

# THE DIAPASON

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

Sixtieth Year, No. 6 — Whole No. 714

MAY, 1969

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## Church in Montclair Buys Large Austin

The Union Congregational Church, Upper Montclair, N.J., has contracted with Austin Organs, Inc. for a new three-manual organ to replace an early E. M. Skinner instrument. In 1960 the old console of the present instrument was replaced with a new Austin console and a new great division was provided by Austin. The Skinner great was connected to serve as pedal additions. The current contract includes new swell, choir, pedal and antiphonal sections, the new pedal to match the functional great visually.

The specification was drawn up by Austin in consultation with Julius C. Zingg, organist and choirmaster. Charles L. Neill handled details for Austin.

### GREAT

Spitzflöte 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 12 pipes  
Octave 4 ft. 61 pipes  
Flute Couverte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Bombarde 8 ft.

### SWELL

Lieblich Gedeckt 16 ft. 12 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Flauto Dolce 8 ft. 61 pipes  
Flute Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Contra Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Fagotto 8 ft. 12 pipes  
Rohrschalmei 4 ft. 61 pipes  
Tremulant

### CHOIR

Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Oktav 2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Cymbel 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Bombarde 8 ft. 61 pipes  
Tremulant

### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Spitzflöte 16 ft.  
Bourdon 16 ft. 32 pipes  
Erzähler 16 ft. 12 pipes  
Lieblich Gedeckt 16 ft.  
Octave 8 ft. 32 pipes  
Spitzflöte 8 ft.  
Bourdon 8 ft. 12 pipes  
Rohrgedeckt 8 ft.  
Super Octave 4 ft. 32 pipes  
Flute 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Bombarde 16 ft. 12 pipes  
Fagotto 16 ft.  
Bombarde 8 ft.  
Krummhorn 4 ft.

### ECHO

Cor de Nuit 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Harmonic Flute 4 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
Chimes 25 tubes  
Tremulant

## AEOLIAN-SKINNER COMPANY ANNOUNCES NEW OFFICERS

The Aeolian-Skinner Organ Company at its annual meeting of stockholders and directors elected the following officers for the ensuing year: president, Donald M. Gillett; vice-president, Thomas V. Potter; vice-president, Arthur Birchall; vice-president, Robert L. Sipe; treasurer, Vernon C. Saunders.



Among the honored participants in Northwestern University's annual church music conference April 13-15 were three visitors from overseas, shown grouped in front of the positiv built and played during lunch hour by Peter Crisafulli, graduate student. Northwestern Professor Klaus Wachsmann, specialist in ethnomusicology stands on the reader's right.

Overseas guests from the left: England is represented by Peter Le Huray, organist and music historian from St. Catharine's College, Cambridge; Germany is represented by Hans Klotz, musicologist from Cologne; and the Netherlands by Dirk Flentrop, organ designer and builder from Zaandam.

## RECITALISTS FROM EUROPE RETURN IN COMING SEASON

Lilian Murtagh's 1969-70 season will include the return of several European organists. Marie-Madeleine and Maurice Duruflé will open the season, arriving Sept. 12. Their tour will include performances of Mr. Duruflé's new Mass, Cum Jubilo, Oct. 10 at Grace Cathedral, San Francisco, and Oct. 20 at Riverside Church, New York City. He will conduct his Requiem Oct. 23 at Hope College, Holland, Mich. The tour will extend through the Oct. 26 recital at Grace Methodist Church, Baltimore.

Jean Langlais will begin his eighth American tour with a recital at St. Thomas Church, New York City. His Solemn Mass will receive its premiere American performance Nov. 10 at the National Shrine of the Immaculate Conception, Washington, D.C.

Lionel Rogg will return in October and Gillian Weir in November. Peter Hurford will be here for a month beginning Jan. 12. Michael Schneider will be heard at three AGO regional conventions in June and will return for a tour in March and April 1970. Francis Jackson will be here in April and May 1970.

Lady Susi Jeans, booked for a week of lectures at Yale University in late February and for a two-week session of master classes at the University of Michigan in early March, will be available for recitals, lecture-recitals and master classes.

## SUSI JEANS LEADS TOUR OF AUSTRIAN, ITALIAN ORGANS

Lady Susi Jeans will lead a party of 24 leaving London Aug. 29 to see interesting old organs and harpsichords in the Austrian Tyrol. The trip will culminate in seven days (Sept. 1-7) at the meeting of the German Gesellschaft der Orgelfreunde in Northern Italy. Centering in Bologna, the Italian meeting will include excursions to Ferrara, Lugo, Ravenna, Brescia, Bergamo and Verona.

## Northwestern Conference Continues Explorations

(The usual style of *The Diapason* is objective reporting. The particular character of the events discussed below seems to us to call for a more subjective report. Our usual play-by-play style is therefore temporarily abandoned.)

Northwestern University's annual church music conference committee provided a too ample and varied menu to guests from several states who accepted the dinner invitation, as well as guests of honor from both sides of the Atlantic. Some guests found certain of the entrees unpalatable and even indigestible, and yearned for a return to the conference's former more staple and generally nourishing diet. As a result, there should and will be some staff conferences in the kitchen, so that perhaps a future year may avoid the too-many-cooks formula.

An attempt was made to repeat the wholesome shock values of last year's big change from preceding conferences. An attempt to assure that repeated shock by adding voltage did not succeed. The panels which were so abrasive and so communicative last year were far from so effective this year, probably because not enough time was provided and because the schedule itself ran chronically late. Even the overwhelming presence of Chairman Thomas Willis, so helpful in holding last year's conference's loose ends together, failed to repeat its effectiveness.

If the overall impact and success of 1969 did not match that of 1968, some individual segments were of such high caliber that one regretted they were not given enough time, and that less communicative segments were allowed to impinge upon them. Three people will stand out most clearly in the minds of those with whom we spoke: Margaret Hillis, whose two hours of lecture and demonstration of the choral conductor's function would have been a highlight of any meeting; Peter LeHuray's lecture on English Reformation church music which successfully surmounted barely excusable errors in scheduling, and mechanical and human failure of recording equipment; and Dirk Flentrop's beautifully organized lecture demonstration with cutouts, Language of the Organ Builder, which we heard many say was in itself enough to justify the whole conference. Mr. Le Huray's playing of two major organ works by Kenneth Leighton was also an important contribution; Mr. Flentrop's second lecture with slides and tapes was mercilessly curtailed by out-of-hand scheduling.

### Sunday

Sunday night's program juxtaposing late Renaissance choral, instrumental and organ music against contemporary sacred music was interesting and valuable but about twice as long as it should have been. The star of the program was surely Richard Alderson, whose first-rate baritone singing dominated the contemporary segment of the program.

Magnificat septimi toni, Cabezon; Magnificat quinti toni, Forster, Scheidt; Veni Creator Spiritus, Plainsong, Dufay; Balthasar Resinarius, Scheidt; Ave Regina Caelorum, Plainsong, Dufay; Ad Regias Agni Dapes, Titelouze; In Dulci Jubilo, Praetorius, Walther, Scheidt; Ein feste Burg, Walther, Kugelmann, Franck. The Great Day of the Lord, Alan Stout; Cantus Psalmorum, Polonianik; Lucis Creator Optime, Salvete Christi Vulnera, Petrassi; Psalmkonzert, Zimmermann.

Monday night's program, of high intrinsic interest, simply had no comfortable berth in a church music conference. All of us need and want to know what is being done in the experi-

## CHOIRS FROM 14 COUNTRIES IN INTERNATIONAL FESTIVAL

Washington Cathedral was host March 22 for the second International Choral Festival, jointly sponsored by the Lincoln Center for Performing Arts and the Friends of the John F. Kennedy Center for the Performing Arts. The festival concert was under the honorary chairmanship of Senator and Mrs. Edward M. Kennedy.

Participating were choruses from 14 countries. The United States was represented by the Occidental College Glee Club, Los Angeles, Calif., and by the Morehouse College Glee Club, Atlanta, Ga.

The two-day Washington visit provided hospitality in private homes arranged by the International Visitors Service Council.

## BIGGS PLAYS RECITAL ON RESTORED HENRY ERBEN

E. Power Biggs played a recital April 8 on the newly restored Henry Erben organ in the historic French Huguenot Church, Charleston, S.C. His program consisted entirely of Italian music. The performance was sponsored by the estate of the late Mrs. Henry V. Erben, widow of the grandson of the builder, and the local AGO chapter.

The instrument, built in 1845, was restored by the Hartman-Beaty company. The restoration was initiated by the AGO chapter and the Charleston Preservation Society. Charleston Mayor Palmer Gaillard and Mr. and Mrs. Henry Erben Gaillard, Scarsdale, N.Y., were special guests. The Charleston Preservation Society held a reception after the recital in the drawing room of the Dock Street Theater.

RAFAEL DE CASTRO and Manuel Zacarias played four of the six Soler Concertos for Two Organs March 26 in Sala Manuel M. Ponce, Mexico City.

mental creative arts. And certainly Robert Wykes's Studio for New Music is a nearly ideal group to demonstrate this. As part of a symposium on contemporary trends, it could hardly be improved upon. As part of a church music conference, it was lost, and even its shock value (and many did feel its shocks) does not make for communication in such a setting.

**Mighty Thor**, op'ratorio in 32 frames, Charles Garland; **Biography**, Olly Wilson; **Study for Amplified Tam-Tam**, Richard O'Donnell; **Letter to an Alto Man**, Robert Wykes; **Immobiles for Tape and Diverse Instruments**, Mel Powell.

After this mixed-media, the second half of the program sounded remarkably conservative:

**Optavi**, Heiller; **Lacrimosa**, Lutoslawski; **Psalm 41**, Paukert; — Noriko Fujii, soprano, Karel Paukert, organ. **Canticum Canticorum**, Alan Stout; **Lamentations**, M. William Karlins, Miss Fujii, Mr. Paukert, narrator, instruments.

As much lost in the shuffle as the mass-media demonstration, was the German scholar Hans Klotz, whose long, bookish lecture on the Renaissance and early Baroque organ, illustrated with illegible slides of their stoplists, and a dry, scholarly organ recital had almost no relevance to the overall feel of the conference. In the proper setting we assume Dr. Klotz is capable of communication.

**Maria zart von edler Art**, Schlick; **Ave Maris Stella**, Hofhaimer; **Recherche Primo**, Cavazzoni; **Preambulon in fa**, Kleber; **Fancy**, Byrd; **Salve Regina**, Cornet; **Fantasia**, Sweelinck; **Wie schön leuchtet der Morgenstern**, anon.; **Introduction**, Passacaglia and **Fugue in E minor**, Reger.

We had a good deal of unfavorable reaction to the continued over emphasis on the highly publicized "urban church" movements in music. There is some question as to whether it is advisable or even possible for such a school as Northwestern to assume an effective leadership in such a movement, and whether the love-in, rock culture can be successfully crammed down all or even

very many throats. The final "service", dominated by a "soul" group, was the summation of the trend of earlier panels. Very few people remained to the end; many reported themselves bored, indeed strongly "turned-off" by the whole affair.

**Panel on Renaissance Old and New — Common Bonds**: Moderator, Thomas Willis; George Howerton; Dirk Flentrop, Peter Le Huray, Howard Brown.

**Panel on Pathways to Global Villages**: Robert Wykes, Paul Firnhaber, Klaus Wachsmann Avon Gillespie.

**Panel on Worship, Art and the Human Spirit**: Kent Schneider, Derek Simons, Elizabeth Stout.

Northwestern is to be congratulated for an interesting try. But where do we go from here? Not many more miles down that same road!

#### Post conference

Not officially part of Northwestern's conference but for many people a kind of beautiful benediction to it was Catharine Crozier's recital at St. Paul's United Church of Christ, Chicago. To make possible general acceptance of the church's invitation to conference visitors, the conference closed before the dinner hour Tuesday.

Miss Crozier was in top form, arousing, with only the high artistic communication of her playing, an audience enthusiasm fully the equal of what the intentional showmen can whip up. Surely no one can equal her performance of the Sowerby Passacaglia or of the Messian Communion. Nor is such direct communication in Bach very often encountered. She would not have needed to resort to "milking" her audience to have added any number of encores beyond the three she provided.

**Toccata 9 in C minor**, Muffat; **What'er My God Ordains is Right**, Kellner; **A Mighty Fortress**, Hanff; **To Jordan Came Our Lord**, Prelude and **Fugue in G major**, Bach; **Passacaglia**, **Symphony in G major**, Sowerby; **Postlude for the Office of Compline**, **Fantaisie 2**, Alain; **Communion**, **Mass for Pentecost**, **Messian**; **Passacaglia quasi Toccata on B-A-C-H**, Sokola.



### ORGAN MUSIC WITH OTHER INSTRUMENTS

\*Performance material on rental

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6159	— <b>Entrata Festiva</b> (Lat-Eng). Organ, 2 Trps, 2 Trbs (Timpani and Unison Chorus ad lib). Score and Parts .....	3.50
6159D	— — <b>Extra Chorus Parts</b> , each .....	.15
6848	<b>PINKHAM</b> - Concertante. Organ, Brass (2 Trps, 2 Trbs), Percussion (2). Set of Parts .....	6.00
6848A	— — <b>Full Score</b> \$3.00	
6507	— <b>Concertante</b> . Organ, Celesta, Percussion (2) Set of Parts \$7.50. Full Score (6507A) .....	3.00
66293	— <b>Concertante</b> for Guitar, Harpsichord, Organ, Percussion*	
WM16	<b>RAPHAEL</b> - Concerto for Organ, 3 Trumpets, Timpani, Strings, Op. 57.* Organ Score .....	7.50
ZA3797	<b>RAVANELLO</b> - Andante Cantabile, Op. posth. String Orch, Harp, Organ. Full Score .....	3.00
	— — <b>Set of Parts</b> \$6.40. Extra Strings, each \$.80	
H43	<b>ROWLEY</b> - Meditation. String Orchestra, Organ. Score and Parts .....	4.50
	— — <b>Full Score</b> alone \$1.50. Extra Strings, each \$.60	
6886	<b>STOUT</b> - Serenity. V'cello (Bassoon) and Organ .....	1.25
R30	<b>STRAUSS, R.</b> - Festival Procession (Reger). Organ (2 or 3 Trbs, Timpani ad lib) .....	3.00
H170A	<b>STRINGS IN SERVICE</b> - 12 Well-known Hymn Tunes for Organ with Unison, 2-Part or Descant Violin Accompaniment .....	2.50
ZA3166	<b>TARTINI</b> - Concerto (A). V'cello Solo, String Orchestra, Organ. Full Score .....	5.00
	— — <b>Set of Parts</b> \$7.50. Extra Strings, each \$1.00	
RE33	<b>TIESSSEN</b> - Music for Viola and Organ, Op. 59 .....	3.00
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H290A	<b>WESLEY, CHARLES</b> - Concerto No. 4 (C) (Finzi). Organ Solo Part \$1.50. Full Score (H290) \$5.00 .....	
	— — <b>Set of Parts</b> \$5.60. Extra Strings, each \$.80	
HE13.3	<b>WEYRAUCH</b> - Herzliebster Jesu, was hast Du verbrochen (Sonata). Viola and Organ .....	2.00
D131	<b>ZAGWIJN</b> - Andante. Flute and Organ .....	2.00

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## A Few Additions to Workshop Checklist

These workshop listings supplement those which appeared on page 16 of the April issue:

**Florida Southern College, Lakeland.** NAFOMM sponsorship. V. Earle Copes, Gordon Johnson; choral and organ techniques. June 16-20. Write Martha Ann Chapin, 5890 41st Ave. N., St. Petersburg, Fla. 33709.

**Fairmont State College, Fairmont, W. Va.** June 15-29. Peter Willhousky, choral. Many instrumental teachers.

**Dartmouth College, Hanover, N.H.** Congregation of the Arts. June 30-Aug. 23. Luigi Dallapiccola, Roger Sessions, Roberto Gerhard, others. Write Hopkins Center, Dartmouth College, Hanover, N.H.

**Concordia Seminary, St. Louis.** Schola Cantorum June 16-July 10. Bender, Gerhke, Bergt, Bangert others. Write registrar, 801 De Mun Ave., St. Louis, Mo. 63105.

**University of Oklahoma, Norman.** Choral Institute sponsored by American Choral Foundation. Four one-week segments beginning July 28, Aug. 4, 11, 18. Write Russell Mathis, Director Summer Session, U of Oklahoma, Norman, Okla. 73069.

**University of Wisconsin, Madison.** Church Music Conference July 30-Aug. 1. John W. Harvey, Arthur Becknell, Donald Neuen. Write Paul G. Jones, UW School of Music, Madison 53706.

**Paul Christiansen Choral Workshops:** West Liberty, W. Va. State College July 27-Aug. 1; Bemidji, Minn. State College. Aug. 17-22. Write Kurt J. Wysick, Concordia College, Moorhead, Minn. 56560.

**Colby Institute, Waterville, Maine,** Aug. 24-30. Mildred Andrews, Thomas Richner, Phyllis Cobb, Samuel Walter, Adel Heinrich. Write, Everett F. Strong, Colby College, Waterville, Maine 04901.

**JUNIOR AND YOUTH** choirs from 17 churches of five denominations participated March 2 in a festival sponsored by the Nassau Council of Churches at Roosevelt Field Shopping Center, Garden City, N.Y. Margaret McClellan was guest conductor, Prentice Whitlock festival chairman and Robert E. Flood festival organist and director of the handbell choir.



Ray E. Robinson, associate director of the Peabody Conservatory of Music, Baltimore, will succeed Lee H. Bristol, Jr. as president of Westminster Choir College, Princeton, N.J.

A graduate of San Jose State College in California, his advanced degrees in music are from Indiana University. After army service, he taught at Indiana University and Cascade College, Portland, Ore., before joining the staff of Peabody. In Baltimore he has served on the boards of the Baltimore Symphony Orchestra, Maryland Youth Symphony, and Young Audiences, Inc.

Mr. and Mrs. Robinson and their five children will live in Hamilton House, the president's residence on the Westminster Campus.

**GORDON KEDDINGTON** was scheduled organ soloist with the Contra Costa Youth Symphony May 4 at Temple Hill, Oakland, Calif., playing his own Three Pieces for Organ and Brass and the Handel Concerto 13, with Nico Snel conducting.

**VIVALDI'S** Chamber Mass for double choir, double orchestra and soloists was featured March 2 when the university chorale and chamber orchestra and the Borromeo Boy choir sang at Pacific Lutheran University, Tacoma, Wash.

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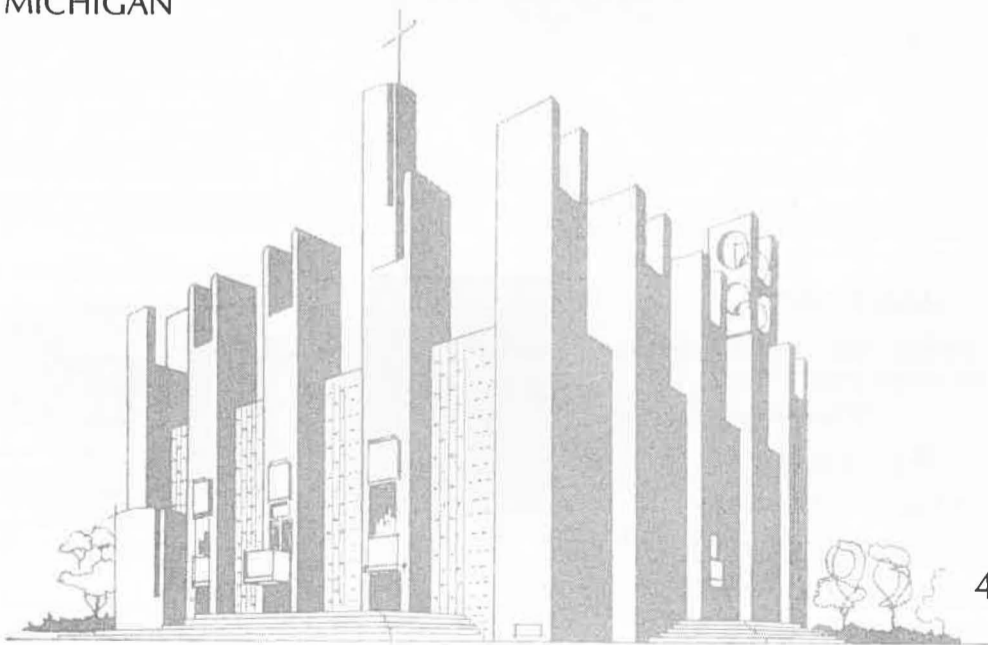
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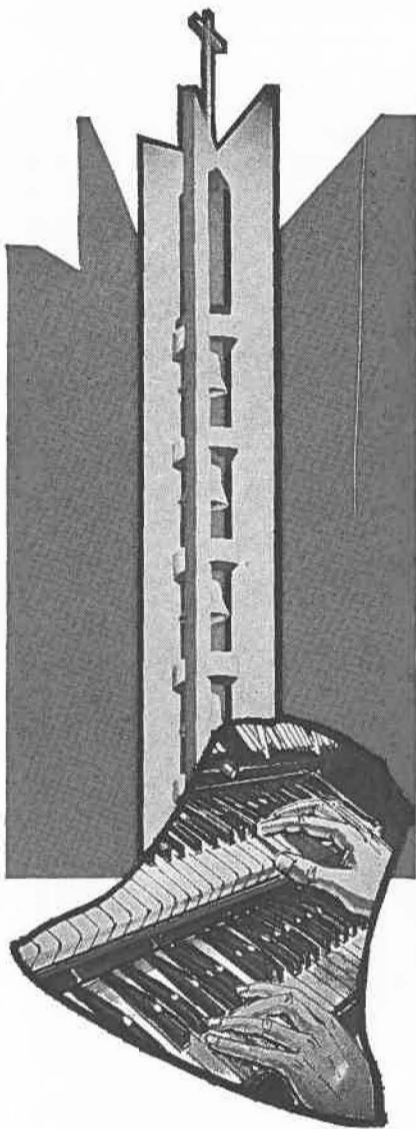
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Gerre Hancock has been granted a six months' sabbatical leave from Christ Church, Cincinnati, where he is organist and choir-master. Most of this time starting in May will be spent in Cambridge, England, observing and working under David Willcocks at King's College Chapel. In September he will study with Marie-Claire Alain in France. His wife Judith and their two daughters will sail with him May 9 on Queen Elizabeth II.

Mr. Hancock will make a brief trip back in June to fill his recital engagement for the Ohio Valley Regional Convention, where he is to play the new organ at West Liberty State College, in West Virginia.

