

THE DIAPASON

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

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MARCH, 1970

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New Casavant Organ Built for Church in Pembroke

Installation of a new three-manual organ has been completed in Zion Lutheran Church, Pembroke, Ont., by Casavant Frères Limitée, St. Hyacinthe, Québec.

The organ is located in the rear gallery of the church with the positiv on the gallery rail. Lawrence Phelps designed the instrument in consultation with Raymond L. Barnes, Casavant local representative, and Max Discher, organist of the church.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Stillflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Viola 8 ft. 61 pipes
Vox coelestis 8 ft. 54 pipes
Rohrflöte 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Lieblichflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

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

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

STAGE ELECTRONIC MUSIC COMPETITION AT DARTMOUTH

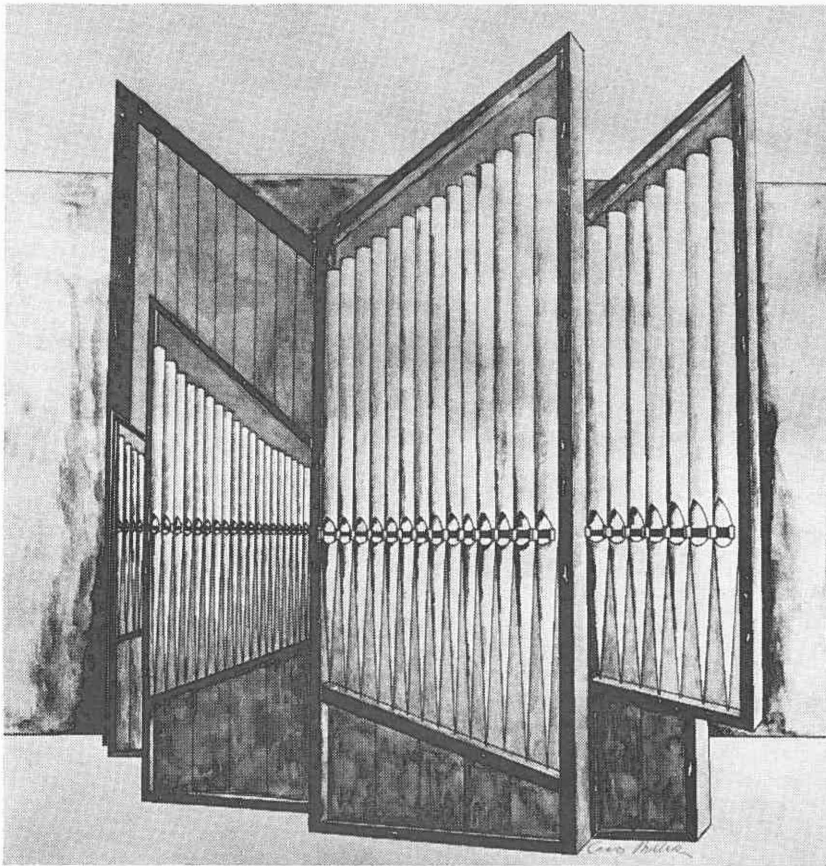
The third international competition for electronic music composition will be held at Dartmouth College April 8-10 in conjunction with the annual meeting of the American Society of University Composers April 10-12. The Society's meeting at Dartmouth has been scheduled as part of Dartmouth's Bicentennial Year and will bring together composers from all parts of the country.

Composers of electronic music will compete for the Dartmouth Arts Council prize of \$500 and an opportunity to have their works released on a commercial recording.

Composers interested should write Jon Appleton, Electronic Music Studio, Dartmouth College, Hanover, N.H. 03755.

1500 singers from five Florida counties took part in a choral festival Feb. 7 at the University of Miami. Featured clinician was Brock McElheran, Grande department of music, State University College, Postdam, N.Y. The singers, from Dade, Broward, Palm Beach, Martin and St. Lucie Counties, represented 24 high school choirs. The festival was sponsored by the University of Miami, department of music education.

THE 1971 conference of the Incorporated Association of Organists will be held in Cambridge, England, July 31-Aug. 5, 1971. Full details of the conference may be obtained from the Secretary, University Music School, Downing Place, Cambridge, England.



An artist's conception of the new organ case for the teaching studio at Hartt College of Music, University of Hartford, Conn. Asymmetrical in design, the case has a black frame, walnut paneling and orange and yellow interior. Pipes are to be of tin, copper and zinc. The stoplist of the Gress-Miles instrument was on page 4 of the March 1969 issue.

Aeolian-Skinner Installs Three Manual at Kalamazoo

The Cathedral of Christ the King in Kalamazoo, Mich. is anticipating dedication of a free-standing 49-rank Aeolian-Skinner instrument as the installation nears completion.

The organ is completely encased. Its divisions and front pipework are arranged in a vertical array, with the Pontifical Trumpet and Great Trompette pipes displayed horizontally at different levels.

The organ was designed by Alexander Boggs Ryan, organist and director of music at the cathedral and member of the faculty of Western Michigan University, in consultation with the Aeolian-Skinner staff. Dr. Ryan is chairman of the music commission of Western Michigan.

GREAT

Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-6 ranks 304 pipes
Trompette 8 ft. 61 pipes
Chimes (prepared)

POSITIV

Holzgedeckt 8 ft. 61 pipes
Flute Celeste 8 ft.
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quinte 1 1/3 ft. 61 pipes
Scharf 4-5 ranks 283 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Pontifical Trumpet 8 ft. 61 pipes
Pontifical Trumpet 4 ft. 12 pipes

SWELL

Flute Douce 16 ft. 12 pipes
Bordun 8 ft. 61 pipes

Viole de gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 61 pipes
Flute Douce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Hautbois 4 ft. 61 pipes
Tremulant
Pontifical Trumpet 8 ft.

PEDAL

Untersatz 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft.
Flute Douce 16 ft.
Principal 8 ft. 32 pipes
Metallgedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Metallgedeckt 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Kontra Posaune 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

CONFUSE CROZIER RECITAL TIME: SHE PLAYS IT TWICE

Nobody was quite sure of the hour of Catharine Crozier's recital Jan. 18 in the opening series for the new organ at the First Congregational Church, Los Angeles. (For stoplist see page 1, June, 1965). The publicity had been fouled; some sources said 4:00, others 8:00. Like the real "pro" she is, Miss Crozier volunteered to play the recital at both hours, which she did with resounding success and to rave reviews.

THE 1970 national convention of the American Theatre Organ Society will be held July 11-17 in New York City.

Pittsburgh Seminary Has New Schantz Organ

The Schantz Organ Company has completed the installation of a new three-manual organ in the new chapel of Pittsburgh Theological Seminary, Pittsburgh, Pa. The new chapel is square in shape, of Colonial design and has excellent acoustics. The organ is in the rear gallery with the positiv exposed on the gallery rail behind the organist.

Howard Ralston, organist and choir-director of the seminary, was instrumental in the plans as was Joe O'Brien, western Pennsylvania representative for Schantz. Preparations were made in the console for future additions to all divisions.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Mixture 4 ranks 244 pipes

SWELL

Principal 8 ft. 73 pipes
Bordun 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Octave 4 ft.
Flute Harmonique 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

CHOIR

Nasosflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Gemshorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Schalmey 8 ft. 61 pipes
Tremulant

POSITIV

Quintaton 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedacktbass 16 ft. 56 pipes
Octave 8 ft. 32 pipes
Gedackt 8 ft.
Choralbass 44 pipes
Gedackt 4 ft.
Choralbass 2 ft.
Mixture 2 ranks 64 pipes
Posaunenbass 16 ft. 44 pipes
Trompette 8 ft.

SUSI JEANS PLAYS ORGAN, HARPSICHORD AT PERTH

Lady Susi Jeans played four recitals — two each on organ and harpsichord — at the music festival at Perth, Australia the first week in February. The organ programs are listed in the recital pages. The harpsichord programs included English music of both early and later virginalist periods with works Lady Jeans has transcribed from manuscripts by Price, Heardson, Roberts, Phillips, Luge, etc.

She returned immediately to New York to fulfill a series of engagements in the United States.

BERNSTEIN'S CHICHESTER PSALMS was sung Feb. 24 by the concert choir of the University of Miami, Fla. under the direction of David A. Wehr. Mr. Wehr will conduct Effinger's The Invisible Fire March 8 at First United Methodist Church, Coral Gables.

SETH BINGHAM's concerto was televised Jan. 18 at installation ceremonies for the new bishop in the Cathedral of Stockton, Calif. Soloist was Fred Tulan.



Members of the organ faculty of Westminster Choir College are shown gathered about the console of the new Casavant organ on its Princeton campus. Back row: Ray E. Robinson, president; William Whitehead, Donald McDonald, Eugene Roan, Robert Carwithen, G. Dene Barnard. Front row: Virginia Cheesman, Joan Lippincott, department head at the console, George Markey, and Mary Krimmel. All these faculty members will participate in the recital series opening the new organ.

FIVE STUDENTS, most of whom are already known to our readers, played the inaugural recital on the new Holtkamp organ in Paul Recital Hall at Juilliard School Jan. 19. Joseph Kline played the Bach St. Anne; Philip Manwell played four pieces from the Messiaen Livre d'orgue; Allan Birney played the Dupré Variations on a Noël; Albinas Prizgintas was heard in the first Bach trio sonata and McNeil Robinson was heard in an Offertory for organ and electronic tape by Jacob Druckman, commissioned for the occasion, and the Lockwood Concerto for Organ and Brasses.

JEAN EICHELBERGER IVEY has been appointed director of a new electronic music studio and program at Peabody Conservatory, Baltimore.

NEW APPOINTMENTS are announced to the music staff of Christ Church Cathedral, St. Louis of which Ronald Arnatt is organist and director of cathedral music. Margaret J. Neilson has been appointed assistant organist, graduate of Goucher College, Baltimore. Dale Moore, bass soloist, has been appointed assistant director of music; he is professor of voice at Southern Illinois University, Edwardsville.

JOHN LA MONTAINE has been commissioned to write a work for organ and orchestra for the opening season of the John F. Kennedy Center for the Performing Arts now under construction in Washington, D.C. His theme will be taken from Henry Thoreau's four books, *Winter, Spring, Summer and Autumn*.



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— Haec est dies (Lat-Eng). SATB-SATB (H1523)	.30
— Pater Noster (Lat-Eng). SSAATTBB (H1522)	.60
HUMFREY — Evening Service. SATB (H1511)	.60
MERBECKE — A Virgin and Mother. SAB (H1503)	.25
PALESTRINA — Vexilla regis prodeunt (Lat-Eng). SATB (H1524)	.60
PURCELL — Remember not, Lord, our offences. SSATB (H1526)	.30
RAMSEY — O Sapientia (Lat-Eng). SSATB (H1505)	.30
ROGERS — Lord, who shall dwell in Thy tabernacle. SATB (H1520)	.30
TALLIS — If ye love me. SATB (H1476)	.25
— Jesu, Salvator saeculi (Lat-Eng). SSATB (SAATB) (H1507)	.40
— O nata lux de lumine (Lat-Eng). SATBarB (H1516)	.25
— Salvator mundi (Lat-Eng). SSATB (H1508)	.40
— Te lucis ante terminum (Lat-Eng). SATB (H1509)	.30
— When shall my sorrowful sighing. SATB (H1510)	.25
WHYTE — Christe, qui lux es et dies (Lat-Eng). SSATB (H1502)	.25
— O Praise God in His Holiness. SATB-SATB (H1501)	.40

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Franklin, Pa. Church Has 3-Manual Schantz

A new three-manual Schantz organ was installed in the St. John Episcopal Church, Franklin, Pa. late in 1969. The entire instrument is installed on the left side of the chancel. St. John has one of the largest and finest collection of Tiffany windows in the United States.

Negotiations were handled by Joe O'Brien, Schantz representative in the western Pennsylvania area.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Quinte 1 1/2 ft.
Mixture 4 ranks 244 pipes
Chimes (prepared)
Trompete 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Flötenprincipal 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagot 8 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
Nasat 2 1/2 ft. 49 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 56 pipes
Quintaton 16 ft.
Principal 8 ft. 44 pipes
Gedackt 8 ft.
Quintaton 8 ft.
Choralbass 4 ft.
Gedackt 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft.
Trompete 4 ft.



Carlton T. Russell, associate professor of music and college organist of Wheaton College, Norton, Mass. has been named chairman of the College's department of music.

A member of the faculty since 1963, Mr. Russell is a graduate of Amherst College and holds MFA and PhD degrees in music from Princeton. He holds the AGO's ChM. He has served as organist and has given recitals in several New England churches and has contributed to professional journals articles and reviews about the organ and church music. His organ teachers include Charles Ludington, Vernon Gotwals, George Faxon and Donald Willing.

In the spring of 1969 Mr. Russell spent six months of a sabbatical leave in Europe, playing and hearing organs and studying the manuscripts of some smaller organ works of Franck.

Mrs. Russell is a graduate of Wheaton and also an organist.

EDNA BAUERLE has become organist of the Eighteenth Church of Christ, Scientist on Chicago's south side where she will play a four-manual Austin. She has completed eight years in a similar position at Tenth Church.

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MARCH, 1970

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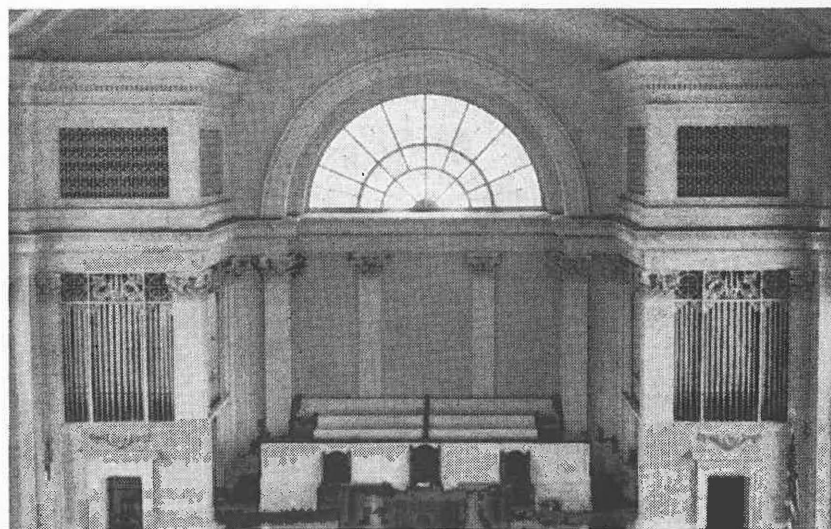
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Austin Builds Organ for Naugatuck Church

The Congregational Church, Naugatuck, Conn. has signed a contract with Austin Organs, Inc. for the construction of a new three-manual organ of 44 ranks to replace the present 1902 Hutchings rebuilt by Hall in 1940. A new Austin console installed in 1968 will be used with the new organ.

The congregation gathered in 1781. Prior to this date it was known as "The Winter Parish" of First Ecclesiastical Society of Waterbury, as the distance to Waterbury prevented attendance in winter months. The present building is a brick colonial structure designed by Stanford White and erected in 1902. The church proper is nearly square, seating more than 500. It is spacious and uncluttered with good acoustics and diffusion of sound.

The new organ will be located as before in two roomy chambers in the front corners of the church, open to both nave and choir, with the old case pipes and open grilles retained as before. The console is on the main floor of the church facing the pulpit and choir.

The church has an active multiple choir system of four singing choirs and 4 bell choirs. Tonal design of the organ planned maximum flexibility in the accompaniment of congregational singing and choral works. The organist is Mrs. Charles D. McCleary, chairman of the music committee is Frederick S. Dovell. Negotiations were handled by Frank W. Kutshera, factory representative.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Harp (prepared)

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant 4 ft. 61 pipes

CHOIR

Nason Flute 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Blackflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Cymbelstern 3 bells

PEDAL

Contra Bourdon 32 ft. 12 pipes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Rohrflöte 8 ft.
Super Octave 4 ft. 12 pipes
Spitzflöte 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 12 pipes
Fagotto 16 ft.
Trompette 8 ft.
Krummhorn 4 ft.

CALVIN HAMPTON'S performances of his own Refrains for Solo Organ at New York's Calvary Church had the audience doing their listening while lying on the floor. Best comment: Is this an argument for carpeted churches?

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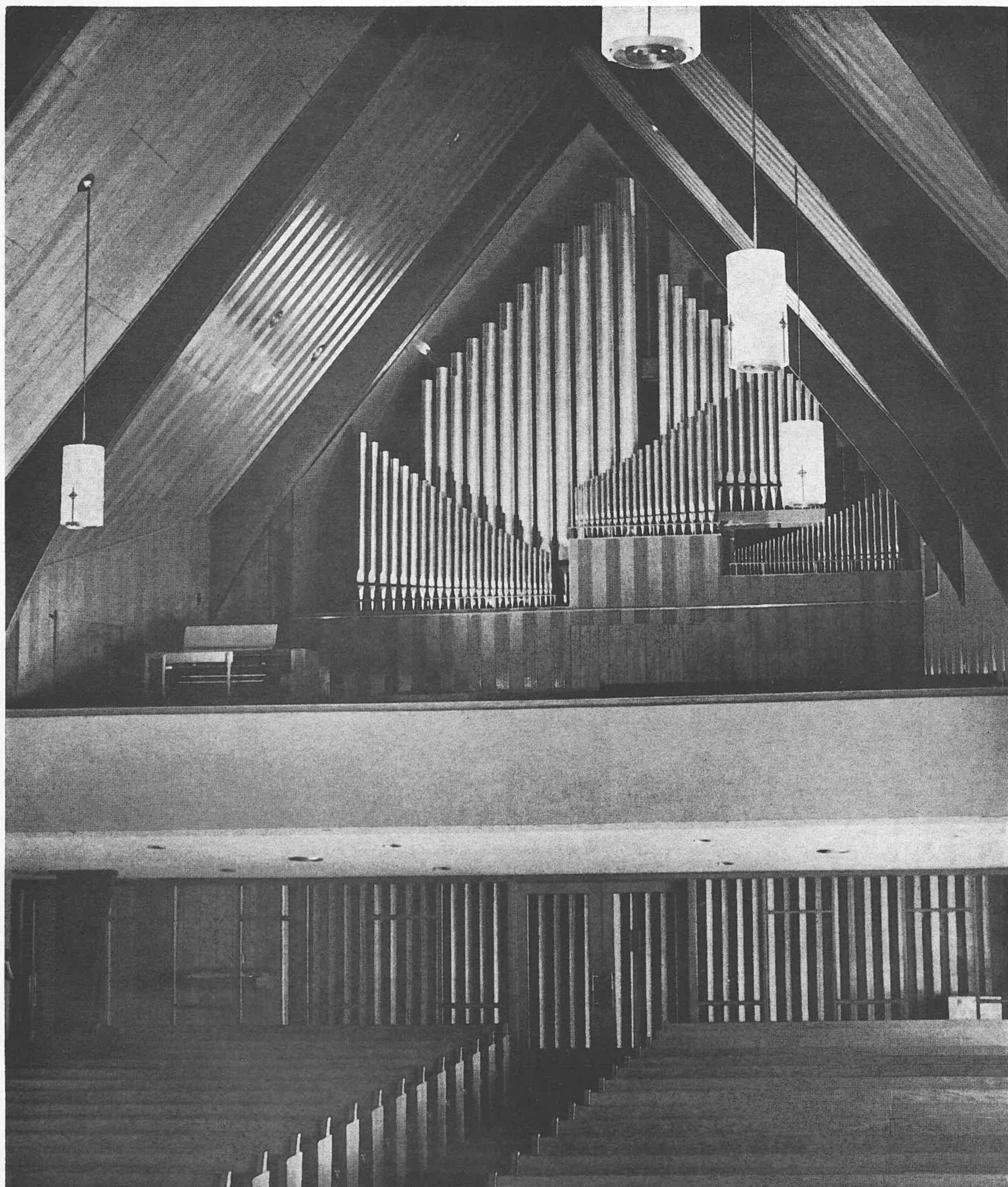
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LITANIES (1937) — No piece is more famous and more often played, and none is also so often misunderstood and poorly interpreted. I know that Jehan Alain's notation lends itself to much confusion. I know that an unconscious comparison with *Cortège et Litanie* of Marcel Dupré has caused many interpreters to adopt a too-slow tempo.

Here are the facts: In 1937 our elder sister Marie-Odile met her sudden and awful death in a mountain accident, at 23 years of age. Jehan then went through a difficult period: still a student (he was in Marcel Dupré's organ class at the Paris Conservatory), but already married and the father of a family, he led a harassed life, tortured by the sadness of those dark pre-war years and by a sure foreknowledge of the tragic destiny which awaited him three years later.

Litanies is a cry of anguish and distress. After the ethereal dream of *Le jardin suspendu* and the classicism developed in the *Variations*, Jehan Alain confides in us his tortured soul, maskless and unreserved. It is doubtless this absolute sincerity, this direct character which makes the work a success for all audiences, even on first hearing.

After the famous phrase "When the Christian soul . . ." etc.* Jehan added, reports B. Gavoty**, "This prayer is not a lament, but an irresistible storm which overthrows everything in its way. It is also an obsession: it must fill the ears of men . . . and of the good Lord!"

The tempo will therefore be rapid: "to the limit of the instrument's possibilities," said Jehan Alain. The unequal measures will be strictly linked, thus giving the impression of a breathless repetition.

Despite the indication *Vivo*, the first line should be rather "quasi recitativo." Using the system of horizontal marks customary with Jehan Alain, I would stress the fourth 8th note (G), the fifteenth and the seventeenth, then the first 8th after the fermata.

Assume the rapid tempo at the second line.

The indication *poco staccato* concerns only the articulation of the right hand, at a time when the "grand legato" was the rule. Articulate the right hand well then, but play the left hand chords and the pedal legato.

m. 4 and 10: The difference in harmony in the fourth chord of the left hand is intentional, Jehan Alain having supervised the publication of *Litanies* (Leduc 1938).

m. 8: Both hands on the G. O., the left hand being more important.

m. 11: Left hand — G-natural (last chord).

m. 18: Take care to make the least possible break when changing manuals.

m. 19: In the first edition, the Eng-

*Jehan Alain's note at the beginning of the piece: "When the Christian soul in distress no longer finds new words to implore God's mercy, it repeats ceaselessly the same invocation with a vehement faith. Reason has reached its limit; Faith alone pursues its ascension."

**Gavoty, Bernard. *Jehan Alain, Musicien Français*, Albin Michel, 1946. p. 82.

The Organ Works of Jehan Alain: Part III

By Marie-Claire Alain

Translated by Irene Feddern

lish translation "Both hands on Swell" is incorrect. This should read "same keyboards" — that is, right hand on the Récit, left hand on the Positif. The same remark for m. 24.

The indications *p* and *pp* refer only to the swell shades. Do not change the registration.

m. 19 and following: Very short staccato. Articulate the left hand well.

m. 28: Make a big break before this measure. The tempo is much slower. Stress the fourth 8th-note (B-flat.)

m. 30: A tempo.

m. 38: Right hand on the Positif.

m. 39: An error in the first edition. It must read: right hand on the Récit; left hand on the Positif.

m. 42, 43, 44: The composer's registration is almost unrealizable. Given the rapidity of the tempo, it is impossible to be sure that the Trompette or the Clairon will sound exactly on the last chord of each measure. Jehan Alain wanted an accent. I mark this accent by cutting the pedal and the left hand slightly before each final chord (holding only the A of the left hand) and lengthening this last chord slightly.

m. 44: last chord in the left hand: F-natural.

m. 47: Tempo of the first line: "Recitativo." Mark anew the stresses on the fourth, fifteenth, and seventeenth notes.

m. 48: I recommend not holding the pedal octave, because it covers the Récit. Play the octave at the end of m. 47 and hold only the lower note during m. 48.

m. 49 and 50: The same remark.

m. 51: The stroke and the accent do not indicate an articulation, but a lengthening of the duration.

m. 52 and following: Hold only the upper E. Broadly detach the chords, including the low C-sharp (Jehan Alain's note).*

m. 58: Certainly this is one of the most difficult passages in organ literature. Jehan Alain, an excellent pianist and organist, was endowed with a marvelous wrist, which gave him great facility in the repetition of chords. I can only give advice: do not lessen the tempo at any cost. It is better to omit certain inner notes of the chords than to retard the tempo. The movement from the G. O. to the Positif and to the Récit, easy enough on a French organ, becomes acrobatic on an American or German organ. It is better to omit these manual changes if one runs the risk of lessening the tempo.

m. 59: Also omit the Récit and Positif manual changes. Moreover, this indica-

*"On a large instrument do not hold the C-sharp but repeat it with the chords of the left hand." (from the printed edition).

tion appears only on one of the three existing manuscripts, and it impedes the tempo. This passage is correct in the first edition.

m. 62: Subdivide the rhythm very carefully. Too often I have heard this measure played with four beats! The best way is to count 1-2, 1-2, 1-2-3, 1-2 — beating the 8th. Detach all the chords, playing only the pedal legato.

m. 69: The *Molto largo* is only a reaction against the *accelerando* which precedes it. Return to the tempo of m. 62.

m. 69/70; 72/73: Make a break in the hands, but slur the pedal.

m. 73 and following: Stress the 8th-note as in m. 62. Accelerate greatly.

The ties between m. 76 and m. 77 ought to be omitted. The two hands phrase at the same time, but as late as possible, and the right hand returns to the G. O. for the last chord.

MONODIE (1938) — Jehan Alain wrote a *Suite Monodique* for piano, which is too rarely played (Editeur Consortium Musical). This short piece is a melodic and rhythmic investigation. From a plainchant spirit at the beginning, it then turns to polymodality, in a harmonic atmosphere which already foretells *Deuils*, the second of the *Trois Danses*.

The bar lines are there only for the sake of form. The interpreter, curious enough to begin playing the piece, will be seized by the spirit of total expressive and rhythmic freedom with which it should be played.

TROIS DANSES (1937-1939) — We have come to the most complex, but the most characteristic of Jehan Alain's works. Here he confides in us all of his soul, divided among an abounding joy of life (*Joies*), a dramatic foreknowledge of his own destiny (*Deuils*: Funeral dance "to honor an heroic memory"), and the terrible struggle for life that was his existence during the last two years which preceded his death (*Luttes*).

The idea of dance had always fascinated him. Dance is the ultimate musical and human expression; also, the idea which extracts itself from this triptych is that of rhythm — complex, tortured rhythms, which he had the greatest difficulty in notating. I heard him complain that musical notation was insufficient to translate his thought.

A fundamental rule will help the interpreter: the complex rhythms are always subdivisions within a uniform pulse. Maintain the idea of dance, with its regular beats, throughout the whole work.

Jehan never had the occasion to play his *Danses* in concert. The third dance (*Luttes*) was finished in the army, when he already had been mobilized, at the end of 1939. The proportions of this last part often have been criticized as

being too short in comparison with the first two parts. He simply had not the time to develop it.

