

# THE DIAPASON

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

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## Celebration in Troubled Times

by James Moeser

*These remarks were delivered in the service of dedication of a new organ in Plymouth Congregational Church, Lawrence, Kansas, by James Moeser, organist-chairmaster of the church. Dr. Moeser also serves as chairman of the department of organ and University organist at the University of Kansas in Lawrence. His remarks are presented unaltered here in the hope that they might be helpful to others who find themselves in similar circumstances.*

What is it that we do this morning when we dedicate this organ? What significance does this service have for us and for future generations? I should like to deal with these questions this morning in an attempt to put the organ and its dedication in some kind of perspective.

Two years ago when this congregation voted to build the organ, we engaged in a serious debate that involved the question of the very nature of the church and its mission in the world. The questions that were raised at that time in opposition to the organ were serious, grave questions that were not easily answered.

They are still not easily answered. Yet I would like to recall them. My purpose is not to resurrect any rancor, but to attempt to find a common cause for rejoicing in what we have done.

The questions raised were chiefly two. The first one concerned the mission of the church in the late twentieth century. We were asked,

How can you possibly justify the expenditure of such magnitude when so many pressing social needs — hunger, racial tension, drug abuse, the rise of violence at home against constituted order and abroad by the constituted order, the general breakdown of communication in our society between the generations and the right and the left, moral confusion and a near-crisis of venereal diseases — how can the church be the church and ignore these problems only to build buildings and organs?

Is this not the height of selfish arrogance?

Does the church deserve to continue its existence when it continually demonstrates more concern for its own comfort than for the needs of the society that it pretends to serve?

The second question was equally devastating.

Why don't we recognize the fact that the church is a dying institution? In fifty years it is likely or at least highly possible that public worship in sanctuaries such as this will no longer exist. Why should we squander our resources when we have no assurance that the institutional church will continue to exist? And after all, are not electric guitars the instruments of the present and future? Why should we invest in an organ?

My friends, we cannot ignore these questions, however we might wish that we could. To ignore them is only to hasten the very decline of which the second question speaks. These questions raise real, valid issues.

The questions have a universal significance for the church. Let me cite two familiar examples.

Recently, the Episcopal Cathedral of St. John the Divine in New York announced that construction toward the completion of the cathedral would cease, so long as the decaying blight surrounded the church on upper Manhattan continued to worsen. The scaffolding would be left up as a symbol of the incompleteness of the building and of the church's ministry to its environs.

The Washington Cathedral in the nation's capital, on the other hand, decided to work toward completion of its edifice, as a symbol, not only of the church, but of the essential dignity and worth of man through exaltation of the art of his handiwork. It envisions a two-fold ministry of work and worship.

Each of these churches made its own decision. What seemed right to one seemed wrong to another in an entirely different, though parallel, set of circumstances. And so it is that each church must make its own decisions with the help of God.

What is the right thing for Plymouth Church in Lawrence, Kansas? Did we do the right thing?

### An Enigma from Jesus

In the twelfth chapter of the Gospel according to St. John, there is a most curious incident in the life of Christ. It occurs in the house of Lazarus and his two sisters shortly after Jesus raised Lazarus from the dead, and it is often eclipsed by this more dramatic event. I read from the translation *Good News for Modern Men*.

Six days before the Passover, Jesus went to Bethany, where Lazarus lived, the man Jesus had raised from death. They had prepared a dinner for him there, and Martha helped serve it, while Lazarus sat at the table with Jesus. Then Mary took a whole pint of a very expensive perfume made of nard, poured it on Jesus' feet, and wiped them with her hair. The sweet smell of the perfume filled the whole house. One of Jesus' disciples, Judas Iscariot — the one who would betray him — said, "Why wasn't this perfume sold for three hundred dollars and the money given to the poor?" He said this, not because he cared for the poor, but because he was a thief; he carried the money bag and would help himself from it. But Jesus said: "Leave her alone! Let her keep what she has for the day of my burial. You will always have poor people with you, but I will not be with you always." (John 12:1-8)

Taken out of context this last statement of Jesus could present a most misleading conception. Jesus of Nazareth, whose whole life was committed to the poor and the outcast, sounds here a bit like a callous William F. Buckley or an H. L. Hunt. What an absurdly selfish and un-Christ-like thing to say, "you will always have the poor around, but you won't always have me . . ." But is he saying what he seems to be?

I submit that Jesus was not saying that caring for the poor was a secondary concern to be put aside for the adoration of himself, but rather that care of the poor (or for any and all social concerns) was the primary and continuing function of his followers. This concern was so abundant and so over-riding that it was necessary for him to remind them that this was not the only aspect of the Christian life.

Thus we come to the second half of his statement, and this is even more difficult to penetrate. ". . . You will not always have me with you . . ."

### Man's Response to Faith

To interpret this remark, let us go to the very heart of the Christian Gospel, the Good News that Jesus brought. What is this good news?

I like Paul Tillich's summary of the Gospel in three words: "You are accepted." You are accepted. You are free. No qualifications. No gothic, fundamentalist "plan of salvation" with clauses like an after-life insurance policy. No sacramental initiation rites without which you're out of the club. Just, "You are free, accepted." Free to live the abundant life. Accepted as you are. This is the gospel in its simplest form. Man's response, if he truly understands it, is celebration.

Celebration. This is man's response to his understanding of God and himself. All at once it comes to him: I am accepted. I am free. Life is good. I must celebrate.

Celebration. That is what worship is. Worship is innate to man, whatever is his understanding of himself. Man has

an in-born need to worship, to nourish the spirit. He has always worshiped. And he will always worship. Why? Because he has an in-born need to celebrate his own nature, his God-likeness. This is something that man has always innately understood, even before Christ, when he listened to his own true nature. Christ's mission from God was to make man unmistakably aware of his nature, of his God-likeness, of his acceptance. And so we celebrate.

How do we celebrate? How has man always celebrated? What is the most natural response. Well, of course! To sing! To dance! . . . with the psaltery and the harp . . . with organs and stringed instruments . . . let Every thing that hath breath Praise Ye the Lord! With the arts do we celebrate. This is why the church has always nurtured the arts. This is why the arts have always flourished where the faith of the church was strong. Go to the catacombs in Rome and you will see Christian art. Symbols in the walls. These people were celebrating, as surely as Beethoven did in the ninth symphony, or Bach in the B minor mass, or Michelangelo at St. Peter's. From back-water country churches to great cathedrals, people are drawn together to celebrate their faith, through the arts.

And so we dedicate this organ. In celebration. Notwithstanding our continuing mission in the world, it is appropriate from time to time that we celebrate.

### The Church as University

As a full-time employee of a university and a part-time servant of the church, it is especially apparent to me how similar the function and structure of these two institutions are. Let us not forget that the university is a child of the church of the Middle Ages.

Both the university and the church have a servant function to society. Both are seeking to recover in the late twentieth century the catholicity of their relationship to society. The university is rediscovering the fact that it is more than a disparate collection of classrooms and laboratories held together by a common heating system. It is a community with an outward as well as an inward function. It has a direct service function to society. Likewise, the university is an appropriate place for the arts to incubate and creatively reproduce. This is a part of the university's total relationship to society.

The struggle to eliminate "bumpkin" culture is as vital as the struggle to eliminate hunger, for poverty of the spirit is as unfortunate a situation as material want.

The church, like the university, must recover its mission to society. No one can argue with that. But it must not do it at the expense of negating one vital aspect of its nature in favor of another.

Isn't this what Jesus was saying in that often-misunderstood remark?

Surely, no one questions the necessity of a vital program of social action in the church. But even this, for all its merit, taken alone, will not keep the church alive.

I know of no church, discontinuing its public worship to concentrate solely on social action, that continued to function long in any capacity. Similarly, it is equally clear that we cannot exist as a worshiping community without a mission in the world.

So let us dedicate this organ. Without guilt. For we dedicate ourselves, and rededicate this church to another century of service. This is an act of faith that the church will continue to be the church and will continue to be. Let us celebrate!

### McGILL U. SUMMER SCHOOL IN MONTREAL ANNOUNCED

McGill University, Montreal, Quebec, will again hold an organ and harpsichord summer school from July 18 to July 30 this year. Donald Mackey is director of the summer school, and the faculty will include Raymond Daveluy, Kenneth Gilbert, and John Grew. Mr. Daveluy's course on "French Organ Music" will be given on the von Beckerath and Casavant organs in St. Joseph Oratory and in St. Andrew's, Westmount, and the course will include works of deGrigny, Raison, and Franck. John Grew's course on "Buxtehude" will center on various organ works by that master, and will be given on the von Beckerath organs in Queen Mary Road Church and the Church of the Immaculate Conception. A course on the first and fourth books of Couperin's *Pièces de Clavecin* will be taught by Kenneth Gilbert on instruments by Dowd, Hubbard, and Schütze. Another course called "Harpsichord Introduction" will be taught by Mr. Gilbert, and it is designed as an introduction for organists to the touch and technique of the harpsichord. It will involve works by Couperin, Froberger, and Bach. Rooms and meals are available for the students on the campus. The entire summer school is designed for graduate or advanced students who wish to pursue specialized studies in interpretation. Further information may be obtained by writing The Director, Organ and Harpsichord Summer School, Faculty of Music, McGill University, Montreal 110, Canada.

### COPLAND FEATURED AT DEPAUW U. FESTIVAL

Aaron Copland was the featured guest, and his music the subject of DePauw University's 9th Annual Festival of Contemporary Music sponsored by the school of music Jan. 26 and 27. Mr. Copland was on the campus for two days at the end of the school's first "winter term," a one-month term set aside for students to select elective work in their own areas of interest. Many students therefore found it possible to participate in the preparation for the festival's two days of programs, and had the freedom to attend rehearsals and talks given by Mr. Copland. A talk on contemporary music was featured on the first day, and an informal discussion between Mr. Copland and the students took place on the second day.

Among works performed at the festival and conducted by Mr. Copland were his *In the Beginning*, a cantata for mezzo-soprano and chorus which received a very fine performance by the festival chorus made up of the DePauw U. Choir and other interested students who volunteered to sing. On the same program, the DePauw choir under the direction of Graeme Cowen sang *Psalm 117* (1957) by faculty member Donald H. White, and *Two Poems* by Robert Frost set to music by Jerry Owen, a former student at DePauw. Included in the same program were Copland's *Emblems* (1964) and *The Red Pony Suite* (1966) for band performed by the DePauw U. wind ensemble under Mr. Copland's direction. The first concert of the festival included Copland conducting the DePauw U. orchestra in his *Inscape* (1967), a 12-tone piece for full orchestra, and *Rodeo* (1942). Mr. Herman Berg conducted the orchestra in Donald H. White's *Divertissement No. 2* for string orchestra.

MUSIC IN THE SMALL CHURCH is the focus of a series of 8 workshops to be presented all over Wisconsin by the U. of Wisconsin Extension Arts in June and July of 1971. Emphasizing effective utilization of available resources and meeting the challenges confronting church music today is the thrust of U. W. faculty members Arthur Cohrs and Edward Huggdahl in this project. For information write U. W. Extension Arts—Madison, 432 North Lake St., Madison, Wis. 53706





### New Kney Organ to Plymouth, Michigan

A new two-manual and pedal organ built by Gabriel Kney & Co. Ltd. of London, Ont., will be installed during May in St. John's Episcopal Church, Plymouth, Mich. The specification has been designed by Gabriel Kney in conjunction with the Rev. Robert S. Shank, rector of St. John's Church. An extensive music program is being planned at the church following the dedication of the new organ. The instrument has mechanical action.

#### HAUPTWERK

Rohrflöte 8 ft.  
Praestant 4 ft.  
Quintadena 4 ft.  
Blockflöte 4 ft.  
Terz 2 ft.  
Mixture 4 ranks  
Tremulant

#### BRUSTWERK

Holzgedeckt 8 ft.  
Spitzflöte 4 ft.  
Principal 2 ft.  
Quintflöte 2 ft.  
Zimbel 2 ranks  
Holzregal 8 ft.  
Tremulant

#### PEDAL

Subbass 16 ft.  
Gedecktbass 8 ft.  
Choralbass 4 ft.  
Mixture 2 ranks  
Dulcian 16 ft.

### Greenwood Builds Unit Organ for N.C. Church

Greenwood Organ Co., Charlotte, N.C. has installed a new unit organ at Christ Methodist Church, Fayetteville, N.C. The new organ replaces an electronic installation in a building that seats 275. The entire organ is free-standing and exposed. The action is electro-pneumatic.

#### SUMMARY

Principal 8 ft. 85 pipes  
Bourdon 16 ft. 97 pipes  
Dulciana 8 ft. 73 pipes

#### GREAT

Principal 8 ft.  
Bourdon 8 ft.  
Dulciana 8 ft.  
Prestant 4 ft.  
Bourdon 4 ft.  
Fifteenth 2 ft.  
Mixture 3 ranks (prepared)  
Chimes 21 tubes

#### POSITIV

Dulciana 8 ft.  
Voix Eolienne 8 ft. (prepared)  
Bourdon 4 ft.  
Dulcet 4 ft.  
Flageolet 2 ft.  
Larigot 1 1/2 ft.  
Krummhorn (prepared)

#### PEDAL

Bourdon 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Dulciana 8 ft.  
Prestant 4 ft.  
Bourdon 4 ft.  
Mixture 3 ranks  
Krummhorn 8 ft. (prepared)

THE UNIVERSITY OF MICHIGAN CHAMBER CHOIR will tour Russia under the 1970-71 US-USSR Exchange Agreement. Directed by Prof. Thomas Hilbish, the choir was selected as the only university ensemble in the U.S. to participate in the State Department tour. The proposed schedule is for a 7-week tour beginning April 15.

### Historic Berlin Schnitger Organ Totally Reconstructed

Americans travelling in Europe this summer will be interested in the reconstruction of the famous Schnitger organ in the Eosander Chapel of the Charlottenburg Castle, West Berlin. It was this organ, "discovered" in the early '30's by Wolfgang Auler, that evoked such widespread interest, particularly by Fritz Heitmann and his students. It was also this instrument upon which Heitmann made his historic recordings shortly before World War II. Most of the well-known organists of the 1930's played in the famous "summer concerts" at Charlottenburg, and the instrument underwent two "restorations". The first was done in 1931 by the firm of Kemper in Luebeck, and the second by the Schuke firm of Berlin in 1938. The Schnitger organ was totally destroyed by fire in 1943, thus silencing a historic instrument. But during the "restorations" carried out on the instrument, many photographs were taken, and the pipe scales, and details on all the mechanical construction were recorded. By using these records and photographs, and from analyses of original Schnitger pipes, the organ has been newly reconstructed by the Berliner Orgelbauwerkstatt GMBH (Karl Schuke) of West Berlin. It was dedicated on April 27, 1970, and the "summer concerts" were reinstated with great success, and will be continued this year. The only change in the Schnitger specification has been to enlarge the pedal compass by one note — the low D-sharp — which failed in the original instrument. The new instrument has been tuned one half-step lower than the previous. The pedal compass is from C to d', and the manual compass from C to d''.

#### HAUPTWERK

Principal 8 ft.  
Gedact 8 ft.  
Flöt dues 8 ft.  
Octav 4 ft.  
Viol de gamb 4 ft.  
Nassat 3 ft.  
Super Octav 2 ft.  
Mistur 5 ranks  
Hoboy 8 ft.  
Vox humana 8 ft.

#### ROCKPOSITIV

Principal 8 ft.  
Lieblich Gedact 8 ft.  
Octav 4 ft.  
Flöt dues 4 ft.  
Octav 2 ft.  
Waldflöt 2 ft.  
Sexquialtera 2 ranks  
Scharff 3 ranks

#### PEDAL

Subbass 16 ft.  
Octave 8 ft.  
Octav 4 ft.  
Nachthorn 2 ft.  
Mistur 6 ranks  
Posaunen 16 ft.  
Trommet 8 ft.  
Cornett 2 ft.

### Roderer Builds for Chicago Area Church

The Roderer Organ Company of Evanston, Ill., has contracted with Trinity Lutheran Church, Skokie, Ill., to build a two-manual organ of 18 stops. The organ will have mechanical key action and electrical stop action. The instrument will be placed in the rear gallery of the church. The rockpositiv will be cantilevered out from the balcony floor. The specification was drawn up by the builder in consultation with the director of music, Mr. Devon Hollingsworth. Installation will be finished in the summer of 1971.

