

THE DIAPASON

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

Sixty-first Year, No. 9 — Whole No. 729

AUGUST, 1970

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Altman Opens Large Swain & Kates Organ

Swain and Kates, Inc., San Francisco, Calif., has completed the largest church organ in Northern California at the Calvary Presbyterian Church, San Francisco. The 107-rank instrument utilizes some ranks from the church's old instrument. The old chambers were completely torn out and replaced with hard-surfaced walls and ceiling and a mixing chamber in the center area for exposed pipework plus direct access for the swell and choir into the area.

The design stresses completeness in all divisions. A four-manual mobile console is provided as well as a one-manual portativ console. The resources of the positiv division may be detached from the main console and allocated to the portable console for special needs of the choir and for the performance of two-organ literature. Both consoles are fitted with the natural keys of pomegranate wood and the sharps of maple. The specification was drawn by Alden Gilchrist, director of music at Calvary Church, and Robert Kates of the building company. Ludwig Altman's dedicatory recital June 9 was acclaimed by newspaper critics.

GREAT

Quintaton, 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflute 8 ft. 61 pipes
Spitzflute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Lochgedeckt 4 ft. 61 pipes
Waldfute 2 ft. 61 pipes
Full Mixture 4-6 ranks 330 pipes
Cymbal 3-5 ranks 269 pipes
Solo Cornet 5 ranks 245 pipes
Dulzian 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Chimes

SWELL

Diapason 8 ft. 68 pipes
Gedeckt 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Viola Celestes 2 ranks 124 pipes
Quintadena 8 ft. 68 pipes
Octave 4 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Spitzprincipal 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Acuta 3 ranks 183 pipes
Fagot 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Oboe 8 ft. 68 pipes
Clarion 4 ft. 68 pipes
Tremolo
Echo Spitzflute 8 ft. 61 pipes
Echo Viola Celestes 2 ranks 110 pipes
Echo Hohlflute 4 ft. 61 pipes
Echo Kleinflute 2 ft. 61 pipes
Echo Vox Humana 61 pipes

CHOIR

Bordun 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 56 pipes
Dulziana 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Rohrgedeckt 4 ft. 68 pipes
Nazard 2 3/4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Fife 1/2 ft. 61 pipes
Grand Fourniture 5 ranks 305 pipes
Krummhorn 8 ft. 68 pipes
Tremolo

POSITIV

Harfpfeife 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflute 4 ft. 61 pipes
Gedeckt 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Blockflute 1 ft. 61 pipes
Scharf 4 ranks 244 pipes
Zimbel 3 ranks 183 pipes
Sordun 16 ft. 61 pipes
Knopffregal 8 ft. 61 pipes
Dudelsack 4 ft. 61 pipes
Bombarde 8 ft. 73 pipes



When the towers of Morelia Cathedral are floodlighted at night, people in the area know that something in the way of a concert or a service is taking place and they come in by the hundreds, mostly on foot, to share its inspiration. For news of the Morelia Festival de Organo 1970 see page 5.

PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Violone 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Dulziana 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Hohlflute 4 ft. 32 pipes
Flute 2 ft. 32 pipes
Grave Mixture 3 ranks 96 pipes
Klein Mixture 4 ranks 128 pipes
Bombarde 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Trumpet 8 ft. 12 pipes
Rohrschalmei 4 ft. 32 pipes

PAUKERT IN WIDE EUROPEAN TOUR AUGUST, SEPTEMBER

Karel Paukert follows his summer session at Northwestern University with a strenuous seven-week European tour of more than 20 recital engagements. Opening in Breda, Netherlands Aug. 14, he plays in three other Netherland cities, in Belgium, Germany, and in seven cities of Sweden. Mrs. Paukert, soprano Noriko Fujii, will share some of the Holland recitals with him and will sing several solo recitals in Czechoslovakia.

Before his return for the fall quarter at Northwestern, Mr. Paukert will record for Radio Munich and play a recital in Munich. Immediately after the quarter starts he flies to Mexico City for a recital Oct. 2 at the Auditorio Nacional.

HUNTER TILLMAN has been appointed to two positions: Organist-director at the Hitchcock Presbyterian Church, Scarsdale, N.Y. and associate organist, assistant to John Huston at Temple Emanu-El, New York City.

Tennessee Baptist Church to Have Schantz Organ

Schantz Organ Company, Orrville, Ohio, is currently installing a three-manual organ in the First Baptist Church, Erwin, Tenn. The great is installed in an exposed position on the back wall of the chancel. The unenclosed positiv and pedal are positioned on one side of the chancel with the enclosed swell on the opposite side. A drawknob console is to be provided. The church has made extensive alterations to the ceiling of the high building to provide a better acoustical setting for congregational singing, choir music, and the organ. Mr. Don C. Perry is Minister of Music and Miss Jo Sherwood is the organist. Alfred E. Lunsford represented Schantz in the negotiations with the church.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 bells

SWELL

Flute a Cheminee 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Erzähler 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Flute a bec 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Koppelflute 4 ft. 61 pipes
Nasat 2 3/4 ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Quinte 1 1/2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Erzähler 8 ft.
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Quintaton 8 ft.
Super Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes

RADULESCU TO BEGIN 2ND USA TOUR IN NOVEMBER

Michael Radulescu, assistant to Anton Heiller at the Academy of Music in Vienna, will make his second American tour from Nov. 1 until mid-December. The second part of the tour is concentrated in California in later December and early January with a final recital in Berkeley Jan. 10.

Mr. Radulescu's summer activities have included the premier of his own German Proprium for chorus and organ for the Austrian Broadcasting Company and recitals in North Germany and records for the North German Broadcasting Company in Hamburg.

In August he will play at St. Bavo in Haarlem and at Rimini, Italy. In September he will hear the premier of his 12-tone mass for double choir and percussion at the Autumn Festival in Graz, Austria.

CLARENCE MADER HONORED AT LOS ANGELES CHURCH

Clarence Mader was honored June 21 with a program of his own music at Immanuel Presbyterian Church, Los Angeles, where he served with distinction for 37 years. Gerald R. Eskelin directed the cathedral choir and soloists; Thomas Murray and Audrey Jeanne Bartlett were organists, and Sergio Calligaris played Mader piano works. Several instrumentalists also participated.

The major work on the program was a cantata, The Fifth Mystery with Robert Rolfe the narrator. Organ works included A Fugal Piece and Introduction, Fugue and Toccata on In the Cross of Christ I Glory.

JEWELL APPOINTED MUSIC HEAD AT ST. PAUL'S SCHOOL

Howard Alan Jewell was appointed head of the music department of St. Paul's School, Episcopal school for 300 boys in Garden City, L.I. He will serve as organist-choirmaster and will teach music appreciation, piano, organ, voice, harpsichord and a class in World History. He was a member of the music staff of Columbus Boychoir School, Princeton, N.J. and for the past months has been associate music director of the New Jersey Symphony Boys' Chorus School in Newark.

He did his undergraduate study at the Cincinnati Conservatory of Music, as organ student of Parvin Titus, and graduate study at the University of Michigan with Marilyn Mason. He studied with André Marchal in Paris on a Fulbright grant.

LAWRENCE JAMISON, First Congregational Church, Waterbury, Conn. played the complete organ works of J. S. Bach on the new Casavant mechanical action organ in the Choate School chapel, Wallingford, in a series of eight recitals ending May 27.

JEFF HAROLD BRANDES, graduate of Baldwin-Wallace College and Union Seminary, has been appointed to the faculty of Winthrop College, Rock Hill, S.C.



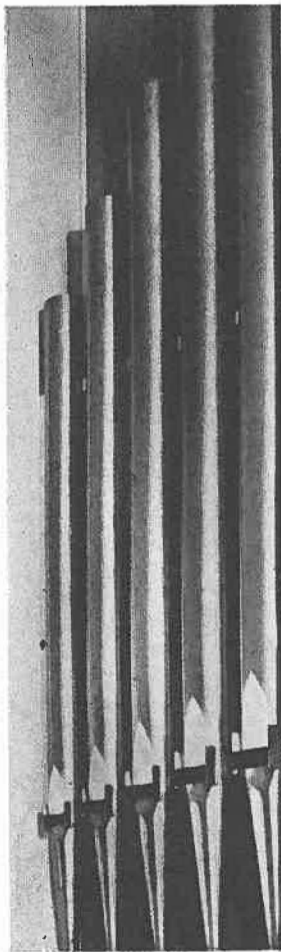
Pictured above is part of the class of the first Organ Institute held at Mershon auditorium, Ohio State University, Columbus. Even states were represented in the enrollment. Seated are Catharine Crozier, guest artist, who conducted the classes, and Gordon Wilson who organized the Institute.

GUILMANT ORGAN SCHOOL HOLDS 70th COMMENCEMENT

The Seventieth Anniversary Commencement of the Guilmant Organ School was held June 3 at the Church of St. Paul the Apostle, New York City. The commencement recital was played by Valerie Nichols, Andrew Andela and Cynthia Marrs who were awarded diplomas. Fr. Joseph R. Foley pronounced the benediction.

THE EUROPEAN BOY CHOIR of St. Martin Institute, Aalst, Belgium, sang July 9 at the National Shrine, Washington, D.C., as the first event on its first American tour under the patronage of Queen Fabiola of Belgium.

THE HARRISBURG Choral Society sang the Dvorak Requiem April 26 in The Forum of the State Education Building. Donald L. Clapper led the 125-voice choir and members of the Harrisburg Symphony Orchestra.



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AND ITS RELATION TO MUSIC

October 19 and 20, 1970

Addresses, Concerts and Workshops

By

Richard Felciano, Malcolm Williamson, Leopold Stokowski
Allan Wicks, Alec Wyton, Calvin Hampton
Austin Lovelace and Others

WRITE: JAMES LITTON, DEPT OF CHURCH MUSIC
WESTMINSTER CHOIR COLLEGE
PRINCETON, NEW JERSEY 08540

Church in Sumter, S.C. to Have Schantz Organ

The Church of the Holy Comforter, Episcopal, Sumter, S. C., has signed a contract with Schantz Organ Company, Orrville, Ohio for a three-manual organ. The installation will be on one side of the chancel with the great in an exposed position. The trompette-en-chamade will be placed in a high position on the back wall of the nave. The building is about 100 years old, Victorian Gothic, and of cruciform plan. Although small, the acoustics are good. Joseph Armbrust, organist and choir-master, represented the church in the design of the instrument. The Schantz company was represented by Alfred E. Lunsford.

GREAT

Spitzprincipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette-en-chamade 8 ft. 61 pipes

SWELL

Flute a Cheminee 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Cor de nuit 4 ft. 61 pipes
Nazard 2 3/4 ft. 49 pipes
Doublette 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Principal 1 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Bombärde 16 ft. 32 pipes



Mireille Lagacé, prominent member of the Ars Organi group in Montreal, has been appointed to a visiting professorship for the academic year 1970-71 at the New England Conservatory of Music, Boston. Born in 1935 and a student of Bernard Lagacé in Montreal and Anton Heiller in Vienna, she has won many prizes and medals in the Munich and Geneva International Organ Competitions in 1962, in the RCCO competition in Montreal in 1959. A member of the music faculty of Université de Montréal, she is also a harpsichordist and a frequent performer for the Canadian Broadcasting Corporation. She has been featured at many regional and national conventions of organ groups and has recorded for Madrigal and Baroque records and for the CBC International Service. She teaches each summer at the Cammac Music Centre.

MARILOU KRATZENSTEIN was organ soloist with the Rice University chamber orchestra in concerts in Germany and Austria in May and June. Kraus-Christhart Kratzenstein conducted the orchestra in Berlin, Hoechst, Konstanz, Freiburg, Bad Krozingen and Frankfurt.

THE DIAPASON

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JULY, 1970

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MIXED VOICES—CHRISTMAS

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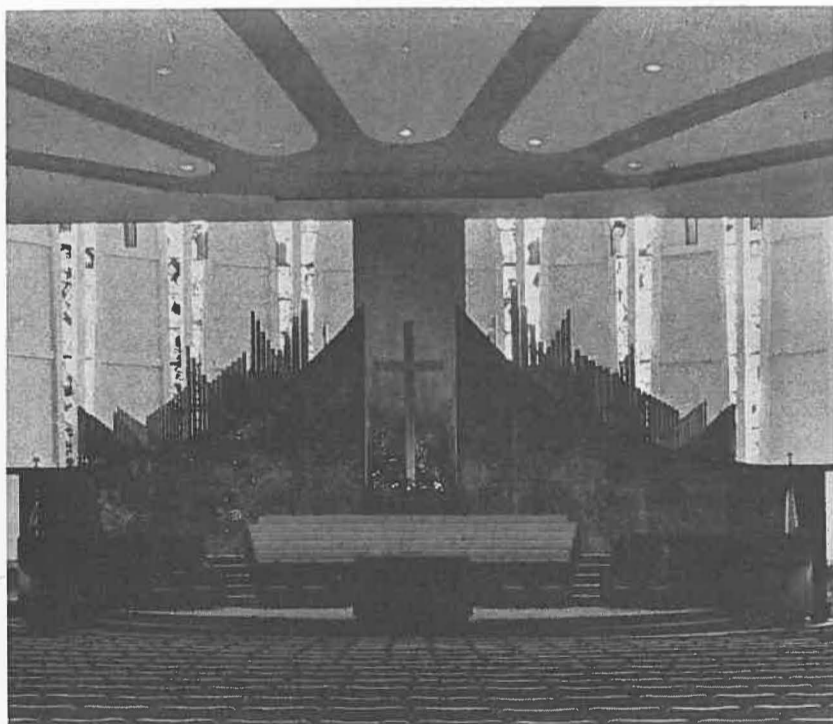
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AUGUST

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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

DEADLINE FOR THIS CALENDAR WAS JULY 10

- Aug. 11
Robert Grogan, Riverside Church, New York City 7:00
- 12
Christoph Wartenweiler, Pfarrkirche, Igls, Austria 8:30
- 13
Christoph Wartenweiler, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
- 14
Catharine Crozier, Cathedral St. Pierre, Geneva, Switzerland
- 14
Karel Paukert, Grote Kerk, Breda, Netherlands
- 14
David Aeschliman, St. John's Cathedral, Spokane, Wash. 2:00
- 16
Diane Bish, Notre Dame Cathedral Paris, France
- 16
Robert Griffith, Bethesda Episcopal Church, Saratoga Springs, N.Y. 4:00
- 16
Roger Heather, Christ Church, Cincinnati, Ohio 4:30
- 16
Karel Paukert, Eindhoven, Netherlands
- 18
Vienna Ensemble Musica Antique, Schloss Ambras, Innsbruck, Austria 8:00
- 19
Annemarie Zehnder-Frühling, Pfarrkirche, Igls, Austria 8:30
- 20
Annemarie Zehnder-Frühling, Stiftskirche zu Wilten, Innsbruck, Austria 8:30
- 21
Gerre Hancock workshop, Schmitt Music Company, Minneapolis
- 22
Virginia Prochnow, St. John's Cathedral, Spokane, Wash. 2:00
- 22
Carlene Neihart, USAF Academy, Colorado
- 22
Thomas George, Salem, Ky. Baptist Church 3:00
- Richard Johnson, Bethesda Episcopal Church, Saratoga Springs, N.Y. 4:00
- Roger Lerch, Christ Church, Cincinnati, Ohio 4:30
- Karel Paukert, St. Lambertuskerk, Helmond, Netherlands
- 26
Kurt Rapf, Pfarrkirche, Igls, Austria 8:30
- 26
Karel Paukert, Basilika unserer lieben Frau, Konstanz, Germany
- 27
Kurt Rapf, Stiftskirche zu Wilten, Innsbruck 8:30
- 30
Frederick Swann, Trinity Methodist, Newport News, Va.
- 30
C. Harold Einecke, carillon, St. John's Cathedral, Spokane, Wash. 2:00
- 30
Henry S. Humphreys, Christ Church, Cincinnati, Ohio 4:30
- 30
Karel Paukert, Bad Oeynhausen, Germany
- 31
Gerre Hancock workshop, St. Dunstan's College, Providence, R.I. thru Sept. 4
- 31
Karl Paukert, Herford, Germany
- 6
Ephra Baer, Pauline Chubbuck, Temple Hill, Oakland, Calif. 4:00
- 6
Karel Paukert, Marienkirche, Düsseldorf, Germany
- 7
Karl Paukert, Domkirche, Kalmar, Sweden
- 8
Samuel Hill, Trinity Church, New York City 12:45
- 8
Karel Paukert, Västervik, Lund, Sweden
- 9
Karel Paukert, Heeswijk, Sweden



Paul L. Reynolds will become director of music Sept. 1 at Covenant Presbyterian Church, Cleveland, Ohio, succeeding Henry Fusner. Mr. Reynolds comes from a similar post at Christ United Presbyterian Church, Canton, Ohio where he has served for eight years. Previous to Canton, he served First Plymouth Congregational Church, Lincoln, Neb.

A native of Omaha, Mr. Reynolds did undergraduate work at Doane College, Crete, Neb. He holds the SMM from Union Seminary.

Aeolian-Skinner 3-Manual for Long Island Temple

A three-manual organ of 37 ranks will be installed in the Fall at Temple Beth-El in Great Neck, New York. Pipes of the great and pedal are arranged in functional display. Officials of Aeolian-Skinner collaborated with the architects, Armand Bartos and Associates, in the design.

GREAT
Quintation 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4-6 ranks 292 pipes
Trumpet 8 ft. 61 pipes

SWELL
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Plein Jeu 5 ranks 305 pipes
Contre Hautbois 16 ft. 12 pipes
Hautbois 8 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Klein Erzähler 8 ranks 110 pipes
Rohrflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

Fourth Organ Festival at Morelia, Mexico

The Cathedral at Morelia in the state of Michoacan in Mexico has a long history of excellence in its music programs. With its excellent acoustics, one of the most satisfactory organs in all Mexico, and choirs and organists of proven abilities, the cathedral attracts crowds of music lovers for its extra service events. Three years ago Alfonso Vega Núñez, organist at the Cathedral since the passing of his famed teacher, Miguel Bernal Jiménez in 1956, headed a group of interested citizens in establishing an annual international festival of organ music.

