

THE DIAPASON

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

Sixty-second Year, No. 8 — Whole No. 740

JULY, 1971

Subscriptions \$4.00 a year — 40 cents a copy

Marcel Dupré

1886-1971

Marcel Dupré died on May 31 at Meudon, having reached the age of 85 on May 3. His daughter Marguerite (Mme. Emmanuel Tollet) preceded him in death in 1963. Mme. Dupré and three grandchildren survive.

Equally famed as a virtuoso, a composer and teacher, Dupré was the third generation of a Rouen family of musicians. His paternal grandfather, Aimable Dupré, was a friend of Cavallé-Coll and organist at St. Maclou in Rouen from 1848-1885. His maternal grandfather, Etienne Chauviere, was choir-master at St. Patrice for 30 years, was a bass singer, and was especially known for his training of boys' choirs. Dupré's father, Albert Dupré, was organist at St. Ouen for many years. He was an outstanding student and close friend of Alexandre Guilmant.

Marcel Dupré's gifts were recognized early. His father actively fostered the development of these gifts and in 1895 had a two-manual, 11-stop organ built by Cavallé-Coll in their home. Already in 1894 Dupré had played for Guilmant, and four years later he became Guilmant's pupil. In 1907, at the age of 21, Dupré was awarded first prize after a competition among the Guilmant class at the Paris Conservatory. In 1909 he won the first prize for fugue in the class of Widor.

He had, in fact, been Widor's assistant at St. Sulpice since 1906. From 1916 until 1922 Dupré also took the post of organist at Notre Dame because of the illness of Vierne. In 1934 Dupré succeeded Widor at St. Sulpice.

In 1926 Dupré succeeded Gigout as Professor of Organ at the Conservatory. Dupré became Director of the Conservatory in 1954, succeeding Claude Delvincourt.

Dupré was an inveterate recitalist. According to Mme. Dupré, his 2,000th recital occurred on Jan. 31, 1958, at Lyon, commemorating the 20th anniversary of Widor's death. It was by no means his last recital. A recital played at the age of 82, before an audience of 4,000 people, was reported by William Self in *THE DIAPASON*, May, 1968.

By coincidence, last month's issue carried Rollin Smith's account of Dupré's introduction to U.S. audiences in 1921. He was frequently heard in this country in the 1920's and '30's and after World War II. His last appearance was in October, 1961, in a series of recitals at the Central Methodist Church, Detroit.

Dupré's organ performance was, by his own account, firmly rooted in piano technique. Marguerite Dupré was also a fine pianist, and father and daughter toured together frequently in the 1930's, including in their programs compositions for organ and piano.

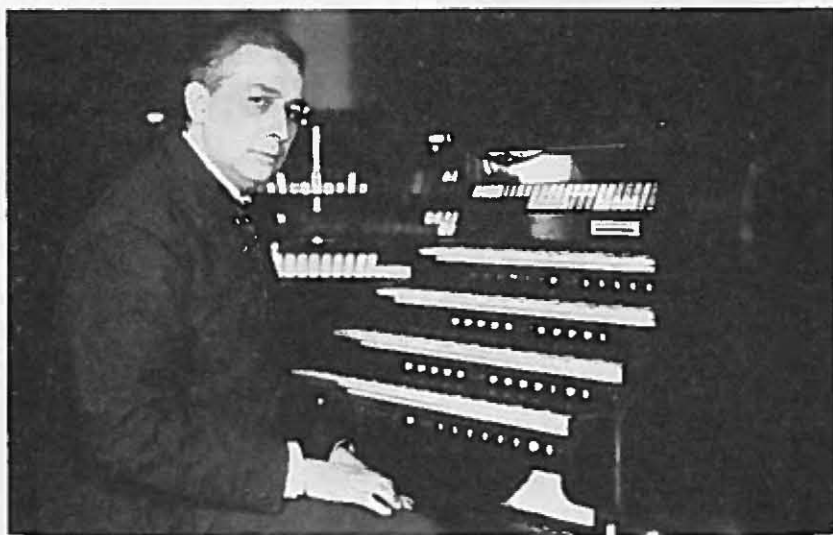
But it was Dupré's ability as an improviser, even more than his interpretation of the literature, which amazed and inspired audiences and fellow musicians alike. The roots of the ability lay in a rigorously methodical study of chant, counterpoint, harmony and form.

Among Dupré's major compositions are pieces for piano, piano and violin, piano and orchestra, chorus, and organ. In particular, the *Three Preludes & Fugues* for organ, Op. 7 (1921) marked a level of stylistic development and performance facility hardly challenged even today.

For a number of years *THE DIAPASON* suggested to the *maître* that he set down in writing some personal expression of his long and brilliant career. The reply, indicative of his intensely active nature, was always the same: "Still too busy for memoirs."



Dupré at St. Sulpice in a photo taken last year. (Courtesy, Marshall G. Miles III, Chicago.)



The Wanamaker console, New York, circa 1921. It was here that Dupré made his debut in the U.S.



Dupré and Marguerite Dupré in the concert salon adjacent to the villa at Meudon, circa 1937. The Guilmant organ was installed here in 1927.

A Tribute

The following is a reprint of a tribute to Marcel Dupré upon his 80th birthday from the May, 1966 issue of *THE DIAPASON* written by his pupil and friend, Clarence Watters. Not wishing to change it, Mr. Watters has added an epilogue to his original tribute.

The American debut of Marcel Dupré took place in the Wanamaker store in New York in 1921 before an invited audience comprising a host of the most illustrious performers, conductors and composers resident in the United States. The full impact of that concert was not felt for many days, such was the stunned unbelief of the audience. Imperious rhythm, sensational technique at manuals and pedals, and incredible powers of improvisation unbalanced the emotional control of the most experienced and mature musicians.

In the weeks that followed many of the great of the musical world were to be found in the Wanamaker auditorium for the series of Dupré concerts that were part of the inauguration of the Wanamaker organ.

A year later, after an American tour of 94 recitals, the name of Dupré became a magic name to organists everywhere in the country. A new virtuoso had come to take his place with Casals and Heifitz and Bachaus.

As an organ virtuoso Dupré has had no rivals in his time; some have said that only the great Bach might have been his equal. To those who followed this man for the 30 years he was active as a virtuoso following his American debut his facility brought only despair.

The organ technique of Dupré is firmly based upon modern French piano technique. As a boy less than a third of his practice hours were given to the organ, for as he said, "... the skill of the organist depends upon his skill as a pianist." Even the great pedal technique that was so admired when Dupré was here in this country is derived from principles of piano technique. One of Dupré's piano teachers blamed him in his youth of "... depriving the world of its finest pianist" by dedicating himself to the organ.

(continued on page 2)

Almost as fascinating as Dupré's keyboard facility was his great skill in controlling the many mechanical movements of the American console. In a few minutes he appeared to be in full command of a new console of moderate size. With amazing muscular memory he never failed to find instantly the exact location of a stop, a piston, a pedal stud. Often it seemed that he must have trained himself to play as a blind man, for he seldom bothered to look for a pedal stud hidden from sight by the choir keyboard. The console at the Philadelphia Wanamaker Store, the old consoles at St. Bartholomew's and West Point brought disaster to many a recitalist; Dupré easily and quickly overcame the terrors of these monster consoles.

What can one say about Marcel Dupré, *improvisateur*, to those who did not hear him improvise in this country in the years between 1921 and 1950, who have not heard the monumental improvisations of St. Sulpice? What can one say about the musician who improvised the *Symphonie-Passion* and wrote it down four years later? And what can one say about the teacher who memorized his pupils' improvisations and then played them back with improvements, while carrying on a rapid discussion of the pupil's work? What can one say of him who, given three themes for a *Prelude and Double Fugue* at Fontainebleau, brought his audience to their feet by changing the assignment to *Triple Fugue with Choral*, with inversion of quadruple counterpoint in the final section?

History records the brilliant extemporaneous playing of Landini, de Cabazon, Bull, Bach, Mozart, Beethoven, Mendelssohn, Bruckner. Yielding nothing in fantasy and originality of idiom, Dupré imposes upon his improvisation a contrapuntal structure unequalled since Bach. Today his postludes at St. Sulpice are invariably in the form of a five-voice double fugue!

The harmonic sources of Dupré's music are to be found in Plainsong, Borodin, Debussy, Stravinsky, and Fauré. His style is an original synthesis of all these, in an organ style compounded of the contrapuntal style of the Baroque, the orchestral style of the Romantic Period, the pianistic idiom of Ravel and Debussy.

The fusion of styles and idioms is seen as early as 1921, in the *Three Preludes and Fugues, Op. 7*. Here is a turning point in literature for the organ. In a single opus Dupré advances the idiom of the organ more than half a century. At the same time he advances organ techniques to a point not too often realized even today.

Dupré the teacher will always remain something of an enigma. His best pupils always find it difficult to recall just what he said at lesson-time to make the lessons the most important experience of the pupil's life. Every lesson seemed to be an experience in ESP. Very little was said, but a vast amount was expressed by the shrug of a shoulder, a few steps across the room, the posture of the master as he listens to a performance or an improvisation. Without a word's being said, the pupil knew at every moment how well he was living up to the expectation of his teacher. At the end of the lesson, he *knew* just what Dupré had been thinking about his work.

It is difficult for any one who has known him intimately for 40 years to speak objectively of Marcel Dupré the person. His extreme modesty and personal warmth are known to many who have been his hosts, to many who have visited him at St. Sulpice. Perhaps it is significant that the organ loft at St. Sulpice, where the greatest of all masters presides, is the easiest of access of all the great organ lofts.

On his 80th birthday I salute Marcel Dupré, a great master and dear friend, and hope he might have before him many fruitful years with his devoted wife, Jeanette.

EPILOGUE MAY 31, 1971

Silenced forever are the towering five-voiced double fugues, the exquisitely wrought six-voiced *ricercare*, the ravishing interludes from the end of one service to the beginning of the next that adorned the Sunday Masses at St. Sulpice for thirty-seven years. Gone, too, is the gracious master and host of the tribune, who welcomed everyone great or small who climbed the many

steps to the most important organ gallery in the world, indeed, the Mecca, the Parnassus of the world of organists.

To the world at large the passing of Marcel Dupré brings to an end the work of the great genius of the organ since 1750. To those who were his pupils, his intimates, it brings a void that in their lifetime can never be filled. To the younger generation it should mark the beginning of a period of re-evaluation of the greatest luminary of the organ since Bach: the whole rationale of his work, in composition, improvisation, performance, and pedagogy.

For all of us bereaved by the loss of a great musician, teacher, friend, nothing could be more fitting than a paraphrase of the words of Chabrier at the grave of César Franck: "Farewell, master. In you we salute one of the greatest artists of all time, and the incomparable teacher whose work has produced a generation of believers and thinkers, armed at all points for hard-fought and prolonged conflicts. We salute, also, the upright and just man, so humane, so distinguished, whose counsels were so sure, as his words were kind. Farewell."



Dupré and Widor, ca. 1926.



Dupré in the 1920's. Inscribed "To Mr. S. E. Gruenstein, with my best regards. Marcel Dupré."



The Dupré's with Mrs. Clarence Watters in 1963.

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**UNUSUAL EVENTS AT
ST. JOHN THE DIVINE, N.Y.**

The month of May brought two unusual musical events to the Cathedral of St. John the Divine, New York City. A special celebration of the Holy Eucharist was celebrated on the afternoon of May 9 to celebrate the third anniversary of the opening of the Broadway show, *Hair*, produced by Michael Butler. The composer, the producer, authors, the entire cast of the show, and the people of New York participated in the service which featured Galt MacDermot's *Mass in F* and selections from *Hair* by James Rado, Jerome Ragni, and Galt MacDermot. An address was given by Nicholas Johnson, commissioner of the Federal Communication Commission, and the sermon was preached by Dr. Harvey Cox of Harvard Divinity School. MacDermot's *Mass* was performed by the choir of St. Martin's Church under the direction of Eugene Hancock. Mr. Hancock prefaced the service with an organ recital of pieces chosen on Black music by Sowande and Ivy Lee Beard, Jr., and the *Litany for a Holy Day* by Langlais.

The following week, on May 16, the entire afternoon was given over to activity with Malcolm Williamson, English composer who is presently visiting faculty member at Westminster Choir College, Princeton, New Jersey. The afternoon began with an open rehearsal and informal performance in the cathedral choir of *Knights in Shining Armour*, a teaching opera commissioned for the Brighton International Festival in 1968. Mr. Williamson guided all those, young and old, who came to participate through the work. Everyone took part in the production. At 4 p.m., traditional Evensong was given over to a "Dialogue Service" in which all the music was composed by Mr. Williamson. The congregation sang several of his hymns, helped out in Psalm 121 with the cathedral choir under Alec Wyton's direction, and the choir performed the cantata *Ascendit Deus*. Mr. Williamson played *Elegy J.F.K., Vision of the Christ Phoenix*, and he premiered four of six new pieces entitled *Peace Pieces*. Mr. Williamson also delivered the address at the service.



Stephen Loher, deputy organist-choirmaster at Grace Cathedral, San Francisco, California and music master for the past four years at the Cathedral School for Boys, San Francisco, has been appointed director of music and organist-choirmaster of Trinity Church on the Green, New Haven, Connecticut. He will succeed G. Huntington Byles, who retired June 30 after 37 years at Trinity. Mr. Loher, a native of San Francisco, is a 1965 graduate of the Peabody Conservatory of Music with the MusB degree. He also holds the MM degree from San Francisco State College. His organ teachers have been Richard Purvis, Clarence Snyder, Arthur Rhea, and Phillip Steinhaus. While at the Cathedral School, Mr. Loher taught grades 1 through 8 in music history, ear training, choral singing, and music theory. He has been involved in the training of the Cathedral choristers.

ST. THOMAS CHURCH, New York City, was the scene of a program in honor of Marcel Dupré on his 85th birthday on May 24. William Self conducted the University Glee Club (John Baldwin, conductor) and the St. Thomas Church choir in Widor's *Mass in F-sharp minor* for two choirs and two organs. Bradley L. Hull played Dupré's *Cortège et Litanie*, and McNeil Robinson played 10 of the *Fifteen Pieces*, opus 18. A reception in honor of William Self, who retired this summer as organist and choirmaster of St. Thomas Church, was held after the program.

THE DIAPASON

Established in 1909

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S. E. GRUENSTEIN, Publisher (1909-1957)

ROBERT SCHUNEMAN
Editor

JULY, 1971

DOROTHY ROSER
Business Manager

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Church Music*

*Official Journal of the
Union Nacional de Organistas de Mexico*

The Diapason
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Ill.; 60605. Telephone 312-11A7-3149
Subscription price, \$4.00 a year in
advance. Single copies 40 cents. Back
numbers more than two years old, 75
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

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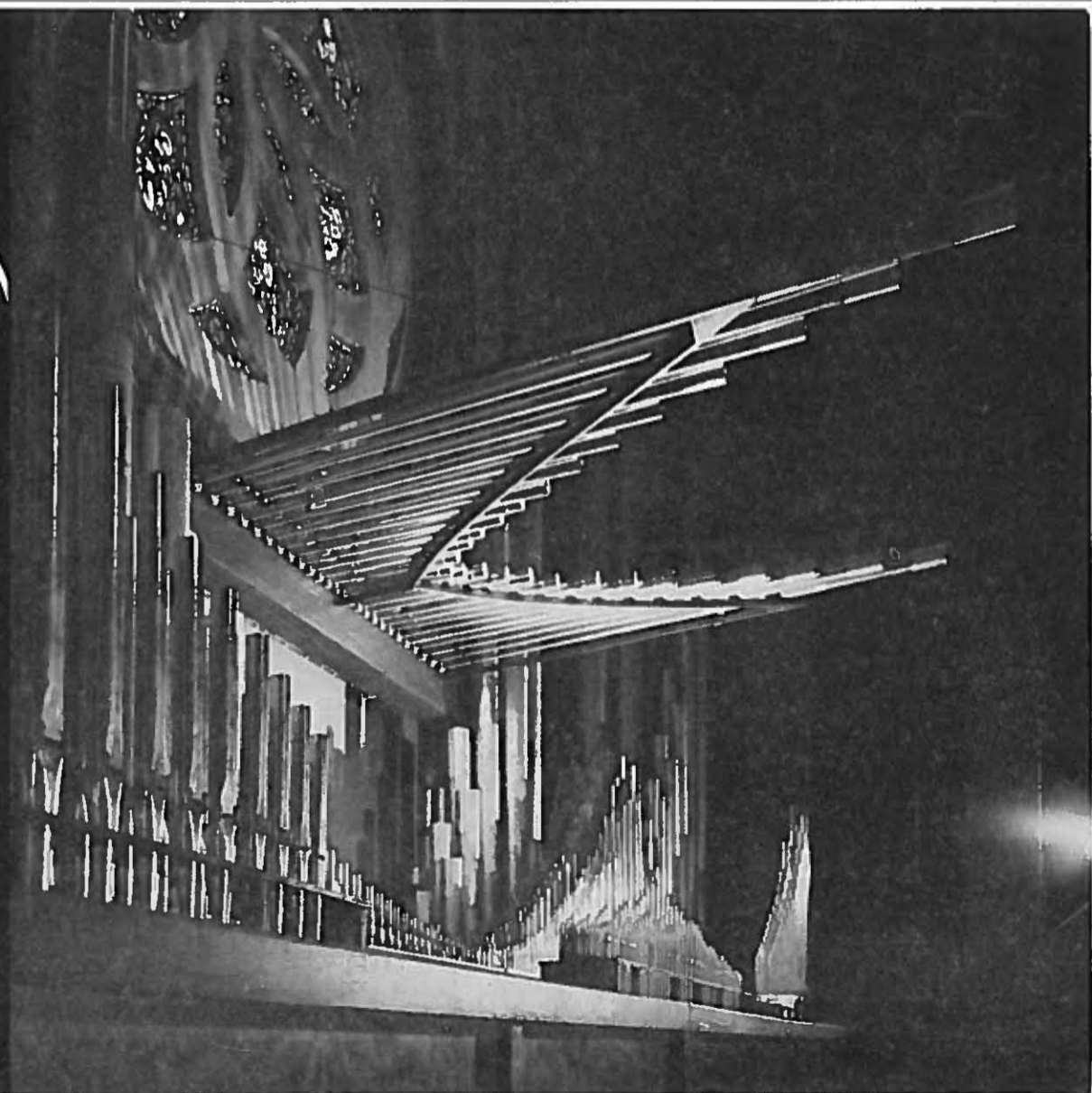
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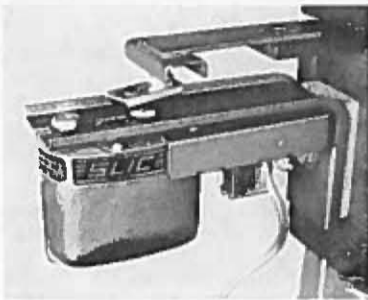


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Methuen Memorial Music Hall, Methuen, Mass., June 9: Versets sur Ave Maris stella, opus 18: Le Chemin de la Croix, opus 29, nos. 2-4 7-10, and 14; Three Preludes and Fugues, opus 7; all by Marcel Dupré.

Because the Methuen programs are printed well in advance of the actual recitals, this was billed as a recital in honor of Dupré's 85th birthday. Some doubtless still thought it so, although the organists in the audience knew that it was instead a memorial celebration, fittingly performed by one of Dupré's most devoted friends and students. It was an occasion of joy, not sadness.

The four versets on the *Ave maris stella* opened the program, and one was immediately impressed with the sure familiarity with which Mr. Watters plays Dupré's music. Although the first three versets are fairly low-keyed in nature, they depend for their effectiveness on a strong sense of the flow of the lines, and this was decidedly present. It was present, too, in the driving finale ("Amen") which concluded the group. Following this came a somewhat abridged version of the *Stations of the Cross* — six stations were omitted, and one cannot help but wonder why the 11th station ("Jesus is Nailed") was among the missing, since it would have been unquestionably effective on this organ. However, that is a minor criticism, for again Mr. Watters' interpretation of this, some of Dupré's most impressionistic music, left little to be desired. As throughout the program, his handling of the organ registrationally was sure and at times inspired.