## HURFORD RECORDING BACH ON TRACKERS OF MANY LANDS

Peter Hurford is making a series of stereo recordings of the organ works of Bach played on 20th-century tracker organs throughout the world. The instruments are all to be by indigenous builders in each country, on the Abbey label and issued every two months. The May 1 release will feature the Casavant instrument in the Sanctuaire Marie-Reine-des-Coeurs, Montreal. The second issue will be on the von Beckerath in St. Andreaskirche, Hildesheim, Germany.

PAUL SALAMUNOVICH conducted a choral clinic, Helen Kemp lectured on children's choir methods, Emmett Smith spoke on the contemporary status of church music and Noel Goemanne lectured on the organ in the new liturgy and played an organ recital at the diocesan music workshop March 15-16 at Nolan High School, Fort Worth, Tex.

CELIA MAE BRYANT, University of Oklahoma, Norman, is the first woman to be elected national president of the Music Teachers National Association. Other officers elected at the annual national convention in Cincinnati March 10-13 were Marvin Thostenson, University of Iowa, and James P. Kennedy, Bowling Green, Ohio, State University, vice-presidents; Allen I. McHose, Naples, N.Y., treasurer.

EMMA LOU DIEMER has been awarded a grant by the University of Maryland for support of creative work in the summer of 1969.



John Carruth, College of Wooster, Ohio, is spending his sabbatical on a tour of the world and a period of residence in England. In addition to performances in England he will play in Hawaii, Japan, Hong Kong, Taiwan, Philippines and Singapore.

Dr. Carruth received his undergraduate training and his MA from Cornell University and his DMA from the University of Michigan. Since 1952 he has been on the Wooster faculty. He directs a student choir of more than 100, plays for weekly services and teaches courses in music theory and literature as well as organ.

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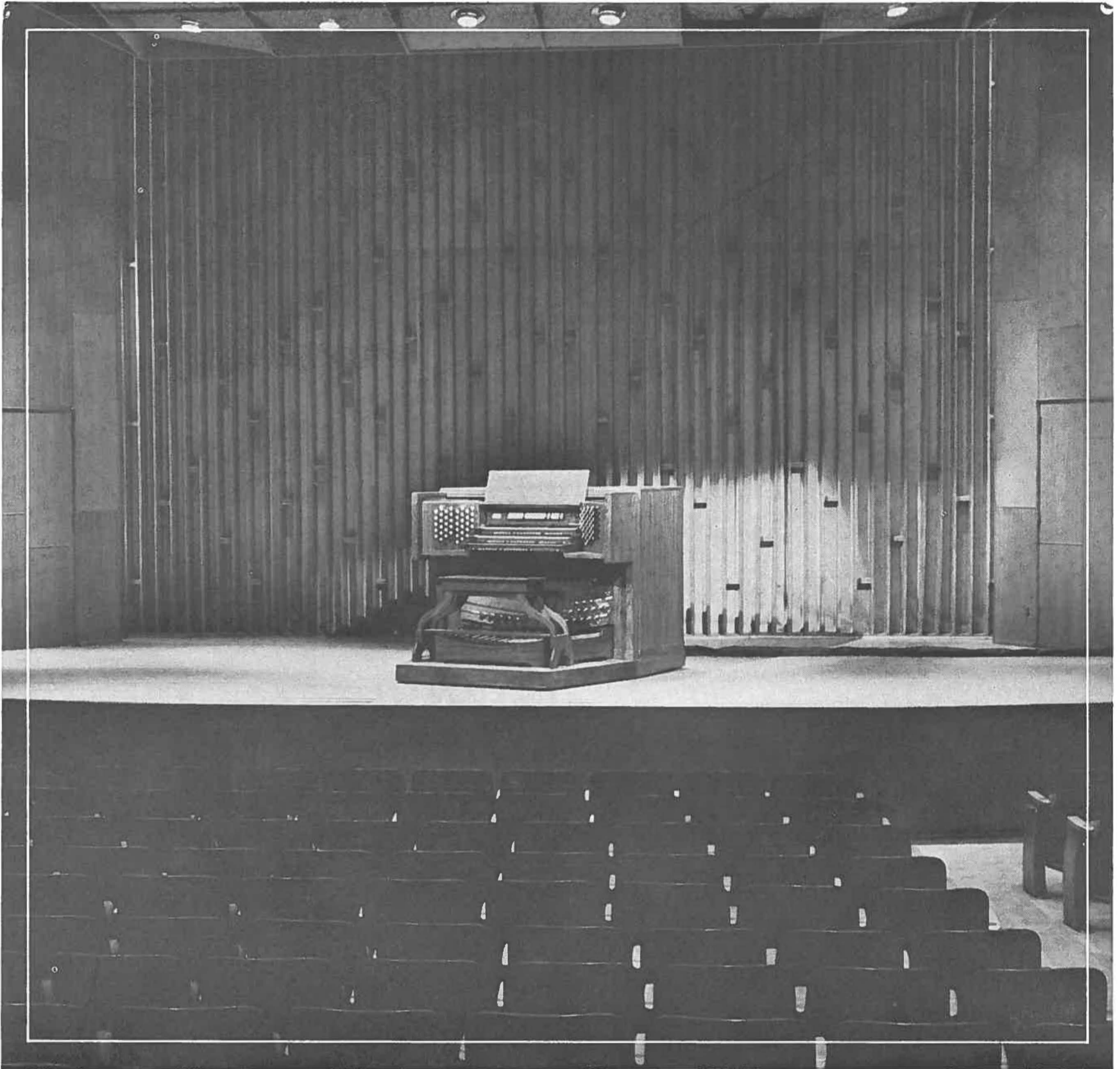
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**College in Oregon  
Opens New Casavant**

A three-manual Casavant organ has been installed in Melrose Chapel, Linfield College, McMinnville, Ore. The instrument is a memorial to Alice Clement who served the college as dean of the conservatory from 1922 until her retirement in 1946. Funds for the memorial organ were made available from her estate in fulfillment of her wishes. The class of 1963, friends and students of Miss Clement and Epsilon Theta Chapter of Mu Phi Epsilon contributed funds for one rank of pipes.

Located on the stage of the auditorium, the instrument was designed by Lawrence I. Phelps, vice-president and tonal director of Casavant in consultation with Florence Kinney, professor of organ at the college. Mrs. Kinney's dedicatory recital, Feb. 24 appears in the recital pages.

**GREAT**

- Quintaden 16 ft. 61 pipes
- Prinzipal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Oktav 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Nasard 2 3/4 ft. 61 pipes
- Oktav 2 ft. 61 pipes
- Mixtur 4 ranks 244 pipes
- Trompete 8 ft. 61 pipes

**SWELL**

- Salizional 8 ft. 61 pipes
- Vox Coelestis 8 ft. 54 pipes
- Gedacktflöte 8 ft. 61 pipes
- Weidenpfeife 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Scharf 3 ranks 183 pipes
- Fagott 16 ft. 61 pipes
- Oboe 8 ft. 61 pipes

**POSITIV**

- Gedackt 8 ft. 61 pipes
- Prinzipal 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Quintflöte 1 1/3 ft. 61 pipes
- Sesquialtera 2 ranks 98 pipes
- Zimbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes



W. David Lynch will assume chairmanship of the department of music at Meredith College, Raleigh, N.C. effective next fall. He will succeed Dr. Harry E. Cooper who retires as chairman of the department of the end of the current school year but remains as professor of music.

Mr. Lynch's personal and professional background was summarized in the March 1969 issue upon his appointment to Centenary College for Women, Hackettstown, N.J.

**PEDAL**

- Prinzipal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Quintaden 16 ft.
- Oktav 8 ft. 32 pipes
- Gedacktpommer 8 ft. 32 pipes
- Oktav 4 ft. 32 pipes
- Rohrpfeife 4 ft. 32 pipes
- Mixtur 4 ranks 128 pipes
- Posaune 16 ft. 32 pipes
- Fagott 16 ft.
- Trompete 8 ft. 32 pipes
- Schalmei 4 ft. 32 pipes

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### Aeolian-Skinner Goes to Jackson Cathedral

A three-manual Aeolian Skinner organ is about to be installed in St. Andrew's Cathedral, Jackson, Miss. The swell and pedal are in the existing chamber on the Gospel side of the chancel, with the great and pedal principal cantilevered and displayed in front of the chamber. Exposed pipes of the positiv are located over the ambulatory, behind the console, on the Epistle side. John Paul, organist, prepared the specification with members of the Aeolian-Skinner staff.

#### GREAT

Quintaton, 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4-6 ranks 281 pipes  
Krummhorn 8 ft. 61 pipes  
Festival Trumpet 8 ft. (prepared)

#### POSITIV

Holzgedackt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Festival Trumpet 8 ft. (prepared)

#### SWELL

Viole 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Flute à Cheminée 8 ft. 61 pipes  
Principal Conique 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Carillon 2 ranks 122 pipes  
Plein Jeu 4 ranks 244 pipes  
Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes

#### PEDAL

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Octave 8 ft. 12 pipes  
Bass Flute 8 ft. 12 pipes  
Quintaton 8 ft.  
Choral Bass 4 ft. 32 pipes  
Bourdon 4 ft. 12 pipes  
Posaune 16 ft. 32 pipes  
Trompette 8 ft. 12 pipes  
Klarine 4 ft. 12 pipes

Malcolm M. Johns was honored April 13 on the completion of 30 years of service at Grosse Point Memorial Church, Grosse Point Farms, Mich. He is a professor at Wayne State University and conductor of its choral union. He has conducted workshops in this country and in Germany and in Tokyo where he was the first American to teach at the Musashino School of Music.

In 1963 Mr. Johns initiated an annual concert to salute the various ethnic communities for their cultural contributions to Detroit. The first at historic Old St. Anne's, oldest French Catholic Church, included the American premiere of the Durufle Requiem. The series has also included premieres of Heinz Werner Zimmerman's Psalmkonzert in German and The Execution of Stepan Bazin by Shostakovich in tribute to the Russian community.

Mr. and Mrs. Johns will leave July 3 for a European trip which will include a visit to Poland where Mr. Johns will search for the large choral work for next season's salute to Detroit's Polish community.

KAREN GRANDY and Lilia Xochihua, Minneapolis students of Louise Borak, won the finals in the Minnesota Music Teachers Association organ contest.



Arnold S. Bowman, organist and choir-master of Darry Street United Methodist Church, Harrisburg, Pa., has retired as music therapist and director of recreation of the Harrisburg State Hospital after 35 years in civil employment. He also served as organist-director of the hospital chapel.

Mr. Bowman will continue to serve the church and will celebrate his 40th anniversary as a church organist in October. After years of private study he attended Zecher-Hahn Academy of Music and Temple University School of Music, Philadelphia.

#### HAMRICK AEOLIAN-SKINNER GEORGIA REPRESENTATIVE

George Lee Hamrick, Atlanta, has been appointed Aeolian-Skinner representative for the Georgia area. He was organist for the First Baptist Church, Atlanta, for 17 years and for the Baptist Radio Hour while it originated in Atlanta. He served two terms as dean of the Atlanta AGO Chapter, and has extensive experience as an organ consultant.

THE CONCERT CHOIR of the University of Southern California toured California, Nevada, Utah and Colorado April 16-24 under the direction of James H. Vail.

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**Church in South Orange  
Orders Austin Organ**

The Church of the Holy Communion, South Orange, N.J. has commissioned Austin Organs, Inc. to construct a new three-manual organ. Several instruments have served this late Victorian building, including an early Austin two-manual. The present highly unified instrument was installed in 1929 as a memorial by one family of the parish. The church plans to make extensive renovations to the interior of the building, improve the acoustics and revise the altar area. The new organ will be placed toward the front of the present second floor organ space behind the existing hand-carved memorial screens. Large openings toward the chancel and transept will be utilized.

The specification was drawn up by Austin with the assistance of Joan Hult Lippincott, Westminster Choir College, and George J. Nicosia, organist and choirmaster. Charles L. Neill handled negotiations for Austin.

**GREAT**

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Superoctave 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Chimes

**SWELL**

Viola 8 ft. 61 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagot 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Schalmei 4 ft. 61 pipes  
Tremulant

**NUNC  
DIMITTIS**

**RUSSELL BROUGHTON DIES;  
LONG AT RALEIGH SCHOOL**

Russell Broughton, retired music department chairman of St. Mary's Junior College, Raleigh, N.C., died Feb. 7 at the age of 74. He was at St. Mary's for 25 years until his retirement in 1965.

Mr. Broughton was well known as a composer of organ and choral music issued by leading publishers. He was winner of several composition prizes. A graduate of Oberlin, where he studied with George W. Andrews, he won the Estey award in 1926 for study at Fontainebleau.

Like many organists of his generation, he began his association with church music as soprano soloist in a boy choir, that of Grace Church, Grand Rapids, Mich.

**POSITIV**

Gedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Quint 1 1/3 ft. 61 pipes  
Cymbel 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant  
Cymbalstern

**PEDAL**

Principal 16 ft. 32 pipes  
Quintaton 16 ft.  
Gedeckt 16 ft. 12 pipes  
Principal 8 ft. 12 pipes  
Gedeckt 8 ft.  
Choralbass 4 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 12 pipes  
Trompette 8 ft.  
Fagot 16 ft.  
Krummhorn 4 ft.

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A

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Q

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A

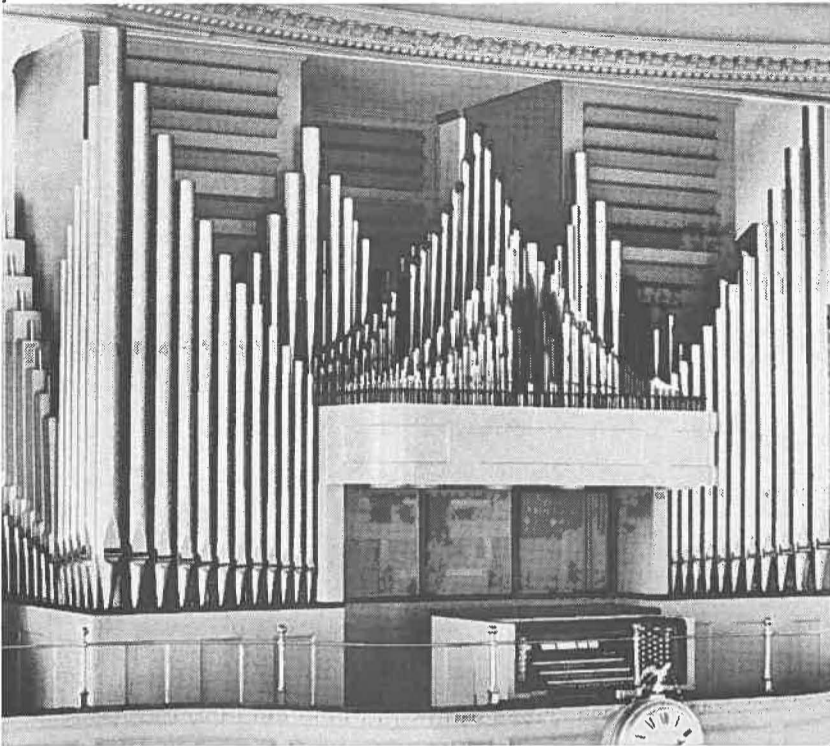
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**Allen**

Allen Organ Company, Macungie, Pennsylvania 18062

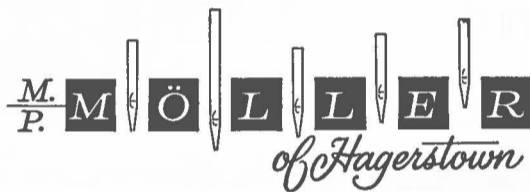
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**Restoration of Historic  
Church; Schantz Organ**

The Schantz Organ Company has completed the installation of a three-manual organ in the First United Church of Christ, Philadelphia. The church was originally Old First Church and was established in 1727 in the present location. In 1882, because of the changing environment, the congregation moved to a new location.

As part of the current restoration of Independence Mall and the historic buildings adjacent, the congregation has moved back to the original location at 4th and Race Street and is restoring the original building in the style of 1837 at which time it was enlarged. It has become part of the Restoration area. The entire project is being supervised by Owen L. Fox, chairman of the board of trustees. The organ is located in the rear balcony and is concealed by an organ screen as specified by the restoration architect. Negotiations were handled by Edgar H. Mangam, Schantz area representative.

**GREAT**

Principal 8 ft. 61 pipes  
Holzgedackt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks  
Chimes

**SWELL**

Rohrgedackt 16 ft. 32 pipes  
Rohrflöte 8 ft.  
Gamba 8 ft. 61 pipes  
Gamba Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Waldflöte 4 ft. 73 pipes  
Flöte 2 ft.  
Plein Jeu 3 ranks 182 pipes  
Fagotto 16 ft. 61 pipes  
Trompette 8 ft. 73 pipes  
Fagotto 8 ft.  
Clarion 4 ft.

**CHOIR**

Nasonflöte 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Koppelflöte 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Principal 2 ft. 61 pipes  
Tierce 1½ ft. 61 pipes  
Krummhorn 8 ft. 61 pipes

**PEDAL**

Resultant 32 ft.  
Contrabass 16 ft. 68 pipes  
Bourdon 16 ft. 56 pipes  
Rohrgedackt 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Octave 4 ft.  
Flöte 4 ft.  
Super Octave 2 ft.  
Posaune 16 ft. 32 pipes  
Fagotto 4 ft.

**WINNIPEG CHOIR FESTIVAL;  
NINE CHURCHES COOPERATE**

Winnipeg's Third Annual Choir Festival was held Feb. 27 at the Westminster United Church. Choirs of nine churches participated, each singing one anthem written before 1950 plus another, often contemporary. A new hymn was taught to the choir and the congregation. Several Canadian composers were represented including three women, Travis Grimes, Winifred Sim and Violet Archer.

Filmer Hubble was festival choir director and Don Menzies organist; a brass quartet and timpani assisted.

**ESKELIN ADDED TO CHURCH  
MUSIC FACULTY AT USC**

Gerald R. Eskelin has joined the faculty of the department of church music at the University of Southern California. A graduate of Florida Southern College, Lakeland, and of Indiana University, he was formerly chairman of the department of music at Southern California College, Costa Mesa.

Dr. Eskelin will be permanent conductor of the newly-formed Trojan Chorale and will serve as advisor to church music majors working for bachelor and master degrees. He is presently minister of music of the Immanuel Presbyterian Church, Los Angeles.

THOMAS RICHNER will play the Poulenc Organ Concerto and the D minor Bach Piano Concerto May 18 with a chamber orchestra conducted by Louis Hooker at the Community Presbyterian Church, Mountainside, N.J.

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**May 11**

Michael Murray Bach series, Heights Christian, Shaker Heights, Ohio 8:00  
 Bach Cantata 86, Holy Trinity Lutheran, New York City 5:00  
 Suzanne Kidd, Union Methodist, Washington, D.C. 8:00  
 James Lazenby, All Saints Cathedral, Albany, N.Y. 4:30  
 Timothy Zimmerman, Methodist Church, Boonton, N.J.  
 Festival Concert, St. Paul's Chapel, Columbia U 8:30  
 Arthur Lawrence, Christ Church, Cincinnati, Ohio 4:30  
 Stephen Hermes, First Congregational Church, West Boylston, Mass.  
 Dvorak, Calvary Episcopal, New York City 4:00  
 Joan Lippincott, Westminster Alumni Choir, Fifth Avenue Presbyterian, New York City  
 Simon Preston, First Congregational, Oakland, Calif. 8:00  
 William Whitehead, Zion Mennonite Church, Souderton, Pa. 8:00  
 Richard Peek, Raeford, N.C. Presbyterian 8:00  
 Charles John Stark, Bethesda Lutheran, Ames, Iowa 8:00  
 12  
 Preston Rockholt, First Baptist, Savannah, Ga.  
 13  
 Cincinnati College-Conservatory choirs, orchestra, Robert Shaw, Corbett Auditorium  
 Roanoke College Choir, Virginia Heights Baptist, Roanoke 8:00  
 George Markey, Princeton Theological Seminary 8:00  
 Simon Preston, First Congregational, Long Beach, Calif.  
 Dale Caldwell, First Presbyterian, Indianapolis, Ind. 8:15  
 14  
 Roberta Gary, Corbett Auditorium, Cincinnati 8:00  
 Belinda Goodman, First Congregational, Kokomo 12:30  
 Robert S. Baker, St. Paul's Chapel, Columbia U  
 Rosalind Mohnsen, Westmar College, Le Mars, Iowa

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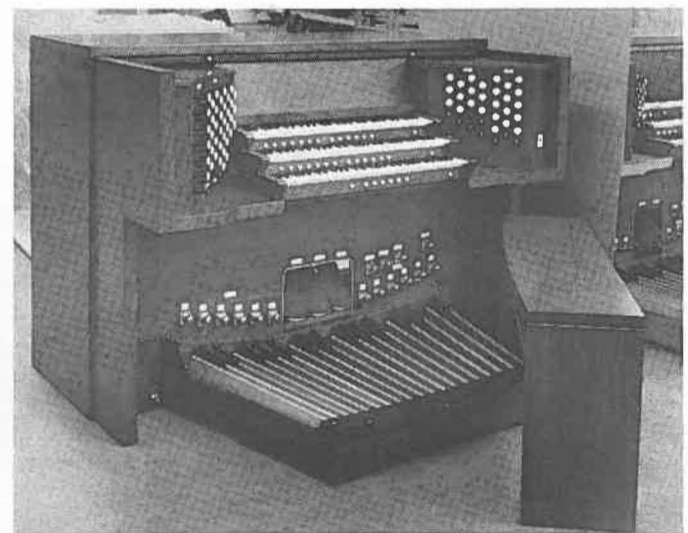
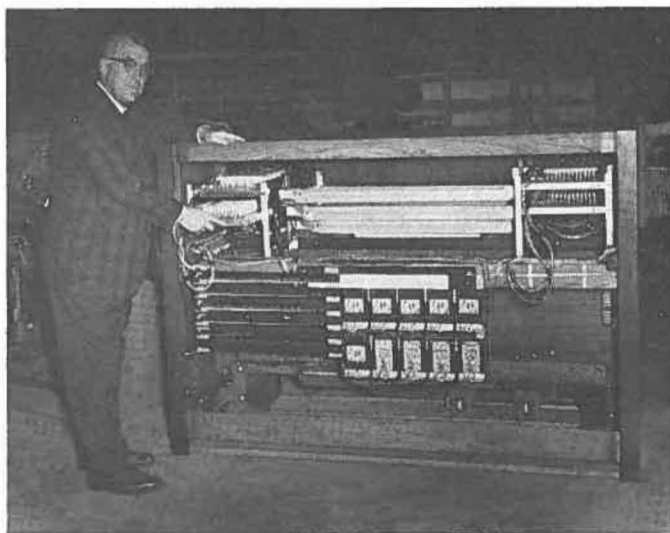
**DEADLINE FOR THIS CALENDAR WAS APRIL 10**

Frederick Swann, Methuen, Mass., Music Hall  
 15  
 Karel Paukert, Lawrence U Chapel, Appleton, Wis. 8:00  
 Beaumont 20th Century Folk Mass, Emanuel Episcopal, Webster Groves, Mo. 8:00  
 Simon Preston, University of Colorado, Boulder  
 16  
 Burns Taft Chorus, chamber orchestra, Westminster Presbyterian, Port Hueneme, Calif.  
 Marianne Webb, St. John's United Church of Christ, Evansville, Ind. 8:00  
 17  
 Marianne Webb class, St. John's Church, Evansville, Ind. 9-12  
 18  
 Haydn Creation, St. George's, New York City 4:00  
 Frederick Swann, St. George's, New York City 3:00  
 Bach Cantata 44, Holy Trinity Lutheran, New York City 5:00  
 Poulenc, Kodaly, Madison Avenue Presbyterian, New York City 3:00  
 Louisville Bach Society, Christ Church 8:30

Haydn Lord Nelson Mass, Sauganash Community Church, Chicago 4:30  
 Haig Mardirosian, National Cathedral, Washington, D.C. 5:00  
 Joseph Norton, Christ Church, Cincinnati, Ohio 4:30  
 Contemporary Choral Music, Westminster Presbyterian, Greenville, S.C.  
 Simon Preston, Central Presbyterian, Des Moines, Iowa 8:00  
 Julia Anderson, Jane Weidensaul, St. Paul's Lutheran, Teaneck, N.J. 4:00  
 Vaughn Williams, Dona Nobis Pacem, Fourth Presbyterian, Chicago 6:30  
 19  
 Julia Anderson, Jane Weidensaul, Interchurch Chapel, New York City 12:00  
 20  
 Berlioz Requiem, Emory University, Atlanta, Ga.  
 21  
 Berlioz Requiem, Emory University, Atlanta, Ga.  
 James W. Good, First Congregational, Kokomo, Ind. 12:30  
 Keith Shawgo, St. Paul's Chapel, Columbia U  
 Simon Preston, First Congregational, Pittsfield, Mass.