It is interesting to know that Jehan intended his *Trois Danses* for orchestra. The first sketch, written on three staves, clearly shows this. The organ version is only a transcription. Jehan, in the army at the end of 1939 and at the beginning of 1940, began the orchestration of the work, but this was lost as were all his last compositions (particularly vocal works — he had formed a soldiers' chorus: "The little singers with the deep voice")* during the disaster of the French defeat in June 1940. All our search has been in vain to retrieve these papers. He was killed at Petit-Puy, near Saumur, fulfilling a communication mission on motorcycle. His side-car, filled with music, remained abandoned at the side of a country road for more than a month. The pages of music were blown about in the July wind. Several months later, the peasants told us how their fields were covered with pages of music. Children played with them. No one could have thought that the work of this unknown soldier was of such importance. The orchestration of the *Trois Danses* served as a plaything for the little Touraine peasants. Jehan would have loved this free gift — the same way in which he abandoned his life, without regrets, for "la Douce France" in the unequalled splendor of the June sun, his last musical thoughts returned to the French soil, for whose defense he made the total sacrifice.

Deuils is truly written to honor his own memory. Nothing can be added.

Joies:

m. 1: This measure contains only five beats. Restore the initial quarter rest at the beginning, as in measure 5.

m. 3: Two similar groups ending with dotted 8th-notes. I explain it thus: the first group is divided 2+3=5, the second 1+3=4.** The first chord of the first group therefore is longer than the second. The same remark for each return of the theme: m. 37, m. 42 (despite the inexact notation) and m. 8 of *Luttes*.

m. 9: Very fast and very rhythmic.

Registration: G. O. and Positif coupled: Principal 8', 4'; Pédale: Principal 16', 8', 4' (avoid the 32' which speaks too slowly).

m. 13: Récit — as a fanfare: Bombarde, Trompette, Clairon and Mixtures.

m. 15: No *decrescendo*.

m. 17: Maintain the same tempo.

m. 20: The same registration as the immediately preceding.

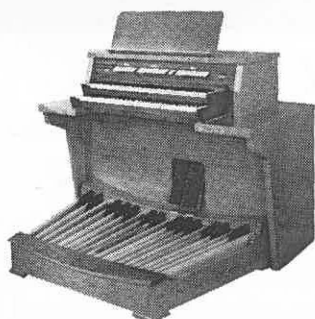
m. 21: Positif.

m. 23: Positif: 8', 4', 2', Mixture; Récit: 8', 4', 2', Larigot 1-1/3'; G. O.; Principals

*According to Marie-Claire Alain, this was a rhyming pun on the famous French boy-choir called "Les Petits Chanteurs à la Croix de Bois." (Alain's group was called "Les Petits Chanteurs à la grosse voix.")

**I have revised this to conform to the 1959 Leduc edition. The original French speaks of "Two similar groups of sixteenth notes followed by dotted eighths . . . the second group divided 3+1 . . ." —trans.

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8', 4', 2', Positif and Récit coupled; Pédale: Soubasse 16', Bourdon 8', Récit coupled to Pédale.

m. 23, 24: Next to last chord — F-sharp.

m. 29, 30: Accelerate the descending 8th notes.

m. 31: Still the same registration. Do not ritard.

m. 37 and 42: See m. 3.

m. 44: Same tempo as m. 9. Same registration as m. 23.

m. 52: On the manuscript is written "Heavy and rhythmic." Add Mixtures and Cymbales to all manuals; add Principals 16' and 8' to the Pédale; do not play the pedal legato; clearly define the ostinato.

m. 55: No changes.

m. 56: Add Trompette and Clairon of the G. O.; Detach all chords. Slur only the group of three 8th-notes in the right hand.

m. 57: Here it is indispensable to have two different reed choruses to mark the super-imposition of the themes. On a three-manual instrument, I use the following registration: Récit: Foundation stops, Mixtures, Reeds 8', 4'; Positif: Foundation stops, Mixtures, Cromorne, Reed 4' (if available), Récit coupled to Positif; G. O.: Foundation stops, Mixtures, Trompette, Clairon, Cornet, Récit coupled; Pédale: All foundation stops 16', 8', 4', Récit coupled to Pédale.

Note well the rhythmic transformation of the theme in the left hand. This transformation is intentional (complex rhythmic values within four principal beats). Do not play the anacrusis of small notes too quickly; they must be declaimed. Detach all the right hand chords.

m. 59: *riten.* — Ritard greatly.

m. 61: Without changing registration.

m. 63: As m. 59: I usually add the 16' reeds on the last chord of m. 63 (G. O., Positif, Récit).

m. 67: Tutti.

m. 71: Take off the G. O. and Pédale Reeds.

m. 73: Observe the fermata. Do not take off the Reeds.

m. 75: Restore the same fermata as at m. 73 on the second chord in the right hand.

m. 77: Positif: Foundation stops 8', 4', 2'.

m. 79: Récit: Foundation stops 8', 4'.

m. 81: The manuscript indicates:



m. 81: Last note — A-flat.

m. 82: Positif: Bourdon 8', Principal 4' (Récit coupled); Récit: Flûtes 8', 4'.

Since it is impossible to add stops progressively without the help of an assistant, I suggest a *crescendo* by degrees, corresponding to the evolution of the right hand.

m. 88: Add the Mixtures.

m. 89: There is a tie missing between the two B's in the left hand (between the second and third beats).

m. 90: The manuscript indicates: "More and more detached." Add the Reeds to the Récit on the third beat.

m. 92: D-flat, G-flat (last beat) should be played with the left hand.

m. 93: Tutti Récit and Positif.

m. 94: General Tutti. Quite comparable to a famous passage in *Litanies*. Here the composer's thought surpasses the digital possibilities of most interpreters. As in *Litanies*, maintain the tempo at any cost, the passage to be played like a storm; the intensity is much more important than the perfection of execution. To simplify m. 94, I suggest making the little notes of the pedal (second beat: A-E) coincide with the first two chords of the group of 5 of the right hand.

m. 95: The quarter note on the second beat of the pedal is, without doubt, a printing error.

m. 100: Very slow.

m. 101: Allow the right hand to sing freely.

m. 104: Emphasize the C-flats of the pedal. Pédale: four groups of 5.

m. 105: 5 over B-natural and A.

Whatever may be the difficulty of registration, never break between the two dances (between *Joies* and *Deuils*.) The linking of the left hand must be absolute (Bourdon 8' → Voix Céleste and Gambe.)

Deuils: If *Litanies* is Jehan Alain's most popular work, *Deuils* is certainly his masterpiece. None of his pieces is more sincere, none describes more profoundly his soul, at one and the same time tortured, enthusiastic, and deep in dreams.

I have played *Deuils* hundreds of times, but never have I been able to play it without feeling an intense emotion, a sort of spell. If the performer is not capable of feeling this profound emotion, he should give up playing *Deuils*, because it is a work which must be lived and not simply played.

The rhythmic notation is baffling. Remember that the beats are constant and irregularly divided with much subtlety. The slight rhythmic differences between m. 4, 5, 10 and m. 16, 21, 26 were desired by the composer.

Observe the *Adagio*, the registration, and the horizontal marks lengthening certain durations.

It must be noted that the original version included double-dotted notes followed by 32nd notes throughout the entire first part, up to and including m. 33:



Is it possible that Jehan Alain could have omitted them in the organ transcription, for fear that the instrument would not repeat them sufficiently clearly?

m. 4: The group on the second beat ought to have an 8 over it. The same for m. 5.

m. 8: Add Principal 8' in the pedal. The horizontal marks indicate an inversion of the notes to be stressed.

m. 10: Second beat — 8.

m. 14: Keep the Principal 8' in the pedal; open the swell shades slightly.

m. 16: Second beat — 7.

m. 17: Second beat — 5, third beat — 5.

m. 18: First beat — 7. The dot after the first 32nd-note is incorrect. It ought to be placed after the second chord. Second beat — 10 out the 32nd-note flag between the second and third notes in the left hand. *Serrez* — accelerate greatly toward the end of the group.

m. 19: Add the Voix Humaine. Leave the Gambe and Voix Céleste drawn.

m. 21: Second beat — 7.

m. 22: Second beat — 5, third beat — 5.

m. 23: First beat — 7, second beat, 8, accelerating.

m. 24: As much as possible observe the composer's registration, however unconventional it might be: Gambe, Voix Céleste, Voix Humaine, Quinte, Tierce,

Cromorne, and Clairon (or Principal 4'). If the organ appears out of tune because of the Voix Céleste, the effect rendered is only the more striking. Jehan Alain wanted a "grating" effect!

m. 25: The double dot, followed by a 32nd is intentional: it is the highest point of the entire period.

m. 26: Second beat — 7. The soprano A (dotted 16th) should be A-flat.

m. 27: Second beat — 5, third beat — 5.

m. 28: First beat — 7.

beat 8, accelerating.

m. 29, 33, 39: Observe the original registration.

m. 31: Second beat — 7. The same thing for m. 32, 35 and 41.

m. 33: Observe the strokes for lengthening the duration.

m. 39: This part being the inverted symmetry of the beginning, I restore the lengthening strokes on the first beats, as in the first exposition.

m. 44: Take off the Récit to Pédale coupler, between the first and second beats.

m. 45: Twice as fast: quarter note = 8th-note.

m. 47: Accelerate greatly, then ritard greatly. The manuscript indicates "nuance of tempo."

m. 52: Accelerate even more.

m. 54: Ritard quite progressively.

m. 55: Positif or G. O.: Flûtes 8' and 4'. Stress greatly the first note of the second beat, cleanly detaching the preceding 8th-note:



Maintain this rhythm imperturbably during the pedal passage.

m. 57: Pédale: Principal 16', 8', 4'. The manuscript indicates "with brutality."

m. 61: The pedal rhythm is almost impossible to execute. Maintain the tempo in the left hand.

m. 64: Once more twice as fast. Slur the barred groups but separate the beats:



In order not to impede the performance, choose a single type of registration for each period. The feeling ought (Continued, next page)

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16' SUBBASS	8' GEDACKT	8' BOURDON	4' ROHRFLÖTE
8' OCTAVE	4' OCTAVE	4' PRINCIPAL	2' PRINCIPAL
8' FLAUTO	4' SPITZFLÖTE	4' FÜLLFLÖTE	2' BLOCKFLÖTE
4' CHORALBASS	2' GEMSHORN	2' FLUTE	2R CORNET
2' HORNLEIN	4R MIXTURE	1-1/3' QUINTE	3R SCHARF
4R RAUSCHBASS	8' TRUMPET	16' DULZIAN	8' CROMORNE
16' POSAUNE		4' CLAIRON	
4' SCHALMEY			



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to be one of an *accelerando* up to m. 100.

m. 64: Récit: Bourdon 8', Prestant 4', Nazard, 2' stop, Voix Humaine and Hautbois (swell shades nearly closed). Positif: 8', 4', 2', Plein Jeu, Récit coupled; G. O.: Principals 8', 4', 2', Mixture; Pédale: Soubasse 16', Bourdon 8', Flûte 8', Récit to Pédale coupler.

m. 68: Stress greatly the chord on the G. O. These chords constitute a progression which gives the structure of the whole passage:

m. 68: Augmented sixth chord on F-sharp.

m. 72: Chord with added second on G-sharp.

m. 76: Six-five chord + augmented octave on B-flat.

m. 80: Cadence on D.

m. 85: As m. 76.

m. 89: Three-four chord on D-flat with fifth and sixth added.

m. 91: Same chord on D-natural. Cadence on E-flat.

m. 96: Return of the chord on D-flat.

m. 98: Return of the chord on D-natural.

Last cadence on D-flat brings about the re-exposition of the theme in six voices in F major.

m. 72: Open the swell shades.

m. 80: Add Plein Jeu and Clairon to the Récit. Add Cromorne and Cymbale to the Positif. Add Trompette to the G. O.

m. 93: Add Clairon and Cymbale to the G. O. Add Cornet, Trompette, and Clairon to the Positif.

m. 100: The rhythm of the second group is incorrect. The first manuscript contains dotted 8th and 16th-notes like the other two groups (and not vice-versa).

m. 101: *Tempo primo*, that is to say, the tempo of the theme, as in the exposition. Very slow, very "spacious." Registration: Tutti, with all couplers.

m. 103: Play the small notes preceding the pedal chord as those in the manuals. Restore the groups of C in m. 103, 106, and 107. Last low pedal note — G (not F).

m. 108: Very rubato. Play the group of 16th notes very close together.

m. 109: Récit — Tutti. Pédale: Foundation stops 16', 8', 4' without couplers.

m. 114: Tempo of m. 45. The pedal may be played on a Flûte 4', one octave lower. Lengthen greatly the first two F's and accelerate slightly the end of the group. Récit: Viole de Gambe and Voix Céleste (*pp*).

m. 116: "Nuance de mouvement et d'intensité" (Nuance of tempo and of intensity). Observe the fermata and greatly delay the arrival on the F-flat. Very rubato.

m. 118, 119, 120: Always lengthen the first two pedal notes.

m. 121: Accelerate greatly. Ritard progressively during m. 122.

m. 127: Accelerate greatly and observe the strokes for lengthening the duration.

m. 130: Positif: Bourdon 16' and 8' (or G. O.: Quintation 16' alone).

m. 131: 8th-notes of 6/4 = 8th notes of preceding 10/8.

m. 135: "Tout à fait ad libitum de mouvement" (Entirely ad libitum tempo) — As a recitative, supple and not too slow.

"Tout à fait plat de nuances" (Entirely void of nuances) — without using the swell shades.

I suggest very slight phrasings, marking the persistence of the theme: between D and C-sharp (eighth and ninth

notes of the first line); between C-sharp and C-natural (at line change); before the E (ninth note of the second line); between the C-natural and the C-sharp (twenty-first note); between G-flat and F (last two phrase fragments); Pédale (F): Soubasse 16' alone.

Luttes: Jehan Alain finished the transcription of *Luttes* in the army. I do not think that he had with him then the manuscript of *Joies*, which can explain certain notational differences in similar passages.

m. 1: There is a quarter rest missing at the beginning.

m. 1, 2, 3: Stress greatly the G-flat. Release the last note or the last chord of each group very sharply. (These have triangular marks over them in the manuscript.)

m. 6: Second beat — C . Very rubato. Ritard towards the end of the measure.

Registration for the entire first six measures: Récit: Foundation stops 8', 4', Hautbois; Positif: Foundation stops 8', 4'; G. O.: Foundation stops 8', 4'; Pédale: Foundation stops 16', 8', 4'; At measure 6, add to the Récit: Clairon and Mixture.

m. 9: Récit — Tutti.

m. 11: Same tempo and same registration as for *Joies* (m.23).

m. 16: As in *Joies* (m. 48).

m. 20 to 25: The similarity of this passage with that of *Joies* (m. 48 to 55) makes me adopt the same disposition:

m. 20: First two D's in the pedal; m. 21: First two C's in the pedal; m. 22: G. O. — play the bass part in the pedal; hold the C sharp of the left hand for the whole measure, as in *Joies*; m. 23: Positif: Same disposition; m. 24: G. O.: Same disposition; m. 25: Positif: Same disposition; m. 26: Same registration as for *Joies* (m. 57); m. 35: No change of registration. Always play the pedal part as an ostinato, not slurred and heavily accented.

m. 38 and 39: The manuscript says "Rapidly, excitedly."

Play the bass with the left hand. The pedal never speaks quickly enough at this tempo.

m. 40: Heavily, but take the same tempo as m. 26 and following.

m. 42: "Altérer brusquement le mouvement. Lourd et araché." (Brusquely alter the tempo. Heavy and detached with difficulty.) Ritard especially towards the end of the measure.

m. 43: I suggest the switching of hand positions for this passage: Hold the chord of the upper staff with the left hand and play the chords of the middle staff with the right hand.

m. 46: Play the fifths written on the pedal staff with the left hand, because if they are played in the pedal, they will ritard the tempo.

m. 48: All Reeds 16', 8', 4'. All manuals coupled.

m. 49: Ritard greatly towards the end of the measure.

m. 50: "Brutement." (Brutally.) Separate the groups two by two, as in the middle part of *Deuils* (Same remark for m. 38, 39, 46, 47). Make the repeated notes as short as the action of the organ allows. This repetition is better on a mechanical action organ than on that of a direct electric or electro-pneumatic organ. Do not forget that the Alain organ is entirely mechanical.

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m. 50: "Brutement." (Brutally.) Separate the groups two by two, as in the middle part of *Deuils* (Same remark for m. 38, 39, 46, 47). Make the repeated notes as short as the action of the organ allows. This repetition is better on a mechanical action organ than on that of a direct electric or electro-pneumatic organ. Do not forget that the Alain organ is entirely mechanical.

play it. Same remark for the G in m. 57.

m. 57: Slightly slower, but not too much. (This indication is not found in the first manuscript.)

m. 61: Take off the Reeds of the G. O. and of the Pédale.

m. 63: Tutti. I play this passage an octave higher until the third beat, holding an octave in the pedal (C-sharp — C-sharp), during the first two beats.

With the 16' in the Tutti, the effect obtained would be too low. Observe the fermata at the beginning; accelerate the group of 5.

m. 65, 66: Do not ritard. Play the last two chords very dryly, without lengthening the last — as a whiplash.

This annotation appears at the end of the first manuscript of the *Trois Danses*:

"Memento.
— Remember that almost all musicians of my nature talk too long.

— Musical orthography has been emphasized too much, which is obviously primordial. Let us work on our psychological states.

— Music is made to translate the states of the soul for an hour, or for an instant (or the evolution of a state of the soul). Therefore: mobility, even though relative. Do not try to translate a singular feeling, even if that be an eternal feeling.

— In our era, we are worn out with lengthy discourses. The public is not so stupid. Do not insist on 'musical clarity.'

ARIA (1939) — One of the last works written by Jehan Alain. It is one of the most complex despite its apparent simplicity.

The first section is based on an unequal rhythm of four chords. Slur these chords as much as possible, phrasing only between each group of four chords.

When the theme enters on the Positif, allow the right hand to help on the Récit to obtain an absolute legato. If the Positif is situated first and the Récit third, the Positif must be coupled to the silent G. O. Registration: Récit: Bourdon 8', Flûte 4' (or Gambe 4'); Positif: Bourdon 8', Flûte 2', Larigot 1½'; G. O.: Principal 8', 4' (Positif coupled); Pédale: Flûte 4' (or Principal 4' if the Flûte 4' is too soft).

The metronome tempo indicated in the 1952 edition (8th-note=192) seems to me to be a little too fast. In all cases I always avoid indicating metronome tempi at the organ, because they are really too relative and open to modification by the size of the organ, the acoustics of the room (or the church) or even by the inspiration of the moment. (This is above all true in music which, like that of Jehan Alain, asks for such participation on the part of the interpreter.)

m. 13: Stress the G-flat in the right hand.

m. 19: Observe the *riten*.

m. 44: Bourdon 8 and Quinte (or Nazard); the harmonic of the quint is indispensable.

Play a little bit faster from this measure and accelerate along with the *crescendo* up to m. 52.

m. 46: Positif: Bourdon 8', Flûte 4', Principal 2'.

m. 51: Positif: Add Mixture.

m. 53: G. O. Add Mixture.

m. 54: Ritard.

m. 55: Tempo primo. Make the same phrase groupings of four chords as in the exposition of the theme at the beginning. Same remark for m. 75.

m. 62: A little faster, accelerating up to m. 73; G. O. and Positif: Foundation stops 8', 4', 2', Mixtures.

m. 68: Add Cymbales or Scharf.

m. 72: Allow to sing freely. (Stressing slightly the first 8th-note).

m. 73: Take off Cymbale or Scharf.

m. 74: Ritard greatly.

m. 75: The "poco animato" is modified by the "ma non troppo" written between the staves. Again assume the tempo of the beginning, rather calm.

Récit: Flûtes 8', 4'; Positif: Bourdon 8', Flûte 2', Larigot 1½'; Pédale: Soubasse 16', Bourdon 8'.

m. 89: Allow the group of 16th-notes to sing freely.

Stress the D-sharp and then accelerate, as an ornament in old French music.

m. 91: A little faster, accelerating. Same registration as m. 62.

m. 93: All Principals and Mixtures.

m. 96: Ritard greatly.

m. 97: As a troubadour's chanson. Think of the medieval spelling of the name "Jehan." A very pretty sketch of the composer represents him in a troubadour's costume with the caption "There are moments when I feel myself a man of another age."

Registration: left hand: Gambes 8', 4' (or Gambe 8' and Flûte 4'); right hand: Salicional 8' (or soft Principal 8'); Pédale: Récit to Pédale coupler only.

m. 99 poses a problem for performers with small hands. If one has a pedal board which extends to G, play the G with the right foot (it is for this reason that there is no rest on the pedal staff).

m. 97: Horizontal mark on the D of the right hand.

m. 99: Same thing for all high G's.

m. 101: Performers with small hands will want to play the G in the pedal, and the low C in the pedal from m. 103.

m. 105: Positif: Flûte 2' alone.

The swell shade indications are most often impossible to realize, and are not necessary.

I hope that no one will grudge me this "revision" of my brother's works. This undertaking is the fruit of 17 years of concerts and teaching.

I have had the opportunity to play these works innumerable more times than Jehan Alain himself. The slight changes which I allow myself, I think that he would have approved of them. They exist only for a better performance and a better comprehension of a work which I feel so deeply within myself that it has deprived me of any idea of composing.

Jehan Alain's music is that which I would have loved to write; nothing can, for me, be added to it. My memories are, as I have said, very vivid, and the resemblance of our characters is such that I feel myself qualified to defend Jehan's work in his absence. My decision to become an organist dates from the day of his death. I assume, therefore, a heavy heritage and I do my best not to fall below the task which I have assigned myself.

It is certainly true that, in the course of these pages, I have forgotten certain precise details. I will welcome with pleasure any questions from those who find problems in regard to these works. They will help me to complete and perfect this revision.

S.D.G.
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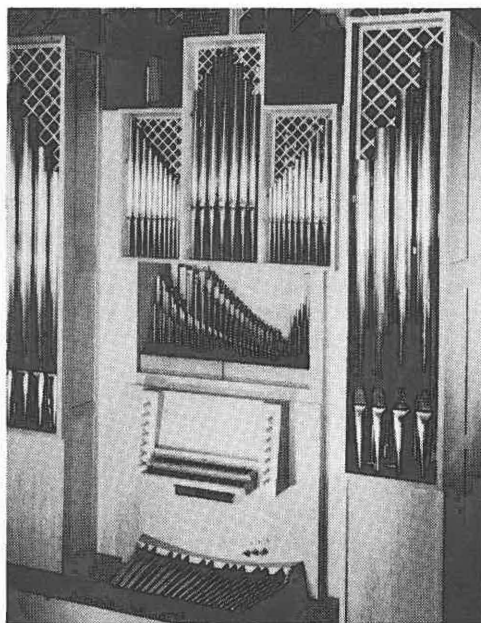
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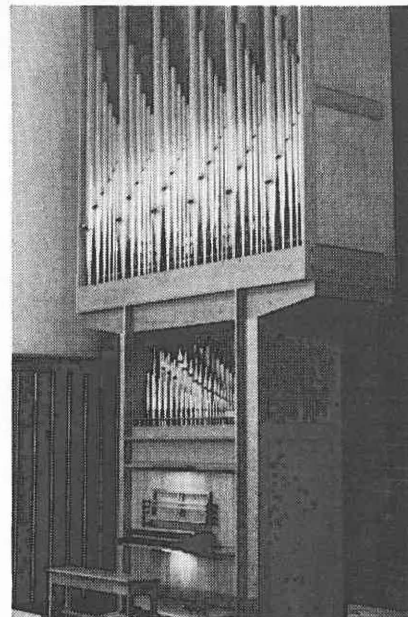
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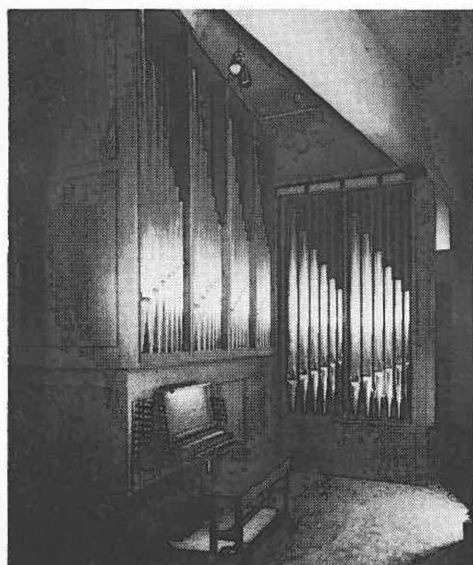
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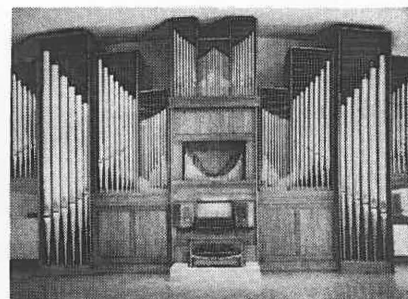
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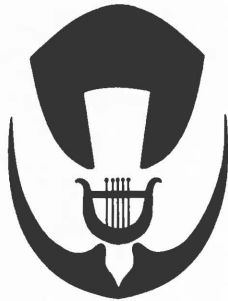
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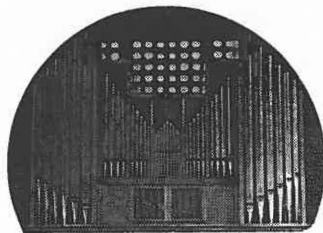
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Organ Music

Art Masters Studios (Minneapolis, Minn. 55408) sends Festival Hymns for three trumpets with organ, arranged by Robert Wetzler. There are six tunes altogether; the organ part in conventional four-voice harmony and the three trumpet parts are all printed separately. In each case the tune is represented both in the upper voice of the organ part and in discontinuous snatches of the trumpet parts. Intonation problems will surely be faced.

From Augsburg comes James Boeringer's edition of Bach's Adagio (based on the Trio Sonata No. 3, second movement) and the Affettuoso from the Brandenburg Concerto No. 5. Both are scored for flute, violin, and organ; cello might well double the bass line. Instrumental parts are included as perforated pages at the back of the book.

Also from Augsburg is Robert M. Thompson's editing of five fugues by F. W. Marburg. These fugues, considered in the 18th century as model types, seem pallid and drawn out today. They represent that period when the Baroque had lost its luster and drive, while fugal procedures resisted the assimilation of *galant* characteristics.

Finally from Augsburg we have received Paul Fetter's arrangement of "Dundee" for brass quartet (code: 11-9286). These is opportunity for congregational participation, and fugato technique occurs with regularity. The harmony is mildly adventurous.

The tragic lack of music for organ by Stravinsky is underscored in John Stott's arrangement of his "Cantique" (Boosey & Hawkes). This version is apparently a compromise between the third of the Three Pieces for String Quartet (1914) and the third of the Four Studies for Orchestra (1929). The texture is consistently homophonic, dense, and slow-moving. Stravinsky's dry-sweet harmony is evident throughout.