After intermission came the three preludes and fugues of opus 7, played, as in the rest of the program, without music. The B major began with a brilliant splash of sound in the prelude, followed by the complex fugue taken at a breathless tempo. Mr. Watters can, and did, maintain such a tempo, but as the sound began to build up, it became a little too much for the reverberant acoustics of the building, and some clarity was lost. The F minor was a marked contrast, and one wonders why this serene, singing, and very French composition is not played more often. Again, Mr. Watters' gift for spinning out long melodic phrases was evident. Ending the program in a literal blaze of glory was the G minor. Here again an utterly terrific tempo in the prelude led to the sacrifice of some clarity, but this was more than compensated by the fugue which, though taken at a healthy clip, was never allowed to get ahead of the acoustical situation, building up unrelentingly to a massive climax which brought a standing ovation amid shouts of "Bravo!" from an audience that characteristically reserves its favors. Continued applause brought the artist back for two "block-buster" encores, the 15th verset of the *Antiphons* (finale to the Magnificat) and the final movement of the *Variations on a Noël*, both by Dupré, of course. In fact, Mr. Watters has announced an intention to play nothing but the music of Dupré for the remainder of the year.

How does one interpret this birthday celebration-turned-memorial? As a part of the larger musical community, we have recently lost Stravinsky. Now we, as organists, have lost our Dupré. Or have we? In the larger sense, as long as men such as Dupré leave behind them disciples of Clarence Watters' calibre to carry on their traditions, they continue to abide with us.

—Barbara Owen

Miss Owen is a frequent contributor to many music and organ journals as an organ historian and critic. She is a member of the firm C. B. Fisk, organ builder, of Gloucester, Mass.

ALFRED BRINKLER, at the spry age of 91, has insured the continuance of the summer concerts on the Portland, Maine, City Hall Auditorium organ when the city council was unable to budget funds for the series this year. Dr. Brinkler played a benefit concert of works by Hollins, Bridge, Rheinberger, Macfarlane, Lemare, and himself on May 18, and received a standing ovation from a most cordial audience. Dr. Brinkler started the summer concerts when he was municipal organist in 1934.

ROLLIN SMITH, organist of the Brooklyn Museum, Brooklyn, N.Y., played the third program in a series of four on May 7 honoring Marcel Dupré on his 85th birthday at the Church of St. Mary the Virgin, New York City. The program was comprised of works written by Dupré in the 1920's.



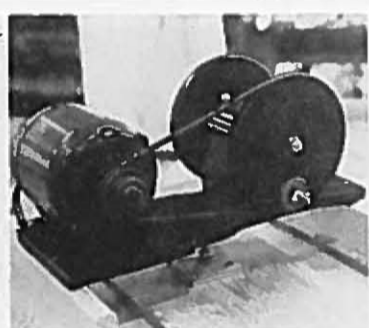
Charles G. Smith, Albuquerque, New Mexico, has been appointed area representative for the Aeolian-Skinner Organ Company for New Mexico, Colorado, Arizona, Utah, Wyoming, Nevada, Idaho and Montana. Mr. Smith is a graduate of the University of New Mexico and Harvard University, Boston, Mass., and obtained his Master's degree from the New England Conservatory of Music, Boston, Mass. He was a Fulbright Scholar at Trinity College of Music in London, England, having also participated in various music workshops at the Berkshire Music Center in Tanglewood, Mass., Heidelberg University, Germany and the Harvard Graduate School. Mr. Smith has been organist and choirmaster at St. Paul's Church, Boston, Mass.; Grace Episcopal Church, Sandusky, Ohio; Grace Episcopal Church, New Bedford, Mass.; St. Mark's Episcopal Church, Albuquerque, N. M., and he was director of music at Maunaloa College, Paia, Maui, Hawaii. He teaches organ, piano, theory and voice privately and was head of the music department of the Academy for Boys in Albuquerque, New Mexico.

MEMORIAL FUND TO RESTORE ORGAN ESTABLISHED AT TORONTO CHURCH IN MEMORY OF HEALY WILLAN

The Healy Willan Memorial Fund has been established at the Church of St. Mary Magdalene, Toronto, Canada in order to restore the organ to its condition as it was during the 47-year tenure of Healy Willan as organist and choirmaster of the church. The restoration plans are only the first in a series of intentions to study Willan's sacred music and its use in the church. Concerts and conferences are planned following the restoration of the organ. A long list of patrons already has supported the fund, and further donors are sought. Giles Bryant, present organist and Healy Willan's successor at St. Mary Magdalene Church, will guide the restoration. Those interested in further information may contact The Healy Willan Memorial Fund, Church of St. Mary Magdalene, 136 Ulster Street, Toronto 4, Canada. A recording of music for the Mass and Evensong including works by Willan, Byrd, and Purcell is soon to be released under the direction of Mr. Bryant, the sales of which will go into the memorial fund.



Donna Whited, a freshman organ major at The University of Kansas, has won the keyboard division of the Kansas City area scholarship competition sponsored by Sigma Alpha Iota. Miss Whited, a student of James Moeser, competed with students from twenty other area universities in piano and organ. A native of Tulsa, Oklahoma, Miss Whited began her organ studies with Mrs. Virginia Ridenhour of Tulsa.



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Music for the Beginning Harpsichordist

by Larry Palmer

Assuming that the would-be harpsichordist has some prior keyboard facility we suggest the following publications as reasonable possibilities for beginning harpsichord study. They include most of the volumes which we use for beginning students ourselves. With those adventurous persons who have assembled an instrument from a kit it may be less usual to find prior keyboard experience; in this case, recourse to any of the standard adult piano methods should allow one to cover the basics of music-reading and keyboard techniques, after which one should proceed with the listed suggestions.

Igor Kipnis' *A First Harpsichord Book* (Oxford University Press, \$2.50) contains eleven compositions from the Baroque period. All are relatively easy, and they are presented in order of technical difficulty. Mr. Kipnis' sensible suggestions for performance of the ornaments are printed above the staves, and he provides a short introduction which treats several problems of harpsichord playing and lists some recommended editions for major Baroque composers.

The volumes in Howard Ferguson's continuing series *Styles and Interpretation* and *Early French Keyboard Music* (Oxford University Press, \$3 each for the first-named, \$4 for the latter) are accessible and scholarly without being deadly. A graded index allows one to pursue these pieces in order of difficulty. The comprehensive introductions treat problems in sufficient detail to be truly enlightening, and a list of suggestions for further reading will lead the curious to do additional research. Volumes 1 and 2 of *Style and Interpretation* treat early keyboard music in England, France, Germany and Italy, while the two volumes of *Early French Keyboard Music* follow the same format, but give more attention to the music of each composer, among whom are represented Chambonnières, Louis and Francois Couperin, d'Anglebert, Gaspard le Roux, Rameau, Dandrieu, Dagincourt, and Daquin. Following Ferguson's comments carefully and thoughtfully one could learn a great deal about this early music.

For initial Bach study at the harpsichord we recommend his *Little Notebook for Wilhelm Friedemann Bach* (1720), available inexpensively in Kalmus Edition. Among the 62 selections chosen by the elder Bach for his oldest son's instruction at the keyboard, we find, as we might expect, a great variety, including two pieces for which Sebastian has indicated the fingerings. Since articulations follow fingerings, an exact reading of these numbers will help to give a feel for some typical Bach usages. Bach's well-known table of ornaments is in this volume, illustrated by the first piece (called "Applicatio"). Here, too we find eleven early versions of preludes which were used later in the *Well-Tempered Clavier, Book I*; the fifteen 2-part *Inventions*, fourteen 3-part *Inventions (Fantasias)*, miscellaneous preludes and short dance movements, a suite by Telemann, and a partita by J. G. Stoltzel.

To read Francois Couperin's *L'Art de toucher le clavecin* (The Art of Playing the Harpsichord) is to return to the world of 18th-century taste, affectations, and language. Available in an inexpensive tri-lingual edition (Breitkopf und Haertel, Associated Music Publishers), Couperin's volume contains not only his suggestions on how to sit at the instrument and how to practice, but also the fingerings for difficult spots in some of his keyboard pieces. There are eight preludes in various keys — excellent material for student harpsichordists! Just as our finest harpsichord makers have learned that the most auspicious way to construct a harpsichord is to return to the specifications and working procedures of the early makers, players may also profit by the tutoring of an 18th-century great.

For a change of harmonic pace, we would recommend a Haydn sonata or two. Particularly successful at the harpsichord are those found in Peters Edition 713a, and especially numbers 5 (in C Major), 7 (in D Major), and 10 (in G Major), the latter a delightful two-movement work (Allegretto innocente and Presto). Since most keyboard music from the late 18th century usually bore the inscription "for the harpsichord or fortepiano" we do not feel it inap-

propriate to use selected Haydn or Mozart works at the harpsichord. The style is likely to be more familiar than many others to ex-pianists, and the generally homophonic texture is a pleasant change from the imitative and contrapuntal style of much baroque music.

For contemporary harpsichord pieces suitable early in a career at the instrument we mention Alan Hovhaness' *Bare November Day* (Edition Peters 66022), which consists of a prelude and five hymns; and *Lambert's Clavichord*, twelve pieces for Clavichord by Herbert Howells (Oxford University Press). Howells' pieces are 20th-century re-creations of types found in the Elizabethan Virginal Books — Delight, Ballet, Dump, Pavane, Galliard, Fancy, Toy — and are delightful, somewhat Ravelian miniatures. The most accessible seem to us to be "Lambert's Fireside," "My Lord Sandwich's Dreame," and "De la Mare's Pavane."

We have purposely avoided grading pieces from complete editions such as the Longo Scarlatti (or even from the Kirkpatrick edition) because we feel that, especially if one must begin harpsichord study without a teacher, it would be better to begin with the well-annotated anthologies we have listed in order to have some guidance in the intricacies of unfamiliar signs for ornaments, strange fingerings, or the conventions of rhythmic alteration. With thoughtful, careful use of these volumes one should be more ready to confront the unedited editions of the various "Urtexts."

Our thanks to reader Mrs. John R. Lepke of Coloma, Michigan, for her suggestion that this article be written. We welcome comments and suggestions from you, our readers.

New Recordings

Italian Harpsichord Music, Rafael Puyana, harpsichord; Philips 802 898 LY.

Rafael Puyana made his North-American recital debut in 1957, and, in the intervening years, has established himself as one of the most gifted and brilliant harpsichordists regularly heard in concert. He is consistently musical and has the technique to do anything he wants to do. Only in the area of stylistic awareness, particularly regarding registration possibilities in early music, has one been able to fault his performances. It is, therefore, particularly gratifying to hear Mr. Puyana's outstanding performances on the present recording, and to note that all of them, except one, have been played on 16th through 18th century harpsichords: instruments by Ruckers (1646) rebuilt by Taskin (1780); Desruisseaux (1675?); Faby da Bologna (1677); and a copy by J. P. Batt of the Baffo harpsichord of 1579.

In brilliant performances of works by Dalza, Andrea Gabrieli, Frescobaldi, della Ciaia, Cimarosa, Bossi, Pasquini, and Zipoli, Mr. Puyana proves that it is not necessary for a player of his prowess to resort to frequent changes of registration to keep the music interesting. Many of the pieces are played in mean-tone temperament, with original pitch employed. Especially fascinating is the tone of the instrument by Desruisseaux, the only surviving instrument from this builder, and one of the extremely rare examples of 17th century French harpsichord building.

Only in the Platti *Sonata in C minor* does Mr. Puyana use a modern instrument, his 1968 Robert Goble harpsichord. Despite the rationale that Platti worked much of his career in Germany where he would have had access to the larger Germanic-style harpsichords, we feel that this particular *Sonata* would lose nothing by somewhat less-frequent changes of registration. Nevertheless, it is a fascinating work, with its "agitated style" repeated chords in the first movements and its unusual dissonances. We are grateful to Mr. Puyana for this recording of so much little-known repertoire, and we are extremely gratified to see his progress in matters stylistic. For listening both educational and exciting we recommend this disc.

—LP



Off The Soundboard

Timothy Baldwin used a one-manual harpsichord by Richard Kingston, Arlington, Texas, for two selections during his "Recital of Music for Organ and Harpsichord" at the Church of the Holy Cross (Episcopal) in Dallas on May 9. Heard were *Canzona Sesta* of Frescobaldi and *Toccatà in A minor* by Sweelinck.

Gerald Ranck and Robert Smith presented a recital of music for two harpsichords recently in Carnegie Recital Hall, New York City. Donald Henahan's *New York Times* review praised the "tightly drilled duo" heard in this program: Soler, *Concertos in G and D*; Couperin, *Allemande, La Juliette, La Letiwillie, Musettes de Choisi et de Taverni*; Bach, *Concerto in C minor* (S. 1060).

The Dallas Musica da Camera (Larry Palmer, harpsichord; David Vernholt, flute; Ross Powell, clarinet; William Hybel, violin; Barbara Marquart, soprano), closed its first season with a concert on May 10th for the Dallas Chapter, American Guild of Organists, at the Episcopal Church of the Transfiguration. The program: *Révérences*, from *Suite Royale*, Sauget (harpsichord solo); *Deux Interludes pour flute, violon et clavecin*, Ibert; *Sonatina for Violin and Harpsichord*, Piston and *Four Fragments from the Canterbury Tales*, Trimble (flute, clarinet, soprano, harpsichord).

The Bach *Concerto in C Major* for two harpsichords was heard in a performance by Donald Spies and Christine Peterson in a program for the

Madison, Wisconsin, Chapter of the AGO at St. John's Lutheran Church, Madison, on May 9th.

Victor Hill closed his annual series of Griffin Hall Concerts at Williams College (Williamstown, Mass.) with a Bach-Scarlatti recital. The program: *Sonatas*, K. 420-421, 158-159, 115-116, 428-429, 158-159, 544-545, Scarlatti; *Partita in B-flat Major, "Italian" Concerto*, and five preludes and fugues, Bach. Earlier in the season he played a pair of solo recitals including music of Etienne Richard, Chambonnières, D'Anglebert, Jacquet de la Guerre, Pierre Dandrieu, Jacques Duphly, Froberger, Milán, Narváez, Cabezón, and Farnaby. The Williamstown Baroque Consort, of which Mr. Hill is director, gave two concerts of music by Frescobaldi, Rameau, Handel, Bach, Scarlatti, Gluck, Vivaldi, and Haydn. During his spring tour, Mr. Hill played the first solo harpsichord recitals ever given at the University of Toledo and the U. S. Naval Academy (Annapolis). For all these concerts he used the instrument custom-built for him in 1968 by Rainer Schuetze. This instrument is pictured on page 179 of Zuckermann's *The Modern Harpsichord*.

Features and news items for these pages should be sent to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas, 75222.

COMPETITION FOR ORGANISTS-COMPOSERS IN ZWOLLE

The committee "Kerk en Muziek" in Zwolle, The Netherlands, is organizing a competition for organists-composers on September 23, 24, and 25, 1971, on the occasion of the 250th anniversary of the Schnitger organ in St. Michael's Church, Zwolle. Contestants must compose a work for organ on a given theme and perform this work themselves during the competition on the Schnitger organ in Zwolle. Deadline for entries in the contest is July 20, and prizes of f3000., f1500., f750., and f500. in Dutch currency will be awarded the first four winners. Further information may be obtained from the Secretariat: Kerk en Muziek, Emmawijk 2, Zwolle, The Netherlands.

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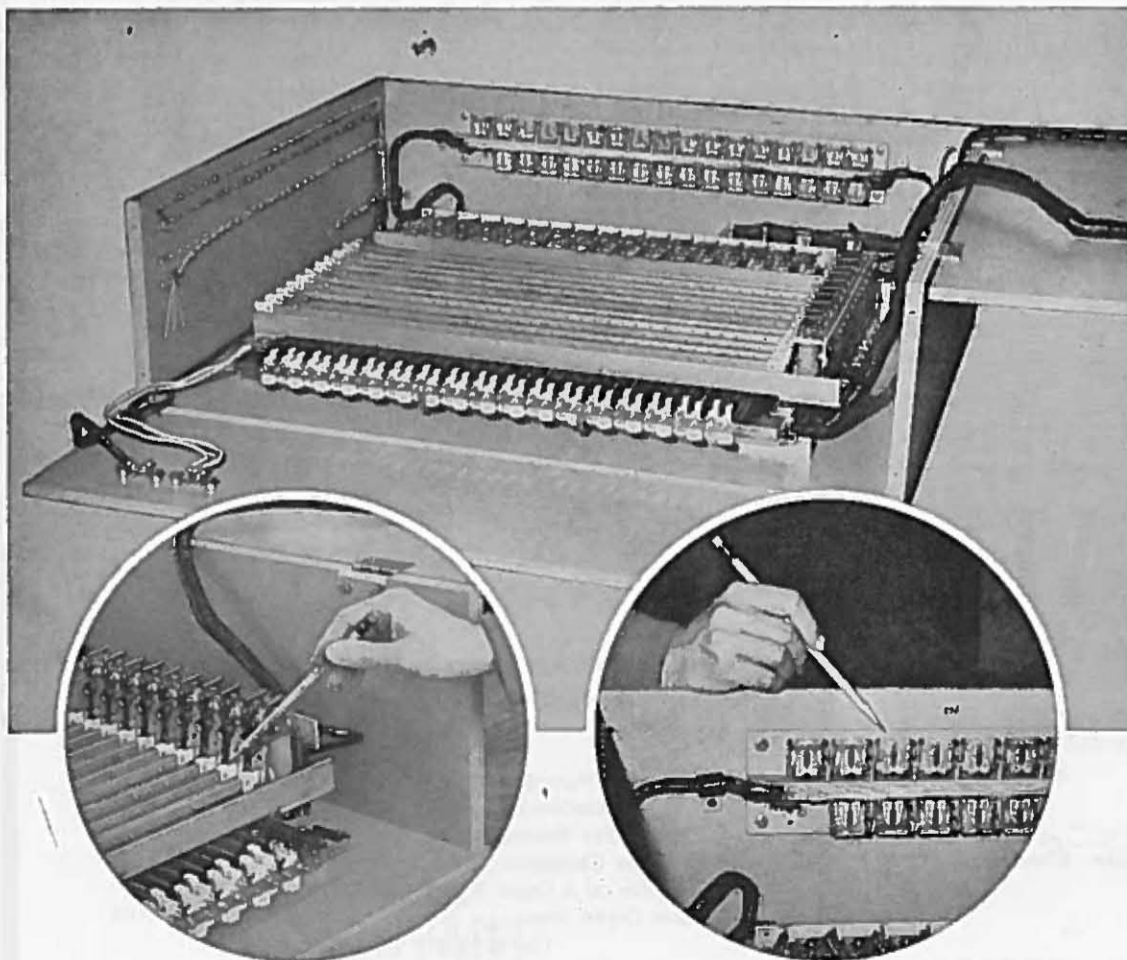
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ROBERT THURSTON DART

Robert Thurston Dart, eminent musicologist and harpsichordist, and King Edward VII professor of music, King's College, University of London, England since 1964, died in London, England, on March 6 at the age of 49. Born in London, he spent his school-days at Hampton Grammar School as a chorister of the Chapel Royal at Hampton Court. Not originally intending to follow a musical career, he studied mathematics at University College, Exeter, after a year of study at the Royal College of Music. He took a London degree in mathematics in 1912, and until 1945 he was engaged in operational research for the RAF as a mathematician. By the end of the war he was determined on a musical career and brought his acute mind to research in music and particularly into the performance of early music. He studied with the Belgian musicologist Charles van den Borren, and on returning to England in 1946 he soon established himself as a harpsichordist. He began to publish editions of early music and became active in the work of the Galpin Society on the history of European musical instruments. In 1947 he was appointed assistant lecturer in music at Cambridge University. Throughout the 1950's he worked as scholar, performer and teacher. When *Musica Britannica* was launched in 1951 he was chosen secretary to the editorial committee and he remained a member of the committee until his death, seeing 33 volumes through the press, many of them edited by young scholars he had trained. In 1954 his book, *The Interpretation of Music*, appeared. It remains a model in the practical application of scholarly research. He wrote many articles and he also began the colossal task of revising all the published editions of his pioneering forerunner, E. H. Fellowes. In 1955 he created the Philomusica of London from the former Boyd Neel Orchestra and for the next four years the group specialized in the performance of early music. After a period at Harvard University as a visiting lecturer in 1954, he became even more convinced of the need to establish proper postgraduate facilities for the study of music in all its forms. He resigned his post at Cambridge in 1964 to accept the opportunity to build a completely new faculty at King's College, London. He was in the middle of re-thinking some of his ideas on Bach in recordings with Neville Marriner and the Academy of St. Martin-in-the-Fields just before his death.