22  
 William Osborne, American music, Corbett Auditorium, Cincinnati 8:00  
 23  
 Contemporary music festival thru 27, St. Paul's Cathedral, Buffalo, N.Y.  
 Simon Preston, Hammond Museum, Gloucester, Mass.  
 25  
 Bach Cantata 172, Holy Trinity Lutheran, New York City 5:00  
 Bach B minor Mass, Grace Episcopal, Elmira, N.Y. 8:00  
 Bach St. Matthew, Northwestern U choral union, First Methodist, Evanston, Ill.  
 Chicago Chambers Choir, McCormick Seminary, Chicago 4:00  
 Bonnie Sahadi, Christ Church, Cincinnati, Ohio 4:30  
 Claire Coci, Covenant Avenue Baptist, New York City  
 Joan Lippincott, Kingston, N.Y. Presbyterian 4:00  
 Simon Preston, Second Congregational, Attleboro, Mass. 8:30  
 William D. Peters, Lutheran Church, Bethel Park, Pa.  
 27  
 Roberta Gary, Church of the Ascension, New York City 8:15  
 Simon Preston, First Baptist, Worcester, Mass.  
 28  
 Rosamond Hearn, First Congregational, Kokomo, Ind. 12:30  
 Searle Wright, St. Paul's Chapel, Columbia U.  
**June 2**  
 John Weaver, St. Andrew's Episcopal Church, Stamford, Conn.  
 4  
 Donald McDonald, Michigan State U, East Lansing  
 8  
 George Markey, master classes through 13, First Methodist, Phoenix, Ariz.  
 Lewis E. Rowell, Christ Church, Cincinnati, Ohio 4:30  
 Marilyn Mason workshop, Wheeling, W. Va.  
 9  
 Marilyn Mason workshop, Wheeling, W. Va.

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## Harpsichord News



## Hugo Distler's Harpsichord Concerto

By Larry Palmer

Thanks largely to the recording of Distler's Harpsichord Concerto (Baerenreiter Musicaphon, Rote Serie BM 30 SL 1204), a larger public may now discover for itself that his *opus 14* is a masterpiece, and indeed the composer's most successful instrumental work. The Concerto, scored for solo instrument and string orchestra, consists of three movements, lasting slightly longer than 30 minutes.

At the world premiere in Hamburg (1936) the work was attacked by the National Socialist press as "Bolshevist" music. When it was heard at the Festival of German Church Music in Berlin in 1937, the Nazi press again labelled the work as "unGerman" and "degenerate." This official unpopularity kept the work from further German performances. Along with most of Distler's music, it has until recently been unfamiliar to all but a very few on this side of the Atlantic; the rhythmic complexities of the score present sufficient problems of ensemble to keep present-day hearings infrequent. Also, while the score is readily available from Baerenreiter, the performance materials are for rental only, not for purchase.

Distler notes in the score that his dynamic indications are intended for

### OFF THE SOUNDBOARD

The Lute Society of America (c/o Kenneth La Barre, President, 128 Norwood Ave., Upper Montclair, N.J. 07043) now publishes a quarterly newsletter, sheet music, and an annual journal. Anyone interested in the lute and other stringed instruments is invited to join the Society.

Buecker & White Cembalo Co. had an exhibition of some unusual new harpsichords and clavichords at the Richard Feigen Gallery (141 Greene St., New York City) last month. An illustrated brochure reached us too late for the April issue.

Allan Birney was harpsichordist for a performance of the Brandenburg Concerto No. 5 in a concert at Central Moravian Church, Bethlehem, Pa. on April 20.

Mr. and Mrs. R. Cochrane Penick played pieces for harpsichord and violin by Purcell, LeRoux and Corelli in a program for the Navasota, Tex. Music Study Club on April 9. Mr. Penick is with the faculty of Georgetown University.

Morehead State University, Morehead, Ky. now offers both undergraduate and graduate degrees with a major in harpsichord. Mrs. Violet C. Severy is in charge of the harpsichord program and recently played in the premiere of her Concerto for Cello, Oboe and Harpsichord with chamber orchestra.

an orchestra consisting of, at most, four first and four second violins, three violas, two 'celli, and doublebass; in no circumstances, he notes, should the disposition of the orchestra be larger, although it may be smaller. The harpsichord (his own was a two-manual Neupert), should have the following registers: Manual I: 8', 16'; Manual II: 8', 4'; Coupler; Lute, 8' II; Lute, 16'. Compass FF - f''.

The first movement (Allegro vivace, C Major), is in Sonata-Allegro form. The first subject (Ex. 1) is played immediately by first violins and violas in octaves, accompanied by the other strings. The solo instrument enters at m. 13 with a rhythmic figure that leads at once to a statement of Ex. 1 in E Major by the harpsichord. A development of this theme follows, with fragments and sequences tossed back and forth from soloist to orchestra. A recitative-like cadenza leads to the lyric second subject, played first by the harpsichord (Ex. 2). This theme, echoed by

measures long, to a happy C Major conclusion.

The second movement (Andante, poco Adagio, tonally centered in F with many chromatic alterations) is an aria built on two short themes (Ex. 5 and 6). Both the harpsichord and strings have rhythmic figurations that sometimes attain great complexity — many 64th-note groups, groups of 4 against 6, quintuplets for the soloist, etc. In this movement the harpsichord is used as accompaniment as often as it is given solo passages, even serving, toward the end of the movement, the role of percussion instrument ("Schlagzeug") under the solo violin's singing of Ex. 6. A pizzicato solo of the assistant concertmaster and the arpeggio with the added second for the solo instrument with which the movement comes to a close produce an exquisite effect.

The third movement (Alla breve, C Major), consists of 13 variations on the Dutch tune "Ei du feiner Reiter" from Samuel Scheidt's *Tabulatura Nova* of



Hugo Distler at the harpsichord.

the upper strings, leads to a rhythmic motive (Ex. 3), which combined with Ex. 2 provides material for contrapuntal development.

The second subject, a third higher, is played by the solo harpsichord; the initial bars of the melody, echoed first by violas, then by 'celli, lead to a rocking back and forth on the B and C; each part enters on these notes, resulting in a tremendous crescendo leading to a recapitulation of the first subject. A second development of this theme follows. Octave arpeggios moving chromatically upward from F-sharp to C lead to a Presto coda, based on yet another theme (Ex. 4). This rollicking theme brings the first movement, 669

1624. The theme (Ex. 7) is quoted in Scheidt's harmonization by the strings, whereupon the soloist plays the first variation, which resembles a Czerny exercise in its unwavering rhythm and constant finger patterns. Variation 2 gives the accompanimental patterns to the orchestra while the harpsichord plays the theme in octaves. Variation 3, for harpsichord solo, alternates short phrases between the two manuals of the instrument.

The lower strings have prominence for Variation 4, the upper strings commenting "pizzicati" and the harpsichord, still in octaves, having a syncopated running figuration, which is taken over by the violins (arco) for

Ex. 1



Ex. 2



Ex. 3



Ex. 4



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Variation 5. Variation 6, for the Lute stops of the harpsichord, presents the thematic outline in 8th-note arpeggios, reminiscent of the 15th variation in Bach's C Minor Passacaglia. Variation 7 again features a busy running line for the harpsichord and viola punctuated by sharp chords from the other instruments.

Variation 8 is a "Distler-ism" — a bicinium for first and second violins, with many "across-the-barline" syncopations. Variation 9 presents the running theme of Variation 7 in dialogue between harpsichord and orchestra. Variation 10 is, in effect, a perpetual motion, with the strings sawing away in 8th-notes throughout. Number 11 breaks this incessant motion with a jazzy, syncopated dialogue, which leads without pause into Variation 12, the solo cadenza of powerful, reiterated chords.

Variation 13 is again a "Perpetuum mobile," the rhythmic drive of which seems relentless, until it is abruptly broken off by all instruments except the second violin, left in lonely surprise to hold the note C. This serves as a bridge to a most inspired repetition of the theme, marvellously transposed to A-flat major and set this time as dialogue between strings and soloist.

The ending of this presentation of the theme is Haydnesque in effect: at first the dialogue proceeds phrase by phrase; then, after a string phrase, the harpsichord entry is delayed a measure; the next string phrase remains unanswered, so, after a pause, the strings try again. Still no answer; they try again, this time with only three notes of the four-note phrase, questioningly; then, again, with only two notes — even more tentatively; finally, after a pause, the soloist and orchestra break pell-mell into a recapitulation of the 10th variation — furioso, driving right to an "in tempo" C Major ending.

In effect, Distler's Concerto is a neo-Baroque work, dominated especially in the two outer movements by the forward-driving "motor-rhythm" found in so many Baroque works. The harmonies are aggressive and assured. They are at home in the world of Hindemith, Bartok, and Stravinsky. This is assuredly no student work. It lays to rest any doubts one might have about Distler's ability to write for instruments, or, for that matter, about his ability to work in larger forms.

It is noteworthy that Manuel de Falla followed a similar pattern in working out the sonata form for the

first movement of his Harpsichord Concerto — that of separate development sections for the various themes. One could make further comparisons between these two masterworks of the 20th-century harpsichord literature: the emotional heights reached in the second movements, for instance, or the conscious return to the model of a much earlier composer for the final movements — Falla with his debt to the spirit, if not the letter of Domenico Scarlatti, Distler to Samuel Scheidt.

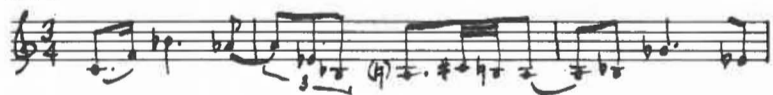
And, now, a surprise coda! The work which has been discussed above is, in actuality, Distler's *second* Harpsichord Concerto. As far as I can discover this fact seems to have escaped all other Distler scholars. In June, 1967, while assisting Distler's widow, Frau Waltraud Distler, in sorting through a trunkful of her husband's sketches which had recently been sent to her from Luebeck, I found large segments of an earlier work for harpsichord and 11 instruments: flute, oboe, b-flat clarinet, bassoon, horn, and six strings (1st and 2nd violins, 1st and 2nd violas, cello, and bass). The score was in ink, suggesting that the work had been completed, although none of its three movements remained intact in this copy. The existence of this fragment explains what had previously puzzled many of us (including Frau Distler), namely, references to a Harpsichord Concerto in Hugo Distler's letters during the early 1930's.

Writing for the program booklet "Forty Years of the Berlin Church Music School, Spandau" (1968), Dr. Ursula Herrmann quoted a letter from Distler to Gerhard Schwarz (August 15, 1932):

... I am working now on a large a cappella Passion for five-part chorus, tenor soloist (Evangelist) and Bass soloist (Jesus). I have also completed a Concerto for Harpsichord and Eleven Solo Instruments that I have given to Professor Ramin to look over; so far as I can tell he would like to perform it this winter, perhaps even in Berlin. In addition, Frau Mann-Weiss wants to do it in Hamburg for the "New Music" series, also this winter.

Perhaps the full score of this work will be found; it could exist among the books and papers of Distler's late teacher, Professor Guenther Ramin. At any rate, the discovery of large portions of this work points up again the fascination of historical research, as well as the pitfalls ever in store for the biographer or historian who attempts to reconstruct a life and its work from fragmentary sources.

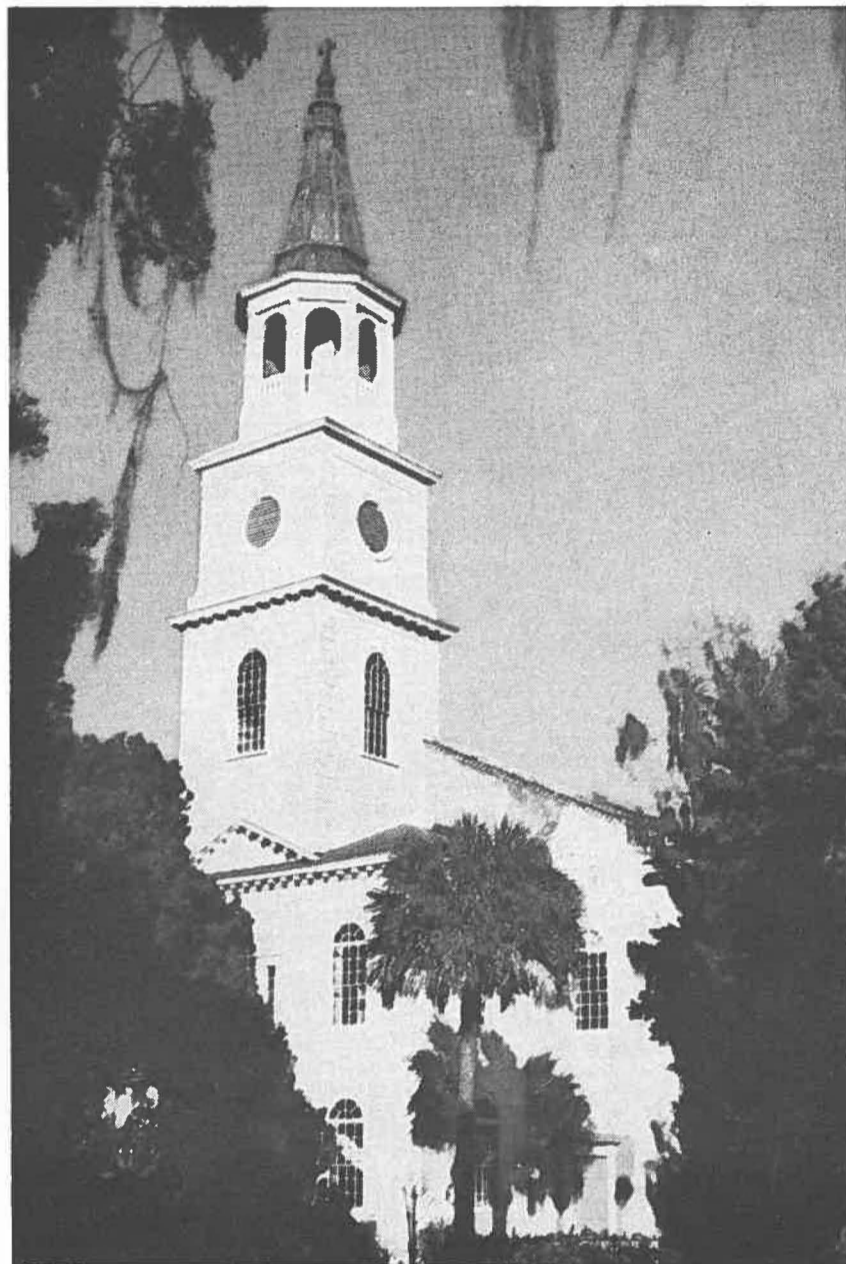
Ex. 5



Ex. 6



Ex. 7



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### Ferment

For months our newspapers have been full of the unrest on our campuses. Perhaps never in the history of American education has such ferment developed, nor has such a threat been posed to the whole system of learning. The variety of colleges involved, the extreme violence in the most unexpected places, make this a period unparalleled in the experience of any of us.

We can't help noting that to our knowledge no schools or even departments of music or church music have so far been directly involved. Perhaps there is no real "why" for this but it might be worth someone's study. We might venture a few thoughts to spark some better ones among our readers.

There has never been any difference in races among the arts, and least of all in music. Great performers and gifted creative personalities have always been judged by their accomplishments.

Perhaps, too, the extreme demands on a student's time, which any course in music makes, leaves less time and energy for other thoughts and activities. This is, of course, a limitation as well as an advantage: too many music students know little outside their own fields, and care less.

In our fields, too, fairly orderly change and, on the whole, improvement have been so evident for the last generation and a half that not all the rising group of organists can even keep abreast of what is already happening, and so feel small urge to make it happen faster.

It seems especially strange to us that within the ferment of our churches, more and more it is the clergy who are radical with the musicians trying to uphold and conserve tradition.

We wish we understood all this better. Perhaps some of our readers do. If so, there will be space in our "letters to the editor" columns. In the meantime, we are relieved that Westminster Choir College students are not holding Dr. Bristol prisoner in his president's office, that Sibley Library at Eastman School isn't the scene of a violent sit-in, and that the boys and girls at Oberlin so far haven't set fire to Warner Concert Hall.

**CORRECTION:** A careful reader called our attention to a proof-reading slip on page 1 of the March issue: The floor area of the Linz Cathedral should have read 37,200 square feet — not 7, 200.

MARGARET HILLIS was featured clinician in the Northwestern University Choral Workshop April 10. Students from Northwestern choral groups assisted in the demonstration.



### Choral Music

Choral receipts this month were very light for May. Usually the week after Easter sees a great increase in our mail from publishers. Perhaps next month will restore the balance.

Associated Music Publishers sends unaccompanied SSATB *Collect of Peace* by Walter Wynn York, a work of medium difficulty.

Art Masters Studio had only one non-secular offering. There is a question in our mind about the suitability or effectiveness of Dale Wood's harmonization of the old tune of *I Love Thee, My Lord*.

Choristers Guild sends two unisons: *Song of Praise* by Joe Ridenour, with tambourine, finger cymbals, solo instrument and organ, and Stanley Smith's *Sing unto the Lord*, with optional percussion.

J. Fischer sends several unaccompanied anthems: Keith Clark's arrangement of a Kentucky Harmony hymn, *Lord, Thou Hast Searched Me*; Richard Gore's *Psalm Diptych* on psalms 50 and 150; James McCullough's arrangement of an American spiritual, *On My Journey Home*; and John Morehen's editing of Thomas Wilson's *Prevent Us, O Lord*. Accompanied anthems include: a rather busily contrapuntal *O Christ, Wise Teacher* by James Boeringer; Austin Lovelace's simplification of the Gretchaninoff *Blessed Is the Man*, with doubling accompaniment; Albert Zabel's *Our Father*, by Whose Name, for combined choirs; and David McKay's *SAB I Thank You God*, with brass quartet accompaniment.

In H. T. FitzSimons *Aeolian Choral Series* are a small hymn-anthem, *Come Ye Disconsolate*, and a *Lenten Take Up Thy Cross*, both by Joseph Roff; a D. W. Nordin arrangement of a pleasant Bruckner *How Lovely Is Thy Dwelling Place*, and an apparent reissue of Claude Means' 1955 *O God of Light*, with baritone solo and a rather English flavor.

Hope Publishing Company, whose issues for choirs of limited abilities have seemed to us to be consistently on the upgrade, this month goes into music of more complexity, not always, we feel, with conspicuous success. John F. Williams' *God of Justice, Save Thy People* divides into as many as seven parts a musical idea which would have had more clarity and strength in four. His *Kum Ba Ya*, on an African song, will have some appeal. Don McAfee's *In the Bleak Midwinter* uses oos, ahs and hums. Fred Bock's *O Lord, We Beseech Thee*, uses a recurrent accompanying figure to divide phrases. Eugene Butler's *Praise and Sing* ("with hard rock beat") might give effect without excess work. Gordon Young's *Festival Alleluia* uses optional brass quartet. Philip Landgrave's unison *God Is Our Strength and Refuge* uses narration to heighten its effect. For children is David Smart's largely unison *Make a Joyful Noise*, with rhythm instruments. Walter Ehret has made an SSA of a *Glory to God in the Highest* by J. Christoph Bach, and Austin Lovelace an *SAB All My Heart This Night Rejoices* on the Ebeling tune.

Some long-time Fred Waring arrangers are represented in this month's *Shawnee Press* receipts. Hawley Ades has arranged a sacred-pop song, *God Made Our Hands* (SATB or SSA) by Jackson and Miller, with piano accompaniment. Harry Simeone has done something similar with the Tobias-Sherman *In God We Trust*. Roy Ringwald has done an original setting of the Whittier *O Brother Man*; many will compare it to his arrangement of a well-known musical setting. Luigi Zaninelli has set Wihla Hutson's version of *Lord, Make Me an Instrument of Thy Peace*. K. H. Barney's *Psalm of Exaltation* contains considerable division of parts but would cause no problems for a rather large, experienced group.—FC



### Those Were the Days

*Fifty years ago the May, 1919 issue contained these matters of interest —*

Plans for war memorial organs dominated stoplists; an editorial was entitled "Organ Boom Has Begun."

Harold Gleason resigned as organist and director of the Fifth Avenue Presbyterian Church, New York City, to become private organist to George Eastman and to teach in the Rochester Institute of Musical Art.

A feature of the wedding ceremony of Joseph Gray Estey and Alice Low Wilson at Huntington, W. Va., was the dedication of the new Estey organ in the Fifth Avenue Baptist Church.

Healey Willan's *Introduction, Passacaglia and Fugue*, just published, was reviewed by Harold Mulligan.

Wesley Ray Burrough's movie organ column featured "comedy music." He made suggestions for accompanying Charlie Chaplin, Harold Lloyd, Mack Sennett and Fatty Arbuckle films.