Richard Peek sends four new compositions (Brodts Music Co., 1409 E. Independence Blvd., Charlotte, N.C.). Of these, the Partita on Fairest Lord Jesus seems least successful. Somehow, the neo-Baroque technique almost creates a parody here. The Rondo Ostinato is a slight piece, but it will be fun (and challenging) to play. Fanfare for Organ has a genuine feeling of excitement, and as simple a device as an unresolved-root chord (page 5) is used to good effect. (Players should beware the confusion of clefs on page 6.) Church Sonata for Organ has four movements in a slow-fast-slow-fast scheme. The idiom is basically conservative, and craftsmanship is especially noticeable in the first movement. This sonata is the sort of piece which will retain its appeal after many hearings.

Also from Brodts Music Co. we have received Douglas G. Stow's Prelude on Fairest Lord Jesus. We sincerely wish it were possible to say something more kind about this sort of thing. It seems to us to belong in that category of pieces better left quietly in pencil sketch.

Faber Music, Ltd. (G. Schirmer) is the source for an arrangement of Monteverdi's Coronation March from *L'incoronazione di Poppea*. Simon Preston and Raymond Leppard are responsible for this delving into the realms of operatic transcription, beyond which we can hardly hope to go.

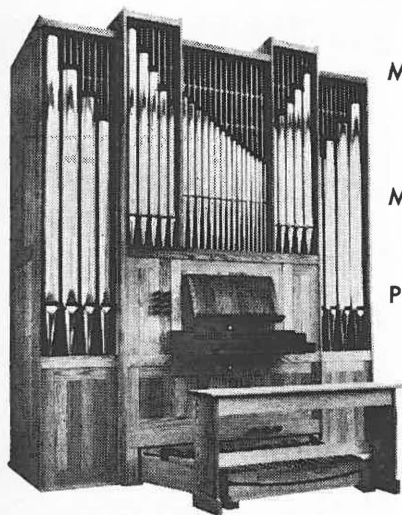
The "Pie Jesu" and "Paradisum" from Fauré's Requiem are now available from Carl Fischer in an arrangement by Rowena Dickey. Also from Fischer is Jean Pasquet's new Suite Rocco. Stylistically this might be described as midway between Krebs and Handel, with a very slight modern accent.

Further from Fischer is Frederick Rimmer's *Invenzione e Passacaglia Capricciosa*, which demonstrates that serial techniques have reached Scotland. Howard R. Thatcher's Organ Fantasy on "Sine Nomine" gives us the impression of an indecisive improvisation, moving in several directions and settling on none. Lastly from Fischer is Edward H. Wetherill's Ten Choral Fantasies for Organ. The bent here is toward more or less conventional harmonization-cum-running figuration.

H. W. Gray has only one item this month, but it is of some significance. Robert Elmore's Concerto for Brass, Organ and Percussion is a full-scale work requiring three trumpets, three trombones and percussion in addition to a demanding organ part. All instrumental parts are included. After a rousing first movement and quiet second, the $\frac{3}{4}$ Passacaglia (third) seems bland. Nevertheless, it is thoughtfully worked out, and the concerto will doubtless become a staple performance item wherever the necessary instrumental forces can be found.

François Couperin's *Pièces de Clavecin* (Book 3), in a new edition by Kenneth Gilbert, is about as fine an Urtext as one could wish for. A concise editorial note explains the procedures used; all ornaments, slurs, fingerings, etc. appear as in the original editions. Especially significant is the retention of the distinction between square brackets and rounded slurs. This is published by Heugel & Cie., Paris. Neither a U.S. outlet nor a price is listed.

Oxford University Press is back in the listing this month with Emma Lou Diemer's setting of He Leadeth Me composed in 1951. Lionel Salter has arranged a Concerto in A minor, attributed to A. Scarlatti, for harpsichord or organ, two violins and cello/bass. We have grave doubts concerning authenticity (and Mr. Salter does not enlarge upon this), but that problem aside, the work is at best insipid, with sequential figuration beyond all endurance. There are apparently five other similar concerti in manuscript, and it will certainly be best for them to remain there. And lastly from Oxford is Gordon Young's Triptych for Organ, which (if we may coin still another historico-descriptive tag) is "neo-Mulet." — WV



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Mrs. Lawrence Birdsong was honored Jan. 25 at an evening service and reception at the First Baptist Church, Longview, Tex., upon the completion of 50 years as organist for the church. She played a short recital, listed in the recital pages. Afterwards the pastor paid her tribute and invited the congregation of more than 1,000 to the reception hall.

In addition to the program printed on golden paper, Mrs. Birdsong was given a bouquet of golden roses, color photographs of the church, hand-painted portraits made from photographs of her as an infant, teenager and at the beginning of her service with the church. Color photographs showed her seated at the 18-rank Kimball in the old church, at the piano and at the four-manual 85-rank Aeolian-Skinner installed in 1951. A stop key from the original Kimball console and blower switch keys for the Kimball and Aeolian-Skinner were framed in a velvet-lined shadow box for her. A brass plaque has been affixed to the present console, and a duplicate given to her framed, in commemoration of 50 years as the church's organist.

Mrs. Birdsong graduated from Bush Conservatory, Dallas. Her organ teachers have been Mrs. J. H. Cassidy and Roy Perry.

Church in Tiffin, Ohio Completes New Schantz

Installation of a new three-manual Schantz organ in Trinity United Church of Christ, Tiffin, Ohio, was completed in January. The instrument is located in the chancel area with great and pedal stops exposed on either side. The remainder is either unenclosed or in swell boxes on the left side.

Advisors for the church were Henry Gibson and Kathryn Theidt, organist, both on the faculty of Heidelberg College. The installation was by H. W. Muller and Sons, Toledo, area representatives for Schantz.

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Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 73 pipes
Clairon 4 ft.
Tremulant

CHOIR

Bordun 8 ft. 61 pipes
Erzähler Celeste 8 ft. 110 pipes
Flute Conique 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 56 pipes
Subbass 16 ft. 12 pipes
Gedackt 16 ft. 56 pipes
Octave 8 ft. 56 pipes
Flute 8 ft.
Gedackt 8 ft.
Choralbass 4 ft.
Flute 4 ft.
Octavin 2 ft.
Contre-Trompette 16 ft. 32 pipes



Leon P. Beckwith was honored Jan. 4 at a reception at the First Congregational Church, Madison, Conn. on the occasion of the 40th anniversary of his service as organist of the church. His first Sunday there was Jan. 4, 1930 — 40 years to the day.

Mr. Beckwith was 80 last April. He played his first church service at the age of 16 at the First Congregational Church, Guilford, Conn. in 1905, where he served for 22 years, making a total of 62 years in just two churches. He played many recitals in the New England area and earlier in his career included the Wanamaker store among his recitals.

Of a musical family, Mr. Beckwith has been a business man as well as an organist.

WILLIAM WHITEHEAD played music for organ and strings Feb. 4 for 250 representatives of the Allen Organ Company. Among the works played with string quartet was a quintet for Antonio Soler, perhaps played for the first time in the United States.

LINDA MARSHALL, senior student of Heinz Arnold at Stephens College, was named winner of the 1970 organ competition sponsored the Missouri Methodist Church, Columbia. There were seven contestants from throughout Missouri.

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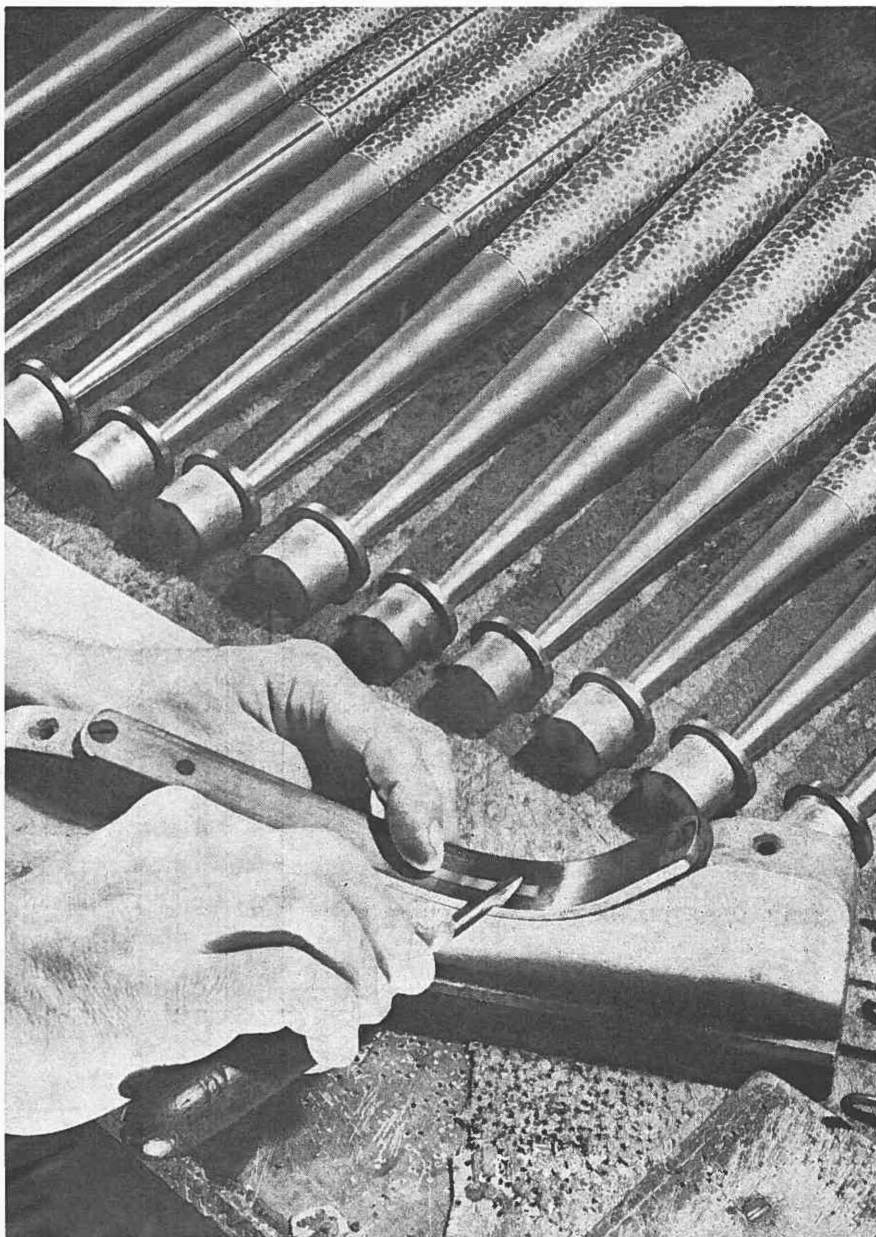
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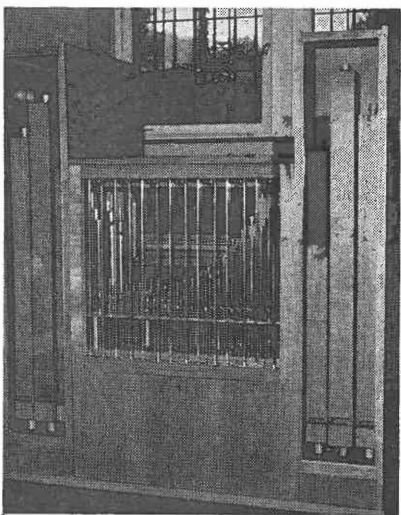
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The Organ Chorales of Georg Böhm

By Robert A. Schuneman

In the century immediately following the Protestant Reformation in Germany, the musical life of the northern and central portions of that country became extremely active with musicians who spent their talents within the circles of churches which supported them. The compositional ingenuity and improvisational skill of many of these men has recently become known to us through the rising interest within the last 60 years in the life and music of J. S. Bach. Much has been written about the influence exerted upon the music of Bach by the Lüneburg organist Georg Böhm (1661-1733), but very little has been done with his works concerning their artistic value. Among his compositions are a number of keyboard suites, free keyboard pieces, chorale partitas, organ chorales, and church cantatas. Because the organ chorales are among the more interesting of his pieces, this article will attempt to demonstrate the manner in which the composer artistically fulfilled the liturgical and musical purpose of the organ chorale.

Johannes Schubert has concisely defined the *organ chorale* as follows:

Ein Orgelchoral ist die Bearbeitung eines Choralen für den Vortrag auf der Orgel, und zwar ausschliesslich der Orgel. Er sucht mit den Mitteln der Orgel und dem Stil der Orgel gemäss den Gemeinde-choral rein instrumental wiederzugeben.¹

The technical abilities of the organ as an instrument made it possible to separate the chorale melody from the rest of the setting by placing it in a high or low range, doubling or tripling it through pitch additions, strengthening its intensity in relation to the other parts, and by placing it in a separate division or manual of the organ. All of these possibilities affected the development and the style of the organ chorale.²

As a result of the Protestant Reformation, the chorale became the exclusive property of the congregation. It was their active means of musical participation in the service. Some method was needed to give them the correct pitch, however, and this function was given to the organist. The organist was expected to improvise a setting of the chorale for the purpose of giving the correct pitch and mode as well as to provide meditative material for the congregation. Sometimes, when there were numerous stanzas of text, the stanzas were alternately sung by the congregation and the choir in "alternatims praxis," and entire stanzas were occasionally taken over as setting for the organ alone.³ The organ chorale, therefore, is a representation of the congregational chorale. This presupposes that the congregation was able to recognize the chorale melody within its setting. The choir, organ, and congregation were considered as three separate groups, even though two were frequently combined (such as

choir and organ).⁴ Since settings for the choir and organ were foreign to the function of the chorale as congregational property, these needed to be liturgically meaningful and musically significant representations of the chorale. For this reason, the personal expression of the composer was of secondary (but by no means insignificant) worth to the organ chorale as an art form. The artistic value of the organ chorale was to be found primarily in its fulfillment of the liturgical function as a representation of the congregational song.

Mention must be made here of the clear separation of the organ chorale from the chorale partita. The only thing the two have in common is the use of a chorale melody. In contrast to the organ chorale, the chorale partita, or keyboard variations on a chorale melody, was not meant to fulfill the liturgical function of the organ chorale.⁵ Each variation was a musical end in itself. They were meant for use in the home or in small gatherings and often displayed the composer's technical skills at his instrument and his ability to improvise. Some organ chorales are grouped as a number of variations on the same melody. These variations are marked *versus*, whereas the variations of the chorale partita are called *partita*. The use of the word *versus* would seem to suggest that this kind of variation was meant for liturgical "alternatims praxis" in chorales which had numerous stanzas. The fact that the chorale partita may have been played on the organ (or any other keyboard instrument, for that matter) does not imply that it is an organ chorale.

A thorough familiarity with the Protestant chorales was afforded Böhm at an early age; his father was organist of the village church in Rohenkirchen where he was born.⁶ His first contact with liturgical chorale settings probably came very early as a result of his father's vocation. What were the influences which formed the stylistic traits in the organ chorales which he was to compose later? They consist of three national style elements, the first of which was the north German school of organists. Young Georg and his father made numerous trips to nearby Ohrdruf to hear performances under the direction of Johann Heinrich Hildebrandt. Hildebrandt, the Kantor of Ohrdruf, was the first of numerous pupils of the Bach family who influenced Böhm. Georg's student days in Ohrdruf, Goldbach and Gotha introduced him to other pupils of the Erfurt and Arnstadt "Bachs." From Heinrich Bach in Arnstadt came both Hildebrandt and Nikolaus Körner,⁷ and from Johann Christian Bach in Erfurt came Körner and Georg Mahn.⁸ Aegidius Funck of Gotha⁹ had studied with Johann Christian's father, Johann Bach. All of these men were probably instrumental in Böhm's training before he went to the University at Jena. Later, it is assumed that he studied with Johann Adam Reinken, organist of St. Catherine's Church in Hamburg, and Dietrich Buxtehude, organist of St. Mary's Church in Lübeck.¹⁰ The trips to Gotha when he was young also exposed him to the music of Schütz, Schein, Hammerschmidt, and Rosen-

müller. All of these men were prolific composers of chorale (or cantus firmus) settings in the traditional, contrapuntal, motet-like style which had arisen in northern and central Germany from the three main teachers of the era preceding — Jan Pieterse Swelinck, Samuel Scheidt, and Michael Praetorius.

The second principal stylistic influence on Böhm was the French style. Numerous German musicians had studied in France and returned to Germany to serve in the courts of noble families. The court at Jena had long fostered operas dominated by the French style before Georg entered the University there, but it is not known to what extent they were performed after the court was re-established during Georg's student days. Duke Wilhelm had been brought up in a home which was partial to the French taste, and it is not a remote possibility that he had some music performed in the French manner during the time that Georg studied there. We can also safely assume that Böhm was very familiar with the famous opera at Hamburg during his three-year stay in that city. The opera was under the direction of Sigismund Cousser, a pupil of Lully, and Lully's operas were performed there regularly. Furthermore, after his appointment as organist to St. John's Church in Lüneburg, Böhm's reputation as a composer and organist became extremely well-known in that area. With such an esteemed position and reputation, he was probably familiar with the teachers at the neighboring *Ritterakademie* in Lüneburg, among whom was a famous and respected French dancing master named Thomas de la Selle. Another student of Lully, Johann Fischer, had visited Lüneburg in the year 1701.¹¹ The nearby city of Hannover had performances of French orchestra music at the court under the direction of Farinelli and Venturi, and the court organist, named Johann Coberg, was well-known for his ability to play French suites and embellishments.¹² The closeness of Hannover to Lüneburg would lead one to assume that Böhm could have visited there at some time, even though we have no evidence of such a visit.

The only other principle stylistic influence on Böhm was that of the Italian opera. Again, the Hamburg opera provided the opportunity for Böhm to hear and learn the Italian style. Operas by Agostino Steffani were performed there in 1693.¹³ Böhm had also studied with Wolfgang Michael Mylius in Gotha.¹⁴ Mylius was a pupil of Christoph Bernhard who had learned the Italian style from Carissimi and Schütz. Of the three styles, the Italian influenced Böhm the least.

All of these nationalistic styles influenced Böhm's musical manner, but only in the organ chorales can all of the traits be seen clearly. They are certainly not to be found in the chorale partitas. The stylistic differences between the chorale partita and the organ chorale were made early in the Baroque era. The principal difference between the two styles lies in the fact that the organ chorale is usually a contrapuntal setting of some sort, whereas the chorale

Mr. Schuneman is a graduate of Valparaiso University and Stanford University, and he has taught at Concordia Senior College, Ft. Wayne, Ind. He and his wife are this year in Stuttgart on a research grant from the German Academic Exchange Service.

Ex. 1. "Herr Jesu Christ, dich zu uns wend" (first variation) arranged on four staves in the manner of a trio.



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partita is most often a homophonic setting. The traditional organ chorale is characterized by the clear separation of the chorale phrases with rests, and the use of long note values for the *cantus firmus*. The chorale partita is derived from the secular keyboard variation cycle upon the harmonic structure of a dance, song, or aria. In the case of variations on a song or aria, the phrases are in natural, singable note values, and they are not usually separated by long rests. This allows the use of short motivic and figural patterns of an in-

strumental type to be carried out in rhythmic and melodic imitation. The song or aria may or may not have participated in the motivic or figural imitation.¹⁵ The clear separation of these two styles can be seen in Samuel Scheidt's *Tabulatura Nova* (1624).¹⁶ Toward the end of the 17th century, a general fusion of the two styles became evident in the form of *partitas* or variations in which a chorale melody was substituted for the dance, song, or aria. This can be seen in chorale partitas by Pachelbel, Walther, and Buxtehude as well as

Böhm.¹⁷ Even though the two styles were somewhat mixed, we must remember that the functions of the two remained different.

The organ chorales of Böhm can be divided into seven categories, all of which perform the same function. These are as follows:

- 1) Two-voice aria style.
- 2) Bicinium with semi-ostinato bass.
- 3) Concertante trio style.
- 4) Contrapuntal motet style.
- 5) Chorale fantasia.
- 6) Contrapuntal setting with solo cantus firmus.
- 7) Solo cantus firmus with chordal accompaniment.

Five of these styles may be found in the six variations based on the chorale "Herr Jesu Christ, dich zu uns wend" (II, 10).¹⁸ Each variation is a complete organ chorale in itself. *Versus one* is arranged in a two-voice vocal aria form carried over into keyboard style with thorough-bass harmonies filled in. This results in a basic trio texture. It is in two sections which close with a characteristic hemiola figure at the cadence. If we were to arrange the first phrase of this variation in vocal form, it would look something like this (Ex. 1). The two "vocal" lines begin in imitation and then continue in free counterpoint preceding each intermediate cadence. This is typical of the vocal trio form so often used in cantatas by Buxtehude.¹⁹

Versus two is a bicinium. This type of two-part contrapuntal writing can be found in practically all of Scheidt's organ chorale variation cycles.²⁰ But, whereas Scheidt usually uses the voices in "contrapunctum duplici," Böhm often uses a semi-ostinato bass with the chorale melody in aria style in the upper voice.

Versus three is an ornamented solo setting of the cantus firmus above a purely chordal accompaniment.

A concertante trio setting showing the most progressive elements of Böhm's style comprises *versus four*. This style is carried over from the instrumental trio which is common to cantatas of Buxtehude and secular chamber works of other North German composers. The chorale melody is interwoven into the melodies of both upper parts and does not appear as a pure cantus firmus.

Versus five has a continuous, florid setting of the cantus firmus over a chordal accompaniment. Each note of the chorale melody is filled in with passing tones in the Italian manner of melodic ornamentation.

Versus six shows the traditional contrapuntal setting in motet style. This type of contrapuntal setting had probably been passed on to Böhm through his teachers who were associated with Heinrich and Johann Christian Bach. The style can be traced back to the keyboard setting of a contrapuntal motet common in the 16th and 17th centuries. In this case, the "motet" is derived from the chorale; its counterpoints are made up of the altered chorale melody. The first phrase of the chorale is worked out in strict fugal exposition, after which each remaining phrase is worked out in imitation. The cantus firmus appears in the pedal only. A good example of this style can be seen in "Erbarm' dich mein, o Herre Gott" by Heinrich Bach,²¹ the only difference being that only the first phrase of the chorale melody is used. A form of melodic transformation appears in this cycle as a unifying factor beyond that which the chorale melody supplies. Spitta says "He [Böhm] must have been the first composer who availed himself of this technique of thematic transformation to form the component elements of a tone structure on a larger scale . . ." ²² The beginning rhythmic and melodic organization is carried throughout the cycle as in the following example (Ex. 2).

Of the five forms included in the above cycle, the bicinium is the only one which is not entirely typical of Böhm's style. The first variation of "Vater unser im Himmelreich" (II, 12, 1, versus 1) shows the more usual arrangement of this form, even though parts of it depart from strict bicinium. The semi-ostinato bass is stated first, then it is followed by a short quote or "motto" from the beginning of the chorale melody. The ostinato is repeated and then the cantus firmus proper begins (Ex. 3). A ritornello section is inserted before the final phrase of the chorale melody. This form is typical of the aria in Neapolitan opera, and a striking similarity can be seen between the form of this organ chorale and Staffani's "Con placido incanto" ²³ (Ex. 4).

Some of the organ chorales, such as "Nun bitten wir den heil'gen Geist" (II, 11), could be mistaken for the works of the Lübeck organist Dietrich Buxtehude. A freely ornamented cantus firmus is set above a contrapuntal or imitative accompaniment. Each phrase of the chorale melody is treated separately and the introductory contrapuntal exposition to each phrase derives its melodic material from the chorale melody. The final phrase is extended and improvised upon in free passage work. That this style is very close to Buxtehude's can be seen from the setting of "Erhalt uns, Herr, bei deinen Worten" (II, Anhang 4) which is considered to be of questionable authorship. This piece is unquestionably included among the organ works of Dietrich Buxtehude.²⁴

Only one of the organ chorales can be classified as a chorale fantasia in the traditional North German sense of the form. In "Christ lag in Todesbanden" (II, 6, 1), each phrase of the chorale is worked out contrapuntally at great length.²⁵ Clear separation of the phrases into sections is achieved by changing the countervoice against the melody in each section, and also by changes of meter. Only in the last section is there any amount of melismatic variation on the chorale melody. Unlike other North German chorale fantasias, this one contains no echo sections and very little coloration. It is very much opposite in this respect to Nikolaus Bruhns' fantasia on "Nun komm der Heiden Heiland".²⁶ It is reserved and conserva-

(Continued, next page)

Ex. 2. Comparison of melodic organization in the Variations on "Herr Jesu Christ."

The image shows a musical score for six variations of the chorale "Herr Jesu Christ, dich zu uns wend". At the top is the "CHORALE MELODY" in G major, 2/4 time. Below it are six variations, each on a single staff. Versus 1 is in G major, 2/4 time. Versus 2 is in G major, 2/4 time. Versus 3 is in G major, 2/4 time. Versus 4 is in G major, 2/4 time. Versus 5 is in G major, 2/4 time. Versus 6 is in G major, 2/4 time. Each variation shows a different melodic treatment of the chorale melody.

Ex. 3. "Vater unser im Himmelreich" (first variation).

The image shows a musical score for the first variation of "Vater unser im Himmelreich". It is in G major, 2/4 time. The score is for two staves. The first staff is labeled "VERSUS 1 A 2 CLAVIERS MANUALITER". The second staff is labeled "C.F." (Cantus Firmus). The score shows a semi-ostinato bass and a "MOTTO" section.

Ex. 4. Staffani's "Con placido incanto".

The image shows a musical score for Staffani's "Con placido incanto". It is in G major, 2/4 time. The score is for two staves. The first staff is labeled "MOTTO". The second staff is labeled "CON PLA-CI-DO IN-CAN-TO". The score shows a semi-ostinato bass and a "MOTTO" section.

Ex. 5. "Vater unser" showing embellishment.

The image shows a musical score for "Vater unser" showing embellishment. It is in G major, 2/4 time. The score is for two staves. The first staff is labeled "(17)". The second staff is labeled "C.F." (Cantus Firmus). The score shows a semi-ostinato bass and a "MOTTO" section.

Ex. 6. "Vater unser" showing emphasis on each individual note of the chorale melody.

The image shows a musical score for "Vater unser" showing emphasis on each individual note of the chorale melody. It is in G major, 2/4 time. The score is for two staves. The first staff is labeled "C.F." (Cantus Firmus). The second staff is labeled "C.F." (Cantus Firmus). The score shows a semi-ostinato bass and a "MOTTO" section.

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tive in the manner of the earlier chorale fantasia such as Scheidt's fantasia on "Ich ruf' zu dir".²⁷

Throughout all of the organ chorales, as well as the rest of Böhm's keyboard works, ornamentation is used freely and abundantly. Practically all of the cantus firmus settings are ornamented with some sort of melodic passage work, some conservatively and others heavily. The use of stereotyped signs above a note or group of notes to designate ornamental alterations was common at this time, especially in France. Böhm incorporated this practice into his own style and shows an ability to use it abundantly without being redundant. An excellent example of this is the organ chorale on "Vater unser im Himmelreich" (II, 12, 2). Both the cantus firmus and the upper part of the chordal accompaniment contain heavy ornamentation of the French type. Occasional melodic flourishes of the type used in Italian singing are also included in small notes. Both styles of embellishment are used successfully side by side (Ex. 5).