D. EMERSON FINE

D. Emerson Fine, professor emeritus at Wisconsin State University, Oshkosh, Wisconsin, died unexpectedly of a heart attack at the age of 65 on March 11 at his home in Oshkosh. Born in Iowa in 1905, he held degrees from Southwestern College, Winfield, Kansas, and the University of Minnesota. He was professor of physics and astronomy at Wisconsin State University, and had taught at the secondary and college level before going to Oshkosh in 1957. He operated an organ teaching studio in Oshkosh, and was organist for the Keystone White Shrine of Fond du Lac and of the Oshkosh Elks. He is survived by his wife Friedarose, three sons, one brother, and five grandchildren.

THE REV. WILLIAM E. WELDON,
AAGO

The Reverend William E. Weldon, rector of St. John's Episcopal Church, Tulsa, Oklahoma, was killed when struck by an automobile on the Turner Turnpike on March 30 in Tulsa. Father Weldon had stopped to give assistance at the scene of a previous accident, and was struck while crossing the turnpike. A Requiem Eucharist was sung by St. John's Church choir, with which Fr. Weldon had been associated as choirmaster since 1961. He was curate and organist-choirmaster of St. John's until he was elected rector of the parish in August, 1969. A native of Kentucky, he began music lessons at the age of 5, and at age 19 he was organist and choirmaster of St. Paul's Church, Louisville, Kentucky. After World War II military service, he was ordained in 1946. He was a graduate of Butler University, Indianapolis, Indiana, and of Nashotah House, Nashotah, Wisconsin. He had also studied at Union Seminary School of Sacred Music in New York City, and with Norman Coke-Jephcott and other prominent teachers in New York. In addition to his work at parishes in the greater New York area, Fr. Weldon served as organist-choirmaster and curate of St. James' Church, Danbury, Connecticut; Christ Church, Hackensack, N.J.; both Christ Church Cathedral and St. Paul's Church in Indianapolis, Indiana, and St. Paul's Church, Lebanon, Pennsylvania. He is survived by a brother, R. V. Weldon of Greenville, Miss., and a sister, Mrs. J. D. Morris of Lake Charles, Louisiana.

REGINALD E. SLAUGHTER

Reginald E. Slaughter, 38, organist-choirmaster at River Road United Methodist Church, Richmond, Virginia, dedicated board member for many years and recently elected treasurer of the Richmond Chapter AGO, died May 17.

New Schlicker Organ for Wilkes-Barre, Pa., Temple

The Schlicker Organ Company, Buffalo, N.Y., has recently completed the installation of a new 2-manual and pedal organ in Temple B'nai B'rith, Wilkes-Barre, Pennsylvania. The organ was a gift of Mr. and Mrs. Justin Bergman, Jr. in memory of Mr. and Mrs. Justin Bergman, Sr. The new organ has mechanical action and is encased. It was dedicated in services on May 7 and 8 with Clifford E. Balshaw, organist and director of music, providing special organ music in the services.

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Principal 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Sesquialtera II 88 pipes
Mixture III 168 pipes

MANUAL II

Gedect 8 ft. 56 pipes
Spitzgamba 8 ft. 44 pipes
Rohrflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Klein Nasat 1½ ft. 56 pipes
Tremulant

PEDAL

Subbas 16 ft. 30 pipes
Gemshorn 8 ft. 30 pipes
Choral Bass 4 ft. 30 pipes
Rauschquint II 60 pipes

THE BBC WILL RECORD JOHN ROSE'S recital at Glasgow Cathedral, Scotland, on July 22 for broadcast on BBC Radio 3, the national network devoted to music. The recital by Mr. Rose, who is organist at the Cathedral of the Sacred Heart, Newark, N.J., will be the last in a dedicatory series for the newly rebuilt organ at Glasgow Cathedral.

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JULY

				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

DEADLINE FOR THIS CALENDAR WAS JUNE 10

1 July
Richard Smith Jr., Trinity Church, New York, NY 12:45 pm
Alta Bush Selvey, First United Methodist, Tulsa, OK 8 pm
Bernard Lagacé, Queen Elizabeth Hall, London, England

2 July
AGO Pacific Coast Regional Convention, Honolulu, Kauai, Maui, HI (thru July 11)
Catharine Crozier, Central Union Church, Honolulu, HI
Fred Tulan, West Berlin, Germany

3 July
Bruce Lamott, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
Clyde Holloway, Kawaihau Church, Honolulu, HI
John Obetz, Marienkirchen, Gelnhausen, Germany
Fred Tulan, Cologne, Germany

4 July
Cape Cod Ecumenical Church Music Conference, Craigville, MA (thru July 10)
Hugh Knight, New York Cultural Center, New York, NY 3 pm
Robert V. Woodside, Chatauqua, New York 3:15 pm

Messiah Pt. III by Handel, W. William Wagner, Raymond Ocock, Chatauqua, NY 8 pm
Christopher Kane, John Stump, Interstake Center, Oakland, CA 4 pm
Ted Alan Worth, St. Augustine's Church, Honolulu, HI 8 pm
John Obetz, Emmäus-Kirche, Frankfurt a/M, Germany

5 July
James Moeser, U. of Hawaii, Honolulu, HI
Frederick Swann, Central Union Church, Honolulu, HI
Fred Tulan, Heidelberg, Germany

6 July
Douglas Reed, Hill Aud., U. of Michigan, Ann Arbor, MI
Byron Blackmore, Christ United Methodist, Rochester, MN 12:20 pm
Albert de Klerk, Queen Elizabeth Hall, London, England
International Organ and Improvisation Contest, Haarlem, The Netherlands (thru July 9)
Fred Tulan, Frankfurt a/M, Germany

7 July
Albert Russell, St. John's Episcopal, Washington, DC 12:10 pm
Gale Kramer, First Baptist, Ann Arbor, MI
Joan Lippincott, Kawaihau Church, Honolulu, HI

8 July
Larry King, Trinity Church, New York, NY 12:45 pm
Peter Hurford, Queen Elizabeth Hall, London, England
Fred Tulan, Stuttgart, Germany

9 July
AGO Southern New England Regional Convention, Providence, RI
Virgil Fox, Pablo Lights, Hunter College, New York, NY

10 July
American Theatre Organ Society 1971 Convention, Seattle, WA (thru July 14)

Billy Nalle, Paramount Theatre, Seattle, WA
Robert M. Finster, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
Virgil Fox, Pablo Lights, Hunter College, New York, NY

11 July
Raymond H. Ocock, Chatauqua, NY 3:15 pm
St. Cecilia Mass by Gounod, W. Wm. Wagner, Raymond Ocock, Chatauqua, NY 8 pm
Harriet Deardon, New York Cultural Center, New York, NY 3 pm
Concerto 13 by Handel, Fred Tulan, Rome, Italy

12 July
Fred Tulan, Naples, Italy

13 July
Frederick Swann, Alfred U., Alfred, NY
Virgil Fox, Pablo Lights, Temple U. Festival, Ambler, PA
Kathy Barnhart, Christ United Methodist, Rochester, MN 12:20 pm

14 July
Gillian Weir, Westminster Choir College, Princeton, NJ
Melvin Butler, St. John's Episcopal, Washington, DC 12:10 pm
Lyle Hecklinger, St. Andrew's Episcopal, Ann Arbor, MI

15 July
Ronald Stafford, Trinity Church, New York, NY 12:45 pm
Fred Tulan, Vienna, Austria

16 July
Carmel Bach Festival, Carmel, CA (thru July 25)
Haslemere Festival, Haslemere Hall, Surrey, England (thru July 24)
Fred Tulan, Salzburg, Austria

17 July
Bruce Bengtson, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

18 July
Organ-Harpsichord Seminars, Choate School, Wallingford, CT (thru July 31)
The Invisible Fire by Cecil Effinger, W. Wm. Wagner, Raymond Ocock, Chatauqua, NY 8 pm
Arthur Poister, workshop, St. Olaf College, Northfield, MN (thru July 24)
Jerald Hamilton, Air Force Academy, Colorado Springs, CO

19 July
Catharine Crozier, Alice Millar Chapel, Northwestern U., Evanston, IL
John Rose, Church of the Holy Rude, Stirling, Scotland
Concerto 10 by Handel, Fred Tulan, Budapest, Hungary

20 July
Catharine Crozier, Millar Chapel, Northwestern U., Evanston, IL 8:15 pm
Ronald E. Ostlund, Christ United Methodist, Rochester, MN 12:20 pm
John Weaver, Cathedral, Hamilton, Bermuda
Ladd Thomas, Auditorio Nacional, Mexico City, Mexico

21 July
Karl Schrock, St. John's Episcopal, Washington, DC 12:10 pm

Donald Williams, First Baptist, Ann Arbor, MI

22 July
Jack W. Jones, Trinity Church, New York, NY 12:45 pm
Frank Speller, First United Methodist, Tulsa, OK 8 pm
John Rose, Glasgow Cathedral, Glasgow, Scotland

23 July
Frederick Swann, Hammond Museum, Gloucester, MA
Ladd Thomas, Auditorio Nacional, Mexico City, Mexico

24 July
Kathleen Dow, Cathedral of St. John the Evangelist, Spokane, WA 2

25 July
Strike Blest Hour by Bach, *Stabat Mater* by Pergolesi, W. Wm. Wagner, Raymond Ocock, Chatauqua, NY 8 pm

27 July
William Kuhlmann, Christ United Methodist, Rochester, MN 12:20 pm

28 July
Ronald Stafford, St. John's Episcopal, Washington, DC 12:10 pm

29 July
John Rose, St. Margaret's Church, Westminster, London, England 1:10 pm

31 July
Virgil Fox, Pablo Lights, Auditorium Theatre, Chicago, IL
Betty Jean Bartholomew, Cathedral of St. John the Evangelist, Spokane, WA 2 pm
Pacific Northwest Seminar, Choristers Guild, Naramata, B.C. (thru Aug. 7)
John Rose, St. Margaret's, Westminster, London, England
1971 Congress, Incorporated Association of Organists, Cambridge, England (thru Aug. 5)
International Harpsichord Competition, Bruges, Belgium (thru Aug. 6)

1 August
Grady Wilson, New York Cultural Center, New York, NY 3 pm
Cantatas by Buxtehude, W. Wm. Wagner, Raymond Ocock, Chatauqua, NY 8 pm
Albert Meyer, Christ Church, Cincinnati, OH 4:30 pm
James Moeser, U.S. Air Force Academy, CO 7:30 pm
Baroque Festival, U. of Oregon, Eugene, OR (thru Aug. 6)
Preston Larson, Interstake Center, Oakland, CA 4 pm
International Organ Days (Die Gesellschaft der Orgelfreunde), Höxter, Westphalia, Germany (thru Aug. 7)

3 August
Mrs. William Furlow, Christ United Methodist, Rochester, MN 12:20 pm

5 August
Larry King Trinity Church, New York, NY 12:45 pm

6 August
Edward Tarr, George Kent, baroque trumpet and organ, Hammond Museum, Gloucester, MA 8:30 pm
John Lippincott, Indiana U., Bloomington, IN

7 August
Gordon Zeller, Cathedral of St. John the Evangelist, Spokane, WA 2 pm

8 August
Allen Sever, New York Cultural Center, New York, NY 3 pm
Margaret McKinley, Christ Church, Cincinnati, OH 4:30 pm
The Creation Pt. I by Haydn, W. Wm. Wagner, Raymond Ocock, Chatauqua, NY 8 pm

9 August
Wilma Jensen, workshop, Mo-Ranch, Texas (thru Aug. 14)

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THREE WELL-KNOWN

ORGANISTS RETIRE

ALEXANDER McCURDY retired at the end of May from his post as organist and choirmaster of the First Presbyterian Church, Philadelphia, Pa., and also as head of the organ department at Curtis Institute in Philadelphia. Dr. McCurdy has held his church post since 1927, when he was a student of Lynnwood Farnam in the first year of the Curtis Institute's organ department. At that time, he was organist and choirmaster of Second Presbyterian Church, which later merged with two other churches to form the present congregation. Dr. McCurdy was placed in charge of the new congregation's music upon the merger.

Born in Eureka, California, Dr. McCurdy first studied with his mother. He became organist for one of Oakland's largest churches at the age of 15, and two years later became organist of St. Luke's Episcopal Church in San Francisco. Later, he studied with Lynnwood Farnam in New York and Philadelphia, and became Farnam's successor as head of the organ department at Curtis after his death. He married Flora Greenwood, a professional harpist in 1932, and the two have toured often playing duo recitals for harp and organ. Dr. McCurdy was also head of the organ department at Westminster Choir College, Princeton, N.J. from 1940 to 1966. As a teacher, he counts as pupils a major portion of the professional organists active in the U.S., and many of them are now under professional concert management. Dr. McCurdy was also organ editor for the now defunct *Etude Magazine*.

A 24-page edition of *The Messenger*, the First Presbyterian Church's newsletter, for the month of May is devoted as a tribute to Dr. McCurdy. Including a resume of his activities, it also contains selections from articles he has written, and also many letters from musicians everywhere who have studied with him. A reception in his honor was held May 22 in the church's parish house.

C. HUNTINGTON BYLES, organist and choirmaster for 37 years at Trinity Episcopal Church, New Haven, Conn., is retiring this summer. During his long tenure at Trinity Church, Dr. Byles has trained countless boys to sing and love music, and many of them have gone on to professional careers in music. Under his directorship, the choir of men and boys at Trinity Church has gained a national reputation for the quality of their singing and the scope of their repertory.

Dr. Byles is a graduate of Oberlin Conservatory, and he gained the doctorate in musicology at Yale University. He also studied with Widor, Vierne, and Dupré in Paris, and with Sir Ernest Bullock of Westminster Abbey in England. Dr. Byles was married in 1965 to Janet Elizabeth Knapp, chairman of the music history department of Boston University.

Many of the 400 boys who have sung in the choir at Trinity since 1934 gathered on June 20 to sing at the 11 a.m. service, and a reception was held by the church in his honor.

HOMER WHITFORD, FAGO, organist and choirmaster of the First Church (Unitarian), Chestnut Hill, Mass., has retired after holding that position for 14 years. Long active in the New England area, Dr. Whitford was college organist and director of the glee club of Dartmouth College for 11 years. He was honored with the degree of Doctor of Humane Letters at Dartmouth in 1966.

Dr. Whitford earned his BMus degree at Oberlin Conservatory, did graduate work in composition at Harvard, and studied organ and conducting in Paris and Fontainebleau. He has held many prominent church positions in New England, and has been long active in the Boston area. He is a past dean of the New Hampshire, Vermont, and Boston AGO chapters, and a past member of the AGO examination committee. More than 100 of his compositions and arrangements have been published.

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The Organ Crisis

American organ builders are currently at a crisis stage the likes of which have not been experienced since the Second World War. The current economic "recession" has reduced sales to a dangerously low level for the volume required to keep present shops alive. Costs are going up, labor is more expensive, materials are increasing in cost and sometimes difficult to get, and the same sort of experience outside the U.S. is causing foreign builders to pursue aggressive sales in the U.S. market.

The American builders seem to be voicing two major areas of concern. One has to do with imports and the success of foreign built instruments on the American market. By foreign, the builders must also include Canadian firms, for they are also outside the national boundary. There is no doubt that European firms can outprice American production because of their lower labor standard. Even with import duties imposed on them, they can still generally underprice the American product. Not all of the European product is of the highest quality, however, and it has been our experience that those European builders who are building with top quality materials and workmanship (as well as with first-class artistry) are seldom cheaper (when the import duty is added to their price) than comparable first-class American builders. The same is not true of Canadian builders, however, since the labor market and cost there must be measured on a higher standard than those in Europe. What is different about the Canadian builders in relation to U.S. sales is that the application of import duties applies to them differently than with others who export to the United States. Many American builders are complaining of the unfairness of such a policy. Evidently, American organs exported to Canada are subject to a stiff import duty, while Canadian organs exported to the U.S. are subject to far less duty, thus putting American organs for export to Canada at a real disadvantage. Several builders have firmly stated that the only way that they can compete with their Canadian counterparts is by lowering the standard of quality. We are given to believe that a group of American firms is sponsoring a lobby in Washington, D.C., to pressure the government into increasing the import duties on instruments. So far, we have not been able to find out much about this program, for those involved in it are not very articulate about it. If it is such an important subject, we would think that organists and the public who is concerned with organs should need to

know more than they do about this subject, and we would welcome some firm information along these lines. Certainly, we support an equitable arrangement for American organ builders, and we think that there are many others who feel the same way. What we need is more concrete information.

Another problem also has to do with the imports, and is less obvious than the preceding one. The great majority of instruments being imported from Europe (and increasingly more from Canada) are instruments having mechanical action, and which are built along lines of the organ reform movement. Very few instruments imported from Europe have electric action. Generally, American organ builders have been slow to recognize that the "tracker movement" has been growing, has been serious in intent and purpose, and has been an inevitable one. The tracker-backers may still be a minority, but they are a strong and viable group among organists. In reality, what they have been after is a responsive instrument rather than a machine, a work of art rather than a playful artifact, and a simple, honest piece of craftsmanship rather than a complex piece of mass-produced imitations. After such a long period of decadence in the art of organ building, it is no wonder that the organ revival came to this standpoint. Twenty years ago, as the tracker backers began vocally to make themselves heard on the American scene, some American organ builders were responsive, and others were totally resistant to the pleas of this group. Many large firms persisted in their unresponsiveness to the plea for the mechanical-action organ even until very recently. Some still do. As a result, a large segment of the organists reacted with immediate and lasting mistrust for American builders, feeling that they were neither committed or able to produce a good, quality instrument of that kind. Things have changed, and there is practically no American company that is not at least responsive to the idea of building a tracker instrument. But some have been slow to learn, for it takes more than just mechanical key action to produce the kind of instrument that the tracker-backers are after. Chests, scales, voicing, tonal design, casework, action, architecture and placement are involved in such an instrument. It is unfortunate that the responsiveness of organ builders to this movement has been slow, for there are fine firms at work now, building quality instruments of this type, who are being passed by when an organist searches for an organ builder. Inevitably the search goes to Europe. But it can no longer be said that the Europeans are doing *any kind of organ* better than American builders.

By the same token, the same pressures work the other way. As American builders have become more enlightened about tracker organs, encasement, placement, and the like, they have learned to yearn for the best of situations in which to build an organ, and for the best of organists to play them. Since much of the American organ building industry has been a large-volume operation, it has been hard to find enough organists, teachers, schools, and churches to keep them satisfied without lowering their quality. As we said before, the tracker-backers, in spite of their numbers, are still a minority. So now builders are asking more responsiveness of organists also. All this is good, for organists will be better as a result of mutual responsiveness to each other. Unfortunately, the economic depression of the moment shows no signs of helping out matters at all for quite some time. Thus the crisis.

Several things seem obvious at this time (in spite of all that is definitely not obvious in this matter). Firstly, the day of the large organ factory is probably over for a while. Fewer and smaller organs are being sold. Thus, the volume

A NOTICE TO SUBSCRIBERS OF THE DIAPASON

Inflation has finally caught up with THE DIAPASON. We are sorry to have to do it, but we now find that we must raise our subscription price in order to keep pace with rising cost and spiraling inflation. Effective May 1, 1971, our new subscription price is \$4.00 per year, 40 cents for a single copy, and 75 cents for a back number more than two years old.