*Twenty-five years ago these events made news in the May, 1944 issue —*

The American Guild of Organists purchased a field ambulance for the United States Army.

A survey of recital pages for 1944 by Frederick L. Schwass showed a total of 7815 performances of chorale preludes, 5270 of Bach, 679 of Karg-Elert and 585 of Brahms among them.

The issue listed an extended number of deaths in the field.

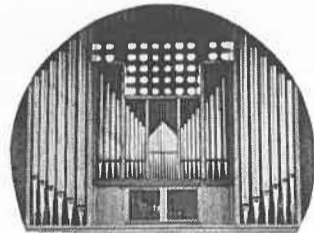
*Ten years ago the following occurrences were brought to the attention of readers of the May, 1959 issue —*

André Marchal was announced as headliner for the golden anniversary convention of the Canadian College of Organists.

A Handel festival opened Bexley Hall of Capital University, Columbus, Ohio.

Feike Asma, Dutch organist, scheduled his first American tour.

E. Power Biggs and Daniel Pinkham played their first public performance at Busch-Reisinger Museum of the six Soler concertos for two organs. These later became a successful phonograph record.



### Organ Music

New music is in uncommonly short supply this month. Elkan-Vogel sends "Pneuma" by William Albright. It is an imaginatively avant garde piece with less dependence upon specific registrations than his "Juba" reviewed in this column last August. There are several novel performance gimmicks, but these are in general subordinated to the larger form of the composition as a whole. An assistant is required for systematic stop-pulling.

Triptyque pour Orgue (pro defunctis) by Dom Paul Benoit is available from J. Fischer & Bro. Several chant sources are paraphrased, and the style is by and large an extension of that found in his well-known Elevations.

Another new item from J. Fischer is *Wedding Service Music*, edited by David Drinkwater. It contains most of the old chestnuts and a few new ones (e.g. the wedding march from Mozart's "The Marriage of Figaro"). Many of the pieces would seem to demand more technical skill than one might realistically expect from organists and others who find themselves called upon to officiate at weddings.

Finally, from J. Fischer comes Charlotte Garden's arrangement of the Eucharistic Prelude from "Parsifal". The legibility strongly suggests that this is a reprint. In fact, a copyright date of 1947 remains unchanged. This arrangement is another interesting indication of the rapid changes in style and taste among organists; the piece would be anathema to many younger players. But it is a remarkably uncluttered arrangement and would be effective on a large instrument, especially one of pre-World War 2 vintage. — WV

## Marchal at 75

Last Feb. 6, André Marchal passed his 75th birthday. Telegrams, telephone calls and letters from former students and friends all over the world poured in with affection and greetings.

M. Marchal's daughter Jacqueline, wife of musicologist Giuseppe Englert, wrote us about her father at this milestone in his life. The birthday itself was spent quietly at home with only the family present, as messages poured in from everywhere.

Permanent features of M. Marchal's artistic life in recent years are appearances at the Paris French Radio Concert Hall, playing for midnight mass at the Abbey of Royaumont, now a Foundation for artists, master-classes at the American School at Fontainebleau, playing the historical organ of the Royal Chapel of Versailles for the Society of Amis d l'Orgue, and participating in the Festival of Prades where last summer he played a whole Bach pro-

gram in the famed Church St. Pierre. In the fall of 1968 he celebrated the 300th year of the birth of Francois Couperin (le grand) by playing the two organ Masses at St. Merry.

In 1969 recitals are already planned for France, Morocco, Switzerland, England, Germany and Italy. He may revisit the United States in the fall; if so, he says it will be his last trip over.

As far as current developments in organs, he is most happy about the comeback of the classical organ to which he has devoted himself in France for 50 years. It is with immense interest that he has witnessed its spectacular re-establishment in the United States since his first trip in 1930. He has always appreciated the eagerness and enthusiasm of his American students. He has followed the development of organ teaching in American universities with great admiration.



Marchal's daughter and son-in-law, Jacqueline and Giuseppe Englert, play nearly indispensable roles in both his personal and artistic life. Above, Mme. Englert sits next to her father as the Mayor of Prades addresses the dinner following the Marchal recital at the 1968 Prades festival. Below, M. Englert leans on the console while M. Marchal plays his home organ. Note the koala bear above the right stop panel, a souvenir of the Marchal tour of Australia.

On the opposite page Marchal is shown playing the 1968 midnight mass at the Abbey of Royaumont (Foundation for Artists and Scientists) near Paris.



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16' Bombarde  
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4' Clairon (sw)  
8' Great to Pedal  
4' Great to Pedal  
8' Swell to Pedal  
4' Swell to Pedal  
8' Choir to Pedal  
4' Choir to Pedal

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Mixture III  
4' Great to Great  
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8' Swell to Great  
4' Swell to Great  
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8' Choir to Great  
4' Choir to Great

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8' Rohrflöte  
8' Salicional  
8' Voix Celeste  
8' Flute Celeste II  
4' Prestant  
4' Nachthorn  
16' Fagotto  
8' Trompette  
8' Oboe  
4' Clairon  
16' Swell to Swell  
Swell Unison Off  
4' Swell to Swell

### Choir

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8' Gedeckt  
8' Quintade (w/chiff)  
8' Dulciana  
4' Principal  
4' Koppelflöte  
4' Quintadena (w/chiff)  
2-2/3' Nazard  
2' Flachflöte  
1-3/5' Tierce  
1' Sifflöte  
Harp  
Carillon  
16' Choir to Choir  
Choir to Unison Off  
4' Choir to Choir  
16' Swell to Choir  
8' Swell to Choir  
4' Swell to Choir

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# Viennese Keyboard Music at Mid-Baroque

By C. David Harris



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ing within the basically modal framework. The kaleidoscopic mixture of modal, tonal, and chromatic resources often results in music that is quite colorful and piquant. It is perhaps more for this reason than for the studied application of contrapuntal techniques that these works would be of interest to modern musicians, especially those with a penchant for harmony that is not always predictable.

## CANZONAS

Like the ricercars, the canzonas are polyphonic in conception, but their rhythms are more lively, and a decidedly sectional approach to formal organization is evident. A proportional or thematic relationship may bind together two different sections, however, as when a section in duple meter is succeeded by one in triple or compound meter, with three beats now occupying the time formerly taken by two. In the same manner, transformation of subjects is likely, with a subject originally in duple meter altered rhythmically to conform to triple meter.

Of the many canzonas preserved in the Viennese repertoire, the best are by Kerll, who left the important position of Kapellmeister at the Electoral court in Munich to become organist for St. Stephen's Cathedral in Vienna and for Emperor Leopold. The sharply profiled subjects of Kerll's six canzonas<sup>7</sup> generate expositions and episodes prescient of the style of J. S. Bach, who is known to have copied some of Kerll's music, and of Handel, who adapted Kerll's Canzona No. 4 in composing the chorus "Egypt was glad" for the oratorio *Israel in Egypt*. In addition, their rhythmic verve approaches the drive often exemplified by Vivaldi in his concertos, and their technical demands sometimes are considerable.

As in the ricercars, modality exerts a substantial influence on the music

Among the numerous musicians connected with the music-loving court of Emperor Leopold I (reigned 1658-1705) were five composers of keyboard music: Alessandro Poglietti (d. 1683), Johann Kaspar Kerll (1627-93), Ferdinand Tobias Richter (1649-1711), Franz Matthias Teichmann (1648/49-1714), and Georg Reutter the Elder (1656-1738). Although their names are known to students of music history, their music is less well-known, and performances and recordings of their music are rare. This is unfortunate, since the repertoire that remains occupies a fairly important place in the development of keyboard music in the Baroque era. Perhaps the increasing availability of editions in this area will encourage performance of the music. It is the purpose of this article to introduce the repertoire in its stylistic context in the hope that organists and harpsichordists will be attracted to it in their own areas of performance.

## INSTRUMENTS

The instruments for which the music was composed were, of course, the organ and the harpsichord. As is true of so many aspects of Viennese culture during the Baroque era, taste in instruments was influenced by Italian principles of construction, and some instruments actually were imported from Italy. For this reason, neither the organs nor the harpsichords generally were as large as those that might be found at this time in northern Europe, although no expense was spared on decorative detail where the Viennese instruments were concerned.

Even though few 17th-century Viennese instruments or illustrations of them remain, those that survive indicate the types of instruments that must have been used. Instruments of the harpsichord family, for example, generally had just one manual and various forms of cases, including small pentagonal spinets, large, long harpsichords, and upright clavicytheria. Probably the most famous instrument of this genre that survives is the clavicytherium built for Emperor Leopold and now preserved in the Kunsthistorisches Museum in Vienna.<sup>2</sup> The instrument has one manual with an apparent range of GG to c'''; the keyboard is fully chromatic except for GG-sharp. In order to give the instrument a symmetrical appearance, the longest strings are placed in the center, making necessary a complicated tracker mechanism that connects the keys with the strings which they activate. The sumptuous case is made of ebony and inlaid with silver and tortoiseshell.

Probably more typical of harpsichords in general use at this time is one depicted in the *Compendium* of Alessandro Poglietti.<sup>3</sup> The long, Italian-appearing instrument has a keyboard with a range of C to d''', chromatic except for c-sharp''' (8' pitch), and an extra set of strings at 4' pitch. Although chromatic tones are indicated for the lowest keys, short-octave arrangements also were used widely on instruments at this time, and some of the Viennese keyboard repertoire must have been written for such instruments. Not only does the bass line sometimes descend below C, but also the wide spacing of chords and left-hand figuration would be difficult (if not impossible) on keyboards that are completely chromatic.

Even fewer early Viennese organs survive, but one built for the Franziskanerkirche in 1642 remains and was restored in 1950. Its specification, cited by Rudolf Walter,<sup>4</sup> is as follows:

### BRUSTPOSITIV (I)

Copula 8'  
Prinzipal 4'  
Oktav 2'  
Sedecima 1'  
Mixtur 3/4' (3 ranks)

### HAUPTWERK (II)

Prinzipal 8'  
Waldflöte 8'  
Quintadena 8'  
Oktav 4'  
Kleingedeckt 4'  
Quinte 2 3/4'  
Superoktav 2'  
Mixtur 1 1/2' (6 ranks)

### PEDAL

Bordun offen 16'  
Oktav 8'  
Superoktav 4'  
Quint 2 3/4'  
Mixtur 2' (4 ranks)  
Oktavposaune 8'

The historical study by Oskar Eberstaller of Austrian organs gives additional information concerning the kinds of instruments probably used in the 17th century.<sup>4</sup> From this study it can be surmised that the typical Austrian church organ of the time comprises about 20 ranks of pipes for two manuals with a range of C - c''' and a pedal keyboard with a range of C - a. The lowest-sounding keys of the manuals and the pedals might have a short octave arrangement.

According to Eberstaller, Austrian Baroque organs, with their emphasis on principal and flute stops, generally have fewer reed registers than the organs of northern Europe. While this may stem in part from Italian influence, it also seems to indicate a definite native preference, since the Austrian organs generally are larger than typical Italian organs of the time. Perhaps a comparative lack of emphasis on *cantus firmus* compositions in Austrian organ music was also a contributing factor, since in northern Europe, reed stops served to highlight the *cantus firmus* in compositions based on chorale tunes. The reed stop most frequently contained in Baroque organs of Austria is the Pedal Posaune at 16' and 8' pitches. Other pedal reed stops occasionally found include the Trumpet, the Bombard, and the Fagott. Where the manuals are concerned, reed registers might comprise any of the following: Corno, Krummhorn, Regal, and Sordun.

Poglietti's *Compendium* contains a fanciful illustration of a one-manual organ with a pedal keyboard that appears to span nearly two and one-half octaves, although artistic license applied in the drawing makes this hard to determine. Some of the keys are replaced with scroll-like designs. Other decorative elements are emphasized as well, and angels with herald trumpets surmount the pediment of the case. The pediment itself contains the double-eagle emblem of the Habsburg Empire, and it seems possible that this drawing represents an organ situated in one of the Habsburg palaces at the time of Leopold I. An inscription along the base of the pediment proclaims: *LAUDATE DOMINUM IN CORDIS ET ORGANO MDCLXVI*.

Several pages later in the *Compendium* a list of registrations appears. These registrations could not apply specifically to the instrument depicted since they include registrations for a Rückpositiv. The list is interesting, however, for it is somewhat unusual to find a discussion of organ registration in writings of the time. There are 12 combinations of stops listed for the Hauptwerk (*Manual*) and pedal divisions, followed by some combinations for the Rückpositiv and pedal divisions. The list of registrations reads as follows:



The basic approach to registration evident in this list seems to indicate a preference for simple 8' tone composed mainly of principals and flutes. Special stops and mixtures are used only occasionally. The list also implies that each stop was distinctive in tone color, making it possible to achieve considerable variety with limited means.

## REPERTOIRE

The repertoire of Viennese keyboard music at mid-Baroque comprises most genres of instrumental composition found in the 17th century: ricercar, canzona, capriccio, toccata, short liturgical piece, suite, variation, and descriptive music. Certain of these, especially some of the imitative forms, are conservative and even retrospective in style; others demonstrate the considerable level of keyboard virtuosity that must have existed among the composers.

Although the keyboard instrument on which the works are to be performed is almost never specified, the function and style of the music generally will determine whether the organ or harpsichord is to be used. It is possible, however, to play most pieces on either instrument, since a designated pedal part is rare. When the composer wishes the pedal keyboard to be used, he may specify this in the title of the piece, as in Kerll's Toccata No. 6, *Per li Pedali*. Despite the implication such a title may have for modern musicians, the pedal part is not virtuosic in character; the title merely means that the lowest line is to be played on the pedal keyboard.

The heritage of Viennese keyboard composers at mid-Baroque includes the music of two great masters of the preceding era: Frescobaldi and Froberger. Works by both appear in numerous contemporary manuscripts preserved in Vienna, and Froberger was attached to the Imperial court in Vienna until the beginning of Leopold's reign. In the music of these masters are to be found the primary sources of style favored by Emperor Leopold's keyboard composers.

## RICERCARS

The most conspicuous link with the past, however, reaches back past Froberger and Frescobaldi to the Renaissance — the writing of ricercars. Twelve by Poglietti<sup>5</sup> and two by Teichmann<sup>6</sup> remain. Their structure, as one would expect, entails maintenance of a nearly continuous polyphonic texture over a wide area. This is engendered usually by a single principal subject with one or two secondary subjects. Points of imitation and episodic material often are linked through deceptive resolutions of dominant harmony or by overlapping of new material in one voice with cadential gestures in the others. As a result, marked breaks and contrasts between sections are rare. This continuous approach to musical form sets the ricercars apart from most other genres of contemporary keyboard music, where sectional organization often is stressed.

Further links with the past are apparent in the modal designations applied to most of these ricercars and in the use of modal harmony. At the same time, many passages clearly demonstrate the harmonic ferment of the era, with tonal and chromatic harmony appear-

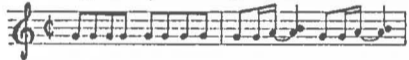
im Manual	im Pedal
Prinzipal]: princ: flaut octav: 2 3/4' flaut: Quint: super octav: Mixtur: Cymb[ale]:	Portu[nal]: flaut octav: Mixt: Pusaun
2. Princ: princ: flaut: Octav: quint .....	Portu: flaut: octav: Mixtur:
3. Princ: princ: flaut: octav .....	Portu: flaut: octav:
4. Princ: Cop[pe]: quint .....	Portu: flaut: octav:
5. Princ: Cop: Spitzflaut .....	Portu: flaut: octav:
6. Princ: princ: flaut .....	Portu: flaut:
7. Princ: flaut octav .....	Portu: flaut:
8. Princ: flaut: Cop .....	Portu: flaut:
9. Princ: flaut: Spitzflaut .....	Portu: flaut:
10. Princ: flaut: Quint .....	Portu: flaut:
11. Spitzflaut allein .....	Portu: flaut:
12. Princ: allein zum Tremolant .....	Portu:
<b>Rück Positiv</b>	
Princ: Cop: flaut: Schwebelflaut	Portu: flaut: octav: Mixt:
Quint: Sedecima	
2. Princ: Cop: flaut: quint .....	Portu: flaut:
3. Princ: Cop: flaut .....	Portu: flaut:
4. Princ: Cop: .....	Portu: flaut:
5. Princ: Schwebelflaut .....	Portu: flaut:
6. Cop: Schwebelflaut .....	Portu: flaut:
7. Cop: Schwebelflaut .....	Portu: flaut:
8. Princ: Schwebelflaut zum Tremol: .....	Portu:

of the canzonas. This is apparent especially when the subtonic degree is used where at a later time the leading-tone would be standard, and in the deceptive resolution of dominant harmony not only to the submediant chord but also at times to subdominant harmony, a succession frequently heard in the music of preceding generations. In several of the canzonas, however, Kerll makes use of more modern sequences along a segment of the circle of fifths. (Ex. 1) Figuration outlines the successive harmonies, each of which serves as dominant to the next, with none prevailing for very long. Elisions permit skipping back to a harmony previously heard, so that another descent along the same sequence of fifths is possible. The harmonic flux resulting from these shifting tonalities must have been stunning on the bright-sounding instruments in use at that time. Persistent rhythmic drive enhances the total effect.

#### CAPRICCIOS

The capriccios are similar to the canzonas in form, but their subjects are of a striking character, and in some instances the music is descriptive. Poglietti, for example, wrote a capriccio on the song of the nightingale and another on the hen's cackle.<sup>9</sup> Kerll composed the familiar *Capriccio Cucu*. The subject of Poglietti's *Capriccio per lo Rossignolo* gains momentum with successively shorter note values, culminating in a trill on the penultimate note. (Ex. 2) Poglietti's *Capriccio uber dass Hennengeschrey* accomplishes its imitation of nature through a measure of 8th notes on one pitch followed by a repeated upward flourish similar to the devices that would be used by Rameau in com-

Ex. 3. Subject of the *Capriccio uber dass Hennengeschrey* — Poglietti.



posing *La Poule*. (Ex. 3) The subject of Kerll's *Capriccio Cucu* evolves from repeated descending thirds in iambic rhythm. (Ex. 4) In various guises this descending-third motive pervades the composition, while different patterns are led against it in accompaniment. In this piece, as in various of the other capriccios, brilliant passages more typical of toccata style than of a polyphonic composition are introduced. As in the toccatas, these passages are virtuoso in nature. The micro-rhythm at times becomes a *perpetuum mobile* of 8th notes or 16th notes, with various patterns of figuration treated in imitation and sequence. Despite a general lightness of texture, the capriccios present an interesting challenge to modern performers.

#### TOCCATAS

Of the various genres of composition in the Viennese keyboard repertoire, the toccatas often seem to capture best the spirit of the Baroque. They are irregular in form, contain interesting treatment of harmony, and above all, display technical bravura and virtuosity. Most of the toccatas open with sustained chords over pedal-points, and some include an interior imitative section, often based on a gigue-like subject. In this respect they resemble the combination of fugal and prelude or toccata styles typical of music by north German contemporaries such as Buxtehude.

In many toccatas there is considerable exploitation of patterns which at times are doubled in parallel motion at the third, sixth, or tenth, producing a scintillating effect. These patterns form a veritable compendium of written-out ornamentation and improvisatory figuration which modern performers might well apply to works of the same period that require additional ornamentation. Since the sections of the toccatas are apt to be dissimilar, the success with which the pieces hold together depends on the composer's skill in minimizing the effect of cadences and in joining contrasting sections, as well as on the quality of the patterns and motives themselves.

Virtuoso and descriptive styles are characteristic of the toccatas by Poglietti. These include two "battle" pieces, the *Toccala fatta sopra Cassedio di Philippsburgo* (Toccala on the Siege of Philippsburg)<sup>9</sup> and the *Toccatina sopra la Ribellione di Ungheria*,<sup>10</sup> which reflects an uprising of 1671. The Empire was almost constantly at war during the reign of Leopold I, and in the siege of Vienna in 1683, Poglietti himself was a victim of the Turks. A number of passages in Poglietti's toccatas show striking harmonic treatment. Modulations sometimes are made with a freedom that would be considered unusual in music written a generation or two later, when tonality prevails and the conventions of key association and modulation become firmly established. This harmonic flexibility of Poglietti and some of his contemporaries is enhanced at times by striking cross-relations that are in part generated by a linear concept of texture. There is, in fact, so constant an interplay of linear and vertical writing in these toccatas that the resultant complexity would be confusing if viewed from a purely vertical, harmonic standpoint.

A high level of accomplishment in the writing of toccatas was attained consistently by Kerll, who leads logically from the execution of one pattern to the next, keeps the harmony in flux much of the time, avoids strong cadences, and never overworks a pattern with too many sequences. Although each of Kerll's eight toccatas<sup>11</sup> is organized somewhat differently, certain features appear in nearly all of them. Most exhibit the mosaic structures and restless energy common to much 17th-century music. Above all, Kerll's toccatas give the impression of being display pieces requiring a high degree of technical facility.

Most of the toccatas begin slowly with sustained harmony, at times over a pedal-point. It is possible that Kerll and others may have intended such passages to serve as harmonic foundation for improvisation. In all of the toccatas except Toccata No. 4, however, the slowly moving harmonies give

way to patterned figuration presented in imitation or sequence. Toccata No. 4, *Cromatica con Durezza e Ligature*, obviously was inspired by Frescobaldi's *Toccala Ottava di durezza e ligature*. Although it contains some patterns treated sequentially, the mood remains quiet throughout.

Aside from the virtuoso character that generally prevails in Kerll's toccatas, the most interesting feature about them is their harmony. Modulations often seem quite tentative, and Kerll frequently appears to introduce a key by means of certain chromatic inflections, only to cancel them almost immediately. In some sections the tonality shifts constantly, and the harmony adheres to no one key for very long; other passages are thoroughly chromatic. In some portions of the toccatas he keeps the harmony constantly in flux within a segment of the circle of fifths; the continually shifting tonalities in such passages produce a kaleidoscopic effect. Further color is provided by cross-relations, some of which produce momentarily the impression of bitonality, and by unusual chord successions. Some of these latter would be regarded as "retrogressions" once the concept of tonality was adopted completely, but when seen in the light of the modal heritage, they assume a special character that modern performers would find refreshing.

One of the most intensely chromatic compositions in the entire repertoire is Kerll's Toccata No. 4, *Cromatica con Durezza e Ligature*. Tonalities are frustrated continually through chromatic voice leading and cross relations, by use of the subtonic degree rather than the leading-tone, and by not allowing cadences to settle. Augmented triads and diminished seventh-chords, not often found in keyboard music of this period, also appear in this work.