The fine old Spanish colonial town in the Valley of Guayangareo, between Mexico City and Guadalajara, has always been a center of cultural and artistic activity, as well as of the political ferment in which some of Mexico's great revolutionary heroes developed. This year the city, founded 429 years ago, celebrated the 200th anniversary of the founding of its noted seminary.

The Fourth Annual Festival Internacional de Organo was held May 14-18 at Morelia, Michoacan, Mexico. The opening recital May 14 was played by the Argentine organist and composer Norberto Guinaldo, now living in California. Mr. Guinaldo's program at Morelia's imposing cathedral:

Preludio y fuga en Mi menor, Bruhns; Primeiro tento do Primeiro Ton, Coelho; Sonata de Primer Tono, Lidón; Fantasia y Fuga in Do menor, Bach; O Dios, del cielo miranos, Hanff; Finale, Segunda Sinfonia, Vierne; L'Annonciation, Langlais; Preludio para la Pasión del Señor, Dos Villancicos Espanoles, Parafrase sobre Sine Nomine, Guinaldo.

Rafael de Castro, Panamanian by birth, now resident of Mexico City, played in the Patio of the Palacio Mu-



From left: Guinaldo; Corroero; Laufman; de Castro, and Vega-Núñez.

nicipal May 15. His program: Noél; Praeludium Fuge and Ciacona, Buxtehude; Concerto 6, Soler. Fantasie und Fugue en la menor, Bach; Nun danket alle Gott, Karg-Elert; Choral en la menor, Franck; Berceuse, Vierne; Toccata, Sinfonia 5, Widor.

Juan Boco Corroero, who regularly plays Mexico's large modern tracker organ at Iglesia El Espíritu Santo in Mexico City, was heard May 16 playing in the cathedral:

Sonata en La Mayor, Corelli; Variaciones sobre Ei, du feiner Reiter, Scheidt; Adórnate, aluma amada, Aleg-ráos, amados christianos, Creemos en un solo Dios, Bach; Concerto en si menor, Meck-Walther; Remembranza, Estrada; La Nativité, Langlais; Carillón de Westminster, Vierne.

Sunday May 17 Alfonso Vega Núñez, organist of the Cathedral and organizer and director of the annual festival, was

soloist with the Guanajuato Orchestra in the Plazuela de San José, being heard in the concerto for organ and orchestra by Miguel Bernal Jiménez, his late teacher and predecessor as the cathedral organist. The orchestra also played the Beethoven Seventh Symphony under the direction of Tarsicio Medina and accompanied the Coro of the Morelia Seminary and Religiosas Guadalupanos.

The final recital of the festival May 18 was played at the cathedral by Harlan Laufman of the Church of the Good Shepherd, Corpus Christi, Tex.

Grand Jeu, DuMage; Tres Corales Preludios, Walther; Preludio y Fuga en si menor, Bach; Los Jardines Colgantes, Alain; Diálogo sobre las Mixturas, Langlais; La Ascensión, Messiaen.

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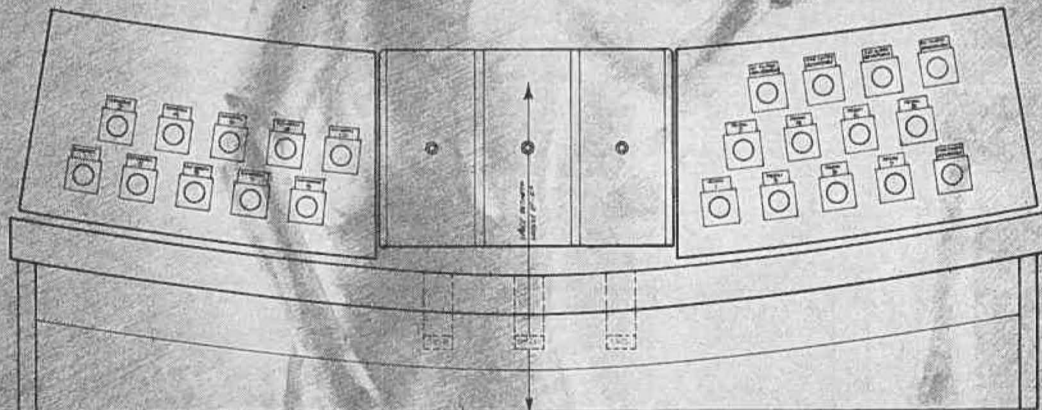
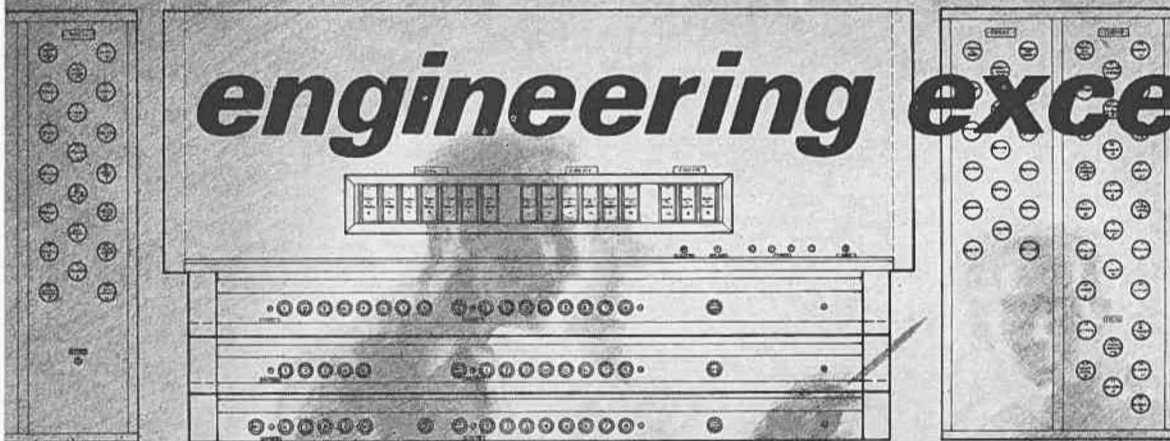
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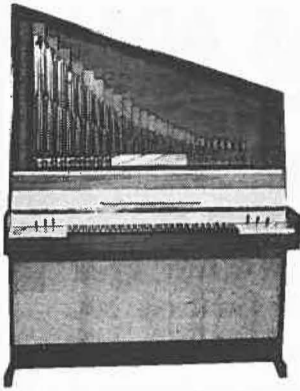
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Eiko Shoji, left, won the William C. Carl award and Valerie Nicho's the Willard Irving Nevins award, each given annually at the Guilman Organ School graduation.



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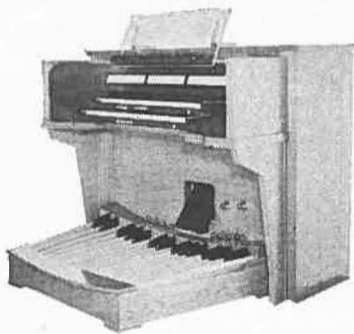
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NEWS OF CHAPTERS AND ORGAN GROUPS

Dallas
 Newly elected officers of the Dallas Chapter are: dean, Mrs. O. Glenn Satterlee; sub-dean, Howard Ross; treasurer, John D. Newall; secretary, Mrs. Don C. Dorsey; registrar, Mrs. Robert C. Young; financial secretary, Harold Clampitt; historian, Mrs. Fred Buchanan; parliamentarian, Sam Parker; auditors, Paul E. Knox, Charles Brown; chaplain, Dr. Fred D. Gealy; executive committee, Mrs. George E. Klump, Wesley Coffman, Donald Willing. President M. Searle Wright will attend the installation services Oct. 12.

DOROTHY W. PEOPLES

Galesburg
 The Galesburg, Ill. Chapter met June 9 for a picnic at the home of Mr. and Mrs. Roy Pearson, Jr. A report on the junior choir festival to be held next spring was given by Myrna Anderson, who will direct the festival.

MARCELA THOMPSON

Lehigh Valley
 New officers for the Lehigh Valley, Pa. Chapter are: dean, Jean H. Hay; sub-dean, Marguerite S. Kompass; secretary, Ruth Wagner; treasurer, Ronald M. Spier; registrar, Karl H. Fenstermaker; auditors, J. Clinton Miller, William J. Whitehead; chaplain, The Rev. Robert Blair Ruble; executive committee, Ruth E. Landis, Maryanne Yonkovich, Miriam McConnell Raddin, Robert E. Schanck, Jame Henninger, Floyd E. Schlegel.

JEAN H. HAY

Lancaster
 In conjunction with the Pennsylvania Arts Festival, the Lancaster Chapter sponsored a members recital June 16 at Trinity Lutheran Church. Participating members were Dean Carl E. Schroeder, Joseph E. Rader, Luke K. Grubb, JoAnn Wolfe, Terry Madeira, Karl E. Moyer and Frank A. McConnell.

MARY CHOPLOSKY

Los Angeles
 Organists and choral conductors got along well together May 18 at St. Andrew's Presbyterian Church, Redondo Beach, when Bill Beck, western regional winner, and Paul Salamunovich and his Loyola University men's chorus and Mount St. Mary's College Singers, with Owen Brady at the organ, joined forces in a program of organ and choral music for the Los Angeles Chapter and the Southern California Chapter of the Choral Conductors Guild.

June 1 was fun night in El Segundo's Old Town Music Hall as George Wright wrestled with the mighty Wurlitzer while a venerable silent version of Salome unreel.

RICHARD W. SLATER

Metropolitan New Jersey
 The annual dinner and business meeting of the Metropolitan New Jersey Chapter was held June 7 at the Montgomery Presbyterian Church, Belleville. Officers elected are: dean, John R. Harley; sub-dean, William K. Burns; secretary, Milton A. Ellison; treasurer, David R. Adamson. Following election and yearly reports, members heard a provocative and entertaining talk by the Rev. William Twiddy, Alpine United Methodist Church. James Jones, Holmdel, N.J., winner of the chapter's Jane Whittemore award playing competition, ended the evening by playing the winning pieces for the group.

PHYLLIS A. VAN NEST

St. Louis
 The St. Louis Chapter elected these officers for the coming season: dean, Elizabeth R. Buck; sub-dean, Franklin E. Perkins; secretary, Henry G. Glass, Jr.; treasurer, Marie Kremer; registrar, Harry W. Daum; auditors, Oscar H. Jekel, David Nelson.

Southeastern Minnesota
 The Southeastern Minnesota Chapter met May 25 at the home of Dr. & Mrs. R. L. Watson, Spring Valley — a home made from an old barn with a Mighty Wurlitzer complete with toy counter installed in the hayloft. New Officers are: dean, Mrs. Robert Riley, sub-dean, Ronald Ostlund; secretary, Mrs. Palmer Godtland, treasurer, Dean Robinson.

MRS. PALMER GODTLAND

Pasadena
 The Pasadena, Calif. Chapter's season ended on a solemn but uplifting note June 8 at St. Luke's Episcopal Church, Monrovia, when the chapter honored the memory of two deceased members by awarding this year's Martha Farr and Hunter Mead scholarships to Steven Denmark and Jell Romano. Following dinner and the installation of officers, the two winners were heard in the program listed in the recital pages, playing the 1969 Balcolm and Vaughan pipe organ.

RICHARD W. SLATER

Redwood Empire
 The Redwood Empire Chapter held its annual dinner and installation of officers June 1 at Oak Mont Inn, Santa Rosa. Daniel T. Ruggles, retiring dean, installed these officers: dean, Helen Pendleton; sub-dean, G. Franklin Morris; secretary, Mildred Johnson; treasurer, Verna Case Tischer; board members: Hans Hoerlein, Claire Saffell, Charla Grunton, Herbert Saffell, Mary L. Head, Ilah M. Dillingham, Daniel T. Ruggles. Following the installation, members awarded a gift to Agnes Kinne, retiring after a 23-year term as chapter treasurer.

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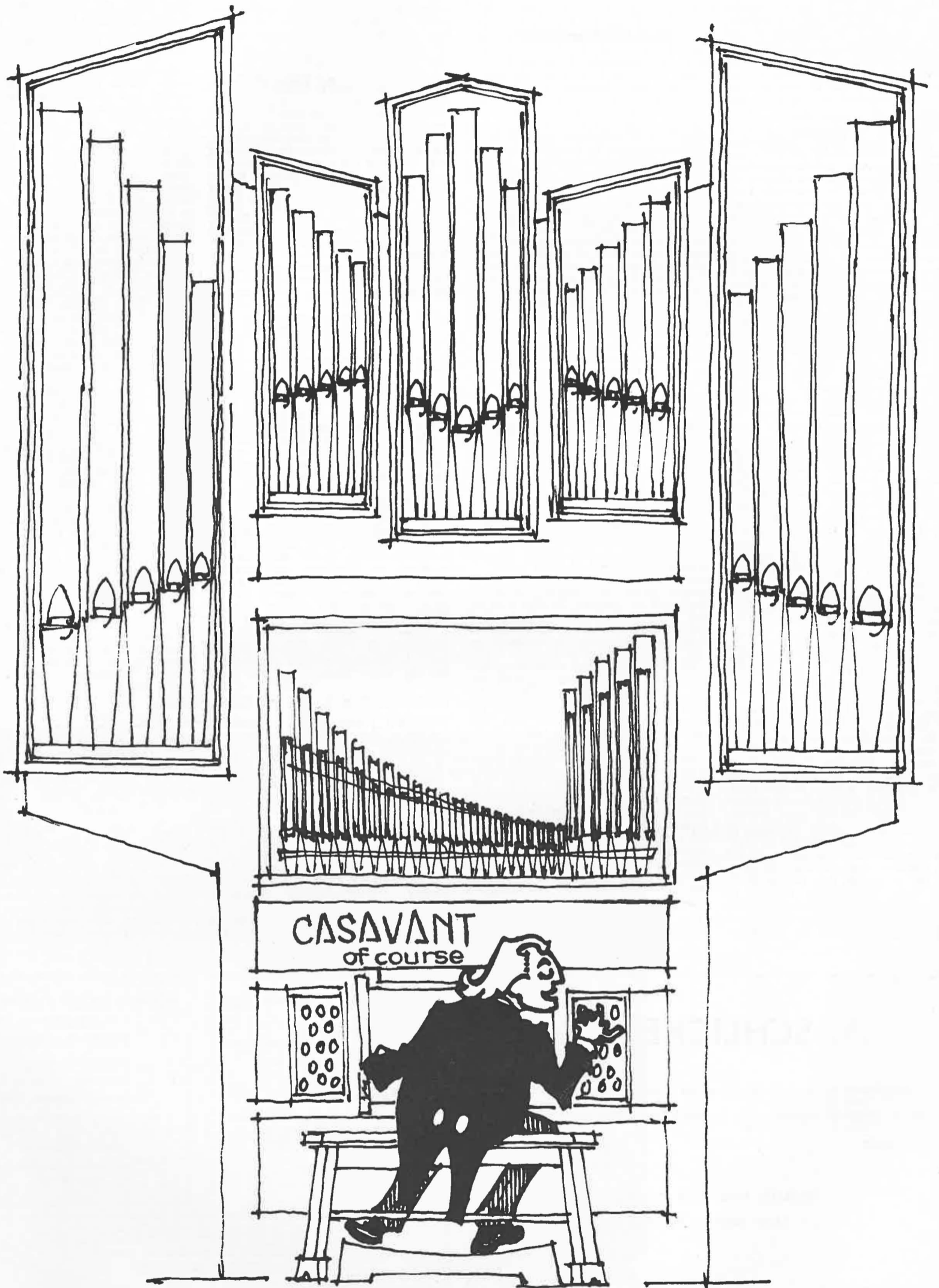
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Vierne & His Six Organ Symphonies

Part III (Conclusion)

By Page C. Long

VIERNE, A MASTER OF SONATA-ALLEGRO FORM

Vierne's six organ symphonies are a testimony to the composer's mastery of sonata-allegro form. In all but the First Symphony he uses the sonata-allegro design in at least one movement, while the Second, Fourth, and Fifth symphonies use this form in two or more movements. Nine of the 31 symphony movements use the sonata-allegro form. Five other movements use the "sonata-toccata" design (to be discussed later), and one movement is a sonatina (*Intermezzo* of the Third Symphony), which has a short development section which treats only the A theme. A tabulation of all the Vierne symphony movements listed by formal types appears below (see page 10).

The first movement of the Second Symphony is an example of pure, or "textbook," classic sonata-allegro form. The exposition presents two themes, a lively A theme in E minor at the start and later a more placid B theme in the relative major key (m. 39). Four measures of transition material, built on the dotted rhythm of the first theme, lead to an extended development at m. 75. The A theme is treated in various textures and keys until m. 122, when initial motives of both themes are combined in various keys. A free retransition, marked *a piacere*, at m. 151 anticipates the recapitulation by introducing a three-note motive which foreshadows the return of the first theme in 180. The restatement of this theme, however, is soon curtailed at m. 192 when the B theme returns in the top voice in the tonic key. A coda (m. 210 to the end) combines both themes once again over a tonic pedal on E.

Many composers of the 19th century, from Beethoven to Bruckner, found that the sonata-allegro form, when used in orchestral symphonic works, lends itself to an extended treatment of themes, especially in the exposition and development sections of this musical form. The many voices and timbres available in the orchestra make possible the effective use of theme extension or repetition, since each extension or repetition of a thematic idea may be scored for a different orchestral instrument or choir, or, as in the case of symphonic organ works, a different manual or group of organ stops. Thus, the A or B themes of a sonata exposition may become a lengthy or A or B "theme

group" in a symphonic work of a romantic composer. In the first movement of Vierne's Third Symphony, for instance, the A theme of the exposition consists of 39 measures of developmental treatment — using two manuals alternately — of the first seven notes of this theme. In the third movement of the Fifth Symphony the exposition consists of a group of themes — closely related by key and motive structure — as follows: A (m. 1); A' (m. 9); A repetition (m. 16); A' repetition in a new key a major third higher (m. 24); A², a new theme derived from A, over a tonic pedal in the left hand (m. 31). Three manuals of the organ are used alternately in the registration indications for this A theme group (m. 1-50).