Previous mention has been made of the fact that the chorale melody must have been recognizable within its setting in order for the organ chorale to fulfill its function properly. This might lead one to question the value of some of Böhm's organ chorales on the basis that the chorale melody is sometimes obscured by the embellished setting in which it appears. Could the members of the congregation actually recognize the melody? One must remember that in the two centuries following the Reformation the chorales were learned by memory. Chorale books were not plentiful as they are today. Each chorale melody had only one text associated with it, and the subject matter followed the liturgical year. People who had learned the melodies with their texts and used them from childhood throughout life both in the home and in the church would need only to recognize a portion of the melody to remember the rest of the chorale. Furthermore, elaborate chorale settings for the choir and organ were more common then than they are today. One can assume that the congregation in Böhm's time would be more conditioned to listening for the melody in such settings than we are today. A close examination of the most elaborate setting among Böhm's organ chorales ("Vater unser", II, 12, 2) shows that the initial statement of the cantus firmus is constructed so that there is an unornamented resting point on each note of the chorale melody (Ex. 6). Besides, some arrangement must have been made to tell the congregation what they were to sing in a given service. Mere mention of the text would already call the melody to mind among those who knew the chorales so well.

We believe that the organ chorales of Georg Böhm are his most important works. In no other group of his works can all of the stylistic elements discussed in this article be seen so clearly. The organ chorales as a group show a surprising degree of stylistic variety for their number. They show more clearly than any of the other works the assimilation of all the nationalistic influences which Böhm and others achieved. From them we can see a synthesis of styles

in the Baroque era which has been all too often attributed solely to J. S. Bach. They show an individuality befitting the title given him by Johannes Wolgast, "Ein Meister der Uebergangszeit".

¹Johannes Schuberth, *Das Wechselverhältnis von Choral und Orgelchoral im sechzehnten- und sebzehnten-Jahrhundert* (Poznan: Inaugural-Dissertation, 1930), p.9. An organ choral is a setting of a chorale for performance on the organ, and exclusively the organ. It is an effort to represent the congregational chorale in a purely instrumental fashion with the means and style of the organ.

²*Ibid.*, p.27.

³Gustave Fock, *Der Junge Bach in Lueneburg*, 1700-1702 (Hamburg: Carl Merseburger, 1950), pp.33-33.

⁴Schuberth, pp. 10-11.

⁵Gotthold Frotzcher, *Geschichte des Orgelspiels* (Berlin: Max Hesses Verlag, 1935), p. 464.

⁶A reasonably complete biography by Richard Buchmayer can be found in his article "Nachrichten über das Leben George Böhm's", (*Bach-Jahrbuch*), V, 1908, pp.107-122.

⁷Hofkantor in Gotha.

⁸Kantor and son of the Pastor-teacher in Goldbach.

⁹Stadtorganist in Gotha.

¹⁰Reinken was a student of Scheidemann, and Buxtehude was a student of his predecessor, Franz Tunder.

¹¹Not to be confused with J. K. F. Fischer, he was formerly Kapellmeister at the court in Mitau before visiting Lüneburg.

¹²Fock, pp.44-46.

¹³Steffani was a pupil of J. C. Kerl in Bavaria and Ercole Bernabei in Rome. He was court organist and assistant Kapellmeister in Munich before becoming a diplomat for the Hannover court.

¹⁴Hofkapellmeister in Gotha.

¹⁵Fritz Dietrich, "J. S. Bachs Orgelchoral und seine geschichtlichen Wurzeln" (*Bach-Jahrbuch*, XXVI, 1929), pp.28-29.

¹⁶Samuel Scheidt, *Werke*, VI (Hamburg: Ugrino Verlag, 1954). Compare the variations on "Vater unser", p.19, with those on "Soll es sein", p.69.

¹⁷Buxtehude has even retained the dance forms in the chorale "suite" on "Auf meinen lieben Gott". Dietrich Buxtehude, *Orgelwerke*, Neuausgabe von Max Seiffert (Wiesbaden: Breitkopf und Härtel), IV, p.132.

¹⁸Numbers following the titles of Böhm's organ chorales refer to the volume and number in George Böhm, *Saemtliche Werke*, ed. by Johannes Wolgast (Wiesbaden: Breitkopf und Härtel).

¹⁹See "Nun freut euch ihr Frommen", Buxtehude, *Werke* (Hamburg: Ugrino Verlag, 1930), III, p.69.

²⁰See Versus four of "Vater unser, Scheidt, *Werke*, VI, p.23.

²¹A. G. Ritter, *Geschichte des Orgelspiels* (Leipzig: Max Hesses Verlag, 1884), I, p.169.

²²Philip Spitta, *Johann Sebastian Bach* (London: Novello and Co., 1899), I, p.206.

²³Agostino Steffani, "Eight Songs", ed. by Gertrude Parker Smith, *Smith College Music Archives*, XI (Northampton, Massachusetts: Smith College, 1950), p.2.

²⁴Buxtehude, *Orgelwerke*, IV, p.90.

²⁵Spitta (*Bach*, I, p.204) claims without source that Böhm must have been familiar with Pachelbel's style, and points out that this piece owes much to Pachelbel's contrapuntal settings. It is more likely that this style was inherited both by Pachelbel and Böhm from the traditional North German school. Similarity of style can be seen between this work and numerous others by various North Germans beside Pachelbel. For example, see Delphin Strunck's "Lass mich dein sein und bleiben" (Ritter, I, p.207), Johann Nicolas Hanff's "Erbar dich mein, o Herre Gott" (Ritter, I, p.199), Nicolas Vetter's "Nun komm der Heiden Heiland" and "Christ lag in Todesbanden" (Ritter, I, p.185), Johann Stephani's "Ach Gott vom Himmel sieh darein" (Ritter, I, p.110).

²⁶Karl Straube, *Alle Meister des Orgelspiels* (Frankfurt: Peters, 1929), I, p.23.

²⁷Scheidt, *Werke*, VI, p.107.

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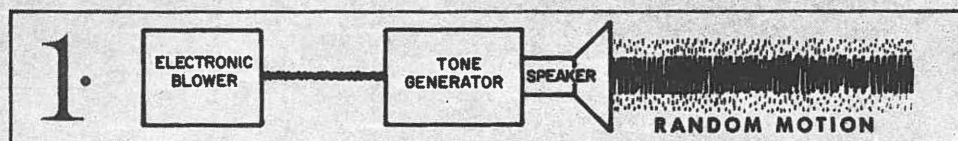
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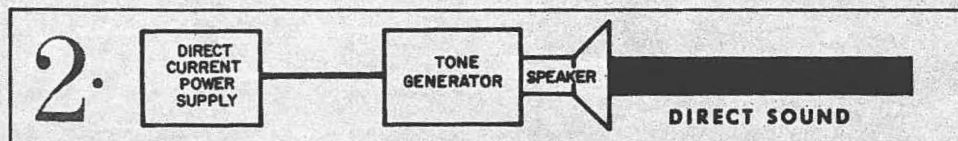
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 Ray Ferguson, First Congregational, Fresno, Calif.
 Robert Baker, Christ Lutheran, San Diego, Calif.
 Robert Lodine, 17th Church of Christ Scientist, Chicago 8:00
 Brian Jones, Richard Griffin, St. Paul's Episcopal, Dedham, Mass. 8:00
 Susi Jeans class, University of Michigan, Ann Arbor
 11
 Frederick O. Grimes, St. Thomas Church, New York City 8:30
 Westchester Baroque Chorus, Gilead Presbyterian, Carmel, N.Y. 8:00
 Susi Jeans class, University of Michigan, Ann Arbor
 James Litton, Christ Church Cathedral, Hartford, Conn. 11:40
 12
 Billy Nalle, Kirk of Dunedin, Fla. 8:00
 Rudolf Inselmann, Trinity Church, New York City 12:45
 Robert Baker, Hope College, Holland, Mich.
 13
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
 Virgil Fox, Fort Street Presbyterian, Detroit 8:00
 Robert Glasgow, Lawrence U, Appleton, Wis. 8:00
 Robert Baker class, Hope College, Holland, Mich.
 William Teague, First United Methodist, Seattle, Wash.
 August Maekelberghe, St. John's Episcopal, Detroit 12:15
 14
 Edna Parks, Wheaton College, Norton, Mass.
 William Teague class, First United Methodist, Seattle, Wash.
 15
 20th century church music, First United Methodist, El Dorado, Ark. 5:00
 Schubert, Peek, Covenant Presbyterian, Charlotte, N.C. 7:30
 Thomas Peelen, St. Mary's Abbey, Morristown, N.J. 4:30
 Sowerby Forsaken of Man, La Jolla Presbyterian 8:00
 Harold Wills, Cathedral of Mary Our Queen, Baltimore, Md. 5:30
 Britten The Burning Fiery Furnace, Christ Church, Cincinnati 4:30
 Rossini Petite Messe Solennelle, First Baptist, Philadelphia 4:00
 Clyde Holloway, Robert Shepfer, Second Presbyterian, Indianapolis 8:00
 Squire Haskin, First Presbyterian, Buffalo, N.Y. 5:00
 Rollin Smith, Edward Gold, Brooklyn Museum 2:00
 Stravinsky, Mozart, Madison Avenue Presbyterian, New York City 3:00
 Pergolesi Stabat Mater, St. John the Divine, New York City 4:30
 St. Matthew Passion, Bach, St. George's, New York City 4:00
 Bach St. John Passion, Church of Resurrection, New York City 4:00
 Verdi Requiem, St. Bartholomew's, New York City 4:00
 Frederick Grimes, St. Thomas Church, New York City 5:15
 Fauré Requiem, First Presbyterian, Englewood, N.J. 4:00
 Byron Blackmore, Dupré Stations, Our Saviour Lutheran, LaCrosse, Wis. 7:30
 Messiah excerpts, Fairmont Presbyterian, Cleveland Heights, Ohio 4:30

MARCH

1	2	3	4	5	6	7
8	9	10	11	12	13	14
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DEADLINE FOR THIS CALENDAR WAS FEBRUARY 10

Delbert Saman, Christ Methodist, Rochester, Minn. 4:00
 Rossini Stabat Mater, Lafayette Ave. Presbyterian, Brooklyn
 James Moeser, First Christian Church, St. Joseph, Mo. 4:00
 Russell Saunders, Calvary Episcopal, Williamsville, N.Y.
 William French, Sacred Heart Cathedral, Newark, N.J. 1:00
 Durufle Requiem, University of Arizona Choir, Catalina United Church, Tucson 4:00
 Robert Baker, Trinity Lutheran, Camp Hill, Pa. 8:00
 Susi Jeans, Ethical Society, St. Louis 4:00
 Marilyn Mason, US Naval Academy, Annapolis, Md.
 David Mulbury, All Saints Cathedral, Albany, N.Y. 4:30
 John Fenstermaker, St. Thomas More Church, Arlington, Va. 7:00
 Kathleen Stout, Christ Church, Cincinnati, Ohio 4:30
 Gerre Hancock's Plumb Line and City, Music Hall, Cincinnati, Ohio 8:00
 Sandra Ward, Belmont Heights Baptist, Nashville, Tenn. 4:30
 Ruth Harris, Plymouth Church, Des Moines
 16
 Susi Jeans classes, Washington University, St. Louis, Mo.
 Virgil Fox, Haas Auditorium, Bloomsburg, Pa. 8:15
 17
 E. Power Biggs, The Forum, Harrisburg, Pa.
 Philip Brunelle, Dupré Stations, Plymouth Congregational, Minneapolis 8:00
 David Mulbury, Trinity Church, New York City 12:45
 Susi Jeans classes, Washington University, St. Louis, Mo.
 18
 Gerre Hancock, University of Kansas, Lawrence
 Virgil Fox, Springfield, Pa. High School 8:30
 Donald Ingram, Christ Church Cathedral, Hartford, Conn. 11:40
 19
 Larry King, Trinity Church, New York City 12:45
 Gerre Hancock class, University of Kansas, Lawrence
 Susi Jeans, St. Andrew's Episcopal, Kansas City, Mo.
 20
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
 Norberto Guinaldo, Temple Hill, Oakland, Calif. 8:15
 Joyce Jones, Phoenix, Ariz.
 Gerre Hancock class, University of Kansas, Lawrence
 August Maekelberghe, St. John's Episcopal, Detroit 12:15
 Eileen Coggin, Kenneth Mansfield, Amphion Club, Oakland, Calif. 8:30
 22
 Kodaly Missa Brevis, First Methodist, Springfield, Ill. 5:00
 Dvorak Requiem, Church of Ascen-

sion, New York City 8:00
 Dubois Seven Last Words, First Baptist Church, Philadelphia 4:00 and Faith Lutheran, St. Paul, Minn. 8:15
 C. Harold Einecke, St. John's Cathedral, Spokane, Wash. 4:00
 St. Andrew's College Choir, First Presbyterian, Wilmington, N.C. 8:00
 Rollin Smith, Brooklyn Museum 3:15
 James Reyes, St. John the Divine, New York City 3:30
 Lenten section, Messiah, St. Bartholomew's New York City 4:00
 Stanley Saxton, St. Thomas Church, New York City 5:15
 Fauré Requiem, Grace Church, New York City 4:30
 Dennis Block, Sacred Heart Cathedral, Newark, N.J. 1:00
 David Craighead, Sacred Heart Cathedral, Rochester, N.Y.
 Hugh Allen Wilson, All Saints Cathedral, Albany, N.Y. 4:30
 Karen Elam, Christ Church, Cincinnati 4:30
 23
 Robert Sutherland Lord, chapel choir, strings, Heinz Chapel, Pittsburgh 8:00
 24
 Thomas Richner, Jersey City State College
 25
 Bach St. Matthew, St. Bartholomew's, New York City 8:15
 Raymond F. Glover, Christ Church, Cathedral, Hartford, Conn. 11:40
 26
 Brahms Requiem, First Baptist Church, Philadelphia 3:30
 27
 Schütz Passion, Emmanuel Episcopal, Webster Groves, Mo.
 Bach St. John Passion, Emory University, Atlanta, Ga. 1:10
 Carl E. Schroeder, Holy Trinity Lutheran, Lancaster, Pa. 12:25
 Stainer Crucifixion, Brick Presbyterian, New York City 12:15
 John Motley Chorus, St. George's Church, New York City 1:00
 Victoria, Pinkham, Bach, Peachtree Christian, Atlanta, Ga. 12:00
 Stabat Maters by Palestrina, Caldara, Verdi, Fourth Presbyterian Church, Chicago
 Fauré Requiem, St. John's Episcopal, Detroit 12:00
 29
 Bach Easter Oratorio, Holy Trinity Lutheran, New York City 5:00
 Rollin Smith, Brooklyn Museum 3:15
 Marilyn Keiser, St. John the Divine, New York City 3:30
 Dvorak Te Deum, St. Bartholomew's, New York City 4:00
 Gaul Holy City, Cornerstone Baptist, Brooklyn, N.Y. 5:00
 Frederick Swann, Riverside Church, New York City 5:00
 Bach Cantata 112, Huntington Court United Methodist, Roanoke, Va. 7:30
 John Rose, Sacred Heart Cathedral, Newark, N.J. 1:00
 David H. Williams' On the Passion

of Christ, Catalina United Methodist, Tucson, Ariz. 8:00
 Marilyn Mason, First Presbyterian, Rome, Ga. 5:00
 Richard Bouchett, Fifth Avenue Presbyterian, New York City
 30
 Catharine Crozier, Winthrop College, Rock Hill, S.C.
 31
 Xavier Darasse, St. Thomas Church, New York City 8:30
 Allan Birney, General Seminary, New York City 8:00
 Ted Alan Worth, Caribou, Maine High School 8:15
 Catharine Crozier class, Winthrop College, Rock Hill, S.C.
 George Markey, St. Paul's R.C., Wellesley, Mass. 8:00
 Sandra Ward, Corbett Auditorium, Cincinnati, Ohio 8:30
 April 2
 John Mueller, Cannon Chapel, University of Richmond, Va. 8:00
 Larry King, Trinity Church, New York City 12:45
 Catharine Crozier, First Baptist, Nashville, Tenn.
 Gerre Hancock, West Liberty, W. Va. State College
 3
 Klaus-Christhart Kratzenstein, Rice University chapel 8:00
 Raymond Daveluy, First-St. Andrew's United, London, Ont. 8:00
 Virgil Fox, North Hagerstown, Md. High School 8:30
 Edwin Clark, First Presbyterian, Wilkes-Barre, Pa. 8:00
 Hugh Allen Wilson, St. Thomas Church, New York City 5:15
 Brian Jones, Huguenot Church, Charleston, S.C. 8:00
 Gillian Weir, Caruth Auditorium, SMU, Dallas, Tex.
 4
 Orff Cantatas, First-St. Andrew's United, London, Ont. 8:30
 Honegger King David, Grace Cathedral, San Francisco, Calif. 8:00
 5
 Bach cantata 67, Holy Trinity Lutheran, New York City 5:00
 Alice Matheisen, Sacred Heart Cathedral, Newark, N.J. 1:00
 Catharine Crozier, St. Paul's United, Lancaster, Pa. 7:30
 Gerald Hamilton, First Baptist Church, Austin, Tex. 7:15
 Clyde Holloway, Trinity Episcopal, Columbus, Ohio 4:00
 Susi Jeans lecture recital, Shirley recital hall, Winston-Salem, N.C. 8:00
 7
 Dorothy Addy, orchestra, Friends University, Wichita, Kans. 8:00
 Virgil Fox, Memorial Theater, Kohler, Wis. 8:00
 St. Paul's College Choir, Trinity Church, New York City 12:45
 Joyce Jones, First Baptist Church, Odessa, Tex. 8:00
 Richard Bouchett, Emory and Henry College, Emory, Va.
 Marilyn Mason, The Forum, Harrisburg, Pa.
 Frederick Swann, First United Methodist, Jacksonville, Fla.
 John Weaver, Rockefeller Chapel, Chicago University
 8
 Catharine Crozier, Kresge Auditorium, MIT, Cambridge, Mass.
 9
 Cabena's The Selfish Giant premier, First St. Andrew's United, London, Ont. 8:00
 H. David Herman, St. John's Church, Washington, D.C. 12:00
 Joyce Jones, Dumas, Tex. High School 8:00

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NEWS OF CHAPTERS AND ORGAN GROUPS

Akron

The Feb. 2 meeting of the Akron, Ohio Chapter was held at the Church of the Saviour. David Harris, guest organist directed the adult choir in a program of music for the small choir. He was assisted by Robert Osmun, organist of St. John's Episcopal Church, Cuyahoga Falls. A social hour followed.

LOUISE INSKEEP

Arrowhead

The Arrowhead Chapter met Jan. 12 at St. Paul's Episcopal Church Duluth, Minn. A panel of clergy from Episcopal, Catholic and Lutheran churches discussed Funeral and Wedding Music with a question and answer and general discussion period following. The chapter was saddened by the death of a veteran member, Gudran Olsen, organist at the First Lutheran Church for 52 years. Heinrich Fleischer's recital Jan. 27 was sponsored by the chapter at St. Paul's Episcopal Church, Duluth.

ISABELLE B. JOHNSON

Central New Jersey

The March 2 meeting of the Central New Jersey Chapter was to be held in the Trenton Country Club. It was a lecture-demonstration of Baldwin electronic instruments by a local dealer.

ANNABELL COUTTS

Cincinnati

Lowell Riley, First Community Church, Columbus, Ohio, showed slides and gave a lecture on Organs of Holland at the Feb. 13 meeting of the Cincinnati Chapter at the Westwood Methodist Church. Mr. Riley made the color slides while on a trip to Europe. The public was invited to attend.

RUBY STEPHENS

Cleveland

The Cleveland Chapter's 18th annual church music conference was held Jan. 30-31 at the Church of the Covenant. About 150 registered for organ and choral session conducted by Wilma Jensen and Donald Jensen. John Herr was conference chairman. Mrs. Jensen's recital is listed in the recital pages.

WILMA SALISBURY

Dallas

The Dallas, Tex. Chapter's Jan. 19 meeting was held at Temple Emanu-El. Following the business session the program was played by George Baker III who won both the chapter's student competition and the regional compe-

tion at the Fort Worth regional in 1969. His program is listed in the recital pages.

DOROTHY W. PEOPLES

District of Columbia

The annual organist-clergy dinner of the District of Columbia Chapter was held Feb. 2 at Grace Lutheran Church. Ray Robinson, president of Westminster Choir College, addressed a large audience on present trends and the future of church music.

EVERETT W. LEONARD

Erie

The Erie, Pa. Chapter is engaged in efforts at rebuilding and reports and improvement in prospects. The Jan. 4 meeting was well attended and featured a discussion of handbells used in some local churches. Members enjoyed watching and playing, and gained respect for the difficulties of good use of these instruments.

HOWARD P. LYON

Fort Wayne

The Jan. 4 meeting of the Fort Wayne, Ind. Chapter was held at Redeemer Lutheran Church. Guest was Kurt Roderer, organ technician of Northwestern University, who spoke about design, scaling, voicing and playing the tracker organ. He demonstrated the tracker mechanism.

MARY ANNE ARDEN

Houston

The Houston, Tex. Chapter held its annual clergy dinner Jan. 13 in the fellowship hall of St. Luke's United Methodist Church. Roy Perry, organist-choirmaster of the First Presbyterian Church of Kilgore, Tex., spoke on The Philosophy of Church Music.

HAZEL VAN DERBUR

Lakeland

The Lakeland, Fla. Chapter went on a field trip to an organ factory in Oakland, Fla. Carl Bassett, its proprietor, was in the process of building an organ for a church in Tyler, Tex. and members were able to see the various stages in the birth of a pipe organ.

Members played the annual members recital Jan. 25 in the First Presbyterian Church, Lakeland, playing Bach, Franck, Rohlig, Widor and Schroeder.

NANCY CONNER

Lynchburg

The Lynchburg, Va. Chapter meeting Jan. 26 was a program about weddings and planning a wedding in the parish house of St. Paul's Episcopal Church. Panel members included L. Hadley Hunt, organist, Joanne Hunt, voice teacher, Eleanor Wood, florist, and Dr. Robert W. Koons, pastor. Miriam Taylor was moderator.

Martinsville

The Martinsville, Va. Chapter met Jan. 27 at Forest Hills Presbyterian Church. The program, Directing from the Console and Related Problems, was in charge of Donald Owen, Lynchburg College, who used the chapter membership as his choir as he demonstrated methods of directing from the console.

JUDITH R. STRICKLAND

Metropolitan New Jersey

Composer members of the Metropolitan New Jersey Chapter conducted members in reading of their choral compositions at the Jan. 26 meetings at the Morrow Memorial Methodist Church, Maplewood, N.J. William Burns, John Gerrish, William Simon, Howard Vogel, and Carl Mueller were the composer hosts. Following the program Mr. Burns, host director, played a brief recital on the recently rebuilt organ of the church.

PHYLLIS VAN NEST

Northern Virginia

The Jan. 7 meeting of the Northern Virginia Chapter was held at the Unitarian Church, Arlington. Vera Tilson gave a demonstration of choral techniques, followed by a performance of Kodaly's Missa Brevis. Nancy Marchal, organist, accompanied the choir.

The Complete Taper was the topic for the Dec. 8 meeting at Trinity Methodist Church, Alexandria, Va. Gerald M. Lewis, representing a custom recording service, conducted the discussion concerning the practical use of tape recorders.

ANN ZIPP

North Shore

The North Shore Chapter met Jan. 19 for a lecture on English Choir Schools by William Ballard, Northwestern University. Dr. Ballard spent last school year in England and brought the chapter much first-hand knowledge and observation of the choir school tradition.

Kurt Roderer, organ builder, gave a lecture-demonstration at the Feb. 23 meeting in his workshop in the Alice Millar Chapel, Northwestern University, Evanston, Ill.

BARBARA BENNETT

Southern Arizona

The Southern Arizona Chapter held its Jan. 27 meeting at the home of Dean Charles Burgess, in Tucson. After a short business meeting organ and choral recordings were played followed by a comparison of the interpretation of different players. Recordings of Bach, Berlioz, Brahms, Buxtehude, Byrd, Franck, Ippolitov-Ivanov and Vivaldi-Bach were heard.

Roy Johnson, sub-dean, was sponsored in recital March 2 at the Catalina United Methodist Church featuring Homage to Breugel by member Camil Van Hulse. The program appears in the recital pages.

Redwood Empire

The Redwood Empire Chapter, Sonoma, Calif. holding a competition for organist under 21 May 5 at the auditorium of Sonoma Community Center. Registration must be by April 15. Chapters in the area should write 264 East Napa Street, Sonoma 95476.

Richmond

Preston Rockholt, Augusta, Ga. College, conducted a master class Jan. 13 at Ginter Park Presbyterian Church, co-sponsored by the Richmond Chapter and Virginia Commonwealth University. His subject was Stylistic Challenges in Modern Organ Literature. He used works of Messiaen, Hindemith and Sowerby. Jeanie Little played two of the Messiaen numbers.

ETHEL B. BEARS

Rochester

A highlight of the season for the Rochester, N.Y. Chapter was a lecture-recital Jan. 26 at Sacred Heart Cathedral. William Ferris' subject was The Organ as a Solo Instrument in the Liturgical Church. He played examples of appropriate service music for the liturgical church, with composers representing the gamut of music history. He included an improvisation.

MARY ANNA GEIB

Spartanburg

The Spartanburg Chapter met Jan. 27 in the library of Wofford College at Spartanburg, S.C. John M. Bullard, professor of religion and organist-choirmaster of Central Methodist Church, showed and discussed slides from a trip to Europe in the summer of 1969. Places visited were Vienna, Salzburg, Munich, Innsbruck and Cologne. Many Baroque and rococo churches and organs as well as places, landscapes and other scenes of interest were shown.

JUDITH KLASSEN

Western North Carolina

The Western North Carolina Chapter met Jan. 27 at Mars Hill College, Mars Hill, N.C. Two students, a Miss Matthison and a Mr. Richardson, played a recital of organ solos and duets.

MARVIN H. PALMER

Williamsport

A program of wedding music before a large public audience Jan. 11 featured the January event of the Williamsport, Pa. Chapter at St. Luke Lutheran Church. Suitable hymns, preludes, vocal solos, processions and recessions were performed by several members and guests. Members participating were Harold Fysher, Orris H. Morrison, Jr., Gary Lowe, and Dean Frederick A. Snell.