#### LITURGICAL PIECES

Of particular interest to organists are the short liturgical pieces, most of which were intended for *alternatim* performance but which can serve in a

variety of contexts. These pieces were composed primarily for the Magnificat and the Kyrie, but the presence of an unadorned *cantus firmus* is rare. Most of the pieces are contrapuntal, and some are miniature fugues; others are improvisatory in style. In the more improvisatory pieces, such as those by Reutter and Poglietti,<sup>12</sup> the writing sometimes is treble-dominated, and many of the compositions resemble the toccatas in their utilization of patterned figuration that is often of a virtuoso character. In these versets, the harmony is apt to be more "modern" than in the contrapuntal pieces, which adhere more consistently to modal practice.

Contrapuntal techniques prevail in the versets of Kerll and Richter,<sup>13</sup> who composed pieces for *alternatim* performance of the Magnificat and the Kyrie, respectively. Kerll's versets were published in a volume entitled *Modulatio Organica* (1686)<sup>14</sup> and are among the finest in the entire repertoire of organ versets. Each of the eight Magnificat tones is provided with a series of seven versets, of which the first verset is always in prelude style with the second half of the Gregorian Magnificat tone in the treble voice. (The first portion of the Magnificat tone is sung.) Five contrapuntal versets follow, and each series closes with a verset written in toccata style, generally with runs in 16th notes played by one hand while the other hand accompanies with sustained harmonies.

Although the first and last versets in each series sound improvisatory, the five intervening versets are highly organized. They are written for four voices, and usually there are two complete sets of entries hinged by an inconclusive or deceptive cadence. Mirror versions of subjects appear occasionally, and at times the subjects of different versets are inter-related. The subjects in general show astounding variety, and their contrapuntal treatment often engenders considerable harmonic intensity. Successive dissonances produced by lines moving in contrary motion appear in Kerll's writing in much the same fashion as they would later in the music of Bach. The wonderful ambivalence of modal harmony often is apparent, yet at other times chromatic inflections precipitate brief modulations to related keys. Occasional white-key passages seem to deny the predominance of a key center, but elsewhere the harmony may move in parallel sixth-chords that recall the luxuriant consonances of *fauxbourdon* style. In short, these pieces contain as if in microcosm all that is most attractive in keyboard music at the time: concise and sophisticated use of counterpoint, sections of improvisatory writing, and a harmonic vocabulary that bridges modal practice with tonal practice, producing a result that is richer than either by itself.

#### SUITES

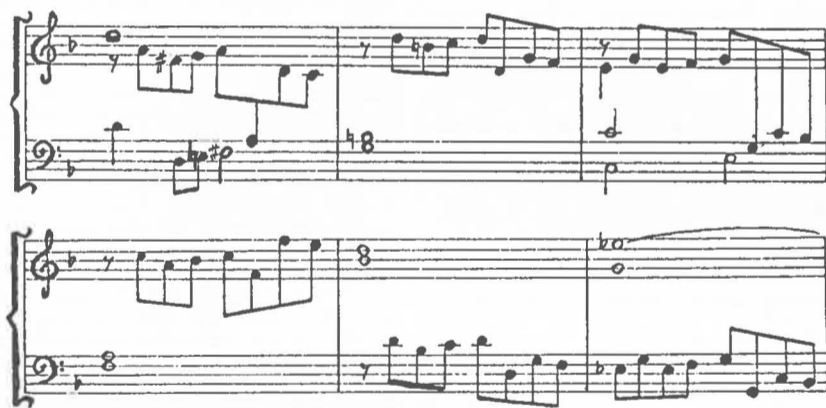
Primarily of interest to harpsichordists are the suites, which generally are made up of stylized dances, although other types of pieces may also be included. The most extensive of these "suites" is Poglietti's large series of compositions entitled *Rossignolo*.<sup>15</sup> The *Rossignolo* collection contains the four customary dances of the suite — allemande, courante, sarabande, and gigue — with at least one *double* provided for each dance. In addition, the following pieces appear: a toccata, a canzona, a set of variations on an air, a ricercar, a variant version of the ricercar, a capriccio, and two descriptive pieces illustrating bird song. These compositions, like French *ordres*, are unified principally through adherence to one tonality, in this instance, D major. Descriptive music appears in certain of the movements other than the last two as well.

Poglietti's Suite *sopra la Ribellione di Ungheria* traces the ill fortune of the insurgents from their flight (*Fuge*) through their imprisonment, trial, sentencing, and execution (*La decapitation*), whereupon the suite closes with a movement entitled *Les Kloches: Requiem eternum dona eis domine*, with the somber tolling of bells depicted in the music.

The dance movements of the suites are cast nearly always in an open binary form made up of two repeated sections,

(continued, next page)

Ex. 1. Passage from Canzona No. 2 (m. 26-32) — Kerll.



Ex. 2. Subject of the *Capriccio per lo Rossignolo* — Poglietti.



Ex. 4. Opening of the *Capriccio Cucu* — Kerll.



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with the first section cadencing in a related key. A return to the tonic is effected within the second section, often at the outset. Many of the dances are written in a pleasant treble-dominated style that at times is quite lyrical; at other times the treble line is punctuated frequently by brief rests, so that a succession of short phrases results. A precedent for this approach to melody often is apparent in the music of Froberger. In some suites melodic motives from one dance are recast rhythmically to serve in the next movement, a procedure that recalls the variation suite prominent in Viennese dance music of the early 17th century.

The "broken" style (*style brisé*), assiduously cultivated by French lutenists and keyboard composers, is a feature of many of the Viennese dances, especially the allemandes, where a steady micro-pulse of 16th notes is maintained among the several voices. Imitative counterpoint appears often in the gigue, although a few are written in a treble-dominated texture. Several minuets and bourrées demonstrate a certain amount of French influence, but in general, it was the suites of Froberger that formed the model for the composers in Emperor Leopold's employ.

### VARIATIONS

Two genres of variation forms were favored by Viennese composers at mid-Baroque: series of variations on an air or dance tune and ostinato variations — the passacaglia and chaconne. The variations following an air or dance tune usually display a decorative treatment of the original melody, with the original harmony remaining for the most part unchanged, although it may be somewhat displaced rhythmically. What is perhaps most interesting is the level of virtuosity required in many of the variations and the musical characterizations of scenes from contemporary life. Among Poglietti's variations on an *Aria Allemanda*,<sup>10</sup> are pieces entitled *Ungarische Geigen* (Hungarian violins), *Bayrische Schalmay* (Bavarian shawm), *Steyrmarkher Horn*, *Polnischer Sableschertz* (Polish sword-play, or, perhaps, sword dance), *Gaugler Seiltantz* (acrobat's tightrope dance), and *Alter Weiber Conduct* (procession of professional mourners). This latter variation is one of the most amusing of the set: the feigned grief of professional mourners is illustrated with extremely chromatic voice leading which, perhaps symbolically, does not detract from the key of D major, since most of the chromatic inflections appear as accented or unaccented passing tones. The caricature becomes almost ludicrous in the second section, where a G in the treble line is repeated in 32nd notes for two beats, much like the bleating *trillo* of 17th century vocal ornamentation, while the left hand begins an ascending chromatic scale that lacks only B-flat. A tremolo in the treble part of the next measure compounds the effect, and after two more measures of chromatic writing, the variation ends with a succession of four parallel sixths that descend chromatically over a tonic pedal-point. (Ex. 5)

Ex. 5 Second section of parte 13<sup>a</sup> *Alter Weiber Conduct* (Variations on the *Aria Allemanda* in the *Rossignolo Suite*) — Poglietti.



The tetrachord descending from tonic to dominant furnishes the ostinato for passacaglias by Poglietti, Richter, and Kerll,<sup>17</sup> whereas an ostinato pattern similar to the *Romanesca* bass is used by Kerll in his chaconne.<sup>18</sup> Of particular interest to organists is Kerll's Passacaglia. It is one of his most extended works, and its manifold aspects attest to the fertile imagination of the composer. A mood of sobriety pervades the composition, with virtuoso passages confined to a small portion of the work. The inexorable repetition of the descending tetrachord — D, C, B-flat, A — supports generally slow-moving harmonies with occasional changes of harmony appearing over the second and third notes of the ostinato. These same bass notes may be inflected chromatically, and in a few segments of the piece a fully chromatic tetrachord is heard. Some variation segments are inter-related either through maintenance of accompanying figuration from one segment to the next, or through intensification of momentum over a series of segments, resulting in alternate accumulation of tension and relaxation of mood. After 39 four-meas-

ure segments, the piece closes with a variation in which the tonic is made major for the final chord.

### MISCELLANEOUS

In addition to the genres of composition cited above, there are pieces that do not conform to the standard classifications of keyboard music prevalent at that time. Among these is Kerll's *Battaglia*,<sup>19</sup> which charts the course of a battle from the call to arms, replete with drum-beat motives and trumpet calls, through an *Aria* resembling a trumpet tune, to the actual battle scene. The piece closes with a triumphant finale that apparently expresses the exultation of victory.

Poglietti included in his *Rossignolo* collection two pieces in imitation of birdsong: the *Aria bizzarra del Rossignolo* (Bizarre Aria of the Nightingale) and the *Imitatione del medesimo Uccello* (Imitation of this Same Bird). These fantastic compositions require uncommon virtuosity, with tremolos, successions of repeated tones in 32nd notes, dotted notes and syncopations in these same values, arpeggiated mo-

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tives, and trills serving to characterize the song of the nightingale. An unusual amount of dissonance also is present, especially in repeated minor seconds that require the incisive attack of the harpsichord for the best effect. Because of their spectacular difficulty, these pieces provide a fitting conclusion to the extensive Rossignolo Suite.

#### ORNAMENTATION

In general, much of the ornamentation is written out in this Viennese repertoire, but the signs //, *t.*, and *tr.* also appear. Ornaments that are written out include patterns similar to the *ribattuta* and *trillo* of 17th century vocal music, occasional tremolos, and trills, some of which begin on the main note. The written note values in such trills may not have been observed exactly in performance. Closing-note patterns often are written in note values smaller than the notes of the trill and probably indicate acceleration of the trill toward its termination.

An indication that trills were not measured, especially when placed in opposition to running passages, is to be found in the contemporary treatise of Spiridion, *Nova Instructio* (1670), a manuscript copy of which is preserved in the Musik Archiv of the Minoritenkonvent in Vienna. The passage reads as follows:

Where a cadence is found in which both hands must perform runs, it is better that these runs not be taken too fast; where, however, one must trill with one hand and perform a run with the other hand, by no means should attention be given to playing note against note, but the trill should go as fast as possible, the run somewhat slower; otherwise it sounds bad.<sup>20</sup>

Frescobaldi had recommended much the same practice in the preface to his *Toccate e Partite* (1614).

It is interesting that in his *Compendium* Poglietti illustrates trills beginning both on the main note and on the upper auxiliary, with the sign // appearing in both instances. In general, however, a trill beginning on the upper auxiliary fits the music better than one beginning on the main note, and modern performers may want to prolong the opening note of some trills whether the sign given is //, *t.*, or *tr.* This enhances the appoggiatura function implicit in the auxiliary note and often furnishes a piquant harmonic flavor.

Various sections of chordal writing are marked by the word *Harpeggio* or by an abbreviation, for example, *Arp.* It is possible that the term *Harpeggio* meant not only the breaking of chords but also the application of improvised figuration. In addition, arpeggiation and improvised figuration might be applied to the passages of block chords that open so many pieces of the toccata genre or appear as a disruptive element in the course of these same pieces.

Few indications of articulation appear in the manuscript or early printed sources. Occasionally, slurs connect small groups of notes in diatonic patterns, but it seems probable that legato playing was not yet as widely cultivated as it was to be in the 18th century; rather, it seems likely that the notes often were grouped into short phrases for clearer articulation. The modern performer probably would

want, in general, to connect diatonic series of notes in smaller values and detach disjunct notes of comparatively larger values. Syncopated patterns also might be detached. This manner of phrasing and articulation is appropriate to the somewhat fragmentary texture of the music of Frescobaldi and Froberger, the masters whose music most influenced Emperor Leopold's keyboard composers, and is indicated as late as 1735 by Gottlieb Muffat in the introduction to his *Componimenti musicali*. A similar approach to articulation also is implied in the fingerings provided by François Couperin as examples in his *L'Art de Toucher le Clavecin*, as well as in many of his own phrasings.

The problems of performance generally are not so difficult however, that sensitive musicians cannot achieve a solution, and it is to be hoped that considerably more of this Viennese keyboard music will become part of the repertoire of modern organists and harpsichordists.

#### NOTES

<sup>1</sup>Illustrated by Raymond Russell in *The Harpsichord and Clavichord* (London; Faber and Faber, 1959), Plate 84.

<sup>2</sup>Manuscript preserved at Stift Kremsmünster in Austria; it is dated 1676.

<sup>3</sup>Foreword to Kerll's *Modulatio Organica* (Altötting: Musikverlag Alfred Coppenrath, 1956).

<sup>4</sup>*Orgeln und Orgelbauer in Oesterreich* (Graz: H. Bohlhaus Nachfolger, 1955), pp. 24-34.

<sup>5</sup>Poglietti's *ricercars* appear in many manuscripts; the collection of twelve was edited by F. W. Riedel (2 vols.; Lippstadt: Kistner & Siegel & Co., 1957); two variant versions of *Ricercar No. 12* in that collection appear in Poglietti's *Rossignolo Suite*, ed. Hugo Botstiber (*Denkmaeler der Tonkunst in Oesterreich*, XIII/ii, 1906).

<sup>6</sup>Oesterreichische Nationalbibliothek, Cod. 19 167; ed. by Herwig Knaus (*Denkmaeler der Tonkunst in Oesterreich*, CXV, 1966).

<sup>7</sup>Ed. Adolf Sandberger (*Denkmaeler der Tonkunst in Bayern*, II/ii, 1901).

<sup>8</sup>Both in *Denkmaeler der Tonkunst in Oesterreich*, XIII/ii.

<sup>9</sup>Yale University Music Library, MS LM 5056; ed. William Earle Nettles in *Harpsichord Music by Alessandro Poglietti* (The Pennsylvania State University Press, 1966).

<sup>10</sup>*Denkmaeler der Tonkunst in Oesterreich*, XIII/ii.

<sup>11</sup>*Denkmaeler der Tonkunst in Bayern*, II/ii.

<sup>12</sup>These works are still in manuscript. Poglietti's are contained in his *Compendium* (see note 2 above) and Reutter's in various manuscripts of the Minoritenkonvent in Vienna, primarily MS XIV 730; see F. W. Riedel, *Das Musikarchiv in Minoritenkonvent zu Wien* (Kassel: Baerenreiter Verlag, 1963).

<sup>13</sup>*Denkmaeler der Tonkunst in Oesterreich*, XIII/ii.

<sup>14</sup>See note 3 above.

<sup>15</sup>Oesterreichische Nationalbibliothek, Cod. 19 248; the edition in *Denkmaeler der Tonkunst in Oesterreich* contains some errors, and there is need for a new edition.

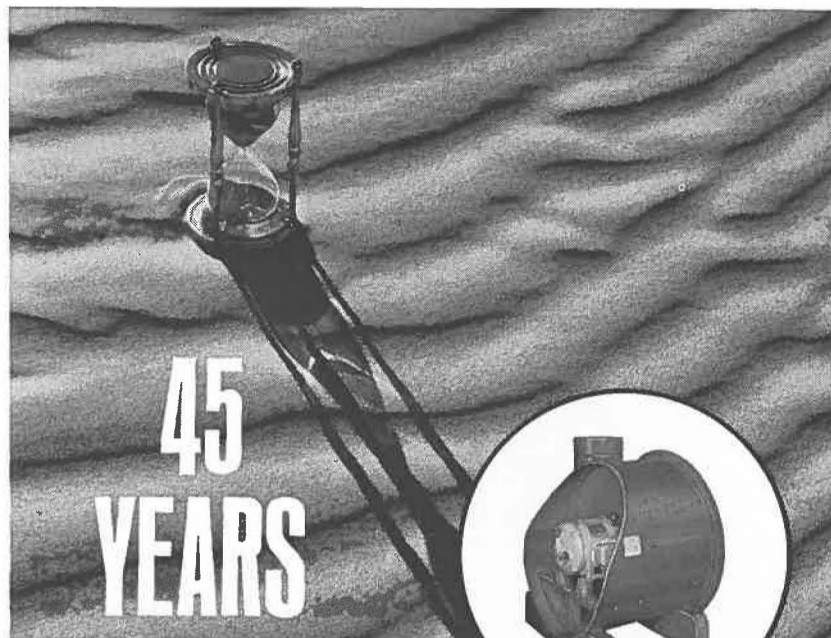
<sup>16</sup>*Ibid.*

<sup>17</sup>The pieces by Poglietti and Richter are to be found in *Denkmaeler der Tonkunst in Oesterreich*, XIII/ii; that of Kerll is in *Denkmaeler der Tonkunst in Bayern*, II/ii.

<sup>18</sup>*Ibid.*

<sup>19</sup>*Ibid.*

<sup>20</sup>Wo ein Cadenz gefunden wird/ so mit beiden Händen lauffen thut/ ist besser dass dieses Läuflin geschehe nicht gar zu geschwind; Wo man aber mit einer Hand muss trillen/ und mit der andern Hand ein Läuflin machen/muss keines wegs achtung geben/ dass Nota pro Nota gespielt werde/ sondern der Trill geschehe auff das geschwindest/ das Läuflin aber etwas langsamer/ sonst gibts üblen Ohrenklang. (From the Preface.)



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# Programs of Organ Recitals of the Month

Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Richard Bouchett, New York City — Eastern Kentucky U, March 9: Veni Creator, Grigny; Wenn wir in höchsten Nöten, Prelude and Fugue in B minor, Bach; Cortège et Litanie, Dupré; Chorale in B minor, Franck; Fantaisie 2, Alain; Dieu parmi nous, Messiaen.

Julia S. Anderson, Teaneck, N.J. — Ridgewood United Methodist Church, Ridgewood, N.J. March 16, with Jane B. Weidensaul, harpist: Five Variants of Dives and Lazarus, Vaughan Williams; Concerto in B flat, Handel; Fugue in E flat major, Bach; Psalms 120, 121, Zimmermann; Paean on Divinum Mysterium, Cook; Aria in Classic Style, Grandjany. Miss Weidensahl assisted in Vaughan Williams, Handel, Grandjany and played a solo group.

W. Elmer Lancaster, Orange, N.J. — First Presbyterian Church Feb. 16: Agincourt Hymn, Dunstable-Biggs; Dialogue for the Trompette, Clérambault; From God I ne'er will turn, Buxtehude; Toccata and Fugue in D minor, Bach; The Last Supper, Abide with Us, Weinberger; March Grotesque, Purvis; Song of Peace, Langlais; Carillon de Westminster, Vierne.

Dorothy Hester, Arlington, Calif. — First United Methodist Church, Riverside, Calif. Feb. 23: In Dir ist Freude, Bach; Voluntary in C minor, Greene; Dialogue, Mader; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters. The Riverside Recorder Ensemble shared the program.

Robert E. Shafer, Buckhannon, W. Va. — Wesley chapel, West Virginia Wesleyan College March 23: Chaconne in F minor, Pachelbel; We All Believe in One God, Bach; Chorale in E major, Franck; Liedes to the Mountains, Desert, Flowers, Ocean, Peeters; Come Thou Almighty King, McKinley.

Robert G. Lee, St. Petersburg, Fla. — St. Peter's Church March 21: Grand Jeu, Du Mage; Suite in D, Stanley; Schönster Herr Jesu, Schroeder; Adagio, Finale, Symphony 4, Widor.

Clyde Holloway, Bloomington, Ind. — Wesley chapel, Wesleyan College, Buckhannon, W. Va. March 30: Introduction and Passacaglia in D minor, Reger; Two Noëls, Daquin; Passacaglia and Fugue in C minor, Bach; Combat of Death and Life, Messiaen; Sonata 2, Distler; Prelude and Fugue on B-A-C-H, Liszt.

Isabelle Mauterer, James F. Ellsworth, Columbia, S. C. — Shandon United Methodist Church March 10: Echo, Scronx; Fuga in A minor, Kerckhoven; We All Believe in One God, Bach; Cortège et Litanie, Dupré — Mrs. Mauterer. Prince of Denmark's March, Clarke; Trumpet Tune in D, David Johnson; Improvisations on Hymn Tunes, Goode; Paean, Howells — Mr. Ellsworth. Evelyn Swenson, soprano, shared the program.

Paul S. Hesselink, Farmville, Va. — Longwood College faculty recital Farmville Presbyterian Church, March 16: Prelude and Fugue in D minor, Lübeck; Rejoice Christians, By the Waters of Babylon, Prelude and Fugue in E minor, Bach; Suite Breve, Langlais; Larghetto, Persichetti; Introduction and Passacaglia, Reger.

Steven L. Egler, Bloomington, Ill. — Illinois Wesleyan U March 28: We all believe in One God, Wake, Awake, Prelude and Fugue in B minor, Bach; My heart abounds with pleasure, Brahms; Canon in B minor, Schumann; Chorale in B minor, Franck; Kleine Präludien 2, 4, Schroeder; Dieu parmi nous, Messiaen.

J. Reilly Lewis, New York City — Student of Vernon de Tar, Juilliard recital Hall March 19: Prelude and Fugue in E flat major, Nun komm', der Heiden Heiland, Jesus Christus unser Heiland, Fugue in G major, Bach; Serene Alleluias, Messiaen; Esquisse 1, Dupré; Fantaisie on Wie schön leuchtet, Reger.

Larry Cortner, London, Ont. — St. George's Anglican Church, Oshawa, Ont. March 2: Concerto del Sigr. Mesh, Walther; Sei gegrüset partita, Bach; Alleluias serein, Transport de joie, Messiaen; Grande Pièce Symphonique, Franck.

Quentin L. Lane, University, Ala. — St. Philip's Cathedral, Atlanta, Ga. April 2: Variations, Sonata 6, Mendelssohn; Three Improvisations, Brindley; Prelude and Fugue in C major, Bach.

Jerald Hamilton, Urbana, Ill. — Boston Avenue Methodist, Tulsa, Okla. Feb. 18: Toccata in E minor, Bruhns; Suite on Tone 1, Clérambault; Fantaisie and Fugue in G minor, Bach; Fantaisie in F minor KV 608, Mozart; Fantaisie in A major, Franck; Prelude and Fugue in B major, Dupré. Washburn University, Topeka, Kans. March 17: same Bruhns, Dupré plus: Adagio and Allegro in F minor, Mozart; O Man, Bemoan, Rejoice Christians, Toccata, Adagio and Fugue, Bach; Fantaisie, Moyer; Chorale in B minor, Franck.

Mary Murrell Faulkner, Dallas, Tex. — SMU graduate recital, student of James H. Tallis March 11: Five excerpts, Convent Mass, F. Couperin; Three Clavierübung Chorales, Bach; Sonata 2, Hindemith; Variations on a Hymn Tune, Mathias; Toccata and Fugue in D minor, Reger; Claire de lune, Vierne; Prelude and Fugue in D minor, Dupré.