In order to show our present subscribers how much we value their readership, we are making a

Special Offer to Present Subscribers Only: Renew your present subscription for two years for \$7.00 before October 31, 1971. If you send us your renewal before Oct. 31, this will save you \$1.00 on a two-year subscription renewal. A one-year renewal will be accepted at the regular price of \$4.00 per year. So — make your renewal for two years before the end of October!

business is low. Perhaps this is good, for the craft of organ building requires careful handwork which a large factory cannot always supply (although there are some exceptions to that rule where there is strong leadership in a company). By the same token, the very small organ builder is also threatened with extinction, for he cannot afford to compete and grab his small segment of the market when the competition is so stiff from larger firms. The middle-sized shop will probably be the shop of the future. Secondly, such a crisis state can be a marvelous opportunity for the organ builder and organist in America to become completely responsive to each other, and also for them to exert their artistic values and concerns on each other. Such an interaction could be the sign of a healthy renaissance in America.

As for us, we are convinced that the marks of the organ reform movement have been written clearly on the American wall, and that American firms have become responsive to it and are building the very best instruments that can be found anywhere. Of course there is much that can be improved, and there are always those who fail to live up to expectations and seek the easiest and cheapest way to do anything. That is natural. But it is clearly time for American organists to become concerned about and support American organ builders, and for American organ builders to become concerned with their organists. Mutual support could help out the crisis. The alternative to mutual loving concern is a real hate relationship. We stand for the former.

THE KFUM CHOIR OF COPENHAGEN, Denmark, sang the inaugural concert of their first American tour on June 28 at the National Shrine of the Immaculate Conception, Washington, D.C.

Book Reviews

Flor Peeters, Maarten Albert Vente. *The Organ and Its Music in the Netherlands, 1500-1800*. With the collaboration of Guido Peeters, Ghislain Potvlieghe, Piet Visser; trans. Peter Williams. Mercatorfonds, Antwerp, 1971, 341 pp., \$70.00.

It is only once or twice in several generations that one has the opportunity to read and enjoy such a lavish and beautiful book as this one certainly is. In the field of contemporary organology, there is perhaps no contemporary publishing effort that has produced anything as handsome, beautifully printed and designed, or as worthwhile to the organ world as this book. If \$70 seems expensive, let us hasten to add that it seems to us to be a reasonable price for the finely printed and graphically expert work. True, the contents could have been printed into an ordinary textbook format and most of the plates and photographs omitted. This would have lessened the impact of the work, in our opinion, and it would have certainly failed to convey to the reader the beauty of the subject and the visual quality of the organs which these authors love so much. And it is

Those Were the Days

50 years ago, in the July, 1921 issue—

Edwin H. Lemare was appointed municipal organist in Portland, Maine.

The complete program of the NAO convention to be held at Wanamaker's in Philadelphia during July was announced. Featured recitalists were James R. Gillette, Arthur B. Jennings, William Klais, and Charles M. Courboin.

Articles included "An Organ Student in France: An Informal Talk" by Edward Shippen Barnes, and "Impressions: A Ramble" by Harrison M. Wild.

A complete report of graduation ceremonies at the Guilman Organ School, New York City, included a photograph of the entire graduating class.

25 years ago, in the July, 1946 issue—

A five-day festival climaxed AGO jubilee celebrations; seven outstanding organists, three services, a dinner, and an organ-orchestra program sparked the spring meeting in New York.

Frank E. Ward retired on his 40th anniversary at the Church of the Holy Trinity of the Parish of St. James, New York.

The Mount Vernon Place Methodist Church, Washington, D.C., honored R. Deane Shure on his 25th anniversary as organist-choirmaster. T. Tertius Nobel and Clarence Dickinson took part in the celebration.

Herbert Bruening wrote an article entitled "Bach's 'Chatechism' Preludes; Composer's Purposes Studied."

10 years ago, in the July, 1961 issue—

The death of Dr. Charlotte Garden in an auto crash was noted on the front page.

Articles included "A View of Church Music as Seen from the Choir Loft" by Thane McDonald, "All Is Vanity Saith the Preacher" by Harold Frederic, "The Pedal Piano: Its Antecedents and Its Possibilities" by Margarette F. Eby, and the continuation of R. J. S. Pigott's "Engineer Cites Some Facts About the Organ."

the love and care for the subject which has produced such a volume as evidence of at least one part of the historical marvels of the European Lowlands.

The book was published under the auspices of the Banque de Paris et des Pays-Bas Belgium. It is printed in large format, bound in hard cover, boxed, and accompanied with a two-record (LP) album of records demonstrating four old organs and music of the period played by Flor Peeters. The period in question is divided into four smaller chronological periods, the last two of which are divided into discussion according to northern and southern geographical location. Each period consists of a set of articles written by different authors. Vente discusses organ building, Guido Peeters gives a short brief on general history of the area, Piet Visser concentrates on the role of the organist, and Flor Peeters deals with the organ music of the period. Potvlieghe takes up the organ building subject for the final period. These distinguished authors have given us more than a dry discussion of organ history. They have placed it into the context of social history, and thus succeeded in conveying the human element with which Dutch and Flemish organs

Book Reviews (cont.)

and organ music flourished. It is a marvelous way of learning history, and we wonder why it has been done so little. One gains a feeling for the time, events, and musical life that is lost in more exhaustive and factual studies. Of course, the method has its pitfalls, the most serious of which is the necessary brevity with which so much detail must be presented. Another is the constant resort to generalities on which such a method must depend, thus leading an inexperienced reader to false conclusions. But, with such expert authors, careful presentation, and such meticulous handling of both color and black and white photographic layout, these disadvantages are minimized in this book. There is enough material here for the organist to think about and learn from for years.

Peter Williams' translations opt for literal fidelity at the cost of literary quality in the use of the English language. One feels the rhythm and sense of Dutch syntax while reading, and, in some ways, this is better than a literary approach, for one senses that he is listening to the authors in person while reading.

Many fine color and black and white photographs are printed throughout the text. The authors intend the photography and plates to be as important to the work as the text. This, then, is

a book to be read and looked at, a book to be perceived both sensually with the eye as well as with the mind.

The recordings which accompany the book are technically very fine. The fidelity of sound and presence of the organs is excellent, and Mr. Peeters' playing is clean and registered well. In his foreword, Mr. Peeters states that he does not intend to give "so-called historical interpretations because this is impossible." In our opinion, much evidence of practices of the period is available, and would have been useful to the recordings in the context of their relationship with the book if Mr. Peeters would have chosen that approach rather than the one he did. It would have also relieved the dry and stodgy manner of his performances. Nevertheless, given his choice of interpretation, we respect his choice and we are happy for the recordings as the addition of yet another sensual part of the whole presentation.

If \$70 is not too expensive for you (a big if for a musician), we recommend this book very highly. Organs, organ building, and organ music in The Netherlands during the 16th and 17th centuries have hardly been surpassed in the entire history of the instrument anywhere. We know that you will enjoy this book, and that you will not regret the expenditure. It may be ordered in the U.S. from Abner Schram,

(Schram Enterprises Ltd.), 1860 Broadway, New York, N.Y. 10023. —RS

Robert L. Garretson. *Conducting Choral Music*. Boston, Allyn & Bacon, 1970. Third Edition. ix, 338pp. \$8.95.

Conducting Choral Music is an excellent resource book for both students and active conductors. It might also conceivably be adapted for use as a textbook. There is an emphasis throughout on basic practical aspects. The chapter on "Programs and Concerts" is especially good. We agree with Dr. Garretson's observation that "Choral programs generally should not exceed an hour and a quarter, including intermission. It is desirable to end the program with the audience wanting to hear more, since such attitudes will promote more enthusiastic support of the choral organization."

Marilyn Gombosi. *Catalog of the Johannès Herbst Collection*. Chapel Hill, The University of North Carolina Press, 1970. xix, facsimiles, 255pp. \$10.00.

The Moravian archives are unique in American music history, but research and performance have been hampered because of the bulk of the material (over 10,000 documents) and, in some cases, lack of organization. The Herbst catalog is the initial volume in a projected series of thematic catalogs which will make the archives' contents

more accessible. Herbst (1735-1812) had a library of 464 music manuscripts, most of them copied in his own hand.

Mrs. Gombosi and The University of North Carolina Press are to be congratulated on this publication. It is exemplary in every detail, and we hope that it will set the standard for those to follow. —WV

Books Received

Detroit Studies in Music Bibliography: No. 18. *Published Music for the Viola da Gamba and Other Viols*, Robin de Smet. Detroit: Information Coordinators, Inc., 105 pp. \$3.00. (paperback)

Detroit Studies in Music Bibliography: No. 19 *The Works of Christoph Nichelmann: A Thematic Index*, Douglas A. Lee. Detroit: Information Coordinators, Inc., 100 pp. \$3.50. (paperback)

Donald Kennington, *The Literature of Jazz*, Chicago: American Library Association, 1971. 142 pp. \$6.95.

George F. McKay, *Creative Orchestration*, Boston: Allyn & Bacon, Inc., 1969 (second edition). 323 pp. \$8.50.

Robert A. Melcher & Willard F. Warch, *Music for Score reading*, Englewood Cliffs, N.J.: Prentice-Hall, 1971. 188 pp. no price listed. (paperback)

Orlando Moss, *The Developmental Vocal Method*, Jericho, N.Y.: Exposition Press, 1970. 82pp. \$4.50.

Record Reviews

Felix Mendelssohn-Bartholdy, *Intégrale de l'Oeuvre pour Orgue*. Guy Morancon at the "Grand Orgue Cavaillé-Coll" in the abbey of Saint Ouen, Rouen, France. 2 discs, Iramac 2-6707.

The two discs include complete performances of the *Three Preludes and Fugues*, opus 37 and the *Six Sonatas*, opus 65. Guy Morancon, director of music at the Basilica of Notre Dame des Victoires, Paris, plays the 1890 organ built by Cavaillé-Coll in the 1630 case which had been previously rebuilt by Dallery in 1830. It is a four-manual instrument with en chamade reeds in the G.O. division. The performances are done with the Breitkopf and Härtel edition. Extensive notes on the jacket are in English, French, and German, and registrations for the performances are included in the French notes. Our review copy had some noisy surfaces, pits and scratches. Since these were not received directly from the manufacturer, we are not sure whether these are deficiencies in the manufacture or due to previous misuse or poor handling. A good deal of distortion in forte passages was also evidenced in the recordings. For the sake of brevity, we shall consider here only the *Six Sonatas*.

A complete performance of the Mendelssohn organ works has been long due, especially a historically authoritative one. Several problems are involved in such an undertaking, however. One is the organ to be used. Was the German organ of the 19th century what Mendelssohn had in mind, or was it the English organ of the period? It was probably a little of both, for he had played frequently on both. The English organ and the German one of the period had more in common than either of them did with the French organ (especially that of C.C.), and we might conclude that such an organ as the one on this record was not the one which was intended. The blazing large reeds, large swell division, and lack of a principal plenum with mixtures in at least two manuals are but some of the reasons why. Even so, this organ is probably closer to the ideal than any modern organ (from 1920's to today), for it does produce the necessary grandeur and gravity, and it does have the necessary complement of 8-foot stops in each manual to provide color changes at that pitch.

The second problem has to do with registrational practices. Mendelssohn gives instructions in his preface to the 1845 edition (published simultaneously in England by Coventry & Hollier, in Germany by Breitkopf and Härtel, in Paris by Schlesinger, and in Milan by Ricordi). These are general indications, and the performer is left with only some indications as to the practice and idea as Mendelssohn intended them. Mr. Morancon generally does better than most in these recordings, avoiding the swell pedal more than is usual (Mendelssohn gives only one indication for its use in Sonata 3), and not using crescendo

mechanisms at all. He registers with groups of foundation stops in dynamic groups, and uses the simplest of registrations. Registrational changes generally follow the form of the pieces.

The most difficult problem, however, has to do with interpretation in general. Again, Mr. Morancon does a fairly good job. Part of the problem here is the lack of a good modern edition of these works. Even the B. & H. edition has some significant alterations of Mendelssohn's original scoring, particularly in the outlay and distribution of notes on the staff, the phrasing and slurs indicated by M., and the manual changes indicated by dynamic markings. It is still better than other editions, however, which add all kinds of post-romantic swell pumping, manual changes, phrasing, articulation, registration, and which do not give Mendelssohn's original metronome markings. Let's start here with those metronome marks. Mr. Morancon follows these almost always, altering them only because of the large acoustic. But, in following them, he is not able to technically bring off the final movement of both Sonatas 1 and 6 (which have very fast tempi indicated). The performances here are sloppy and rhythmically unsteady. Slurs and phrase marks are carefully marked in the 1845 score. Mr. Morancon does not follow them. Some of them are not in the B. & H. score. Hence the grouping of two 8th-notes slavishly in the first movement of Sonata 3 gives it a bizarre feeling, and the lack of phrasing in the Fugue of Sonata 2 confuses the counterpoint. Extreme detachment of the chords in the fourth movement of Sonata 4 and in the allegro maestoso of Sonata 2, takes some of the gravity and grandeur away from the character of these pieces. Large breaks at manual changes throughout are sometimes aggravating, and the "attaca la Fuga" marks preceding the Fugues of Sonatas 5 and 6 are disregarded. On the plus side, Mr. Morancon eschews rubato, using only slight bits at internal cadences, and, in fast movements, to signal the entry of an important melody. Since Mendelssohn is known to have hated excessive rubato (as George Grove relates in the first edition of his *Dictionary of Music*), this is a plausible practice here. It also enhances the structural and architectural outline of the pieces. Another debit, however, is the aggravating French practice of halving the value of repeated notes all the time. This practice is valid only for the modern French school (Widor-Dupré) of playing, and certainly has no historical place in the performance of any other music as a rule.

It is time for a really authoritative performance of these works to be made. Mr. Morancon comes closer to the style and sense of what Mendelssohn was after than most others, but not close enough. Copies of the original 1845 edition of the Sonatas are available in libraries (this reviewer owns one also), and a good edition could be published.

A good organ for the performance would be the Walcker organ in the

Votivkirche, Vienna. Anyone want to try it?

For those who are interested in Mr. Morancon's performances, however, they may be ordered from Iramac France, 17 bis, rue des Eilleuis, 92 Boulogne-sur-Seine, France at a cost of 80 Fr. or \$14.54 plus about 70 cents bank charges. They are not sold in the U.S.

A Program of 20th Century Organ Music. Played by Robert Anderson at Zumbro Lutheran Church, Rochester, Minnesota. 2 Discs, "The King of Instruments" series, AEolian-Skinner, AS 327.

Contains *Zweite Sonata*, Schroeder; *Ecce Lignum Crucis*, Heiller; *Passacaglia per Organo su Tema di Hindemith*, Tagliavini; *Trois Danses*, Alain; *Invenzione*, Carol Brons; *Reliëf* for organ and 4 electronic sound tracks, Ton Bruynel; *Shimah B'koli*, Persichetti; *Yerset pour la Fete de la Dedicace*, Messiaen; *Prelude et Danse Fuguee*, Litaize.

The latest release in the A-S series is a most welcome addition from them. First of all, it is an extremely good demonstration (as good as records can get) of the sound of A-S's new instrument at Zumbro Lutheran in Rochester — a 3-manual tracker instrument built under the direction of Robert Sipe. That this instrument, built in the traditional manner of the Dutch and north German baroque instruments, is chosen as the vehicle for a wide range of contemporary music is a testament to the force of the organ reform movement and its viability from a strictly musical point of view. The sound of the organ on these recordings is enough to get this reviewer's curiosity up enough to go hear the instrument in person. We recommend these records, however, not because of the organ, but because of the music and the competent and lively performance that the pieces receive at the hands of Robert Anderson. He knows what he is doing with the music, he gives us performances with authority and drive, and he does it with lots of verve and excitement. Perhaps the best pieces are the Dutch avant garde pieces and the Alain dances. Certainly we have not heard better performances of these extraordinary dances before, and they are expertly performed here with the rhythmic control which is so germane to the expression and at the same time so difficult to produce in performance. Of particular importance are the two Dutch pieces, for they stem from composers who are familiar with organs built in the 16th, 17th, and 18th centuries. Indeed, the Brons piece was inspired by Schnitger's organ at Zwolle. It is curious that such avant garde music should come from ancient inspiration. But it is understandable when one considers that the music is basically contrapuntal (if only in the sense of Bruynel's counterpoint of textures). The Schroeder, Heiller and Tagliavini pieces sound very reserved next to the rest on the disc, and certainly point out the shape of progress in 20th

century organ music by comparison. The recording here has what sounds like a good deal of tape-head or surface noise in the master. We wonder if it is a modern heating plant blower, the type of which we have heard lately in many other new buildings, and the type which provides the room with far too much background noise for comfortable musical listening. Otherwise, these recordings are food for musical optimists in the organ world. It is not true that organ music and organs are dead or passing away. Wherever there are good organs such as this one, there will be good composers at work, and they both point to a bright and live future for organ music. Certainly the A-S organ at Zumbro Lutheran and Robert Anderson's performances on these recordings testify to this. Dr. Herbert Turrentine of Southern Methodist University has written a set of informative and intelligent notes in a lively style for the jacket. They are worth reading.

Noted in Brief

Historic Organs of England. E. Power Biggs, Columbia, M 30445.

The newest of the historic organ series on the Columbia label has Mr. Biggs playing works by Aston, Byrd, Clarke, Dowland, Dunstable, Handel, Holborne, Purcell, Stanley, Tallis, and Tye on two (a 1670 & a 1686) "Father Smith" organs, a 1769 Snetzler, the 1749 Richard Bridge organ at Great Packington, and a George England organ of 1776, as well as two smaller organs by Smith and Mander. It is a good representation of early English organs with music composed for these instruments. Mr. Biggs' usual stylish and clear playing, unpretentious and straight-forward, rewards the listener with a slice of English musical experience.

Big! Bold & Billy. Billy Nalle on the Long Island University Theatre Organ (Brooklyn Paramount Theatre Wurlitzer). Project 3-Tonal Sound, PR50-53SD.

It is great fun to sit down and listen to Billy Nalle bring his fine harmonic imagination and his spirit of fun on a large Wurlitzer to show and pop tunes such as these. He provides lots of variety, verve, and makes use of the whole organ in delightful interpretations. The whole disc adds up to some enjoyable entertainment — even to this classic buff who seldom listens to this kind of organ or music. Most of the tunes are familiar: *That's Entertainment*, *Jalousie*, *Fascinatin' Rhythm*, *Somewhere*, *When Johnny Comes Marching Home*, *Can't Take My Eyes Off You*, *Lullaby of Broadway*, *The Man That Got Away*, *Bess You Is My Woman*, and *Who? What boggles our mind* is that this Wurlitzer and this organist have gone academic. We are sure that Long Island U. will start a degree program soon in the art of the theatre organ. We hope that Billy is the prof. in charge. Maybe he can boggle a few academic minds. —RS

NEWS OF CHAPTERS AND ORGAN GROUPS

Riverside-San Bernardino, Calif.

St. Paul's United Methodist Church in San Bernardino hosted a challenging panel discussion on contemporary trends in church music on Monday of Holy Week. Moderator Donald Vaughn was assisted by Garard Faber, Barbara Gulick, Dorothy Hester, and Jeffrey Rickard.

Malcolm Benson

San Joaquin Valley, Calif.

Our Annual May business meeting, the final meeting of the season, was a pot-luck supper held at the United Church Center in Fresno, California, on May 24, and the following officers for 1971-72 were elected: dean, H. R. Fishback, Jr.; sub-dean, Eleanor Peabody; secretary, Marlys Grimmus; registrar, Susi Nakagawa; auditors, Teresa Critz and Dick Foster. For our program, Mr. Richard Purvis of San Francisco gave us a wonderful workshop on Bach's "The Liturgical Year" (Orgelbüchlein) which inspired all the 35 of our attending members to go home and practice! We are all looking forward to our new season with anticipation.

Marlys Grimmus

Denver, Colo.

Described as the first of its kind, a concert for classical pipe organ and electronic theatre organ was presented by the Denver Chapter, on April 30 at Phipps Auditorium in Denver. Charles Eve of Denver played the classical portion of the program, the popular portion being played by Billy Nalle of New York. Following intermission, two selections were played in which each artist improvised in his musical idiom, upon the same melody. The final selection was a joint improvisation. The players received a standing ovation from the capacity audience. This experimental concert proved to be both a stunning musical accomplishment and the most successful Denver organ concert in many seasons.