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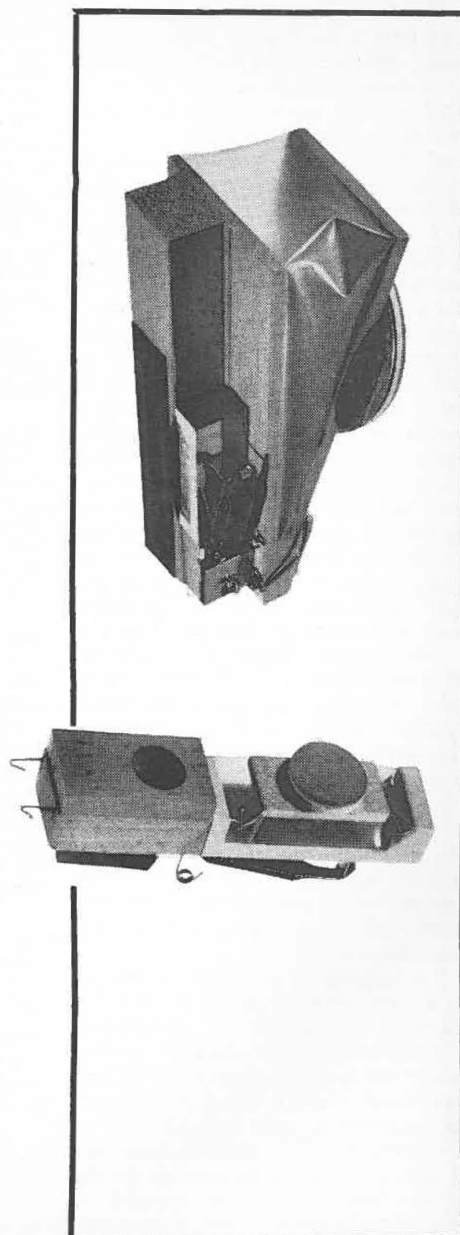
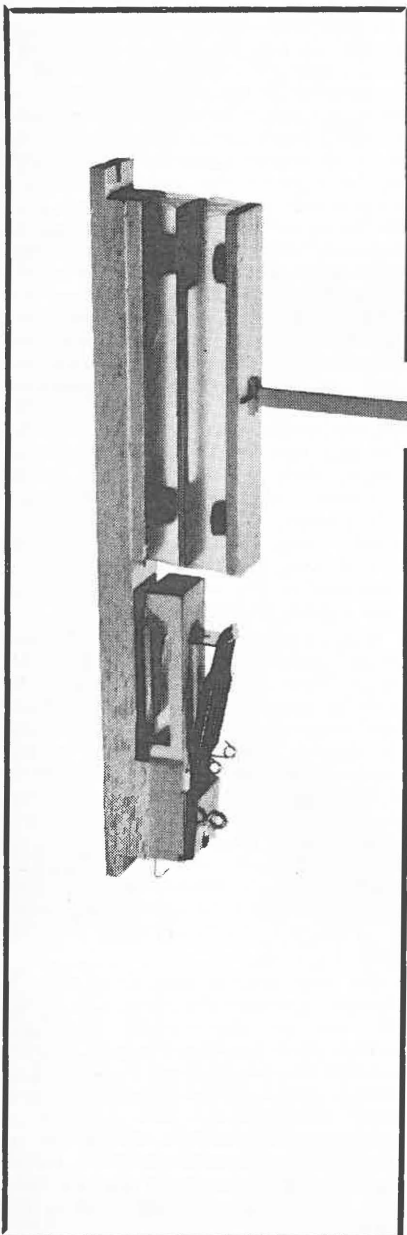
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Pro!

Just what constitutes a "pro"? Playing again at our dictionary game: we find that "pro" is a common abbreviation for "professional". We will come back to the abbreviation, but let's look first at the definitions of "professional" — passing over, for now, the *personal* meaning of "one who practices a profession or is professional."

1. "of or pertaining to a profession, especially a learned or skilled profession." This is a rather heartening definition which should include all of us who give our serious best to the activities of our own skilled field.

2. "characteristic of or conforming to the technical or ethical standards of a profession or an occupation regarded as such." This is a more limiting definition if those standards are strict, high and unyielding. A great many would fall by the wayside as casualties of this measurement, including, say, men who use their connections to add large amounts to their incomes each year by posing as organ consultants, playing one builder against another, and leaving a trail of faulty or downright bad organ designs which will take a full generation to correct. And how about those several people we all know who confuse artistic professional standards with those of "show business", substituting flash and dash or personal charm for thoughtful study and artistic exploration? There is a considerable satisfaction, we think, when some of these people finally clarify their directions and spend increasing amounts of their time entertaining in high school auditoriums. It is less heartening when we see people who are essentially "personality kids" remaining in high professional spots where genuine artistry might have a lasting influence for good, but where the glad hand and the cooing compliment are not only easier but bring higher and quicker financial rewards.

3. "engaging for livelihood or gain in an activity pursued, usually or often, by amateurs; engaged in by professional, as contrasted with amateur, performers." We recall the time when at least some AGO chapters had a requirement for membership that an applicant be a "professional", i.e. that he must earn at least some of his income by playing or building organs. The founder of THE DIAPASON believed that *active mem-*

bership should be thus limited. To him, admitting the likes of a "chord organist" to active membership was like making nurses' aides *active* members of the American Medical Association or making the doorman at a bank an active member of the American Bankers Association. What makes a professional organization professional? Does a selective requirement for membership smack of "elitism"? We think not; but several people we can name, who call themselves "pros", disagree with us.

4. "following a line of conduct or assuming a role as though it were a profession, hence, assumed; manneristic." The myriad imitators of the best "show business" organist of our generation immediately come to mind. Make your own list if it doesn't make you too queasy.

To return to the abbreviation: we use the term "pro" ourselves with only the most complimentary connotations. We are proud to have a kind of vested interest in a field in which the really top artists are such complete "pros" — people who devote their lives to the search for the inner meanings of music and to the communication and illumination of those meanings. These are people who understand and can clarify the architecture and design, the color and texture, the historic and artistic interrelationships, and can thus fling wide the gates, that all of us can find our way into the inner sanctum of great music.

Those Were the Days

Fifty years ago the March, 1920 issue published the following news of interest to readers —

The Steere Organ Company's factory at Springfield, Mass. was destroyed by fire.

The influenza epidemic was claiming many lives, among those reported being Captain Arthur Hyde, organist and choir master of St. Bartholomew's Church, New York City, J. Harry Estey, of the Estey organ family, and Alfred H. Peabody, of St. Mark's Cathedral, Salt Lake City.

Reginald McAll, chairman, and Frederick Schlieder, president, were making plans for the 1920 NAO convention.

A total of 83,000 were in attendance at the 14 recitals by Charles M. Courboin at the Wanamaker store in Philadelphia.

The fifth anniversary of the daily outdoor organ recitals at Balboa Park, San Diego, Calif., was marked with a recital by Humphrey J. Stewart.

Twenty-five years ago this magazine carried these events in the organ world in its March, 1945 issue —

William C. Hammond celebrated his 60th anniversary as organist of the Second Congregational Church, Holyoke, Mass.

A letter from Dr. Albert Schweitzer to J. B. Jamison on Ideal Organ Design was published in the issue.

The 13th annual Berea Bach Festival was conducted by Albert Riemschneider.

Headline "Hilarity Marks Pastor-Organist Dinner" is hardly borne out in complete chapter report.

A survey of 1944 recitals in THE DIAPASON made by Pfc. H. W. MacCormack showed Bach far in the lead, followed by Handel, Widor, Vierne, Franck and Karg-Elert.

Ten years ago this magazine reported these events in the organ field in the issue of March, 1960 —

André Marchal was guest star of the Northwestern University Midwinter Conference on Church Music.

First description appeared of the new Aeolian-Skinner for Philharmonic Hall, Lincoln Center.

The 1960 convention of the Organ Society of Sydney, Australia, was reported by Hazel Mc. Gilvray.

The Guilman Organ School celebrated its 60th anniversary.

Letters to the Editor

And positive too!

Sherman, Conn., Jan. 17, 1970 —
To the Editor:

To further amplify my letter in the November issue and in response to the letter of Beth Berry, I would like to add some comments. I heartily agree with Miss Berry that the problem of nomenclature involving the use of the term *positive* is as important and confusing, as it is often used, as is the use of the term *portative*. All this arises from the fact that these two terms were all but forgotten in England and America until the reform movement began. They have now each become added to the "catchword" vocabulary of modern organ building. Historically, of course, the *positive* was a small one-manual organ. The term was then applied to the second manual of the developing church organ and has continued to be used as a division of the Continental instrument. The term *portative*, since it applies to a division of the organ directly connected with the organ movement in this country and England, and as it was the term originally for the small organ of one manual, has been bandied about and used by the commercially minded organ builders to attract attention to its so-called neo-baroque product regardless of whether or not it really is a *positive* in the historical sense.

I really feel that the choice of the name *positive* should be reserved, where it applies to a single instrument, for the one-manual instrument *without* pedal, pulldown or otherwise. And by extension I think we can properly call even a rather large one-manual instrument a *positive*. But as soon as you have a pedal, why not call it as it really is: a one-manual-with-pedal organ? Any two-manual organ with pedal, no matter how small, cannot by any stretch of the imagination be termed a *positive*, nor should it be — electronic or otherwise.

The point I am trying to make here is simply against the indiscriminate use of the terms *positive* and *portative*. Let us at least base our terminology on precedent.

Yours truly

P. P. STEARNS



Choral Music

Choral receipts this month were generous even for this time of year, with a number of publishers represented and with a wide variety of styles, periods and degrees of difficulty.

Art Masters Studio has three short simple pieces for the current season: two by David H. Williams (Alas, My Saviour Died, for Lent, and Look, Ye Saints, the Sight is Glorious, for Easter), and Austin Lovelace's unison The Risen Saviour.

Augsburg sends many works this month. Reaction to three spirituals by the German composer Heinz Werner Zimmermann will vary. The works, inspired by the singing of American college choirs, are for six-part groups (in one case doubled to 12) with rhythm instruments. This composer has been fairly successful in utilizing our idioms in past works; perhaps he has found a congenial medium. The individual spirituals are I Am Glad, Crucifixion, and In That Great Gettin' up Mornin'.

Much of Augsburg's material this month is for treble voices headed up by a volume, Settings of Chorales for Treble Voices, a translation into English of book 1 of the well-made German Der Kinderchor of Günther Kretschmar. Most of the 28 hymns are known to most Americans and several have instruments suggested. Open Thou My Lips is a set of 12 easy sacred canons for children which could be very useful. Several unison pieces are for Lent and Easter: Awake, Arise, Go Forth and Rejoice and Ride On, Eternal King and A Joyful Song by Robert Leaf; That Easter Day with Joy Was Bright, German carol arranged by Dale Wood; Gerald Near's Sing, Men and Angels on a Sowerby tune, unison or SATB; Tis Finished! So the Saviour Cried, a chorale arranged SATB by Leland Sateran.

For general use from Augsburg are; Robert Leaf's unison The Lord Our

God Is King of Kings; Ekkehart Nickel's unison God Calling Yet, with recorders and harpsichord; a Bradbury gospel tune arranged SAB by George Brandon as Meet and Right; David Johnson's SAB arrangement of Crown Him with Many Crowns, with optional trumpet; Daniel Moe's hymn, Stranger, Share Our Fire, printed to paste into a hymnal; and Dale Wood's SATB Come, Gracious Spirit, for Pentecost. On a larger scale is Jean Berger's The Word of God, based on a version of the 10 commandments with various instrumental additions suggested; this is a program possibility for an a cappella choir.

Boosey and Hawkes sends Sing to the Lord, 18 SAB anthems arranged by Robert Chambers; these are fairly easy and do not duplicate other collections. Gail Kubick's A Christmas Offering is program material for an experienced a cappella group. Ned Rorem's Letters from Paris is secular and outside the scope of this column.

Both offerings of Choristers Guild are unison: Robert Powell's Easter Carol is easy and has an easy organ accompaniment. Austin Lovelace's Growing is for very small children.

Carl Fischer has a wide variety of American church music. First there is a set of five Early American Fuguing Tunes edited by William J. Reynolds, including William Billings, Jeremiah Ingalls, Bartholomew Brown and Elkanah Kelsey Dare. Both school and church choir directors should see these to judge their usefulness in particular situations. Two Psalms (121 and 150) and Streams in the Desert by Howard Hanson have reductions for organ or piano of orchestral scores. In both forms they have possibilities on the programs of experienced choirs. Phillips Landgrave's The Church is a cantata with narrator, optional brass, SATB and piano or organ in a fairly contemporary idiom of only moderate difficulty; the question the director must answer for himself is how wide an interest there might be in the text. Worship for Today, an ecumenical service by Daniel Moe and Don and Nancy MacNeill should be seen by directors and ministers as an example of a practical service involving the congregation. Scott Wilkinson has two for general use: a short unaccompanied Halleluia Sing and a longer Blessed are They in a familiar idiom which has an alto solo. Katherine K. Davis has made a strong hymn anthem on Mit Freuden Zart as To God Be Praise and Glory. Philip Young has set a famous text in his You Must Pursue Love, which makes limited choral demands. Theron Kirk's Let All Nations Shout and Sing is a brisk morning anthem. Jane Marshall's Praise the Lord has a lively accompaniment with optional percussion, and Emma Lou Diemer's For Ye Shall Go Out with Joy, with its big pianistic accompaniment, is for a choral concert. Douglas McEwen's edition of a part of the Handel Chandos Anthem 6, With the Voice of Praise, really needs strings for its effectiveness. Alec Wyton's editings of the Tchaikovsky Hymn to the Trinity, Attwood's Come Holy Ghost and Marenzio's O King of Glory add nothing of substance to the several adequate editions already available.

Most of H. W. Gray's stack is for the season now upon us. David H. Williams' Three Lenten Scenes is a small, practical cantata with soprano and baritone solos suitable for the average choir (if there is such a choir). Also in the Lenten group are a short Drop, Drop, Slow Tears by Gerald Near; Lord Jesus, We Give Thanks to Thee, unaccompanied, by David Johnson; Henry Kihlken's The Crucifixion, with brass quartet; Joseph Roff's O Faithful Cross, simple and melodic; and Crucifixus by Charles L. Talmadge, unaccompanied and in block harmony.

For Palm Sunday from Gray there is Graham George's SA Ride On! Ride On! and for Easter itself there are several: Paul Lindsley Thomas' Fanfare and Alleluias, with three trumpets and chorus unison or in block harmony; Mary E. Caldwell's SAB I Know a Lovely Garden, with a climax and a soft ending; and Willis Bodine's Christ Our Passover, with brass quartet, timpani and organ combining for a big effect.

For general use from Gray are: Come, My Way, My Truth, My Life by Philip Dietterich, short and practical; Anthony Foster's Who Would True Valor See, in a kind of English anthem style with lots of organ; Charles L. Talmadge's Be Thou a Lamp unto our Footsteps, with soprano solo and simple choral writing; Jack Ossewaarde's Sing We Merrily, a lively dialog between choir and trumpet-en-chamade, and Claude Means' unison Master of Eager Youth.

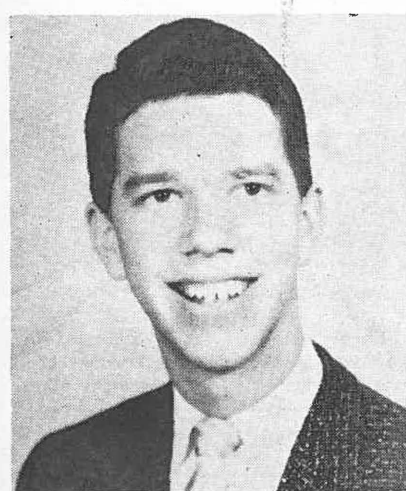
From Hope come: a kind of spiritual, unaccompanied, by Lloyd Pfautsch called Go and Tell John; a straightforward "easy anthem" O Splendor of God's Glory Bright by Florence Jolley, with plenty of unison; John F. Wilson's Blessed Is the Nation, easily singable despite its slightly forced "Charleston" beat in a measure of each phrase; Kent A. Newbury's I Will Praise God with a Song, bright, preferably unaccompanied and short; unison Awake, My Soul by Shirley Whitecotton, a tune suggesting Southern Harmony.

We had separate stacks from two of the Lorenz companies. From Heritage Press, the music was entirely secular and not the province of this column. From Sacred Music Press come some names familiar to our readers. Eugene Butler has a bright Easter Glory to Our Risen King, with trumpet. Joseph Roff has an a cappella on Surely He Hath Borne Our Grievs, for Lent. Mary E. Caldwell has The Rose, a gentle and meditative bit for Lent. Edwin Earle Ferguson has a Palm Sunday hymn-



Joyce Jones has joined the faculty of Baylor University, Waco, Tex. Miss Jones has a BMus, cum laude and an MMus from the University of Texas where she is also earning a doctorate. She has an MSM from Southwestern Baptist Seminary. Her organ teachers include Arden Whitacre, E. William Doty, Claire Coci, Helen Hewitt, Nita Akin and brief study with Marchal, Richter and Walcha.

She has been an active recitalist for 10 years, first for Community Concerts and more recently for Richard Torrence.



Charles L. Dirr has been appointed assistant professor of organ and theory at Wells College, Aurora, N.Y. He will also serve as organist for the Presbyterian Church in Aurora.

He has attended Mars Hill College, DePauw University, the University of Indiana and the University of Michigan. His organ study has been with Arthur Carkeek, Herbert L. White, Oswald F. Ragatz, John C. Christian, Katherine Eskey and Marilyn Mason. He was a member of the faculty of Tift College, Forsyth, Ga. from 1961 to 1968.

anthem on Ellacombe, Hosanna, Loud Hosanna, designed for three junior choirs. Wayne Simpson's See Him There is for Good Friday and includes the Seven Words. Grant Fletcher has set the familiar God So Loved the World with a climactic center. Duane Blakley's To the Work is an unaccompanied piece, musically stronger than its text. Jack Noble White's Omnes Gentes, Plaudite is an interesting use of junior choir above an ostinato in bass or cello; there are performance notes.

Marks sends the big, important Norman dello Joio Mass in both full score (nine brass, SATB and organ) and in choral score. All directors with adequate forces will want to see this commemorative work; it will get and deserve a number of performances. Marks sent several secular works including a good volume of Rediscovered Madrigals edited by Don Malin, which though not sacred will have interest for many readers.

Oxford University Press sends Three Settings from the Bay Psalm Book by Jack Beeson, Psalms 131, 47 and 23, rather quaint versions of the texts set in a fairly contemporary idiom. In its Tudor Church Music series are Haste Thee, O God, by John Shepherd; Two Anthems (O Almighty God and O Lord we beseech Thee) by George Marcrofte, and O Lord, Give Thy Holy Spirit, by Thomas Tallis. Gerald Bales had made a simple, small setting of the text O Lord, From Whom All Good Things Do Come.

It is rather a departure for Shawnee Press to issue a large work from past centuries but the lead-off for the Shawnee Press stack this month is a big oratorio by Carl Philipp Emanuel Bach. The Resurrection and Ascension of Jesus, translated and prepared by Richard H. Brewer. The works of this gifted son of J. S. Bach are coming into their own these days. Like most works of the period, they provide very difficult keyboard parts when reduced from orchestra score. The publisher does not indicate the availability of the orchestral score or parts; this omission should be rectified, for a work of this scope is much more likely to be performed with orchestra than with keyboard accompaniment. Directors will wish to see this.

Of much smaller scope from Shawnee and of a simple texture is an Easter cantata, Jesus Christ, the Crucified by D. Duane Blakley. It is based on tunes from several sources, all familiar, and some intervening music by Blakely. Parts are available for brass quartet, timpani and percussion, which join SATB, solo quartet, soloists, narrator and organ or piano. No problems here!

In other Lent or Easter music from Shawnee are: a small unaccompanied Behold, We Go Up to Jerusalem, by Clifford McCormick; Walter Ehret's editing of Christ Indeed is Risen Today by Andre Kopyloff; D. Duane Blakley's Ask Ye What Great Thing I Know, with optional brass and percussion; and Elwood Coggin's The Lord of Glory Came to Earth, based on a folk hymn. For more general use are arrangements by Walter Ehret of two bits from Mozart — Thy Servants Praise Thee and Holy, Holy — and a spiritual, In-a that Morning; two by Kent Newbury, a fanfare-like Sing to the Lord a New Song and a morning anthem Be Exalted, O Lord; two small ones by Clifford McCormick, a useful The Light of the World, and a simple I Am the Way; and a set of "singles" including an unaccompanied Adoremus Te with Latin and English text by Thomas Hart; an eight-part setting of Psalm 137 by George Sykes Jones called In a Strange Land; Lawrence Weiner's A Psalm of Prayer and Praise, with optional brass and timpani; Marian Vree's Ye Servants of God, a hymn anthem on Paderborn; Theron Kirk's Psalm 47, O Clap Your Hands, with a certain excitement; Donald O. Johnston's Be Glad and Sing for Joy, with brass ensemble; Dwight Gustafson's easy, practical Thou Art the Way, and a Liturgical Suite in four sections by Luigi Zaninelli, suitable for many occasions. Hawley Ades has made SAB and SA arrangements of a religious popular song, God Made Our Hands, by Jill Jackson and Sy Miller; we are aware than many people find this kind of music helpful. — FC

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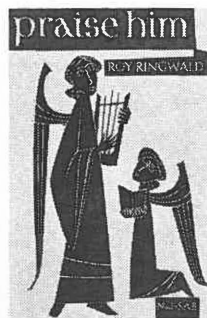
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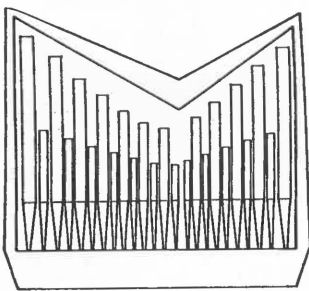
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Harpsichord News



The Inverted Mordent In Baroque Keyboard Music

By Nathan Bergenfeld

I have always found Johann Sebastian Bach's *Two Part Invention* in C minor, the second in the collection, a most winsome composition. Besides the innate beauty of the perfectly counterpoised melodic curves, the skill with which Bach employs strict canonic writing makes this one of the highlights of the group.

There was one factor, though, that always puzzled me: the short trills starting in bar three (Ex.1).

Ex. 1. Bach, *Invention No. 2*, m. 3



Starting the trill with the upper auxiliary (a_b) proved unsatisfactory (Ex.2a). I tested by omitting the ornament; the dissonant interval of the seventh between the melody and the bass was clear, not blurred by the upper auxiliary as before. Also, the upper note produced clearly audible parallel octaves with the bass, again a weakening of the harmony.

I tried starting on the already dissonant principal note, g (Ex.2b). The result was remarkably different; the dissonance moved clearly to its resolution (7-6). Carried through, this worked well while at the cadences the normal trill, beginning on the upper auxiliary, was retained.

Ex. 2. a) trill from upper auxiliary; b) trill from main note.



(small notes take time from the following regular note)

Here Bach presents us with documentation as clear as it could possibly be that he used the inverted mordent. For if we deny the importance of re-

Mr. Bergenfeld is a graduate of the Manhattan School of Music and is currently working toward a doctorate at the City University of New York.

taining the dissonance between the melody and the bass, at the beginning of the beat, we cannot allow that Bach would countenance bald parallelisms. Apropos of consecutives, Carl Philipp Emanuel Bach, his son, wrote, "Hence, as with all embellishments, the introduction of an appoggiatura must not corrupt the purity of the voice leading."

The tradition of beginning short trills on the principal note did not originate in Baroque times. Girolamo Diruta, a Venetian who wrote in 1593, is the earliest printed authority on keyed instruments. In *Il Transilvano*, a fascinating dialogue between a student and his master, Diruta mentions *Tremoli* and illustrates what he means (Ex.3).

Ex. 3. Diruta's *Tremoli*.



The tremolo then is a short trill beginning on the main note. No signs are given to indicate the ornament because as with other divisions (*groppi*) it was added extemporaneously by the performer. It is also revealing to see that in the tradition of Merulo and Frescobaldi, all trills, long and short, commence with the main note.

The lute was popular throughout Europe in the 17th century. Quite naturally the graces of that instrument were imitated by keyboard performers. In France, Mersenne refers to lute ornamentation in his *Harmonie Universelle* (Paris, 1636-7, II, *des Instruments*). For the term *Tremblement* he offers a description which rendered in notation is an inverted mordent (Ex.4).

Ex. 4. Mersenne's *Tremblement*.



J. A. Reinken, writing in Germany between 1680 and 1700 furnishes a slightly longer version of the trill, again starting on the main note (Ex.5).

Ex. 5. J. A. Reinken (ca. 1700).



It is not completely true to state that the French clavecinists began trills invariably with the upper auxiliary. Francois Couperin illustrates an interesting tied trill in the preface to his *Pièces de Clavecin* (Ex.6).

Ex. 6. F. Couperin, from *Pièces de Clavecin*.



The upper second is slurred and the trill begins on the principal note. In addition, he offers what appears to be illuminating advice in *L'Art de Toucher le Clavecin*: "A shake must always begin with the note a tone or a semitone higher than the note it is written on." Yet later on he states cryptically, "As for other shakes, they are arbitrary." (italics added)

Jean-Philippe Rameau is even less lucid in his illustration of the tied trill found in the preface to *Pièces de Clavecin* of 1724 (Ex.7).

Ex. 7. J. -P. Rameau, *Pièces de Clavecin*, 1724.



He omits the tied upper second in his realization and begins the trill directly on the main note. From his text, it appears that he considers the trill has already begun with the sounding of the previous upper second.

Although it is true that Carl Philipp Emanuel Bach cannot be accepted as an infallible guide to the interpretation of his father's music, his illustrations of short trills confirm those previously examined (Ex.8).




Ex. 8. C. P. E. Bach, *Essay* . . .


His terminology is somewhat confused, since in several parts of his monumental *Essay on the True Art of Playing Keyboard Instruments* he refers to these short trills variously as transient shakes, *Pralltrillers*, and *Schnellers*. Many valuable hints on performing techniques, though, are given in the same source.

Another member of the Bach circle, Franz Wilhelm Marburg, sheds more light on the short trill. In *Principes du Clavecin*, he first attaches to it the appellative "inverted mordent" (*Pincé reversé*) (Ex.9a). This is immediately followed by examples of short trills beginning on the upper note. It strongly suggests the stylistic compatibility of both ornaments (Ex.9b). An example of a tied trill is also included and is indicative of current practice circa 1750 (Ex.9c).

Ex. 9. F. W. Marburg, *Principes du Clavecin*.



Johann Sebastian Bach left but one ornament table, a rather incomplete *Explication* to guide his son Wilhelm Friedemann Bach. Yet we can safely say that three forms of the short trill were extant during his lifetime: the short trill starting from above (*Trillo*), the tied trill (*Pralltriller*), and the inverted mordent (*Schneller*). The interpretation of the single sign  then should vary according to the context. In some cases more than one solution is possible, but to eschew beginning on the main note for puristic reasons is senseless.

In the following excerpt from a *Sonata* by Domenico Scarlatti the sign  is found over notes already dissonant with the bass (Ex.10).

Ex. 10. D. Scarlatti, *Sonata in A*, L. 483.



