.

Granville Munson, Richmond, VA — St. Stephen's Church, Richmond July 5: Concerto 10 in D minor, Handel; Prelude and Fugue in G, Bach; Finale from Symphony 2, Vierne; Cantilene from Suite Breve, Langlais; Fantasy and Fugue on How brightly shines the morning star, Reger.

Frederick Bell, Allendale, NJ — St. Paul's Chapel, Columbia U., New York City July 6: Psalm 19, Marcello; Fugue on the Kyrie, Couperin; Concerto in G, Bach; Choral in A minor, Franck; Adagio for Strings, Barber; Toccata, Sowerby.

Michael Murray, Shaker Heights, OH — Pieters Church, Leiden, Holland July 7: all-Bach: Sinfonia from Cantata 29, Nun komm der Heiden Heiland, Prelude and Fugue in D, Ich ruf zu dir, Christ lag in Todesbanden, Toccata and Fugue in D minor, Concerto 2 in A minor, Trio on In dulci jubilo, Fantasia and Fugue in G minor.

Christopher King, Winchester, MA — Hammond Museum, Gloucester, MA July 8: Suite Gothique, Boellmann; Toccata in F, Bach; Fantasy on Wenn ich ihn nur habe, Seyerlen; One thing have I desired, Schütz; Thou visitest the earth, Greene; Abraham and Isaac, Britten; Final in B-flat, Franck; Sonata on Psalm 94, Reubke. Assisted by Mark Higbie, alto, and Ronald Pearson, tenor.

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Organ Recitals

Richard Unfried, Garden Grove, CA — Cathedral of St. John the Evangelist, Spokane, WA July 8: Grand jeu, Du Mage; Four Sketches, Schumann; Choral in B minor, Franck; Fugue and Prelude, Brown; Symphonic Chorale, Karg-Elert.

Brian Jones, Boston, MA — St. Barnabas Church, Falmouth, MA July 9: Balletto del Granduca, Sweelinck; All glory be to God on high BWV 662, 664, Prelude and Fugue in D minor BWV 539, Bach; Canon in B minor, Fugue on BACH, Schumann; Fantaisie in A, Franck; The Birds and the Springs from Pentecost Mass, Messiaen; Allegro from Symphony 2, Vierne.

Reginald Lunt, Lancaster, PA — First Presbyterian, Lancaster July 9: Toccata in F, Wachtel auf, Bach; The Fishers, Dandrieu; Choral in E, Franck; Resurrection, Dupré; Postlude for the Office of Compline, Alain; Solemn Melody, Davies; Final from Symphony 1, Vierne.

Sharon Kleckner, St. Paul, MN — Macalester College, St. Paul July 10: Wir glauben all, Schmücke dich, Wo soll ich fliehen hin, Toccata in F, Bach; Alleluys, Preston; Adagio in E, Bridge; A Triptych of Fugues, Near; Fantasy and Fugue on Ad nos, Liszt.

John Weaver, New York, NY — City Hall, Portland, ME July 11: Concerto in F op. 4/4, Handel; Flute Sonata in E BWV 1035, Fantasy and Fugue in G minor BWV 542, Bach;

Alleluys, Preston; Petite Fantaisie Pastorale, Studer; Roulade, Bingham; Finale from Symphony 1, Vierne.

Michael Stairs, Philadelphia, PA — First Presbyterian, Lancaster, PA July 11: Fantasia in F minor K 608, Mozart; In Heaven Above, Peeters; Christ our Lord to Jordan came, Bach; Adagio from Symphony 6, Widor; The Spinner from Suite Bretonne, Dupré; Adagio and Fugue from Sonata on Psalm 94, Reubke.

William Watkins, Washington, DC — St. Stephen's Church, Richmond, VA July 12: Prelude from Suite op. 5, Durufle; Allegro from Trio Sonata 5 in C, Prelude and Fugue in F minor, Bach; Voluntary in G, Purcell; Psalm 19, Marcello; Fantasia in Echo Style, Sweelinck; Air with Variations, Fantasy for Flute Stops, Sowerby; Dieu parmi nous, Messiaen.