Delbert Disselhorst, Ann Arbor, Mich. — Concordia Lutheran Junior College March 25: Prelude and Fugue in E minor, Bruhns; Trio Sonata 1, Sei gegrüset partita, Bach; Le Jardin suspendu, Alain; Jesu, deine Passion, Herzliebster Jesu, Mit Freuden zart, Walcha; Prelude and Fugue in G minor, Dupré.

John W. Stansell, New York City — Student of Vernon de Tar, Juilliard recital hall March 11: Partita on Jesu, meine Freude, Walther; Allein Gott in der Höh sei Ehr, Prelude and Fugue in E flat major, Bach; Sonata 1, Schroeder; Prelude and Fugue in C major, Dupré.

John W. Neely, Jr., New York City — St. James Episcopal Church March 23: Chorale in A minor, Franck; Soul, Adorn Thyself, Passacaglia and Fugue in C minor, Bach; Scherzo, Symphony 2, Vierne; The Wise Men, God Among Us, Messiaen.

David J. Hurd, Jr., Oberlin, Ohio — St. Paul's Chapel, Trinity Parish, New York City April 2: Toccata and Fugue in D minor (Dorian), Bach; Von Gott will ich nicht lassen, Buxtehude; Aus tiefer Not, Bach; Toccata and Fugue in A minor, Reger.

Sharon Sewell, Forsyth, Ga. — Tift College March 31: Toccata in F major, Buxtehude; Le Banquet Céleste, Messiaen; Herzlich tut mich verlangen, (both settings), Brahms; Komm, heiliger Geist, Bach.

John Obetz, Independence, Mo. — People's Church, East Lansing, Mich. Feb. 23, St. John's Unitarian, Washington, D.C. Feb. 26, First Presbyterian, Burlington, N.C. March 2, Church of the Ascension, New York City March 4: Prelude and Trumpetings, Roberts; Sonata 3, Hindemith; Four Variations on a Tone Row, Cor Kee; Fantaisie and Fugue in G minor, Bach; Noël Grand jeu et Duo, Daquin; Chorale in B minor, Franck; Choral Dorien, Alain; Outburst of Joy, Messiaen.

Joanne and John Rodland, Ridgewood, N.J. — West Side Presbyterian Church Feb. 23: Prelude and Fugue in E major, Lübeck; Trumpet Voluntary in D major, Stanley; Fantaisie in C major, Franck; Litanies, Alain — Mr. Rodland. Concerto in C major, Bach; Wondrous Love Variations, Barber; Brother James's Air, Wright; Toccata, Villancico y Fuga, Ginastera — Mrs. Rodland.

James Good, Louisville, Ky. — Southern Baptist Seminary faculty recital March 21: Fanfare, Wyton; Vom Himmel hoch (three settings), Pepping; Sacred Harp Suite, Powell; Voluntary 8 in A minor, Stanley; Prelude and Fugue in D major, Bach; Fantasy, Roy Harris (with brass and timpani); Cantabile, Franck; Prelude and Fugue in B major, Dupré.

Ronald A. Hough, Macomb, Ill. — RLDS auditorium, Independence, Mo. Feb. 23: Adagio, Allegro, Concerto 4, Handel; Tierce en Taille, F. Couperin; Paso en Do major, Casanovas; Christ, Our Saviour, to Jordan Came, Kyrie, God the Holy Ghost, Bach; Andante Sostenuto, Symphonie Gothique, Widor; Fast and Sinister, Symphony in G, Sowerby.

Anna Catherine Mancke, Spartanburg, S.C. — Converse College senior, student of Rachel Pierce April 4: Grand Jeu, Du Mage; Fugue in E flat major, Bach; Two Sketches, Schumann; Rhosymedre, Greensleeves, Vaughan Williams; Chorale in A minor, Franck.

Jay Lovins, Kokomo, Ind. — First Congregational Church April 16: Prelude and Fugue in D, Buxtehude; Before Thy Throne (two settings), Bach; Adagio, Symphony 3, Vierne; Variations on a Noël, Dupré. Same program All Saints Cathedral, Albany, N.Y., April 20.

Charles Moore, New Canaan, Conn. — Trinity Church, New York City April 1: Stations of the Cross, Dupré.

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# Programs of Organ Recitals of the Month

Calvin Hampton, New York City — Calvary Episcopal March 2: Les Corps Glorieux, Messiaen. March 9: Phantasie frei, Sonata 1, Movements 2, 3, Sonata 2, Hindemith; Prelude and Fugue in G, Adagio, Sonata 1, Mendelssohn; Three Chorale Preludes, Brahms. March 23: Three Chorales, Franck. March 30: Prelude and Fugue in G, Jesus Christus unser Heiland (two settings), O Lamm Gottes (two settings), Wir glauben (two settings), Prelude and Fugue in C major (9/8), Bach.

Gary Zwicky, Charleston, Ill. — Wesley United Methodist, Charleston March 20; First United Methodist, Olney, Ill. March 23; First Baptist, Mt. Carroll, Ill. March 30: O Lamm Gottes, Bach; Prelude and Fugue in G minor, Buxtehude; Herzlich tut mich verlangen, Herzliebster Jesu, Karg-Elert; Concerto on Es sungen drei Engel, Michelsens; Three Preludes on Old Southern Hymns, Read; Allegro, Symphony 1, Widor.

Joseph Barry Smith, New York City — Student of Vernon de Tar, Juilliard recital hall March 25: Concerto in D minor, Vivaldi-Bach; Allein Gott in der Höh', Prelude and Fugue in A minor, Bach; The World Awaiting the Saviour, Dupré; Variations, William Schimmel; Prelude and Fugue on B-A-C-H, Liszt.

Aldis Lagzdins, New York City — Park Cities Baptist Church, Dallas, Tex. March 21: Christ our Lord came to Jordan, All Glory be to God on High, Prelude and Fugue in D major, Bach; Sonata, Persichetti; Clair de lune, Vierne; Toccata, Olivera; Fantasie and Fugue on Ad Nos, Liszt.

James Hood, Port Arthur, Ont. — St. Paul's United Church, March 4: Prelude and Intermezzi 1, 4, Schroeder; Prelude and Fugue in C major, Bach; Jesus, I will never leave, Lenel; Prelude, Fugue and Variation, Franck.

Geraldine Maria Wells, Albany, N.Y. — All Saints Cathedral April 27: Homage to Perotin, Roberts; Toccata, Adagio and Fugue in C, Bach; Chant de paix, Langlais; Finale, Symphony 1, Vierne.

Louise Lee, Bloomington, Ind. — First Congregational Church, Kokomo April 23: Abide with us, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith.

Pierre Cochereau, Nice, France — Central Congregational Church, Newtonville, Mass. April 11: Anonymous Dances; Medio registro alto de primer tono, Perara; Pièce d'orgue, Calvière; Passacaglia and Fugue in C minor, Bach; Suite on Veni Creator, Duruffé; Le Banquet Céleste, Apparition de l'Eglise Eternelle, Messiaen; Improvisation.

Kenneth Bade, Kankakee, Ill. — Asbury United Methodist Church, Feb. 19: Wer nur den Lieben Gott lässt walten, Bach; If Thou but suffer God to guide Thee, Reger, Walcha; Feb. 26: Vater unser, Bach; Adagio, Symphony 2, Widor; The Good Shepherd, Benoit. March 5: Ich ruf' zu dir, Bach; Allegretto, Sonata 4, Mendelssohn; Sundown, Karg-Elert. March 12: As Jesus Stood beside the cross, Scheidt; I am Black but Comely, Dupré; Prayer, R. Vierne; Fugue on the Kyrie, F. Couperin. March 19: Herzlich tut mich verlangen, Strungk; O Haupt voll blut und Wunden, Reger; O Sacred Head, Edmundson; Herzlich tut mich verlangen, Zachau. March 26: Carillon, Sowerby; Alle Menschen müssen sterben, Bach.

Joel Krott, Philadelphia, Pa. — Philadelphia Academy junior recital, student of Earl Ness, First Baptist Church Feb. 9: Prelude, Fugue and Chaconne, Buxtehude; When in the Hour of Utmost Need, O Thou of God the Father, In Thee is Gladness, Bach; Pièce Héroïque, Franck; Three Chorale Preludes, Elmore.

Elizabeth Adles, Moorestown, N.J. — Philadelphia Academy junior recital, Student of Earl Ness, First Baptist Church Feb. 2: Chorale in A minor, Franck; Concerto 2 in B flat, Handel; Apparitions de l'Eglise Eternelle, Messiaen; Fantasie 2, Le Jardin Suspendu.

John Searchfield, Calgary, Alta. — Redeemer Cathedral March 4: Prelude and Fugue in D minor (fiddle), Bach; Passion Chorale, Wiedermann; Sickness and Healing of Hezekiah, Kuhnau; Preludium, Missa Brevis, Kodaly; Legend, Karg-Elert.

Margaret Robson, Calgary, Alta. — Redeemer Cathedral March 18: Fugue in G minor, Bach; Ave Maris Stella 4, Dupré; Benedictus, Reger; Sonata 5 in D, Mendelssohn.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral April 11: Fantasie in G major, Bach; When my last hour is at hand, David; Toccata on O Filii, Farnam.

Simon Preston, London, England — First Presbyterian Church, Lancaster, Pa. April 15: Toccata and Fugue in D minor, Bach; Concerto 5, Handel; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Laus Deo, Jonathan Harvey; Haec Dies, Sebastian Forbes; Finale, Symphony 1, Vierne. St. Paul's United Methodist, Green Bay, Wis. March 30: same program with Paean, Leighton, replacing Harvey.

C. Harold Einecke, Spokane, Wash. — St. John the Evangelist March 31: Our Father, Bach; Improvisation on Herzliebster Jesu; De Profundis Clamavi, Maekelberghe. April 1: By the Waters of Babylon, Karg-Elert; Rockingham, Noble; Litany, Roberts; Jesus Meets his Mother, Dupré. April 2: Come Blessed Rest, Bach; Improvisation on a Spiritual; Benedictus, Reger; Jesus comforts the women of Jerusalem, Dupré. April 3: Pange Lingua, Arnatt; Tumult in the Praetorium, Maleingreau; Le Banquet Celeste, Messiaen.

Teresa McFadden, Marshall, Tex. — East Texas Baptist College senior, student of Glenda Collins, First Baptist Church April 1: Prelude and Fugue in E major, Lübeck; Nun komm der Heiden Heiland, Wachet auf, Bach; Ciacona in D minor, Pachelbel; Chorale in E major, Jongen; Partita on Lobe den Herren, Ahrens; Toccata in B minor, Gigout; Scherzo-Cats, Langlais; Prelude and Fugue in G minor, Brahms.

Richard Giltner, Gainesville, Ga. — Pearce auditorium, Brenau College March 16: Evocation, Dupré; Jesus, meine Zuversicht, Nun lasst uns Gott, The Sun's Evensong, Karg-Elert; Jesus Christ Our Saviour, The Old Year Hath Passed, Toccata and Fugue in F, Bach; Preces, Jubilate Deo, Diptyque Liturgique, Grunenwald.

Thomas J. Williams, New York City — Student of Vernon de Tar, Juilliard recital hall March 5: Aus tiefer Not, Trio Sonata 6, Prelude and Fugue in E minor, Bach; Prelude and Fugue in G minor, Herzlich thut mich verlangen (setting 2), Brahms; Comes Autumn Time, Sowerby.

Robert H. Bell, Calgary, Alta. — Redeemer Cathedral March 25: All Bach: Man, Bemoan, Prelude and Fugue in E minor (cathedral), When We are in Deepest Need, Fantasie and Fugue in G minor, Passion Chorale.

Karel Paukert, Evanston, Ill. — Lawrence University chapel, Appleton, Wis. May 15: Outburst of Joy, Messiaen; Transformations, Wykes; Toccata, Adagio and Fugue in C major, Bach; Prelude and Fugue on B-A-C-H, Liszt; Pastorale, Paukert; Finale, Musica Dominicalis, Eben. Alice Millar Chapel, Evanston, Ill. April 22: same Messiaen, Bach, Liszt, Eben plus; Toccata in E minor, Weckmann; Tuyaux Sonores, Isang Yun (first USA performance).

John L. Schaefer, Columbus, Ohio — Holy Trinity Church, London, England Jan. 29: Partita on O Filii, Held; Fantasie and Fugue in C minor, Bach; Fantasie-Chorale in F sharp minor, Whitlock. Enfield Parish Church, North London Feb. 4: Same Whitlock plus Homage to Perotin, Roberts; Bergamasca, Frescobaldi; Récit de Tierce en Taille, Grigny; Prelude and Fugue in E flat major, Bach; Benedictus, Reger; Allegro, Ochse; Even Song, John La Montaine; Allegro, Symphony 2, Vierne.

Marie Christopherson, Sioux Falls, S.D. — Augustana College senior, student of Merle P. Pflueger March 27: Sonata 6, in G, Bach; Fantasie in F minor, Mozart; Herzliebster Jesu, Herzlich tut mich erfreuen, Brahms; Partita on Wachet auf, Distler; Christmas Music for Flute and Organ, Rohlig (with Bernice Christopherson, flute); The Burning Bush, Berlinski; Deus tuorum militum, Sowerby.

Susan Engelhorn, Port Arthur, Ont. — St. Paul's United Church, Feb. 25: Partita on Psalm 42, Böhm; Ah, dearest Jesus, Brahms; O sacred Head, Prelude and Fugue in D minor, Bach. March 11: Prelude and Fugue in A minor, Bach; Sonata 1, Mendelssohn; Adagio for Strings, Barber-Strickland; Our Father, Bach.

William Evans, Philadelphia, Pa. — student of Earl Ness, First Baptist Church Feb. 23: Prelude and Fugue in D major, Wo soll ich fliehen, Fugue in G major, Bach; Carillon de Westminster, Vierne; Very Slowly, Sonata, Sowerby; Prelude and Fugue in G minor, Dupré.

Pat Conner, Ellen Hood, Port Arthur, Ont. — Prelude in E minor, Bach — Miss Hood; O sacred Head, Bach — Miss Conner; Four preludes on O sacred Head, Peeters, Pachelbel — Miss Hood; Andantino, Franck; Prelude and Fugue in C minor, Bach — Miss Conner.

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# Programs of Organ Recitals of the Month

Robert Owen, Bronxville, N.Y. — All Saints Church, Briarcliff Manor, Feb. 2: Concerto 3 in B minor, Walther; Suite on Tone 2, Clérambault; Now come, Saviour of the Heathen, Toccata and Fugue in D minor, Bach; Stèle pour en enfant défunt, Divertissement, Vierne; Canon in B minor, Schumann; Very slowly, Sonata, Sowerby; Carillon-Sortie, Mulet.

William E. Gray, Jr., Grand Rapids, Mich. — Mayflower Congregational Church Feb. 16, St. Paul's United Methodist, Louisville, Ky. Feb. 19, First Baptist, Chattanooga, Tenn. Feb. 23, Trinity United Methodist, Huntsville, Ala., Feb. 25, First United Methodist, Columbia, Miss. March 2: Praise to the Lord, Walther; Sleepers Wake, Krebs; Introduction, Allegro, Concerto 2, Handel; Trumpet Tune in D, Telemann; From God Naught shall Divide Me, Toccata, Adagio and Fugue in C major, Bach; Four Psalm Preludes, Set 2, Powell; Sonata 6, Mendelssohn; O Sacred Head, Karg-Elert; Litanies, Alain.

Stephen D. Hermes, West Boylston, Mass. — First Congregational Church May 11: Prelude, Fugue and Chaconne, Nun bitten wir, Buxtehude; Fantasia in G major, Bach; Schönster Herr Jesu, Schroeder; Fantasia in A major, Franck; Trumpet Tune in D, Johnson; By the River of Babylon, Karg-Elert; Theme and Variations, Langlais; How Fair and Pleasant, Dupré; Allegro, Symphony 6, Widor.

Kim R. Kasling, Ann Arbor, Mich. — Fort Street Presbyterian, Detroit Feb. 16; Grace Lutheran, Mankato, Minn. March 7; Hill Auditorium, U of Michigan March 16; Toccata 12, Muffat; Adagio, Allegro K 594, Mozart; Concerto in A minor, Vivaldi-Bach; Toccata, Benedictus, Fantasia and Fugue in D minor, Reger.

Ronald Shepherd, Philadelphia, Pa. — student of Earl Ness, First Baptist Church Feb. 16: Concerto 1 in G, Ernst-Bach; Bryn Calfaría, Hyfrydol, Vaughan Williams; Impromptu, Vierne; Prelude and Fugue in E minor, Bach; Suite Médiévale, Langlais; Prelude and Fugue on A-L-A-I-N, Duruflé.

Wesley L. James, Bellmore, N.Y. — United Methodist Church March 9: I Call to Thee, Bach; Sonata 1, Mendelssohn; My Heart is Filled with Longing, Brahms; Allegretto, Violin Sonata, Franck; Pastorale, Milhaud; Carillon de Westminster, Vierne.

Robert Baker, New York City — Eastern Kentucky U April 20: Comes Autumn Time, Sowerby; Pastorale and Aviary, Roberts; Toccata in B minor, Jackson; Sketches in F minor, D flat major, Schumann; Pastorale, Franck; Introduction and Passacaglia in D minor, Reger; O Lamb of God, Jesus Christ, Our Saviour, Come, Saviour of the Gentiles, Prelude and Fugue in D major, Bach.

Richard W. Slater, Glendale, Calif. — St. Mark's Episcopal Church March 9: Prelude and Fugue in C minor, Bach; Kleine geistliche Konzerte, Schütz; Qui sedes ad dexteram, Vivaldi; Versa est in luctum, Viadana; Sonata 2, Mendelssohn; Sancta mater, istud agas, Pergolesi; In his Hands, Mendelssohn; Speculum vitae, Peeters; Chorale in A minor, Franck; St. Ambrose Episcopal, Claremont March 16, St. Barnabas, Eagle Rock, Calif. March 23: Same Bach, Schütz, Vivaldi, Viadana, Pergolesi, Franck plus; Psalm 23, Berliński; Pie Jesu, Fauré; Souls of the Righteous, Mullins.

Ivan R. Licht, Rocky River, Ohio — St. Christopher's Church April 13: Prelude and Fugue in D major, Buxtehude; Partita on Meinen Jesum lass ich nicht, Walther; Wachtet auf; Von Gott will ich nicht lassen, Allein Gott in der Hohl', Jesu, Joy of Man's Desiring, Herr Jesu Christ, Now Thank We All our God, Bach; Chorale in B minor, Franck; Finale, Symphony 1, Vierne.

Anna Thompson, Wichita, Kans. — Friends U student of Dorothy Addy, First Methodist Church, Feb. 2: Offertoire sur les Grands jeux, Benedictus: Chromhorne en Taille, F. Couperin; Was Gott tut, Kellner; Toccata, Adagio and Fugue in C major, Bach; Concerto in C minor, Vivaldi-Bach; Chorale in B minor, Franck; Toccata, Duruflé.

Clark H. Kelley, Arkadelphia, Ark. — Henderson State College senior recital March 13: Postludium, Janacek; Chorale in B minor, Franck; Blessed Jesus, we are here, Fantasia and Fugue in G minor, Bach; Combat de la Mort et de la Vie, Messiaen; My heart abounds with pleasure, Brahms; Fantasia in F minor K 608, Mozart.

Allan Willis, Bridgeport, Conn. — St. John's Episcopal Church March 6: O Sacred Head Now Wounded, Kuhnau; All Mankind Fell in Adam's Fall, Bach, Homilius; O World I Now Must Leave Thee, Brahms; Postlude for the Office of Compline, Alain.

Walter Eichinger, Seattle, Wash. — Plymouth Congregational Church March 19: Cortège Joyeux, McKay; O guiltless Lamb of God, Pachelbel; A sacred head, Brahms; O man bemoan, Pepping; O darkest woe, Schroeder; Acclamations, Langlais.

Robert D. Setzer, St. Petersburg, Fla. — St. Peter's Church Feb. 21: Triple Fugue in E flat, Vor deinen Thron, Bach; Song of Peace, Langlais; Sonata 6, Mendelssohn. Feb. 28: Concerto in G, Bach; Cantabile, Franck; In Paradisum, Carillon-Sortie, Mulet. March 7: Partita on Mein Jesus lass ich nicht, Walther; Very slowly, Sonata, Sowerby; Passacaglia and Fugue in C minor, Bach. March 14: Prelude and Fugue in D major, Von Gott will ich nicht lassen, Bach; Sonata 2, Mendelssohn. March 28: Prelude and Fugue in F minor, Handel; Da Jesus an dem Kreuze stundt, Scheidt; O Sacred Head, See the Lord of Life and Light, O Man bemoan, Bach; Le Banquet Céleste, Messiaen; Elegie, Peeters. April 4: Six Chorale Preludes, O Traurigkeit, Brahms.

Linda Victor, Sioux Falls, S.D. — Augustana College senior, student of Merle R. Pflueger, Our Saviour's Lutheran Church March 2: Grand Jeu, DuMège; Récit de Tierce en taille, Grigny; Prelude and Fugue in G minor, Wachtet auf, Herr Christ de ein'ge Gottes Sohn, Bach; Herzliebster Jesu, Brahms; Prelude, Fugue and Variation, Franck; Te Deum, Reger; Suite Médiéval, Langlais.

John Turnbull, Richmond, Ky. — Eastern Kentucky U Feb. 16: Sinfonia: We Thank Thee, O God, Bach-Dupré; What God Ordains is Always Good, Kellner; Prelude and Fugue in G major, Bach; Adagio and Allegro K 594, Mozart; Toccata, Villancico and Fugue, Ginastera; Chromatic Study on B-A-C-H, Piston; Prelude and Fugue in G minor, Dupré.

Gordon Atkinson, London, Ont. — St. James Church, Westminster March 2: Prelude and Fugue in B minor, Buxtehude; Passion Chorale, Walther, Kittel, Kuhnau, Rheinberger; Fantasia in G, Bach; Tripartita in F, Harald Benzmer; Canzona, Folkloric Suite, Langlais; Cortège et Litanie, Dupré.

D. Stuart Kennedy, Calgary, Alta. — Redeemer Cathedral March 11: Visione, Rheinberger; Sonata 2, Mendelssohn; Sketch in D flat, Schumann; Benedictus, Reger.

Dorothy Addy, Wichita, Kans. — Southwestern College, Winfield, Kans. March 4: Fantasia and Fugue in B flat Boëly; Suite for an Organ Clock, K.P.E. Bach; Prelude and Fugue in C minor, Bach; Sonata, Persichetti; Mit Freuden zart, Pepping; Lobe den Herrn, Walcha; Fammalfabedpsalm fran Dalarna, Oskar Lindberg; Prelude and Fugue, Duruflé.