Dorothy Retallick

Hartford, Conn.

The annual dinner meeting of the Hartford Chapter AGO was held May 17 at St. Joseph College. A recital was given by Bruce Henley, winner of the Hartford Chapter Young Organists Competition. Following a buffet dinner and short business meeting election of officers was held. Richard Einsel, dean; Edward Clark, sub-dean; Gail Pedersen, registrar; June Ananikian, secretary; Mark Kasmin, treasurer; and Lorraine Revelle, member-at-large. Our meeting concluded with delightful musical skits presented by Gertrude Neidlinger accompanied by Norman Slade.

Gail Pedersen

Fort Wayne, Indiana

A program of chamber music with sundry instruments and the new Kurt Roderer tracker organ was held at the Concordia Senior College, Fort Wayne, Indiana on May 10. The performers were Joel H. Kuznik, Michael Rust, Robert Rimbo, David Fienen, Joel Schmitz, Paul Weber, and Wally Meyer.

Mary Anne Arden

Mason City, Iowa

The Mason City Chapter of the AGO sponsored a junior choir festival May 2. The 325 choristers from Northern Iowa united to sing 12 anthems for a program entitled "Church Music for All Seasons". Earl Stewart, director of music at Trinity Lutheran Church, Mason City, and dean of the Mason City Chapter, directed the chorus. This is the third festival he has directed for the Mason City Chapter (1961 and 1968). Miss Marie Von Kaenel, organist at First Congregational Church, served as accompanist. Other instrumentalists augmented the organ accompaniment. Miss JoAnn Brosz and Ken Usher, student guild members, provided the prelude, offertory and postlude music. Pastors from the participating churches read appropriate scripture for the church year.

Lawrence-Baldwin, Kansas

At the May 10 meeting, the following officers were elected: Robert Patterson, dean; Andrew Siler, sub-dean; Josephine Walker, secretary-treasurer; Dan Abrahamson, executive committee 3-year term; Burton Tidwell, Kansas University student representative on the executive committee; and Douglas Brown, Baldwin City representative on the executive committee. The chapter voted to establish an organ scholarship for organ students at the University of Kansas and Baker University, and voted to have regular meetings on the first Monday of each month. The meeting was a part of a rained-in picnic at the home of Dan Abrahamson. It concluded by a madrigal-sing led by Jack Sievert.

J. Bunker Clark

Bangor, Maine

The annual meeting of the Chapter May 3 at the Old Town United Methodist Church elected the following new officers: Richard J. Snare, dean; Eleanor C. Snow, sub-dean; Arline Smiley, recording secretary; Allen C. Fernald, corresponding secretary; and Harriet S.

Mehann, treasurer. Allen C. Fernald presented a recital following the banquet.

Allen C. Fernald

Cumberland Valley, Md.

Featured speaker for the May (?) dinner meeting was the Rev. Leonard Ellinwood of Washington, D.C. The Rev. Ellinwood, a noted hymnologist and staff member of the Library of Congress, spoke on "Hymns: Not So Ancient and Modern." Held at Christ United Church of Christ, Cavetown, Maryland, the meeting was attended by several area clergymen in addition to the Chapter's membership.

The following officers were installed at this time by State Chairman Ralph Rextroth: Clair A. Johannsen, dean; Randall E. Wagner, sub-dean; Agnes J. Funk, corresponding secretary; Frederick W. Morrison, Jr., recording secretary; and Ruth Seibert, treasurer.

Frederick W. Morrison, Jr.

Montgomery County, Md.

The winner of our first student competition is Charles Tompkins, a 16 year old sophomore at BCC High School in Bethesda, Maryland. He played the *Trio Sonata No. 4 in E minor* by J. S. Bach and *Dieu Parmi Nous* by Messiaen. First prize of \$150.00 was presented to Charles at the Chapter's Annual Meeting held Monday, May 17, at First United Methodist Church, Hyattsville, Maryland. Maryland state chairman Ralph H. Rextroth was the presiding officer at the installation service for the new officers elected for next season. They are: dean, Kenneth D. Lowenberg; sub-dean, Larry Savage; treasurer, Mrs. Edward Barth; registrar, Thomas A. Bast; secretary, Mrs. Carmela Broughton.

Thomas A. Bast

Ann Arbor, Mich.

The Ann Arbor Chapter motored to Toledo, Ohio to attend a contemporary worship workshop on May 18 as guests of the Toledo Chapter AGO. The workshop was conducted by Kent Schneider from the Center for Contemporary Celebration, Chicago, Illinois. Contemporary hymns were sung accompanied by a jazz group and individuals who brought their instruments. The individual instruments were also used while reciting the 150th Psalm. Another contemporary worship was illustrated with the making and showing of slides in 3 dimensions.

Iris Murtaugh

St. Louis, Mo.

The following officers were installed at the May 24 meeting of the St. Louis Chapter at historic Christ Church Cathedral: dean, Dr. Franklin E. Perkins; sub-dean, Miss Marie Kremer; secretary, Henry Glass Jr.; treasurer, Mrs. Frances A. Grassi; registrar, E. Alan Wood; and auditors, Oscar H. Jekel and David Nelson.

Henry Glass Jr.

Central New Jersey

The Central New Jersey Chapter of the AGO met for a business meeting at Melody Manor, the home of Mrs. Mifflin, on May 3. The following slate of officers was presented to the members: dean, Fred Lecompt; sub-dean, Peter Hebbel; registrar, Steve Swirldfeger; secretary, Dorothy Meyers; treasurer, Dolores Kirkham.

Annabell Coutts

Albuquerque, N.M.

For the monthly activity meeting, the members made a tour of organ installations in several churches Sunday afternoon, April 18. The tour began at 2:30 p.m. in Redeemer Lutheran Church, where there is a two-manual unenclosed Dewey Layton pipe organ; then proceeded to Christ Lutheran Church, where there is a two-manual Allen electronic organ; and then concluded in First United Presbyterian Church, where there is a four-manual enclosed Möller pipe organ. Glen L. Nelson, organist at Redeemer Lutheran Church, and Charles G. Smith, organist-choirmaster at St. Aiden's Episcopal Church, demonstrated the resources of each organ, while Wesley T. Selby, ast. professor of music at the U. of New Mexico and director of music at St. Paul Lutheran Church, lectured on their voicing and the type of installation. The numbers played on each instrument included a hymn, chorale preludes by Bach and Buxtehude, Agincourt Hymn by Dunstable, Piece Heroique by Franck, and Berceuse by Vierne. Attendance was limited because it rained most of the afternoon and evening, an unusual occurrence in Albuquerque, but the two dozen or so members who did participate in the three-hour tour enjoyed the program.

Henry L. Brengel

Chautauqua, N.Y.

The Chautauqua Chapter AGO presented Marilyn Keiser in an organ recital at the First Presbyterian Church in Jamestown, N.Y. on May 18. Miss Keiser showed excellent technique and mature insight concerning the music of her program. She played works by Mendelssohn, Mozart, Bach, Berlioz, Messiaen, Stewart, and Vierne.

The annual installation dinner of the Chapter was held on June 1 at the Camp Street United Methodist Church, Jamestown. The following officers were installed by Mrs. Paul A. Westerberg; dean, Brian A. Bogey; sub-

dean, Richard DuPage; corresponding secretary, Daryne E. Swanson; treasurer, Dean Redick; Registrar, Alice Jean Hoffman.

Daryne E. Swanson

Nassau, N.Y.

The Nassau Chapter closed out a most exciting year with their organist-clergy dinner at the Milleridge Inn in Jericho. A tremendous turnout thrilled to Mr. Lowell Riley's presentation, "An Organ Pilgrimage to Europe" (in sight and sound). Installation of new officers also took place. Miss Ruth Laverty will begin her second term as dean in September. The dinner was a magnificent ending to a magnificent year.

Greg Funfeld

Canton, Ohio

The Canton Chapter met for its final meeting of the year on Monday, May 17. The election of officers for the coming year preceded the annual Guild Service. These officers are: Arthur L. Lindstrom, dean; David Bower, sub-dean; Anne Elsass, secretary; James A. Stanforth, treasurer; Molly Young, registrar; Irene Olson, librarian; Peter Peterson and Lewis Porter, auditors; and James Caldwell, Jack Vogelgesang and Bob Werve as executive committee members. Greg Hollinger played an outstanding pre-dinner recital on the 4-manual Schantz organ at Christ United Presbyterian Church. The Guild Service itself featured the church's choirs in original responses and anthems by Don Bogards, minister of music, as well as the minister, Dr. George Parkinson, who preached the sermon. This was a most fitting close to a very successful year of programs, recitals and inspiration. The Canton Chapter invites one and all to the Ohio Regional Convention which it is hosting June 13-16. This will be an outstanding time of music, learning and fellowship.

The pre-dinner recital was received with enthusiasm on March 22 as W. Robert Morrison led his Whitechapel Bell Choir in a most unique program. The bell ringers are from Church of the Saviour, United Methodist, in Canton and boast the largest set of bells in the state of Ohio. They are an excellent performing group and are in great demand in the area. Following the turkey Trazzini dinner, the evening's program was presented by Christine and Kirby Koriath from Kent State University in a splendid organ recital. They played alternately works by Clerambault, Bach, Jongen and Messiaen.

On April 26, the Canton Chapter enjoyed an organ "crawl" in the Dover-New Philadelphia area when Lou Weaver of Dover was hostess for the evening. Included was a 1961 Swiss organ, an early Holtkamp, and others. The entire chapter is looking forward most eagerly to hosting the coming Ohio Valley Regional Convention June 13-16 in Canton.

Arthur L. Lindstrom

Lorain County, Ohio

We held our annual meeting and installation of officers at the Oberlin Inn on May 10. Lynn Lovell is our new dean. Terry Woodings, who just completed two years as our dean, will be music director of Ohio's Outdoor Historical Drama, "Trumpet in the Land," for the second year. After our installation, we enjoyed a fine recital by Tim Albrecht, recent winner of the Cleveland organ competition.

Allan T. Spencer

Tulsa, Okla.

The annual Guild service & Choral Evening and sermon was held Tuesday, May 4, at St. John's Episcopal Church, Tulsa, Oklahoma. It was dedicated in thanksgiving for the life, ministry and musicianship of the Reverend Father William Earl Weldon, AAGO. Father Weldon was killed on Tuesday, March 30. The prelude was played by the two scholarship winners, Barbara Ives and Larry Mitchell. The service of Choral Evening was sung by the choir of St. John's Church. Participants in the service were E. Farrell Dixon, organist-choirmaster; the Reverend G. Hurst Barrow, officiant; and the Reverend Bill Joe Baker, preacher. Preceding the Service, a dinner meeting was held in the Parish hall of the church at which time officers were elected for the coming year. A standing ovation was given out-going dean, D. Frederick Elder, for his successful two-year term who then introduced the incoming dean, Louis McHenry Watkins, AAGO.

Mary Unwin

Lancaster, Pa.

Members of the Lancaster Chapter AGO were greeted at St. Paul's Lutheran Church, Lititz, by the minister, the Rev. James Shannon, on April 18. Mr. Shannon explained the architectural style of the new church building before introducing the speaker for the evening, Mr. Howard Gamble, the Philadelphia representative for Casavant Frères Ltée., organ builders. Using the church's new 2-manual, 28-rank Casavant organ to demonstrate his points, Mr. Gamble gave a historical review of organ construction and design and explained some of the terms which are peculiar to the organ building trade.

Mr. Stefan Grové of the Peabody Conservatory of Music faculty was the guest speaker at the May (?) meeting. His subject was "Modern Organ Music" and he began with an analysis of the music of Messiaen,

discussing rhythm, melodic traits, and the modes used by Messiaen. After playing excerpts from representative works of Messiaen, Mr. Grové presented a list of other "non-problematic and non-esoteric" modern organ music by well-known composers such as Alain and Langlais.

The first event of this month for the Chapter was the biennial junior choir festival held on May 2 at Trinity Lutheran Church. Choristers from local choirs sang under the direction of R. Thomas Griffin, minister of music at the Ginter Park United Methodist Church, Richmond, Virginia.

Rebecca S. Harrison

Lehigh Valley, Pa.

On May 18, the winner of the Lehigh Valley Chapter Organ Playing Competition, Miss Rhonda Volk, opened our meeting with a recital playing Messiaen's *Ascension Suite* and Bach's *Fantasy and Fugue in G*. She will represent our Chapter in the regional competition in Harrisburg in June. The following were elected to serve the Chapter for the 1971-72 term: dean, Robert B. Cutler; sub-dean, Marguerite S. Kompass; secretary, Ruth Wagner; treasurer, Jean H. May; registrar, Karl H. Fenstermaker; auditors, William Whitehead and J. Clinton Miller; executive committee members (term expiring 1974), Florence L. Heil and Charles S. McClain; continuing executive committee members, Miriam Raddin; Robert E. Schanck, Jane Henninger, and Floyd E. Schlegel. Following the business meeting, Marvin Beinema showed most interesting color slides of a trip through England, France, and Holland.

Karl H. Fenstermaker

Spartanburg, S.C.

The Spartanburg Chapter met on Tuesday, May 25, in the chapel of the First Presbyterian Church. A stereo tape of the Festival of Choirs program presented by the Chapter on February 28 was played. The tape was made by J. D. Trout. The public was invited to attend. Following the meeting members were entertained at a party in the home of John Williams, organist of First Presbyterian. Miss Rachel Pierce, first dean of the Spartanburg Chapter and an active member for many years, was presented a past dean's pin and gifts of jewelry and stationery by the Chapter. Miss Pierce is retiring at the end of the current spring term and is leaving Spartanburg. She has served as professor of organ at Converse College since 1950. Mrs. David MacGregor, outgoing dean, was presented with a silver tray from the Chapter. The new dean, Mrs. E. D. Dobson, was given two achievement record books for the Chapter.

Judith Klasen

Dallas, Texas

Following a covered dish meeting May 10 at the Church of the Transfiguration, an excellent program was presented featuring the Dallas Musica da Camera with soprano Barbara Marquart, clarinetist Ross Powell, flutist David Vornholt, violinist William Hybel, and harpsichordist Larry Palmer. Works by Sauguet, Ibert, Piston, and Trimble were performed.

Dorothy Peoples

Houston, Texas

The final program for the Houston Chapter AGO was given by the Student Chapter of the U. of Houston. The program took place at the A. D. Bruce Religion Center on May 4. A reception given by the students followed the program. H. Scott Raab, James Mueschke, Richard Jackson, Francine Pendleton, Russell Wilcox, R. Staurt Davidson, Paul Wey, and Mary Sue Bynum played works by Bach, Franck, Liszt, Langlais, Durufle, and Alain. Robert J. Jones, university organist and assistant professor of music at the U. of Houston, is sponsor for the Student Chapter.

Hazel Van Derbur

Northern Virginia

On April 12 at Trinity United Methodist Church, Alexandria, a handbell workshop was featured on the program. A talented handbell choir of young people from Fairlington Presbyterian Church presented a program illustrating ways to use handbells in a church service, after which the members were given the opportunity to try various sets of bells.

The chapter's 15th anniversary was celebrated at the annual banquet May 10 at Evans Farm Inn, McLean, with particular recognition given to all the past deans. Howard Bass, a young and gifted artist, performed on the lute and guitar. The following officers for 1971-72 were elected: dean, Frederick North, sub-dean, Dr. Emma Lou Diemer; secretary, Phyllis Lind; treasurer, James Traber; registrar, Helen Hanke; librarian-historian, Caroline Gorham; auditors, Nancy Reed and Arthur Allen Douglas; members-at-large, 1972, Nancy Marchal (to fill a vacancy); 1974, Ann Zipp.

Ann Zipp

Richmond, Va.

Our annual organist-clergy banquet took place May 11 at St. Paul's Episcopal Church. Dr. Charles E. S. Kraemer, president of the Presbyterian School of Christian Education, Richmond, Virginia, was the guest speaker. Mr. James Moore, III, lutenist, presented an unusual and interesting music program.

Ethel Baars

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For the first time in Los Angeles, a church will sponsor a nationwide organ playing competition this summer. First Congregational Church of Los Angeles is already well known for its highly praised Los Angeles Bach Festival, established in 1935, and its annual organ concert series begun in 1969 to celebrate the completion of the Schlicker organ installation.

The organ playing competition is open to young artists who have not reached the age of 26 by August 1, 1971. Contestants must submit a tape recording of three organ pieces, along with a completed application form and a \$10 entrance fee no later than August 2, 1971. The three works to be performed must be 1) a major work by J. S. Bach limited to a prelude, a fugue, a toccata, a major chorale prelude, or a trio sonata movement, 2) a composition from the romantic period and 3) a contemporary work.

Finalists will compete on the Schlicker organ, which boasts 214 ranks, on Wednesday, September 15. The winner on that day will be awarded a \$700 cash prize and will present a solo recital on Sunday, September 19 at First Congregational Church of Los Angeles. First and second runners-up will also receive cash prizes.

An impressive list of internationally famed organists have performed on First Church's new Schlicker organ. It includes Marie-Claire Alain, David Craighead, Virgil Fox, Marilyn Mason, Alexander Schreiner, Frederick Swann and Heinz Wunderlich. For information and application forms write to First Congregational Church of Los Angeles, 540 S. Commonwealth Avenue, Los Angeles 90020 or phone 213/385-1341.

THE WALTER HINRICHSEN AWARD FOR COMPOSERS has been established at Columbia University, New York City to honor and encourage composers in mid-career. The \$3000 award will be given every fall, and it will take the form of a commission for a new work, the recording of a composition, or the publication of a composition. Mrs. Walter Hinrichsen, president of the C. F. Peters Corp. of New York, is donor of the award in memory her late husband.

ANTON HEILLER will give a master class and a recital at Iowa State University September 17 and 18. His recital will take place Friday evening, and the master class on Saturday morning. Another session on Saturday afternoon will pertain to church music. For further information write Mrs. Martha Folts, Dept. of Music, Iowa State U., Ames, Iowa 50010.



Anne Colbert of Louisville, Kentucky, was named winner of the 1971 Gruenstein Memorial Award Contest held May 16 at Emmanuel Episcopal Church, LaGrange, Illinois. This competition for young women between the ages of 16 and 30 is held annually by the Chicago Club of Women Organists. Miss Colbert is a doctoral candidate at Indiana University and is an organ pupil of Clyde Holloway. She is also a former regional winner of an AGO organ playing competition. Besides receiving a cash prize from CCWO she will be presented in a public recital during the Chicago 1971-72 season.

Runner-up in the competition was Alice Baehler of Grand Rapids, Michigan. Miss Baehler is a pupil of Donald Armitage at Michigan State University, East Lansing. She was awarded a lesser cash prize. Third place was won by Lorraine Smith of Evanston, Illinois, organ pupil of Karel Pankert.

Other competitors were Linda Lyster of Kalamazoo, Michigan, pupil of Dr. Alexander Boggs Ryan; Bonita Prough, Davenport, Iowa, who studies with Thomas Robin Harris; Johnnye Egnot, Northfield, Illinois, pupil of Lillian Robinson; and Teriann Miller, Jefferson, Kentucky, pupil of Melvin Dickinson.

Judging the contest were Margaret McIlwain Kemper, Wayne Balmer and Jack Goode. CCWO members Edna Baurle and Hazel Quinney were co-chairmen.

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

Homer Wickline, Wilkensburg, PA — Mulberry United Presbyterian, Wilkensburg April 15, all Gaul: Easter with the Pennsylvania Moravians, Eventide, Two Sketches for Organ, Two More Early Pieces, Ave Maris Stella of Nova Scotia Fishing Fleet, From the Southland, At the Foot of Fujiyama, Postludium Circulaire — Retrocessional for Organ, April 22, all Leighton: Prelude, Scherzo and Pasacaglia opus 41, Et Resurrexit opus 49, April 29: The Leaves Bee Greene, Ingot; The Primrose, Peerson; Courante-The Primrose, Bull; Capriccio Cucu, Kerll; Toccata con lo Scherzo del Cuculo, Pasquini; Pastorale, Zipoli; April, Gaul; Spring Song, Hollins; Spring Song, MacFarlane; Spring Caprice, J. S. Matthews; Caprice for Organ-To Spring, H. A. Matthews; Chant du Printemps, Bonnet. Sweet Briar College, Sweet Briar, VA April 13: Four Pieces from the Mulliner Book, Tallis; Seven Pieces from Melothesia, Locke; A Lesson, Quarles; Trumpet Voluntary in G, Goodwin; Voluntary 3 in F, Linley; Praeludium and Fugue in E minor, Bruhns; Improvisation on Splendor Paternae Gloriae, Wickline; Symphonic Fantasia on an Easter Alleluia, Peeters.