Charles Callahan, Philadelphia, PA — City Hall, Portland, ME July 14: Fantasia in F minor K 594, Mozart; Abide with us, My soul doth magnify the Lord, Praise the Lord, Bach; Fanfares from the Good Friday Music (Act III of Parsifal), Liebestod from Act III of Tristan and Isolde, Wagner; Allegro vivace from Symphony 5, Widor; Water Nymphs, Vierne; Final, Franck.

Christopher Trussell, Claremont, CA — Cathedral of St. John the Evangelist, Spokane, WA July 15: Procession, Jackson; Suite in D, Stanley; Fugue in B minor, Bach; Variations

on an Original Theme, Peeters; Toccata, Trussell; Elegy, Thalben-Ball; Postlude Alla Marcia, Thiman.

Richard W. Slater, Glendale, CA — All Saints Episcopal, Beverly Hills, CA July 16: Pagan, Leighton; Elevazione, Zipoli; Sonata per Organo, Pergolesi; Andante K 616, Mozart; Toccata and Fugue in D minor BWV 565, Bach; Prelude, Fugue and Variation, Franck; Choral, Honegger; Choral in A minor, Franck.

John Riddle, Bennington, VT — St. Peter's Church, Bennington July 16: Fugue in E-flat, An Wasserflüssen Babylon, Schmücke dich, Vor deinen Thron, Bach; Psalm Prelude II, Howells; Fugue in A-flat minor, Brahms; Mein Jesu der du mich, Brahms; Cortège et Litanie, Dupré.

D. C. Rhoden, Athens, GA — First Baptist, Jefferson, GA July 16: Magnificat in G, E, and G minor, Dandrieu; Blessed are ye faithful, Brahms; Prelude on Tender Thought, R. Anderson; How brightly shines the morning star, Improvisations on 2 American Folk Hymns, Rhoden; If thou but suffer God to guide thee, Drischner; Now thank we all our God (2 settings), Sleepers awake (2 settings), Rohlig and Bach; God of the Expanding Universe, Litany, Feiciano; Chant de paix, Langlais; 4 Flötenuhrstücke, Haydn; Fanfare, Eldridge. Assisted by David Stewart, trumpet.

Harry Kelton, Salem, MA — Grace Church, Salem July 16: Dialogue de Troisième Livre, Marchand; Sonata 6 in G minor, C.P.E. Bach; Sonata 1 in F minor, Mendelssohn; Apparition de l'Eglise Eternelle, Messiaen; Scherzo from Symphony 2, Vierne; Choral in A minor, Franck.

Robert Pitman, Collegeville, MN — St. John's Abbey Church, Collegeville July 17: Combat de la mort et de la vie, Messiaen; Suite in the second tone, Guilaïn; Four Duets from Clavierübung, III, Bach; Symphony 2 in E, Vierne.

Donna N. Robertson, Mars Hill, NC — First Presbyterian, Asheville, NC July 18: Preludio from Symphony 2, Dupré; Prelude and Fugue in C BWV 547, Bach; Verset pour la Dedicace, Messiaen; Grand Piece Symphonique, Franck.

John Gearhart, Williamsburg, VA — St. Stephen's Church, Richmond, VA July 19: Prelude and Fugue in D, Buxtehude; Verses from the Te Deum, Anon.; Agincourt Hymn, Dunstable; Before Thy throne I now appear, Prelude and Fugue in A minor, Prelude and Fugue in D, Bach; Prelude and Fugue in D minor, Bruckner; Grands jeux, Langlais; Benedictus, Rowley; A mighty fortress, Arnell.

Terry Anderson, Seattle, WA — Cathedral of St. John the Evangelist, Spokane, WA July 22: Variations on Mein junges Leben, Sweelinck; Komm Heiliger Geist BWV 651, Allein Gott in der Höh BWV 662, 663, 664, Bach; Fantasia in F minor K 608, Mozart; Choral in E, Franck; Toccata, Guillon.