#### GREAT

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Sexquialtera 2 ranks 98 pipes  
Mixture 4-5 ranks 298 pipes

#### ROCKPOSITIV

Gedackt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 56 pipes  
Scharff 3 ranks 183 pipes  
Holzregal 16 ft. 61 pipes

#### PEDAL

Subbass 16 ft. 32 pipes  
Metalgedackt 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Fagott 16 ft. 32 pipes



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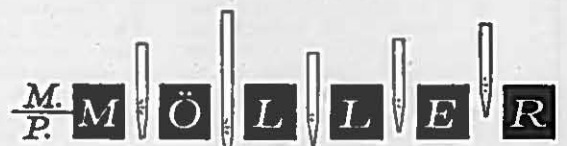
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Gerre Hancock has been appointed organist and master of the choir of St. Thomas Church in New York City as of September 1, 1971. Mr. Hancock is currently organist and choirmaster of Christ Church in Cincinnati, and serves on the artist faculty of the College-Conservatory of Music, University of Cincinnati. Mr. Hancock is a member of the national council of the American Guild of Organists, is president of the American Cathedral Organists and Choirmasters Association, and is a member of the Joint Commission on Church Music of the Episcopal Church. He has concertized widely throughout the United States and Europe, and is under the exclusive management of Lillian Murtagh Concert Management.

Mr. Hancock's wife, Judith Hancock, will serve as the assistant organist at St. Thomas. She is a graduate of Syracuse University, and like Mr. Hancock has a MSM degree from Union Theological Seminary in New York. She serves as organist and choirmaster at the Church of the Redeemer in Cincinnati, and appears frequently in recital with her husband. Mr. and Mrs. Hancock have two daughters, Deborah seven, and Lisa four.

DAVID GOODING, director of music at The Temple, Cleveland, Ohio, and faculty member of Lake Erie State College, is currently recording the complete works of Johann Ludwig Krebs for the Musical Heritage Society. The first disc of several under the Society's label has just been released this month.



William Self will reach retirement age in April of this year. He will complete 17 years as organist and master of the choir at Saint Thomas Church, New York City, on July 1. Mr. Self will be designated director of music until his retirement and he will then become director emeritus. Mr. Self came to Saint Thomas Church in 1954. He had been organist and choir master of All Saints Church in Worcester, Massachusetts, since 1933. In 1944 he also became organist of the Worcester Art Museum and held this post until coming to New York.

#### LARRY PALMER PERFORMS WITH DALLAS SYMPHONY

Larry Palmer, faculty member of Southern Methodist University, Dallas, Texas, was the featured soloist February 11 with the Dallas Symphony Orchestra. The program, conducted by Charles Blackman, was part of the regular subscription series of the symphony, and was repeated February 13. Ottorino Respighi's seldom heard *Vetrate di Chiesa* (Church Windows) was the work performed.

GEORGE FAXON CONDUCTED AND FREDERICK MACARTHUR, played the organ at Trinity Church, Boston, Mass. Jan. 24 when the choirs of Trinity and Central Congregational Church of Providence, R.I. sang excerpts from Mendelssohn's St. Paul.

# THE DIAPASON

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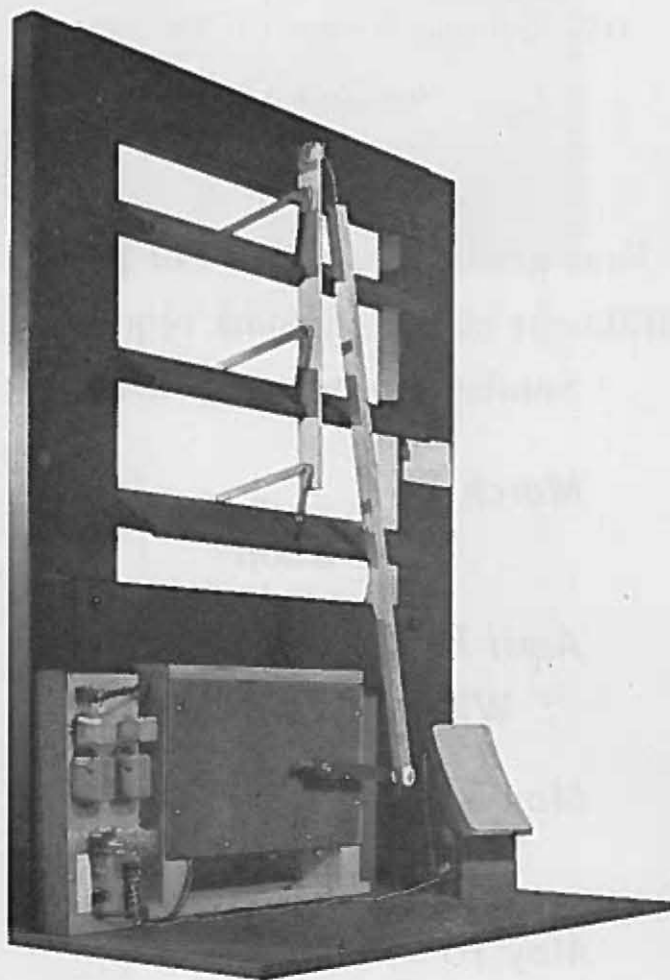
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May 16

Phillip Shuart



Martin Neary, well-known English recitalist and organist of St. Margaret's Church, Westminster, is currently making his third concert tour of the U.S. and Canada. His twenty recitals range from the East coast to Tennessee, Florida, the deep South, the mid-West, and finally Canada, where he will also broadcast for the CBC in Toronto and Montreal. Each of his programs contains works by Bach and also music of various English schools. French composers are also represented, and Neary, who is himself half French, will honor the centenary of Nicolas de Grigny (born in 1671) and the 85th anniversary of Marcel Dupré. Mr. Neary has fostered a lovely musical tradition at St. Margaret's Westminster, which is situated in the center of London in the shadow of Big Ben. It is the parish church of the British House of Commons, and is visited by thousands of tourists every year. Neary's work as a conductor and choral director has also been widely praised. Twice last year he conducted his choir in madrigals at Number 10 Downing Street at the invitation of Prime Minister Edward Heath, himself an organist.

### HOWARD R. RARIG NAMED DIRECTOR OF USC SCHOOL OF MUSIC

The appointment of Dr. Howard R. Rarig to a newly-created position as director of the University of Southern California School of Music was announced by Dr. Grant Beglarian, dean of USC School of Performing Arts. Dr. Rarig, chairman of the music department at Eastern Michigan University since 1965, will assume his new USC responsibilities on July 1. At USC, Dr. Rarig will be in charge of the School of Music's academic and professional programs and will assist Dean Beglarian in the administration of the USC School of Performing Arts. The School of Music, the divisions of Drama and Cinema, and the Idyllwild School of Music and the Arts comprise the USC School of Performing Arts.

Dr. Rarig has had a long, distinguished academic background. He attended Ithaca College and the University of Michigan where he earned his PhD in Musicology in 1958. He has taught at Ithaca, Michigan, and Grinnell College, where he was Chairman of its division of fine arts. He spent three years in the U.S. Navy during World War II. Throughout his career, Dr. Rarig has been active as a performer, conductor, and coach for a variety of ensembles; he has directed and commissioned music for dance and theatre. Well-schooled in traditional Western music and culture, he has also explored non-Western and ethnic music. Studies in American and contemporary music have been supported by grants from Grinnell College, the Danforth Foundation and a Tanglewood scholarship. Dr. Rarig has participated in curricular reviews and developed innovations in the teaching of music, the performing arts, and the humanities.

### ALLEN BRITTON APPOINTED DEAN AT UNIVERSITY OF MICHIGAN

Allen P. Britton, a leading scholar in American music education, has been appointed dean of the school of music of the University of Michigan. Dr. Britton has been acting dean of the school since Oct. 1969, and he is a professor of music and lecturer in education. He came to the U. of Michigan faculty in 1949. Dr. Britton received a BS degree in instrumental music and a MA degree in education and English from the University of Illinois. He received the PhD degree in musicology from the University of Michigan in 1950. Before coming to the Michigan staff, he taught in the Griffith, Ind., public schools and at Eastern Illinois University.

Dr. Britton has been editor of the Journal of Research in Music Education, a publication of MENC, since the publication's founding in 1953. He was national president of MENC from 1960 to 1962. He has been a member of the council of the American Musicological Society and the board of directors of Phi Mu Alpha Sinfonia Fraternity of America.

Dr. Britton is also the editor of several college textbooks in music education, and he has been consultant to the Berkshire Music Center String Symposium, the Juilliard Repertory Project, and the Arts and Humanities Division of the U.S. Office of Education.



W. Zimmer & Sons, Inc., pipe organ builders, announces the completion of their new factory and offices on Nations Ford Road in the Textland Industrial Park, Charlotte, N.C. The Zimmer organization, formerly of Germany, was established in Charlotte in 1964 and has enjoyed considerable growth during this time. The firm builds both mechanical action and electro-pneumatic action pipe organs. The modern brick and concrete plant, which more than doubles their previous quarters, was designed by architect Friedrich H. Schmitt especially for the construction of pipe organs, and features special humidity and temperature control. The first organ to be completed in the new factory will be a large three-manual instrument to be installed in the Palma Ceia Presbyterian Church, Tampa, Florida.

A NEW WORK BY WILLIAM SYDEMAN, called "Malediction", was premiered by The Chamber Music Society of Lincoln Center Feb. 5 and 6 at Alice Tully Hall, New York. The work, which is scored for tenor, 2 violins, viola, cello, narrator, and tape with electronic as well as "concrete" sounds, is a 25-minute piece setting a passage from Laurence Sterne's Tristram Shanty. The text is a parody of a 6th century excommunication curse and the composer employs the tenor voice to represent the Church and the electronic tape to introduce the text in Latin simultaneously with English. The singer performed in a black box which could be shut from time to time when his presence on stage was not indicated, and the quartet of instrumentalists were used somewhat in the nature of a Greek chorus commenting on the text. The musicians moved about the stage while playing.

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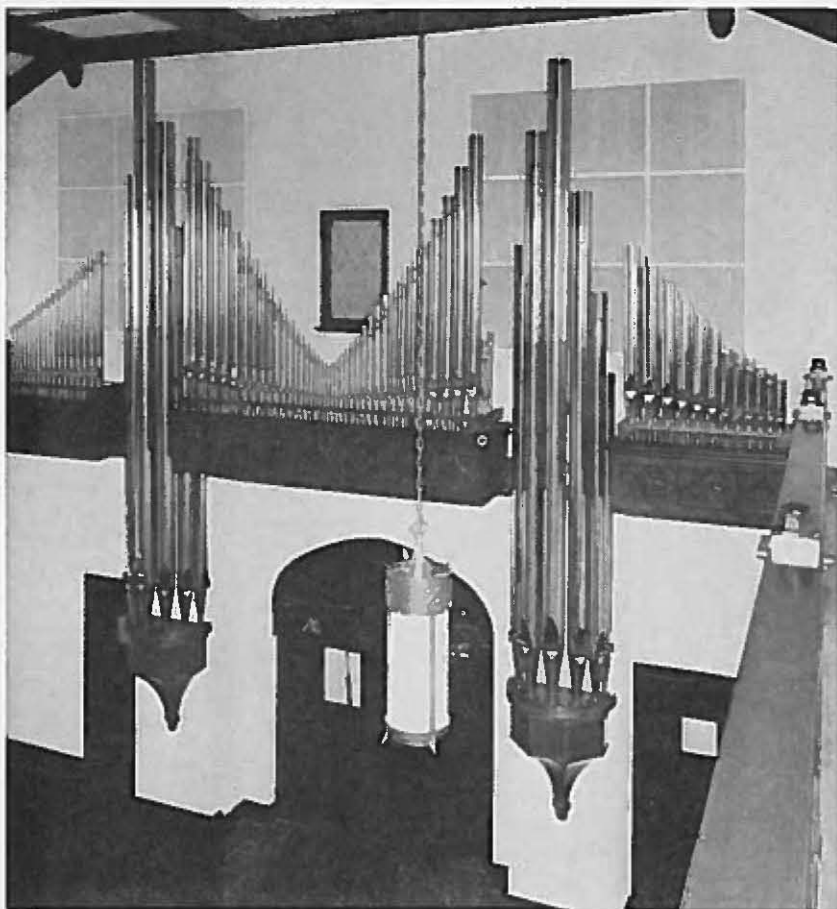
GRAND ORGUE		POSITIF		PEDALE	
	FEET		FEET		FEET
1 Montre	8	11 Bourdon	8	21 Soubasse	16
2 Flûte à Cheminée	8	12 Prestant	4	22 Octave basse	8
3 Prestant	4	13 Flûte à Fuseau	4	23 Bourdon	8
4 Flûte conique	4	14 Nasard	2 $\frac{3}{4}$	24 Basse de Choral	4
5 Doublette	2	15 Quarte de Nasard	2	25 Fourniture IV	2
6 Flûte	2	16 Tierce	1 $\frac{3}{8}$	26 Bombarde (L/2)	16
7 Cornet V (TC – 37 notes)	8	17 Larigot	1 $\frac{1}{3}$	27 Basson	16
8 Fourniture IV	1 $\frac{1}{2}$	18 Fourniture IV	$\frac{3}{4}$	28 Trompette	8
9 Cymbale III	$\frac{1}{2}$	19 Cymbale III	$\frac{1}{4}$	29 Chalumeau	4
10 Trompette	8	20 Cromorne Trémolo	8		

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### SILVER ANNIVERSARY OF USC CHURCH MUSIC DEPARTMENT

The University of Southern California department of church music is celebrating its twenty-fifth anniversary and a quarter century of growth to become under its founder and chairman, Dr. Charles C. Hirt, one of the largest and most influential departments of its kind in America. A gala anniversary celebration was held on February 19 at St. John's Episcopal Church. The festivities included a banquet for staff, students, alumni, and friends at which the Baylor University Chamber Singers performed. The director of the Baylor group is Dr. Robert Young, a graduate of USC. The banquet was followed by a contemporary multi-media service produced by current church music students. The service, entitled *A Celebration of Love*, is representative of the experimental and exploratory activities of the department and its interest in recent development in contemporary worship.

Since 1945, a total of 126 students have been graduated from the USC church music department and now hold prominent positions in churches, schools and colleges throughout the nation. The present enrollment in the department includes 57 doctoral degree students, 31 master's degree students and nine undergraduates.

Under Dr. Hirt's leadership, the USC church music department has gained a world-wide reputation for excellence. The USC chamber singers, which he directs, has traveled extensively and are known for their superb performances. Dr. Hirt, who is currently president of the American Choral Directors Association, serves frequently as a guest conductor and lecturer on choral techniques both nationally and abroad.

In 1961, a second faculty member, Dr. James H. Vail, was added to the staff. Dr. Vail, a Curtis Institute and USC graduate, directs the USC Concert Choir and teaches classes in conducting and church music. He is currently President of the Los Angeles Chapter of the Choral Conductors Guild.

In 1969, a third member, Dr. Gerald Eskelin, was added to the faculty of church and choral music. He is a graduate of Indiana University and currently minister of music of the Immanuel Presbyterian Church. In addition to teaching conducting and church courses at USC, he is conductor of the Trojan Chorale.

### THOMAS W. MILLER NAMED DEAN AT NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

Thomas W. Miller, 40, professor and dean of the school of music at East Carolina University, Greenville, N.C., has been named dean of Northwestern University's school of music effective July 1, 1971. Dr. Miller succeeds Dr. George Howerton, who has held the position since 1951. Dr. Howerton, who asked to be relieved of his deanship duties in order to devote full time to teaching, will remain at Northwestern as professor of music.

Born in Pottstown, Pa., Dr. Miller received his BS degree in music education from West Chester (Pa.) State College in 1952, the MA degree in music from East Carolina University in 1957, and the AD degree in music from Boston University in 1964. Before his appointment as dean of music at East Carolina University, Dr. Miller held the post of assistant dean there from 1962 to 1969. While at East Carolina, he held visiting professorships at Boston U., the U. of Hawaii, and the U. of Northern Colorado. He is widely known as a clinician, guest conductor and speaker. Dr. Miller has written numerous articles and reviews, and his new book, *Music Education in a Changing Culture, Priorities and Principles*, will be in print shortly.

AN EVENING WITH JAN BENDER was held at Zion Lutheran Church, Dallas, Texas, Jan. 31. Mr. Bender conducted an evening of his music and played the organ. The program included his Wedding Sonata for oboe and organ, the hymn setting O God, O Lord of Heaven and Earth for choir congregation and instruments, the Missa Pro Organo based on 5 chorales, and also four motets and the partita on Wachet auf by Hugo Distler. Mr. Bender's teacher. Assisting the composer was Mrs. E. C. Brazil, oboist, Richard Bothe, trumpeter, the senior choir and former members of the Dallas Lutheran A Cappella Choir conducted by Donald Rotermaund.

### Noack Builds for Mass. Church

The Noack Organ Co. of Georgetown, Mass., recently completed a new 25-stop organ in Trinity Episcopal Church, Topsfield and Boxford, Mass. The church is a very attractive 10-year old building designed by Peirce and Peirce, architects, of Boston. At the advice of the original consultant, an "organ case" of stone had been built in the front of the church. Installation of the new organ in a normal wooden case would have been destructive to the architecture. Thus, the original placement was retained. The result has been most satisfactory proof that cases other than those of traditional design can be successful if they are designed intelligently. The organ has a detached keydesk, mechanical key action, electric stop action, and a setter-board type combination action. The dedication recital was played by John Ferris, consultant for the church.