In Vierne's organ symphonies the development sections of the sonata-allegro movements may likewise be characterized by lengthy thematic extensions and repetitions which exploit contrasts of mood and instrumental color. The development section of the *Final* of the Second Symphony, for example, is 118 measures long, or over half of the movement, which consists of a total of 205 measures. This development is highly sectionalized, having many double bars at the key changes. While the beginning of this section (m. 50) develops the A and B themes *intact* — that is, as organic wholes — the development section later treats only theme fragments, or motives, starting with m. 101. The sudden appearance of many quarter and 8th rests at this point makes this difference in treatment at once apparent.

The *Scherzo* of the Sixth Symphony presents an extended development section in which the A and B themes, both motivic rather than lyrical, are treated first one at a time and later together in m. 93-112. In the retransition the B theme is given as an inversion in m. 169-184, just prior to the recapitulation.

The *Intermezzo* of the Third Symphony is a sonatina having a development section which treats only the A theme (m. 74-107). The B theme (m. 40) of this movement is given an exceptional key scheme, appearing in unusual keys in both the exposition (F-sharp) and in the recapitulation (F), the tonic of the movement being D major.

An unusual departure from the sonata-allegro design occurs in the

Scherzo of the Second Symphony, where the B theme (m. 73) in the pedal does not return in the recapitulation. As if to compensate for this, however, Vierne uses the first 12 notes of this pedal theme for the melodic contour of the A theme in the last movement of the symphony. Although meter, tempo, and even rhythmic patterning are radically altered, the similarity of these two cyclic themes is somehow apparent to the ear, probably because of the striking intervallic structure of the melody.

VIERNE'S "SONATA-TOCCATA" MOVEMENTS

The term "toccata" (from the Italian *toccare*, "to touch") is usually applied to a keyboard composition in which a more-or-less persistent keyboard figuration serves as the basis for the composition's formal organization — that is, the figuration itself is thematic, and is, in essence, the *raison d'être* of the piece. The toccata figuration of the Venetian School *intonatione* (a pre-fugal form) was interrupted by an imitative middle section and then resumed again to make a three-part form in these early examples of toccata. The German organists who preceded Bach frequently wrote pieces called toccata in which the figuration itself was the theme for continuous expansion. Bach's "Dorian" Toccata for organ is of this genre, although his famous *Toccata in D Minor* — which is interrupted by a fugue — consists of sectionalized treatments of several different figurations. It would be erroneous to think that the word "toccata" has ever been

most part, of the type in which the keyboard figuration persists throughout the composition and becomes, at the same time, the main melodic element of the movement. Such is the case, for instance, with the well-known *Toccata* from Widor's Fifth Symphony and the *Toccata* from his Fourth Symphony.

In five of his organ symphony movements Vierne superimposes an all-pervading and indispensable toccata figuration over the confines of traditional sonata-allegro form. This "sonata-toccata" design occurs in the final movements of his First, Third, Fifth, and Sixth symphonies, and also in the first movement of the Sixth Symphony. The toccata figuration in these five movements, usually a broken-chord pattern, is so distinctive and memorable to the listener that it is easily remembered as an almost inseparable part of the main theme itself. The toccata figuration (hereafter called simply the T) is never merely an accompaniment for a theme; it is, rather, an integral part of it. Most listeners, for instance, in trying to recall the first theme of the *Final* of Vierne's First Symphony, would probably first recall the two introductory measures of the T idea before they would recall the tuneful pedal theme.

The same would probably hold true in the case of the other sonata-toccata movements of the Vierne symphonies. Seldom does the A theme appear in these five movements — whether in the exposition, development, or recapitulation — without some form or suggestion of the T figuration. A notable exception to this is in the *Final* of the First Symphony where a varied repetition of the A theme is accompanied by motives from the B theme rather than by the T (m. 31-40 in the exposition and m. 198 — 204 in the recapitulation). Perhaps because the first few notes of the B theme figure so prominently in the development, Vierne does not allow this secondary theme to return in its full statement in the recapitulation, but rather begins in a transition to a coda (m. 205) after the return of the A theme group.

The T figuration of this movement

EX. 21. Symphony I, last movement, beginning.



used to signify a musical form, as did the word "sonata" throughout most of the 18th and 19th centuries. The toccata, like the fugue, is more like a technique or procedure of musical composition than a compositional form itself.

The movements entitled *Toccata* in Widor's organ symphonies are, for the

(Ex. 21) is varied in the recapitulation by the use of a triplet rhythm. A similar rhythmic transformation of the T occurs in the *Final* of the Fifth Symphony, where even the pedal takes part in this fast triplet figuration in the coda (m. 225 to the end). These increases of rhythmic movement give the material being restated a new setting, adding

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fresh interest and excitement. Vierne seldom recapitulates any theme by the use of literal repetition. Instead, he usually prefers to alter repeated material in his recapitulations with new textures and, generally speaking, a fuller and richer sonority than that found in the exposition.

In his Sixth Symphony Vierne introduces both the T and the B themes of the first movement in a 30-measure introduction. The T theme contains nine different chromatic notes in its first statement, and the B theme contains all 12 chromatic notes (Ex. 1). This B theme of the introduction becomes the B theme of the first movement itself. The A theme of this movement is first heard in m. 32 and is accompanied by fragments of the T. Throughout the movement the A theme never appears without some form or suggestion of the T idea.

The last movement of Vierne's Sixth Symphony is an unusual example of sonata-toccata, having a short development (m. 184-209) and a long exposition, which is, in itself, a three-part form (*aba*), the *b* of which (m. 29) is never developed nor repeated, being nearly episodic and appearing in the subdominant key. The interjection of a cyclic theme in m. 239 between the A and B themes of the recapitulation, is another striking departure from Vierne's usually conservative principles of sonata design. When considering such departures from the norm in a composer's last work of a particular genre or form, one is prone to wonder just how much further the composer would have pushed his musical imagination in regard to form and harmony if he had written one or more works in the particular genre. Vierne completed his Sixth Symphony, the last, in 1931 at the age of 62. He wrote very little music of importance from that time until his death in 1937, although he had planned to write a Seventh Symphony as well as two operas, *Antigone* and *Tristan*.

THREE-PART FORM

While Vierne's First Symphony has six movements, the remaining five organ symphonies have only five

movements each, making a total of 31 movements in all six organ symphonies. Fourteen of these movements, or almost half of them, are either of sonata-allegro or sonata-toccata design. Seven of the movements, or roughly 25 per cent, are of simple three-part form. In his First Symphony Vierne uses this ABA form in the third, fourth, and fifth movements of this work, all three of these movements possessing a fair amount of note-per-note literal repetition in the restatement of the A theme. In his remaining five symphonies Vierne rather carefully avoids the use of literal repetition.

The second and fourth movements of the Third Symphony are also of ABA design. The restatement of the A theme in this work's second movement uses a different accompaniment figure from that of the first statement. The restatement of A in the fourth movement is shortened to less than half of the duration of this theme's original statement. Seven measures of the original are repeated literally in the manual parts, but even here the pedal accompaniment is considerably altered.

The *Romance* of the Fourth Symphony is a three-part form, with the B

theme cyclically derived from the A theme of the first movement (see Ex. 9).

The return of the A theme in the fourth movement of the Fifth Symphony (m. 57) demonstrates the composer's ingenuity in the enhancement of a theme in its repetition following contrasting material. Here the right hand gives a chromatic sextuplet accompaniment while the left hand sounds a tonic pedal point and a counter-melody. The theme itself appears in the pedal. This texture is a sharp contrast to the simple five-part harmonization of the A theme at the beginning of the movement.

MOVEMENTS EMPLOYING "CONTINUOUS EXPANSION"

In four slow movements of his six symphonies Vierne uses a compositional process which perhaps might best be described as "continuous expansion." In these movements a single theme is the source of the main melodic ideas of the entire movement. In many Baroque suite and sonata movements the continuous expansion of a single melody is also a commonly found form

of composition. In such movements the dramatic contrast of two or more themes is absent; the composer achieves variety in such movements by displaying many variations, extensions, and truncations of a single melodic idea. Many of the movements from the keyboard suites of Bach and Handel and the sonatas of Domenico Scarlatti are examples of the continuous expansion principle of composition.

The *Prelude* to the First Symphony is built almost entirely upon the six motives given in Ex. 22 and 23 — each motive being one measure in length. The first motive (m. 1) is repeated in the second measure. Although Ex. 23 is labeled "B motive," it can be thought of as having been derived from the third and fourth measures of the movement (Ex. 22). The A theme appears in m. 25-28 and in augmentation in m. 58-73.

The entire *Prelude* to the Fourth Symphony is derived from a two-measure motive, which is first found in the third and fourth measures of the movement (Ex. 9). The last page of the score (m. 86 to the end) contains a literal repetition of the first eight measures of the piece (except for an octave doubling of the pedal point in the right hand), followed by a nine-measure coda which utilizes a mirror of the subject.

The *Aria* of the Sixth Symphony is a continuous expansion of a theme which employs 11 of the 12 notes of the chromatic scale (Ex. 2). A five-measure introduction uses a "planning" or "tonal shifting" two-chord sequence of a ninth chord resolving into a seventh chord built upon a root which is either a step or a half-step above the ninth chord. This introductory material returns on the last page of the score in m. 73-74 and 77-78.

OTHER FORMS IN THE SYMPHONY MOVEMENTS

A four-part form (ABCA) is the design of the *Adagio* of the Sixth Symphony. The A theme (Ex. 24), first

(Continued, page 10)

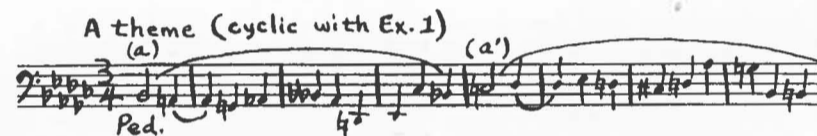
Ex. 22. Symphony I, first movement, m. 1 (A theme).



Ex. 23. Symphony I, first movement, m. 29, 25, & 58.



Ex. 24. Symphony VI, fourth movement, A theme (m. 3-10).



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2'	Waldflöte	56 pipes
III Rks.	Mixtur	168 pipes
8'	Trompete	56 pipes
	Zimbelstern	4 bells

POSITIV

8'	Holzgedackt	56 pipes
8'	Gemshorn	56 pipes
4'	Koppelflöte	56 pipes
2'	Prinzpal	56 pipes
1½'	Quinte	56 pipes
4'	Krummhorn	56 pipes
	Tremulant	

PEDAL

16'	Subbass	32 pipes
8'	Oktave	32 pipes
4'	Nachthorn	32 pipes
16'	Fagott (½ L)	32 pipes

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Positiv to Hauptwerk
Hauptwerk to Pedal
Positiv to Pedal



stated in the pedal under a dominant pedal point in the left hand, is divided into two motives, *a* and *a'* the latter being a mirror of the former. The long exposition of the A material treats both these motives in the developmental fashion. The cyclic B theme, which is also the B idea from the preceding movement and which also returns in the recapitulation of the last movement, is first stated at m. 79 and is inverted soon thereafter in m. 85. A contrasting theme (C) appears in m. 103 and is characterized by a syncopated counter-theme in the left hand and a pedal point on F, the supertonic of the movement. A shortened return of A begins in m. 127, but this soon gives way to a coda employing the *a* motive at m. 148.

A five-part rondo (ABACA) is the form of the *Minuet* of the Fourth Symphony. The repetitions of the A theme in this movement are varied in texture and tonal color at each appearance. It is heard in inverted form in m. 19-30, and the original and the inversion are combined in m. 35-41. The general plan for this movement is as follows: A (m. 1-18), A inversion (19-29), B (30-40), A (41-59), C (60-102), A (102-160), and a coda — derived from the C theme in m. 161 to the end).

Sectionalized variation form is the design of the *Chorale* of the Second Symphony. The slow chorale theme is 32 measures in length and has the phrase form of *a*, *a'*, *b*, and *b'* — each phrase being eight measures long. Six variations follow, all of which keep the theme fairly well intact. All six are clearly separated by double bars in the score. The second variation (m. 69-76) is the shortest and is in the key of C major, a key which Vierne only rarely used in his organ symphonies. The remaining five variations are from 19 to 26 measures long and are cast in a variety of keys and textures.

The form of the *Grave*, the first movement of the Fifth Symphony, is that of a passacaglia, freely treated, with a middle development (m. 42-75) and a varied reprise in the tonic (m. 76 to the end). The movement contains two important themes: the A, or passacaglia theme, which appears as a three-measure pedal solo at the beginning (Ex. 25), and a B theme, or motive, which first appears in the fourth and fifth measures (Ex. 3), and which undergoes many transformations in the course of the movement. The passacaglia theme appears in m. 23-29 as a strict canon at the sixth. This theme is transferred to the right hand, over a tonic pedal point, in the last nine measures, the coda, of the movement. The development section, which combines the A and B themes in several keys, introduces a new accompaniment figure in 8th notes (m. 42-57). The A theme is given in rhythmic diminution in m. 58-62. A short retransition leads to a recapitulation which employs upward chromatic scale segments as a new accompaniment for the passacaglia theme (m. 76-92). An eight-measure coda using a tonic pedal point closes the movement, which has combined elements of sonata-allegro form (the development section, in particular) and the passacaglia form (the ostinato bass).

The only fugue in all the Vierne symphony movements is the well-crafted, four-part fugue in the second movement of the First Symphony (Ex. 26).

The fugue subject, which upwardly arpeggiates both the leading-tone seventh chord and the dominant seventh in D minor, carries a regular counter-subject in the exposition (m. 1-19) and in several entries of the subject in the development (m. 20-84). The subject appears four times in inversion: once in G minor (m. 55-60), next in E-flat (61-66), and finally in the tonic of D minor (74-79), strettoed by an appearance in the dominant of A major (77-81). The final section (m. 84-110) begins in the tonic with a stretto between the outside voices at the time interval of one measure. The tenor voice enters on the dominant before the stretto voices can complete their utterance. The pedal, in turn, treads upon the heels of the tenor entry, but this time presents the subject in inversion (m. 89). In m. 93-96 the outside voices simultaneously give both the subject and its inversion. This leads to a prolonged and ornamented dominant pedal point, over which shifting diminished seventh chords appear

in both hands in arpeggiated forms. Six measures of sweeping interruption, marked *Fantasia*, lead to a final full harmonization of the subject's opening measures, whereupon the movement closes with an ornamented 4-3 suspension.

Although Vierne proved himself a master of the fugue in this isolated example, he neglected to include any other fugues in his remaining organ symphonies. One notices, however, that the second movement of the Fourth Symphony closely resembles the fugue subject of the First Symphony in its rhythmic patterning. Although of sonata-allegro design, this second movement from the Fourth Symphony contains many fugato sections on the first theme — for instance, m. 25-33 and m. 62-96.

The following table shows the key relationships among the various movements which comprise each symphony. (see Table I below)

There are 17 movements in minor keys and 14 movements in major keys. It is curious that the opening movements of all six symphonies are in minor keys.

CYCLIC RECURRENCE OF THEMES

One of the outstanding features of the symphonic orchestral literature in the 19th century was the frequent use of the cyclic, or recurrent, theme which appeared, either unchanged or in some disguise, in two or more movements of a symphonic work. The *idée fixe* of Berlioz' *Symphonie Fantastique* was imitated by other composers of the 19th century, notably Liszt, Franck, and Richard Strauss, who often used recurrent themes and motives in their longer compositions.

All six of Vierne's organ symphonies contain at least one cyclic theme which is easily recognizable in two or more movements of the same symphony. In the *Andante* of the First Symphony the *Quasi recitativo* sections, m. 32-39 and 52-59 bear an impressive resemblance to the A theme of the previous movement.

The B theme in the pedal of the *Scherzo* of the Second Symphony is rhythmically transformed to become the main theme of the last movement. The first six notes of these two themes are

intervallically the same, although the rhythm, meter, and tempo are quite different.

In the *Adagio* of the Third Symphony the retransition material (m. 52-61) is similar in melodic contour and general texture to the main theme of the *Intermezzo*, the previous movement.

Vierne's last three symphonies display a more elaborate use of the cyclic principle. The Fourth Symphony contains a "germinal" theme which is found in aurally recognizable form in three movements. Compare Ex. 9 with Ex. 27 and 28 below.

In the Fifth Symphony the passacaglia theme of the first movement (Ex. 25) is used in the pedal to accompany the B theme of the third movement (m. 50-58), and is used again, rhythmically altered, as the main theme of the last movement.

The Sixth Symphony contains two cyclic themes, one found in two movements and the other found in three movements. The B theme of the third movement (Ex. 27) becomes the B theme of the following movement (Ex. 30), and also becomes the pedal accompaniment to the recapitulation of the B theme of the last movement (Ex. 31).

In this last symphony the second half of the A theme (*a'*) of the fourth movement (Ex. 24) is intervallically identical with the B theme of the first movement (Ex. 1).

A device similar to the cyclical or germinal principles of melodic composition is the "foreshadowing" of a theme, by which is meant the offering of a mere suggestion of a theme before it appears fully stated in its entirety. In the *Final* of the Fourth Symphony the B theme, which is first fully stated in m. 26-36, is clearly foreshadowed in m. 8 in the alto voice.

CONCLUSIONS REGARDING VIERNE'S USE OF FORM

Table II shows that the sonata-allegro form is the chief vehicle of Vierne's musical imagination in his organ symphonies. The sonata-allegro or the sonata-toccata forms appear in 14 of the 31 movements, while the sonatina, or sonata having a short development on only the A theme, is the form of the *Intermezzo* of the Third Symphony. The opening movement of the Fifth Symphony is a passacaglia having a sonata development.