James R. Brown, Oberlin, OH — St. Peter's Episcopal, Washington, DC July 23: Prelude in B minor BWV 544, Trio Sonata 5 in C BWV 529, Bach; Variations sur un theme de Jannequin, Alain; Sonata 2, Hindemith; Choral in A minor, Franck.

Mary Fenwick, Chalfont, PA — New York Cultural Center, New York City July 23: Introduction and Passacaglia, Pastorale, Reger; Fantasia in F minor K 608, Mozart; Wachtel auf BWV 645, Meine Seele erhebt den Herren BWV 648, Prelude and Fugue in G BWV 541, Bach; Sarabande, Rhythmic Trumpet, Bingham; Triplum sur Veni Creator, Kropfreiter.

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Organ Recitals

Samuel J. Swartz, Palo Alto, CA — Grace Cathedral, San Francisco, CA July 23: Dorian Toccata and Fugue, Bach; Prelude, Fugue and Variation, Franck; The Angel of the Trumpet, Charpentier; Flourish, Wyton; Meditation on an Old Covenanters Tune, Elmore; Prelude and Fugue on BACH, Liszt.

Robert Roubos, Homer, NY — Cathedral of St. John the Divine, New York City July 23: Toccata, Badings; Shimah B'Koli, Drop drop slow tears, Persichetti; Variations on a Medieval Dutch Theme, Badings.

Billy Nalle, New York, NY — West Door Concert, Cathedral of St. John the Divine, New York City July 23: Introduction from Jesus Christ Superstar, Lloyd-Rice; Aquarius, MacDermott; We've only just begun, Nichols; Tom Tom the piper's son, The grateful rock (on Now thank we all our God), Nalle; Summer of '42, Legrand; I'm beginning to see the light, Ellington-George; The trolley song, Martin-Blane; Alfie, Bacharach; I've gotta be me, Marks; Mannix, Schifrin.

Michael Schneider, Cologne, West Germany — Alice Millar Chapel, Northwestern U., Evanston, IL July 24: Warum betrubst du dich, Scheidt; Ciacona in F minor, Pachelbel; Fantasie in F minor K 594, Mozart; Ciacona op. 54, Hüller; Lays (11 Strophen, conclusio), Beyer; Chaconne in A minor, David.

Ronald Davis, Richmond, VA — St. Stephen's Church, Richmond July 26: Toccata from Il Primo Libro, Bonelli; What God hath done is rightly done, Now therefore bless the Lord of all, Now thank we all our God, Prelude and Fugue in A, Alleluia from Cantata 142, Bach; Rigaudon, Campra; Sonata 1, Mendelssohn; Chorale, Jongen; Prelude and Fugue in A minor, Brahms; Fantasy on Wareham, Wright. Assisted by brass and tympani ensemble.

E. F. Blackmer, Springfield, OH — Centennial Hall, Augustana College, Rock Island, IL July 26: Sonata on the First Tone, Lidon; Voluntary in G, Purcell; Toccata II, Muffat; Wie schön leuchtet, Pachelbel; Concerto 2, Camidge; Sketch 4 in D-flat, Schumann; Antiphon 3, Dupré; Psalm Prelude 2/2, Howells; Four Variations on Down Ampney, Bender.

Earl Barr, Minneapolis, MN — Minnehaha Methodist, Minneapolis July 27: Toccata in E minor, Pachelbel; Trio Sonata in E-flat BWV 525, Prelude and Fugue in D BWV 532, Bach; Fantasie in F minor K 608, Mozart; Blessed are ye who live in faith, Brahms; Toccata and Fugue op. 59, Reger; Scherzetto, Vierne; Choral Phrygien, Alain.

William Weinmann — The United Methodist Church, Rock Rapids, IA July 27: Prelude and Fugue in E-flat BWV 552, Bach; Lobe den Herren, Jesu meine Freude, Walther; In dulci jubilo, Dupré; Herzlich tut mich verlangen, Brahms; Christ lag in Todesbanden, Scheidt; Ein feste Burg, Bach.