#### GREAT

Quintadena 16 ft. 56 pipes  
Principal 8 ft. 56 pipes  
Spießfloete 8 ft. 16 pipes  
Octave 4 ft. 56 pipes  
Blockfloete 4 ft. 56 pipes  
Nazard 2 1/2 ft. 56 pipes  
Nachthorn 2 ft. 56 pipes  
Tierce 1 3/4 ft. 56 pipes  
Mixture 4 ranks 244 pipes  
Trumpet 8 ft. 56 pipes

#### POSITIV

Gedackt 8 ft. 56 pipes  
Gemshorn 8 ft. 56 pipes  
Rohrfloete 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Larigot 1 1/2 ft. 56 pipes  
Cymbal 3 ranks 168 pipes  
Krummhorn 8 ft. 56 pipes

#### PEDAL

Subbass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Octave 4 ft. 32 pipes  
Rohrflöte 4 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes

### Fritzsche to Build for Nazareth, Pa., Church

The Paul Fritzsche Organ Co., Allentown, Pa., has been selected to build a new 3-manual and pedal, 42-rank organ for St. John's United Church of Christ, Nazareth, Pa. The new organ will be located in the existing chambers and will replace a 1912 Austin organ. The specification was drawn up by Mr. Paul Fritzsche and Mr. Robert Wuesthoff in consultation with Mr. Floyd Schlegel, organist and choir director of the church, and Mr. Wayne Ruloff, chairman of the music committee. Installation is scheduled for late in 1971.

#### GREAT

Quintaten 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Metal Bourdon 8 ft. 61 pipes  
Octav 4 ft. 61 pipes  
Waldfloete 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes

#### SWELL

Rohr Gedackt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Blockfloete 2 ft. 61 pipes  
Terz 1 3/4 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Rohrschalmei 4 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes

#### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Koppelfloete 4 ft. 61 pipes  
Spitzprincipal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cymbel 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes

#### PEDAL

Contra bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaten 16 ft.  
Principal 8 ft. 32 pipes  
Rohr Gedackt 8 ft.  
Choral Bass 4 ft. 32 pipes  
Flute 4 ft.  
Super Octave 2 ft.  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft.  
Krummhorn 4 ft.



## Weiss & Turney Build for Long Island Church

Weiss & Turney Organ Builders, Inc., have contracted with St. James United Methodist Church, Lynbrook, N.Y. for a large three-manual and antiphonal organ to replace a 1925 instrument. The three-manual drawknob console will have a capture type combination action, and will be of low design to enable ease of conducting from the console. The building is of brick construction with a high, wood-beamed peak roof, and it will seat about 400 people. The great and pedal divisions will be exposed over the choir loft directly over the choir, and the swell and choir divisions will be on the sides of the choir loft. The stoplist was drawn up by Mr. George Schoenberg, organist, and Mr. Carl Weiss of Weiss & Turney Organ Builders, Inc.

### GREAT

Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Rohrbourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Spindelflöte 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Scharf 3 ranks 183 pipes

### SWELL

Geigenprincipal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Geigenoctave 4 ft. 61 pipes  
Rohrfloete 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Contrafagotto 16 ft. 12 pipes  
Trompette 8 ft. 61 pipes  
Oboe 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Vox Humana 8 ft. 61 pipes  
Tremolo

### CHOIR

Spitzprincipal 8 ft. 61 pipes  
Hohlfloete 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 49 pipes  
Spitzoctave 4 ft. 61 pipes  
Flute Ouverte 4 ft. 61 pipes  
Quint 2 1/2 ft. 61 pipes  
Piccolo 2 ft. 61 pipes

Larigot 1 1/2 ft. 61 pipes  
English Horn 8 ft. 61 pipes  
Chalumeau 4 ft. 61 pipes  
Tremolo

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Stillgedeckt 16 ft. (swell)  
Dolce 16 ft. (choir)  
Quint 10 1/2 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Stillgedeckt 8 ft. (swell)  
Dolce 8 ft. (choir)  
Octave 4 ft. 12 pipes  
Flöte 4 ft. 12 pipes  
Superoctave 2 ft. 12 pipes  
Mixture 4 ranks 128 pipes  
Bombarde 16 ft. 32 pipes  
Fagotto 16 ft. (swell)  
Trumpet 8 ft. 12 pipes  
Clairon 4 ft. 12 pipes

### ANTIPHONAL

Principal 8 ft. 61 pipes  
Pommer 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Principal 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Trompette en Chamade 8 ft. 61 pipes

## Möller Installs Organ in Chattanooga, Tenn.

M. P. Möller, Inc. has completed the installation of a new three-manual organ in the First Presbyterian Church, Chattanooga, Tennessee. The instrument is installed in chambers on each side of the chancel with part of the great and pedal exposed in front of the chambers. The small antiphonal division is exposed at the rear of the nave. The stoplist was prepared by Thomas Alexander, consultant for the church and Raymond Runkle, organist, in consultation with H. M. Ridgely and Raymond Bradberry, representing Möller.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Octav 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Super Octav 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Festival Trumpet 8 ft. 61 pipes  
Chimes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Viola Celeste 8 ft. 54 pipes  
Flute Celeste 2 ranks 8 ft. 110 pipes  
Principal 4 ft. 61 pipes  
Flachflöte 4 ft. 61 pipes  
Nasard 2 1/2 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Basson-Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft. 12 pipes  
Clairon 4 ft. 61 pipes

### CHOIR

Holzgedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Krummhorn 8 ft. 61 pipes  
Festival Trumpet  
Chimes 21 tubes

### ANTIPHONAL

Metallgedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Gedeckt 4 ft. 12 pipes  
Principal 2 ft. 12 pipes

### PEDAL

Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Erzähler 16 ft. 12 pipes  
Quintaton 16 ft.  
Octav 8 ft. 12 pipes  
Spitzflöte 8 ft. 32 pipes  
Erzähler 8 ft.  
Choralbass 4 ft. 32 pipes  
Spitzflöte 4 ft. 12 pipes  
Spitzflöte 2 ft. 12 pipes  
Rauschquint 2 ranks 64 pipes  
Mixture 2 ranks 24 pipes  
Trumpet 32 ft. 12 pipes  
Trumpet 16 ft. 32 pipes  
Bassoon 16 ft.  
Trumpet 8 ft. 12 pipes  
Trumpet 4 ft. 12 pipes  
Bassoon 4 ft.

BENJAMIN BRITTEN'S REJOICE IN THE LAMB was sung by the choir of the Universalist-Unitarian Church, Brockton, Mass., Jan 31 under the direction of Harold Heeremans (along with Bruckner's Te Deum), and also at the First Presbyterian Church, Oceanside, Calif., on the same date under the direction of William Atkinson. Works of Mendelssohn filled out the latter performance.



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George H. Shorney Jr. has been elected 6th president and chief executive officer of the company according to a recent announcement by Hope Publishing Company's new chairman of the board, G. Herbert Shorney. He has been vice-president of the company for the past five years. William G. Shorney, who joined the company in 1965 and who has been secretary since 1967, was named vice-president. The Chicago based firm is a publisher of Church music, and has recently entered the field of educational music through its rapidly expanding subsidiary, Somerset Press.

## Allen 3-Manual in Tennessee

A custom 3-manual Allen is going to the International Headquarters of the Church of God, North Cleveland, Tenn. Essentially "liturgical" in design, the specification also provides flexibility in the "inspirational" area of performance. The console is finished in ebony.

### GREAT

Gemshorn 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Bourdon 8 ft.  
Lieblichflöte 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Twelfth 2 3/4 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Mixture 4  
Cliff  
Harp  
Celesta  
Carillon  
Flute Vibrato

### SWELL

Geigen Diapason 8 ft.  
Gamba Celeste 8 ft.  
Gemshorn 8 ft.  
Voix Celeste 8 ft.  
Gedeckt 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 3/4 ft.  
Doublette 2 ft.  
Blockflöte 2 ft.  
Tierce 1 3/4 ft.  
Plein Jeu 4  
Contra Fagotto 16 ft.  
Hautbois 8 ft.  
Trompette 8 ft.  
Clairon 4 ft.  
Tremolo  
Flute Vibrato

### CHOIR

Viole 8 ft.  
Aeoline 8 ft.  
Quintadena 8 ft.  
Flute 8 ft.  
Prestant 4 ft.  
Quintade 4 ft.  
Quinte 2 3/4 ft.

Principal 2 ft.  
Spillflöte 2 ft.  
Larigot 1 1/2 ft.  
Siffflöte 1 ft.  
Scharf 3  
Dulcian 16 ft.  
Krummhorn 8 ft.  
Krummregal 4 ft.  
Tremolo

### PEDAL

Contre Basse 32 ft.  
Contre Dulciana 32 ft.  
Principal 16 ft.  
Gemshorn 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octav 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Piccolo 2 ft.  
Mixture 3  
Contra Bombarde 32 ft.  
Bombarde 16 ft.  
Posaune 8 ft.  
Clairon 4 ft.

## Hill Norman & Beard to Ridley College

The English firm of Hill, Norman and Beard has recently completed a new instrument in the chapel of Ridley College, St. Catharines, Ont., Canada. Utilizing chests and supporting structures, as well as some pipework, of the old 1920 organ, the design of the organ has been completely updated. A new positiv division has been mounted on the chancel wall opposite the great and swell divisions. The former antiphonal organ has been completely remodeled. Layout alterations and the use of reflector panels have been used to help achieve clarity and leading qualities in accompaniments.

### GREAT

Double Diapason 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Harpflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Chimney Flute 4 ft. 61 pipes  
Twelfth 2 3/4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 4 ranks  
Trumpet 8 ft. 61 pipes

### SWELL

Hohl Flute 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viole Celeste 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Stopped Flute 4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Cymbel 4 ranks  
Bassoon 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clairon 4 ft. 61 pipes  
Tremulant

### POSITIV

Rohrfloete 8 ft. 61 pipes  
Koppelfloete 4 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Spitzfloete 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks

### PEDAL

Open Wood 16 ft. 32 pipes  
Open Metal 16 ft. (great)  
Bourdon 16 ft. 32 pipes  
Quintaten 16 ft. (w. great)  
Principal 8 ft. 12 pipes  
Bass Flute 8 ft. 12 pipes  
Quintade 8 ft. (w. great)  
Super Octave 4 ft. 12 pipes  
Mixture 4 ranks  
Bassoon 16 ft. (swell)  
Trombone 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes

### WEST GREAT

Quintaten 16 ft. 61 pipes  
Open Diapason 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Spitz Principal 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Quartane 2 ranks

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**10 March**

Charles E. Page, Christ Church Cathedral, Hartford, Conn. 11:40 am  
 William Whitehead, Conklin Ave. Baptist, Binghamton, N.Y.  
 Martin Neary, Central Reformed Church, Grand Rapids, Mich.  
 James Moeser, Colorado State U., Fort Collins, Colo.  
 Clyde Holloway, St. Mark's Episcopal, Portland, Ore.  
 Jean-Claude Henry, Notre-Dame Cathedral, Paris, France 5:45 pm

**11 March**

Robert Baker, First Presbyterian, New Canaan, Conn.  
 Kathryn Kietzman, Trinity Church, New York, N.Y. 12:45 pm

**12 March**

Martin Neary, Goshen College, Goshen, Ind. 7:30 pm  
 George Markey, South Side Baptist, Birmingham, Ala. 8 pm  
 Clyde Holloway, Lawrence U., Appleton, Wis.  
 Virgil Fox, Civic Center, Bartlesville, Okla.

**14 March**

Poulenc's Stabat Mater, St. Bartholomew's, New York, N.Y. 4 pm  
 Alec Wyton, Cathedral of St. John the Divine, New York, N.Y. 3:30 pm  
 Union Theological Sem. Chamber Singers, Cathedral of St. John the Divine, New York, N.Y. 4:30 pm  
 Barbara Hoag, All Saints Cathedral, Albany, N.Y. 4:30 pm  
 Britten's Hymn to St. Cecilia, motets and madrigals, Cantata Singers of Ottawa, Brian Law, St. Mary's Cathedral, Ogdensburg, N.Y. 7:30 pm  
 Brian Jones, Lawrenceville School Chapel, Lawrenceville, N.J. 5 pm  
 Frederick Swann, Westminster Presbyterian, Wilmington, Del.  
 George Markey, master class, South Side Baptist, Birmingham, Ala.  
 Gerre Hancock, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm  
 William Whitehead, Mountoursville Methodist, Mountoursville, Pa. 7:30 pm  
 Ann Labounsky, Calvary Episcopal, Pittsburgh, Pa. 8:30 pm  
 Robert Parris, Christ Episcopal, Roanoke, Va. 4 pm  
 Kathryn Loew, First Presbyterian, Kalamazoo, Mich.  
 Martin Neary, Cathedral of Christ the King, Kalamazoo, Mich.  
 Virgil Fox, Murray State U., Murray, Ky.  
 Philip Gehring, workshop, Emmanuel Episcopal, La Grange, Ill. 4 pm  
 Heinz Wunderlich, St. Olaf Lutheran, Austin, Minn.  
 James Moeser, St. Michael and All Angels Episcopal, Mission, Kansas 8 pm  
 Joanne Curnutt, Oklahoma City U., Oklahoma City, Okla. 4 pm  
 Schuetz's St. Matthew Passion, St. John's Cathedral, Denver, Colo. 7:30 pm  
 Barbara Hansen-Possman, Newman United Methodist, Grants Pass, Ore. 8 pm  
 Frederic Erret, St. John's Lutheran, Sacramento, Calif. 4 pm

**15 March**

New York Pro Musica, Central Presbyterian, New York, N.Y. 8:30 pm  
 Robert Baker, St. Peter's Cathedral, St. Petersburg, Fla.  
 Marilyn Keiser, Calvary Baptist, Clearwater, Fla. 8 pm  
 Worth-Crow Duo, Middle School, Sikeston, Mo.

MARCH						
	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 FEBRUARY 10

George Markey, First Presbyterian, Ottumwa, Ia. 8 pm  
 Roger Nyquist, First Baptist, Sacramento, Calif. 8 pm

**16 March**

Martin Neary, Grace Church on the Hill, Toronto, Canada  
 Searle Wright, St. Paul's Chapel, Columbia U., New York, N.Y.  
 Brass Choir of Pingrey School, Trinity Church, New York, N.Y. 12:45 pm  
 John Weaver, Newberry College, Newberry, S.C.  
 Patricia Bird, Sacred Heart Cathedral, Newark, N.J. 8:30 pm  
 George Markey, master class, First Presbyterian, Ottumwa, Ia.  
 Worth-Crow Duo, S. E. Mo. College, Cape Girardeau, Mo.  
 Heinz Wunderlich, Sioux Falls, S.D.  
 Joyce Jones, Carlsbad H.S. Carlsbad, N.M.

**17 March**

Susan Ferre, Christ Church Cathedral, Hartford, Conn. 11:40 am

**18 March**

Martin Neary, Trinity Church, New York, N.Y. 12:45 pm  
 Virgil Fox, Wayland Academy, Beaver Dam, Wis.  
 Joyce Jones, Lodi H.S., Lodi, Calif.

**19 March**

Chapman College Choir & Chamber Singers, La Jolla Presbyterian, La Jolla, Calif. 8 pm  
 George Markey, Christ United Presbyterian, Canton, Ohio.

**20 March**

Martin Neary, master class, Tenafly, N.J.  
 Joyce Jones, First Baptist, Rosebury, Ore.

**21 March**

Choral Concert, St. James' Church, Hartford, Conn. 5 pm  
 Heinz Wunderlich, Cathedral of the Incarnation, Garden City, N.Y. 7 pm  
 Haydn's Creation, St. Bartholomew's New York, N.Y. 4 pm  
 Frederick's O. Grimes, St. George's Episcopal, New York, N.Y. 3:30 pm  
 Britten's Cantata Misericordium, Parker's Martin Luther King: A Sermon from the Mountain, St. George's Episcopal, New York, N.Y. 4 pm  
 Drama, T. S. Eliot's Murder in the Cathedral, Hotchkiss School Drama Soc., Cathedral of St. John the Divine, New York, N.Y. 4 pm

The Moravian Chamber Ensemble, Thomas Peelen, St. Mary's Abbey, Morristown, N.J. 4:30 pm

John Rose, Sacred Heart Cathedral, Newark, N.J. 5 pm.

Gillian Weir, Christ Church Cathedral, Ottawa, Canada  
 Judson Rand, All Saints Cathedral, Albany, N.Y. 4:30 pm

Ted Alan Worth, Harrisburg Forum, Harrisburg, Pa.