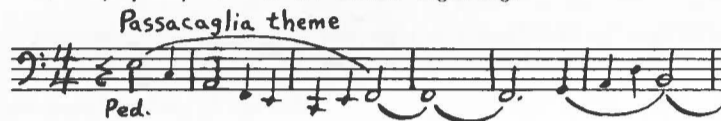
As an organist, Vierne played and loved the contrapuntal organ works of J. S. Bach and other Baroque composers. One might expect to find more than one fugue in his symphonies, but Vierne chose to prove his mettle as a contrapuntist by his ingenious combining of themes in the sonata form, particularly in those movements in which a cyclic theme is combined with one or more other themes belonging to the movement.

Vierne was less consistent in his use of the simple ABA form, employing it three times in his First Symphony, twice in his Third Symphony, and once each in his Fourth and Fifth symphonies. While the three examples of ABA form in the First Symphony show the greatest amount of literal repetition in the recapitulations of the A themes, it is noteworthy that the instances of literal repetition in all the remaining symphony movements of any form are extremely short, Vierne usually preferring to alter the tone color and texture of any repeated material. The First, Second, Fourth, and Sixth symphonies each have one movement built on the compositional principle of the continuous expansion of one theme. These symphonies represent the early, middle, and late periods of Vierne's creative life.

The four-part form (ABCA) and the five-part rondo form (ABACA) are both represented by one example in the symphony movements; likewise, the fugue and the variation forms. The 31 movements are represented by a total of ten different compositional forms.

In his symphonies Vierne demonstrates a consistency in the use of form by his employment of sonata-allegro, sonata-toccata, and sonatina movements in 15 of his 31 symphony movements. Each symphony contains at least one movement of the sonata type, the first, third, and last movements being the most susceptible to sonata treatment.

Ex. 25. Symphony V, first movement, beginning.



Ex. 26. Symphony I, second movement, fugue subject, beginning.



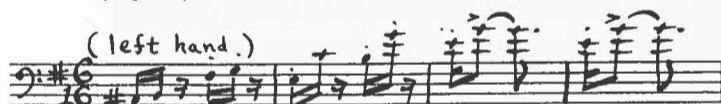
Ex. 27. Symphony IV, fourth movement, B theme, m. 43-46.



Ex. 28. Symphony IV, last movement, A theme, m. 1-3.



Ex. 29. Symphony VI, third movement, B theme, m. 41-44.



Ex. 30. Symphony VI, fourth movement, B theme, m. 79-80.



Ex. 31. Symphony VI, last movement, interpolated pedal theme in recapitulation, m. 239ff.

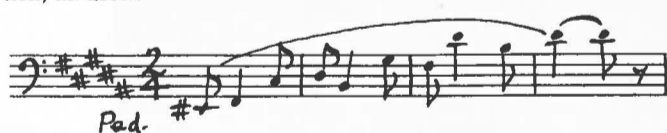


TABLE I. KEYS OF THE VIERNE SYMPHONY MOVEMENTS¹

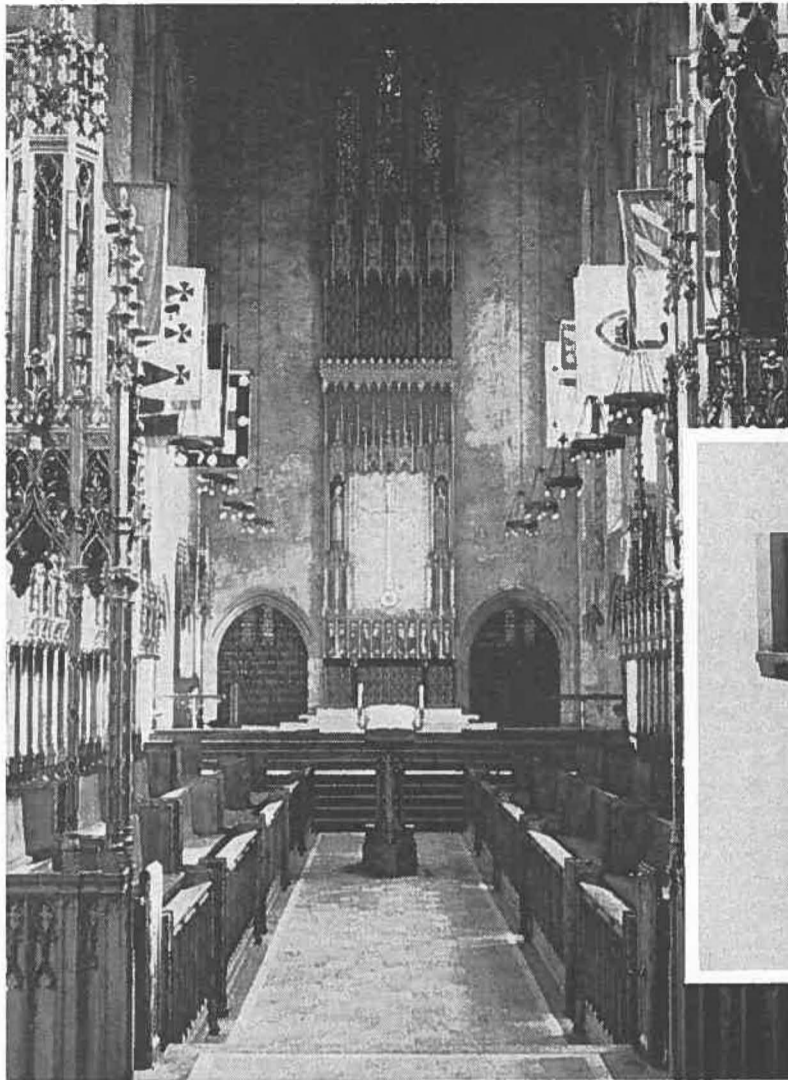
First Symphony	d	D	B \flat	a	F	D
Second Symphony	e	A \flat	E	c \sharp	E	
Third Symphony	f \sharp	a	D	B	f \sharp	
Fourth Symphony	g	g	E	D \flat	g	
Fifth Symphony	a	a	d	F \sharp	A	
Sixth Symphony	b	d	g	e \flat	B	

¹Major keys are represented by capital letters and minor keys by lower case letters.

TABLE II. FORMS OF THE VIERNE SYMPHONY MOVEMENTS¹

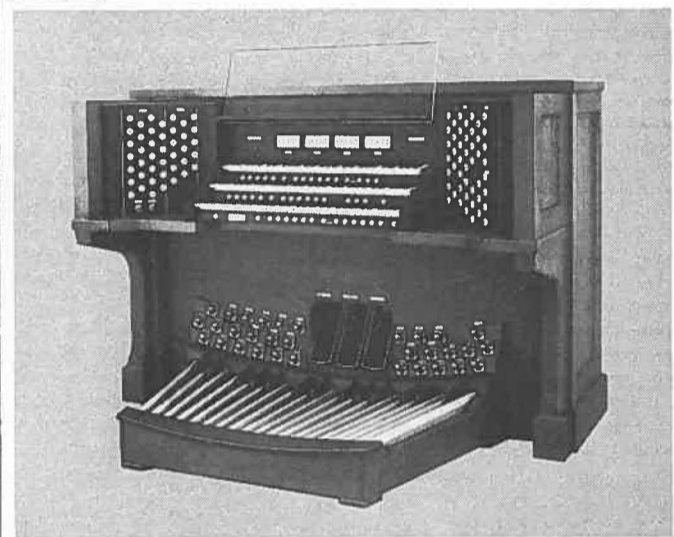
Sonata allegro form (9):	II-1, II-3, II-5, III-1, IV-2, IV-5, V-2, V-3, VI-3
"Sonata-toccata" (5):	I-6, III-5, V-5, VI-1, VI-5
Sonatina (1):	III-3
Three-part form (ABA) (7):	I-3, I-4, I-5, III-2, III-4, IV-4, V-4
Continuous expansion form (4):	I-1, II-4, IV-1, VI-2
Four-part form (ABCA) (1):	VI-4
Passacaglia (with sonata development) (1):	V-1
Rondo (ABACA) (1):	IV-3
Variation form (1):	II-2
Fugue (1):	I-2

¹The Roman numeral indicates the number of the Vierne symphony; the Arabic number indicates the movement.



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8' Bordun
4' Oktave
4' Rohrflöte
2-2/3' Quinte
2' Prinzipal
2' Flachflöte
V Kornett
IV Mixtur
IV Scharf
16' Posaune
8' Trompete

POSITIV ORGAN

8' Holzgedeckt
8' Quintade
4' Prinzipal
4' Koppelflöte
2-2/3' Nasat
2' Oktave
2' Blockflöte
1-3/5' Terz
1-1/3' Quintlein
1' Kleinprinzipal
IV Zimbel,
16' Dulzian
8' Krummhorn
4' Krummregal
Tremulant

SWELL ORGAN

16' Bourdon Doux
8' Montre
8' Flûte Couverte
8' Flûte Harmonique
8' Viole
8' Violen Celeste
4' Prestant
4' Flûte à Pavillon
2' Doublette
1-1/3' Larigot
V Plein Jeu
16' Basson
8' Trompette
8' Hautbois
4' Clairon
Tremulant

CELESTIAL ORGAN

16' Gamba
8' Viola Pomposa
8' Viola Celeste
8' Flauto Dolce
8' Flauto Celeste
8' Dulciana Celeste II
4' Violina Celeste II
4' Flauto Amabile
4' Piffaro Celeste
2' Piccolo
III Dolce Cornet
8' Scialumo

BOMBARDE ORGAN

16' Bombarde
8' Trompette
8' Trompette Héroïque
4' Clairon

PEDAL ORGAN

32' Untersatz
16' Prinzipal
16' Subbass
16' Violone
16' Gemshorn
16' Erzähler
16' Lieblich Gedeckt
10-2/3' Grossquinte
8' Oktave
8' Spitzflöte
8' Gedeckt
4' Choralbass
4' Nachthorn
2' Hellflöte
II Sesquialter
IV Mixtur
IV Scharf
32' Bombarde
32' Dulzian
16' Bombarde
16' Rankett
16' Basson
8' Trompette
8' Hautbois
4' Schalmei
2' Zink

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Allen

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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

A Cloud Larger Than a Man's Hand

Not since the dark 1930s has the financial plight of churches been so desperate as it seems to be in 1970. Church after major church reports inability to meet minimum budgets and, quite in line with expectations, it is the music budget which first feels the axe. Several friends of ours have withdrawn from major posts which they had given luster over the years, when salary cuts made it financially impractical to continue investing what they feel is the necessary time and energy to do artistic, creative and emotionally satisfying work.

Inner city churches, especially, are experimenting with the most varied musical approaches, sometimes alienating one segment of their membership in a desperate gamble to attract another vastly different segment. Perhaps the clergy are even more confused than the church musicians; perhaps church boards and vestries have an even less certain sense of direction than music committees.

We wonder whether the wait-and-see attitude, the determination to sit out the storm is really any less effective than the "try-anything" approach. Perhaps it is a bit less frustrating to insist on doing something than just to sit and take it.

This year American colleges and universities are graduating, often as masters and doctors, the most musical, adept and, we think, serious group of young organists in the history of this country; few if any other countries have ever had such a technically and artistically proficient group. With the churches in trouble, where are these people going? What can they do? Colleges often report that faculty openings of any interest attract upwards of 50 applicants.

The generation of us who completed our school work at the bottom of the Great Depression and who had to work at menial tasks for years, just to keep our momentum alive, are deeply concerned about this perplexity.

It isn't enough to counsel patience to a generation which has never known patience; it is not possible to advise optimism upon those who find themselves suddenly stumbling over impassable barriers.

This nation's young people are an independent, ingenious and brave lot.

They are not ready to accept things as they are and they fervently believe almost everything can and must be better. We hope that one of the smaller problems they can solve will be the dilemma of the church and its music. We haven't done all that well, have we?, with the little cloud which ariseth from the sea.

Music for the Masses



Back in 1925 a metal company in New York City purchased a series of quarter page advertisements in The Diapason offering as gifts small oblong tags carrying two slogans. "Music for the Masses" and "A Pipe Organ in Every School." At this curious distance in time our reaction is just simple amazement.

Of course "Music for the Masses" has long since become even too much of a reality, with a brace of radios and television sets in every home, transistor sets in many shirt pockets and hanging from the handle-bars of bicycles and even tricycles. Many of us members of The Masses wish, for Heaven's sake, that there might be a little less music constantly provided for us.

So slogan 1, like early radical political platforms, has gone on to become part of all our lives.

But slogan 2: "A Pipe Organ in Every School"!!!! There are several high schools and at least a couple of grade schools in Chicago suburbs which actually do have pipe organs. When playable at all, these are consistently in bad repair, and one wonders if their tonal designs ever permitted even a reasonably good ensemble sound.

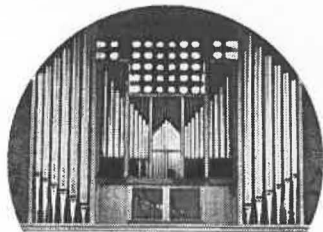
In a period when municipal organists in many cities were playing huge organs in local auditoriums to audiences of thousands, it is small wonder the schools wanted to get into the act.

The real interest concerns who initiated the idea, who financed it, what if anything came of it (the free tags, we mean). Obviously the panic of 1929, the advent of sound pictures and the sudden popularity of radio combined to stop the movement in its tracks.

It seems a long jump from "A Pipe Organ in Every School" to "Tracker Backer" but a whole history could be written in slogans.

We were enjoying our second year of organ lessons when the Holt Metal Company began to distribute its tags or labels, or whatever they were. (The ad called them "stickers.") At this point we wonder who would have played all those school organs in a generation whose organs benches often supported the frail forms of Miss Susies playing two Sunday services for "pin money." Would those same Miss Susies have been found moonlighting in the high school auditorium or playing Clayton's Grand March while the first four grades marched down the corridor?

The world do move!



Organ Music

After many months of minimal activity on the organ music scene, the first weeks of summer have witnessed a surprising number and variety of new publications.

Augsburg once again claims alphabetical priority with G. Winston Cassler's Hymntune Duets for C Instruments and Organ. Two violins would seem to be the best choice, although reasonable ranges and use of uncomplicated keys give to this collection a certain *ad libitum* character. Formal structures are decidedly of the variation type rather than free. A supplemental part book is also available for instruments in B-flat and F.

Gerhard Krapf's short setting of Dear Christians, One & All, Rejoice is a new single from Augsburg.

Two volumes in the series Magyar Organazene (Hungarian Organ Music) have arrived (Editio Musica, Budapest - Associated?). Volume 2 includes pieces by Jemnitz, Kadosa, Farkas and Maros. Sandor Jemnitz' Fantasy has virtuosic accoutrements in a remarkably conservative vein. Pal Kadosa's Four Pieces for Organ are technically rudimentary and have an engaging folk-like quality. The Canephorae ("Basket Beavers") of Ferenc Farkas are also published separately (Boosey & Hawkes Z.5766). This set of five pieces, composed at Rome in 1931 in the course of study with Respighi, is evidently intended to create the effect of a classic procession. Rudolf Maros' Bagatelles (1960) makes use of conflicting key signatures and other "progressive" devices. Aside from some unconventional harmonic effects, however, this amounts to a rather ordinary suite of movements in varying tempos. (Measure 8 of the Prelude has a misprint in the pedal: f' instead of a'-flat.)

Volume 3 includes pieces by seven composers. There is no major stylistic contrast between the two collections.

Kodaly's Epigrams, a set of nine accompanied melodies, has been arranged for organ by Gabor Trajtler (Boosey & Hawkes). There is some folk influence here. The individual pieces are of interlude length. The entire set (or parts of it) could form a suite.

Also from Boosey is a separate edition of the Maros Bagatelles described above.

Concordia sends score and parts for a brass sextet arrangement by L. W. Landes of Bach's In Dir ist Freude. The new key is A-flat, and ornaments are written out in full. Brass instruments are capable of marvelous effects, but we have grave doubts that this style is among them.

Gerhard Krapf's prelude on Lord Jesus Christ, with Us Abide is a new single from Concordia.

The series of chorale improvisations by Paul Manz continues with Set II and Set III. These are attractively done and will serve equally well as hymn introductions or self-contained items.

Another series continued by Concordia is the Church Organist (Part Four) compiled by Paul Thomas. As in the past, the material is of moderate technical difficulty and has been selected chiefly from the 17th and 18th centuries.

S. Drummond Wolff has once again delved into Baroque ensemble repertory, this time coming forward with an arrangement of a Largo from Vivaldi's *L'estro armonico* and an Allegro from the concerto for two trumpets.

Harold Flammer, Inc. has two new releases. Mixture IV is the title of a collection of hymn preludes by Robert Elmore, Alec Wyton and Gordon Young. Richard Purvis is also represented with two interesting liturgical dances. Gordon Young's Perspective is a collection of ten pieces.

H. W. Gray has expanded its catalogue with several significant items, some of which were composed about 15 years ago. Ronald Arnatt's Three Plain-song Preludes could with justification be called improvisations. An intimate knowledge of chant and a responsive spirit coalesce in these spontaneous expressions. Original copyright date is 1954. Variations on a Theme by Leo Sowerby ("Palisades"), on the other hand, emphasizes strict compositional procedures and was apparently completed within the last two years.

The idea of a rhapsodic tone poem is evident both in Seth Bingham's Annunciation (commissioned by David McK. Williams for the 1957 ICO in

Those Were the Days

Half a century ago, readers found these news stories of interest in the issue for August, 1920 -

The 13th NAO convention in Philadelphia elected Henry S. Fry of Philadelphia president. Among the speakers were: Clifford Demorest, Frederick Schlieder, Rollo Maitland and Ernest Skinner. Recitalists were: Samuel Baldwin, Alice R. Deal, Frederick B. Stiven and H. Chandler Goldthwait.