Thus stressing the dissonant "d" which embellishes the following chord

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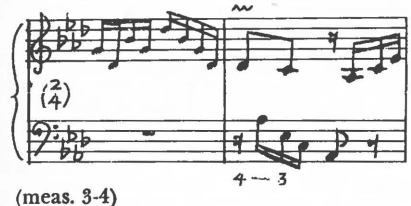
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tone "c" makes an engaging effect. One of the purposes of the ornament during the Baroque era was to introduce harmonic enrichment to an otherwise commonplace progression. If we begin on the upper note "e", we efface the dissonance and destroy the effect.

A similar situation occurs in the *Allegro* from the second of six *Württemberg Sonatas* by Carl Philipp Emanuel Bach (Ex.11).

Ex. 11. C. P. E. Bach, *Württemberg Sonatas*, No. 2.



Again, beginning the short trill on the upper auxiliary foils the composer's attempt to stress the dissonant interval of the fourth between the two parts on the downbeat.

Somewhat earlier, Henry Purcell employed the following two cadences in the *Prelude* to the *Suite No. 2* (Ex. 12 a and b).

Ex. 12. Purcell, *Suite No. 2* (Prelude).



(meas. 10 & 25)

Here the cadential nature of the trills might require more repercussions for emphasis, but the case is clear: to begin with the upper note contradicts most emphatically the harmonic sense of the passage.

Jean-Philippe Rameau used the tied trill in *L'Enharmonique* (Ex. 13 a and b).

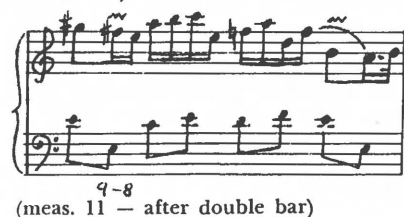
Ex. 13. J. -P. Rameau, *L'Enharmonique*.



According to his own directions (see above), the trills begin on the principal note. No tied interpretation would even be possible since there is no motion in another part to make a tie audible. The effect is of an inverted mordent (with the number of repercussions left to the performer).

In the *Allemande* from his *Premier Livre* (1706) we find a short trill which according to all evidence should be played as an inverted mordent (Ex. 14).

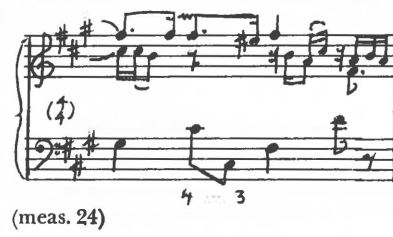
Ex. 14. Rameau, *Allemande* (*Premier Livre*, 1706).



Here the interval of a ninth with the bass militates against starting with the upper note.

Francois Couperin's *La Convalescente* (27me Ordre) contains the following two examples (Ex. 15 a and b).

Ex. 15. F. Couperin, *La Convalescente* (27me Ordre).



The first case is a short trill on a dissonance; the second is a cadential trill on a dissonance. Both instances strongly suggest beginning on the principal note.

These are but a few of the many supporting examples to be found in Baroque literature. Perhaps this study helps to clarify what Wanda Landowska meant when she wrote, "None of the modern studies on ornaments has revealed the fundamental secret, the essential significance, and the purpose of ornaments in conjunction with the harmonic as well as the melodic structure of the phrase." (italics added)

The performer of Baroque music should not avoid the use of the inverted mordent although the one sign had a multiplicity of meanings. Often several solutions are possible, especially in the rhythmic disposition of the notes of the ornament. This is consistent with Baroque practice; many factors were left to the discretion of the performer. The skill of extemporization within an established set of conventions, so highly cultivated at the time, was unfortunately later neglected.

There are few absolutes in the field of interpretation. Likely, performance varied from area to area. Nevertheless, guided by factual information and good taste the performer can find a solution to ornamental problems which is both musically logical and stylistically accurate.

OFF THE SOUNDBOARD

William Dowd was a featured speaker at the 22nd annual Williamsburg Antiques Forum Feb. 1-6. His lecture at the Conference Center was titled *The Harpsichord Maker, Yesterday and Today: a Demonstration*.

The **Feldman Chamber Music Society** of Norfolk, Va. included two contemporary harpsichord works in its program for Jan. 19. Larry Palmer was harpsichordist for performances of Jacques Ibert's *Two Interludes* for Flute, Violin and Harpsichord and Manuel de Falla's *Concerto* for Harpsichord and Five Solo Instruments.

Ellis Schuman was harpsichordist and Bruce Neely flutist in a program at St. Pauls Church, Chicago, on Jan. 25: *Sonata* in F major, Marcello; *Sonata* in F major, Daniel Purcell; *Two Movements*, Schuman (first performance); *Sonata* in B minor, Bach.

Go For Baroque, benefit concert at the Norfolk Theater Center Jan. 25 featured Larry Palmer on harpsichord assisted by Donnell Walden, principal flutist of the Norfolk Symphony. The program: *Suite of Dances* from 16th Century German *Tablature Books*; *Tombeau* de Mr. de Blancroucher and *Passacaglia* in C major, L. Couperin; *Capriccio* on the *Departure* of a Beloved Brother, Bach; *Two Sonatas* (Kk. 216-216), D. Scarlatti; *Sonata* for Clavécin, Martinu; *Concerto* in D for Flute and *Concertato* Harpsichord, Telemann. The program was repeated Feb. 8 on the *Abendmusik* series of Union United Methodist Church, Washington, D.C.

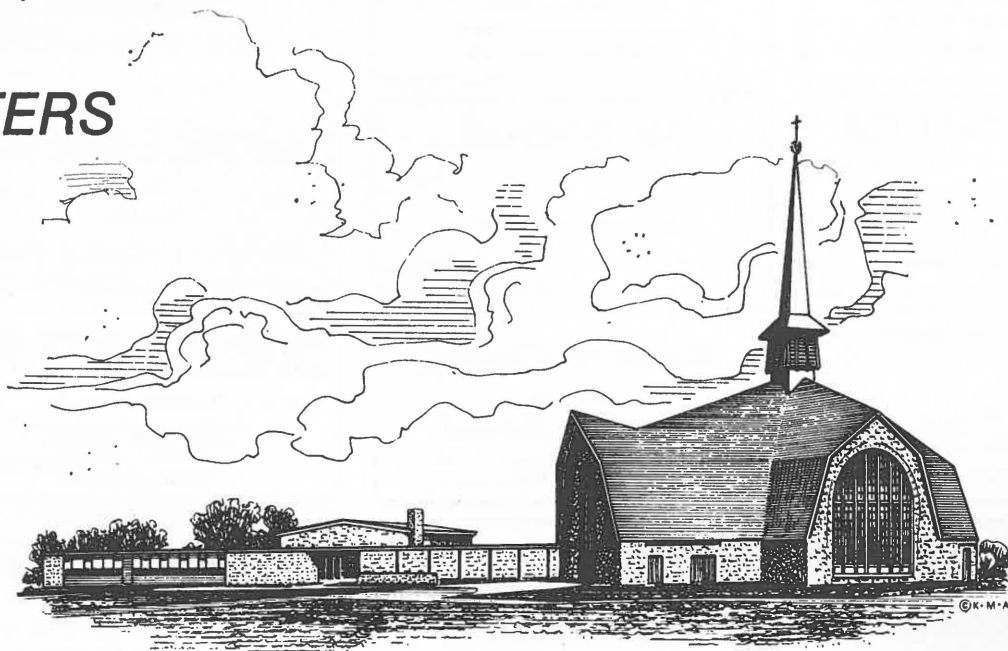
The *Alla Rustica* concerto for strings and harpsichord was played as part of the Estelle Borhek Johnston Memorial festival concert at the Central Moravian Church, Bethlehem, Pa. with Allan Birney conducting and Edward Brewer at the harpsichord.

The **International Harpsichord Festival** in Rome will be held April 17-26 in Palazzo Braschi. Nine solo recitals will be heard with these recitalists: Isolde Ahlgrimm, Gustav Leonhardt, Zuzana Rizickova, Rafael Puyana and Anna Maria Pernaferelli. The final concert will include *Concertos* for two, three and four harpsichords by Bach with the AMR orchestra, Miles Morgan conducting.

Fernando Valenti's tour of Israel had to be re-arranged because of the severity of the "flu" epidemic there.

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Organ Recitals of the Month

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

Mireille Lagacé, Montreal, Canada — Wheaton College, Norton, Mass. Feb. 15: Variations on Mein junges Leben, Sweelinck; Toccata in F major, Buxtehude; Aria Sebalina, Pachelbel; Fantasie and Fugue in G minor, Bach; Offertoire sur les Grands Jeux, F. Couperin; Echo et Dialogue, Nivers; Les Bergers, Messiaen; Chorale in A minor, Franck.

Susan Ferre, Fort Worth, Tex. — TCU Jan. 21, Genesee Baptist Church, Rochester, N.Y. Feb. 1, St. James Episcopal Church, Greenfield, Mass. Feb. 3: Intermezzo, Symphony 6, Widor; Voluntary, Stanley; Suite on Tone 2, Clérambault; Trio, Poem of Peace, Langlais; Ave Maris Stella, Finale, Dupré; The Shepherds, Messiaen; Eli, Eli, Lamma Sabachthani, Tournemire; We All Believe in One God, Bach.

Craig Chotard, Little Rock, Ark. — Second Baptist Dec. 12: Prelude and Fugue in F major, Lübeck; Come, Saviour of the Gentiles, A Child is Born in Bethlehem, Buxtehude; Sleepers, Wake, My Soul Exalts the Lord, Lord Jesus Christ, with Us Abide, Bach; Pastorale (Le Prologue de Jesus) traditional arr. Clokey; Chorale in B minor, Franck.

Brian Jones, Boston, Mass. — St. Michael's Church, New York City Jan. 25: Toccata and Fugue opus 59, Reger; Wir glauben, Krebs; Nun freut euch, Prelude and Fugue in D minor (Fiddle), Bach; Sonata 3, Mendelssohn; Les oiseaux, Pentecost Mass, Messiaen; Prelude and Fugue in B minor, Bach.

Carl E. Stout, Erie, Pa. — St. Paul's Cathedral, Feb. 8: Five Short Preludes, Schroeder; Adagio, Nyquist; Sonata 1, Hindemith; From God I Will Not Turn, Jesus Christ Our Saviour, Bach; Suite Médiévale, Langlais.

Harold Daugherty, Los Angeles, Calif. — St. Paul's Cathedral Feb. 6: Agincourt Hymn, Dunstable; Prelude and Fugue in E flat, Bach; Warum betrübst du dich, Scheidt; Te Deum, Langlais.

Wilma Jensen, Oklahoma City, Okla. — Church of the Covenant, Cleveland, Ohio Jan. 30: Te Deum, Langlais; Works for Flute Clock, Haydn; Concerto in A minor, Vivaldi-Bach; Chorale in E major, Franck; Passacaglia per Timpani e Organo, Badings (with Paul Deveraux, timpanist); Scherzo, Symphony 4, Widor; Canon in B major, Schumann; Prelude and Fugue on B-A-C-H, Liszt. St. Andrew's Episcopal Church, Louisville, Ky. Jan. 27: same program with Cortège et Litanie, Dupré, replacing Badings.

Ivan R. Licht, Rocky River, Ohio — St. Martin of Tours, Valley City Feb. 1: Lob den Herren, Walther; Allein zu dir, Erich; Allegro in G for flutes, Allegro in D for trumpet and flutes; Duet for flute stops, Prelude in F sharp major, Krebs; Prelude and Fugue in C minor, Mendelssohn; Cantilena, Sonata 11, Rheinberger; Fantaisie, Saint-Saëns. The St. Christopher choir shared the program.

William Marcellus, Emporia, Kans. — Kansas State Teachers senior recital Albert Taylor Hall Feb. 4: Prelude, Fugue and Chaconne in C, Buxtehude; Andante, Trio Sonata 4, Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Le Jardin Suspendu, Alain; Rhapsodie Grégorienne, Langlais.

Robert Bell, Calgary, Alta. — Redeemer Cathedral Dec. 10: La Romanesca, Valente; Basse et Dessus de Trompette, Clérambault; Noël Suisse, Daquin; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Litanies, Alain; Fanfare, Leighton; Les Bergers, Les Anges, Messiaen; Fantasie and Fugue on B-A-C-H, Liszt.

Paul J. Sifler, Hollywood, Calif. — Washington Cathedral Jan. 4: All works by Mr. Sifler: Three Preludes on Hebrew Hymns; The Despair and Agony of Dachau as Envisioned by Psalm 22, with Thomas Morrison, reader; Sinfonia, Cantata Psalm 98; Four Nativity Tableaux; Toccata on Ein Fest' Burg.

James Litton, Princeton, N.J. — Lawrenceville School Jan. 25: Six sections, Livre d'Orgue, DuMage; Three Chorales, Franck.

Roger Petrich, Iowa City, Iowa — U of Iowa master's recital, Gloria Dei Church Dec. 10: La Nativité du Seigneur, Messiaen.

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Programs of Organ Recitals of the Month

Susi Jeans, Dorking, England — Perth Festival, Australia program 1: Variations on Ah vous dirais-je Mamam?, Rinck; Herr Gott, nun schliess den Himmel auf, Warum betrübst du dich, Prelude and Fugue in A major, Walther; Salve Regina, Upon la, mi, re, Anon. 16th century; Christe qui lux, Voluntary for double organ, Luge; Allein Gott in der Höh, Dies sind die heil'gen zehn Gebot, Aus tiefer Noth, Bach; Theme and Variations, Andriessen; Partita on Ich wollt, dass ich daheim wär, Toccata Francesa, Kropfreiter; Prelude and Fugue in G major, Toccata in C major, Schmidt. program 2: Two Fantaisies sur le Jeu des Hautbois, Fantaisie, L. Couperin; Noël: Laisse paître vos Baitre, LeClerc; Voluntary on Psalm 100, Purcell; Chromatic Voluntary, Blow; Trumpet Aire, Reading; Voluntary, John James; Prelude and Fugue in B minor, Trio Sonata in C major, Bach; Partita on O unbesiegt, Walter Pach; Postludium, Glagolitic Mass, Janacek.

Ronald Wyatt, San Antonio, Tex. — University Presbyterian Church Jan. 25: Sonata 3, Mendelssohn; Fanfare, Cook; O Man, bewail thy Grievous fall, Bach; Prelude and Fugue in G minor, Buxtehude; Pièce Heroïque, Franck; Sonata 3, Hindemith; Toccata in D minor (dorian), Bach; The Fifers, Dandrieu; Finale, Symphony 1, Vienne.

Berj Zamkochian, Boston, Mass. — St. Michael's College, Winooski, Vt. Feb. 15: Toccata in F major, In the Hour of Utmost Need, Trio Sonata 6, Vivace, Lento, Allegro, Fantasia and Fugue in G minor, Bach; Hymns of Vesting, Vartabet; Prelude and Toccata, Buscassian; Ad Nos, Liszt.

Roy Johnson, Tucson, Ariz. — Catalina United Methodist Church March 2: Prelude and Fugue in E minor (wedge), Bach; Homage to Breugel, Van Hulse; Sonata on Psalm 94, Reubke.

Thomas Mathiesen, Brea, Calif. — St. Paul's Cathedral, Los Angeles Feb. 13: Contrapuncti 1, 5, 6, Art of Fugue, Bach; Reflection on B-A-C-H, Heussenstamm; L'Ascension, Messiaen.

Bernard Hunter, Nashville, Tenn. — St. Philip's Cathedral, Atlanta, Ga. Jan. 25: Nazard, Langlais; Come, Now, Saviour of the Gentiles, Bach; Sonata on Psalm 94, Reubke.

Fenner Douglass, Oberlin, Ohio — Warner concert hall Jan. 20: Selections, Premier Livre d'Orgue, LeBègue; Sonata in C major, Bach; Fantasia in F minor K 608, Mozart; Grande Pièce Symphonique, Franck.

Arthur Carkeek, Greencastle, Ind. — St. Mary's Abbey-Delbarton, Morristown, N.J. Jan. 21: Chaconne, L. Couperin; Elevation, Tierce en taille, F. Couperin; A Saving Health is Brought, Prelude and Fugue in F sharp minor, Buxtehude; Dearest Jesus, we are here, If thou but suffer God to guide thee, Now praise we Christ, The blessed Christ is risen today, When on the cross the Saviour hung, Lord Jesus Christ, be present now, Let all together praise our God, Bach; Prelude and Fugue in A major, My heart abounds with pleasure, My heart is ever yearning, Brahms; Prelude 2, Milhaud; Toccata in D minor, Reger.

Gale Raymond Kramer, Ann Arbor, Mich. — Hill Auditorium Jan. 9: Partita on Nun lasst uns Gott dem Herren, Lübeck; Chrom-horne sur la Taille, Récit de Tierce, Offertoire sur les Grands jeux, F. Couperin; Prelude in E flat, Triple Kyrie, Dies sind die heil'gen zehn Gebot, Vater unser, Fugue in E flat, Bach; Prière, Franck; Variations on a Noël, Dupré.

Charles McClain, Sioux City, Iowa — St. Paul's United Methodist Church, Cherokee, Iowa Dec. 7: Fugue in E flat major, Bach; Prelude and Fugue on From Heaven Above, Pachelbel; Noël 10, Daquin; Silent Night, Barber; How Lovely Shines the Morning Star, Lenel; Chorale in A minor, Franck; Variations on Veni Creator, Durufé.

Sally Ann Smith, Millersville, Pa. — Student of Karl E. Moyer, Millersville State College Feb. 1: O Man Bewail, Prelude and Fugue in C minor, Bach; Pastorale on a Christmas Plainsong, Thomson; Te Deum, Langlais. Donna Louise Bates, mezzo-soprano, shared the program.

Kenneth K. Livingston, Ridley Park, Pa. — Ridley Park United Presbyterian Church Jan. 25: Fanfare, Cook; Chorale, Jongen; Prelude and Fugue in G minor, Bach; Chorale in E major, Franck; Come, Sweet Death, Bach-Fox; Sonata 5, Mendelssohn. Jane Stephens, contralto, assisted.

Norberto Guinaldo, Norwalk, Calif. — Temple Hill, Oakland March 20: Prelude and Fugue in E minor, Bruhns; Variations on Est-ce Mars, Sweelinck; Fantasia and Fugue in C minor, Bach; O God, from Heaven Look thereon and Be Merciful, Hanff; Finale, Symphony 2, Vienne; Prière, Litaize; L'Annonciation, Langlais; Paraphrase on Sine Nomine, Guinaldo.

David Ramsey, Anderson, Ind. — First United Methodist Jan. 18: Toccata in F, Before Thy Throne I Now Appear, Come, Christian Folk, Sanctify Us Through Thy Goodness, Cantata 22, Bach; Andante Con Moto, Sonata 5, Mendelssohn; Adagio, Symphony 6, Widor; Chorale in E major, Franck; Reverie, Vienne; Lord Jesus Walking on the Sea, Weinberger; Unto Us a Child Is Born, Wihla Hutson.

Alvin Gustin, Alexandria, Va. — Lutheran Church of the Reformation, Washington D.C. Jan. 18: Magnificat Primi Toni, Buxtehude; Weinachten 1914, Reger; Noël with Four Variations, Balbastre; Partita on How brightly shines the morningstar, Koetsier (with Virginia Gifford, English horn); Alleluyas, Preston. Lois Brunn Frank, soprano, shared the program.

Wallace M. Coursen, Jr., Glen Ridge, N.Y. — Christ Episcopal Church Jan. 25: Fantasia in G major, Wir glauben all', Nun freut euch, Bach; Es ist ein Ros', Brahms; Brother James Air, Greensleeves, Berceuse, Wright; In dulci júbilo; Partita on O Christ, hie merk, Schroeder; The Star Proclaims the King is Here, Peeters; Three parts, L'Organiste, Franck; Carillon de Westminster.

Charles N. Henderson, New York City — First Presbyterian Church, Wilkes-Barre, Pa. Jan. 19: Prelude, Largo and Fugue in C major, Bach; Revelations, Pinkham; Three Noëls, Daquin; Brother James's Air, Greensleeves, Wright; Cantabile, Symphony 8, Widor; Chorale in A minor, Franck.

Hugh Allen Wilson, Schenectady, N.Y. — Union College March 8: Aria detto Balletto, Frescobaldi; Herr Christ der einig' Gottes Sohn, Vater unser, Prelude and Fugue in G minor, Buxtehude; Concerto 11, Handel; Les Anges, Jesus accepte la Souffrance, Les Mages, D'eu parmi Nous, Messiaen.

Robert Baker, New York City — First Presbyterian Church, Atlanta, Ga. Jan. 6: Toccata and Fugue in G minor, From God Shall Naught Divide Me, A Mighty Fortress, Come Now Saviour of the Gentiles, Fantasia in G major, Bach; Sonata 2, Mendelssohn; Fantasia on Panis Angelicus, Goodman; Prelude and Trumpeting, Pastorale and Aviary, Roberts; Prelude for Rosh-Hashonah, Berlin-ski; Finale in B flat, Franck.

Tom Vernon Ritchie, Macon, Mo. — First Christian Church Jan. 15: Toccata in E minor, Good News from heaven, Pachelbel; I Call to Thee, Wake, Awake, Bach; Concerto in G, Soler; O God Thou Faithful God, Deck Thyself, Brahms; Sonata 7 for organ and strings; Sonatas K 224, 225, Mozart for organ and strings.

Heinz Arnold, Columbia, Mo. — Prelude and Fugue in G major; Lord Salisbury's Pavan, Byrd; 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; Aria, Scherzo, Suite, Samuel Walter; Majesty of Christ, Serene Alleluias, Outburst of Joy, Messiaen.

Students of Walter A. Eichinger, Seattle, Wash. — University Methodist Temple Feb. 8: Prelude and Fugue in B minor, Bach; Pastorale, Franck — Gregory Vancil. Symphonie 2, Vienne; Ave Maria, Ave Maris Stella, Langlais — Rebecca S. Clark. Sonata 3, Mendelssohn; Chorale in A minor, Franck — Katherine Vennema.

Richard Alexander, New York City — Yale U masters recital, Woolsey Hall, New Haven, Conn. Jan. 7: Grand Pièce Symphonique, Franck; Litanies, Alain; Le Banquet Céleste, Messiaen; Choral Varié on Veni Creator, Durufé.

Donna Sue Patterson, Dallas, Tex. — SMU junior recital, student of Robert Anderson Feb. 3: Prelude and Fugue in C major, Böhm; Combat de la mort et de la vie, Messiaen; Canon Variations on Vom Himmel hoch, Bach.

Keith McNabb, Conway, Ark. — Second Baptist Church, Little Rock Dec. 5: Toccata, Adagio and Fugue in C, Bach; Greensleeves, Wright; La Nativité, Langlais; Improvisation on In dulci júbilo, Karg-Elert.

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Programs of Organ Recitals of the Month

John Obetz, Independence, Mo. — King Chapel, Cornell College, Mount Vernon, Iowa Jan. 20; Memorial Presbyterian Church, Midland, Mich. Jan. 23; Andrews University, Berrien Springs, Mich. Jan. 27; Litanies, Alain; Vision of the Church Eternal, Messiaen; Tierce en Taille, DuMage; Dialogue, Dandrieu; Chorale in A minor, Franck; Variations on America, Ives; Prelude and Fugue in E minor, Buxtehude; Four Organ Psalms, Zimmermann.

Edward Hansen, Seattle, Wash. — Plymouth Congregational Church Jan. 25: Prelude and Fugue in C (9/8), The old year has passed away, Lord God, now open wide thy heaven, O Lamb of God, Bach; Prelude and Fugue in G minor, Buxtehude; Canzona, John Verrall, Passacaglia on When Jesus Wept, Alma Onclay; Andante, calmo ma con fantasia, Sontata 1, McKay; Music for Organ and Brass, Michael Young.

George Baker III, Dallas, Tex. — First Methodist Church, Fort Worth Jan. 12, Temple Emanuel, Dallas, Jan. 19, Trinity Episcopal Church, Tulsa, Okla. Jan. 25: Prelude and Fugue in C major (9/8), Nun freut euch, Bach; Suite, opus 5, Durullé; Prelude and Fugue in E minor, Bruhns; Partite diversi di Follia, Pasquini; Fantasy for Flute Stops, Sowerby; Introduction and Passacaglia in F minor, Reger.

Sandra Soderlund, San Francisco, Calif. — Temple Hill, Oakland March 1: Prelude and Fugue in C minor, Buxtehude; O Welt, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Prelude and Fugue in G major, Bach; Sonata 2, Hindemith; Pieces for Flute Clock, Haydn; O Sacred Head, Pange Lingua, Chorale and Fugue on Lässt uns erfreuen, Bielawa.

Charles Walker, Toronto, Ont. — St. Paul's Church Jan. 18: Two Organ Sonatas, Scarlatti; Toccata, Canzon dopo la Pistola, Recerca dopo il Credo, Fiori Musicali, Frescobaldi; Canzona, Gabrieli; Toccata, All' Offertorio, All' Elevazione, Al Post Comunio, Sonata d'Intavolatura, Zipoli.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral Feb. 6: Prelude and Fugue on a Theme of Vittoria, Britten; Toccata per l'Elevazione, Frescobaldi; Rhosymedre, Vaughan Williams; Fugue in E flat (St. Anne), Bach.

Donald R. M. Paterson, Ithaca, N.Y. — St. Thomas Church, New York City Jan. 21: Plein Jeu, Suite du Premier Ton, Guilain; Fugue 12, Roberday; Tierce en Taille, Gigault; Basse de Trompette, Marchand; Plein Jeu, Trio, Clérambault; Dialogue, Benedictus, Raison; Prelude à Cinq Parties, Dessus de Tierce sur de Cromhorne, Juillien; Offertoire sur les grands jeux, Cromhorn sur la Taille, F. Couperin; Noël: Ou s'en vont des gays Bergers, Lebeque; Allein Gott in der Höh, Fantasie in G major, Bach.

Wolfgang Rübsam, Dallas, Tex. — graduate recital, SMU student of Robert Anderson Jan. 25: Offertoire, Messe pour les Paroisses, F. Couperin; Cromorne en taille, Grigny; Trio Sonata 2 in C minor, Bach; Concerto in D minor, Vivaldi-Bach; Serene Alleluia, Messiaen; Intermezzo, Alain; Prelude Fugue on A-L-A-I-N, Durullé; Chorale in E major, Franck.

Lloyd Holzgraf, Los Angeles, Calif. — First Congregational Church Feb. 2: Toccata and Fugue in F, Buxtehude; Partita on Was Gott tut, Pachelbel; Benedictus, F. Couperin; Prelude and Fugue in E flat, Bach; L'ange a la Trompette, Charpentier; In dulci jubilo, How Brightly Shines the Morning Star, Drischner; Meditation a Sainte Clotilde, James; Allegro, Symphony 4, Widor.