Robert Smart, all-Bach, Trinity Church, Swarthmore, Pa. 4 pm

Linus M. Ellis III, Carnegie Music Hall, Pittsburgh, Pa. 3 pm

David Lumsden, St. Paul's Cathedral, Pittsburgh, Pa. 8:30 pm

Mireille Lagacé, Hanes Aud., Salem College, Winston-Salem, N.C. 8:15 pm

Brahms' Vier ernste Gesänge opus 121 and Chorale Preludes opus 122, William Tinker, First English Lutheran, Cleveland Heights, Ohio 4 pm

Bach's St. Mark Passion, Gerre Hancock, Christ Church, Cincinnati, Ohio 5 pm

The Luther College Choir, First Presbyterian, Ft. Wayne, Ind.

Virgil Fox, Franklin Street Church, Grand Rapids, Mich.

DePaul U. Organ Students, St. Vincent DePaul Church, Chicago, Ill. 3 pm

James Moeser, Danforth Chapel, Kansas State U., Manhattan, Kansas 4 pm

Dale Wood, Linda Hargis, organ and harp, Episcopal Church of St. Mary the Virgin, San Francisco, Calif.

Jean Giroud, Notre Dame Cathedral, Paris, France 5:45 pm

Eiko Shoji, Guilman Organ School, New York, N.Y. 3:30 pm

**22 March**

Virginia Vance, Shirley Hall, Salem College, Winston-Salem, N.C. 8:15 pm

William Whitehead, First Baptist, West Palm Beach, Fla.

Ted Alan Worth, Menominee Falls, Ill., Menominee Falls, Wis.

Mark Adams, U. of Colorado, Boulder, Colo. 8 pm

Joyce Jones, Lebanon Union H.S., Lebanon, Ore.

**23 March**

Lois Hinderlie, soprano, Trinity Church, New York, N.Y. 12:45 pm

Wallace M. Coursen Jr., St. Paul's Chapel, Columbia U., New York, N.Y.

W. Elmer Lancaster, Sacred Heart Cathedral, Newark, N.J. 8:30 pm

Brahms' Requiem, Albert Russell, St. John's Episcopal, Washington, D.C. 8 pm

Diane Bish, Church of the Ascension, Chicago, Ill. 8:15 pm

David Lumsden, Trinity Episcopal, Miami, Fla.

Richard J. Heschke, U. of Texas at Austin, Austin, Texas

**24 March**

Barbara Hoag, Christ Church Cathedral, Hartford, Conn. 11:40 am  
 Martin Neary, Christ Church Cathedral, Montreal, Que., Canada  
 Virgil Fox, Southminster Presbyterian, Dayton, Ohio  
 David S. Bowman, Christ Church, Lexington, Ky. 8 pm  
 Carl Staplin, lecture-recital on Bach's Clavierübung Pt. 3, MTNA Convention, Sherman House, Chicago, Ill. 9:30 am  
 Joyce Jones, Bear Lake H.S., Montpelier, Idaho

**25 March**

Larry King, Trinity Church, New York, N.Y. 12:45 pm  
 Ted Alan Worth, Norwalk H.S., Norwalk, Ohio  
 David Lumsden, Central Presbyterian, Lafayette, Ind.  
 Mark Adams, Nebraska Wesleyan U., Lincoln, Neb. 8 pm

**26 March**

Marilyn Mason, National Shrine of the Immaculate Conception, Washington, D.C.

**27 March**

Virgil Fox, John Dickinson H.S., Wilmington, Del.  
 Ted Alan Worth, DuBois Area Sr. H.S., DuBois, Pa.  
 12th Annual National Organ Playing Competition, First Presbyterian, Fort Wayne, Ind.  
 Robert Lodine, RLDS Aud., Independence, Mo.

**28 March**

Verdi's Manzoni Requiem, St. Bartholomew's, New York, N.Y. 4 pm  
 World Premiere, Iain Hamilton's Epitaph for This World for 3 choirs, 3 organs, Cathedral of St. John the Divine, New York, N.Y. 4 pm  
 James Autenrieth, All Saints Cathedral, Albany, N.Y. 4:30 pm  
 Harpsichord recital, First Presbyterian Church, Wilmington, N.C. 5 pm  
 David Spicer, Wayne Presbyterian, Wayne, Pa. 8 pm  
 Haydn's Creation, Bethesda-by-the-Sea Episcopal, Palm Beach, Fla. 4 pm  
 Bach's St. Matthew Passion, St. Mark's Episcopal, Shreveport, La. 4 pm  
 David Boe, First English Lutheran, Cleveland Heights, Ohio 4 pm  
 Faure's Requiem, Fairmont Presbyterian, Cleveland, Ohio 4:30 pm  
 Arthur Halbardier, Our Lady of Bethlehem Convent, La Grange Park, Ill. 8 pm  
 Choral concert, Eugene Brady, Church of the Divine Infant, Westchester, Ill. 7:30 pm  
 Clyde Holloway, Trinity Presbyterian, St. Louis, Mo.  
 Charles Huddleston Heaton, First Presbyterian, Omaha, Neb. 4 pm  
 Paul Blake, Cathedral of St. John the Evangelist, Spokane, Wash. 4 pm  
 Irene Robertson, First Congregational, Los Angeles, Calif. 8 pm  
 Mary Kay Wengeler and William C. Beck, soprano & keyboard, St. Francis Episcopal, Palos Verdes, Calif. 8 pm  
 Renaissance and medieval music, Blessed Sacrament Church, Hollywood, Calif. 4 pm  
 Ladd Thomas, First Presbyterian, Encino, Calif.

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**29 March**  
 Ted Alan Worth, Capitol Theatre, North Bay, Ont., Canada  
 David S. Bowman, First United Methodist, Montgomery, Ala. 8 pm  
 Claire Coci, AGO recital, New Orleans, La.  
 David Lumsden, U. of Nebraska, Lincoln, Neb.

**30 March**  
 Arthur Phillips, Lafayette Presbyterian, Brooklyn, N.Y. 8 pm  
 Carl Hayes and Peter V. Picerno, harpsichord and organ, Sacred Heart Cathedral, Newark, N.J. 8:30 pm  
 James S. Hauger, senior recital, Heinz Chapel, U. of Pittsburgh, Pa. 8:30 pm.  
 Virgil Fox, Druid Hills Baptist, Atlanta, Ga.

**31 March**  
 Richard Johnson, Christ Church Cathedral, Hartford, Conn. 11:40 am

**1 April**  
 Virgil Fox, Bangor H.S., Bangor, Maine  
 Ian Hamilton's Epitaph for This World, choirs of Cathedral of St. John the Divine, Trinity Church, and Trinity Church, Princeton, N.J., Alec Wyton, conductor, at Trinity Church, New York, N.Y. 12:45 pm

**2 April**  
 Wilma Jensen and K. Dean Walker, organ & percussion, First Presbyterian, El Paso, Texas  
 David Rumsey, Sydney Town Hall, Sydney, Australia  
 James C. Stith, Church of the Visitation, San Francisco, Calif. 8:30 pm

**3 April**  
 New Music for Organ, Hill Auditorium, U. of Michigan, Ann Arbor, Mich.  
 David Lumsden, Knox United Church, Calgary, Alberta, Canada

**4 April**  
 Pinkam's Seven Last Words, Passiontide music, Cathedral of St. John the Divine, New York, N.Y. 4 pm  
 Bach's St. Matthew Passion, Wayne Presbyterian, Wayne, Pa. 8 pm

Handel's Messiah II, St. Bartholomew's, New York, N.Y. 4 pm.  
 J. Reilly Lewis, Church of the Pilgrims, Washington, D.C. 5 pm  
 Neal Campbell, Washington Cathedral, Washington, D.C. 5 pm  
 Virgil Fox, U.S. Naval Academy Chapel, Annapolis, Md.  
 Robert Elmore, Tenth Presbyterian, Philadelphia, Pa. 5 pm.  
 Bach's St. Matthew Passion, Central Presbyterian, New York, N.Y. 5 pm  
 Premiere, Miriam Gideon's Sacred Service, The Temple, Cleveland, Ohio  
 Bender's St. Mark Passion, Lenten Choral Vespers, Concordia Senior College, Ft. Wayne, Ind. 8 pm  
 Wilma Jensen, First Presbyterian, El Paso, Texas 7:30 pm  
 St. John's Choir, St. John's Lutheran, Sacramento, Calif. 4 pm

**5 April**  
 David Lumsden, choral workshop, Hamilton College, Clinton, N.Y. 1 pm.

**6 April**  
 Ted Alan Worth, Jr. H.S., Keene, N.H.  
 Contemporary choral music for Passiontide, Trinity Church, New York, N.Y. 12:45 pm  
 Stephen K. Whitney, Sacred Heart Cathedral, Newark, N.J. 8:30 pm

**7 April**  
 Bach's St. Matthew Passion, St. Bartholomew's, New York, N.Y. 8:15 pm  
 Walter Baker, all-Mendelssohn, Church of St. Paul the Apostle, New York, N.Y. 8 pm

**8 April**  
 Virgil Fox, Walla Walla College, College Place, Wash.

**9 April**  
 Faure's Requiem, Joan Lippincott, First Presbyterian, Bethlehem, Pa.  
 Good Friday music, Fairmount Presbyterian, Cleveland, Ohio 8 pm  
 David S. Bowman, Christ Church, Grosse Pointe, Mich. 8 pm  
 Faure's Requiem, Henry Glass Jr., Emmanuel Episcopal, Webster Groves, Mo. 8 pm

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## NEWS OF CHAPTERS AND ORGAN GROUPS

### Akron

A recital of Gordon Young's music was presented at the Feb. meeting of the Akron Chapter of the AGO by one of their members, James Seiberling.

Wilma Martin

### Alamo

At our annual exchange recital with the Houston, Texas, Chapter, the Alamo Chapter, San Antonio, was favored with a concert by Dr. Robert Jones, FAGO, professor of organ at the University of Houston. His early studies were with Edward Eigenschenk, and Dr. Leo Sowerby. Later teachers were Marilyn Mason, University of Michigan, where he received a doctorate in performance in 1963, and Maurice Durullé. Dr. Jones has particular skills in performing music of the French School. The Program by Dr. Jones included works by Gaspard Corrette, Cesar Franck, Louis Vierne, and Leo Sowerby.

In exchange, Dr. Beas Hieronymus of the Alamo Chapter, San Antonio, organist-director of First Presbyterian Church and of Temple Beth El, San Antonio, and teacher, Music Department, San Antonio College, will repeat her lecture-recital on Jewish music to the Houston Chapter, this having been part of requirements toward the DMA "Dr. Bess" earned from the University of Texas, Austin, Texas.

Flo Ellison

### Albuquerque

Members of the Albuquerque Chapter AGO were guests Monday evening, January 18, at an organ recital by organ students of Wesley Selby in the University of New Mexico Recital Hall. The program included: Helen Edmonds playing Bach's Toccata, Adagio, and Fugue in C; Edwina Beard playing Langlais' Epilogue for Pedal Solo (from Hommage to Frescobaldi); Robert Counselman playing Franck's Chorale in B Minor; Leland Beardsley playing Bach's Prelude and Fugue in B Minor; Margery Hahn Rigby playing Langlais' Ave Maria, Ave Maris Stella; and Steve MacInnis playing Alain's Litanies. Following the recital, a reception was held for the students in the Green Room. At the January meeting, board members voted to give student scholarships in the Chapter to Helen Edmonds, Margery Hahn Rigby, and Steve MacInnis.

Henry L. Brengel

### Central Arizona

The First Congregational Church, Phoenix was the scene of the January meeting of the Central Arizona Chapter. Helen Donaldson, the host organist presented works of Reger, Langlais, and Bach in her pre-dinner recital. The honored guests of the evening were Lillian Murtagh, who was enjoying the pleasant Phoenix winter climate, and Dr. and Mrs. Phillip E. Spurgeon. Dr. Spurgeon is resident conductor of the Phoenix Symphony Orchestra. After dinner, Dr. Hugh Shelby Lee, pastor of the church extended an invitation to the members to attend a "Trends in Worship" workshop with Dr. Harland E. Hogue of the Pacific School of Religion, and Dr. David N. Johnson, AAGO, of Arizona State University. The choral committee then presented several anthems for choir and other instruments, which lead directly into the evening's program, "Organ and Other Instruments." The church's 23-rank Reuter organ was complemented by piano, flutes, trumpet, and violin in a variety of pieces from the very Baroque to the very, very modern.

Marjorie Haas

### Canton

The December meeting of Canton Chapter AGO was a special Christmas dinner held at the Massillon Woman's Club. A musical program followed dinner, including a group of seasonal music by the Madrigal Singers of Lincoln High School and solos by student pianists.

The January meeting consisted of a special pre-dinner recital which included Two Songs, Op. 91, for voice, piano and cello by J. Brahms, Prelude #4 for piano and electronic sounds by Morton Subotnik (played and sung by students from Mount Union College) School. Following the dinner and a brief business session, a panel discussion was held on "Music in the Church Today and Its Future." The panel included a Roman Catholic priest, a Presbyterian minister, two church architects, two organ builders and two young organists, plus the moderator, Mr. Pete Paterson. All this led to a very lively discussion by all in attendance.

Arthur L. Lindstrom

### Chicago Choral Conductor's Guild

118 members of the newly-formed Choral Conductors Guild of Chicago attended the January 12 meeting held at the Wabash store of Lyon-Healy. Dr. Harold Decker, chairman of the choral department of the University of Illinois, Champaign, presented a lively

session titled "Building a Choral Concert — Early to Contemporary." Assisting Dr. Decker and performing works by Ives (the exciting Psalm 90), Britten (Te Deum), Mendelssohn, Pachelbel, J. F. Peter, and Vittoria was the 50-voice Lutheran Choir of Chicago conducted by William Schnell.

### Dallas

The Dallas Chapter AGO held their dinner meeting January 11 at Temple Emanu-El. Jody Furnish, who studied with Ann Halprin at San Francisco State and received her master's degree there, presented a group of interpretive dancers in a lecture-demonstration on liturgical dance. Several dances were choreographed from Old and New Testament themes, including Psalm 121, "Lord of the Dance" and "Prologue to Gospel of John." Music was provided by guitar and voice.

Dorothy Peoples

### Erie

The January meeting of the Erie Chapter was held at St. Casimir's R. C. Church. Member Joe Hoyt led his K. of G. Glee Club in a brief concert of a cappella numbers.

Howard P. Lyon

### Galesburg

The Galesburg Chapter met January 12 at the Trinity Lutheran Church. The program was given by Miss Myrna Andersen and Mr. James Muself, who presented various organ selections by contemporary German composers.

Marcella Thompson

### Hiawatha Valley

The Hiawatha Valley Chapter (Winona, Minn.) held its first meeting Monday, October 12 with a dinner-meeting at Central Methodist Church. New business concerned the election of officers: dean, Miss Elsie Naylor; sub-dean, Mr. Lou Jappe; secretary, Miss Carlis Anderson; treasurer, Rev. Peter Brandenhoff. Members elected to the Executive Committee were Mrs. Caryl Turille (Steve); Mrs. Rita Tarras and Mr. Glenn Riske. Following the meeting an organ composition "I Am With You Always" by Richard Harrington was presented by Miss Naylor. Mr. Harrington, a native Winonan, gave remarks concerning his composition.

The Reverend Robert Scoggin of Christ United Methodist Church, Rochester, Minn. and state chairman of AGO, presented an inspirational lecture-demonstration on hymn-playing for the November 16 meeting held at St. Martin's Lutheran Church. Reverend Scoggin stressed the importance of helping people increase faith through the participation of singing meaningful hymns. Members participated in playing hymns of their choice. Discussion followed concerning registration, technique of pedal line, tempo, and overuse of the fermata. Refreshments were served.

A stimulating program on the role of music and the musician in the worship service was presented by Winona clergymen and organists January 18 at the Cathedral of Sacred Heart. The Reverend Peter Brandenhoff, Cathedral of Sacred Heart, moderator, introduced the following panel members: Reverend Albert Lawrence, St. Paul's Episcopal Church; Miss Elsie Naylor, organist, Central Methodist Church; and Mr. Glenn Riske, organist, St. Paul's Lutheran Church, La Crosse, Wis. Throughout this ecumenical discussion the group noted that meaningful music enhanced the laymen's worship of God. In achieving this aim the ministry of the word, and the ministry of music must be an interplay of team effort by the clergy and the musician. Panel members, along with audience, acknowledged that other instruments should be used in the contemporary worship service as well as the organ. Refreshments were served.