Ronald W. Hylton, Portland, OR — Cathedral of St. John the Evangelist, Spokane, WA July 29: Trumpet Voluntary, Stanley; Fuga, Pachelbel; Variations on a Dutch Song, Scheidt; Nun freut euch, Bach; Concerto 2 in A minor, Vivaldi-Bach; Epithalame, Willan; Rhosymedre, Vaughan Williams; Adagio for Strings, Barber; Modale Suite, Peeters.

Marshall Stone, Alexandria, VA — Christ United Methodist, Arlington, VA July 30: Now thank we all our God, Deck thyself my soul with gladness, Karg-Elert; Abide with us, Creator of the Stars, Peeters; Cantabile, Tartini; The Last Spring, Grieg; The Old Refrain, Kreisler; Lord Jesus Thy love, Walther; Fantasy in G minor, Bach; The Way to Emmaus, Weinberger. Assisted by Jane Stephens, soprano.

Elsie Naylor, Winona, MN — Christ United Methodist, Rochester, MN Aug. 1: Prelude and Fugue in D BWV 532, Bach; Schoenster Herr Jesu, Schroeder; In dulci jubilo, Meditation, Harrington; Final from Symphony 1, Vierne.

Wallace M. Coursen Jr., Glen Ridge, NJ — St. Paul's Chapel, Trinity Parish, New York City, NY Aug. 2: Sonata 4 in E minor, Toccata, Adagio and Fugue in C, Bach.

Julia S. Anderson — Cultural Center, New York City Aug. 6: Grand jeu from Suite du premier ton, Du Mage; Fugue in C, Nun komm der Heiden Heiland, Buxtehude; Nun komm der Heiden Heiland, Fugue in E-flat, Bach; Organ Psalm 120 and 121, Zimmermann; Paean on Divinum Mysterium, Cook; Bourrée et Musette, Karg-Elert; Choral and Variations on Veni Creator, Duruffé.

Marilyn Mason, Ann Arbor, MI — Amphitheater, Chautauqua, NY Aug. 24: Suite for Organ, Haines; Magnificat du huitieme ton, Le Clerc; Toccata, Adagio and Fugue in C BWV 564, Bach; Pastorale, Roger-Ducasse; Orga-Nastro for organ and electronic tape op. 212 (1971), Krenck; Variations on the Austrian Hymn, Paine.

Lawrence A. Martin, Robbinsdale, MN — Christ United Methodist, Rochester, MN Aug. 8: Suite in the Eighth Mode, Heredia; Jesus lead Thou on, Manz; Prelude and Fugue in E-flat, Bach.

George H. Pro, Kansas City, KS — Air Force Academy, Colorado Springs, CO Aug. 13: Toccata and Fugue in D minor BWV 565, Bach; Two Noels, d'Aquin; Choral-Improvisation on Victimae Paschali, Tournemire; Sonata in C, Persichetti; Canon in B minor, Schumann; Herzliebster Jesu, Herzlich tut mich verlangen, Brahms; Carillon de Westminster, Vierne.

Paul Connick, Minneapolis, MN — Christ United Methodist, Rochester, MN Aug. 15: Toccata in C, Rejoice beloved Christians, Sleepers wake, Bach; Hymn Tune, arr. Connick; Adagio and Allegro from Symphony 6, Widor.

David J. Hurd Jr., New York, NY — St. Paul's Chapel, Trinity Parish, New York City Aug. 16: Sonatas 3 and 4, Mendelssohn; Canzona in D minor, Bach, Aug. 23: Partita on O Gott du frommer Gott, Fantasy and Fugue in G minor, Bach; Sonata 1, Hindemith.

Ronald E. Ostlund, Rochester, MN — Christ United Methodist, Rochester Aug. 22: A Lesson, Selby; Variations on America, Ives; Air with Variations, Sowerby; Variations on a Sunday School Tune, Thomson; Chorale Prelude, Sessions; Roulade, Near.

Wolfgang Rübsam, Westerwald, West Germany — St. Paul's Chapel, Trinity Parish, New York City Aug. 9: Sonata 5 in C, Prelude and Fugue in E minor BWV 548, Bach; Nun komm der Heiden Heiland, Bruhns.

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