Sister Donna Fredericksen, Milwaukee, Wis. — Northwestern U graduate recital, student of Karel Paukert, Alice Millar Chapel, Evanston Jan. 20: Partita on Ah! What Shall the Sinner Do, Pachelbel; Voluntary 1 in E minor, Walond; Toccata and Fugue in D minor (Dorian), Bach; Song of Peace, Incantation for a Holy Day, Langlais.

George Edward Damp, Spokane, Wash. — St. John's Cathedral Jan. 25: Chaconne in G minor, Couperin; Benedictus, Parish Mass, F. Couperin; Veni Creator, Grigny; Litanies, Alain; Ave Maria, Ave Maris Stella, Langlais; Aria, Symphony 6, Vienne; Chorale in A minor, Franck.

James McGregor, Newark, N.J. — St. Paul's Chapel, Trinity Parish, New York City Jan. 28: Toccata in C major, Froberger; Andante KV 616, Mozart; Noël sur les jeux d'anches sans tremblant, Daquin; Fantaisie 2, Alain; Fantasie and Fugue in A minor, Bach.

Robert Anderson, Dallas, Tex. — Caruth auditorium, SMU Feb. 1: Prelude and Fugue in G major, Bach; Reliëf for Organ and Four Electronic Sound Tracks, Ton Bruynel; Trois Danses, Alain; Introduction, Variations and Fugue on an Original Theme, Reger.

C. Wesley Anderson, Minneapolis, Minn. — St. John's Episcopal Church, St. Paul Jan. 2, all-Scandinavian: Prelude, Fugue and Chaconne in C, Buxtehude; Jesus, Frelser, Vi Er Her, Den Store Hvite Flok, arr. Egil Hovland; Jeg Er Sa Glad Hver Julekveld, arr. Ludvig Nielson; Tryggare Kan Ingen Vare, arr. Hokanson; Toccata, Nystedt; Maestoso, Partita, Sulo Salonen; Preludi (Bachin pieneen G Molli Fuugaan), Lauri Härmäläinen; Pastorale, Arvi Kavonen; Toccata, Erkki Salmenhaara; Finlandia, Siebelius. Shirley Kartarik, soprano, shared the program.

Robert V. Koehler, Tampa, Fla. — Interbay United Methodist, Tampa, Fla. Jan. 26: A Mighty Fortress, Pachelbel; Erbarm dich mein, Herr Jesu Christ, dich zu uns wend, Ich ruf zu dir, Prelude and Fugue in D minor, Bach; Deck Thyself, My Heart is Filled with Longing, Brahms. Schöner Herr Jesu, Schroeder; Prelude on Father, We Thank Thee, Peek; Praise to the Lord, the Almighty, Manz.

Cyril Mossop, Calgary, Alta. — Redeemer Cathedral Dec. 2: Chaconne, L. Couperin; Flute Solo, Arne; Tiento lleno por B cuadrado, Cabanilles; Two pieces for Flute Clock, Haydn; Noël, Grand Jeu et Duo, Daquin; Christmas Pastorale, Valentini; Catalana, Guinaldo; Greensleeves, Purvis; Noël Suisse, Daquin.

Thomas Brantigan, Baltimore, Md. — Northwestern U senior recital, student of Karel Paukert, Alice Millar Chapel, Evanston Jan. 20: Sonata 6, Mendelssohn; Wir glauben, Prelude and Fugue in E flat major, Bach; Chorale-Improvisation on Victimae Paschali, Tourneure; Le Jardin suspendu, Alain; Postludium, Glagolitic Mass, Janacek.

William R. Leonard, El Monte, Calif. — Chapel of St. Simon and St. Jude, Alhambra, Calif. Jan. 13: Rigaudon, Campra; In dulci jubilo, Bach; Now thank we all our God, Leonard; Jesu joy of man's desiring, Bach; Greensleeves, Layton; Variations on a Noël, Daquin.

Richard Peek, Charlotte, N.C. — Unitarian Church Feb. 1: Grand Jeu, Récit, Basse de Trompette, DuMage; Prelude and Fugue in D major, Bach; Flötenuhr, Haydn; Prelude 3 in D minor, Mendelssohn; Schmücke dich, Brahms; Sketch in F minor, Schumann; Gigue, Peek; Desseins éternels, Dieu parmi nous, Messiaen.

Karen Allen, Nashville, Tenn. — St. George's Episcopal Church Feb. 1: Dialogue sur les grands jeux, Convent Mass, F. Couperin; Drie Geestelijke Liederen, Henk Badings (with Mary Jane Rogers, alto, Dewayne Pigg, oboe); Shepherds Came, their Praises Bringing, O Dearest Jesu, Walcha; Litanies, Alain; Five Pieces, Schroeder (with Stephanie Woolf, violin); Prelude 3, Milhaud; Prelude 1, Bloch; Andante, Henri Zagwijn (with Diane Harris, flute); Passacaglia and Fugue in C minor, Bach.

Lester W. Berenbroick, Madison, N.J. — St. Mary's Abbey-Delbarton, Morristown, N.J. Jan. 18: Grand Jeu, DuMage; Toccata per l'Elevazione, Frescobaldi; Wie schön leuchtet, Buxtehude; Voluntary in C, Purcell; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in E flat, Bach; Baroque Suite, Young; Pasticcio, Langlais; Toccata, Monnikendam.

Marilyn Keiser, New York City — Westminster Presbyterian Church, Lincoln, Neb. Jan. 11: Prelude and Fugue in C minor, Mendelssohn; Andante in F major K 616, Mozart; Concerto 2, Handel; Fantasie and Fugue in G minor, Bach; The Burning Bush, Berlin; Nativity Suite, Wyton; Allegro Vivace, Finale, Vienne.

Kenneth Axelson, Pittsburgh, Pa. — Mount Lebanon Presbyterian Church Jan. 25: Triple Kyrie, O Whither Shall I Flee, He Who Would Suffer God to Guide Him, Toccata and Fugue in D minor (Dorian), Bach; Suite for a Musical Clock, Handel; Chorale in E major, Franck; Allegro Vivace, Finale, Symphony 1, Vienne.

Eleanor H. Taylor, Hartford, Conn. — Christ Church Cathedral Feb. 11: Fugue in D, Bach; Settings of Passion Chorale, Pachelbel, Bach, Peeters, Brahms, Langlais; Canzona in D minor, Bach.

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Programs of Organ Recitals of the Month

Klaus Kratzenstein, Houston, Tex. — Rice U Chapel Feb. 6: Toccata in A, Bergamasca, Frescobaldi; Toccata 2, Froberger; Ricercar in F, Fugue in C, Krieger; Toccata in C, Cernohorsky; Partita on Ach, was soll ich sinder machen, Pedal Exercitium, Aria in F, Prelude and Fugue in F minor, Bach.

Jack Abrahamse, Peterborough, Oct. — George Street United Church Nov. 23: Partita over Psalm 105, Cor Kee; Concerto 1 in G, Ernst-Bach; Fantasie in Eco, Movendo un Registro, Banchieri; Prelude, Orbis Factor Mass, Langlais. Mr. Abrahamse played a piano group and Charles Dorrington, bass-baritone was assisting artist. Nov. 30: Jesu, Joy of Man's Desiring, Bach-Jacques; Organ Concertos 5, 6, Handel. A chamber orchestra and Margaret Marris, contralto, shared the program.

Roger M. Hatlestad, Iowa City, Iowa — University of Iowa doctoral recital Gloria Dei Church Jan. 16: Ricercar Arioso I, Gabrieli; Mein junges Leben, Sweetinck; Plein Jeu, Fugue, Basse de Trompette, Grand Jeu, Du-Mage; Fantasie and Fugue in G minor, Bach; Seven Pieces, Dreissig Spielstücke, Distler; Introduction and Passacaglia in D minor, Reger.

Roger Roszell, Chicago, Ill. — St. Peter's United Church Feb. 8: Fugue in A minor, Cernohorsky; Voluntary in D, Boyce; When in the Hour of Utmost Need, Prelude and Fugue in E flat, Bach; Benedictus, Reger; Rhosymedre, Vaughan Williams; Fanfare on Azmon, Goode; Contemplation on Tallis' Canon, Purvis; Toccata, Symphony 5, Widor.

Mrs. Lawrence Birdsong, Longview, Tex. — Fiftieth anniversary recital First Baptist Church Jan. 25: Rigaudon, Campra; Andante Cantabile, Violin Sonata 3, Bach; Fountain Reverie, Fletcher; Noël with Variations, Bedell; Solemn Melody, Davies; When Even Shadows Gather, Stoughton; Puer Natus Est, Titcomb.

David E. Clark, Chicago — St. Peter's Church, Elmhurst, Ill. Feb. 8: Voluntary in G, Greene; Chorale Preludes, Fantasie and Fugue in G minor, Bach; Lamento, Dupré; Baroques, Bingham; Fantasie in F minor, Mozart.

Peter Hurford, St. Albans, England — National Shrine, Washington, D.C. Jan. 23: Dialogue, Hurford; Toccata, Kropfreiter; Variations, Litanies, Alain; Prelude, Fugue and Variation, Franck; Sonata 4, Sei gegrüßet Partita, Prelude and Fugue in G major, Bach.

Rollin Smith, Brooklyn, N.Y. — Brooklyn Museum Jan. 4: Fantaisie Héroïque, Meale; Sedenade, Schubert; L'Arlesienne Suite, Bizet; Carmen Paraphrase, Bizet-Lemare. Jan. 11: Sonata 3, Borowsky; In a Monastery Garden, Ketelbey; Ancient Phoenician Procession, Stoughton; In Paradisum, Dubois; Italian Rhapsody, Yon. Dec. 28: Finlandia, Sibelius; Noël Suisse, Daquin; Fantasia quasi una Sonata for pedals alone, Iasillo (first performance); In dulci jubilo, (two settings) In Thee is gladness, Bach; Sonata 2, Borowski; Prelude to Act 1, Elsa enters the Cathedral, Prelude to Act 3, Lohengrin, Wagner.

David Britton, Los Angeles, Calif. — Occidental College Dec. 2: Prelude and Trumpetings, Roberts; La Vierge et l'Enfant, Messiaen; Josef est bien marié, Balbastre; Noël pour l'amour de Marie, LeBégue; Chorale, Symphony 2, Vienne; Prelude and Fugue in A minor, Bach; Puer natus est, Ecce panis Angelorum, Ahrens; Partita on Nun komm der Heiden Heiland, Distler.

Hedley E. Yost, Morristown, N.J. — First United Methodist Church, Somerville Jan. 18: Union Lutheran Church, York, Pa. Jan. 25: Prelude, Fugue and Chaconne, Buxtehude; Herr Jesu Christ, dich zu uns wend (two settings), Bach; Chorale in E major, Franck; Concerto 6 in B flat, Handel; Choral Dorian, Alain; Prelude and Fugue on B-A-C-H, Liszt.

Paul Emmons, Appleton, Wis. — Lawrence U senior recital Jan. 12: Prelude in D minor, Pachelbel; Toccata and Fugue in F, Bach; Fast and Sinister, Symphony, Sowerby; Tiento de quanto tono a modo de Cancion, Arranjo; Offertoire, Sortie, Messe de la Pentecôte, Messiaen.

Carol Ann Bradley, Springfield, Ill. — First Methodist Church Feb. 1: Suite Medievale, Langlais; Herzlich thut mich verlangen, Brahms; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Finale, Symphony 1, Vienne.

Larry King, New York City — Trinity Church Feb. 5: Essay, Mader; Sketch in D flat, Schumann; Psalm Prelude 2, Howells; Fantasie and Fugue in G minor, Bach. Feb. 19: Offertoire, Messe Solennelle, F. Couperin; Fantasie in A, Franck; Tu es Petra, Mulet.

August Mackelberghe, Detroit, Mich. — St. John's Episcopal Church Feb. 20: Toccata in D minor, Reger; Symphony 2 in D major, Widor. Feb. 27: Concerto 1 in G, Ernst-Bach; Theme and Variations, Mozart; Sonata in D minor, Scarlatti; Pastorale, Vienne; Prelude and Fugue on B-A-C-H, Liszt. March 6: Sonata 1, Mendelssohn; Suite for a Musical Clock, Haydn; Introduction and Fugue, Sonata on Psalm 94, Rebuke, March 13: Concerto 10 in D minor, Handel; From God I Will not Turn, Buxtehude; Toccata, Melody in Blue and Fugue, Mackelberghe. March 20: Chorale in A minor, Franck; Offertoire in B minor, Dubois; Sonata in D minor, Guilmannt.

Robert Gant, Conway, Ark. — Arkansas College faculty recital, First Methodist Church Feb. 3: Prelude and Fugue on B-A-C-H, Liszt; Noël, Grand Jeu et Duo, Daquin; Fantasie and Fugue in G minor, Bach; Fantasie in F minor K 608, Mozart; O Welt, ich muss dich lassen, Es ist ein Ros', Brahms; Impromptu, Vienne; Dieu parmi nous, Messiaen.

Mary E. Orth, Sequin, Tex. — Rice University chapel, Houston Jan. 25: Prelude and Fugue in C major, Böhm; Aria, Loeillet; Sonata 6, Mendelssohn; Chromatic Study on B-A-C-H, Piston; Sonata 1, Passacaglia and Fugue in C minor, Bach.

Joyce Kofron, Cedar Rapids, Iowa — Coe College auditorium May 17: Toccata in E minor, Pachelbel; Nun freut euch, Fantasie and Fugue in G minor, Bach; Pièce Héroïque, Franck; Pastorale, Milhaud; Epilogue, Langlais; Finale, Symphonie 1, Vienne.

Donald L. Books, New Haven, Conn. — Christ Church Cathedral, Hartford Feb. 18: Concerto in A minor, Vivaldi-Bach; O Sorrow Deep, Brahms; Prelude and Fugue in C major, Bach.

John Searchfield, Calgary, Alta. — Redeemer Cathedral Dec. 9: Wachet auf, Bach; Fantasie Sonata, Rheinberger.

Squire Haskin, Buffalo, N.Y. — St. Paul's Cathedral Jan. 25: Voluntary in A minor, Stanley; Partita on Sei gegrüßet, Bach.

Charles John Stark, Ames, Iowa — Salem Lutheran Church Jan. 4: Good Christian Men Rejoice, Rejoice Now Christian Souls, Jesu Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; How Brightly Shines the Morning Star, Pachelbel; O Come, O Come, Emmanuel, Cassler; The Happy Christmas Comes Once More, Nystedt; Silent Night, Barber; Pastorale, arr. Clokey; What Child is This, Purvis; From Heaven on High, Edmundson; What Star is This, Purvis; Gesu Bambino, Yon; March of the Magi, Edmundson; Noël, Daquin; Now Thank We All Our God, Bach; Behold a Host Arrayed in White, Eivind Alnaes; Flute Solo, Arne; Children of the Heavenly Father, Elmore; Toccata, Symphony 5, Widor.

David Hinshaw, El Paso, Tex. — Immanuel Lutheran Church, Santa Clara, Calif. Feb. 1: Batalla Imperial, Cabanilles; Die Nobis, Maria, Cabezón; Two Anonymous Piezas de Clarines; Three Sonatas, Soler; Misa a Tres, Gomez; Inspiración, Estrada; Final, Sonata de Navidad, Jimenez; Desolación, Vega Nuñez; Scherzino, Noble; En un Templo Churrigueresco, Cortés; Toccata, Villancico y Fuga, Ginastera.

Clark Terrell, Arkadelphia, Ark. — Second Baptist, Little Rock Dec. 19: Fantasie and Fugue in G minor, Nun komm, der Heiden Heiland, Wachet auf, Bach; Weihnachten 1914, Reger; Noël, Mulet; Toccata in B minor, Gigout.

John Barry, Long Beach, Calif. — St. Paul's Cathedral, Los Angeles Feb. 27: Fugue a la Gigue, Bach; Concerto 5 in F, Handel; Prelude and Fugue in E flat, Bach; Grand Choeur Dialogue, Gigout.

Rosalind Mohnsen, Le Mars, Iowa — Dordt College, Sioux Center, Iowa Feb. 3: All Bach lecture: Fantasia and Fugue in G minor, Das alte Jahr vergangen ist, Nun komm der Heiden Heiland, Sonata 5.

James Patton, West Hartford, Conn. — Trinity Church, New York City, Feb. 26: Six Schubler Chorales, Sonata 6 in G, Bach.

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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.

Allan Birney, Bethlehem, Pa. — All-Bach series. General Theological Seminary, New York City Dec. 16: Pastorale; Vom Himmel kam der Engel Schaar; In dulci jubilo (two settings); Jesu, meine Freude, Wir Christen-leut'; Fantasie and Fugue in C minor; Vom Himmel hoch; Wachet auf; Gelobet seist du (two settings); Christum wir sollen loben (two settings); Lobt Gott, ihr Christen, all-zugleich; Helft mir Gottes Güte preisen; Nun komm, der Heiden Heiland (two settings); Toccata in C. Jan. 6: Toccata in D minor; Allein Gott in der Höh' sei Ehr (three settings); Concerto 4 in C, Gottes Sohn ist kommen; Vom Himmel hoch; Vom Himmel kam der Engel Schaar; Partita on O Gott, du frommer Gott; Trio Sonata 5; Das alte Jahr; In dir ist Freude; Mir Friede' und Freud'; Herr Gott, nun schleuss den Hemmel auf; Prelude and Fugue in C. Jan. 27: Prelude in E flat; Triple Kyrie (two settings); Allein Gott in der Höh' (three settings); Dies sind die heiligen zehn Gebot (two settings); Wir glauben all' an einen Gott (two settings); Vater unser (two settings); Christ unser Herr zum Jordan kam (two settings); aus tiefer Noth (two settings); Jesus Christus unser Heiland (two settings); Fugue in E flat. Feb. 17: Prelude and Fugue in A; Partita on Sei gegrüßet; Trio Sonata 6; O Lamm Gottes, unschuldig; Christus, der uns selig macht; Christe, du Lamm Gottes; Fugue in C minor; Wenn wir in höchsten Nöten sein; Toccata and Fugue in G.

Lloyd Cast, Albany, N.Y. — All Saints Cathedral Feb. 22: Variations on My young life, Sweelinck; Chorale in E major, Franck; Prelude and Fugue on a Theme of Vittoria, Britten.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral Feb. 20: Concerto 2 in B flat, Handel; Suite In Praise of Merbecke, Wyton.

Calvin Hampton, New York City — Calvary Church, Jan. 4, 11, 18, 25: Refrctions, Hampton; Choate School, Wallingford, Conn. Jan. 19: La Nativité, Messiaen.

Dennis Michno, New York City — Trinity Church Feb. 12: Andante für eine Walze, Mozart; Elegy, John McCabe; Suite du Premier Ton, Clérambault.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Jan. 7: Concerto in D minor after Torelli, Partita on Lobt Gott, Walther; Lobt Gott, Wie schön leuchtet, In dulci jubilo, Prelude and Fugue in G minor, Buxtehude. Jan. 14: Fantasie, Variations on Puer nobis nascitur, Sweelinck; Wir Christen-leut, In dich hab' ich gehoffet, Vom Himmel hoch, Heut' fängt an das neue Jahr, Allein Gott in der Höh', Kauffmann; A solis ortus cardine, Grigny. Jan. 21 all Bach: Pastorale, Concerto in G major, Canonic variations on Vom Himmel hoch.

Feb. 4: Fugue in D major, Voluntary in G minor, Handel; Four Chorale Preludes, Oley; Variations in D minor, Fantasie and Fugue in C minor, C.P.E. Bach. Feb. 18: Ciacona in E minor, Erhalt uns Herr bei deinem Wort (two settings), Gott der Vater wohn uns bei, Prelude and Fugue in D minor, Buxtehude; Three Fugues on B-A-C-H, Schumann. Feb. 25: All Bach: Prelude in E flat major; Kyrie, Gott Vater (two settings), Christe, aller Welt Trost (two settings); Kyrie, Gott heiliger Geist (two settings).

Richard Alexander, New York City — Christ Church Cathedral, Hartford, Conn. Feb. 25: Ciacona in E minor, Buxtehude; Cantabile, Symphony 2, Vienne; Prelude and Fugue on B-A-C-H, Liszt.

Pamela Palmer, Albany, N.Y. — All Saints Cathedral Feb. 15: Impromptu, Vienne; Modal Piece 1, Langlais; Poco Vivace, Schroeder; Variations on Victimae Paschali Laudes, Ropek.

Christopher Kane, Lodi, Calif. — First United Methodist Jan. 25: Cortège et Litanie, Dupré; Prelude and Fugue in B minor, Bach; Variations on Est-ce Mars, Sweelinck; Fugue on B-A-C-H, Schumann; Tu es petra, Mulet.

Wallace M. Dunn, Hillsboro, Kans. — First Presbyterian Church, Wichita Feb. 17: Clavierübung Part 3 with large-scale chorales, Bach.

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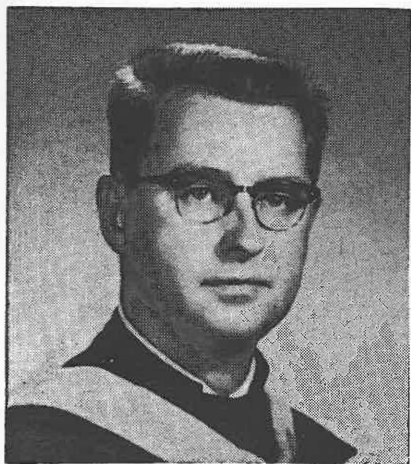
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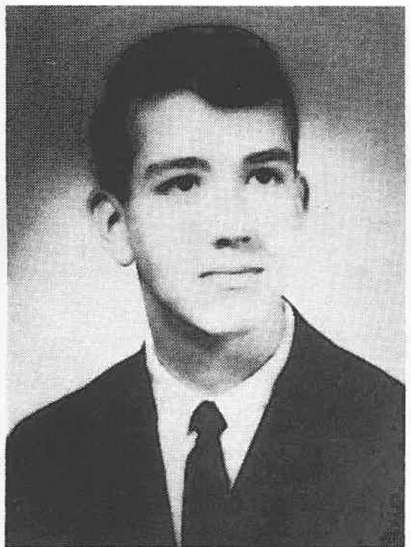


H. Winthrop Martin has become organist and choir master of the First English Lutheran Church, Syracuse, N.Y., which church celebrated its 90th anniversary last October and November. Mr. Martin was last season at St. Luke's Episcopal Church, Camillus, N.Y. and for 13 years at St. Paul's Church, Syracuse. He holds MusB from Boston University, MSM from Union Seminary and the AAGO and ChM.

He has served as president of the New England Choir Directors' Guild and of the Central New York Association of Music Teachers. He is vice-president of Pro-Art auxiliary of Civic Morning Musicals of Syracuse.



Mrs. J. H. Scott, organist at Salem Lutheran Church, Chandalersville, Ill. was honored at a special service Dec. 14 at the completion of 55 years of service there. She received a Bible during the service from the chairman of the congregation. At noon the congregational assembled in the parish hall for a fellowship dinner in her honor.



Robert Parkins has been appointed as associate organist and choir master to Gerre Hancock at Christ Church, Cincinnati. He is a senior student of Mr. Hancock at the College-Conservatory of Music of the University of Cincinnati. Previous study was with James Good, Southern Baptist Seminary, Louisville, Ky.



New Books

Paul G. Bunjes, *The Praetorius Organ*. St. Louis: Concordia, 1966; xxx, 1024 pp., 105 plates, \$35.00.

Edmondstone Duncan, *The Story of the Carol*. (originally published, New York: Charles Scribner's Sons: 1911) Detroit: Singing Tree Press, 1968; xi, 253 pp., \$8.50.

Roland Killinger, *Zungenstimmen (Reed Pipes)*. 7141 Beihingen/Neckar, West Germany, 1969; no pagination, \$6.00 plus postage.

J. A. Westrup, *Bach Cantatas*. Seattle: University of Washington Press, 1969; 60 pp., \$.95. (BBC Music Guides, No. 3)

C. F. Abdy Williams, *The Story of Organ Music*. (originally published, New York: Charles Scribner's Sons: 1905) Detroit: Singing Tree Press, 1968; xiv, 298 pp., \$8.50.

The publication of Dr. Bunjes' dissertation will be of absorbing interest to everyone who has followed the developments of the *Orgelbewegung*. Using Praetorius as a focal point, this study treats the subject of the early Baroque organ in exhaustive detail. The many charts and plates, all presented with painstaking care, are especially helpful. Finally, Concordia is to be commended for the excellent reproduction process and high quality paper.

The business of reprinting, entirely justified in the case of The Praetorius Organ, seems to us to have little rationale when applied to items such as The Story of the Carol and The Story of Organ Music. Both books are ludicrously out of date. They are not yet old enough to be unobtainable. The only positive aspect we find here is the attractive printing and binding.

Herr Killinger's book on Reed Pipes is in essence a catalogue for the company of which he is head, but much general information is also provided. The cover is of the "ring-binder" variety. Paper, illustrations, charts, etc. are all of first-rate quality. It is fascinating to compare the various scalings for Trompeten, Posaunen, and the rest.

We were pleasantly surprised to learn of the BBC Music Guide series, originally published in 1966. Each book is an attractively slim paperback, designed (as the jacket blurb aptly mentions) for "listeners, performers, and students" — a rather comprehensive designation! Professor Westrup's discussion follows his usual lucid style; there are copious music examples. Some of the other titles in this series are: Haydn Symphonies (H.C. Robbins Landon), Mozart Chamber Music (A. Hyatt King), Schubert Songs (Maurice J. E. Brown), and Berlioz Orchestral Music (Hugh Macdonald). — WV

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Bourdon 8 ft.
Dulciana 8 ft.
Lieblichflöte 8 ft.
Octave 4 ft.
Koppelflöte 4 ft.
Super Octave 2 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Zimbel 3 ranks
Sesquialtera 2 ranks
Bombarde 16 ft.
Harmonic Trumpet 8 ft.
Trompette 8 ft.
Clairon 4 ft.
Chimes
Harp
Celesta

SWELL

Flute Conique 16 ft.
Viola Pomposa 8 ft.
Viola Celeste 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Flute Celeste 2 ranks
Prestant 4 ft.
Flute Ouverte 4 ft.
Nasard 2 1/2 ft.
Doublette 2 ft.
Quarte De Nazard 2 ft.
Tierce 1 1/2 ft.
Plein Jeu 4 ranks
Fagotto 16 ft.
Trompette 8 ft.
Hautbois 8 ft.
Clairon 4 ft.
Tremolo

CHOIR

Quintaton 16 ft.
Gamba 8 ft.
Gamba Celeste 8 ft.
Orchestral Flute 8 ft.
Quintadena 8 ft.
Dolcan 8 ft.
Dolcan Celeste 8 ft.
Principal 4 ft.
Quintade 4 ft.
Quinte 2 1/2 ft.
Octave 2 ft.
Spillflöte 2 ft.
Octave Quinte 1 1/2 ft.
Sifflöte 1 ft.
Scharf 4 ranks
Petite Trompette 8 ft.
Cor Anglais 8 ft.
Clarinet 8 ft.
Tremolo

PEDAL

Kontre Basse 32 ft.
Contra Dulciana 32 ft.
Principal 16 ft.
Bourdon 16 ft.
Gemshorn 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt Pommer 8 ft.
Viola 8 ft.
Choral Bass 4 ft.
Flöte 4 ft.
Kleingedeckt 2 ft.
Mixture 4 ranks
Contre Bombarde 32 ft.
Bombarde 16 ft.
Fagotto 16 ft.
Trompette 8 ft.
Fagotto 8 ft.
Clairon 4 ft.