Carlis Anderson

### Houston

On Tuesday, January 28, 1971, a memorial concert was given at the First Christian Church, Houston, Texas, by several members of the Houston Chapter AGO. Mary O. Wilpitz, Robert Bennett, L.T.C.I., and William Barnard played compositions by Boyce, Bach, Langlais, Koetsier, Preston, and Franck. Philip R. Alexander, English horn, was soloist for the "Alleluys" by Preston. The choir of the First Christian Church, augmented by some of the University Singers, sang two parts of the Brahms Requiem, directed by Dr. Merrills Lewis (director of both choirs), accompanied by Keith Ross at the organ. The evening offering began the establishment of the Mary Ellen Bond Organ Scholarship, to be awarded to a college organ student on the basis of merit and need, administered through the Houston Chapter. A fine start was made on the fund, and contributions will be welcomed. Mrs. Bond was the treasurer of the Chapter for several years, a most outstanding performer, the organist of a number of city churches, and was highly esteemed in Houston music circles.

Hazel Van Derbur

**Betty Louise Lumby** D.S.M. + F.A.G.O.  
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#### Indianapolis

Following a dinner and business meeting of the Indianapolis Chapter AGO on Jan. 12, a program of service music for the organ was presented at First Friends Church. AGO Chapter members Clare Chenoweth, Ruth Batt, Nora Courier, and Steven Dieck each played a prelude, offertory, and postlude of their choice and led the membership in singing a hymn.

Arline Ward

#### Lancaster, Pa.

The Rev. Jack Hoffman, associate pastor of the Lutheran Church of the Holy Trinity, Lancaster, was the guest speaker at the January meeting of the Lancaster Chapter, AGO, held at Advent Lutheran Church, January 11. Mr. Hoffman's lecture, entitled "Constructive Personal Relationships," was centered around those problem personalities which every organist and choirleader must deal with: the power seeker, the negativist, the "prima donna," the over- and under-estimator, etc. He urged Church musicians to "make the business of Church music a more human endeavor," that in dealing with these problem personalities to treat the person as a person rather than as a technical problem; to listen non-defensively; to keep the lines of communication open; to be willing to lose a "skirmish" occasionally; and above all, to accept the fact that some problems lie within ourselves rather than in other people.

Rebecca S. Harrison

#### Los Angeles

The old and the new, the near and the far proved an engaging mixture at the January 4 dinner-meeting at First Lutheran Church, Los Angeles-cum-Topeka-cum-Chicago organist James Hurd played a combination of Buxtehude, Bach, Franck, and various moderns, while local "Orgelbaumeister" Justin Kramer reported on the 1970 Congress of the International Society of Organbuilders which took place at Horgen-Zurich, Switzerland.

Richard W. Slater

#### Lubbock

The Lubbock, Texas Chapter AGO met December 14, 1970 at the First Christian Church for the annual Christmas Banquet. The program was presented by the Collegium Musicum of Texas Tech University, Paul Cutler, Director.

The Chapter met January 11, 1970 at the home of Dean Judson Maynard. The program, announced as a "Surprise Mystery Meeting," was the showing of slides of organ cases in Mexico, Texas, and the Southwest by Dean Maynard. The entire evening was a change from the regular format of meetings and was thoroughly enjoyed by all who attended.

Earl W. Miller

#### Montgomery County

A panel on youth choirs was the evening program for this Chapter which met on January 18 1971 at North Chevy Chase Christian Church, Chevy Chase, Maryland. The panel consisted of three prominent music educators from the local area: Mr. John Scott, specialist in secondary choral music, Montgomery County board of education; Mr. James Hanson, choral director, High Point High School, Greenbelt, Md.; and Mr. Robert Shafer, choral director, Madison High School, Vienna, Va.

Thomas A. Bast

#### Nassau

The January meeting of the Nassau Chapter, New York was one of electronic music performed by Mr. Don Muro, a member of the Guild. A delightful evening of popular music was performed as Mr. Muro played seven different instruments and sang in four parts all at the same time! Our next meeting will be an evening of theatre organ music with a performance by Lee Erwin, renowned concert theatre organist. Plans are now in the final stages for Heinz Wunderlich's New York appearance sponsored by the Guild at Garden City Cathedral.

Greg Funfgeld

#### Metropolitan New Jersey

Mr. John Rose, brilliant young organist at the Sacred Heart Cathedral, Newark, was the recitalist for his fellow members of the Metropolitan New Jersey Chapter at the Cathedral on January 11, 1971. His program included 3 of the Little Preludes and Fugues, Bach; Adagio for Strings, Barber; Noel, Daquin; and works by Karg-Elert and Bossi. Following the recital, members were invited to inspect the 100-rank gallery and 50-rank chancel organs, both of which are playable from a four-manual console in the gallery, with the chancel organ also being playable from two three-manual consoles in the apse.

Phyllis Van Nest

#### Pasadena

A convivial group, a good meal, and some brilliant playing by member David Britton were the ingredients of the January 11 dinner-meeting at Pasadena Presbyterian Church.

Richard W. Slater

#### Richmond

After our regular dinner meeting Jan. 12 at River Road United Methodist Church, we went to All Saints Episcopal Church for a recital by Marilyn Keiser, on the Austin organ. This was the second of the season's organ repertoire recital series presented by our chapter. Miss Keiser's musicianship is unquestionable and her personal charm superlative. She played works by Bach, Mendelssohn, Rheinberger and others, including Passa-

caille, the only work Frank Martin has composed for organ. Since it was, for many in the audience, our first "exposure" to such, we really sat up and took notice when she used Felciano's "Seven Pieces for Organ and Tape, No. 1," three minutes of organ and electronic tape based on the idea of "—God of the expanding universe," by Chardin. A reception followed the recital.

Ethel Baars

#### Riverside-San Bernardino

The November meeting of the Riverside-San Bernardino Chapter was held at the University of Redlands. Local organ builder Stuart Goodwin spoke on organ building, using slides and his own opus 1 to demonstrate. Performers included Professor Raymond Boese, Richard Bond, and David Christensen.

Malcolm Benson

#### San Joaquin Valley

The Chapter met Jan. 26 at the First Presbyterian Church, Fresno. Mr. Dale Wood, noted composer and organist-choirmaster of St. Mary the Virgin Episcopal Church, San Francisco, presented a most interesting lecture and tape demonstrations on "Current Trends in Church Music." This meeting also celebrated the 25th anniversary of the Chapter. The following seven members (out of 15 charter members) are still active: Esther Frankian, Margarette Larwood, Arthur Manter, Gertrude Randleman, Mayno Rish, Gladys Seaman, and Nellie Stanley. Four of our past seven deans are still active: Margarette Larwood, Jane Keene, Richard Galloway, and Richard Cencilbaugh. Some 60 members and guests shared a fine catered meal preceding the meeting.

Dell Fishback

#### St. Louis

The February 22 meeting of the St. Louis Chapter was held at the Basilica of St. Louis with the program given by The Early Music Society, directed by Mr. James W. Miller. Music of the Renaissance and the Baroque period was featured.

Henry Glass Jr.

#### Spartanburg

The Spartanburg Chapter met on January 26 at the Church of the Advent. Mrs. Diehl Cantrell is organist-director. An explanation and a demonstration of some of the paper work required for the Guild Examinations June 3-4, 1971, was given by Miss Rachel Pierce and Mrs. David MacGregor, dean. The following program of examination pieces was performed by members: Fugue in A Minor, Bach, by Rachel Pierce; Kyrie, Gott heiliger Geist und Hilf Gott, das mir's gelinge, Bach, by Judith Klasen; Herzlich thut mich verlangen, Brahms, by Mary Lou Miller; Gelobet seist du Jesu Christ, Ernst Pepping, by Anna MacGregor; Apparition de l'Eglise Eternelle, Messiaen, and Fugue in G, Mendelssohn, by William Bradley; Prelude, Fugue,

and Variation, Franck, and Psalm Prelude 2 (First Series), Herbert Howells, by Ruth Graham. William Bradley was program chairman.

Judith Klasen

#### Santa Barbara Chapter

Dr. William Beasley, department of music, Westmont College of Santa Barbara, presented a lecture at the college on January 11th on the subject "The Organ in America as portrayed in *Dwight's Journal of Music*." Dr. Beasley spoke about the classic American organ, and included explanations and pictures of historic installations.

On January 30th, the Chapter and Trinity Episcopal Church of Santa Barbara jointly sponsored a recital at Trinity by Dr. George Markey, professor of organ at Westminster Choir College, and organist of All Souls Unitarian Church, New York City. Dr. Markey's program included compositions by Brulins, Buxtehude, Bach, Mozart, Bingham, Vierne and Durullé.

Stirling R. Price

#### Toledo

"An Evening with Buxtehude" was presented by Marguarite Long Thal for the Toledo Chapter AGO at Holy Trinity Lutheran Church on Jan. 19. Members of the Chapter augmented her talk with musical examples. On Nov. 17, 1970, the Chapter met at the Ashland Avenue Baptist Church for readings of contemporary choral music selected and presented by Rosa B. Lewis.

Susan Craig

#### Northern Virginia Chapter

On November 10, in lieu of the regular monthly meeting, the chapter met in the Whittall Pavilion Room of the Library of Congress. William Lichtenwanger of the Music Division presented an informative lecture on the extraordinary manuscripts, books on music, and special services available to musicians at the Library, after which a tour was conducted through the music storage archives.

The Wareham Chorale, conducted by Robert Zboray, dean of the Chapter, presented an excellent choral program following the business meeting on December 14, at Columbia Baptist Church, Falls Church.

Holy Trinity Lutheran Church, Falls Church, was the scene of the annual potluck dinner with clergy on January 11. Following a delicious meal, a spirited discussion was enjoyed between clergy and church musicians, spearheaded by the following panelists: The Rev. Karl Gillmeister, Church of the Covenant, Arlington; William Watkins, organist-choirmaster, Georgetown Presbyterian Church, Washington, D.C.; Alfred Neumann, director of music, Christ Congregational Church, Silver Spring, Md.; the Rev. Churchill J. Gibson, chaplain, St. Stephens School and asst. minister of Emmanuel Episcopal Church, Alexandria.

Ann Zipp

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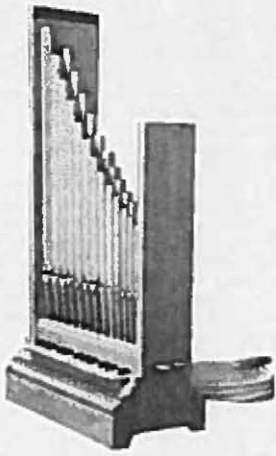
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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

### Multiplication Lesson: Organ x Ranks x Manuals = Better Organ (?)

The above equation has been held as a truth by many people for the better part of our century. We place a question mark behind it just to let you know that we don't agree with the equation. Although it might seem otherwise, and in spite of what appearance might point to, we don't believe that our predecessors at THE DIAPASON have believed it either.

It was a long held practice of THE DIAPASON to publish only those stoplists of new organs having three manuals and pedal or more. The reasons for this were simple. Back in the old days, organ professionals were mostly interested in large instruments. And, there were so many small ones built in pre-war days that the editor felt constrained to limit publication to large instruments for fear of being inundated with stoplists from manufacturers making smaller instruments. But it was chiefly the case that the larger instruments were the really significant ones.

Then, in 1959, a new thing was started by THE DIAPASON — a "Two-Manual Issue" appearing each year in September. This issue made cognizance of the fact that small instruments were often the sum and substance of the builder's art, that they were often fine instruments. People quickly pointed out that it was more difficult for a builder to build a small instrument and achieve success than it was to build the popular behemoth of earlier times. The "Two-Manual Issue" grew, and grew. It was not long until the "Two Manual Issue" included articles and summaries of even smaller instruments — one-manual organs. Nevertheless, recognition of the worth of small instruments was still restricted to a once-a-year event. Eleven months of the year, in THE DIAPASON at least, reigned the large organ. It just sort of grew that way, it just happened that way.

Twelve years have passed since 1959 and the appearance of the first "Two-Manual Issue." Natural courses of events have now dictated that the growth of interest in small organs be acknowledged to a fuller extent than our September issue can fulfill. It is for this reason that we announce another change in our editorial policy — one which we feel carries out in deed what our fullest beliefs are, and one which recognizes reality in our day.

Beginning with this issue, THE DIAPASON will publish stoplists of new or rebuilt organs of any size throughout the year. Of course, this means that we

will receive many more stoplists each month. It may be that we will not have space for all of them in our pages. For this reason, the editor will have the right to select and reject any of them as he will. Rather than discrimination, we hope to use good sense and fair play. But, we will still have to be discriminating (which sounds better than "employing discrimination"). He will have to judge for himself which ones can be published, which cannot. In short, where we used to publish everything, we will now select some, when that is required, and reject others. Our rules for this selection are governed by what we think is of greatest interest to our readers, a fair representation of the best organ building, and the merit of the design and visual qualities of a design as evidenced in the material sent us by manufacturers. We will prefer new organs over rebuilt ones.

We are of the opinion that some of the very best instruments that have been built have been small ones. We further think that, indeed, organists have in our century depended too much upon size and volume of sound, and not really concerned themselves with the nature of their instrument. Players of other keyboard instruments spend great amounts of time (years) concerning themselves with rhythm, fingering, phrasing, touch, and musical expression. Organists have frequently had delusions of grandeur during these same times, learning to "take a proper bath" in the sound produced by the "King" of instruments. We feel that this is one of the reasons that the King has turned clown (in many people's opinion) frequently. There can be no doubt that size does not equal quality in all cases. We want the pages of THE DIAPASON to reflect what is truth. And we feel that the small instrument rates coverage and concern in those other eleven months. It certainly does not rate exclusion or relegation to inferiority, if even by fiat, by such a policy.

Furthermore, times change, and we change with them. What was once a wide-spread opinion (large organ is better) is no longer the case. Financial burdens on those who must buy a new organ in an age of hunger, oppression, violence, and alienation dictate that we start to think about money and the size of an organ. If we have not the money to buy a large instrument (\$100,000 upwards in our day), must we then say that we cannot have quality music because we cannot buy a quality (large) instrument? We say definitely not. Such an idea is artistic disaster — aesthetic death. It behooves us organists to think clearly, to examine ourselves, and to exercise care and concern in the expression of our art. Are we such poor musicians that we cannot get along without a very big organ? We think not. Don't misunderstand — we are not saying that the big organ does not have its time and place, but we are saying that the small organ has its also, and maybe even more frequently in our time than the mammoth instrument. It is for this reason that we want to devote more attention to the small instrument. That is why we publish on the front page of this issue remarks made by a thinking and sensitive man in the face of such questions at the dedication of yet another new organ costing a congregation much money. And it is for this reason that we will not entirely abandon the September issue. But, instead of being a "Two-Manual Issue", it will continue as a "Small Organ Issue", containing articles dealing with problems relating especially to small instruments in small rooms. Of course, it will no longer contain the two-manual stoplists which we have been saving up for eleven months. Those will now have been published in our pages regularly along with other large instruments.

We are doing this in order to continue the policy which has long stood as the hallmark of THE DIAPASON —

that we serve our readers with quality and integrity. What we believe is what we act on. We do this because we feel strongly about the organ and professionals who play and build organs. We are sure that it is a profession made up of people of quality and integrity. That is why we enjoy serving. And it is also the reason we are not afraid of changes. As a matter of fact, we welcome this particular change. We hope you do also.

### Time and Reflection

A very prominent organist whose abilities we respect mightily has stated, in relation to the present movement towards "tracker" organs, that "every prominent instrument that has been built over the last ten years will be an obsolete instrument in another ten years." The word "obsolete" has connotations of negative value. And we disagree with the entire statement.

We have been privileged in the last month to play a new instrument in the American Mid-West, one built by a mid-western organ builder. It is two-manual and pedal, has a traditional wooden case, mechanical key action, electric stop action, and much more. The key action is done in the old manner with no felt. Pipe metal is hammered, and is not all high-percentage tin. Scales are generous and cut-ups relatively high for these days. Winding is done in the old manner with common bellows and wood conductors of a narrow sort. Wind pressure is also relatively high (3/4 inches). Furthermore, this organ is tuned according to Werckmeister's scheme popular for the 18th century — not exactly mean-tone, but also not equal temperament. There are three pure thirds in the octave. It is a fine organ, done with exquisite workmanship, and with a high degree of artistic genius. It plays well, feels good, sounds fine. And, although it is the closest thing to an old Dutch organ we have heard in this country, it works well with newer music and the Romantics. It has definite earmarks of American character in it, especially reeds which sound very akin to those we have heard in 19th century American organs. And this organ, which we played for three hours or more, set us to thinking.