A large \$100,000 organ was to be installed in the garden court of the Cleveland museum.

Chicago moving picture organists were on strike for higher pay and better working conditions; the silent movies were really silent.

The Organ Builders Association of America at its second annual convention adopted a uniform sales contract. Ernest Skinner presided as president, Fanny R. Wurlitzer was treasurer, Adolph Wangerin secretary and M. P. Möller temporary chairman.

Plans for the new Steere organ factory at Westfield, Mass. were announced; the old plant was destroyed by fire.

Clarence Dickinson received the honorary Doctor of Letters from Miami U, Oxford, Ohio.

These events made news for readers of this magazine's issue for August, 1945 -

Richard T. Gore was appointed head of the music department at Wooster College.

Alexander Schreiner was announced as guest organist for the Canadian convention in London.

Several pictures and stories of American organists in service uniforms were included.

Seth Bingham sailed to teach for seven months at the Army Music School, Fontainebleau, France.

Mme. Joseph Bonnet returned to her home after the liberation of Paris.

Ten years ago these matters were of feature interest in the issue of August, 1960 -

The issue was largely given over to the report of the Detroit convention, including a total of more than seven full pages of pictures.

Clarence Dickinson retired from Brick Church, New York City.

Lilian Carpenter was honored at a testimonial dinner given by 60 of her former students.

Herbert Bruening was awarded the honorary LLD at the 95th annual commencement at Concordia Teachers College, River Forest, Ill.

London) and in William Ferris' Soliloquy. The latter stresses melody-plus accompaniment, the former, harmonic devices.

Elegy for Violin, Harp & Organ by Harold Friedell will need careful adjustment of dynamic levels. Technical demands are moderate.

Searle Wright's Lyric Rhapsody (also commissioned for the 1957 ICO) blends a coherent structural statement with romantic elaboration. It is a fine piece, and we anticipate noting regular performances.

Theodore Presser sends several items. George Lynn's To God on High is a collection of 20 preludes on well-known hymntunes. Gordon Young's Ten Christmas Organ Voluntaries on Familiar Carols is an early entry on this year's Christmas list.

Etudes & Exercises by Ada Richter & Charles Ware partakes of the form of Czerny without the substance. The Richter-Ware Adult Organ Course (2 vols.) proceeds along "popular" lines. — WV

THE ORYX recordings of the Beckerath organ in St. Joseph Oratory, Montreal which we praised in our April issue are available from: Messrs. Henry Stave, Ltd., 8 Dean St., London W.1, England.

ROBERT W. RICHARDSON has been elected executive vice-president and chief administrative officer of the Spencer Turbine Company.

PHILIP GEHRING, Valparaiso U, and Herman Berlinski, Washington, D.C., have joined the Phyllis Stringham management.



Choral Music

Despite the summer doldrums, quite a few publishers sent us new choral material in time for this issue. Surprisingly for this time of year, there is not an overwhelming preponderance of Christmas anthems.

Proceeding alphabetically as usual, we begin with Art Masters Studio, Inc., Minneapolis. Paul Fetler's unaccompanied *Glory Be to God* uses some modality and syncopation for its effects; it is not difficult but requires occasional divisions, largely in the sopranos. Leland Saterin has arranged the familiar Rachmaninoff vocalise with a Richard Sherman poem, *Soft Hills and Soothing Wind*; it is intended for a cappella singing. Robert Korlén has a *Dialogue for SATB and tape recorder*; this might spark some interest in some groups and should be seen. Dale Wood's *I Walk a Stranger on This Land* uses flute or recorder, guitar and contrabass with voices; it can be done in unison. The only Christmas title in this group is *The Manger of Bethlehem* by Garry Cornell, usable SATB, unison or two part, with guitar and melody instrument.

Other voicings in AMSI are an SSATB *My Soul Is Exceeding Sorrowful* by George Heussenstamm, best sung unaccompanied, and Robert Leaf's unison *Christians Gather, Day Is Breaking*. This publisher, whose holiday covers for church bulletins we have admired in the past, includes samples of a couple of choir letterheads.

Augsburg sends some works for the Christmas season that are far from trite. Gerald Near's *Come, Thou Long-Expected Jesus* requires an experienced choir capable of a range of sound. Austin Lovelace's little unison *Hark! Angel Choirs* is easy and set in simple four-bar phrases. Larry A. Christiansen's *Alleluia* is equally suitable for any festive occasion; its changing bar-lines and special resonances should not trouble most choirs except in the early stages of learning it. Gerhard Krapf's *Nun freut euch* setting, *Dear Christians, One and All Rejoice*, with a good organ part and a trumpet obbligato, would be effective at Easter time.

For unison singing from Augsburg are Charles Anders' *Psalm 119: They Are Happy Whose Life is Blameless*, in which solo, choir and congregation can participate; Robert Wetzler's arrangement of a Danish children's hymn with the text *Thy Little Ones, Dear Lord, Are We*; and Ronald A. Nelson's editing of a Telemann *O Come Holy Spirit*, with violin and continuo. For SAB is Christopher Schaefer's *Keep a Quiet Place Apart*, not too easy but well written for this voicing.

Boosey and Hawkes sends an extended a cappella cantata, *A Christmas Carol* by Gordon Binkerd on the Robert Herrick poem. Commissioned for the Mid-America Chorale, its scope, its 7-voice texture and its wide voice range suggest interest of college and professional groups.

Concordia sends some Christmas material. In its series of Carols with Instruments are: *A Quem Pastores* setting, *Come, Your Hearts and Voices Raising* by Daniel Jaekel, with flute, and Melvin Rotermond's setting of the tune often listed in hymnals as the *Sicilian Mariner's Hymn*, to the text *Oh, How Joyfully*, with any melodic instrument. Also for the Christmas season is an Erhard Bodenschatz arrangement of Joseph, Dearest Joseph and an interesting Carl Schalk SATBB setting of chorales in *To You This Night is Born a Child*.

Anthems for other occasions from Concordia lie largely within the German Lutheran tradition: A chorus from Bach's cantata 13 with the text *Com-*

fort. *Comfort Ye My People*, with strings and other instrumental parts available. A Hassler setting of *A Mighty Fortress* edited by David Pizarro; a Gehard Krapf setting of a Calvisius melody with the text *Lord Jesus Christ, with Us Abide*; James Brauer's nunc dimittis setting, *Lord, Now Lettest Thou Thy Servant Depart*, on a Luther chorale with tenor solo; Jan Bender's *Like Silver Lamps in a Distant Shrine*, and his setting of *In Thee Is Gladness*; George Brandon's hymn anthem, *Grace and Power*, on the tune Stobel; and two TTBB arrangements by S. Drummond Wolff, of *Let Thy Merciful Ears, O Lord* by Weelkes, and *O Come, Ye Servants of the Lord*, by Tye.

A single from Hope is a simple block harmony *God Is My Salvation* by John Leo Lewis.

Directors of several faiths will wish to see Anthony Milner's *A Form of Sunday Vespers for Congregational Use* (Novello, available from Belwin).

A thick stack from Oxford University Press contains a variety. To its already vast collection of carols is added *Twelve Christmas Carols* arranged by John Rutter in two sets for mixed voices and orchestra or piano. The carols included are not really unfamiliar yet are not those included in most collections; orchestra scores and parts may be had on hire. Singles from Oxford include Richard Graves' *The Holly and the Ivy*, with a sprightly new tune; John Paynter's *The Rose*, for two choruses and contralto and baritone solos; and a Sydney Vale *When the Herds Were Watching*, for unaccompanied singing.

Oxford's distinguished Tudor Church Music series has regularly enlisted some of the best music scholars (in this group such names as David Willcocks, Peter Le Huray, Anthony Greenway, and John Morehen). We list Gibbons' *Almighty and Everlasting God*; Mudd's *Let Thy Merciful Ears, O Lord*; Tomkins' *Praise the Lord, O My Soul* and his *Pray for the Peace of Jerusalem*; Two Short Anthems by Batten; and Tallis' *O Sacrum Convivium*.

In the related Oxford Church Services series we find a *Magnificat* and *Nunc Dimittis* by Amner and a *Missa Brevis* by Simon Preston. There is also a Watkins Shaw arrangement of the *Blow anthem I Beheld and Lo, a Great Multitude*; a Christopher Brown *Laus Creatorum* and two by John Rutter, *Praise Ye the Lord* and (returning to Christmas) *Shepherd's Pipe Carol*.

G. Schirmer sends the only large work of the month, the Vivaldi *Beatus Vir* (Psalm 112) for double chorus edited by Louis Pichierri; despite its Latin text many directors will wish to study it seriously.

The rest of Schirmer's stack covers a wide variety of choral practices including several well outside the narrow field we inhabit. For Christmas are, *Hear, Oh Hear* by Gary Gadwood, with some syllables; unison Stephen was *A Stable Boy* by Carey Blythen, Swedish with various treble and percussion instruments. Elizabeth Maconchy's *SAT I Sing of a Maiden*, on a 15th century text; Jean Pasquet's small SA *The Shepherd's Saw a Star*; and Holst's *Lullay My Liking* in separate SSAA and TTBB arrangements and the same composer's *Wassail Song* in TTBB and the non-Christmas Holst SSA *The Swallow Leaves Her Nest*.

As usual G. Schirmer includes new editions of material from the past: two Old Italian — SATB *Alleluia*, *Haec Dies* by Ignazio Donati, and ATTB *Salve Regina* by Francesco Cavalli; an Elwood Coggin arrangement of *All Glory, Praise and Majesty* from Bach cantata 106.

In the general anthem category from G. Schirmer are: a big *Clap Your Hands, Ye People* by John Kiplinger; Gerhard Track's choral fanfare, *Glory to God in the Highest*; and Lewis E. Whitehart's eight-voiced, harmonically lush *The Love of God*. In the arrangement category are a spiritual, *Set Down*, adapted by Garrett Morris; and two Alice Parker arrangements — of the perennial *Battle Hymn of the Republic*, with trumpet and drums, and *I Shall Not Be Moved*, with guitar.—FC



M. Searls Wright, chapel organist of Columbia University, is shown in center of the front row above, at the summer workshop, *A Practical Approach to Improvisation*, at Drake University, Des Moines, Iowa. To the reader's left is Dr. Frank B. Jordan and to the right, Dr. Carl B. Staplin, members of the Drake faculty.

MISS PALMER IS APPOINTED TO LARGE TORONTO CHURCH

Catherine M. Palmer has been appointed director of music at Toronto's Yorkminster Park Baptist Church.

Great-granddaughter of General William Booth, founder of the Salvation Army, Miss Palmer is a member of a distinguished family. Born in the United States and educated in England, she emigrated to Canada in 1953. She graduated from the Royal Academy of Music in London and holds the FRCO. She was winner of the Turpin Prize in 1956 and in 1964 the first prize in the trans-Canada anthem competition. She has served the Church of the Holy Trinity and the Church of St. Mary the Virgin in Toronto and is director of the Palmer Singers, concert choir. She is a member of the faculty of the Royal Conservatory of Music in Toronto.

EILEEN COGGIN GRANTED SABBATICAL FOR STUDY

Eileen Coggin has been granted a six-month sabbatical from her position as organist at the First Church of Christ Scientist, Berkeley, Calif. The leave was granted in appreciation of her 16 years of service and will be used for further graduate study in music and for increasing her repertoire.



James Jones, Holmdel, N.J., student of Claire Caci, won the Jane Whittemore award for organ playing limited to members of the Metropolitan New Jersey Chapter. The competition was held April 29 at the Chatham Methodist Church. Mr. Jones played *Nazard, Langlais; Rejoice, Christians, Bach*; and *Andante con moto, Sonata 5, Mendelssohn*.

NUNC DIMITTIS

MAX KRONE DIES — LEADER IN FIELD OF CHORAL MUSIC

Max T. Krone, noted music educator and specialist in choral music, died June 24 after a long illness at his home at Laguna Hills, Calif. He was 68. Founder of the Idyllwild School of Music and Arts of the University of Southern California, Dr. Krone joined that university's staff in 1939 and was for several years dean of the Institute of the Arts.

A graduate of the University of Illinois and Northwestern University, he taught at Illinois, Case Western Reserve, Butler and Northwestern Universities. He arranged some 300 published choral works and was the author of two books on choral conducting. He was a member of several honorary and professional associations.

A memorial service was held July 12. His widow, a son and daughter, and five grandchildren survive him.

VETERAN ORGAN INSTALLER PASSES AT SAN ANTONIO

C. J. Wendell, veteran pipe organ installation man for many years with the firm of George Kilgen and Son, died June 6 at San Antonio, Tex. Burial was June 8. Mr. Wendell was extremely active as an erector being responsible for many large instruments along the length of the Rio Grande Valley from Brownsville to El Paso.

REPORT DEATH OF LEADING SOUTH AFRICAN ORGANIST

George Thomas Marnitz, organist at Trinity Methodist Church, East London, South Africa, died June 5 at the age of 64. He studied at the Royal Academy of Music, London, obtaining the RLAM and ARCO while there.

JOHN G. YONKMAN, head of the music department at St. Francis College, Fort Wayne, Ind. and organist-choirmaster of the Cathedral of the Immaculate Conception died in June. He was music reviewer for the *Fort Wayne Journal Gazette* and on the board of directors of the Fort Wayne AGO Chapter.

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In the 19th century the piano, which underwent many changes and modifications, attained supremacy among keyboard instruments — a position it still retains. The present size, shape, action, keyboard compass, and construction materials became more or less perfected and standardized only after years of experimentation. The history of the piano, like that of any mechanism, is filled with countless unsuccessful experiments which were tried out briefly, then rejected. One experiment completed in 1854 is the Alexandre piano, designed by and built for Franz Liszt, which combines the piano and harmonium.

The harmonium, quite similar in design and construction to the American reed organ, was a popular substitute for the pipe organ in the 19th century in Europe. The Frenchman Alexandre Debain in 1840 patented the first harmonium which contained one keyboard with four stops. Instruments having two keyboards were developed later, and as a further refinement a pedalboard similar to that of the pipe organ was added. Some years after he built his initial instrument, Debain obtained a patent which entitled him to the exclusive use of the name "harmonium." As a result, other builders of similar instruments designated theirs as being organs. Eventually, the more appropriate appellation, reed organ, came into being.

During the years 1839-1847, Franz Liszt was almost constantly traveling throughout Europe and even into parts of Asia on his sensational concert tours. He returned at various intervals to his former home, Paris, which had become the center of the development and manufacture of the harmonium. Possibly, Liszt became acquainted with the newly invented instrument in 1840 or soon afterwards. At any rate, he became interested in the harmonium and devised a plan for the construction of a single instrument combining the piano and harmonium with numerous additional features. Several manufacturers tried unsuccessfully to build the instrument which was to contain three keyboards for the hands and for the feet, with a set of pedals identical to the pedalboard of a pipe organ. Alexandre & Son, a piano manufacturer in Paris and also a leading harmonium builder at that time, labored over this commission for several years before finally delivering the instrument to Liszt in 1854.

The instrument is described in detail in an article entitled, "Travel Letters from Thuringia," written under the pseudonym, "Hoplit," in the *Neue Zeitschrift für Musik*, 1854, No. 11, 112. The article was reprinted in 1883 as "A Visit to the Altenburg" (the villa in which Liszt lived in Weimar from 1848 to 1861), in the *Collected Writings*, Volume Two, by Richard Pohl, the real name of the author. Pohl, a well-known German music critic, journalist and translator, was at one time editor of the *Neue Zeitschrift für Musik*, a famous music journal which had been founded by Robert Schumann.

The shape of the instrument resembles that of a concert grand piano, though its height is 53", instead of 39", the usual height at the present time. Wooden sides made of mahogany veneer reach from top to bottom in place of the usual piano legs. The seven octave keyboard is like that of the modern piano except for the absence of three notes at the top of the range. Two shorter keyboards, each of five octaves, are placed underneath the top keyboard in stair-step fashion, like the modern pipe-organ. The harmonium is operated from the two shorter manuals whose mechanism is placed underneath the piano action. There are 16 stops: five draw knobs are on the left side of each harmonium manual and three stops are on the right side of each. On the floor lies a flat, straight pedalboard, which is identical to the usual organ pedals of the time except that

Dr. Moore is associate professor of music at Auburn University, Auburn, Ala. He is a graduate of Elon College (N.C.) and Columbia University, New York. This article is part of a larger study in progress on Liszt's organ works, partially supported by a grant from the Auburn University Research Grant-in-Aid Program.

Liszt's Monster Instrument: The Piano-Harmonium

By Wayne T. Moore



LISZT'S PIANO-HARMONIUM
Photos courtesy of the Kunsthistorisches Museum, Vienna

there are only 20 pedals. The lowest pedal is C, two octaves below middle C. The pedal range of 20 notes extends up through an octave and a fifth. Thus, the pedalboard is similar to the present day pedal organ except it omits the upper octave. Two piano pedals are in their usual position and are flanked on either side by large step pedals or treadles for operating the organ bellows. In the middle of the left side wall of the instrument there juts out a lever so that a second person can operate the bellows when a performer uses the piano or organ pedals. Four other levers, used for sustaining tones on the top and bottom keyboards, are strategically placed so that the performer may operate them with his knees.

The arrangement of stops on the Alexandre instrument is somewhat confusing since the three sets of stops are divided into two groups, one with each harmonium manual. The organ stops are placed beside their respective

keyboards while the piano "stops" are interspersed among the organ stops on both harmonium manuals. Richard Pohl does not mention any pedal stops. The conventional organ pitch designations are not used on the Alexandre instrument but are added in the following stoplist with all stops for each manual placed in a group:

Piano: top manual
Forte de la vibration Piano
Communication du Piano
Piano, Prolongement lointain
Vox Humana 8'

Harmonium: middle manual
Effet de Basson Hautbois 8'
Musette et Clarinette Basse 16'
Basson Hautbois 8'
Percussion Flute 8'
Bourdon Clarinette 16'

Harmonium: bottom manual
Expression a la Main Gauche
Expression aux Pieds
Forte Prolongement 8'
Cor Anglais Prolongement 8'
Hautbois 8'

Forte du Hautbois 8'
Violoncello 4'

On the middle manual (the upper harmonium keyboard), the "Basson Hautbois" affords a soft piercing sound at the fundamental pitch, while the "Musette et Clarinette Basse" is a louder stop of the same timbre which sounds an octave lower. The "Effet de Basson Hautbois," drawn by itself, does not sound. It can only serve to increase the volume of the ordinary Basson Hautbois. Two mellow stops are also provided on the middle manual: "Bourdon Clarinette" 16' and "Percussion Flute 8'."