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It is no more possible to study French Baroque choral music as an isolated phenomenon than it is to examine any of the then-current religious practices without reference to the entire theological climate of the time. Obviously, no short discussion can be attempted in which the involved relationships among several predominant musical styles are clearly apparent. It would be simpler to deal only with the evidence pointing to an international style in large-scale Baroque choral works, for what emerges is a picture of church music strongly affected by the addition of styles, forms, and techniques that first appeared prominently in the theater, and especially in the opera. That this influence made a different impact upon each of several places because of varying amounts of financial support, differing local practices concerned with the centralization of power, and, only to a lesser extent, because of unique national musical characteristics, seems also to be apparent. Some comparison of the various national musical practices will be necessary, but the emphasis of this discussion will be on French music.

In order to assess the position of French choral music of the 17th and 18th centuries, at least three things will have to be considered. First, French music must be viewed in relation to the other important musical styles of the same period; second, it must be examined for any unique features it possesses, through its forms and composers; and, third, some typical works must be considered, however briefly this must be done in the interests of space and available material.

One of the unavoidable truths of historical study is that documents tend to accumulate and survive best at centers of authority and power; one of its blessings is that men of importance strive to attach themselves to such centers, and the best of them generally succeed in their attempts. Consequently, while the danger exists that evidence concerning some important person or activity may lie unnoticed after the dust of centuries has settled, the surviving information usually gives a fair picture of the leading practices of a place and period, and documentary evidence, supported by the music itself, makes local pictures spring to life as more than a dim reflection of the past. Comparisons with similar situations in other locations always prove desirable, and sometimes are fruitful in illuminating musical practices that are dimly seen when only a single source of information is used. By such comparisons, we shall see here that no single country developed its choral tradition in complete isolation, but that an interplay of style and practice is always to some extent evident.

France is one of those countries in which power, society, culture, and naturally music, were highly centralized at the court. The musical activity was strongest at the royal court because of the taste that was stimulated there, supported by the treasury and patronage of the time, and because no other

substantial outlet besides parochial church work or minor patronage was available to French musicians of the 17th and 18th centuries. We must, at this point, discount any influence that might have been exerted by the emerging operatic movement which, even though it falls slightly within our period of study, was not a significant force in choral music except as it affected inserted solo sections of large compositions, as it was a vehicle for chorus, especially in Lully's operas, or as it provided a pattern for the overtures to such large choral pieces.

It is necessary to have a clear picture of what we mean by the French court. Too often the term is used loosely and in a sense that gives life only to the phase of activity with which the user concerns himself. The following description is appropriate to the later years of Jean-Baptiste Lully (1632-1687), with whose influence we shall be concerned shortly.

The court, in 1664, comprised some six hundred persons: the royal family, the higher nobility, the foreign envoys, and the servant staff. In the fullness of Versailles [after 1682, the year in which Louis XIV moved his entourage there] it grew to ten thousand souls, but this included notables in occasional attendance, all the entertainers and servants, and the artists and authors whom the King had singled out for reward. To be invited to the court became a passion only third to hunger and sex; even to be there for a day was a memorable ecstasy, worth half a lifetime's savings.¹

It was in connection with this barbaric life that the arts flourished in France, the music reflecting the inevitable interchange of religious and secular idioms, if such differences may be mentioned inasmuch as the courtly life was highly secular in its approach to religion, to say the least. It is likewise to this court's music that we must address our attention if we attempt to isolate any completely French characteristics in religious music for this period. Before going on to a specific appraisal of French music, however, it will be interesting to see what parallels may be found in the choral music of the other leading cultures of Europe, whether there was some common area of communication that overrode local style and idiom, some common means of communication that was either inherent in religious choral music or that came from some common ancestry.

Comparing the religious choral styles of the leading Roman Catholic and Protestant areas of Europe at the beginning of the 17th century, we see they have in common the retention of traditional materials that were liturgically sound. We also find that the intrusion of secular materials results in a general contamination of supposedly religious style. Often these contaminations were the result of a search for variety in extended, multisectional compositions. We can observe the interrelationship of the countries involved, and of the styles they embraced, in diagram form before we undertake an examination of them separately.

TABLE I
Religious Choral Styles at the Beginning
of the Seventeenth Century
Roman Catholic

ITALY

Roman school was essentially unaccompanied, contrapuntal, with some use of double chorus.

Venetian school was experimental, using contrasting instrumental and vocal groups, often varying in texture, size, and range.

SOUTH GERMANY AND AUSTRIA

Employment of both Italian styles, with tradition generally favoring the Roman practice except where court sponsorship made orchestras available. The existence of several courts other than that of the Hapsburgs made possible a considerable amount of variety.

FRANCE

Unaccompanied choral style for motets and Masses, with the use of organ to support singers in parochial churches. The royal taste is evident in orchestral accompaniments for Masses and motets performed at court. A considerable interest was shown in writing for soloists and solo ensembles in the motets.

The Above Used Latin Texts Almost Exclusively

Protestant

NORTH GERMANY

Lutheran practice retained unaccompanied motets, but developed multisectional pieces with accompaniment, using solo voices and chorus, accompanied by orchestra when available. Support came from petty courts, city-church funds. Texts in German or Latin. There was no important choral development that stemmed from German Calvinism.

ENGLAND

The Service was used as a substitute for the Mass, employing sections of the Roman Canonical Hours and Mass. Anthems were substituted for motets: the full anthem was generally for unaccompanied chorus; the verse anthem used solos, ensembles, and chorus with accompaniment. Solo anthems and full anthems with verses also came into use. The texts were invariably in English.

France and the "International" Choral Style of the 17th and 18th Centuries

By Elwyn A. Wienandt

We may generalize to some extent in saying that the Roman practice, sometimes still referred to as the Palestrina style, was usually most scrupulously followed in those places where papal authority was strongly felt, and to a lesser extent in those where secular authority was strong or where no physical proximity or easy lines of communication with Rome existed. The practice in Venice, for example, represented the influence of wealth and a secular outlook as well as the freedom from Roman control that was evident at St. Mark's.² The Roman practice showed, to a great extent, an abstract, unemotional, contrapuntal, and generally unaccompanied choral style; the Venetian, an experimental treatment of voices and instruments with a high degree of contrast, excitement, and a fortuitous attraction for a vital group of composers who developed the *concertato* style, featuring alternation between instruments and voices as well as between groups of voices themselves. The proximity of Austria and South Germany, the common bond of Catholicism, and the easy access of musicians and wealthy patrons from one place to another, all helped to transmit the liturgical style into the German-speaking south, an area touched with some of the Venetian freedom, but not entirely outside the reach of Roman authority. France, with its common boundaries with South Germany and Italy, completed the liturgical group that, for doctrinal reasons, espoused Latin almost exclusively³ while remaining largely under the domination of Catholic thought (see Table II).

The situation in France was somewhat different from that in the other countries mentioned, however, because of the special and almost total dominance of the court. While the unaccompanied choral style was still used for motets of the older type and for Masses in parochial churches where singers and organists were often the entire musical complement, the taste of the king and the flamboyance of courtly life were evident in the orchestral accompaniments for Masses and motets performed at the court. The Masses, except for a few vernacular works, tended to be firmly attached to the liturgical tradition, but the motets, using special texts for variable feasts and local observances — and this includes the various pieces that were identified simply as psalms — were treated with considerable freedom. The two types that had specific French designations, the *petit motet* and the *grand motet*, used both solo and chorus, along with some kind of accompaniment. The former might have one or more solo voices, chorus, and an orchestra or only a *continuo* group; the latter usually presented several contrasting musical ideas on a larger scale, with more people, and in several movements. It is these grand motets, recently given considerable attention by scholars and performers,⁴ that bear a close relationship to some forms of Protestant music in dimension and style rather than in religious function. It is possible that the main thread of that relationship is found in the presence of secular elements in each case, and in a transfer of idioms from France to England in one. For that reason we must consider, however briefly, the practices of North Germany and England.

North Germany was not a country with a central government, but was rather a loose alliance of petty principalities, each supporting a church-state organization or, if too small for that, espousing a belief that was intended to be shared by the ruler and the ruled. Among the Lutherans this often showed up as a church supporting its own parochial school which provided education for the boys of the community,⁵ those boys furnishing, in turn, much of the choral group that sang for the church services. The Lutheran practice retained the unaccompanied motets of the earlier Catholic practice, and added to them elaborate multisectional pieces with solo voices, chorus, and orchestra



TABLE II
The dispersal of religious influence and language patterns in music in the seventeenth century. (Map by Patricia T. Wienandt).

— stemming from an early exposure to the Venetian school and its practice — that usually had German texts, although a continuation of Latin was permitted and practiced in some places for parts of the service.

England, in its disavowal of Roman authority during the reign of Henry VIII, completely rejected Latin and substituted English, with results that were not always satisfactory musically. Instead of the Mass there was introduced a modified liturgical observance called the Service. It is too complex to discuss here, but it is described in several standard texts and dictionaries, and it may be studied there with profit by those who have no familiarity with its structure. More to the point of our search for an international musical style is the anthem, for it served as a substitute for the Latin motet, setting the Proper texts for the day, psalms, Collects, and occasional nonscriptural religious poetry. The most elaborate of the anthems were the verse anthems, beginning with a solo voice or solo ensemble, and employing chorus and orchestra along with other solo sections. It is this similarity of organization of materials and human forces that is worth pursuing briefly before we return to French music specifically.

It has been evident that in matters of text there was no great freedom exercised in any country unless that freedom was permitted by the dominant religious establishment. Catholic countries, even though their composers sought musical freedom in one way or another, were treated to a steady diet of Latin texts. A few works not intended for regular church services might escape that restriction — for example, the *oratorio volgare* in Italy was in the vernacular — but almost every liturgical piece was firmly tied to the traditional language of Catholicism. The Lutherans, who challenged the traditional form of communication as

well as dogma, tended strongly to the use of German, but were not required to desist from Latin when and where it could be understood. The English, most strongly separated from Rome by royal decree, turned their backs completely on Latin and were forced into the use of their native tongue. Some case may be made for the rugged vigor of German in the Lutheran settings, but the English brought upon themselves a dual problem — the unmusical demand for syllabic settings, and the awkwardness of deliberate misaccentuation.

There was a much clearer line of musical continuity, traceable in most instances back to Italy. That line can be found in the basic forms that made their way into the German cantata, the English anthem, and the French motet — arias, recitatives, and the like. Rising from the early Baroque theatrical experiments in Italy that evolved into opera, these features were adopted by the modern composers of each country, carried back not only for stage and dramatic purposes, but brought into religious music in the same manner that new ideas from every musical generation have crossed the artificial boundaries that separate religious and secular music. The distinction between these religious types and opera itself lay mostly in the place of performance — the church rather than the theater — and the consistent use of choral pieces, often contrapuntal, in the church music that contained those new ideas. It is only a slight overemphasis to say, as does one recent source, that "the motet for large chorus is a sort of religious opera with an overture (cf. Marc-Antoine Charpentier), recitatives, arias, vocal ensembles, duets, trios, or quartets, which the chorus answers."⁶

Similarities can be found also in the performing forces of the various countries. The choirs were, except for those in female convents, Venetian conserva-

tories (*ospedali*) for orphaned, abandoned, or wayward girls, or some rural churches and a few urban centers where experiment was undertaken,⁷ made up entirely of men and boys. While the disposition of those boys' voices differed from one place to another — for instance, in Germany the boys sang soprano and alto parts, but in England boys sang treble and men sang counter-tenor (alto) without exception — the practice of avoiding the use of women in church music was quite general. Since these boys needed training at an early age and their usefulness was limited to the time before their voices changed, situations for training them were as elaborate and well organized as local practice and finances would permit. The Germans were fortunate in their parochial school-church relationship, the Italians had developed and spread a tradition of *scholae cantorum* that served most sizeable churches of the Catholic tradition, and the court churches were supplied by chapels, royal or otherwise, in which the adult performers and the student singers worked together, usually with one of the seasoned adults acting as supervisor of the children. England and France alike, since both had chapels connected with the royal court, developed strong traditions. The English suffered from inbreeding through successive generations of students remaining as teachers;⁸ the French, benefitting from the whims of a more capricious monarchical control, maintained a more vital situation until the Revolution put an end to such matters for a time.

Among these performing forces were instrumentalists as well as vocalists. The Italians of the Roman school were limited to the organ, and even the use of that instrument was as severely controlled as were vocal parts, as may be seen from the statement in the Rules for Sacred Music by the Council of Trent, to the effect that officials should "prevent the use in Church of any music which has a sensuous or impure character, and this, whether such music be for the organ or for the voice."⁹ While such restrictions were intended to apply to all Catholic Christendom, the Venetians within a few decades were engaging in an exciting interplay of string and wind instruments with their choruses and organs; the South Germans and Austrians later tempted the papal wrath by introducing instruments into their larger churches and cathedrals in the face of continuing decrees to the contrary. In fact, as late as 1749, an Encyclical Letter of Pope Benedict XIV stated that "the custom is tolerated in those places where it has already been introduced, of playing the organ or other instruments in Church,"¹⁰ but the list of instruments so tolerated was limited to bassoons and strings, all others being specifically forbidden. The North Germans, being Protestants and under no such limitations, introduced a larger range of instruments without fear of criticism (except from the Pietists); the French, ignoring if not defying the papal decrees, transferred the orchestra of secular entertainments to the chapel and to religious music.

It was in this instrumental music that one of the unique French features of church style was to be seen, for Lully, although not the first to use orchestra in religious works, brought instrumental playing to a peak of perfection not seen before in France, and possibly not elsewhere. The English borrowed directly from this French taste, for Charles II was an exile at the French court during the Commonwealth, and on his return to England in 1660 he brought with him a taste for French delights of many kinds, a taste that was reflected in music by his request for a band of 24 string players like that of Louis. These musicians, supported by occasional wind performers, played the instrumental parts for the verse anthems at the Chapel Royal, flattering the monarch by performing works in which the composers had introduced gay French dance rhythms between, and sometimes in accompaniment to, the scriptural texts of the anthems.¹¹

We have noted here that the most unusual feature of French choral music at this point was the use of the orchestra and the kind of dance-derived music it sometimes played. We can pursue this further by considering a few of the leading choral composers (Continued, next page)



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of that country. One of the earliest significant men to write a new kind of church music was Nicolas Formé (1567-1638). He wrote motets that required the choral forces to be divided into two contrasting groups. In addition, he wrote solo and choral sections of his motets as contrasting parts rather than using the chorus simply to repeat the end of the preceding solo passage. The presence of solo parts with no instrumental support would be extremely odd — the English verse anthem and the German cantata, for instance, accompanied these sections from the outset of their existence — and the need for instrumental support is established early in France, even though no definite evidence of its existence in Formé's work may be seen. His most important contribution will probably continue to be recognized as the use of contrasting double choruses, a treatment he apparently learned from Eustache Du Caurroy (1549-1609), whose pupil he had been.

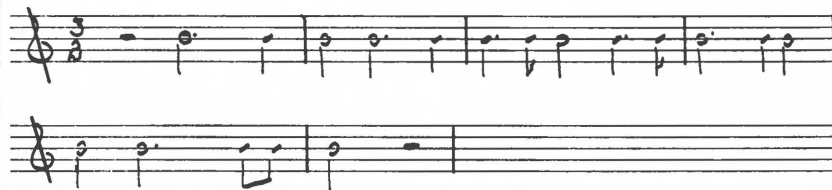
The next composer in this sequence wrote motets with instruments, perhaps to satisfy his own taste, perhaps that of the king. He was Henry Du Mont (1610-1684), a Walloon whose work took him from his native Belgium into France for his mature years. The patronage system made it possible for him to be recognized for his skills rather than his ancestry, and he rose to a position of high esteem at the court and the religious circles in which he worked. By 1640 he was organist at St. Paul's Church in Paris, and in 1663 (the year in which the Chapelle Royale was established) he became chapel master to Louis IV.¹² Perhaps his influence was not strong beyond the establishment of instrumentally accompanied motets and the continued use of differentiated choral groups in polychoral composition, but he trod firmly on the path that was more easily followed by the next non-French composer to appear in Paris, Jean-Baptiste Lully.

Two of the Baroque's most strongly influential composers were not natives of the countries they dominated. Handel, an Italianized German, set a new ideal for the English in music for the stage, the concert hall, and, despite his relatively few works in that genre, for the church. Lully, an Italian who made his way to France in his early youth, brought French music to a high point that set the standard for the following generation at home and also touched several important places abroad. Handel, and many other composers in the later years of that epoch, made use of the French overture form as it had been brought into prominence by Lully. But there were other features that made the Italian of the French court a man of great importance. He regularized the orchestral practice of his day by organizing, with the king's approval, a group superior to the famous *vingt-quatre violons* of which he had been a member, and by insisting on a uniform performance style to be perfected at regular rehearsals. He

posers of that time, he wrote some church music. There are at least 25 motets in which may be found such interesting features as differentiated choruses, adoption of theatrical idioms, orchestral interludes and regular instrumental support for the larger chorus, and an avoidance of polyphony in the later works. Inasmuch as Lully was the favorite of the royal personage, holding a virtual monopoly on certain musical activities in the country, we may be certain that no strong opposing style was being developed successfully during his life. He died at the peak of his career, as the result of an unfortunate accident in which he struck his big toe with the baton he used to sound the beat against the floor. He contracted blood-poisoning, and thus literally conducted himself into the next world!

As to his musical contribution, we may observe several things by a comparison of two works. The first, *Miserere mei, Deus*,¹³ is a grand motet that continues Formé's practice in calling for a small chorus from which solo voices are selected to sing in contrast to, and sometimes with, a larger choral body. There is contrast in texture as well as size, for the small chorus is made up of SSATB; the larger, SATBB. The lightness of the first chorus is emphasized by its accompaniment of *continuo* only; the full body of sound in the second chorus is strengthened by the use of the string orchestra at all times.

The composition, requiring 75 folio pages in the edition cited, is continuous. There are no full cadential stops between solo sections, choruses, orchestral interludes, or ensembles, but each flows into the next without interruption although tempo, meter, and mood undergo frequent changes. No piece that runs to several hundred measures could maintain interest, especially at a court where the religious nature of the composition must have been of secondary importance to many of its auditors, unless considerable variety could be felt by those present, whether or not they were trained in the refinements of musical creativeness. What must have come through strongly was the vigor of the rhythmic treatment, for not only was there tremendous variety in that respect, but the preponderance of syllabic text setting gave a direct strength to the composition as well. Even in the solo sections the settings rarely went beyond the pairing of notes on a syllable, and the rare instances of florid writing are diatonic with clearly discernible chordal orientation. Vigorous dotted rhythms abound in both duple and triple meter, and the latter (Ex. 1) are reminiscent of the saraband and other popular dances of the time. The nature of the text, suitable to the piece's performances at Tenebrae and at a funeral service, is oddly at variance with such dancelike patterns, but this reflects more on the different taste of that time and place than on the skill of Lully or the superiority of our own judgment.



Ex. 1. Characteristic dance rhythm from Lully's motet, *Miserere mei, Deus*, after *Oeuvres (Les Motets)*, I, 44.

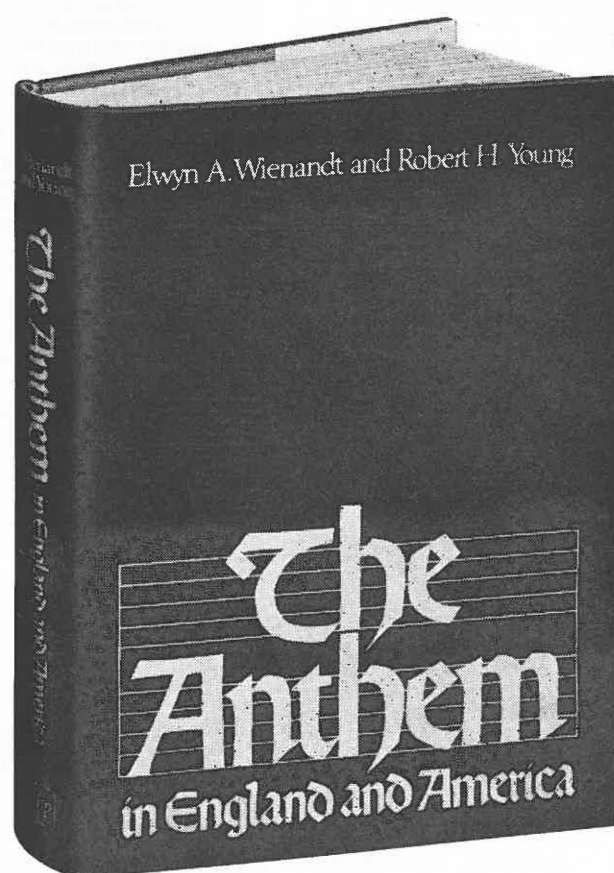
brought to the composition of music for this group a fullness of texture that was new, and which he achieved by writing more melodically for the inner parts than had been the common practice. Since those inner parts were now naturally present in the orchestra, the improvisatory character of the *continuo* keyboard performer's responsibility was lessened inasmuch as complete harmonies were formed in the orchestra without their needing to be formed from the figured bass. Added to that was Lully's practice of conducting with a baton — large, to be sure — rather than at the keyboard; however, the latter still remained the common practice for another century at least.

Lully made an impressive reputation in opera and ballet composition, and, as was the custom with nearly all com-

By way of contrast, we may consider a shorter and more joyful piece, *Plaudite, laetare, Gallia*,¹⁴ the text composed by Pierre Perrin in 1661 to celebrate the birth of the Dauphin. Lully made the musical setting in 1666, the same year the *Miserere* was first heard, but it was not performed publicly until two years later.¹⁵ It also is a continuous piece employing two choirs, SSATB and SATBB, as was the *Miserere*, with soloists drawn from the small, lighter-textured group. There is less contrast of tempo and mood, the piece being confined to sections of duple and compound duple meter. Strong dotted rhythms and trochaic patterns abound; the general tone is one of suitable jubilation; and strong chordal patterns are predominant, with

(Continued, page 32)

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DUDLEY WARNER FITCH DEAD AT 85; 70-YEAR CAREER

Dudley Warner Fitch died Nov. 20 at Laguna Beach, Calif. where he had lived for several years. He was 85 years old.

His long career, spanning 70 years, began at the age of 15 at Newton, Mass. From 1924 to 1941 he was organist and choirmaster at St. Paul's Cathedral, Los Angeles, and later for several years held a similar position at St. Paul's Church, Des Moines, Iowa.

He was dean of the Southern California AGO Chapter in 1922. In 1923 it became the Los Angeles Chapter and he was its first dean.

REPORT IRENE BRESSLER'S DEATH AT HARRISBURG, PA.

Belated word from a fellow charter member of the Harrisburg AGO Chapter reports the death of Irene G. Bressler. Miss Bressler was registrar of the chapter at the time of her death Sept. 27, 1969 and had served as dean and in other capacities. Her chapter scrap books were a matter of great local pride.

For many years she was organist in the Messiah Lutheran Church. After her retirement she had been in demand as a substitute in various churches, and served as assistant both at Messiah church and at the Salem United Church of Christ.

Miss Bressler was famous for her flower garden and became an authority on flower arranging. She participated in various activities for encouraging youth.

ELISABETH ANDERSON DIES; SERVED IN FLUSHING, PEORIA

Belated word reaching THE DIAPASON office, reports the death of Elisabeth Anderson, for many years organist of the First Methodist Church, Flushing (Queensboro suburb of New York City). She died suddenly in August 1969 at Peoria, Ill. to which she had returned a few years previously.

In Peoria, Miss Anderson had served St. Andrew's Episcopal and since her return had substituted in several posts.

A student of Willem Middelschulte in Chicago, she studied with Clarence Dickinson at Union Seminary. She began her long service in the Flushing church in 1931. She spent much of her life as a piano teacher, with particular emphasis on class teaching. She was a charter member of the Peoria AGO Chapter and was its treasurer at the time of her death.

ORGANIST OF DULUTH DIES; UNUSUAL PERSONAL RECORD

Mrs. Edwin J. Olsen, 71, well-known musician of the Duluth, Minn. area, died Jan. 9 in a Duluth hospital. A native of Duluth, she was baptised, confirmed and married in the First Lutheran Church where she served as organist for 52 years. A memorial service for her was held Jan. 12 in the church, with the choir singing two of her favorite anthems.



New Records

Although only one record this month is squarely in the middle of THE DIAPASON's field of involvement, all three

should have wide interest for our readers.

The specifically organ record is a continuation of E. Power Biggs' Historic Organs of Europe series, this being Historic Organs of Italy (Columbia MS7379) with organs of Bologna, Brescia, Ravenna and Bergamo recorded—some of the very organs heard at the 1969 meeting of the Gesellschaft der Orgelfreunde reported by David Sanger on page 18 of last December's issue. Mr. Biggs, as is his custom, plays Italian music peculiarly at home on the instruments chosen. The good engineering and the helpful jacket notes add up to another record in the Biggs series which is valuable and enjoyable.

An Argo record of Delius and Elgar part songs is sung in fine style with beautiful balance, tone and diction by the Louis Halsey singers. It certainly gives us this late Romantic music at its

best (ZRG607). The individual harmonic lushness of the entirely secular Delius songs is particularly well projected. The Elgar songs cover a wider range and emphasize Elgar's special choral equipment and his intimate feeling for good prosody. The poems he selected have a more spiritual cast than those of Delius. This is perhaps not music for everybody these days but is a superb example of its special category.

Most of our readers will remember the series On Using Early Keyboard Fingerings by Sol Babitz, which appeared in our issues of February, March and April 1969. Certainly the work of the Early Music Laboratory is important and we should all want to know its conclusions whether or not we agree with them, or even when we question their research techniques (see Peter Le Huray's Sequel in June, July and August issues of 1969). A record from EML,

P.O. Box 2552, Los Angeles, Calif. 90028 entitled The Future of Baroque Music, accompanied by a booklet, The Baroque Hoax, both by Mr. Babitz, would be valuable for study by almost any serious musician. We feel that Mr. Babitz' apparent determination to set himself up as a controversial battler against an international conspiracy of establishment musicologists sounds a little bit silly, and detracts from the soundness and even credibility of his really valuable work. Better playing on the record, too, (Mr. Babitz violin playing, particularly) and a little less "pamphleteer" approach to both the contents and appearance of the booklet would have emphasized more clearly the contrasts he wants to point out. So our opinion would have to be: this is a valuable release but not nearly as good as it should have been. — FC

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