We remember the work done by early American builders, especially the Tannenbergs. We remember a proud history of organ art carried on in the 19th century by Hook and Hastings, Roosevelt, Jardine and many others. Some of these instruments are still around today, well and healthy. We also remember Hope-Jones and Wurlitzer, and, aside from their theatre organs, not many of their organs are still with us. We remember the art of Ernest Skinner and his skill in the early 1920's. Particularly, we remember Senator Emerson L. Richards whose active mind and lively personality produced the first rumblings of movement away from the orchestral organ of the early 20th century, and found expression in many experiments carried out in the Atlantic City Ballroom organ. We remember G. Donald Harrison, and the mark he left on American building — a mark that produced a radical little organ at the Busch-Reisinger museum in Cambridge. And we remember Walter Holtkamp who, with others, got the organ out into the open. We remember the ensuing interest in slider chests, variable scaling, open-toe and un-nicked voicing. And students of these men then went on to start building mechanical key actions. We remember the interest in reflecting cases, problems of winding an organ, and placement considerations brought about by all this. And we note that most American builders are now responding to this progression of events that we call organ history in America. It is a proud history, a stable history, a logical one, and it is a history for which we are personally happy. We don't consider this history a "fad", nor

### Those Were the Days

50 years ago, from the Mar., 1921 issue—  
An interview with Alexander Russell on the front page discussed the nearing completion of the New York Wanamaker store's new organ.

Announcement of the planned new Skinner organ for St. Luke's Church in Evanston, Ill., was made by organist of the church, Herbert Hyde, and revealed a design made up by Hyde and Joseph Bonnet.

Among articles were "Marcel Dupre, the Man and His Work" by Roland Diggle, "The Modern Pedal Organ" by Alfred R. Willard, and "Making the Recital Draw" by Ralph Kinder.

25 years ago, from the Mar., 1946 issue—

In the news: John Spencer Camp, noted Hartford musician, died at age 88; Robert Noehren joined the Davidson College faculty; Lillian Carpenter played a recital described as "fine offering" for Chicago Club of Women Organists; Boston Symphony announced a concert in honor of AGO Jubilee Day, April 13; and a new Aeolian-Skinner organ of 170 ranks was announced for the Mormon Tabernacle in Salt Lake City, Utah.

Articles included "Guild Expansion," a continuation of the AGO's history committee; and "Organs of 1400 to 1700, How They Developed" by Claude Almand.

10 years ago, from the Mar., 1961 issue—

In the news: Jean Langlais to headline the RCCO convention; Ingram, Amatt, works by Milhaud, Lovelace, emphasis on choir system, improvisation made up 11th annual conference on church music at Northwestern U.; Cathedral of the Rockies in Boise, Idaho got a new Aeolian-Skinner organ; Marie-Claire Alain made her first recital appearance in Chicago, got rave review; Hugh Hodgson was honored in Atlanta with a new window in his name at St. Luke's Episcopal.

Articles included "An Organist Ponders His Income Tax" by Fred Stivender, and "First Performer Views Sonata by Persichetti" by Rudolph Kremer.

145 AGO Chapter reports filled the Guild's news pages.

do we consider that normal growth produces obsolescence. We don't agree that old organs (when they are good) become obsolete any more than people become obsolete when they get old. We also don't look forward to becoming obsolete or unusable. In every age and time there are organs built that are good instruments, and others built that are not so good. The good has lasted, and it will continue to last.

We have seen in the organ that we described earlier a concrete and logical extension and growth of American organ history. We felt rooted in a healthy movement when we played that organ. Well, it goes further than some would expect or even want. But we find it healthy, just as we find the present movement in organ building in this country healthy (even if economics are presently causing us problems).

Will the instruments of today be obsolete in the next decade? Certainly not. Perhaps such a statement is really a cover for the organist. Maybe there are some organists who fear that they will become obsolete. And maybe there is some truth to the idea that those who look for obsolescence will definitely find it for themselves. Planned obsolescence has become part of the consumer madness of our day. But we know that the organ history of which we have spoken has not been part of a consumer movement in the music world. And that is the reason that we know that these good instruments will be around for a long, long time. We rejoice at such a thought.

DISCOVERING THE MUSIC OF THE MIDDLE AGES, a new color film featuring the John Biggs Consort, was given a preview presentation Jan. 17 following the Sunday morning worship services at St. Mark's Episcopal Church, Glendale, Calif. Presented through the courtesy of Mrs. R. K. Biggs, the film was introduced by its director, Bernard Willits.



## Organ Music

Jean Langlais' new *Trois Implorations* are disappointing (Bornemann, no price listed). They somehow give the feeling of having been composed in a hurry, and the result is insufficient musical substance. Technical demands are high.

Among several releases from Concordia (Kistner & Siegel, \$2.75) is Robert M. Helmschrott's *Meditation on Psalm 137* (138, King James Version). The unconventional notation, free rhythms, etc. are much less formidable technically than they appear to be at first glance. We may look for this kind of avant garde to replace the threadbare serial techniques which have been in vogue among German and British organ composers for the past decade or so.

Gerhard Krapf's *Partita on Ein Lämmlein geht* (Concordia 97-4952, \$1.75) is another example of his polished neo-baroque expression.

S. Drummond Wolff's arrangement of a *Suite for Organ* from various pieces by Albinoni (Concordia 97-5000, \$2.75) dies when transplanted from an orchestral medium to the keyboard.

*Five Pieces for Organ, Harp, Brass and Percussion* by Rayner Brown (Western International Music, Inc., \$25.00) is an ambitious effort in expanding the organ ensemble repertory. Thematic content per se is well-shaped, but the ideas, once planted, do not seem to sprout. This lack of development is most evident in repetitious rhythmic patterns and octave sonorities. — WV

MIRIAM GIDEON'S SACRED SERVICE, commissioned by The Temple, Cleveland, Ohio, will be premiered during the morning service April 4. This is the seventh such service commissioned by The Temple in a program to encourage composers to write for the synagogue. Gideon's Service follows the text of the liturgy (Reform) for Sabbath Morning. It is scored for soloists, choir, organ, flute, oboe, trumpet, bassoon, viola and violoncello. The Temple Choir, soloists, and members of the Cleveland Orchestra will be under the direction of David Gooding.



ADOLPH C. REUTER

Adolph C. Reuter, one of the original founders of the Reuter Organ Company, died January 5 at the age of 90. Mr. Reuter was born in Pomeroy, Ohio on Dec. 3, 1880, attended school in that area and worked as an apprentice watchmaker before being employed by the Barckhoff Organ Company. In 1917, Mr. Reuter, along with other interested persons, founded the Reuter-Schwarz Organ Company in Trenton, Illinois. Two years later, the firm moved to Lawrence, Kansas, its present home, and adopted its present name, The Reuter Organ Company. Mr. Reuter served as president of the firm from 1917 to 1920, and again from 1935 until his retirement in 1961.

### FLORA M. STAPS

Miss Flora M. Staps, organist of Trinity Memorial Church, Binghamton, N.Y. for over forty years, died suddenly on Dec. 28, 1970. Miss Staps was the sister of Karl O. Staps, a former organist of St. John's Cathedral, Denver,

# NUNC DIMITTIS

Colo., and she had an enviable record in her tenure at Trinity Mem. Church. It was noted in the July, 1938 *Diapason* that she had served her first twenty years there without missing a Sunday due to illness. Previous to coming to Binghamton, Miss Staps had served churches in Michigan and Ohio.

### WILLIAM D. VENNARD

William D. Vennard, chairman of the voice department in the University of Southern California School of Music, and former president of the National Association of Teachers of Singing, died Jan. 10 of a massive heart attack at the California Hospital Medical Center, Los Angeles, Calif. Dr. Vennard was 61 years old. A member of the USC faculty since 1946, Dr. Vennard was a graduate of Northwestern University and the American Conservatory of Music, Chicago. He also held a bachelor's degree in English from Taylor University, Upland, Ind. He was the author of *Singing, the Mechanism and the Technique*, a textbook widely used in music conservatories and schools of speech. Another book, in preparation, will be published by Carl Fischer, and it will be titled *Developing Voices*. Dr. Vennard was a prolific writer of articles for professional journals. With Dr. Jw. van den Berg of the University of Groningen, The Netherlands, Dr. Vennard made an instructional film, *Voice Production — the Vibrating Larynx*, which was named the best medical research film of 1960 at a festival in Prague. Dr. Vennard sang many leading roles in operas and performed with most of the major performing groups in the Los Angeles area. He was awarded an honorary doctor of fine arts degree by Pepperdine University last Dec. 18. Dr. Vennard, who was born in Bloomington, Ill., on Jan. 31, 1909, is survived by his wife, Leona. A memorial service for Dr. Vennard was held at Hancock Auditorium at the University of Southern California on Jan. 24.



ROBERT LEONARD HILLGREEN

Robert L. Hillgreen, president of the Hillgreen-Lane Co., pipe organ builders of Alliance, Ohio, died suddenly at his home Jan. 18. He was 77 years old. The Hillgreen-Lane Co. was founded by Mr. Hillgreen's father and by the late Charles Lane in 1898. Born in Salem, March 9, 1893, Mr. Hillgreen resided most of his life in Alliance. He was a member of St. Paul's Lutheran Church, a member of Masonic Orders, the Elks Lodge, American Legion, United Commercial Travelers, and he was a past president of the Associated Pipe Organ Builders of America. Mr. Hillgreen is survived by his wife, Eva Winner Hillgreen; a son, Robert L. Hillgreen Jr., vice president of the Hillgreen-Lane Co.; two daughters, and six grandchildren. Funeral services were held on Jan. 20 at St. Paul's Lutheran Church, Alliance.

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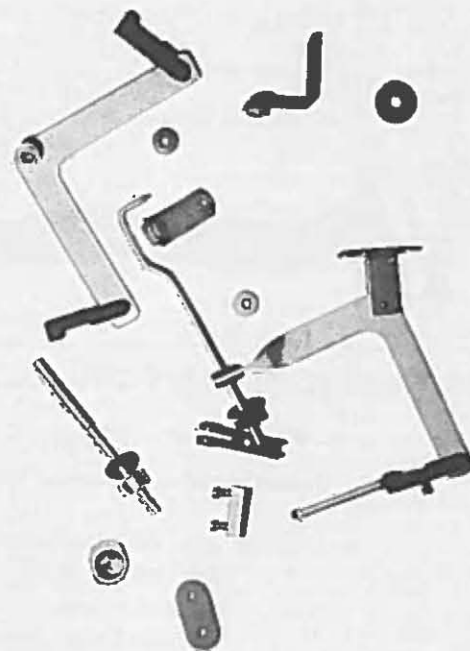
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### New Choral Music

Charles Ives. *Psalm 90*. SATB, organ, bells, ed. John Kirkpatrick and Gregg Smith. Merion Music (Theodore Presser). 342-40021, 60¢.

This excellent edition of the long-awaited Psalm 90 by Ives will be welcomed by many directors and their choirs. For one thing, the music is exciting, voluptuous in sound, and fun to sing. For another, the edition itself is a good one. The editors have painstakingly constructed the present edition from two of three sources for the work which was originally written before 1902 and reworked by Ives in 1923. It is a truly marvelous piece when one considers when it was written. Ives must have had descriptive ideas in mind, for this is shown by the titles over the organ part at the very beginning. Chord clusters that expand and contract in the vocal parts indicate how "far out" he was for his time, and yet, he manages to close this piece with a very "lush" choral sound. How far can a pedal point be stretched? Frescobaldi makes it quite long in two of his toccatas for organ. But Ives does it one further, for this piece stays on C pedal throughout, without moving to a new pedal-point for each section. Bells provide a texture around the music, and these should be played on bells or tuned gongs, for glockenspiel will not give the impression of "distant church bells" he seeks. Furthermore, the bell players are to be spread around the room. Melodically, the piece is generated from the opening statement, and each line builds its own progression to words when tension climaxes with dissonance and thickening of the texture. Wave after wave of these lines finally climax at the very center of the piece on the line, "For all our days are passed away in thy wrath: we spend our years as a tale that is told." This is where Ives starts with an additive process with voice adding onto voice from unison to a 22-note cluster on the word "wrath," and returning to unison by the end of the line. From here, the piece returns to quiet prayer at the end. It is a magnificent piece, and we recommend it to all who love music.

Daniel Pinkham. *In the Beginning of Creation*. Mixed chorus, electronic tape. E. C. Schirmer, 2902, score 35¢.

Daniel Pinkham. *Mass of the Good Shepherd*. Unison voices, organ. E. C. Schirmer, 2713, 40¢.

If recent musical history has been dominated by a reaction to 19th century program music and its concept, it is fair to say that the reaction has run its course and is beginning to come around once more to programmatic device. This is particularly true in the works for performers, especially singers, and electronic tape. Mr. Pinkham is another to join the fold of those working with this idiom, and *In the Beginning* is very programmatic in effect. Written for Westminster Choir College, the piece is very simple. The conductor must have stopwatch in hand, the tape must be cued at the beginning, and everyone has a visual score with graphic display of sounds as they are heard on the tape. In suggested symbol fashion, at least. The choir begins unison at first, breaks into two notes divisi at the end of the first line, gets a chance to glissando at the end of the second. Then comes aleatory material on the words "without form and void" with suggested unsynchronized glissandi. This is followed by "spoken: hollow and spooky" material on "with darkness over the face of the abyss," with hissed "ss;" spoken segments in aleatory fashion dealing with a mighty wind that swept over the surface of the waters; loud, spoken (together in written rhythm) "God said, 'Let there be light'," and chorus breaking into a great big C major chord (augmented with trebles on f-sharp, c, d, and g) at the end when "there was light." This simple and effective piece can easily be done with a volunteer choir, and might not get boring if it is not overused. Its simplicity and obvious programmatic expression of the text might be welcome where young people are involved in a program. At any rate, it looks like fun.

The *Mass of the Good Shepherd* is another story. It is a unison piece to the traditional Ordinary of the Mass (Anglican Book of Common Prayer translation) and is very simply con-

structed so that even a congregation might conceivably learn it with diligence. At least youth choirs can handle it. It is vaguely tonal, but not constructed on triad materials, but the vocal line is diatonic. We find it fresh, and typical of the sparse style Mr. Pinkham has long shown as his mark. It is a sincere and well-constructed piece.

Bryan Kelley. *O Be Joyful in the Lord*. SATB, organ. Novello (Belwin-Mills), 1482, no price.

The composer calls this "A Caribbean Jubilate," and this can be sensed from the rhythms. But the rest of the material does not strike us as having much to do with Caribbean music. An organ part with latin rhythms, very accented with syncopation in the latin manner is constructed mostly from open fifth. Again this is four-part choral writing, harmonically traditional if not tied to one tonality by cadential action. There is a lot of unison writing, and the piece moves fast. It is "allegro ritmico" all the way. It is a decent piece, not particularly inspired, but competently put together.

Michael Flanders & Joseph Horowitz. *Captain Noah and His Floating Zoo*. Cantata in popular style for two-part voices and piano, opt. bass and drums. Novello (Belwin-Mills), no price.

If you are looking for a work for very young children that will keep them busy, happy, be lots of fun, and provide a 26 minute program, here it is. It's in "pop" style without being amateur in quality, it has lots of good songs in it that will be a real challenge for the children to sing (not all of the songs are "simple"), and the piece is laid out so that it can be dramatized on stage. In fact, the story makes delightful drama. Having said that much, we suspect that our uneasiness with such a long work is that it lacks depth. Once one has heard each song, and after spending a half-hour at the score, the lack of musical depth becomes obvious, one wants to hear something new and different or significant. This is not to say that only "serious" music has depth, but it is to say that this particular piece wears thin towards the end. Should we not look for that uniqueness in music which we call "depth" in such a work as this? And should we not want our children to be challenged by material that is less than obvious at first hearing? We would not ask the last question were it not for the fact that our children are asking us for it. But this piece is worth taking a good look at.

*Messiah a la Moog*. (by G. F. Handel) Ed. by Fred Bock, SATB and Moog synthesizer. Theodore Presser, 332-40120, 50¢ (score); 7½ ips stereo tape, \$6.95.

It's happened. We knew it would. A new toy (the Moog), and the old toy (everybody's version of *Messiah*) has come together in one package so that you can gather up your neighbors, bring them over to a party, put on the tape, pass out the scores, and then sing gloriously. Its simple: the score is a reprint of the 1909 Ditson piano score (much outdated), and the tape has the orchestra imitated on the Moog. And we will bet a dollar to the hole in your party donut that after you have done this three or four times, it will probably stay in the file along with the "Music minus One" recordings that you might have bought years ago. We still hope that the Moog will be put to some serious use by composers who recognize it for something creative rather than the imitative toy which it now is, and we also hope that Handel's masterpiece gets a better shake than this.

#### Briefly Noted

Paul Earls. *Out of the Depths*. SATB, organ. E. C. Schirmer, 2753, 35¢.

Paul Earls. *The Lord's Prayer*. Children's choir unison or sop. solo, organ or brass sextet. E. C. Schirmer, 2598, 30¢.

Ned Rorem. *The Mild Mother*. E. C. Schirmer, 2584, 30¢.