Charles E. Walker, Toronto, Ont. — St. Paul's R. C. Church March 9: Prélude au Kyrie, Langlais; Jésus accepte la souffrance, Messiaen; Vor deinen Thron, Valet will ich dir geben, Bach; Herzlich thut mich verlangen, Brahms; Prelude on Quebec, Walker; Toccata and Fugue in G minor, Buxtehude. The University of Toronto concert choir and repertory chorus shared the program. St. George's United Church Feb. 23: Frölich wir nun all' fangen an, Böbel; Wie schön leuchtet, Buxtehude; Récit de Nasard, Clérambault; Wachtet auf, Bach; Elevation, Hommage a Frescobaldi, Langlais; Chorale in A minor, Franck. The Canadian Children's Opera Chorus and the church's junior choir and boy choristers shared the program.

Joseph Armbrust, Charleston, S.C. — St. Michael's Episcopal Church March 16: Prelude and Fugue in F minor, Aria and Allegro, Concerto 10, Handel; Noël with Variations, Daquin; Fugue in C major, Buxtehude; Trumpet Voluntary, Purcell; Toccata per l'Elevazione, Frescobaldi; Trumpet Tune, Purcell; The Good Shepherd, Transfiguration, Benoit; Toccata on O Fili, Farnam.

G. Franklin Morris, Placerville, Calif. — Sonoma Community Center March 9: All Willan: Prelude and Fugue, Thema Ostinato, A Fugal Trilogy, Vexilla Regis, Ecce jam noctis, O Traurigkeit, Christ ist erstanden, Gelobt sei Gott, Passacaglia and Fugue in E minor. A chorus from choirs of several churches sang Willan choral music.

Doris Helen Smith, Seattle, Wash. — Plymouth Congregational Church, March 5: Adagio in E major, Bridge; O God, thou faithful God, Brahms; We pray now to the Holy Spirit, Buxtehude; Mater Dolorosa, Symphony 1, Weitz; God of heaven and earth, Reger; Impressions Dominicales 5, Jacob.

David Beaty, Rome, Ga. — Cathedral of St. Philip, Atlanta March 19: Kyrie (five couplets), Mass for Convents, F. Couperin; O Spotless Lamb of God, Bach; Chorale in A minor, Franck.

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# Programs of Organ Recitals of the Month

Carlene Neihart, Kansas City, Mo. — Cathedral of St. John the Divine, New York City March 23: Prelude in D Minor, Pachelbel; My Young Life Hath an End, Sweelinck; Incantation for a Holy Day, Langlais; Water Nymphs, Vierne; Epilogue, Langlais; Pastorale, Rene Rabey; Introduction and Fugue on Ad Nos, Liszt. St. Mary's Episcopal Church, Ardmore, Pa. March 28: same program plus: Fugue in A flat minor, Brahms; Toccata in F, Bach.

Charlotte Atkinson, Carlsbad, Calif. — with William Atkinson, flute, Missouri United Methodist, Columbia, Mo. Feb. 23; First Trinity Lutheran, Tonawanda, N.Y. Feb. 25; Interchurch Center chapel, New York City, March 3; Army and Navy Academy, Carlsbad March 9: Toccata, Muffat; Air a l'Italiane, Telemann; Basse et dessus de trompette, Clérambault; Sonata in E flat for flute, Bach; Passacaglia, Buxtehude; Toccata, Sowerby; Aria for flute, Ibert; The Rhythmic Trumpet, Bingham; Sonata for Flute, Hindemith; Passacaglia, Van Hulse.

George Mitchell Williams, Chicago — Illinois Wesleyan University, Bloomington March 8: Prelude and Fugue in E minor, Bruhns; Trumpet in Dialogue, F. Couperin; Partita on Da Jesus an dem Kreuze stund, Scheidt; Herzlich tut mich verlangen, Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; K'a Mura, Sowerby; Lyric Piece, Ivy Beard; Toccata, Duruflé.

Charles A. H. Pearson, Pittsburgh, Pa. — Carnegie Hall March 16: Prelude and Fugue in F minor, Bach; To the Setting Sun, Edmundson; Scherzo, Widor, Sonata in the Style of Handel, Wolstenholme; Andantino, Sibelius-Fricke; Ariel, Elves, Bonnet; Chimes of St. Mark's, Russolo; Finale, Sympony 3, Vierne.

Page C. Long, Saginaw, Mich. — First Congregational Church Feb. 26: Voluntary in C major, opus 5, Stanley; The Cuckoo, Daquin; Dialogue sur la Trompette, Plein Jeu, Fugue sur la Trompette, Mass for Convents, F. Couperin; Fantasie and Fugue in G minor, Deck Thyself, Bach; Fantasie in A major, Franck; Carillon, Vierne.

Michael Gary Rowland, Louisville, Ky. — Southern Baptist Seminary March 14: Passacaglia, Sinfonia Brevis, Sowerby; Partita for violin, viola and organ, Piston (with Barbara Meck, violin, David Becker, viola); Fantasie on Hallelujah! Gott zu loben, Reger.

Will Headlee, Syracuse, N.Y. — West End Presbyterian Church, Albany, N.Y.: Prelude and Fugue in E major, Lübeck; Ach, Herr, mich armen Sunder, Buxtehude; Herzlich tut mich verlangen, Bach, Brahms, Langlais; Toccata, Adagio and Fugue in C, Bach; Cortège et Litanie, Dupré; Adagio espressivo, Nyquist; Rhythmic Trumpet, Bingham; Finale, Symphony 1, Vierne. Syracuse U faculty series, March 23: same program with Dupré, Nyquist, Bingham and Vierne replaced by: Sonata 1, Hindemith; Introduction, Passacaglia and Fugue, Willan.

William D. Peters, Latrobe, Pa. — Holy Family Church, March 23: Prelude and Fugue in G minor, Buxtehude; Partita on O Sacred Head, Pachelbel; Sonata 5, Bach; Sonata 2, Mendelssohn; Three Chorale Preludes, Brahms; Finale, Symphony 1, Vierne. Towson, Md., United Method Church April 14: same Buxtehude, Bach, Mendelssohn, Vierne plus: Offertoire sur O Filii, Dandrieu; Durch Adams Fall, Homilius; Harmonies du Soir, Karg-Elert.

Ronald C. Rice, Atlanta, Ga. — Russell Auditorium, Milledgeville, Ga. March 1: An Wasserflüssen Babylon, Bach; Prämbeln und Interludien, Schroeder; Flute Tune, Arne; Air with Variations, Sowerby; O Sacred Head, Langlais; Scherzo, Whitlock; Toccata, Chorale and Fugue, Jackson. Cathedral of St. Philip March 12: Fantaisie in A minor, Franck; Pastorale, Roger-Ducasse.

Marvin E. Peterson, Cincinnati, Ohio — Anderson Hills Church April 3: Prelude for the Passion of the Lord, Guinaldo; Partita on Jesu, meine Freude, Walthor; Kleine partita on St. Theodolph, Post; Partita on a Passion Chorale, Donald Johns; I Dwell with Thee at Golgotha, Chais; Reflection on the Passion Chorale, Ratcliffe; Fugue on O Filii, Langlais.

Dennis G. Michno, New York City — Trinity Church April 8: Christ lag in Todesbanden, Christ ist erstanden, Erstanden ist der heil'ge Christ, Bach; Ida Faiella, soprano, Katherine Hoover, flute, shared the program. April 22: Sonata in F minor, Mendelssohn; Shalosh Regalim (The Three Festivals), Berlinski.

Carolyn Foltz Stahl, Kent, Ohio — United Church of Christ, March 3: Fanfare, Prelude and Fughetta, Finale Jubilante, Willan; Song of Mourning, Van Hulse; Preludium over Lof zij den Heer, Kousemaker; Fantasie in F minor, Mozart.

Marianne Webb, Carbondale, Ill. — Lutheran Student Centre, Southern Illinois University March 30: Concerto on Es sungen drei Engel, Micheelsen; Herzlich tut mich verlangen, Kellner; Fugue on W-E-B-B-, Richard Bauch; Concerto in G minor, Handel; Concerto for organ and brass, Monnikendam (with faculty brass quartet).

G. Leland Ralph, Sacramento, Calif. — Methodist Church, Sutter Creek March 9: Concerto 5 in F major, Handel; Sicilienne, Paradis; Ayre and Gavot, Arne; Toccata and Fugue in D minor, Bach; Prayer, Suite, Creston; Scherzo, Rogers; May Day Carol, arr. Reddick; Toccata in G major, Dubois. Audrey Sheppard assisted in a group for piano and organ. With Joy Foster, First Christian Church, Chico March 16: Same Handel plus: My Heart is Filled with Longing, setting 2, Brahms; Prelude and Fugue in A minor, Bach; Greensleeves, Wright; Prelude and Trumpetings, Roberts — Mr. Ralph. Prelude and Fugue in F minor, Handel; Concerto 3, Soler; Pastorale, Franck; The Squirrel, Weaver — Mr. Foster.

Charles Hoke, South Bend, Ind. — First Presbyterian Church, Fort Wayne March 16: Prelude and Fugue in F major, Buxtehude; These Are the Holy Ten Commands (both Clavierübung settings), Bach; Suite 30, L'Orgue Mystique, Tournemire; Preludes and Fugues in E minor, B flat major, B minor, Koetsier. The St. John Singers shared the program.

Florence Bergan Kinney, McMinnville, Ore. — Linfield College Feb. 24: Concerto in F, Handel (with college chamber orchestra); Toccata per l'Elevazione, Frescobaldi; Ciacona, Buxtehude; Allein Gott, Jesu, Joy of Man's Desiring, Toccata and Fugue in C minor, Bach; Now Sinks the Sun, Simonds; Te Deum, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Robert C. Wells, Albany, N.Y. — All Saints Cathedral May 4: Sinfonia in D minor, Trumpet Tune in D, Purcell; Two Fugal Voluntaries, Selby; Introduction and Toccata in G major, Walond; Divinum Mysterium, Candlyn; O Filii, Willan; Andante, Trio Sonata 4, Toccata and Fugue in D minor, Bach.

Belinda Goodwin, Bloomington, Ind. — First Congregational Church, Kokomo May 14: Passacaglia, Buxtehude; Trio Sonata in G, Bach; Pastorale, Franck.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building March 4; Intonation and Fugue on Tone 9, Gabrieli; Offertoire sur les Grands Jeux, F. Couperin; Modal Pieces in modes of D and A, Langlais; Chorale in E major, Franck. March 21, 23: All Bach: In Thee is Joy, Through Adam's Fall, O Man Bewail, Prelude and Fugue in G major, Trio Sonata 1, Vivaldi; Concerto in A minor, Prelude and Fugue in E flat major.

Herbert White, Oak Park, Ill. — Pullman United Methodist, Chicago March 21: Fanfare in C major, Purcell; Voluntary in A minor, Stanley; Flute solo, Arne; O Sacred Head, Strungk; Fugue in C major, Buxtehude; Sinfonia, Cantata 156. Bach; Movement 1, Concerto in A minor, Vivaldi-Bach; Récit de Chromhorne, Dialogue, Parish Mass, F. Couperin; Récit de Nazard, Caprice sur les grands Jeux, Suite on Tone 2, Clérambault; Berceuse, Vierne; O Sacred Head, Langlais; Chorale in C minor, Franck.

W. Arnold Lynch, Wichita, Kans. — Trinity Episcopal Church, Arkansas City, Kans. March 16: Voluntary in E minor, Stanley; Cantilena, McKinley; Scherzo in E major, Gigout; If thou but suffer God to guide thee, Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Spiritual, Purvis; Carillon, DeLamarter; Finale, Symphony 2, Widor.

D. Frederick Elder, Tulsa, Okla. — Oklahoma City University Feb. 9: Allegro Giocoso, Handel; Prelude and Fugue in G major, Come Saviour of the Nations, Sonata 1, Bach; Sonata 1, Mendelssohn; Canon in A flat major, Schumann; Outburst of Joy. First Presbyterian, Lake Charles, La. March 10: same program with Cantilène, Langlais replacing Schumann.

Susan Hegberg, Beaver Dam, Wis. — Zion Lutheran Church, Appleton, Wis. March 9: Offertoire sur les Grands jeux, Parish Mass, F. Couperin; O Mensch, Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Suite of Passion Hymn Settings, Held; Fantasie in F minor K 608, Mozart.

Miriam Clapp Duncan, Appleton, Wis. — Lawrence U faculty recital April 6: Five Pieces, Dandrieu; Les Oiseaux et les sources, Messiaen, Meditation on Ecce Lignum Crucis, Heiller; Trio Sonata 5, Passacaglia and Fugue in C minor, Bach.

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organist

Vernon de Tar, New York City — Furman U, Greenville, S.C., March 7: Chorale 1, Sessions; O Heiland, Wie soll ich dich empfangen, Pepping; Ich ruf zu dir, Walcha; Fantaisie 1, Alain; Pastora'e on The Morning Star, Pinkham; Sonata, Persichetti; Sonata, Louis White; Serene Alleluias, Joy and splendor of the glorious body, Messiaen. Church of the Ascension April 1: All Brahms: Fugue in A flat minor, Prelude and Fugue on O Sorrow Deep; 11 Chorale Preludes. Gwendolyn Belle, mezzo soprano, sang the Four Serious Songs.

John Upham, New York City — St. Paul's Chapel, Trinity Parish April 9: Concerto in C, Christ ist erstanden (3 verses), Christ lag in Todesbanden (2 settings), Prelude and Fugue in G major, Bach. April 16: Suite on Tone 4, Guilain; Four chorale preludes, Walcha; Prelude and Fugue in E flat major, Saint-Saëns. April 30: Voluntary in C major, Reading; Classical Sonata, Arnell; Adagio and Allegro in F, k 594, Mozart; Fugue in G minor, Bach. April 6: Concerto in D, Torelli; Missa Brevis, Walton; Christ lag in Todesbanden, Schein; Christ our Passover, Gibbs; Trumpet Voluntary, Greene. Choir and trumpet assisted.

Dale A. Heath, Eau Claire, Wis. — St. Vincent De Paul, Cleveland, Ohio May 25: Prelude and Fugue in B major, Dupré; Magnificat primi toni, Prelude and Fugue in F sharp minor, Buxtehude; Grand Jeu, DuMage; Earth Carol, Purvis; Rhosymedre, Vaughan Williams; Partita on Jesu, Priceless Treasure, Walther; Prelude and Fugue in E flat, Spottless Lamb of God, Be All Believe in one God, Now Praise We Christ, Prelude and Fugue in C minor, I Cry to Thee, Toccata and Fugue in D minor, Bach; Five Chorale Preludes. Brahms: Maestoso, Finale, Symphony 1, Vierne.

Gladys Christensen, Wheaton, Ill. — First United Methodist Church, Glen Ellyn March 2: Trumpet Tune, Stanley; Prelude and Fugue in F sharp minor, Buxtehude; Concerto 5 in F major, Handel; Allegro, Concerto in D minor, Vivaldi-Bach; Sonatas, Loillet, Telemann (with Margaret Cording, cello, Lowell Greer, recorder); French Suite 5, Bach (harpsichord); My Heart is Filled with Longing, (setting 2), Brahms; Fantaisie 2, Postlude for the Office of Compline, Alain; Impromptu, Allegro, Symphony 2, Vierne.

Rosamond Ernst Hearn, Hinsdale, Ill. — First Congregation Church, Kokomo, Ind. May 28. Concerto 1, Bach; Cantabile, Franck; Te Deum, Langlais. Fourth Congregational Church, Chicago March 12: Sonata 1, Mendelssohn; My Heart Is Filled with Longing, Beloved Jesu, O Man Bewail, Bach; Andante con moto, Böely; We Believe in One God, Prelude and Fugue in C major (9/8), Bach; Cantabile, Franck; Te Deum, Langlais.

Gordon Wilson, Columbus, Ohio — St. Peter's Church, Delaware, Ohio March 23: Suite on Tone 1, Clérambault; Andante in F K 616, Mozart; Ciacona in E minor, Nun komm der Heiden Heiland, Prelude and Fugue in F sharp minor, Buxtehude; Sonata 1, Hindemith; Sketch in F minor, Schumann; Fugue in C sharp minor, Honegger; Toccata in D minor, Reger. Same program Merston Auditorium, Ohio State U March 28.

Norman McBeth, London, Ont. — St. James Church, Westminster Feb. 23: Two Pieces, Meech; Prelude, Graves; Ich ruf' zu dir, O Lamm Gottes, Wer nur den lieben Gott, Bach. The senior choir and the London Recorder Society shared the program.

Carl Gilmer, Bloomington, Ind. — First Congregational Church, Kokomo April 30: Introduction and Passacaglia in D minor, Reger; Récit de tierce en Taille, Grigny; Fantaisie and Fugue in G minor, Bach; Dieu parmi nous Messiaen.

Peter Beardsley, Bloomington, Ind. — First Congregational Church, Kokomo May 7: In Thee is Joy, Bach; Chorale in B minor, Franck; Partita on Come, Saviour of the Heathen, Distler.

James W. Charnichael, Macon, Ga. — St. Philip Cathedral, Atlanta March 26: Prelude, Adagio and Chorale Variations on Veni Creator, Duruffé.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Larry King, New York City — Trinity Church, April 10: Saraband for the Morning of Easter, Howells; Excerpts, Partita on Christ ist erstanden, Purvis; Crucifixion, Resurrection, Symphonie Passion, Dupré. April 17: Sonata 2, Hindemith; Fugue in A flat minor, Brahms; Vater unser, Böhm; Prelude and Fugue in G major, Bach.

Violet Severy, Morehead, Ky. — Morehead State U faculty recital April 1: Agincourt Hymn, Dunstable; Ave Maris Stella, Dufay; Chorale Prelude, Isaac; Deposuit Potentes, Titelouze; Duo and Trumpet in Dialogue, Clérambault; Ha! to Thee, Merciful Jesus, Bach; Pastorale, Van den Geyn; Introduction and Toccata in G major, Walond; Speculum Vitae, Peeters (with Vasile Venetozzi, soprano); Prelude and Fugue on a Theme of Vittoria, Britten; Come Holy Ghost, Creator, My Life is but a Pilgrim-Hand, Walcha; Movement 1, Sonatina, Sowerby; Chorale, Mathias; Fanfare, Leighton.

William Osborne, Granville, Ohio — Albion College March 9, Denison College Feb. 9, DePauw University Feb. 23, Oberlin Conservatory Feb. 16, University of Indiana Feb. 24, University of Michigan March 10: Continued Suite in D, Arthur Foote; Pastorale in E flat, George Chadwick; Passacaglia and Fugue, Daniel Gregory Mason; Prelude in E minor, John Knowles Paine; Sonata in E flat, Horatio Parker; Fugue in C minor, Parker; Canzonetta in A minor, Foote; Concert variations on the Austrian Hymn, Paine.

John Edward Courter, Chickasha, Okla. — Christ the King Church, Oklahoma City, March 17: Sonata 1, Hindemith; My Heart is Filled with Longing (both settings), Brahms; Christ Lay in the Bonds of Death, O Man Bewail, Prelude and Fugue in C major, Bach; Offertory, Mass for Parishes, F. Couperin; Chorale in B minor, Franck; Allegro Vivace, Symphony 1, Vierne; Strength and Agility of the Glorious Bodies, Mystery of the Holy Trinity, Messiaen; Te Deum, Langlais.

Joyce Jones, Austin, Tex. — Graduate recital, University of Texas Feb. 10: Works based on B-A-C-H: Fugues on B-A-C-H, Krebs, Schumann; Chromatic Study on B-A-C-H, Piston; Toccata, Triptychon on B-A-C-H, Ahrens; Fantaisie and Fugue on B-A-C-H, Reger; Excerpts from Fugue on B-A-C-H, Albrechtsberger; Prelude and Fugue on B-A-C-H, Liszt; Fantaisie, Passacaglia and Fugue on B-A-C-H, Engelmann; Integration B-A-C-H, Schilling; Partita on B-A-C-H, David.

Edgar C. Crowle, Jackson, Mich. — Temple Beth Israel March 12: Prelude 3, Bloch; Sh'ma Yisroel, Weinberger; Menuett, C.P.E. Bach; Trumpet in Dialogue, Clérambault; The Fifers, Dandrieu; Introduction and Toccata, Walond; Largo, violin sonata 3, Handel; Fanfare, Lemmens; Claire de Lune, Debussy; Psalm 19, Marcello.

Wilma Ayre, Port Arthur, Ont. — St. Paul's United Church March 25: When on the cross the Saviour hung, Scheidt; Psalm Prelude, Howells; O sacred Head, Buxtehude; My heart abounds with pleasure, O sacred Head (both settings), Brahms; Jesus Christ, our Lord Redeemer, Bach.

Rhoda Moelter, Valparaiso, Ind. — Valparaiso U senior recital March 27: Organum Triplex on a Gregorian Alleluia, Perotin; Christe, der du bist Tag und Licht, Böhm; Prelude and Fugue in E flat major, Bach; Sonata 5, Mendelssohn; Homage to Perotin, Roberts.

Charles A. Wilson, Pontiac, Mich. — First Congregational Church March 9: Prelude and Fugue in D major, Bach; Suite 5, Handel (harpsichord); Air du Roi Louis VIII, Ghys; Prelude Elégaque, Jongen; Toccata, Symphony 5, Widor.

Timothy E. Heller, Bloomington, Ill. — Illinois Wesleyan University March 27: Toccata and Fugue in D minor, Lübeck; Fantaisie 1, Alain; Herzlich tut mich verlangen (second setting), Brahms; Hommage à Frescobaldi, Langlais.

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# Liszt and the Organ

By Howard Bakken

Franz Liszt's incredible fame and notoriety as a virtuoso pianist far surpassed his almost non-existent reputation as an organist in the opinions of both his contemporaries and most biographers and musicologists. A study of his organ works reveals two distinct styles which present a stark contrast in compositional technique, raising the questions of Liszt's organ playing ability as well as his knowledge of the instrument itself. The first style is that of the demanding *Ad nos salutarem* and the second that of the naive *Mass for Organ*. The fact that he wrote nothing which lies between these extremes leaves his own playing ability even more in question.

There are virtually no accounts of Liszt playing the organ. One of the rare descriptions is found in Lina Ramann's book *Franz Liszt, Artist and Man* where she recalls Liszt examining the new instrument at the Cathedral of Fribourg in the presence of Mons. Adolphe Pictet, George Sand, and the Countess d'Agout:

Liszt sat before the organ; near him stood Mooser (the organ builder) to work the stops. His fingers began to intone Mozart's "Dies Irae" with modulations that died like shadows in the deep. Suddenly the tones of the organ sounded *fortissimo* and the harmonies rolled like an unchained deluge through the precincts of the sacred edifice.