Gerhard Krapf, Iowa City, IA — Grace Lutheran, Albert Lea, MN May 2: Come Holy Ghost BWV 667, Fantasia and Fugue in G minor BWV 542, Bach; 3 pieces from Suite du premier ton, Clérambault; Trumpet Tune in D, Boyce; Chants d'Oiseaux, Messiaen; Prelude and Fugue in D minor, Buxtehude; Herzlich thut mich erfreuen, Deck thyself with joy and gladness, O God Thou faithful God, Brahms; Sonata 2 for Thanksgiving, Krapf.

Jeanette Peek, Cedarville, OH — student of Jack Payne, Cedarville College, Fairmount Presbyterian, Dayton, OH May 2: Gigue Fugue in C, Buxtehude; Two Chorales for trumpet and organ from Harmonische Seelenlust, Kaufmann; Prelude and Fugue in G, Bach; Sketch 3 in F minor, Schumann-Biggs; Fantasy for Trumpet and Organ, Sowerby; Toccata, Andriessen. Assisted by Timothy Hegg, trumpet.

G. Dene Barnard, New York, NY — The New York Cultural Center, April 25, all Bach: Prelude and Fugue in G BWV 545, 6 Schübler Chorales, Prelude and Fugue in C minor BWV 549, Vater unser BWV 737, Nun komm der Heiden Heiland BWV 659, Liebster Jesu BWV 731, Von Gott will ich nicht lassen BWV 658, Schmücke dich BWV 654, Fantasia and Fugue in G minor BWV 542.

Rebecca Peal, Dallas, TX — student of Larry Palmer, Southern Methodist U., Dallas April 24: Prelude and Trumpetings, Roberts; Variations on Wondrous Love, Barber; Chorale Fantasy on Wie schön leuchtet, Buxtehude; Toccata and Fugue in F BWV 540, Bach; Offertoire sur les grands jeux from Messe des paroisses, Couperin; Scherzo in mi majeur, Gigout; Symphony 3, Adagio and Final, Vierne.

Vernon Wolcott, Bowling Green, OH — St. Charles Seminary, Carthage, OH May 16: Concerto 1 in G BWV 592, Ernst-Bach; Come Savior of the nations BWV 659, Prelude and Fugue in B minor BWV 544, Bach; The Celestial Banquet, Messiaen; Adagio and Allegro for a Mechanical Organ K 594, Mozart; Choral in A minor, Franck.

Robert Hill, Pittsburgh, PA — St. Susanna Church, Penn Hills, PA April 4: Toccata in F, Buxtehude; Intermezzo, Andriessen; Our Father who art in heaven, Blessed Jesus at Thy word, O whither shall I flee, Bach; Partita on O sacred head, Pachelbel; Toccata in D minor, Nevin; Elevation, Dupré; Sonatina in D minor, Johann Daniel Berlin; Fanfare, Leighton.

Lindsey Engelbert, Pittsburgh, PA — student of Robert Hill, St. Margaret Mem. Hospital Chapel, Pittsburgh April 25: Prelude in C, Prelude in E-flat, Prelude in F, Bach; Verset, Kerckhoven; Trumpet Voluntary, Purcell; Before Thy throne, Dupré; Psalm 84, Drischner; Hallelujah Chorus, Handel.

Benjamin Van Wye, Saratoga Springs, NY — Bethesda Episcopal, Saratoga Springs May 9: Toccata in E minor, Bruhns; Sonata 1 in E-flat BWV 525, Prelude and Fugue in G BWV 541, Bach; Sonata 2, Hindemith; Pasacaille, Martin; Final from Symphony 3, Vierne.

Kim R. Kasling, Mankato, MN — St. Paul's Cathedral, Buffalo, NY May 21: Prelude and Fugue in D, Bach; Récit de tierce en taille, Basse de trompette ou de cromorne, Dialogue, de Grigny; Postlude for the Office of Compline, Alain; God Among Us, Messiaen.

Michael Phillip Pavone, Fairview, NJ — St. Paul's Cathedral, Buffalo, NY May 28: Prelude-The "Spitfire", Walton; Elegy, Darke; Veni Creator Spiritus, Sowerby; Epitaph for a Dead Reed, Young; In Paradisum, Benoit.

Frank Cedric Smith, New York, NY — Trinity Church, New York June 3: Sonata in G opus 28, Elgar.

Dorothy Addy, Wichita, KS — First Baptist, McPherson, KS May 2: Variations on Old Hundredth, Bristol; Rondo, Rinck; Andante sostenuto from Gothic Symphony, Widor; Toccata and Fugue in D minor, Jesus joy of man's desiring, Bach; Nearer my God to Thee, Karg-Elert; Store Gud, arr. Lorenz; Variations on Come Thou fount of every blessing, Young; Gammal Fabodpsalm, Lindberg; Pastorale and Aviary, Roberts; Pavane from Rhythmic Suite, Elmore; Carillon de Westminster, Vierne. Ottawa U., Ottawa, KS May 9: same Rinck, Roberts and Lindberg; Tocada en Do major de ma Esquerra, Cabanilles; Mit Freuden zart, Pepping; Lobe den Herren, Walcha; Fantasia in G BWV 572, Bach; The Burning Bush, Berlinski; Prelude and Trumpetings, Roberts; Finale from Symphony 5, Vierne.

Fred Tulan, Stockton, CA — First recital on his tracker Hausorgel, San Francisco, CA May 9: Prelude, Duo, Voix humaine, Basse de trompette, Jullien; Microsonata en Trio, Cochereau; Fanfare, Thomson; Fugue, Campion-Alain; Prelude à une fugue imaginaire BACH, Malipiero; Fugue sur les douze sons à deux contresujets, André Hodeir; Lucy Escott Variations, Hans Werner Henze; Gargoyles et Chimères with electronic tape, Tulan; Rondeau, Air, Canaries and Hornpipe, Purcell; Cadence perlée de la pédale, Poulenc.

Karl E. Moyer, Millersville, PA — St. Mary's Church, Lancaster, PA May 9: Carillon de Westminster, Vierne; 3 settings All glory laud and honor, Teschner, Drischner, Reger; Prelude and Fugue on a Theme of Vittoria, Britton; Jesus Christus, unser Heiland, Bach; Sonata 3 in C minor, Guilman; Introduction and Trumpet Tune, Boyce; Le banquet celeste, Messiaen; Introduction and Passacaglia in D minor, Reger.

Peter Mark Scott, Amarillo, TX — student of Madeline Henshaw, St. Andrews Episcopal, Amarillo June 27: Prelude and Fugue in G minor, Buxtehude; Passacaglia from Messe du deuxième ton, Raison; Wo soll ich fliehen hin BWV 646, Kommst du nun BWV 650, Prelude and Fugue in D BWV 532, Bach; Chorale in E Franck; Aria opus 51, Peeters; Benedictus, Reger; Le jardin suspendu, Alain; Finale from Symphony 5, Widor.

Calvin Hampton, New York, N.Y. — St. Mark's Cathedral, Seattle, WA April 1: Transformation of Despair for organ and percussion (premiere), Hampton. Calvary Episcopal, New York April 4, 11, 18, 25: Toccata in G, Frescobaldi; Toccata in F, Buxtehude; Toccata in F, Bach; Toccata from Symphony 5, Widor; Tu es Petra, Mulet; Toccata from Suite opus 5, Durufle.

Norman Cascioppo, Seattle, WA — student of Walther A. Eichinger, U. of Washington, Seattle May 16: Differences sobre el canto del Caballero, Cabezon; Allein Gott in der Höh BWV 662, 676, Bach; Toccata in F, Buxtehude; Flourish and Fugue, Cook; Musette from Triptyque opus 51, Dupré; Combat de la Mort et de la Vie, Messiaen; Phantasie über Wacht auf opus 52, Reger.

Jerry Frank Davidson, Palatine, IL — St. Thomas Church, New York, NY May 2: Toccata from Plymouth Suite, Whitlock; Toccata and Fugue in E, Bach; Berceuse, Carillon, Vierne; Elegy, Davidson; Seconde Fantaisie, Alain; Prelude on Brother James's Air, Wright; Fanfare, Leighton; Pastorale and Aviary, Roberts; Prelude and Fugue on BACH, Liszt.

Sharon Kleckner Scheibel, St. Peter, MN — Gustavus Adolphus College, St. Peter April 30: Concerto 2 in B-flat, Handel; Wacht auf, Wo soll ich fliehen hin, Meine Seele erhebt den Herren, Kommst du nun, Prelude and Fugue in B minor, Bach; Variations on America, Ives; Benedictus, Reger; 5 Antiphons, Prelude and Fugue in B, Dupré.

John Obetz, Independence, MO — St. John's Methodist, Kansas City, MO April 25: Prelude and Trumpetings, Roberts; Canon in B, Schumann; 2 settings Christ lag in Todesbanden, Prelude and Fugue in E-flat, Bach; Chorale in E, Franck; Two Pieces for Organ, Kemner; Prelude and Fugue on BACH, Liszt.

George W. Tobias, Philadelphia, PA — St. Mark's Church, Philadelphia April 25: Fantasy and Fugue in C minor, Bach; Petite Suite, Bales; Soliloquy, Ferris; Three Improvisations, Vierne; Chorale in A minor, Franck; Arioso, Rejoice ye pure in heart, Sowerby.

John Ogasapian, Lowell, MA — St. George Cathedral, Worcester, MA May 9: Suite in the Second Mode, Clérambault; Toccata and Fugue in F, Bach; Aria di Chiesa, anon. 18th century Italian; Fantasia in F minor K 608, Mozart; Dawn Hymn, Hovhaness; Partita on Built on a rock the Church doth stand, Videro.

Paul-Martin Maki, New York, NY — Trinity Church, New York May 6: Sinfonia from Cantata 146, Bach; Sechs Fugen über den Namen BACH opus 60, Schumann; Phantasie über Wacht auf opus 52, Reger.

Susan Toft, Salem, OR — student of Josef Schneider, First Presbyterian, Salem May 13: Prelude and Fugue in B, Bach; Allegro vivace, andante and finale from Symphony 1, Vierne.

Organ Recitals

John Edward Courter, Lansing, MI — First Presbyterian, Mason, MI April 25: Carillon de Westminster, Vierne; Pastorale, Franck; Sleepers wake, Jesu joy of man's desiring, Bach. Michigan State U., graduate recital, Lansing May 1: Prelude and Fugue in C, Böhm; Partita on Was Gott tut, Pachelbel; Fantasia in F minor K 594, Mozart; Fantasia and Fugue in G minor BWV 542, Bach; Introduction and Passacaglia in D minor, Reger; Canzona for Oboe and Organ, Badings; Toccata for Organ, Salmenhaara; Concerto for Organ and Chamber Orchestra, Hindemith. Assisted by Sharon Woodruff, oboist, and a chamber orchestra conducted by Leon Gregorian.

Allan Willis, Bridgeport, CT — United Congregational Church, Bridgeport May 12: Gloria from Mass for the Parishes, Couperin; Cantabile, Franck; Litanies, Alain. May 19: Suite Modale, Peeters; Rhosymedre, Vaughan Williams; Prelude and Fugue in G minor, Dupré. May 26: Prelude in E minor BWV 548, Bach; Allegro from Sonatina opus 36.2, Clementi; Ach bleib mit deiner Gnade, Mit ernst, O Menschenkinder, Karg-Elert; The Modal Trumpet, Karam; Adagio and Variations on Veni Creator, Durufle.

Kathryn Hoppe, Bloomington, IN — Christ Lutheran, New Hyde Park, NY April 4: Westminster Presbyterian, Youngstown, OH April 18; Indiana U., Bloomington May 16: Prelude and Fugue in F-sharp minor, Buxtehude; Récit de tierce en taille, de Grigny; Prelude and Fugue in G BWV 541, Bach; Choral in A minor, Franck; La Vierge et l'Enfant, Les Anges from La Nativité, Messiaen; Passacaglia quasi Toccata on BACH, Sokola.

Julia C. Callaway, Memphis, TN — Idlewild Presbyterian, Memphis April 25: Fanfare, Cook; Partita opus 19, Mathias; Resurrection Suite, Wyton; My soul magnifies the Lord BWV 648, Praise to the Lord BWV 650, Prelude and Fugue in C minor BWV 546, Bach; Prelude and Fugue in G minor, Dupré; Cantilène from Suite Brève, Langlais; Dieu parmi nous, Messiaen.

Darryl Ray Miller, Cedarville, OH — student of Jack R. Payne, Cedarville College, Christ Episcopal, Dayton, OH May 23: Prelude and Chaconne, Buxtehude; Dear Christians one and all, When in the hour of utmost need, Fantasy and Fugue in C minor BWV 537, Bach; Sonata 1, Hindemith; Even Song, La Montaine; Prelude and Trumpetings, Roberts.

John Christian, Lakewood, OH — Cleveland Institute of Music, Cleveland, OH May 16: Concerto 5 in G minor, Telemann-Walther; Paso in C, Casanovas; Offertory from Mass for the Parishes, Couperin; Récit, Marchand; Prelude in E-flat, Bach; Toccata in B minor, Gigout; Homage to Frescobaldi (1, 4, 5, and 8), Langlais; Prelude and Fugue on BACH, Liszt.

Barclay Wood, Worcester, MA — Maple Street Congregational, Danvers, MA April 25: 3 pieces from Suite Française, Langlais; Partita on Freu' dich sehr, Böhm; Prelude and Fugue in C BWV 547, Bach; Postludium, Janacek; Prelude and Fugue in E minor, Brahms; Four Short Pieces, Bender; Sonata 1 in F minor, Mendelssohn.

Henry Glass Jr., Webster Groves, MO — St. Paul United Church of Christ, Columbia, IL May 23: A mighty fortress, Walther; Voluntary in G, Walond; Wake awake, Fugue in G, Toccata and Fugue in D minor, Bach; Final in B-flat, Franck; Prelude on Greensleeves, Purvis; Improvisation on Praise to the Lord; Glass; Toccata from Symphony 5, Widor.

C. Allison Salley, Fort Worth, TX — Trinity Church, New York May 13: Fanfare, Cook; Prelude and Fugue in F-sharp minor, Buxtehude; Drop drop slow tears, Persichetti; Le Tumulte au Prétoire, Malingreau; Prelude and Fugue in A minor BWV 543, Bach; Prelude and Trumpetings, Roberts.

Joy des Georges, Buffalo, NY — St. Paul's Cathedral, Buffalo June 4: Fugue in G, If thou but suffer God to guide thee, Bach; Alleluia from Exultate Jubilate, Mozart; With verdure clad from The Creation, Haydn; Pièce Héroïque, Franck, Assisted by Susan Harvey, soprano.

Daniel Bruce Coble, New Wilmington, PA — senior recital, Westminster College, New Wilmington May 12: Canzona, Gabrieli; Toccata, Adagio and Fugue in G BWV 564, Bach; Rhosymedre, Vaughan Williams; Prelude on Greensleeves, Wright; Cortège et Litanie, Dupré.

Leroy K. Hanson, Worcester, MA — Christ Church Cathedral, Hartford, CT May 26: Chaconne in G minor, L. Couperin; Concerto in B minor, Walther; Song of May, Jongen; Toccata in G, Dubois.

James D. Flood, Syracuse, NY — St. John's Syracuse March 28: Christ lag in Todesbanden, Erbarm' dich mein, Bach; Corrente, Lully; O Welt ich muss dich lassen, O Gott du frommer Gott, Brahms.

Karl Paukert, Evanston, IL — Zumbro Lutheran, Rochester, MN May 16: Art of the Fugue (complete), Bach.

John Upham, New York, N.Y. — St. Paul's Chapel, New York May 5: Voluntary in A minor opus 7, 8, Stanley; Upon la, mi, re, Anon.; Prelude, Fantasia, Variations on God Save the King, Bull; Ricercare à 3 and 6 from the Musical Offering, Bach. May 12: Prelude and Fugue in C, Christ lag in Todesbanden, Passacaglia and Fugue in G minor, Bach. May 19: Fantasia in G, Bach; Jesus Christus unser Heiland, wir wollen alle fröhlich sein, Auf auf mein Herz, Mit Freuden zart, Erschienen ist der herrlich Tag, Pepping; Fantasia on Herr Jesu Christ dich zu uns wend, Prelude and Fugue in C, Krebs.

Lawrence P. Schreiber, Washington, DC — The Chinese Community Church, Washington, DC April 25: Now thank we all our God BWV 79, Liebster Jesu BWV 731, Prelude in B minor BWV 544, Bach; Les cloches, Le Bégué; Trumpet in Dialogue, Clérambault; Chaconne in G minor, L. Couperin; Chorale in E, Franck; Improvisation on a Chinese Folk Melody, Schreiber; O God Thou faithful God, My Jesus leadeth me, Brahms; 4 pieces from Kleine Präludien und Intermezzi, Schroeder.

Arthur P. Lawrence, Notre Dame, IN — Cathedral of St. John the Evangelist, Spokane, WA June 12: Fanfare, Jackson; Chaconne in D minor, Pachelbel; Kyrie God our Father, Christ our hope and joy, Kyrie O God Holy Ghost, BWV 672-674, Come Holy Ghost BWV 667, Fantasia in G BWV 572, Bach; Prelude in C minor opus 37, Mendelssohn; Prelude, Fugue and Variation, Franck; Pastorale, Milhaud; Postlude for the Office of Compline, Alain.

Leonard Raver, New York, NY — Christ Church, Pelham Manor, NY March 21: Voluntary 5 in G, Walond; Suite on Tone 1, Clérambault; Vor deinen Thron, Herr Jesu Christ dich zu uns wend, O Mensch beweine, Prelude and Fugue in A minor, Bach; Piece for Organ and Electronic Tape, Ferrerio; Prelude and Fugue in G, Mendelssohn; Fantasia and Fugue on BACH, Liszt.

Robert Blaine Grogan, Washington, D. C. — National Shrine of the Immaculate Conception, Washington June 13: Fantasia in G, Concerto in E-flat BWV 597, Bach; Beim letzten Abendmahl, Walther; Choral and Final from Symphonie Romane, Widor; The Complete Organ Works of Henry Purcell; Prelude from Suite opus 5, Durufle; Holiday Trumpet, Sowerby.

John Sturge, New York, NY — Christ Church Cathedral, St. Louis, MO June 6: Dialogue sur les grands jeux from Veni Creator Spiritus, de Grigny; Partita on Sei gegrüset, Prelude and Fugue in B minor, Bach; Chaconne in D minor, L. Couperin; The World Awaiting the Saviour from Passion Symphony, Berceuse from Suite Bretonne, Triptyque opus 51, Dupré.

Pamela Rodgers, Norwood, MA — student of Earl Eyrich, Norwood Congregational, Norwood April 25: Prelude and Fugue in G minor, Toccata and Fugue in D minor, Bach; Toccata in C, Ciacona in F minor, Toccata in E minor, Pachelbel; Zu Bethlehem geboren, Herzliebster Jesu, Walcha; Trio in G, Rheinberger; Sonata 2 in C, Mendelssohn.

Claude Means, Greenwich, CT — Christ Church, Watertown, CT May 16: Toccata on O filii et filiae, Farnam; Cybell, Fanfare; Sleepers wake, Rejoice ye Christians, Prelude and Fugue in B minor, Bach; Partita on Jesu priceless treasure, Walther; Toccata in C, Seixas; Fanfare, Cook; Chant de paix, Langlais; Carillon, Vierne.

Beverly Sowden Ratcliffe, Buffalo, NY — First Lutheran, Kearney, NJ May 2: Concerto in A minor, Vivaldi-Bach; Blessed ye who live in faith, Brahms; Sonata 1, Hindemith; Toccata and Fugue in D minor, Bach; Come Holy Ghost, Wyton; Chorale in A minor, Franck.