The first of these is a finely constructed piece in modern tonal idiom; it will take a very good choir to handle the intonation which must be sensitive. Earls' setting of the Lord's Prayer is also finely constructed and reminds us much of Persichetti's hymn settings. It is well within the ability of children to handle the idiom, and the organ part is easy. Rorem's song for treble voices



is typical of his most economic use of materials, very restrained and simply executed. It is a decent little piece that is very short.

Henry Purcell, *Jehova, quam multi sunt hostes*. Ed. Daniel Pinkham, SSATB, organ continuo. E. C. Schirmer, 2717, 50¢.

Johann Herman Schein. *Vom Himmel hoch da komm ich her*. Ed. Daniel Pinkham, SST, organ continuo. E. C. Schirmer, 2722, 35¢.

These pieces, part of the King's Chapel Series, are capably edited by Pinkham, and would be welcome additions to any choir's library. The editions are clear, the continuo realizations are good, and English text is provided under the original for those who don't want to use Latin or German. The Purcell piece is an extended verse anthem.

Johannes Brahms. (*Marienlieder*.) SATB. E. C. Schirmer, 30¢ each. *Mary's Journey to Church*, 2478. The Angelic Greeting, 2477, *Mary's Pilgrimage*, 2479. Call to Mary, 2480. Praise of Mary, 2481. (All listed separately under English title.) Ed. Victor H. Mattfeld, transl. E.H.G.

These editions of the very lovely *Marienlieder* will be useful in single copies. Both the English and German texts are given, and the editions are competently done. But the format, printing and layout are terribly cluttered.

Anthony Milner. *Most Glorious Lord of Life*. SATB, organ. Oxford University Press, A269, 35¢.

John Nourse. *Te Deum Laudamus*. SATB, organ. Oxford University Press, S591, 65¢.

William Mathias. *Psalm 150*. SATB, organ. Oxford University Press, A271, \$1.70.

The impact of Britten and Tippett on English cathedral music are apparent in the first two pieces. Milner writes some of the most lovely melismatic counterpoint that we have seen in modern contrapuntal writing, and Nourse gets somewhat close to Mathias's typical rhythmic ostinato against choral writing. Nourse's work is very similar in style to the *Festiva Te Deum* by Britten. Mathias tries to get spectacular rhythmic display from solo trumpets in the organ part and Stravinskyesque extension of short rhythmic motives. Milner and Nourse construct their pieces tightly, Mathias has gotten a little redundant with his material in this piece which was originally scored for a large brass ensemble with chorus. Parts are for hire for those who want to try it out that way. —RS

#### New Music Received

From E. C. Schirmer Music Co., Boston, Mass.:

*He Whom Joyous Shepherds Praised*. German melody arr. V. Glaser, SSA, 2537, 30¢.

*Let All Things Now Living*. Welsh melody arr. V. Glaser, SSA, piano, 2476, 30¢.

*Ye Children Who Do Serve*. Scottish Psalter arr. Mason Martens, SATB, 2452, 30¢.

Bach, J. S. *Cantata 122, Das neugeborne Kindlein*. Arr. A. S. Talmadge, SSAA, organ 2536, 40¢.

Bach, J. S. *Break Forth, O Beauteous Heav'nly Light*. Arr. V. Glaser, SAB, organ, 2473, 25¢.

Bach, J. S. *Jesu, Joy of Man's Desiring*. SATB, organ, opt. instruments, 2757, 30¢.

Beveridge, Thomas. *I Lift Up Mine Eyes*. SATB, 2646, 35¢.

Boatwright, Howard. *We Sing of God, the Mighty Source*. SATB, organ, 2742, 35¢.

Byrd, William. *Look Down, O Lord!* SATB, 2431, 30¢.

Hassler, Hans Leo. *Cantate Domino*. Arr. L. P. Beveridge, TTBB, 2194, 35¢.

Lundquist, Matthew. *The Mother's Hymn*. TTBB, 2190, 35¢. SSA, 2537, 35¢.

Mechem, Kirke. *Canon Low for Newlyweds*. For as many as will, equal or mixed voices. 2725, 45¢. *The Lord Is In His Holy Temple*. SATB, organ, 2734, 30¢.

Raffman, Rely. *Matins*. SATB, 2682, 30¢. *Street Was the Song the Virgin Sung*. SSA, piano or harp, 2574, 30¢.

Thompson, Randall. *And the Child Grew from The Nativity According to St. Luke*. SATB, accompaniment, 2644, 50¢.

Tchesnekov, P. *Salvation Belongeth to Our God*. Arr. V. Glaser, SATB, 2483, 30¢.

Vulpus Melchior. *Wer mich liebet*. Ed. V. H. Mattfeld, SATB, 2444, 35¢.

From Shawnee Press, Inc., Delaware Water Gap, Pa.:

*He Arose*. Negro Spiritual arr. Alfred H. Johnson, SATB, opt. accompaniment, A-5256, 30¢.

Bach, C.P.E. *He Lives! From the Resurrection and Ascension of Jesus*. Ed. Richard H. Brewer, SATB, accompaniment, A-5560, 30¢.

Knighton, Merrill. *Overture for Easter*. SATB, 85538, 30¢.

Lovlace, Austin. *Cross of Jesus, Cross of Sorrow*. SATB, A-5409, 25¢.

Saxton, Stanley E. *Hosannah*. SATB, organ, A-5283, 30¢.

Schaefer, Ruth M. *Sing Hosanna to the King*. 2-part, accompaniment, E-5062, 25¢.

Williams, Frances. *Behold the Saviour of Mankind*. SAB, opt. accompaniment, 88732, 25¢.

Young, Gordon. *Alleluia! Christ Is Risen*. Arr. Charles Lowden, SAB, opt. accompaniment, D-5201, 25¢.

Brubeck, Dave. *Lord, Lord from "The Gates of Justice"*. SATB, baritone & tenor solo, organ, A-1102, 40¢.

From Concordia Publishing House, St. Louis, Mo.

Bach, J. S. *Jesus, Thy Blood and Righteousness* from cantata BWV 44. SA, organ, 98-2052, 25¢.

Bach, J. S. *O Sacred Head, Now Wounded* from cantata BWV 161. SATB, flute, strings, continuo, 98-2053, 25¢.

Bender, Jan. *Go Into All the World*. SA, accompaniment, 98-1990, 40¢. *I Am the Good Shepherd*. SA, accompaniment, 98-1992, 30¢. *If You Ask Anything of the Father*. SA, accompaniment, 98-1991, 40¢.

Brandon, George. *Send Forth, O God*. SAB, opt. accompaniment, 98-2000, 40¢.

Couperin, Fr. *Make A Joyful Noise Unto the Lord*. Arr. Kenneth Jewell, SA, organ or piano, 98-2041, 40¢.

Greitter, Matthias. *The Lamb of God Goes Meekly Forth*. Arr. Walter Ehret, SAB, piano or organ, 98-1999, 40¢.

Humfrey, Pelham. *O Be Joyful*. Arr. Cyril F. Simkins, SATB, 98-2051, 40¢.

des Prez, Josquin. *Come, O Creator Spirit, Come*. SATB, 98-1994, 25¢.

Resinarus, Balthasar. *Come, Holy Ghost, Creator Blest*. Ed. by Carl Schalk, SATB, 98-2048, 25¢.

Vulpus, Melchior. *The Strife Is O'er*. Arr. S. Drummond Wolff, SATB, organ, 98-2099, 35¢.

From Theodore Presser Co., Bryn Mawr, Pa.:

Monk, William. *Abide With Me*. Arr. Lucy A. Hirt, SSAATTBB, G-119, 35¢.

Bach, J. S. *Give Praise to Our God*. Arr. Arthur Hilton, SATB, piano or organ, 352-00401, 30¢.

Bock, Fred. *I Sing the Greatness of Our God*. SATB, jr. choir, accompaniment, G-120, 35¢. *If We Could See Beyond Today*. SATBB, accompaniment, G-128, 30¢. *The Tree of Peace*. SAB, accompaniment, G-134, 35¢.

Burroughs, Bob. *A New Song!* SA-TB, accompaniment, G-126, 30¢.

Butler, Eugene. *Three Madrigals from Royalty*. SATB, G-118, 35¢.

Caldwell, Mary E. *What Trees Were in Gethsemane*. Unison, accompaniment, G-122, 30¢.

Graun, Karl H. *He Was Despised*. Arr. Arthur Hilton, SAB, piano or organ, 352-00400, 30¢.

Handel, G. F. *God of Mercy, God of Grace*. Arr. Walter Ehret, SAB, accompaniment, 362-01315, 30¢.

Kalmanoff, Martin. *The Lion and the Lamb*. SATB, piano, 362-01313, 30¢.

Martin, Gilbert M. *When I Survey the Wondrous Cross*. SATB, organ, 312-40785, 30¢.

Nichols, Ted. *Reach Out*. SATB, piano, G-130, 35¢.

Pasquet, Jean. *Why Seek Ye the Living?* SATB, tenor & sop. solo, accompaniment, 362-01316, 30¢.

Pergolesi, G. B. *Lord, Have Mercy*. Arr. Arthur Hilton, SATB, accompaniment, 352-00396, 30¢.

Prentice, Fred. *Glory In the Church*. SATB, organ, G-132, 35¢.

Repp, Ray. *Allelu!* Arr. Fred Bock, SATB, accompaniment, G-131, 35¢.

*Resurrection Carol*. Trad. French arr. Jason Roberts, SATB, G-124, 30¢.

Tchesnokoff, P. *Bring Thy Glory to Us*. Arr. R. H. Hallagan, SSAA, 312-40786, 30¢.

de Victoria, Luis. *All Ye People*. Arr. Walter Ehret, SATB, 362-01314, 30¢.

De Vidal, David. *Surely He Bore Our Griefs*. SA-TB, accompaniment, G-129, 35¢.

Williams, Robert. *Praise the Lord, His Glories Show*. Arr. Marion Vree, SAB, organ, 312-40788, 30¢.

Williamson, Malcolm. *I Will Lift Up Mine Eyes*. SATB unison, congregation, organ, 312-40787, 30¢.

Scholtes, Peter. *They'll Know We Are Christians By Our Love*. Arr. Fred Bock, SATB, guitar or piano, G-133, 35¢.

From Hope Publishing Co., Chicago, Ill.:

Atkinson, Condit R. *One In Christ*. SATB, CF 124, 35¢.

Johnson, David N. *Folk Songs, Historic and Contemporary*. CF 131, 75¢.

Lewis, John Leo. *I See White and Black, Lord*. SATB, CF 123, 25¢.

Lovlace, Austin C. *Breaking of the Bread*. SATB, A 430, 30¢.

Newbury, Kent A. *Sing His Praises, Alleluia*. TTBB, MM 9001, 30¢. *This Is the Day Which the Lord Has Made*. SATB, A 429, 30¢.

Powell, Robert J. *Comprehending the Other Person*. SAB, piano, SP 695, 30¢.

Rohlig, Harold. *O Sing Unto the Lord*. Mixed voices, organ, A 431, 30¢.

Young, Carlton. *God Is*. Choir, congregation, percussion, organ and other instruments. CY 3339, 30¢.

Young, Gordon. *Come thou, O Lover of My Soul*. SATB, A432, 25¢.

## Letter to the Editor

Clearwater, Fla., Nov. 30, 1970 —  
To the Editor:

The other day the April 1968 copy of *The Diapason* was loaned to me. The reason was my special interest in boy choirs. I am in the process of reading the delightful material.

However, up to this point I have found nothing about a boy choir that is rather famous here in New England. No doubt it is our own neglect that has kept its story from your magazine.

The choir of which I speak is known as The Bretton Woods Boy Singers. The Bretton Woods Boy Singers are the choir in a summer chapel in the White Mountains of New Hampshire, and along with Sunday singing they give public concerts through the summer weeks. They have their own camp, and a definite schedule of music study and outdoor activities. At present there are over 40 in the group. My husband, a Harvard sophomore at the time, started this group in 1910 and was its director for 54 summers. He had been a soloist in the boy choir of St. Paul's Episcopal Cathedral on Tremont Street, Boston, then became a baritone soloist in the men's choir of the same church, singing there 17 years all together. The first group of boys that formed the Bretton Woods Singers came from the same church, and when my husband (Uncle Frank to hundreds of boys) selected his successor in 1964, his choice was the choir master of the same church, which is something of a record in continuity. Actually, the boys have represented many churches through the years, and have come from as far away as the Panama Canal Zone and several states along the Atlantic coast. Many boys have been sons of former choir members.

At the 50th anniversary of the choir, I was appointed historian. Now I have been asked to write the choir's history for publication. It is a group with a special something about it, over and above the usual aura of youth and music that accompanies all boy choirs.

In writing the history, I wish to point out that it is one of many boy choirs from many countries and eras. The April 1968 copy of your magazine is helpful. Do you (or your readers) have information about the Vienna Boy Choir? I am searching for any in-depth coverage of boy choirs.

I'll appreciate hearing from you (and any interested readers) at your convenience.

Sincerely,

Mrs. Frank R. Hancock  
182 Silk Oak Park  
3018 U.S. 19 North  
Clearwater, Fla. 33515



## Off The Soundboard

The Dallas Musica da Camera, a group of faculty members from Southern Methodist University, presented its first chamber music concert on Feb. 6. Larry Palmer was at the harpsichord for Telemann's Trio Sonata in C minor, the Bach Sonata in D major (BWV 1028) for viola and harpsichord, and C.P.E. Bach's Quartet in A minor (Wq. 93) for flute, viola, cello, and harpsichord.

The School of Fine Arts of Southwestern University, Georgetown, Tex., presented R. Cochrane Penick in a harpsichord recital on Feb. 10: *Diferencias sobre la Pavana Italiana*, Cabezona; *Primeiro Tiento de setimo ton natural*, Coelho; *Xacara de primero tono*, Fr. Bartolomeo de Olague, Pascualles, Cabanilles; *Four Sonatas* (K. 524, 525, 544, 545), Domenico Scarlatti; *Toccata in Do*, Seixas; *Toccata in Re minore*, Fra Jacinto; *Sonata de primero tono*, Lindon; *Sonata*, Freixanet; *Sonata*, Fr. Manuel de Santo Elias; *Fandango*, Soler.

In Montreal the McGill University Organ and Harpsichord Summer School will be held from July 18-30, 1971. Harpsichord courses will be taught by Kenneth Gilbert and John Grew.

Anthony Newman was guest recitalist and lecturer for Southern Methodist University's annual Church Music Workshop on Jan. 31 and Feb. 1st. Mr. Newman played the harpsichord part of the Bach Fifth Brandenburg Concerto with the SMU Chamber Orchestra, conducted by James River Jones.

A three-day harpsichord workshop is scheduled for June 29-July 1, 1971, at Texas Christian University, Ft. Worth. Organized by Mrs. Marilyn Olsen, instructor in organ and harpsichord at the University, the workshop will feature concerts, lectures on the history of the harpsichord, and aspects of harpsichord pedagogy. It is open to all harpsichord enthusiasts. For information or registration forms, address the Division of Special Courses, TCU, Fort Worth, Tex. 76129.

The latest issue of *The Harpsichord* (vol. IV, No. 1) contains much of interest, including Hugh Gough's description of a Hans Ruckers harpsichord of 1642, Wallace Zuckermann's description of his new jack design, and an extensive illustrated interview with the distinguished American harpsichord maker, William Dowd.

Edward Brewer presented "An Evening of Harpsichords and their Music" at New York's Alice Tully Hall, Lincoln Center, on Feb. 7th. On an Italian-style harpsichord built by Carl Fudge of Boston, Mr. Brewer played Sonatas by Bernardo Pasquini and Pollaro and the Partita on l'Aria della Romanesca of Frescobaldi. To illustrate the Joannes Dulcken-inspired instrument by Martin Skowronek of Bremen, he played works by Sweelinck (The Grand Duke's Balletto and Paduana Lachrimae) and Kuhnau (Biblical Sonata 1). Finally, using a classical French-style harpsichord built by David Rubio of Duns Tew, Oxford, Mr. Brewer programmed three Scarlatti Sonatas (K. 3, 208, 209); three selections from the Pieces in E by Jean-Philippe Rameau; and the "Italian Concerto" of J. S. Bach.

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



# Organ Recitals

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

George Y. Wilson, Bloomington, Ind. — All Saints Cathedral, Albany, N.Y. Feb. 14: 3 pieces from Suite du Deuxieme Ton, Clérambault; Prelude and Fugue in E minor (wedge), Bach; Fantasy in A, Franck.

Helen R. Henshaw, Albany, N.Y. — All Saints Cathedral, Albany Feb. 21: Prelude and Fugue in B minor, Bach; Concerto 10 in D minor, Handel; The Burning Bush, Berlinski.