The stop arrangement on the lowest manual is somewhat more complicated. The "Cor Anglais Prolongement" 8', imitating the English horn, extends only through the lower half of the keyboard. The Hautbois 8' covers only the upper half; thus both stops must be drawn in order for all keys to sound. Through this arrangement, however, one is enabled to play an accompaniment and contrasting solo on the same manual simultaneously. Both the Cor Anglais Prolongement and Hautbois may be made louder by drawing, respectively, the "Forte Prolongement" and "Forte du Hautbois."

The remaining stop on the lowest manual is the Violoncello, which extends through the entire keyboard compass except for the top octave. Oddly enough, the Violoncello, a 4' stop, sounds an octave higher than the fundamental and, according to Pohl, "the timbre is that of the bass clarinet." It is evident, then, that by drawing certain stops on both manuals one may obtain three octave pitches simultaneously. In addition, the lower pitches may be strengthened by the pedals.

While an examination of the stops on the two harmonium keyboards shows the similarity of this instrument to the typical harmonium of 1850, Pohl writes that "the sound is more pithy, the touch more precise, the tone larger. The great clarity and precision of the sounds are especially prominent on this instrument." Pohl adds that the staccato possible on the middle manual is superior to that of any instrument known to him.

The American reed organ has levers operated by the knees for making the tone louder or softer. On the organ manuals of the Alexandre, the volume is controlled by different means. After drawing the stop "Expression aux Pieds," the performer determines the loudness of the tone by use of the bellows pedals: "A quicker movement of the feet provides a crescendo of the tone, their slow movement a gradual or intermittent diminution of the tone."

There are two knee levers on Liszt's piano-harmonium which look similar to the suspended knee-swells on the American reed organ. They are not moved outward, as in the American species, but are placed between the knees and pushed together in order to sustain tones on the lowest keyboard. The movement of the levers has much the same effect on the reeds that the sustaining pedal has on the piano. Thus, as long as the levers are held together any tone or series of tones will continue sounding at the same degree of intensity even after the keys are released. Whenever the levers are freed, all the sustained notes stop sounding immediately. The usefulness and flexibility of this device is enlarged because the left lever controls the sustaining of tones only in the lower half of the keyboard, and the right lever the upper half. Therefore, one could indefinitely sustain a tone, such as a pedal point, in the lower register while continuing in the upper register of the same manual with the usual unsustained organ touch. If one preferred, it would be possible to play a tone and sustain it on the lower manual, then switch

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hands to another manual and begin a new musical idea, probably using contrasting stops. Used in this way, the knee lever is similar to the sostenuto pedal of the present day piano, with the important difference that the reed tone does not diminish and disappear like the piano sound.

The piano part of the instrument possesses several interesting and unique "improvements." Liszt, in his desire for better sustaining qualities, added four reed stops to the piano mechanism. The performer might, for instance, draw the stop, "Piano Prolongement lointain," and at any desired time in a piano performance begin pumping the bellows. At that time, in addition to the regular piano sound, a soft reed stop will speak and continue sounding on each note as long as the key is depressed. Naturally, the piano tone might die out long before the key is released and the organ tone silenced. Louder stops playable on the piano keyboard are the "Forte de la vibration Piano" and the "Vox Humana." Pulling out the "Communication du Piano" automatically brings on the "Cor Anglais Prolongement" and "Forte Prolongement." These two stops, borrowed from the lowest manual, extend only through the lower half of the keyboard, which provides the possibility of having two timbres sounding simultaneously on the piano keyboard.

Other novel effects may be achieved at this unique piano keyboard, with its reed stops, through variety of touch. If a note is played heavily, the soft reed tone is not audible — only the piano sound is heard. If an extremely light touch is used, the piano does not sound — only the reed pipes are heard.

Another sustaining device of the piano keyboard is the action of two horizontal knee levers which are different from the knee levers previously described. If a stop is drawn and the levers are raised, a chord will sound in the piano and also in the reed and will continue sounding until the levers are cleared, even though the notes may have long since been released. The left lever controls the sustaining mechanism of the lower half of the keyboard, the right lever, the upper, so that some variety of effects is possible. On this keyboard, touch control contributes to other possibilities. The sustaining mechanism responds only to a light touch, so that one might play a pedal point and let it be sustained indefinitely by the organ stops while continuing to play with a heavy touch, which produces the piano sound only.

The most obvious capabilities of the Alexandre instrument have been enumerated. Naturally, under the hands (and feet) of a skilled and imaginative performer countless new sonorities would be possible through the use of piano or harmonium singly and together, various stop combinations, sustaining devices and bellows pedals (for dynamic contrasts). It was probably played by an accomplished artist at the first demonstration of the instrument in Paris before being sent to Liszt. According to reports, among the admiring spectators at the Paris exhibition were Sigismund Thalberg, one of Liszt's greatest competitors as a piano virtuoso, Jacques Halevy and Hector Berlioz, both eminent composers.

Was the instrument a success? Did it measure up to Liszt's expectations? Probably not, even though Liszt, on September 8, 1854, wrote in a letter to Bernhard Cossmann, the first 'cellist in the Weimar orchestra: "My monster instrument with three keyboards has also arrived a fortnight ago, and seems to me to be a great success." Other than that, virtually no mention of the instrument has survived in Liszt's writings. One can imagine Liszt, with his fantastic powers of execution and genius for combining tone colors, improvising

in an unforgettable manner on his piano-harmonium. Yet, in the many autobiographical books and articles written by Liszt's students and friends, only Pohl mentions seeing or hearing the Alexandre.

Pohl wrote in 1854 that he heard Liszt play a Bach organ fugue, "Funeral March" from *Piano Sonata*, Op. 26, by Beethoven, an arrangement of the "Dance of the Sylphs" from *The Damnation of Faust*, by Berlioz, and Liszt's own "Ave Maria" from *Harmonies poetiques et religieuses*. The compositions "resounded one after another, sometimes in spiritual, soft, distant sounds, like music of the spheres, sometimes in mighty, swelling masses of tone, and showed us the entire might and richness of sound of the instrument whose effects are extremely surprising indeed."

Following the building of the instrument, Liszt wrote many works for piano, and for organ or harmonium, but so far as is known, he never wrote a single composition specifically for his unusual three-keyboard instrument. We may assume, then, that once the initial novelty wore off, Liszt himself was disappointed. Perhaps he was no longer intrigued or interested by its possibilities.

There are many obvious disadvantages to such a unique instrument. A basic and decisive fault undoubtedly was the failure of the piano and harmonium tones to blend together in a pleasing musical sound. Without assistance, one could hardly cope with its attachments and gadgets. All stop changes must be made by hand — no combination pistons are included. Probably the most serious defects are those related to the functions of the feet and legs of the performer. Use of the harmonium pedals makes it necessary to have an assistant at hand to operate the pump lever on the left side of the organ. The two types of knee levers are also awkward, particularly those which must be raised in order to sustain tones.

The very size of the Alexandre adds to its disadvantages. A full-size concert grand piano plus a two-manual harmonium with pedals creates a huge instrument of tremendous weight. Coupled to that is the enormous expense that would probably have been involved had the instrument ever been put into production.

Regardless of the esteem in which it was held, the instrument remained in Liszt's possession in Weimar until his death in 1886. The next year it was presented by Princess Marie Hohenlohe, daughter of Princess Carolyne of Sayn-Wittgenstein, Liszt's sole heir, to the Society of the Friends of Music in Vienna, the present owner. The piano-harmonium, like the entire instrumental collection belonging to the Society, is now on permanent exhibit in the Museum of Art History in Vienna. The bench and the pedalboard of 20 sounding pedals are missing. They are not mentioned in the description of the instrument in the Society's catalog of 1912, and it is not known whether they were moved when the instrument was moved to Vienna in 1887.

Today, the instrument is not in working condition. Many stop knobs are missing, and the interior mechanisms look ready to collapse. The mahogany exterior also needs to be refinished. Lack of funds apparently prevents restoration at this time.

While it is interesting as a curiosity and novelty, the Alexandre is neither important to the history of music in general nor the history of the organ and piano in particular. It is significant, however, in demonstrating yet another phase of the genius of Franz Liszt who was throughout his life an explorer and experimenter in new techniques, forms, harmonies, sonorities, and timbres.

Harpichord News



OFF THE SOUNDBOARD

Karl and Marilyn Wienand were harpsichordists in a concert at Adams State College, Alamosa, Colorado on May 31, which included Bach's French Suite No. 6 and J. L. Krebs' Concerto in A minor for two harpsichords.

The University of Kansas has acquired a new two-manual harpsichord built by Frank Hubbard. It was first heard in public when J. Bunker Clark, associate professor of music history, accompanied Howard Boyajian in Bach's A major violin sonata Feb. 11. Nydia Font de Vera, graduate student from Puerto Rico, played Bach's concerto 6 in F for harpsichord, two recorders and strings May 17 with members of the university's Collegium Musicum.

A candlelight concert at Christ Ascension Church, Richmond, Va. featured two harpsichords, a two-manual Sabathil and one-manual built by Paul Braadt of Richmond. Catherine Spencer played the Scarlatti Sonata in C, L 252, and Presto from Handel Suite in D minor in a program May 10 in which C. B. Purcell played the Bach Partita on O Gott, du frommer Gott and the two played Soler concertos 1 and 2 on two harpsichords. Clifford Langlois, blockflöte, was heard in the Loeillet Sonata in C and Aria in F minor, and Kerry Benson, violin, joined Mrs. Spencer in Concerto in A minor, Vivaldi.

The Washington, D.C. Bach Festival, free to the public, featured large harpsichord works on two of its five programs at the Church of the Ascension and St. Agnes. Joseph Stephens, Lloyd Bowers, Robert Shone, Robert Tate and Richard Roেকেlein were at the harpsichords May 4 for the Concerto in C minor for two, the Concerto in D minor for three, and the Concerto in A minor for four harpsichords. On May 8 Dr. Stephens played six preludes and fugues from Books 1 and 2 of the Well-Tempered Clavier, the Toccata in F-sharp minor, and the Partita in B minor ("French Overture").

The Philidor Trio — Elizabeth Humes, soprano, Edward Smith, harpsichord, Shelley Gruskin, baroque flute and recorders — played April 29 at Alma College, Michigan. The program: Sonata 10 in G, opus 2 for flute and harpsichord, Locatelli; Cantata, Lascia deh lascia al fine, for soprano and harpsichord, A. Scarlatti; Concerto in D minor, transcribed for harpsichord by Bach; Cantata, Mi lasci dunque, for flute, soprano and harpsichord by Reinhard Keiser; five selections from Handel operas; Sonata in B flat for recorder and harpsichord, Francesco Barsanti; and a cantata buffa, The Stocking, by Thomas Stokes.

Igor Kipnis was heard May 23 at Lisner auditorium, George Washington University. His program: Suite 26 in B minor, Froberger; Biblical Sonata 1, David and Goliath, Kuhnau; Toccata in C minor, BWV 911, Bach; Suite in G major, Christopher Edmunds; Spiders, Ned Rorem; Sonatas K 17, K 162-S, K 14, D. Scarlatti; Gavotte variée in A minor, Rameau. The harpsichord was by Rutkowski and Robinette.

Rosalyn Tureck used a piano June 29 in a program of Bach works. In a hall which could have accommodated a harpsichord she played Preludes and Fugues in C, C-sharp minor, and D from WTC, book 1; The Chromatic Fantasia and Fugue; The C minor Fantasia and the Capriccio on a Departing Brother. The result was a curious mixture of stylistic attempts at ornamentation and obvious pianistic devices, for a large group of knowledgeable musicians at the Buffalo convention.

Robert Evett's article, The Harpsichord Boom appeared in *The Atlantic* for May 1970. With amusing style he chronicles the harpsichord phenomenon of the 20th century and gives several opinions about present-day harpsichord builders. The article will serve well to introduce the general public to this area of specialization.

Features and news items for this column are welcome. Address: Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Tex. 75222.

AMERICAN CHORAL GROUPS PARTICIPATE AT WURZBURG

The Americas Boychoir, composed of boy singers from various American boychoirs, and the Little Singers of Norwalk, Conn. represented the USA at the 13th International Boychoir Congress July 23-27 in Wurzburg, Germany. John Shallenberger, president of Shallway Foundation, Connellsville, Pa., was manager-director of the Americas choir and Father Francis Medynski of the Little Singers.

The 50 American boy singers participated in mass rehearsals and performances with nearly 6,000 from 17 nations. Father Medynski took his boys on a tour through Italy, Switzerland and Germany; the other group visited boychoirs in France, Belgium and Luxembourg.

Lionel Rogg

Lionel Rogg played what might be called a general baroque recital July 7 in the midst of his strenuous Bach master class at Alice Millar Chapel, Northwestern University. Less fully at ease than we have heard him, he did not really get going in the Buxtehude Prelude and Fugue. But the program improved rapidly after that. Perhaps the highest points of the program were the stunning performance of the Kerll Cucu which he repeated as an encore, and the satisfying and communicative performance of the DuMage Livre d'orgue. The Bach, on which Mr. Rogg's reputation is built, is undergoing a change into freer outlines and more varied rhythms. Though unquestionably top-drawer Bach playing, we still have a special fondness for the simpler approach to the same music on his first set of Bach records. — FC

Prélude and Fugue in E minor, Buxtehude; Meine Seele erhebt den Herrn, Vom Himmel hoch, Pachelbel; Canzona in D, Capriccio sopra il Cucu, Kerll; Livre d'orgue, du Mage; Prelude and Fugue in C major (9/8), Trio Sonata 5, Fantasia and Fugue in G minor, Bach.

VAUGHAN WILLIAMS was featured composer June 7 in churches in two widely separated states: Charles E. Moore conducted an all-Vaughan Williams service at Northminster Presbyterian Church, Evanston, Ill. with the choir heard on O Taste and See, Old 100th Psalm Tune, O How Amiable, Toward the Unknown Region, The Bird's Song and Festival Te Drum. Mr. Moore played Greensleeves, Bryn Calfarina, Rhosymedre and Hyfrydol.

Richard Slater directed soloists, choir and orchestra of St. Mark's Episcopal Church, Glendale, Calif. in Fantasia on Old 104, with Jack Miller as organist, and Serenade to Music.

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Organ Recitals of the Month

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

Elisabeth Hamp, Champaign, Ill. — St. John's Lutheran Church, Mattoon, Ill. May 24: Suite in F major, Corelli-Noble; Toccata and Fugue in D minor, Bach; Tiento sobre el Pange Lingua, Alvaredo; Herzlich tut mich freuen, Brahms; Auf, auf, mein Herz, Der Tag ist hin, Walcha; Basse de Trompette, Nivers; March Funebre et Chant Seraphique, Guilmant; Adagio, Nyquist; Les Petites Cloches, Purvis; Toccata on How Firm a Foundation, Murphree.

David S. Harris, Akron, Ohio — Church of Our Saviour July 12: Prelude and Fugue in D major, Buxtehude; Valet will ich dir geben, Bach; Sollt' ich meinem Gott nicht singen, Herzlebster Jesu, Sonne der Gerechtigkeit, Pepping; Adagio in E major, Bridge; Prelude and Fugue in E minor, Dupré. Lynn Davis, soprano, and Warren de Fren, oboe, shared the program.

Joseph Charles Jackson, Danville, Ill. — Student of Elisabeth Hamp, First Presbyterian Church May 17: Prelude and Fugue in C minor, Bach; A Joyous Voluntary, Lowell Mason; Trumpet Tune, James Bremner; Concerto 4, Soler; Prelude, Fugue and Variation, Franck; Sortie, Dubois; Variations on America, Ives; Finale, Storm King Symphony, Dickinson; Suite Médiévale, Langlais.

Dennis C. Michno, New York City — Trinity Church, New York City July 23: Prelude and Fugue in C minor, Lübeck; Vater unser, Buxtehude; Est-ce Mars, Sweelinck; Wondrous Love Variations, Barber; Placare Christe Servulus, Dupré.

David J. Hurd, Jr. Oberlin, Ohio — St. Paul's Chapel, Trinity Parish, New York City July 22: Sonata 3, Mendelssohn; Kyrie summum, Scheidemann; Allein Gott in der Höh (bicinium), Bach; Partita on Nun komm, der Heiden Heiland, Distler.

Richard Alexander, New York City — Trinity Church, New York City July 30: Fugue a la gigue, Bach; Prière, Franck; Toccata and Fugue in D, Reger.

Robert Rayfield, Bloomington, Ind. — Bergkirche, Wiesbaden, Germany June 7: Chant de joie, Chant de paix, Langlais; Suite on Tone 2, Clérambault; Prelude and Fugue in E flat, Bach; Toccata, Cabanilles; Andante sostenuto, Symphonie Gothique, Widor; Scherzo, Symphony 6, Vierne; Fast and Sinister, Symphony in G, Sowerby.

Timothy L. Zimmerman, Allentown, Pa. — Cathedral of St. John the Divine, New York City June 14: Fanfare, Cook; Prelude and Fugue in C minor, Bach; Le jardin suspendu, Alain; Fugue on Ad Nos, Liszt. Portland City Hall Auditorium, Portland, Maine July 27: Litanies, Alain; Dialogue for the Trompette, Mass for Convents, F. Couperin; Lord Jesus, Be Present Now, Prelude and Fugue in C minor, Bach; O Traurigkeit, Brahms; Fantasia and Fugue on Ad Nos, Liszt.