Charles Callahan, Arlington, MA — National Shrine of the Immaculate Conception, Washington, DC June 27: Moderato and Andante from Symphonie Gothique, Widor; Prelude and Fugue in E minor, Bach; Choral in B minor, Franck; Water Nymphs, Vierne; Thou Art the Rock, Mulet.

Lornalee Curtis, New York, NY — student of Vernon deTar, Juilliard School, New York April 27: Concerto in A minor, Vivaldi-Bach; Sonata for Organ, Persichetti; O Lamm Gottes unschuldig, Trio Sonata in G, Fantasia and Fugue in G minor, Bach.

James West Good, Louisville, KY — Cathedral of Christ the King, Kalamazoo, MI May 23: Processional, Mathias; Prelude and Fugue in E, Buxtehude; Von Gott will ich nicht lassen BWV 658, Komm Gott Schöpfer BWV 667, Bach; Passacaglia from Symphony in G, Sowerby; Prelude and Fugue on BACH, Liszt.

Andrew Huntington, Hartford, CT — Christ Church Cathedral, Hartford May 5: Prelude and Fugue in G BWV 550, Bach; Canon in E minor, Böely; Prelude and Fughetta, Stainer; Cantabile from Symphony 2, Vierne; Acclamations, Langlais.

J. Curtis Shake, Syracuse, NY — St. John's Lutheran, Syracuse March 28: Vater unser, Telemann; Jesus Christus unser Heiland, Bach; Ich ruf zu dir, Walcha; Priere, Langlais.

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JOSEPH MARCUS

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NEW ORLEANS

Samuel Suter, Libertyville, IL — Benedictine Chapel of Perpetual Adoration, Mundelein, IL May 30: Chaconne in G minor, L. Couperin; Prelude and Fugue in C minor BWV 549, Der Tag der ist so Freudenreich, O Mensch beweine, Jesus Christus unser Heiland, Christ lag in Todesbanden, Den Tod niemand zwingen Kunnts, Ich ruf zu dir, Komm Gott Schöpfer, Bach; Andante con moto from Sonata 5, Mendelssohn; Jesus comforts the women of Jerusalem from opus 29, Dupré; Toccata, Monnikendam. Assisted by Alice Henderson, soprano, Johanna Garbin, alto, and the Convent Choir.

Jim Eugene Bucholtz, Greenville, OH — First Methodist, Greenville June 6: Prelude and Fugue in C, Böhm; O Mensch beweine BWV 622, In dir ist Freude BWV 615, Wachet auf BWV 645, Toccata and Fugue in D minor BWV 565, Bach; Praise God from whom all blessings flow, Manz; Herzliebster Jesu, O wie selig, Mein Jesu der du mich, Brahms; Vom Himmel hoch, Pepping; Poem 2 from Five Poems for Oboe, Bucholtz; Prélude au Kyrie, Communion, Fantaisie from Hommage à Frescobaldi, Langlais.

Larry L. Knodle & Terrill W. Borne, Fort Bliss, TX — Center Chapel, Fort Bliss May 23: The Battle of Trenton, Hewitt; Clair de Lune, Karg-Elert; Toccata and Fugue in D minor, Bach; Paso en Do, Casanovas; The Southern Cross for euphonium and piano, Clarke; Choral Varie for euphonium and piano, Boutry; Concerto 3 for two keyboards, Concerto 1 for two keyboards, Soler; Aspiration, Estrada. Assisted by Steven J. Alcott, euphonium.

Richard Bouchett, New York, NY — Holy Trinity Lutheran, New York May 4: Veni Creator en taille à 5, de Grigny; Fantasy on Wie schön leuchtet, Buxtehude; Prelude and Fugue in G BWV 541, Bach; Cortège et Litanie, Dupré; Introduction and Passacaglia in D minor, Reger; Deuxième Fantaisie, Alain; Impromptu, Vierne; Dieu parmi nous, Messiaen.

Norma de Mott, Dallas, TX — student of Larry Palmer, Southern Methodist U., Dallas April 19: Prelude and Fugue in A minor, Buxtehude; Fantasia on In dich hab' ich gehoffet, Tunder; Partita on Nun komm der Heiden Heiland, Distler; Récit de tierce en taille, Dialogue, de Grigny; Fantaisie en la majeur, Franck; Deux Danses à Agni Yavishta, Litanies, Alain.

Richard M. Peek, Charlotte, NC — St. Stephen's Lutheran, Hickory, NC May 9: Prelude and Fugue in D minor, Lübeck; Tierce en taille, Dialogue sur les trompettes, Couperin; Nun danket alle Gott BWV 657, Fantasia and Fugue in G minor BWV 542, Bach; Flötenuhr, Haydn; Second Fantaisie, Alain; Partita on Fairest Lord Jesus, Peek; Choral in A minor, Franck.

Thomas F. Froehlich, Appleton, WI — student of Miriam Clapp Duncan, Lawrence U., Appleton May 24: Prelude, Fugue and Chaconne in C, Buxtehude; Suite du deuxième ton, Clérambault; Prelude and Fugue in A minor BWV 543, Bach; Sonata 3, Hindemith; Postlude pour l'office de complies, Alain; Paeen, Leighton.

David Maxwell, Macomb, IL — Western Illinois U., Macomb May 22: Grand jeu, du Mage; Kyrie Gott Vater BWV 669, Christie aller Welt Trost BWV 670, Kyrle Gott Heiliger Geist BWV 671, Fantasia and Fugue in G minor BWV 542, Bach; Alléluias serens, Messiaen; Fugue in A-flat minor, Brahms; Toccata, Sowerby.

Robert Ellis, Cincinnati, OH — First United Methodist, Clarksburg, WV April 4; St. John's Lutheran, Summit, NJ March 24: Suite in the Second Mode, Clérambault; Prelude and Fugue in C minor BWV 546, Bach; Elegie opus 38, Pecters; Variations on est-ce Mars?, Sweetinck; Chorale in E, Franck.

Michael T. Brown, San Anselmo, CA — First Presbyterian, San Anselmo May 21: Litanies, Alain; Trumpet in Dialogue, Clérambault; Noël grand jeu et duo, Noël suisse, Daquin; Choral in B minor, Franck; Majesté du Christ, Messiaen; Prelude and Fugue in G minor, Dupré.

Vance Harper Jones, Gainesville, FL — University United Methodist, Gainesville May 16: Dorian Prelude and Fugue, Bach; Suite for a Mechanical Organ, Beethoven; Sonata Mistica, McKay; Festival Prelude on Gaudeamus pariter, Groom.

Dodd Lambertson, St. Louis Park, MN — Westwood Lutheran, St. Louis Park April 20: Prelude and Fugue in B minor, Canzona in D minor, Trio Sonata 4 in E minor, O Sacred Head, In peace and joy I now depart, Prelude and Fugue in D, all by Bach.

Dennis Elwell, Philadelphia, PA — Princeton Theo. Seminary, Princeton, NJ April 15: Fanfare, Cook; Sicilienne from Suite opus 5, Durullé; Scherzo from Symphony 2, Vierne; Passacaglia and Fugue in C minor, Bach. Summit Presbyterian, Philadelphia May 2: same Bach, Durullé and Vierne; Chaconne, L. Couperin; He who suffers God to guide him. Savior of the heathen come, Rejoice now Christian souls, Bach; Praeambles and Interludien, Schroeder; Toccata, Sowerby, St. Thomas Church, New York, NY May 9: same Cook, Schroeder and Bach; Come God Creator, Bach.

Jack Payne, Cedarville, OH — Grandview Park Baptist, Des Moines, IA April 10: Chaconne, L. Couperin; Prelude, Fugue and Chaconne, Buxtehude; Trumpet Tune, Clarke; Wachet auf, Toccata and Fugue in D minor, Bach; Behold a rose is blooming, My heart is filled with longing, O world, I now must leave thee, Brahms; I am black but comely, So now as we journey, He remembering His mercy, Amen, Dupré; Prelude au Kyrie, Communion, Fantaisie, Theme et Variations from Hommage à Frescobaldi, Langlais; Toccata, Andriessen.

Jennie Priscilla Baumann, East Stroudsburg, PA — student of K. Bernard Schade, East Stroudsburg State College May 23: Now thank we all our God, Karg-Elert; Trio Sonata 4, Toccata and Fugue in D minor, Bach; Prelude on the Kyrie, Langlais; Introduction and Toccata in G, Walond; 3 settings Our Father Thou in heaven above, Bach and Schneider; I don't know how to love Him, from Jesus Christ Superstar; Toccata from Symphony 5, Widor.

Carol Teti, Harrisonburg, VA — National Shrine of the Immaculate Conception, Washington, DC June 20: Now thank we all our God, All Glory be to God on high, Jesus Christ our Saviour, Come God Creator, Bach; Partita on Rejoice Greatly, Behold the Wood of the Cross, Introit, Offertorium, Post Communion, Post Benedictionem from Feast of Corpus Christi, Heiller.

Earl Eyrich, Providence, RI — First Unitarian, Providence April 11: Christ lag in Todesbanden, Christ ist erstanden, Erstanden ist der Heil'ge Christ, Erschienen ist der herrliche Tag, Heut' triumphiret Gottes Sohn, Bach; Pièce Héroïque, Franck; Lobe den Herren, Manz; Meditations 1971 for congregation, speaker and choir, Eyrich; Toccata from Symphony 5, Widor.

Robert S. MacDonald, New York, N.Y. — St. John's Church, Pembroke, Bermuda April 22: Toccata in D minor, Reger; Duo from Suite du deuxième ton, Clérambault; Fugue and Prelude, Brown; Cantabile, Franck; Prelude and Fugue in E minor, Bach; Dialogue sur les mixtures, Langlais; Andante in F K 616, Mozart; Passacaglia, Near; Sonata Eroica, Jongen.

G. Leland Ralph, Fair Oaks, CA — Fair Oaks Presbyterian May 16: Tidings of Joy, Fantaisie in G, Bach; Rondeau, D'Andrieu; Prayer from Suite for Organ, Creston; Concerto 13 in F, Handel; Antiphon 3, Dupré; Scherzo, Rogers; Ar Hyd Y Nos, Woods; Pastorale and Aviary, Roberts; Sonata 1 in G minor opus 40, Becker.

C. Ralph Mills, Roanoke, VA — Huntington Court United Methodist, Roanoke May 30: The Musical Clocks, Haydn; Today God's Only Son, Come O Creator Spirit, Lord Christ reveal Thy Holy Face, Prelude and Fugue in D, Bach; Livre d'Orgue, du Mage; Joie et clarté des corps glorieux, Messiaen; Cortège et Litanie, Dupré.

Nathan Sanders, Bloomington, IN — student of Clyde Holloway, Indiana U., Bloomington May 11: Sonata de primero tono, Lidon; Prelude and Fugue in A BWV 536, Allein Gott in der Höhe BWV 662, Bach; Hymne a l'Univers, Jolivet; Deuxième Fantaisie, Alain; Chorale in A minor, Franck.

Glynda Kautz Hartman, Georgetown, TX — student of R. Cochrane Penick, Southwestern U., Georgetown May 9: Prelude and Fugue in E minor, Buxtehude; Fantasy in F minor K 594, Mozart; Kleine Preludien und Intermezzi; Schroeder; Cortège et Litanie, Dupré.

Richard L. Smith, Marion, IN — First Methodist, Marion May 23: Prelude and Fugue in A minor, Buxtehude; Dream, McAnis; Chorale in A minor, Franck; Prelude and Fugue in B minor BWV 544, Bach; Finale from Symphony 1, Vierne.

Arlene Hilding, Mankato, MN — Grace Lutheran, Mankato April 25: 5 pieces from Mass for the Parishes, Couperin; Monodie, Ballade en mode phrygien, Lutes, Alain; Prelude and Fugue in G BWV 541, Sonata 5 in C, Bach; Introduction and Passacaglia, Reger.

Margaret Kautz Shishak, Buffalo, NY — St. Paul's Cathedral, Buffalo May 14: Prelude and Fugue in G, Bach; Sketch in D-flat, Schumann; Gelobt sei Gott, Jesus Christus unser Heiland, Pepping; Processional, Mathias.

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Allen C. Fernald, Bangor, ME — Old Town United Methodist, Bangor May 3. Praise to the Lord the Almighty, Drischner; Couplet du Gloria, Couperin; Prelude and Fugue in F, Lübeck; Blessed Jesus we are here, Bach-Whitford; Our Father who art in heaven, Jesu joy of man's desiring, Bach; Westminster Suite, Purcell; In Summer, Stebbins; Reflections, after an Old French Air, Whitlock; Wie soll ich dich empfangen, Pepping; O God Thou faithful God, Peeters; Festal Flourish, Jacob.

Robert Lodine, Chicago, IL — U. of Northern Iowa, Waterloo, IA May 7: Prelude and Fugue in C BWV 547, An Wasserflüssen Babylon BWV 633, Wachet auf BWV 645, Bach; Suite on the Second Tone, Clérambault; Prelude, Fugue and Variation, Franck; Two Liturgical Preludes, Litaize; Joie et Clarté des Corps Glorieux, Le Mystère de la Sainte Trinité from Les Corps Glorieux, Messiaen; Prelude and Fugue on the Name ALAIN, Durullé.

Gretchen Irene Beutler, Portland, OR — Redeemer Lutheran, Portland May 23: It is Redemption come to us, Kirnberger; Gavotte, Boccherini; The faithful Shepherd, Handel; Prelude and Fugue in C, Bach; Elevation in E-flat, Prelude, Fugue and Variation for organ and piano, Franck; Pastorale for organ and piano, Guilman; By the brook, Boisdreffre; Lied, Vienne; Allegro con fuoco from Sonata 1, Borowski. Assisted by Lauren B. Sykes, pianist.

Larry King, New York, NY — Trinity Church, New York June 17: Trumpet Air, Bremner; Flourish, Wyton; Improvisation on a Bach Theme, Whiting; Nun ruhen alle Wälder, Stout; Trumpet Tune, Read; The Mad Minute, English; Aria, Carr; The Hollow Men, Persichetti; A Joyous Voluntary, Mason; Laudation, Dello Joio. Assisted by Frederick Dweir, trumpet.

Mary Agnes, Notre Dame, IN — student of Arthur P. Lawrence, St. Mary's College, Notre Dame May 3: Fugue in G minor BWV 587. These are the holy ten commandments BWV 679, Prelude in G BWV 541, Bach; Prelude, Fugue and Variation, Franck; Praise be to Thee, Who knows when death may overtake me, A mighty fortress, Walcha; Fugue from Sonata 6, Mendelssohn.

Wallace M. Coursen Jr., Glen Ridge, NJ — Christ Episcopal, Glen Ridge May 23: Prelude and Fugue in B minor, Christ lag in Todesbanden, Bach; Prelude and Fugue on Christ lag in Todesbanden, Prelude on Schönster Herr Jesu, Schroeder; Air, Gavotte, Wesley; Fugue, Honegger; Sonata 2, Hindemith; Reed-Grown Water, Karg-Elert; Toccata in B-flat, Vienne.

Stephen H. Best, Utica, NY — First Presbyterian, Utica May 23: Chaconne in D minor, L. Couperin; Elevation from Messe pour les Convents, Couperin; I am black but comely, How fair and how pleasant, Cortège et Litanie, Dupré; Cantabile, Pièce Héroïque, Franck; Dessains Eternels, Joie et clarté des corps glorieux, Messiaen; Prélude au Kyrie, Te Deum, Langlais.

Delbert Disselhorst, Iowa City IA — First Presbyterian, Scottsbluff, NE May 16: Chaconne, L. Couperin; Toccata in E minor, Bruhns; Wake awake BWV 645, Lord Jesus Christ unto us turn BWV 655, Prelude and Fugue in D BWV 532, Bach; Fantasy in F minor K 608, Mozart; Sketch in E minor, Dupré; Pageant, Sowerby.

Wilbur F. Russell, San Anselmo, CA — First Presbyterian, San Anselmo May 27: Concerto in E-flat, Six Pieces for a Mechanical Clock, C.P.E. Bach; Toccata and Fugue in D minor, Komm Gott Heiliger Geist, Concerto in D minor, Bach. Assisted by an orchestra conducted by Stephen Golden.

Carl Gilmer, New Wilmington, PA — Westminster College, New Wilmington May 15: Trois Danses, Alain; Fantasia and Fugue in G minor BWV 542, Bach; Chorale in B minor, Franck; Volumina, Ligeti; Toccata from Suite opus 5, Durullé.

John Cartwright, New York, N.Y. — St. Paul's Chapel, New York May 26: Veni Creator, de Grigny; Prelude and Fugue in G, Saint-Saëns; Carillon, Murrill; 2 settings Jesus Christus unser Heiland, Bach and Pachelbel.

Conrad Grimes, Winnipeg, Manitoba — All Saints' Church, Winnipeg May 30: Veni Creator, de Grigny, Symphonic Meditation on Ascension Day, Messiaen; Choral, Variation on Veni Creator, Durullé.

Bradley L. Hull, New York, NY — Trinity Church, New York May 25: Prelude and Fugue in E minor BWV 548, Bach; Pastorale, Franck; Cortège et Litanie, Dupré.

Richard DeLong, Ashland, OH — student of Mabel Zehner, Ashland College April 25: Prelude and Fugue in A minor, Schmücke dich, Sonata in E-flat, Bach; Chorale in E, Franck; Prelude on Kyrie from Hommage à Frescobaldi, Langlais; Finale from Symphony 1, Vienne.

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

Heinz Wunderlich, Hamburg, Germany — Reformed Church of Oerlikon, Switzerland May 17: Prelude and Fugue in E-flat BWV 552, Bach; Sonata in D minor opus 60, Reger; Phantasy and Fugue on Ad nos, Liszt; Sonata on the 94th Psalm, Reubke.

Helmuth Reichel, Oerlikon, Switzerland — Reformed Church of Oerlikon, Switzerland May 20: Prelude and Fugue in C minor BWV 546, Pastorale BWV 590, Bach; Fantasia in F minor K 608, Mozart; Grande Pièce Symphonique, Franck.

Edward Müller, Basel, Switzerland — Reformed Church of Oerlikon, Switzerland May 23: Four Pieces from Livre d'Orgue, Messiaen; Flutes, Tierces en taille, Musette, Dandrieu; Variations and Fugue in f-sharp minor opus 73, Reger.

Feliks Raczkowski, Warsaw, Poland — Reformed Church of Oerlikon, Switzerland May 26: Praeludium, Elias; Dic nobis Maria, Cabezon; Tiento de sexto tono, Pedro de Sota; Praeludium, W. H. Pachelbel; Suite du troisième ton, Guilain; Werde munter from Cantata 147, Prelude and Fugue in F minor BWV 534, Bach; Ricercare, Leopita; Praeludium, Podbielski; Canzona, Rohaczewski; Phantasie in F minor, Freyer; Variation on an Old Polish Hymn, Surzynski; De ascensione, Backes.

Gaston Litaize, Paris, France — Reformed Church of Oerlikon, Switzerland May 28: Suite du deuxième ton, Clérambault; Noël Vous qui désirez sans fin, Corrette; Prelude and Fugue in E minor BWV 548, Bach; Les bergers, Dieu parmi nous, Messiaen; Prière, Scherzo, Improvisation on a given theme, Litaize.

John R. Turner, Glasgow, Scotland — Glasgow Cathedral June 7: Fantasia and Fugue on Ad nos, ad salutarem undam, Liszt; Prelude and Fugue in E minor BWV 548, Bach; Les oiseaux et les sources, Le vent de l'Esprit from Messe de la Pentecote, Messiaen; Concerto in B-flat opus 71, Handel; Fantasia and Fugue on BACH opus 46, Reger.

Christopher Robinson, Worcester, England — Glasgow Cathedral, Scotland June 24: Fantasia in F minor K 608, Andante in F, Epistle Sonata in C, Mozart; Prelude and Fugue in B minor BWV 544, Bach; Voluntary in C opus 51, Stanley; Sonata 2 in B-flat, Elgar; Lied opus 31,17, Scherzetto opus 31,14, Vienne; Invocations, Mathias.