Guy DePourtales, in describing this same experience in *Franz Liszt (l'Homme d'Amour)*, adds: "He was in one of his radiant moods and exclaimed: 'Organ, organ, O Pope of instruments.'"

Mons. Pictet describes the event much more fully:

An Adagio began of a gloomy, severe character. Undecided, sombre modulations followed, interlaced with a series of dissonances and winding like mist with mist. From time to time more decided forms arose, as if seeking embodiment and light. Now they vanished again, amidst other fleeting figures, which only appeared to flit away instantaneously. If one had sought to render the effect of this music into painting, only a mighty soul could have done it, which, full of restlessness and excitement, full of doubt and passion, struggles in vain to find the decisive word of destiny, or else the lofty representation of chaos, when ancient nature begat formless creations, with infinite force, in the realm of eternal night.

When the suspense had reached its highest point, the introduction ended, and a serious, decided theme, like a maxim of classic wisdom, began; executed slowly by the deep majestic roll of the organ, then from the higher voices, in regular cadence, passing into the fugue style of Meister Sebastian Bach. To this earnest, solemn theme was added, as a contrast, a second, quick, and brilliant, that, while the first resembled rather a monotonous greatness, seemed fitted for every change and transformation. Whilst the execution of the first was strictly submitted to the laws of harmony, the other moved freely in the most unexpected combinations and astonishing effects.

And now began a peculiar contest between the two. Boldly the lighter theme seized his earnest antagonist, and displayed all the elfish tricks of art, playfully dancing around him to allure him from his regular course into the abysses of dissonance. In the most brilliant tones of the organ, it launched forth gracefully into a thousand tormenting caprices, until it flamed full of passion and fire, into tones of mockery and scorn. At last, summoning all their powers the two themes inter-twined; complainings, cries of pain, strange sounds arose from the struggle; it was as though Laocöon, pressed in the serpent's folds, were seeking powerfully, but in vain, to tear himself from the torturing thrall. But the end of the contest was quite different. The first theme asserted its supremacy and drove the other back into the keynote. The disturbed harmony returned, and, with indescribable art, the two were united into one theme, to an expression of

perfect grandeur and splendour, sentiment and passion, power and grace. And this new theme, unfolded with all the verve of genius, and represented by all the resources of the magnificent instrument, a lofty hymn, closed the artist's improvisation.

Another record of Liszt's organ playing was written by Baroness Meyendorff in 1867:

(As he was playing the Requiem at the organ) He has found his supreme and complete expression in the music of the Church, where he will never be surpassed, where he exhausts—without ever exhausting himself—all the riches of form and metaphysics. He gives himself entirely in his works, as in his playing.

Marcel Dupré speaks of the trip Liszt made to Paris in June, 1878, as a member of the jury for the department of musical instruments at the Universal Exhibition, when he became acquainted with the new Cavaillé-Coll instrument at Trocadero Hall. During this visit he took advantage of the opportunity to examine the organ many times in the company of Charles M. Widor, who was most impressed with Liszt's virtuosity. "His hands seemed to spread like fans over the manuals." There is no indication that Liszt played any of his own compositions.

Despite the few references to Liszt's organ playing, there are many accounts of his concern that he be a good composer for the instrument. It is not known what stimulated his initial interest in the organ, but the fact that his first organ work was not composed until 1851 suggests that he may have been influenced by the Mendelssohn Preludes and Fugues which appeared in 1837, and the Mendelssohn Sonatas which were published in 1845. Also appearing in 1845 were the Schumann *Studies*, Op. 56; *Sketches*, Op. 58; and *Fugues on B-A-C-H*.

Another important influence on Liszt's interest in composing for the organ was, undoubtedly, his study and subsequent piano transcriptions of six of the Bach Preludes and Fugues for organ, as well as the *Fantasia and Fugue in G Minor*, all completed between 1842 and 1850.

Liszt's concern for writing effectively for the organ was heightened through his acquaintance with César Franck. His relationship with Franck, thought to have begun in 1842 at Liege or Brussels when Liszt favorably reviewed several of Franck's trios, was deepened through Liszt's visit to St. Clothilde on April 3, 1866. Franck offered to play *Ad nos*, but Liszt insisted on Franck's extemporizing and then playing his own works. Following Franck's performance of the *Fantasia in C; Grande Pièce Symphonique; Prelude, Fugue, and Variation; Pastorale; Prière; and Finale in B-Flat*, Liszt remarked: "These poems have their place beside the masterpieces of J. S. Bach." His admiration for Franck prompted him, in co-operation with Theodore Dubois, to arrange at least two concerts of Franck's own works, after the latter of which it is reported "Franz Liszt . . . warmly complimented M. Franck on the high idealism of his music and on his authoritative performances."

A further indication of interest in succeeding as an organ composer is revealed in a letter to Camille Saint-Saëns, dated May 14, 1882:

I am still quite struck with wonder at your *Predication aux oiseaux*. You use your organ as an orchestra in an incredible way, as only a great composer and a great performer like yourself could do. The most proficient organists in all countries have only to take off their hats to you.

In his later years Liszt came to regard organ playing somewhat as a discipline. In 1875 he was appointed Director of the Academy of Music of Budapest, where organ playing was among the compulsory subjects. Included in the organ curriculum were *Ad nos, Prelude and Fugue on B-A-C-H*, and the *Weinen, Klagen . . . Variations*. No mention is made of other entries in the syllabus. Organ playing was given the position of an independent faculty

in 1881 "in order to obtain perfection of execution appropriate to concert-recitals."

Harvey Grace has suggested that Liszt's attraction for the organ may have been because of its religious associations. His ecclesiastical undertakings are well-known, and throughout his entire life he was inspired by the music of the church; later in his life he declared sacred music to be the only thing worth living for.

Although Liszt cultivated an interest in the organ, it is apparent this interest remained secondary to the piano. In the *Gazette Musicale* he wrote:

The keyboard of the organ, with its capabilities of expression, will show the natural way to the invention of pianos with two or three keyboards and so complete the peaceful victory.

The earliest extant opus for organ is undoubtedly the best known one, despite its length and difficulty. The first mention of *Ad nos salutarem* is in a letter dated December 1, 1851, when Liszt wrote to the publisher Härtel:

Allow me, my dear Mr. Härtel, to make known to you, as a kind of curiosity, a very long piece I composed last winter on the Chorale 'Ad Nos' from *The Prophet*. If, by chance you should think well to publish this long prelude, followed by an equally long fugue, I could not be otherwise than much obliged to you; and I shall take advantage of the circumstances to acquit myself, in all reverence and friendship, of a dedication to Meyerbeer, which it has long been my intention to do; and it was only for want of finding among my works something which would suit him in some respect that I have been obliged to defer it until now . . .

The work was published in 1852 by Breitkopf and Härtel and given its first performance in 1855 in Merseburg by Alexander Winterberger (1834-1914), a pupil of Liszt.

Liszt himself had an admiration for *Ad nos*, as he wrote: "I consider this opus as one of my least bad productions." Writing to Joachim Raff in July, 1856, he said:

Winterberger is scoring an extraordinary triumph by his organ playing in Holland, and played the "Prophet" and "B-A-C-H Fugue" before an audience of 2,000 people, with immense success.

*Ad nos, ad salutarem undam* is based on the chorale from the first act of Meyerbeer's *Le Prophète*, in which the three Anabaptists call the people to seek re-baptism in the healing water. The theme is by Meyerbeer and is not a church melody as it was for some time thought to be.

The work is divided into three principal divisions, played without a break. The first part is a fantasia, displaying diverse moods, key centers, dynamic levels, tempi, and styles of writing. It is constructed from three main fragments of the chorale melody.

Ex. 1



The first two fragments are developed before the climactic fanfare-like third fragment is introduced and then repeated, first in A-flat and then in E. (Liszt frequently uses enharmonic relationships of a third between adjacent divisions of a work.) There follow many bars of juxtaposition of the first and third parts of the melody, concluded by a statement of the second part, which, without being resolved, goes into the recitative section and second major division.

The slower section is basically in the key of F-sharp major with occasional diversions to B-flat and E-flat (again, enharmonic third relationships). This

entire section deals mainly with the first and third fragments of the melody.

A transitional section, composed of two strongly contrasted parts concludes the *Fantasia* and leads into the *Fugue*. The subject is a complete statement of the chorale melody, characterized by sharp dotted rhythms. It does not remain strictly fugal for more than the first 24 bars, after which the fugue proceeds in a style not unlike the *Fantasia*. Again the first two parts of the chorale are developed, building to a climactic reprise of the third part, much like its principal statement in the *Fantasia*. The composition climaxes by a gradual slowing of the movement with a return to 8th-note movement from 16th-notes, all of which gives way to a final heralding of the third melodic fragment in a crescendo to the final homophonic statement of the entire chorale in C major — *fortississimo*.

*Ad nos* suggests an attempt to imitate the orchestra, a suggestion which Dupré discounts, although he does believe that Liszt had the orchestra in mind while composing for the organ in that he worked with the "groups" of the organ as he would those of the orchestra. Whether he was motivated by a desire to imitate something or not, it must be said that he wrote in a style which previous to his time had not been considered that of the organ.

Harmonically and stylistically *Ad nos* is a fascinating work, but if it is to be judged on thematic invention *per se*, it would have to be considered something other than superior. Harvey Grace wrote in 1917 in *The Musical Times*:

Nor is this neglect (of Liszt's organ works in the early 20th century) undeserved, if we may believe the critics who tell us that these works show to a fatal degree their composer's weakness in thematic invention, besides too often employing an idiom suggestive of the wrong side of the church door.

Herbert Westerby's summarization provides a unique conclusion to the discussion of *Ad nos* by saying that it is a "purely polyphonic work; massiveness and brilliance are the characteristics; and it is not too difficult."

Liszt's second important work for the organ is the *Prelude and Fugue on B-A-C-H*. The work was finished in 1855, dedicated to Alexander Winterberger, and published in the same year by W. C. deVletter. The second edition and the one commonly used today was published by J. Schubert in 1859. The first performance took place in 1856 in Merseburg in a recital played by Winterberger. It was not until 1871 that the piano transcription was made and first performed.

*B-A-C-H* has received far more acclaim than has *Ad Nos*. James Huneker has defined the environment into which this work came as a revelation:

In Germany, the land of seriousness, organ music had acquired a character so heavy and so uniformly contrapuntal that, by the

middle of last century, almost any decently trained Capellmeister could produce a sonata dull enough to be considered first-rate. There were, doubtless, many protests in the shape of unorthodox works which left no mark; but two great influences, which are the earliest we need notice, came in the shape of Liszt's *Fantasia* on the name of Bach and Julius Reubke's *Sonata on the 94th Psalm*. Without minute analysis we may say that the former, though not an entirely great work, was at all events something entirely new. It showed the possibility of freedom of form without shapelessness, of fairly good counterpoint without dullness, of the adaptation of piano technic to the organ in a way never before attempted; and the whole work, brilliant and effective, never outraged in the smallest degree the natural dignity of the instrument.

Howard Bakken is a graduate of Augustana College, Sioux Falls, S.D. and received the M.M. degree in 1967 from Yale University, where he was a student of Charles Krigbaum. He has served as organist and choirmaster at Christ Church, West Haven, Conn. and at St. Thomas's Episcopal Church, New Haven.

Sacheverell Sitwell considered *B-A-C-H* "one of the most tremendous things in all contrapuntal music," and of a stature above that of the B Minor Sonata. He believed that not since Beethoven in his highest achievement had there been any classical architecture on such a scale.

Harvey Grace wrote of *B-A-C-H*:

*B-A-C-H* is occasionally pianistic in idiom, and it is too diffuse to be regarded as a model fugue. Fortunately, however, it possesses qualities which model fugues too often lack — real emotional significance. So much dull music has been written round the letters of old Bach's name that we are all the more grateful for these pages of Liszt, with their vivid contrasts of melancholy and brilliance.

Throughout the work the tonality shifts so frequently that it is impossible to venture a guess as to the key. Humphrey Searle in his book *The Music of Liszt* suggests that Liszt's use of chromaticism based on the diminished-seventh had its origin in Bach's use of chromatic harmonies in the chorale harmonizations and in the chorale preludes. Bach's sense of tonality was always preserved; but with Liszt there was a beginning of the sliding chromaticism which weakened the tonal system at the end of the 19th century to the extent that tonal analysis was hardly any longer possible.

Searle goes on to say that such composers as Reger, preceded by Liszt, paved the way for the atonal school of composition led by Schönberg and his disciples. As early as the 1830's Liszt had considered the idea of a possible *ordre omnitonique* which could eventually supersede normal tonality; the manuscript of a *Prelude Omnitonique* by Liszt was shown at a London exhibition in 1904, but, unfortunately, its present whereabouts are unknown.

A student of Liszt, Arthur Friedheim, recalled having seen a manuscript entitled *Sketches for a Harmony of the Future*. The content of this manuscript prompted Friedheim to comment: "This will make you responsible for a lot of nonsense which is bound to be written someday." Liszt seriously replied: "That may be; I have not published it because the time for it is not yet ripe."

As a result of the above knowledge, research, and analysis, Searle is so bold as to suggest that the *Prelude and Fugue on B-A-C-H* may be considered a direct link between Bach and Schönberg.

*B-A-C-H* states the theme several times in the opening pedal notes, over which is a series of ascending chords in the manuals. This initial ascending idea is implemented throughout the work wherever the subject is repeated in immediate succession. There is no real episode, since some part of the brief subject is present in nearly every bar.

As in *Ad nos*, there are extreme changes of tempi and dynamics within a span of only a few bars. It should be remembered that Liszt provided no registration suggestions; he did, however, for both color and dynamics, indicate manual changes in his manuscripts by the use of numbers and/or names of manuals. However, even this

practice was not consistent, for occasionally only dynamics were provided.

*B-A-C-H* contains a great number of pianistic octave passages in both manuals and pedal.

(See Ex. 2)

Although they are to be found also in *Ad nos*, they are far more numerous in *B-A-C-H*, a curious occurrence when one considers that this work was originally intended for the organ and later, in a transcription, for the piano-forte, while *Ad nos* was possibly originally for pedalfügel and later for organ.\*

The Variations on the basso continuo of the Bach cantata *Weinen, Klagen, Angst, und Not* are generally regarded as being of a lesser stature than the two preceding works. The complete title reads

Variationen  
über den  
Basso continuo des ersten Satzes der Cantate:  
"Weinen, Klagen, Sorgen, Zagen sind des  
Christen Thränenbrod" und des Crucifixus der  
H-Moll-Messe von  
Sebastian Bach

The Variations were dedicated to Liszt's pupil Gottschlag (1827-1907), who was the chief organist at Weimar. They were finished in 1863 and published in 1865 by W. Körner.

A discrepancy in the title of this work in various editions goes back to Liszt himself, who evidently was confused as to the exact title of the Bach cantata. His title as listed above is an incorrect attempt to imitate the Bach cantata *Weinen, Klagen, Angst, und Not*. Certain careless editors through the years have simply appended the correct title to the incorrect one, implying that the title is *Weinen, Klagen, Sorgen, Zagen, Angst, und Not* . . .

An analysis of the basso continuo part reveals that Liszt in no way restricted it to the bass or pedal part(s); it is found in every voice in a variety of different rhythms.

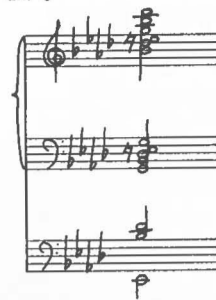
Although these Variations were written later than the *Prelude and Fugue on B-A-C-H*, they do not show as strongly the "new music" which Liszt expressed in *B-A-C-H*. One has an awareness through either a visual or an aural analysis that the work is in the key of F minor. Despite the number of diminished-seventh chords, there are usually implications that the tonic of F minor is not distant.

Much of this work is restricted to displays of technique at musical expense. This idea was expressed by George Barnard Shaw who said: "He (Liszt) was rich in every quality of a great composer except musical fertility."

After numerous variations the piece swells to an incredible and climactic fourteen-member diminished-seventh chord which is resolved through a recitative-like line in a simple, complete statement of the chorale "Was Gott tut, das ist wohlgetan" in F major, again in imitation of the Bach

\*The pedalfügel was a short-lived instrument similar to a pedal piano and one which Liszt is known to have ordered and received in 1850, a year previous to his letter to Härtel regarding *Ad nos*.

Ex. 3



cantata. The chorale is briefly extended and elaborated upon, bringing the Variations to a *Maestoso* and eventually *Grave* conclusion — *fortississimo*.

The remaining organ works are much lesser known and are certainly less impressive. In his edition of Liszt's organ works Ferenc Gergely comments: "(These works) may be less imposing from a technical point of view, but are — regarding contents — the more heartfelt and poetic." In a review published in April, 1949, in *THE DIAPASON*, William Lester notes that the shorter works are in a "more lyrical mood" and are "of unusual beauty and value."

The *Evocation a la Chapelle Sixtine* is built on Allegri's *Miserere* and Mozart's *Ave Verum*. It was written in 1862 and published in Körner's *Orgelkompositionen* in 1865, with a dedication to Gottschlag. The piece has definite orchestral overtones as seen in the following passage.

(See Ex. 4)

The tonal centers progress from the opening augmented B-flat chord in the lowest octave of the keyboard through G minor, B major (third relationship), G minor, F-sharp major, and G major. An interesting contrast is made with the opening register by the final 16 bars played an octave higher than written, concluding thus:

(See Ex. 5)

*Messe für die Orgel* is thought to have been written for Liszt's own meditation in his monastery cell, and was perhaps not intended for public worship; the title reads "zum gottesdienstlichen Gebrauch beim Lesen der stillen Messe." It is a legitimate mass in that it has the six parts of the Ordinary, plus a Graduale and an Offertorium, both of which are notated "ad libitum". It was published in 1880 by Manganelli.

The Kyrie is nine-fold, with each of the three groups of three short phrases being constructed of basically the same thematic material. After the presentation of the material, a sevenpulse rest divides the body of the Kyrie from the seemingly unrelated conclusion which takes the form of sustained A major, D minor 6-4, and B-flat major chords.

(See Ex. 6)

The Gloria is an ABA form with the A section characterized by a melody supported by a rocking bass. The B section, the slower Agnus Dei, is basically a solo line, which returns to the A section with no transitional material.

The Graduale is built on a chromatic ascending major second stated many

times within a framework of quiet dynamics and slow motion. The registers of the various fragments of the piece ascend and return to the approximate position of the opening chord. Only three voices are involved, creating a striking contrast with many of the other Liszt organ works, although it must be said that the entire Mass is representative of a diversion from the style of the three major works and even the *Evocation*, as regards style, chord spacing, dynamics, tempi, complexity.

The Credo is built on what appears to be a Gregorian theme expressed almost exclusively in octaves, both in the manuals and in the manuals and pedal. The piece grows to a tremendous climax on the word "Judicare" which is dramatically followed by a sustained pianissimo descending a semi-tone on the phrase "vivos et mortuos." The opening material is again stated, closing with a typically Lisztian *largo fortississimo*.

The Offertorium (ad libitum) is composed of two very brief musical themes, borrowed from Liszt's own "Ave Maria" for mixed choir. It is unique in that it lies entirely in the treble register with dynamics which never exceed a small crescendo from pianissimo.

The Sanctus begins with a series of sustained chords, leading into a group of sequences, first antiphonally (single lines) and later in octaves. The tonality shifts from D-flat major to A major, and then through an F minor chord back to D-flat in a series of prolonged chords. (Note again the enharmonic third relationships.)

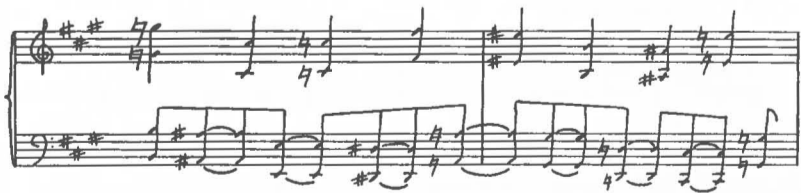
The nearest approach to melody, as opposed to motif, is arrived at in the Benedictus, but it is short lived when the return to the Sanctus is made, summarizing the Sanctus melodically and harmonically.

The Mass closes with the Agnus Dei which states the three phrases quickly, the first two being identical. Immediately after the third, which is the Agnus Dei of the Gloria, the first three statements of the Kyrie are again presented, followed by six sustained chords which end the Mass in the unexpected key of B-flat.

Very similar to the style of the Mass is the *Requiem zum gottesdienstlichen Gebrauch*. It contains all the Requiem elements with the exception of a Kyrie. However, it appears that the Kyrie is incorporated into the Introit without a specific title. After two statements of the initial thematic material, a new motif is introduced and repeated twice, suggesting that this may be the Kyrie. A confirmation of this is found in the Agnus Dei where Liszt repeats the Kyrie material in the same way he did in the Mass (as was the practice in the earliest forms of the Mass). The style of the Requiem is so similar to that of the Mass that further discussion is not worthwhile.

*Ora pro nobis* (Litanei für Harmonium oder Orgel) is built on motifs brought from Jerusalem by Princess Catharina Hohenzollern. The dedication is to Cardinal Hohenlohe, with whom Liszt visited at the Villa d'Este during his stay in Rome. The work is concentrated on a single melody, which is always played through and never

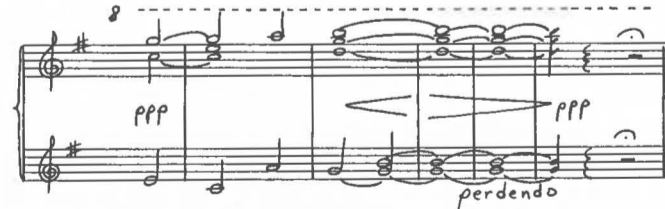
Ex. 2



Ex. 4



Ex. 5



Ex. 6





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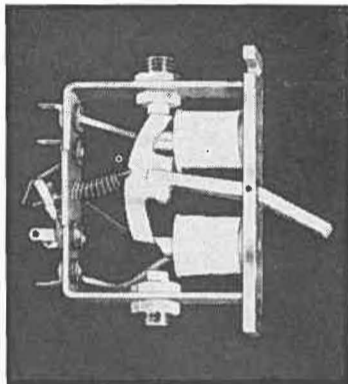
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## FOR SALE

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FOR SALE — FULLY RESTORED ANTIQUE Kilgen tracker pipe organ, 7-rank, 1 manual and pedalboard. R. D. Andrae, Edgewater Estate, Washington, Mo. 63090. 314/BE 9-7373.

FOR SALE — 26-RANK PILCHER 2-manual organ available after June 15, 1969. Console, chests, pipes, blower, etc. Don Klay, Trinity Church, Market & West, Lima, Ohio 45801.

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