Charles Benbow, Norman, Okla. — U of Oklahoma senior student of Mildred Andrews, First Presbyterian Church May 3; United Methodist Church of Nichols Hills, Oklahoma City May 17; Westminster Presbyterian Church, Dayton, Ohio June 8: Prelude and Fugue in E minor (wedge), Bach; Trois Danses, Alain; Partita on Nun komm der Heiden Heiland, Distler; Fileuse, Sketch in B flat minor, Dupré.

Susan Tofte, Salem, Ore. — Conservatorio Nacional, Mexico City June 22: Prelude and Fugue in G major, Trio Sonata 1, Bach; Rejoice Greatly, Pachelbel; Deck Thyself; Brahms; Epilogue, Langlais; Majesty of Christ, Ascension Suite, Messiaen; Te Deum, Langlais; Concerto in G, Soler (with Bruce Bengtson); The Little Bells, Purvis; Trumpet Tune, Peeters; Arabesco, Langlais; Finale, Symphony 1, Vierne.

Hunter Mead and Martha Farr Memorial Scholarship Winners, Los Angeles, Calif. — St. Luke's Episcopal Church, Monrovia June 8: Prelude and Fugue in D major, Bach; Chorale in A minor, Franck — Jelil Romano. Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 6, Bach; Introduction and Passacaglia in D minor, Reger — Steven Denmark.

Jordis Larson, Spokane, Wash. — St. John's Cathedral June 13: Concerto in A minor, Vivaldi-Bach; Trio Sonata 5, Fugue in E flat, Bach; Variations on My Young Life, Sweelinck; Petite Suite, Bales; Chorale in B minor, Franck; Toccata, Sowerby.

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Programs of Organ Recitals of the Month

Ludwig Altman, San Francisco, Calif. — Dedicatory, Calvary Presbyterian Church June 7: Two Preludes, opus 39, Beethoven; Variations on a Recitative, Schoenberg; Suite for an Organ Clock, Beethoven; Introitus, Aria and Alleluia, Giselher Klebe; Contrapunctus 11, Art of Fugue, Bach.

Arthur A. Phillips, Brooklyn, N. Y. — Lafayette Avenue Presbyterian May 31: Fantasia and Fugue in G minor, Bach; Ye Sweet Retreat, Boyce-Fox; Saraband for the Morning of Easter, Howells; Will o' the Wisp, Nevins; Introduction and Passacaglia, Sonata 8, Rheinberger; Londonderry Aire, arr. Coke-Jephcott; Allegro Giocoso, Sonata in E flat, Baird; Choral, Variation, Canon and Fugue in C minor, Phillips; Spiritual, Purvis; On the Holy Mount, Dvorak-Blake; Prelude and Fugue on B-A-C-H, Liszt.

Heinz Arnold, Columbia, Mo. — Washburn University, Topeka, Kans. June 7: Pavane; Earl of Salisbury, Byrd; Concerto in G, Ernst-Bach; Fugue in A flat minor, Brahms; Sleepers, Wake, Creator of the Stars of Night, All Glory Laud and Honor, The Strife is O'er, Bratt; Fantasia and Fugue on B-A-C-H, Reger; Les Corps Glorieux, Messiaen.

Jonny M. Gillock, New York City — Juilliard graduate recital, Church of the Ascension June 21: Offertoire sur les Grands Jeux, Parish Mass, F. Couperin; Trio Sonata in D minor, Bach; Variations on a theme of Jannequin, Alain; Joie et Clarté, Messiaen; Fantasia in A major, Franck; Prelude and Fugue in E flat major, Bach.

Michael Haass, Washington, D.C. — Washington Cathedral May 17: Prelude and Fugue in A minor, Bach; L'Ascension, Messiaen; Chant de Paix, Langlais; Pie Jesu Requiem, Fauré (with Shirley Bosto, soprano); Prelude and Fugue on B-A-C-H, Liszt.

Stephen Cleobury, Cambridge, England — Trinity Church, New York City July 9: Komm heiliger Geist, Bach; Two Preludes (through the major keys), Beethoven; Variations, Alasdair Hamilton; Komm heiliger Geist, Bach.

Dora Shively, New York City — Trinity Church July 2: Prelude and Fugue in E flat, Bach; Lied to the Flowers, Pectus; Partita on Lobe den Herren, Ahrens.

Herman Verschraegen, Antwerp, Belgium — National Shrine, Washington, D.C. July 9: Toccata, Adagio and Fugue in C major, Schmücke dich, Bach; Chromatic Fantasy, Sweelinck. The Schola Cantorum of St. Marin Institute, Aalst, Belgium, shared the program.

Ann Labounsky, Pittsburgh, Pa. — St. Paul's Chapel, Columbia U June 24: Six Pieces, Joseph W. Jenkins; Pastorale and Aviary, Roberts; Variations on Shall We Gather at the River, Thomson; Three Preludes on Hebrew Hymns, Sifler; Sonata, Krenek; The Desert, Chollas Dance for You, Leach; Arioso, Fast and Sinister, Symphony, Sowerby; Improvisation, St. Mark's Lutheran Church May 20: Sonata 4, Mendelssohn; Trio Sonata 5, Passacaglia and Fugue in C minor, Bach; Sifler as above; Scherzo, Duruffé; Poem of Happiness, Langlais; Improvisation.

Esther L. Johnson, San Francisco, Calif. — Temple Hill, Oakland Aug. 2: Magnificat primi toni, Buxtehude; Canon 1, Contrapunctus 11, Art of Fugue, Bach; Etudes 1, 2, Fugue on B-A-C-H, Schumann; Toccata Francese, Kropfreiter; Three Quiet Chorale Preludes, Altman; Fantasia and Fugue, Hilding Rosenberg.

William French, Catonsville, Md. — Catonsville Presbyterian Church May 10: Marche Religieuse, Guilmant; Praise to the Lord, All Men Are Mortal, Toccata in F major, Bach; Londonderry Air, traditional; Sonata 1, Mendelssohn.

Keith Allin McNabb, Conway, Ark. — First United Methodist, Magnolia June 22: Toccata in F, Bach; Prelude and Fugue in G minor, Dupré; Prelude on Iam sol recedit igneus, Simonds; Serene Alleluia, Outburst of Joy, Messiaen.

William Osborne, Granville, Ohio — Denison University June 7: Passacaglia in C minor, Bach; Reverie for organ and piano, Daniel Gregory Mason (with Robert Wesley, pianist); Fantasia in F minor, K 608, Mozart; The Birth of the Lord (complete), Messiaen.

Hartmut Huschens, New York City — St. Paul the Apostle June 1: Kyrie, Gott Heiliger Geist, Herr Jesu Christ, Christ lag in Todesbanden, Liebster Jesu, Fantasia and Fugue in G minor, Bach; Prelude, Pachelbel; Pastorale, Franck; Dieu parmi nous, Messiaen.

Lawrence Robinson, Richmond, Va. — Virginia Commonwealth University faculty recital, Westminster Presbyterian Church May 5: Fantasia and Imitation in B minor, Little Harmonic Labyrinth, Canzona in D minor, Trios in G major and D minor, Fantasia and Fugue in G minor, Bach; Toccata in A major, Scarlatti; Siciliano, Reger; Wie schön leuchtet, Karg-Elert; Carnival Suite, Grandell.

H. Morley Jewell, Port Chester, N.Y. — Community Church, Mount Vernon, June 7, Christ Lutheran Church, Upper Darby, Pa. June 17: Toccata in D minor, Froberger; Jig Fugue in C major, Buxtehude; Trumpet in Dialogue, Clerambault; Fugue in E flat, Bach; Breton Rhapsody 1, Saint-Saëns; My Heart is Filled with Longing, Brahms (both settings); Fugue on B-A-C-H, Schumann; Toccata, Villancico and Fugue, Ginastera; Lift Up Your Heads, Pepping, Walcha; Miniature, Langlais; Toccata on Vom Himmel hoch, Edmundson.

Michael Surratt, Oberlin, Ohio — Our Lady of Bethlehem Convent, La Grange Park, Ill. May 22: Fantasia 14, Sweelinck; Nun komm, der Heiden Heiland, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Sonata 3, Hindemith; Dialogue, Marchand. Centenary United Methodist, Winston-Salem, N.C. June 14: same program with Buxtehude and Marchand replaced by Grande Pièce Symphonique, Franck.

D. DeWitt Wasson, Dobbs Ferry, N.Y. — South Presbyterian Church June 7: Dialogue for Two Organs, Banchieri; With All My Being, Paumann; Aria de Cantar Terza Rima, Facoli; Prelude and Fugue in G minor, Bach; Suite on Tone 1, Guilan; Trumpet Tune, Clarke; I am black but comely, Dupré; Invocations, Mathias; Sonata on Psalm 94, Reubke.

Leo Abbott, Roxbury, Mass. — St. Patrick Church May 24: Prelude and Fugue in G major, joy of man's desiring, Rejoice Christ-ian, Bach; Cantabile, Pièce Héroïque, Franck; Concerto 5 in F, Handel; Marche Religieuse, Guilmant; Allegretto in B flat minor, Parker; Cantabile, Jongen; Resurrection, Passion Symphony, Dupré.

Ronald D. Lemmert, Dallas, Tex. — SMU graduate student of Robert Anderson, Caruth Auditorium June 5: Pange Lingua, Grigny; Sei gegrüßet partita, Bach; Le Corps Glorieux, Messiaen; Allegro and Fugue on ad nos, Liszt.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church, Kinston, N.C. June 14: Fanfare, Jackson Komm Gott, Schöppler, Herr Gott, nun schleuss den Himmel, Prelude and Fugue in B minor, Bach; Canon in B minor, Schumann; Pièce Héroïque, Franck; Chant de Paix, Te Deum, Langlais; Pastorale and Aviary, Roberts; Grand Choeur Dialogué, Gigout.

Warren Canfield, Princeton, N.J. — Linden Reformed Church, Linden May 3; Fantasia in F, K 594, Mozart; Noël, Daquin; Prelude and Fugue in E flat, Bach; Blessed are ye faithful souls, Deck thyself; O World I now must leave thee, Brahms; Canon in B minor, Schumann; Brother James's Air, Wright; Toccata and Fugue in D minor, Reger, Westminster Choir College May 12: Same Mozart, Bach, Schumann, Reger plus: Young Life Variations, Sweelinck; Prelude and intermezzo, Schroeder.

Bruce P. Bengtson, Lincoln, Neb. — Dedicatory, St. Peter's R. C. Church, Reading, Pa. June 9: Grand Jeu, Du Mage; My Soul Doth Magnify the Lord, Bach; Greensleeves, Wright; Rhosymedre, Vaughan Williams; Fantasia and Fugue in G minor, Bach; Pastorale and Aviary, Roberts; Allegro, Cantabile, Symphony 2, Vierne; Noël in G, Grand Jeu et Duo, Daquin; Suite Médiévale, Langlais.

Carl Gilmer, Indianapolis, Ind. — Tabernacle Presbyterian Church June 7 and First Congregational Christian Church, Kokomo, Ind. May 24: Fugue 1 on B-A-C-H, Schumann; Fantasia in F minor K 608, Mozart; Chorale in B minor, Franck; Choral-Improvisation on Victimae paschali, Tournemire-Duruffé.

Louis Leibundgut, Ruemlang, Switzerland — Chiesa Parrocchiale di Magadino June 10: Prelude in A minor, Nun komm der Heiden Heiland, Fantasia in G minor, Jesus bleibet meine Freude, Liebster Jesus, wir sind hier, Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Adagietto, Arlesienne Suite, Bizet; Suite Gothique, Boëllmann.

Alice Bancroft Damp, Spokane, Wash. — St. John's Cathedral June 6: Prelude and Fugue in F sharp minor, Buxtehude; Gloria, Mass for Parishes, F. Couperin; Fantasia in G major, Bach; Fantasia in C major, Franck; Allegro, Symphony 6, Widor.

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Organ Recitals of the Month

Irene Robertson, Los Angeles, Calif. — First Baptist Church July 5: Three Short Preludes, Halsey Stevens; Reverie, Elegy, Still; Hymn to John the Baptist, Bingham; Sonatina, Sowerby; Three Chorale Variations on Hebrew Hymns, Ellis V. Kohs; Wondrous Love Variations, Barber; Introduction and Toccata, Pinkham. July 12: Partita on Christ, du bist der helle Tag, Bach; Toccata in F major, Buxtehude; Von Gott will ich nicht lassen, O Lamm Gottes, Bach; Prelude and Fugue in E minor, Bruhns; Eli, Eli, Iamma sabacthani, Tournemire. July 19: Partita on Auf meinen lieben Gott. Prelude and Fugue in D minor, Vater unser in Himmelreich, Böhm; Sonata 3, Mendelssohn; Suite on Tone 2, Dagincour; In Memoriam, Dupré; Te Deum, Langlais. July 26: Von Gott will ich nicht lassen. Ach Gott; erhor mein Seufzen, Herr Jesu Christ, dich zu uns wend, Krebs; Prelude and Fugue in E major, Buxtehude; Choral Partita on Christus, der ist mein Leben, Pachelbel; O Traurigkeit, O Herzeleid, Brahms; Prelude and Fugue in E minor (wedge), Bach; Cantabile, Franck; Hymne a la splendeur des Clartes, Grunenwald.

Claire Coci, Tenafly, N.J. — St. Paul the Apostle, New York City June 21: Paeon, Leighton; Epitaphs for Edith Sitwell, Elegy — JFK, Williamson; Sonata on Psalm 94, Reubke; Nova, Myron Roberts; Xoros for Pedal Solo, D. David McKeever; It is Dawn in the East, Badings (with Roslyn Dlugin, guitar).

Fred Tulan, Stockton, Calif. — Diocesan music festival, Civic Memorial auditorium June 16: Ritual Dance of Fire, DeFalla; Sinfonia in D, Bach; Theme from Airport; It That All There Is?; Raindrops Keep Falling on my Head; The Stripper; Fugue in D minor, Bach.

Joseph Running, Sewanee, Tenn. — All Saints' Chapel, University of the South June 6: Fanfare, Cook; Chorale in B minor, Franck; Serene Alleluias, Messiaen; Roulade, Bingham; Carillon-Sortie, Mulet.

Evelyn Robbins, Atlanta, Ga. — St. James Church May 10: Concerto in D minor, Vivaldi-Bach; Nun freut euch, Schmücke dich, Vater unser, Bach; Te Deum, Langlais; Antiphon 2, Dupré; Fantasie and Fugue on B-A-C-H, Liszt.

Frederick Burgomaster, Beverly Ratcliffe, Buffalo, N.Y. — St. Paul's Cathedral June 26: Music for two organs: Concerto 3, Soler; Concerto 2 in B flat Major, Handel.

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

Marilou Kratzenstein, Houston, Tex. — Kaiser Wilhelm-Gedächtniskirche, Berlin Germany, May 22, Pfarrkirche, Hoechst, Austria May 29, Kapitelsaal, Konstanz cathedral May 31: Concerto in D minor, Handel; Concerto in C, Haydn. Heiliggeistkirche, Frankfurt June 1: Concerto 13, Handel. Klaus-Christhart Kratzenstein conducted the Rice University chamber orchestra in support.

Wim Van der Panne, Voorburg, Netherlands — Drew University, Grace Church, Madison, N.J. May 2; Presbyterian Church of Madison May 2; Church of the New Jerusalem, Philadelphia May 4; Mozes en Aaronskerk, Amsterdam May 30; Oude Kerk, Rotterdam-Delfshaven June 5: Prelude, Fugue and Ciacona, Buxtehude; Schmücke dich, Fantasie in G, Bach; Récit de Nazard, Basse de Cromorne, Suite on Tone 2, Clérambault; Ciacona in C minor, L. Couperin; Offertoire sur les grands jeux, F. Couperin; Tema con variazione per la notte di Natale, Monnikendam; Hodie inecum eris in Paradiso, Tournemire; Toccata, Andriessen. Oude Kerk, Voorburg, May 19, Pieterskerk, Leiden May 20, Sint Janskerk, Gouda, May 21; Grote Kerk Ede, May 22: same Sweelinck plus: Herr Christ, der einig Gottes Sohn, Bach; Cantabile, Franck; Open Now Thy Gates of Beauty, Manz.

George Ritchie, Durham, N.C. — Duke University May 31: Toccata and Fugue in D minor, Bach; Elevation, F. Couperin; Three Preludes on Gregorian Melodies, Goodman; Scherzetto, Vierne; Fast and Sinister, Sowerby. Indiana University, Bloomington, Ind. June 18: Sonata 1, Hindemith, plus Goodman and Sowerby above.

Edward Thompson, La Crosse, Wis. — Holy Cross Seminary student of Stephen J. Rosolack May 20: Prelude, Fugue and Chaconne, Buxtehude; Trio Sonata 3, Bach; Dialogue for mixtures, Langlais; Four little pieces, Distler; Chorale in A minor, Franck.

Prentice E. Whitlock, Rockville Centre, N.Y. — St. Mark's United Methodist Church May 17: Fantasie and Fugue in C minor, Bach; Sonata 6, Mendelssohn; Chant de Paix, Langlais; Sonata 2, Hindemith.

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The responsibility of the church musician is two-fold. His primary concern is with the selection, preparation, and presentation of the best music of which he is capable for the purpose of honoring Almighty God. Leo Sowerby described this responsibility for THE DIAPASON in 1958:

Too often we hear indifferent and slovenly readings of trite and commonplace music which is no more or less than an insult to God, to whom, ideally, it is being addressed. It must always be kept in mind that the choir's function, and that of the organist, too, is not to entertain those who come to worship but to bring them into closer communion with the Almighty and to present the musical portions of the liturgy as a corporate offering to the Divinity.¹

It is desirable that this standard be the goal of every church musician, but it is just as inevitable that sooner or later he must face another responsibility: that of satisfying the spiritual needs of his congregation, which may be considerably different and far less ideal. In choosing a service prelude a sensitive organist selects a composition which meets the human need but whose musical content is also of the highest value. Good music is not hard to find, nor is bad; but good service music whose message reaches the church member as well as the musician is not as readily available as most laymen think. The modern organist is indebted to the late Leo Sowerby, church musician, organist, composer, and educator, for sensing this need and for providing a number of chorale preludes for organ which satisfy both qualifications. Ten of these preludes are considered in the following discussion.