Julio Miguel García Llovera, Hamburg, Germany — St. Joseph's Cathedral, San Diego, CA May 9: Diferencias sobre el canto del caballero, Cabezon; Batalla, Ximénez; Tiento de primero tono, Bruna; Pange lingua, Alvarado; Fantasia and Fugue in A minor, Bach; Suite 1, Castillo; Prélude, Fugue et Variation, Franck; Finale, Guridi.

Alec Wyton, New York, NY — Lewis and Clark College, Portland, OR May 8: Choral in A minor, Franck; Machs mir Gott, Der ist hin, Jesus meine Zuversicht, Oley; Fugue in A-flat minor, Brahms; Prelude and Fugue in B minor BWV 544, Bach; God of the expanding universe, Litany, Felciano; Volumina, Ligeti.

Fred Clements, Petersburg, VA — First Baptist Church, Petersburg May 18: Jesus Thou comest down from heaven, O mankind bewail your grievous sins, Fantasy and Fugue in G minor, Bach; Grand Chorus Dialogue, Gigout; Fantasy in A, Franck; Variations on America, Ives; 4 pieces from The Sound of Music, Rodgers-Clements; Allegro from Symphony 1, Vienne.

Albert F. Robinson, Philadelphia, PA — St. Peter's Church, Philadelphia May 4: Pavane-The Earl of Salisbury, Byrd; Trumpet Tune Bonduca, Purcell; Fugue in D, Handel; Voluntary in C minor, Greene; Trumpet Voluntary, Stanley; Gavotte, Wesley; Rhosymedre, Vaughan Williams; Sortie, Wills.

William French, Baltimore, MD — Catonsville Presbyterian, Catonsville, MD May 16: Noël grand jeu et duo, Daquin; Grande pièce symphonique, Franck; Fugue in G minor, Dupré; Scherzo-Cats, Langlais; Libera me from The Requiem, Fauré; Litanies, Alain.

Dennis G. Michno, New York, NY — Trinity Church, New York May 18: Prelude and Fugue in A minor BWV 543, Bach; L'Ascension, Messiaen.

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The Christmas chorale, "Vom Himmel hoch da komm ich her," is one of the best known and beloved by Lutheran congregations. In addition, it carries the mark of authorship by Martin Luther himself. Based on Luke 2:1-4, the original form of the chorale consists of 15 strophes written by Luther. The tune, probably not by Luther, was originally a children's song. Music and words appeared together in a "Geistliche Lieder" publication by Joseph Klug of Wittenburg in 1535. Luther did not confine himself to the childlike naïveté of the old children's songs, but the entire mood is generally one of joy, awe and wonder.²⁰

One might ponder why Bach chose this chorale for elaboration into one of music's most learned and inspiring works. Musically, the nature of the melody itself is well suited for canonic development with limited range, scale-wise and triadic structure and overall simplicity. Philosophically, Bach attached life-long importance to this particular chorale. Preoccupation with symbolism and religious references can be noted throughout his life and work. Christmas, Passion and the Trinity, major religious events, were often expressed in his compositions through reference to the "Vom Himmel hoch" tune.

The most characteristic element of the chorale melody which seemed to attract Bach was its descending last line. This portion of the tune forms, though not continuously, a single-octave major scale. Bach alluded to this melodic fragment in an oft-used formula consisting of two overlapping "hexachords" in descending order: c'-b-a-g-f-e, a'-g-f-e-d-c'. The significance of the motive lies in Bach's widespread application of it to secular works and works, though sacred, having no overt Christmas relationship. Some examples: *Canonic Variations*, first measure, both sounding parts (and permeation of entire work); "Vom Himmel hoch," BWV 738, m. 15 as cadenzalike figure; "Jesu Christus, unser Heiland, der von uns-" BWV 666, m. 18 and elsewhere; *Prelude and Fugue in C Major*, BWV 547, permeates *Prelude's* 16th-note motion in varied forms; "Christe, du Lamm Gottes," BWV 619, basis for first four measures of canon. Christmas, Passion and Easter are all included above, being the most important seasons of the church year. Certainly, one of the most momentous events in Christian teaching is the coming of a savior into the world — Christmas. Bach may well have been suggesting Christ's penetration into all events with his permeating "Vom Himmel hoch" motive. Also, portents of the future in respect to Christ's passion were often interjected by Bach and other composers into Christmas music.

In the *Canonic Variations*, the author feels Bach has included elements of these seasons; he also chose canon and its implications as his means of expression. The discipline of canon, suggesting the church's dogma, or Christ following his irrefutable destiny, or man following Christ's teachings are all viable possibilities.

Also, as mentioned before, the motive quoted in the foregoing examples (as well as the "Vom Himmel hoch" tune itself) encompasses an octave. This in itself bears symbolic significance; an octave contains both ends of the scale, hence an Alpha and Omega allusion; an octave contains 12 semitones equal to the number of days of Christmas, the months of the year and the faithful disciples. All these symbolic allusions point to the importance and all-inclusiveness of the Christmas event in the lives of men. Bach sought, perhaps, to identify himself and his belief in this great event by alluding in the *Variations* to his own name in nearly as permeating a manner as he alludes to the chorale motive itself. In understanding some of the religious-philosophical bases of both canon and the chorale, Bach's formal order and reason in the *Variations* become more apparent.

Structurally, the entire work²⁰ consists of five main delineated variations. In four of these, a virtually unadorned chorale cantus firmus support canons derived from the chorale melody; in one, the third variation, the cantus firmus is subjected to canonic treatment with free accompanying voices in four subsections. The order and manner of presentation of the canons brings information to bear on the question of engraving

Some Editorial, Formal and Symbolic Aspects of J. S. Bach's Canonic Variations on "Vom Himmel hoch da komm ich her"

by Kim R. Kasling

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Part 3

ing versus autograph discussed in Part I & II. Two designs are outlined below, the first following the engraving order, the second the autograph:

ENGRAVING

Var. I — 3 voices; cantus firmus accompanied by two-part cantus firmus-derived canon at octave.

Var. II — 3 voices; cantus firmus accompanied by two-part cantus firmus-derived canon at fifth.

Var. III — 4 voices; cantus firmus accompanied by two-part cantus firmus-derived canon at seventh and extra, free voice.

Var. IV — 4 voices; cantus firmus accompanied by two-part cantus firmus-derived canon at octave and extra, free voice.

Var. V — in four subsections and final stretto:

a) 3 voices; cantus firmus itself in two-part canon at sixth with free voice.

b) 3 voices; cantus firmus itself in two-part canon at third with free voice.

c) 4 voices; cantus firmus itself in two-part canon with two free voices.

d) 4 voices; cantus firmus itself in two-part canon at third with free voice.

Final stretto; all of the chorale melody is in diminution, in five voices, over a sixth voice pedal point.

The logical procedure of the engraving plan is as undeniable as it is stupendous; certainly the cumulative quality of the last variation with its original "forte" markings, as it mirrors and condenses the preceding four is tremendous. It is on the basis of this climax-building order that such a commentator as Keller can still express doubts about the autograph's veracity as the last version.²¹

A close examination of the autograph order, however, reveals a logic more subtle and perhaps more meaningful to the prepared listener:

AUTOGRAPH

Var. I — 3 voices; same arrangement as in engraving.

Var. II — 3 voices; same arrangement as in engraving.

Var. III (Var. V in engraving) — a) 3 voices, b) 3 voices, c) 4 voices, d) 4 voices, stretto.

Var. IV (Var. III in engraving) — 4 voices.

Var. V (Var. IV in engraving) — 4 voices.

From the diagram alone, it can be seen that placing the large cantus firmus variation in the middle for an "arch-form" climax creates a symmetry as logical as the engraving's. However, many other considerations support the autograph order as opposed to the engraving's.

First of all, the transition from three voices to four is done more smoothly; instead of presenting two variations of three voices apiece, then two variations of four voices apiece followed by a single variation reflecting the same order but condensing it, the autograph order provides a transition from a3 to a4, that is, "dove-tailed" without any break whatsoever. The "a" and "b" sections in Var. III, consisting of three voices in rather rigid rhythmic movement, glide into the fluid and freer-sounding four-voice sections "c" and "d" so smoothly that the listener is aware more of a heightening of vitality and change of mood than anything else.

The manner of cantus firmus presentation in all the variations will be seen to support the autograph order as well. In Var. I, the pedal cantus firmus entries are one-and-a-half mea-

sures apart; in Var. II, only one-half measure apart; in Var. III, all cantus firmus canons overlap; in Var. IV, cantus firmus entries are two measures apart; in Var. V, they are six and seven measures apart. Again, the idea of an arch with tension mounting through Var. III, followed by a relaxation in Var. IV and V.²²

Consideration of which materials are the subjects for canonic elaboration further reaffirms the autograph order. In Var. I, the "hexachord" motive described earlier opens the two-part canon and acts as a closing frame for the variation by preceding the last cantus firmus entry. In Var. II, the two-part canon is begun by an elaborated diminution of the first line of the cantus firmus. This figure returns, further elaborated to precede the last cantus firmus entry as in Var. I. In Var. III, the cantus firmus itself begins the canon(s) and closes the movement by reappearing in its entirety in the final stretto. In Var. IV, as in Var. II, a diminution of the first cantus firmus line begins the canon and closes it, preceding the last entry, slightly altered. In Var. V, although not beginning the canon, the "hexachord" motive ends it, heralding the forthcoming free section based on the augmented comes. It returns again, in retrograde motion, to precede the cantus firmus' last entry. Thus, the succession of actual canonic material is apparent:

Var. I — "hexachord" motive, frame for beginning and end of variation.

Var. II — first line of cantus firmus, frame from beginning and end of variation.

Var. III — all of cantus firmus, frame for beginning and end of variation.

Var. IV — first line of cantus firmus, frame for beginning and end of variation.

Var. V — "hexachord" motive, ends canon at b. 21, frames beginning and end of free section.

The fact that both outside movements are octave canons should not be overlooked. They serve as a frame for the entire work in which each variation has its own frame as well. The beginning and ending idea associated with either end of an octave might also be extended to the concluding manual notes of both octave canons. In Var. I, the last manual note is C, lowest possible, while in Var. V, the last manual note is in the right hand and is c'', highest possible. Thus, the autograph order can be viewed kaleidoscopically, building tension towards Var. III, then relaxing but enriching the last two variations. Whereas Vars. I and II are relatively simple and straightforward, Vars. IV and V, though quiet, are by far the most deeply subjective, rhythmically complex and highly ornamented of the whole work. Thus, the relaxation after Var. III is due primarily to spacing, lessening of dynamics and "unravelling" of materials after the successive climactic layers of sound immediately preceding.

The first three variations seem to concern themselves chiefly with happy anticipation and celebration of Christ's coming, joy and exultation. Vars. IV and V move from sobering reflection to deep, yet quietly effusive, triumph. This is in keeping with earlier mention of the interrelationship of important religious events within one composition or even one motive. Var. I is really a canonic pastorale in which sweeps up and down the keyboard may suggest the busy flights of angelic hosts. Var. II continues the mood of exultation through skips like those in m. 10 suggesting trumpet calls, diatonic harmony and a final upward flourish. Var. III concerns itself with "the triumph of inversion,"²³ inversion as an "answer to prayer,"²³ and the accumulation of

voices and motion towards the stretto climaxing the entire Christmas event. In section "a" the cantus firmus is in canon with itself at the sixth and in section "b," at the third, each line of the melody appearing in normal motion as the *dux*, then five beats later as the *comes* in inversion (question and answer, possibly). A third pedal voice acts as a sort of continuo-bass in continuous 8th-note motion. In section "c" the same canonic procedure continues at the successive intervals of a second and at section "d," a ninth but with voices shifted to pedal and left hand. At "c," another free voice is added primarily as harmonic filler material and the right hand, indicated *forte*, begins a continuous 16th-note running solo. Parts are later reversed but the same relationships continue until m. 52. At this point, strict canon is broken and the chorale's first line is heard in diminution, first normally, then in inversion over the last chorale line in the pedal, still in normal values. This leads to the tremendous diminution stretto in which every voice presents in normal or inverted fashion some section of the chorale melody before concluding.

Var. IV, however, brings a sharp contrast in texture, treatment and mood. Although any attempt to determine Bach's emotional or religious intent must be conjectural, familiar symbolisms here seem to indicate a turn toward the Passion of Jesus. The "Cantabile" marking, "sigh" motives, canonic interval of a seventh and increasing chromaticism all contribute to the Passion idea. Even the placement of the cantus firmus in the soprano, resulting in greater absorption into the texture (as opposed to the pedal cantus firmus solos of Vars. I, II, III and V), may indicate a lessening of importance of the Christmas idea. The canonic interval of a seventh could well indicate the seven last words. Var. IV is 27 measures in length, the same number of measures in the *Orgelbüchlein's* Passion chorale, "O Lamm Gottes unschuldig," BWV 618. Also, the following example shows further similarity between the two.

Ex. 12a. *Orgelbuechlein*, p. 28,²⁴ m. 1-2, top voice alone.



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Ex. 12b. Var. IV, m. 2, last beat, top voice alone; m. 3, first beat.



The *Orgelbüchlein* chorale presents the cantus firmus in strict canon (at the fifth) with two accompanying voices while Var. IV proceeds with canon between two chorale-melody-derived parts and two other voices, a not totally dissimilar approach. All these allusions point to the Passion; however, the central Christmas idea of joy and exultation is reaffirmed eloquently in Var. V.

The concluding variation is unique in many respects. It is the only one whose canon ceases (exactly at midpoint) long before conclusion of the



entire variation; it is the only one based extensively on augmentation; its solo coloratura melody covers three full octaves; it is "signed" several times by the composer.

The augmented canon between soprano and bass manual parts is an amazing contrapuntal display. Bach transforms a florid solo *dux* into a *comes* bass of both melodic and harmonic character which, after the canon breaks at m. 21, goes on to support another 21 measures of free elaboration. This is done by doubling the *comes* note values. Only by comparison with the concluding 21 measures does the strictly (except for m. 15) canonic solo melody of the first 21 measures seem the slightest restricted. In fact, the great effusiveness, yet tempered dignity, of the last variation ranks in this writer's opinion as one of Bach's finest pieces of music. In addition to all the other reasons previously brought forward, concluding the entire work with this variation instead of the third, may offer a deeper insight into Bach's thinking. While Var. III is the contrapuntal *tour de force* of the whole composition, it is less satisfying perhaps than Var. V whose personal nature of restrained joy follows the melancholy reminder of the Passion in Var. IV so well. The "free" section of Var. V in this regard cannot be overlooked. Although no longer canonic, it is based on the augmented *comes* which continues to the end. This may well suggest that after the canons and (currently) the story of Christmas and all its implications are over, Christ's teachings and the Christmas message are still the basis of man's existence as realized in the continuing *comes* bass. The whole symbolic order of the work thus becomes clearer; it seems inconceivable that Bach would have placed the only extensive non-canonic portion of the *Variations* anywhere but in the concluding portion. Bach's own identity is tightly bound up with this variation and its connotations with his "signature" appearing no less than four different times. In fact, when consideration of measure numbers, levels of canonic elaboration, number of parts and chromatic inflections is made, it can readily be seen that Bach incorporated his name into the *Variations* in manifold ways.

A favorite way of incorporating puzzles, messages, signatures, etc. into music during Bach's day was through use of numbers. Each letter of the German alphabet was assigned an alphabetical numerical value from 1-24 as follows:²¹

A-1	N-13
B-2	O-14
C-3	P-15
D-4	Q-16
E-5	R-17
F-6	S-18
G-7	T-19
H-8	U,V-20

I-9	W-21
K-10	X-22
L-11	Y-23
M-12	Z-24

As notes were given numerical values according to their letter names, resulting meanings and spellings could be found widely distributed in music of the time. In addition, various numerical combinations came to be virtual formulas. Thus, the notes B-flat-A-C-B, in German usage B-A-C-H, equal Bach's name; the combined numerical value of BACH (2+1+3+8) is 14, or inverted, 41, which happens to equal J. S. Bach, 9+18+14, or 41. By utilizing numbers in this fashion, Bach has bound his own name into the fiber of the *Variations*.

The most obvious appearances are the pitches B-A-C-H, especially in close succession. Bach has chosen this unavoidable formula for closing and "signing" the entire work in mm. 39-41 of Var. V.

(Example 13)

The presentation in the left hand is twofold — in normal position in the upper voice and transposed a third lower in the second voice where it also serves to harmonize itself. In m. 40 and 41, the presentation, also in the left hand (top part) is in eliding sequential retrograde motion beginning with 8th-note A-flat in m. 41. Thus, Bach presents his name in vertical harmonization and horizontal elaboration. The only other place where B-A-C-H appears note-wise is in m. 56 of Var. III, in the second and third voices of the right-hand part. This is, of course, much more obscure than in Var. V and almost impossible to hear.

Ex. 14. Var. III, m. 56, beats 1 and 2.



However, as Bach created Var. III as a kaleidoscopic mirror of the whole work, he may have wished to include a concluding BACH here as a symbolic gesture only. Certainly the obvious repetition of his name in Var. V lends further credence to this variation's concluding character in the autograph order. The total number of measures in the *Canonic Variations* is 166. This in itself is a multiple of Bach's name:

BACH → 83 x 1 x 2 = 166.
2 1 3 8

Various combinations abound throughout the work: Var. I comprises 18 measures, Var. II contains 23 measures for a combined total of 41, or J. S. Bach. In Var. III, each section which inverts a canon or begins canon at a new interval has a duration of 14 measures (BACH). "Dovetailing" of sections allows for the extra three measures of stretto. Combined total of measures in Var. III is 56 or 14 (BACH) x 4. There are 27 measures in Var. IV which implies 2 x 7 = 14 (BACH). Var. V comprises 42 measures, or 3 x 14 (BACH). Vars. II and IV, whose similarities have already been discussed, equal 23+27, or 50 measures or BACH (12+38). If the intervals at which each canon in the *Variations* is carried out are totalled, the result is: 8+5+6+3+2+9+7+8 = 48 or BACH (2 x 1 x 3 x 8 = 48). Totalling the number of parts of each variation is also significant: 3+3+(4 sections of Var. III = 3+3+4+4)+4+4 = 28, or 2 x 14 (BACH). The BACH notes concluding Var. V involved a total number of 14 (BACH) pitches. The total range of the manual parts covers four complete octaves or 4 x 12 semitones, which equals 48 (BACH, 2 x 1 x 3 x 8). It is known that Bach was impressed by Händel's joining of Mizler's Society. Bach himself joined later and, it is thought, honored Händel's name with a special puzzle canon.²² In the *Canonic Variations*, Vars. I and V total 60 measures which equal G. F. HÄNDEL (7+6+8+1+5+13+4+5+11 = 60). Conceivably, Bach may have been honoring his famous colleague here as well.

Finally, the underlying basis of the entire work is reaffirmed by numerology. Bach dedicated the entire work — as he dedicated nearly all aspects of his life — to God. The number of measures in which the *cantus firmus* (itself the musical basis of the work) appears throughout the *Variations* totals 134, or SOLI DEO GLORIA (18+14+11+9+4+5+14+7+11+14+17+9+1).

(To be concluded)

NOTES

- ²¹A.F.W. Fischer, *Kirchenlieder-Lexikon*, Part II (Hildesheim: Georg Olms, Verlagsbuchhandlung, 1967), pp. 305-306.
- ²²The autograph, as edited by Smend, is used as the basis for analytical discussion here.
- ²³Hermann Keller, *The Organ Works of Bach*, trans. by Helen Hewitt (New York: G. F. Peters Corp., 1967), pp. 286-291.
- ²⁴Smend in *Bach-Jahrbuch*, Jahrgang 30, p. 20.
- ²⁵Derived from discussions on symbolism with Professor Anton Heiller of Vienna, Austria.
- ²⁶Peters, Vol. V, pp. 46-47.
- ²⁷Friedrich Smend, *Bach Kirchenkantaten*, Heft III (Berlin: Christlicher Zeitschriftenverlag, 1966), p. 7.
- ²⁸Smend in *Bach Kirchenkantaten*, p. 12.

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