Leo Sowerby was born in Grand Rapids, Mich., in 1895 of immigrant parents. He was educated at the American Conservatory of Music in Chicago, where he was later to serve for many years as head of the composition department. Sowerby was the recipient of the first *Prix de Rome* to be offered in composition. The reward was offered to him not on the basis of any competition, but upon his pre-established reputation as a composer. After study in Europe during the early 1920's, Sowerby returned to Chicago to the faculty of the American Conservatory and was soon called to be organist and choir-master at St. James' Cathedral, where he served the Episcopal Church for more than 35 years. An honorary doctorate was bestowed upon him by the Eastman School of Music in the 1930's, and in 1946 he received the Pulitzer Prize for his oratorio *The Canticle of the Sun*. Sowerby left Chicago in 1962 to head the newly-formed College for Church Musicians at the National Cathedral in Washington, D.C. He remained in that capacity until his death in 1968. Leo Sowerby's compositions for church use include a number of cantatas, anthems,² and services for choir and organ. One of these services, three hymn tunes which he harmonized, and two original hymn tunes appear in the Episcopal Hymnal of 1940, which he helped to compile. In addition to the choral works, he composed preludes, interludes, and postludes for the organ, and many solo organ works suitable for recital use.

The ten chorale preludes selected for this study were published in the St. Cecilia Series by The H. W. Gray Company, Inc., 1956. They comprise a usable set for the capable church organist or recitalist.

Sowerby's belief that church music should be an offering to God was uncompromising. The emotional impact of his music is dependent upon the listener's appreciation of its artistic quality. This is not to say that as a composer Sowerby was oblivious to the spiritual needs of his congregation. The ten hymn tunes which he chose are frequently-sung ones, all taken from the Episcopal hymnal. Although they are set in a variety of ways, the melodies

are always clearly perceptible, seldom distorted, and so frequently repeated that no parishioner dare approach the organist at the end of the service and ask, "What was that you played?"

In choosing and setting the hymn tunes Sowerby was just as true to his own preference for melody. One of the two melodic types ascribed to his style by Burnet C. Tuthill in *The Musical Quarterly* in 1938 was a tune with a lilt and syncopation, with absence of the ictus on the strong beat. This melodic type has the character of folk music and is definitely American in spirit.³ The familiar Negro spiritual, "Were You There" (St. Cec. 825), fits the description. The 20-measure introduction on soft string stops sets an atmosphere of reverence, and the three succeeding repetitions of the tune follow the three stanzas of text. Shifting chromatic harmonies and flexible tempos are dictated both by the nature of the hymn tune and by qualities inherent in the composer's style. A beautiful statement of the pure melody occurs as an English horn solo, accompanied by strings over long, sustained pedal points. Quartal harmonies characteristic of Sowerby are present here as shown in Ex. 1.

Ex. 1. Characteristic quartal harmonies, *Prelude on "Were You There?"*, p. 5, m. 87-88. Copyrighted by The H. W. Gray Co., Inc., used by permission.



While also of a folk song character, "Land of Rest" (St. Cec. 826) is given a completely different treatment. It involves canonic writing throughout. There is no introduction, but like "Were You There" the registration calls for soft stops. The hymn tune occurs in its entirety 14 times in the soprano, three times in the alto, 10 times in the tenor, and six times in the bass. At m. 28 a counter-melody of the composer's own design becomes a partner in the counterpoint. The whole composition is cast in a three-part form, based on a sweeping change in dynamics, beginning and ending *piano* but reaching a *forte* climax in the middle. The climax is accompanied by an increase in tempo, producing a tense, emotional climax as well as a dynamic one.⁴

Frequent variety in registration is a fundamental element in Sowerby's style. Changes are usually clearly marked, but even where they are not the music demands variety in color. Nowhere is this more clearly evident than in the chorale preludes where so many thematic repetitions occur. Table I is included here to illustrate the tonal resources available to the composer on the four-manual Austin organ at St. James' Church. This was undoubtedly the instrument he had in mind when he composed these works, and the study of its specification is a valuable aid to the interpreter of Sowerby's music.

The *Prelude on "Capel"* (St. Cec. 821) is also based on the three-part dynamic form. It is a setting of Isaac Watts' text of 1709, "There is a land of pure delight," referring, of course, to the Promised Land of the Israelites. Watts is thought to have been inspired also by the scenery around his home at Southampton, England, situated between the fork in two rivers.⁵ Sowerby makes ten variations on the hymn tune. The introductory five measures are based on a tonic pedal point and present a secondary theme which acts somewhat like an ostinato throughout the composition (Ex. 2). In an 11-measure

Ex. 2. Secondary theme, *Prelude on "Capel"*, p. 1, m. 1-5. Copyrighted by The H. W. Gray Co., Inc., used by permission



The Chorale Preludes of Leo Sowerby

By Marianne Amacker

codetta, he uses the melodic material in an extended cadence, allowing it to wander rhapsodically to the closing chord with no definite end. This melodic treatment has been ascribed to Brahms⁶ and is typical of Sowerby.

The *Prelude on "Song 46"* (St. Cec. 822) is based on a tune of Orlando Gibbons, dating from 1623. It accompanies a 19th-century text of Bishop Edward Henry Bickersteth, "Peace, perfect peace," composed at the bedside of a dying relative.⁷ Sowerby appropriately sets the tune three times, twice as a pedal solo accompanied by string tones in patterns based on a diminution of the opening phrase of the hymn tune (Ex. 3), and finally as a Doppelilöte solo over a long pedal point. The texture is simple, linear, and transparent, with much use of suspensions, passing tones, and auxiliaries. It is a serene and beautiful work, deserving to be used for both its musical and its devotional value.

The Cathedral of St. James, Chicago. Austin Organ Co., 1920.

GREAT

Double Open Diapason 16 ft. 73 pipes
Principal Diapason 8 ft. 73 pipes
Second Open Diapason 8 ft. 73 pipes
Doppel Flute 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Gemshorn Celeste 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Harmonic Flute 4 ft. 73 pipes
Trumpet 8 ft. 61 pipes
Chimes 20 bells

SWELL

Bourdon 16 ft. 73 pipes
Open Diapason 8 ft. 73 pipes
Stopped Diapason 8 ft. 73 pipes
Viole d'Orchestre 8 ft. 73 pipes
Echo Salicional 8 ft. 73 pipes
Vox Celeste 8 ft. 61 pipes
Flauto Traverso 4 ft. 73 pipes
Piccolo 2 ft. 61 pipes
Dolce Cornet 3 ranks 183 pipes
Contra Fagotto 16 ft. 73 pipes
Cornopean 8 ft. 73 pipes
Oboe 8 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

CHOIR

Open Diapason 8 ft. 73 pipes
Concert Flute 8 ft. 73 pipes
Unda Maris 8 ft. 61 pipes
Dulciana 8 ft. 73 pipes
Flute d'Amour 4 ft. 73 pipes
Flautina 2 ft. 61 pipes
Clarinete 8 ft. 73 pipes
Tremulant

SOLO

Flauto Major 8 ft. 73 pipes
Stentorphone 8 ft. 73 pipes
Gross Gamba 8 ft. 73 pipes
Gamba Celeste 8 ft. 73 pipes
Flute Overté 4 ft. 73 pipes
Tuba Profunda 16 ft.
Harmonic Tuba 8 ft. 85 pipes
Harmonic Tuba 4 ft.
Cor Anglais 8 ft. 73 pipes
Chimes

PEDAL

Resultant 32 ft.
Open Diapason 16 ft.
Violone 16 ft.
Bourdon 16 ft.
Second Bourdon 16 ft.
Gross Flute 8 ft.
Tuba Profunda 16 ft.
Harmonic Tuba 8 ft.
Contra Fagotto 16 ft.

Ex. 3. Theme in the pedal accompanied by the diminished head motif, *Prelude on "Song 46"*, p. 1, m. 12. Copyrighted by The H. W. Gray Co., Inc., used by permission.



Only one of the remaining preludes from the St. Cecilia Series (827) is of a similar devotional nature. Its title bears the name "Charterhouse", for the English Charterhouse School for boys which was founded in 1371 and lists among its graduates Roger Williams, Richard Steele, Joseph Addison, John Wesley, and William Thackeray.⁸ It is a hymn for boys, singing the praise of Jesus as the Son of Man, who embodies all the ideals that make a boy's hero.⁹ The setting is the most traditional of all Leo Sowerby's chorale preludes. The tune appears only once. It is set as a 4' pedal solo beneath a flowing 16-note accompaniment in the manuals (Ex. 4). The phrases of the hymn tune are interspersed with interludes for manuals alone.¹⁰

Ex. 4. Characteristic accompaniment over pedal solo, *Prelude on "Charterhouse"*, p. 2, m. 8. Copyrighted by The H. W. Gray Co., Inc., used by permission.



Part of Leo Sowerby's philosophy of church music was that it need not be dull, rarely mournful, and seldom slow moving. It may certainly be joyous, even brilliant on occasion. The five chorale preludes discussed thus far are grouped together because of their quiet, devotional character. The remaining five preludes in the series are similarly grouped, but they exhibit a marked change in mood that nicely (and practically) offsets the former. These latter tunes are indeed joyous. The melodies are stately, forceful, even militant. Sowerby's registrations often appropriately call for free use of reed choruses. The works are ideally suited for festive occasions, holidays, Saints' days, and recitals.

The irregular meter of "St. Dunstan's" (St. Cec. 820) causes the music to fall into measures of three, four, and six beats, and the displaced accents give it a freedom that makes it particularly suited to Sowerby. The composer has achieved internal unity by extracting the first three notes from the hymn tune and creating an ostinato to which is particularly apparent in the opening and closing measures. The 26 measures of introduction allude to the hymn tune, but the first of five variations does not occur until it appears in the tenor in m. 27. The second variation is a bit slower than the first. It consists of a Choir solo accompanied by parallel fifth movement on the Swell over long pedal points. With the third variation there is again a slight increase in tempo while the tune occurs

Mrs. Amacker is a graduate of Baylor University and holds the B.M. in organ and the M.M. in theory and literature. She is a church organist and choir director and has taught organ and piano privately. She is presently teaching public school music in Killeen, Texas where her husband is stationed at Ft. Hood.

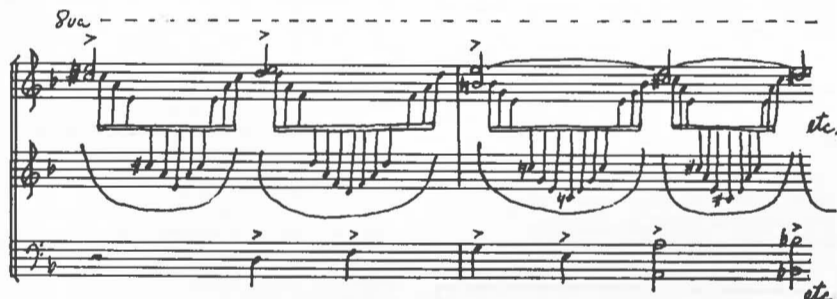
as a canon at the octave. The ultimate and penultimate variations are broader, with many passing tones and increased textural density. A gradual crescendo accompanies the closing measures of the coda, climaxing with full organ on the final tonic chord.

The *Prelude on "Sine Nomine"* (St. Cec. 819) displays Sowerby's contrapuntal mastery. It is based on the popular hymn tune of Ralph Vaughan-Williams and set to the text "For all the saints." The long introduction anticipates the main melodic material and, simultaneously, establishes the 17-measure bass line of the hymn tune as a ground bass upon which the whole composition is based. A third ingredient to the contrapuntal web is a countermelody of Sowerby's own design, introduced on the Great in m. 133 (Ex. 5). All the elements of the Sowerby style are here: counterpoint, inverted counterpoint, ground bass, parallel fourth movement, 9th and 11th chord harmonies, changing registrations, and flexible tempos. Unfortunately the result is lengthy and academic. As a concert piece it is likely to inspire boredom; as a church prelude, however, its success may be due to the popularity of the tune and to the mobility of the audience, most of whom arrive after the prelude has begun and are not likely to hear it in its entirety.

Ex. 5. Countermelody, *Prelude on "Sine Nomine"*, p. 6. m. 133-149 from the tenor. Copyrighted by The H. W. Gray Co., Inc. used by permission.



Ex. 6. Hymn tune in the pedal accompanied by toccata-like manual passages, *Prelude on "Ad Perennis Vitae Fontem"*, p. 10, m. 162-163. Copyrighted by The H. W. Gray Co., Inc., used by permission.



Few of Sowerby's works are true display pieces. The *Prelude on "Deus Tuorum Militum"* (St. Cec. 817-818) is a notable exception. The only one of the preludes recorded to date,¹ its length, opportunity for using full organ, and virtuosic technical demands mark it an exceptionally fine recital piece. It employs widely spaced, multi-voiced chords, and double and triple stopping in the pedals. It is extraordinarily dissonant and characterized by the use of the piercing Tuba Mirabilis. It cadences over a long pedal point and an impressive triadic fanfare based on the theme.

St. Cecilia 823-824, *Prelude on "St. Patrick"*, exhibits no unique features. It is a lengthy, forceful, and dignified work utilizing full organ. It consists of a number of variations on the hymn tune, several of which occur as pedal solos, and opening and closing sections which are based upon the theme. Compositional techniques again include canon at the octave, ostinatos, quartal harmonies, pedal point, inverted pedal point, and transposition.

The introduction and accompaniment to the *Prelude on "Ad Perennis Vitae Fontem"* (St. Cec. 828-829) are characteristically based upon the theme, but the tune never reaches completion until the climax when it finally breaks forth as a *fortissimo* pedal solo. The

closing section, in the manner of the French toccata, consists of rapid arpeggiated figures on the manuals over the last phrase of the hymn tune in double stops in the pedal (Ex. 6).

Leo Sowerby was trained as a concert pianist, yet he made his reputation as an organist and as a composer for the organ, based upon his love for the instrument and upon his understanding of its technical and aesthetic capabilities. His linear conception of music, frequent use of counterpoint, his fondness for the ostinato and ground bass, and his long, sustained pedal points are particularly well-suited for the organ. His written instructions call for many romantic stops such as strings, celestes, and well-placed tremolo effects, in addition to a diversity of foundation tones. Frequent variety in registration is essential. Finally, repeated notes and intervallic skips which are ill-suited for the instrument are precisely marked as accented and clearly separated.

Sowerby's music exemplifies restrained virtuosity. He does not intend to display the performer; neither is his work intended for amateur interpretation. His chorale preludes are tangible manifestations of his sincere belief in the high calling of the church musician. In his own words,

We who serve the church know that all of this is done "a solo Dei gloria", as Bach wrote habitually at the end of his completed compositions — "to the glory of God alone." In dedicating his work to the praise of the Almighty, man confirms his own dignity and the musician prides himself upon upholding the highest standards of the art he professes to serve.¹²

NOTES

¹Leo Sowerby, "Church Musician Duties Defined in CCO Lecture at Ottawa," *THE DIAPASON*, L/1 (December 1, 1958), 8.

²A number of these anthems are discussed in Elwyn A. Wienandt and Robert H. Young, *The Anthem in England and America* (New York: The Free Press, 1970).

³Barnet C. Tuthill, "Leo Sowerby," *The Musical Quarterly*, XXIV/3 (July, 1938), 252.

⁴Sowerby also used this large crescendo-decrescendo as the basis for the sonata-form *Poem for Viola and Organ* (1924) and in the first movement of the *Sonatina* (1947).

⁵Albert Edward Bailey, *The Gospel in Hymns* (New York: Charles Scribner's Sons, 1953), p. 50.

⁶Homer Ulrich, *Chamber Music* (2nd. ed.: New York: Columbia University Press, 1966), p. 316.

⁷Bailey, *The Gospel in Hymns*, p. 378.

⁸*Ibid.*, p. 474.

⁹*Ibid.*

¹⁰The middle section of Sowerby's *Requiescat in Pace* (1926) utilizes a similar type of accompaniment over a solo pedal.

¹¹"Prelude on 'Deus Tuorum Militum,'" by Leo Sowerby on "The King of Instruments," Vol. VI (Acolian Skinner), Alec Wyton, organist.

¹²Sowerby, "Church Musician," p. 41.

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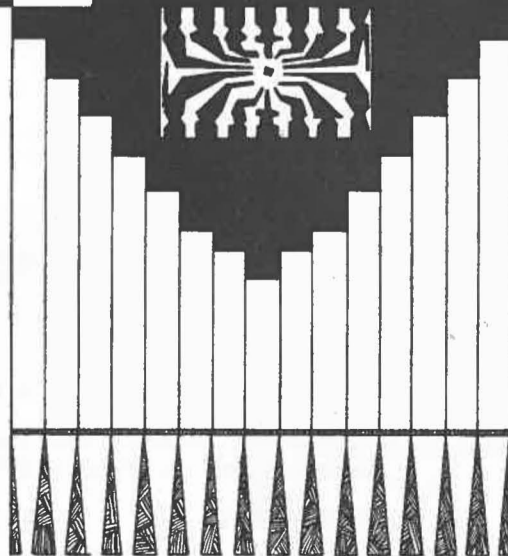
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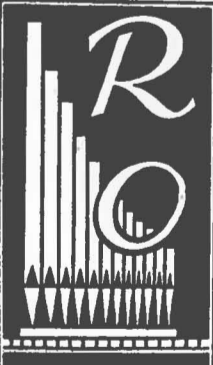
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