Ralph H. Ware, Albany, N.Y. — All Saints Cathedral, Albany Feb. 28: Basse et dessus de trompette, Clérambault; Fantasia, Pachelbel; Durch Adams Fall, Homilius; Da Jesus an dem Kreuze stund, Christ lag in Todesbanden, Bach; Toccata in D minor, Froberger; Psalm Prelude opus 32.3, Howells.

Kenneth I. J. Crawford, Organist, Royal Australian Air Force Central Band — St. Paul's Cathedral, Los Angeles, Calif. Jan. 8: American Hymn, Toccata Deo Gratias, R. K. Biggs; Cantabile, Franck; Three Miniatures, Peeters; We all believe in one God, All men are mortal, Bach.

Linda Gaylor Jones, Los Angeles, Calif. — St. Paul's Cathedral, Los Angeles Jan. 15: Der Tag der ist so Freudenreich, Vom Himmel hoch, Vom Himmel kam der Engel Schaar, Wir Christenleut, Prelude and Fugue in D, Bach.

Frank K. Owen, Los Angeles, Calif. — St. Paul's Cathedral, Los Angeles Jan. 22: Fantasia in G, Bach; Prelude and Fugue in F opus 85, Reger; Prelude on The White Rock, Vaughan Williams; Crown Imperial, Walton-Murrill.

Xenia Anton Desby, Los Angeles, Calif. — St. Paul's Cathedral, Los Angeles Jan. 29: Agincourt Hymn, Dunstable; Choral 1, Andriessen; Duo, Clérambault; Toccata and Fugue in F, Buxtehude; In Summer, Stebbins; Suite en Do, Purcell; Fanfare, Lemmens.

Richard M. Peek, Charlotte, N.C. — Park Lake Presbyterian, Orlando, Fla. Jan. 24 and Brevard-Davidson River Presbyterian, Brevard, N.C. Feb. 7: Offertoire sur les Grands Jeux, Chromorne en taille, Couperin; Prelude and Fugue in B minor, Bach; Andante in F K616, Mozart; Prelude, Fugue et Variation, Franck; Wie schön leuchtet, Drischner; Trio and Chorale on Arnberg, Peek; Desseins Eternals, Dieu parmi nous, Messiaen.

Pierre Moreau, Paris, France — Notre-Dame de Paris Jan. 3: Chorals de Noel et Nouvel An, Pachelbel and Bach; Prelude and Fugue in A minor, Bach; Antienne pour le temps de Noel, Dupré; Fantaisie pour l'Epiphanie, Tournemire.

Phil Steinhaus, Boston, Mass. — Notre-Dame de Paris Jan. 10: Dorian Toccata and Fugue, Bach; Variations and Fugue on an Original Theme opus 73, Reger.

Jean Langlais, Paris, France — Notre-Dame de Paris Jan. 17: Incantation pour un jour saint, Ave Maria-Ave Maria Stella, Kyrie (catholique), Gloria (protestant), Extraits du Livre OEcuménique, Imploration 2 et 3, Hymne d'Action de Graces (Te Deum), all by Langlais.

André Marchal Paris, France — Notre-Dame de Paris Jan. 24: Ire fresque symphonique, Tournemire: 4e Symphonie Intégrale, Vierne.

Pierre Cochereau, Paris, France — Notre-Dame de Paris Jan. 31: Messe pour Orgue, Fantaisie et Fugue sur Ad nos ad salutarem undam, Liszt.

Marie-Louise Girod, Paris, France — Notre-Dame de Paris Feb. 7: Dixieme fantaisie sur Requiem Aeternam, du Cauroy; Fantaisie en écho, Sweelinck; Fantasia (A Cornet Voluntary), Gibbons; Fantaisie sur le choral Je veux te dire adieu, Fantaisie in sol majeur, Bach; Fantaisie (extrait de Hommages à Frescobaldi), Langlais; Première fantaisie, Alain; Fantaisie sur l'Epiphanie, Tournemire.

Xavier Darasse, Paris, France — Notre-Dame de Paris Feb. 14: Batalla, Ximinez; Tiento de medio registro, Sola; Concerto in G, Duke of Saxony-Bach; Variations on Weinen, Klagen, Sorgen, Liszt; Transports de joie, Messiaen.

Marie-Madeleine and Maurice Durufle, Paris, France — Notre-Dame de Paris Feb. 21: Choral in E, Franck; Two Canonic Etudes, Schumann; Choral-improvisation sur le Victimae paschali, Fantaisie-improvisation sur l'Ave Maris Stella, Tournemire; Lumen ad revelationem, Dupré.

Gaston Litaize, Paris, France — Notre-Dame de Paris Feb. 28: Aria, Scherzo and Final de la 6e Symphonie, Vierne; La Vierge et l'Enfant, Jésus accepte la souffrance, Messiaen; Grand Messe pour tous les temps — Prélude, Offertoire, Elévation, Communion, Postlude, Litaize.

Jean-Jacques Grunenwald, Paris, France — Notre-Dame de Paris March 7: Prelude and Fugue in G, Bach; Grande Pièce Symphonique, Franck; Jubilate Deo, Improvisation sur deux thèmes donnés, Grunenwald.

Hedley E. Yost, New York, N.Y. — St. Mary's Abbey, Morristown, N.J. Jan. 17: Prelude, Fugue and Chaconne in C, Buxtehude; Wie schön leuchtet, Pachelbel and Drischner; Concerto in B-flat, Handel; Concerto in G, Prelude and Fugue in A minor, Bach; Choral Dorian, Alain.

Gary Zwicky, Charleston, Ill. — Eastern Ill. U., Immanuel Lutheran, Charleston, Ill. Jan. 5: Prelude and Fugue in E, Lubeck; Een Kindeken is ons geboren, Bull; Canonic Variations on Vom Himmel hoch, Bach; Five Spanish Carols for Organ, Guinaldo, Pastorale, Zipoli; La Nativité du Seigneur, Messiaen.

Calvin Hampton, New York, N.Y. — Calvary Church, New York Jan. 3, 10, 17, and 24: Fantasy in A, Franck; Echo Fantasy, Sweelinck; Fantasy, Hampton; Fantasy in F, Mozart; Fantomes, Vierne; Fantasy in G, Bach.

Arthur P. Lawrence, Notre Dame, Ind. — U. of Notre Dame Jan. 29: Prelude in C minor, Mendelssohn; La Riva, Rognoni; Vater unser, Boehm; Ballo del Granduca, Sweelinck; Gaudeate for soprano and organ, Heiller; Postlude for the Office of Compline, Alain; Fantasia in G, Bach. Assisted by Susan Stevens, soprano.

Jane S. Hettrich, Jersey City, N.J. — Trinity Church, New York, N.Y. Feb. 2: Concerto in C, Vivaldi-Bach; Toccata in F, Bach.

Dennis G. Michno, New York, N.Y. — Trinity Church, New York Feb. 9: Psalm Preludes opus 32, Saraband in Modo Fleuve, Pacan, Master Tallis's Testament, Howells; Feb. 23: Ave Maris Stella, de Grieny; Apparition de l'Eglise Eternelle, Messiaen; Chorale in A minor, Franck.

Larry King, New York, N.Y. — Trinity Church, New York Feb. 11: Sonata for Organ (1933), Feb. 18: Preludes on Old Southern Hymn Tunes, Read; Voluntary in A, Selby; Fantasia on BACH, Van Hulse.

Clifford Clark, New York, N.Y. — Trinity Church, New York Feb. 16: Praeulidum, Pachelbel; Allegro from Concerto 10, Handel; Three Concerto Movements, Felton; Elégie, Peeters; Antiphon 1 from Vepres du Commun, Dupré.

Carl E. Sout, Erie, Pa. — Cathedral of St. Paul, Erie Jan. 24: Prelude and Fugue in F minor, We all believe in one God, (2 settings), Bach; Cantabile, Franck; Benedictus, Toccata in D minor, Reger; The Celestial Banquet, Messiaen; The Suspended Garden, Litanies, Alain.

Thomas D. Weisflog, Niagara Falls, N.Y. — Cathedral of St. John the Evangelist, Spokane, Wash. Jan. 24: Toccata in F, Allein Gott in der Hoeh, Bach; Sonatina, Adagio Sowerby; Rigaudon, Campira; Echo, Scheidt; Litanies, Alain; Chant de paix, Langlais; Variations sur un Noel, Dupré.

Linda Welch, Decatur, Ill. — student of Theodore W. Ripper, Millikin U., Decatur Jan. 24: 4 pieces from the Parish Mass, Couperin; Fantasia and Fugue in G minor, Bach; Canon in A minor, Schumann; Le Jardin suspendu, Alain; Pacan, Leighton.

Homer Wickline, Wilkesburg, Pa. — Mulberry United Presbyterian, Wilkesburg Jan. 7: Suite in B-flat, Two Quiet Interludes, Chorale, Cantilena and Finale, Epilogue — Resurgam, Three Improvisations, Dedication March, all by Lloyd Webber. Jan. 14: Prelude and Fugue in D, 2 settings on Christ the only Son of God, Fugue in C (gigue), Fantasia on How brightly shines the morning star, Prelude and Fugue in D minor, Toccata in F, all by Buxtehude.

Nesta Williams, Durham, N.H. — St. George's Church, Durham Jan. 24: Prelude and Trumpetings, Roberts; Elevation in G, Couperin; Concerto 2 in B-flat, Handel; Scherzo in C minor, Cantabile in E, Widor; Carillon-Sortie, Mulet.

Grady Wilson, New York, N.Y. — Columbia U., New York Jan. 17: Sinfonia Brevis, Sowerby; Allein Gott in der Hoeh, Bach; Prelude and Fugue in E minor, Bruhns; Prelude and Fugue on BACH, Liszt; Sonata for Organ, Shackelford; Passacaglia-Quasi Toccata on BACH, Solkola.

Charles R. Woodward, Wilmington, N.C. — First Presbyterian, Henderson, N.C. Jan. 10: Variations on America, Ives; Herr Gott nun schliess den Himmel auf, Prelude and Fugue in B minor, Bach; Canon in B minor, Schumann; Divertimento, Cundick; Claire de Lune, Vierne; Final, Franck.

Carol Murphy Wunderle, North Canton, Ohio — Christ United Presbyterian, Canton Feb. 19: Concerto 2, Bach; Whimical Variations, Soverby; Trio Sonata, Distler; Symphony 1, Vierne.

John Upham, New York, N.Y. — St. Paul's Chanel, New York Feb. 3: Prelude and Fugue in G, Bruhns; 5 Chorale Preludes, Oley; Trio in D, Prelude and Fugue in D minor, Kellner. Feb. 10: Suite du premier ton, Clérambault; Variations sur Lucis Creator, Alain; Introduction and Passacaglia in D minor, Reger. Feb. 17: Fantasy in C minor, Prelude and Fugue in C, Preludes and Fugues Nos. 6, 14, 15 from Well-Tempered, Bk. 2, Bach.

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# Organ Recitals

Warren Berryman, Berea, Ohio — Baldwin-Wallace Conservatory, Berea Feb. 7: Fantasia in A, Franck; Symphonie-Passion, Dupré; Deuxieme Fantaisie, Alain; Sonata 3, Hindemith; Volumina, Ligeti.

William Dan Hardin, Morganton, N.C. — First Baptist, Morganton Jan. 10: Epilogue for Pedals, Langlais; Concerto in B minor, Walther; Choral in A minor, Franck; Prelude and Fugue in G, Bach; Variations on Wondrous Love, Barber; Tu es Petra, Mulet.

Carlene Neihart, Kansas City, Mo. — First Congregational, Long Beach, Calif. Jan. 29: Prelude in D minor, Pachelbel; Air Tendre, Lully; Rejoice beloved Christians, God our Father abide with us, Adorn thyself dear soul, Toccata in F, Bach; Incantation for a Holy Day, Epilogue for Pedals, Langlais; Water Nymphs, Vierne; Melodia, Reger; Fantasy and Fugue on BACH, Liszt. First Baptist, Van Nuys, Calif. Feb. 1: Fanfare, Cook; Adagio, Fiocco; Concerto in A minor, Sonata 4, Prelude and Fugue in G, Bach; Last Judgment, Van Hulse; Roulade, Bingham; Adagio, Nyquist; Introduction and Fugue on Ad nos ad salutarem undam, Liszt.

Susan Aikman, Dallas, Texas — student of Larry Palmer, So. Methodist U., Dallas Jan. 20: Noël sur les jeux d'anches sans tremblant, Daquin; Allein Gott in der Hoeh, Bach; Choral in E, Franck.

Robert S. MacDonald, New York, N.Y. — St. Paul's Chapel, Columbus U., New York Jan. 5: Introduction and Allegro, Wills; A Maggot, Arne; Prelude and Fugue in E minor (wedg), Bach; Prelude and Fugue on BACH, Liszt.

John G. Marberry, Marion Ala. — U. of Tennessee, Knoxville Jan. 18 and Huntingdon College, Montgomery, Ala. Jan. 28: Toccata in D minor, Jacinto; Toccata in E minor, Seixas; Toccata Cromatica per l'Elevazione, Frescobaldi; Five pieces from Mass for the Parishes, Couperin; Prelude and Fugue in G minor, Bach; Variations on America, Ives; 5 Chorale Preludes, Drischnor; Little Prelude and Fugue 3 in G minor, Rohlfg; Litanies, Alain.

Garth Peacock, Oberlin, Ohio — Oberlin Conservatory Feb. 5: seven pieces from Premier Livre d'Orgue, deGrigny; Canzona in D minor, Pastorale in F, Prelude and Fugue in C, Bach; Prelude and Fugue in G minor, Dupré.

Ronald Hann, Rutherford, N.J. — St. Paul's Chapel, Columbia U., New York Jan. 19: Pacan, Leighton; Meditation on Psalm 42, Hurford; Alleluys, Preston; Three Meditations from La Nativité du Seigneur, Messiaen; Pastorale and Aviary, Roberts; Prelude on Brother James' Air, Wright; Fanfare, Wyton.

Barbara Hansen-Possman, Eugene, Ore. — St. Mary's Episcopal, Eugene Jan. 18: Suite du deuxième ton, Clérambault; Toccata and Fugue in F, Bach; Cantilene from Suite Brève, Langlais; Cortège et Litanie, Dupré; Rhythmic Trumpet, Bingham; Carillon de Westminster, Vierne.

Roy Horton, Morristown, N.J. — St. Mary's Abbey, Morristown Dec. 20: Wachet auf, Aria, Grosser Herr und starker König, Pastorale in F, Cantata 82, Prelude and Fugue in D, Bach. Assisted by Jerry Morrow, baritone.

Robert Jones, Houston, Texas — First Presbyterian, San Antonio, Texas Jan. 11: Gloria from Messe du 8e Ton, Corrette; Choral 1, Franck; Berceuse, Scherzetto, Vierne; Prelude on The King's Majesty, Sowerby.

Philip Keil, Berkeley, Calif. — St. Francis Episcopal, San Jose Calif. Jan. 24: Prelude and Fugue in D minor, Luebeck; Echo for two manuals, Bergamasca, Scheidt; Partita on Innsbruck ich muss dich lassen, David; Variations on America, Ives; Suite for an Organ Clock, Beethoven; Passacaglia and Fugue in C minor, Bach.

Margaret McElwain Kemper, Northbrook, Ill. — DePauw U., Greencastle, Ind. Jan. 6: Dialogue sur les grands jeux, Récit de tierce in taille, de Grigny; Concerto 2 in B-flat, Handel; O Lamm Gottes unschuldig, Nun komm der Heiden Heiland, Prelude and Fugue in B minor, Bach; Kol Nidre, Berlinski; Choral in A minor, Franck; Choral Dorien, Litanies, Alain.

Clarence Watters, Hartford, Conn. — St. Paul's United Church of Christ, Chicago, Ill. Feb. 16: Chorales in E, B minor, A minor, Franck; Preludes and Fugues in B, F minor, G minor, Dupré.

Mark Kruczek, Chicago, Ill. — De Paul, U., Chicago Jan. 17: Cantilena Angelica Fortunae, Scheidt; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in F minor, Bach; Allegro from Symphony 6, Widor; Menuet from Symphony 4, Vierne; Triptyque, Dupré.

J. Max Krugel, Chicago, Ill. — Second Presbyterian, Chicago Jan. 17: If thou but suffer God to guide thee, Bach; Sonata 1, Mendelssohn; Variations on My Jesus I love thee, Krugel.

Louis Leibundgut, Ruemlang, Switzerland — St. Martinskirche, Entlebuch, Switzerland Jan. 22: Prelude and Fugue in D, Nun komm der Heiden Heiland, Liebster Jesu wir sind hier, Bach; Recessional, Marche, Saint-Saens; Melodie, Lento non troppo, Duss; Suite Gothique, Boellmann.

Ivan R. Licht, Rocky River, Ohio — Church of St. Christopher, Rocky River Jan. 31: Partita on O Gott du frommer Gott, An Wasserfluessen Babylon, Prelude and Fugue in B minor, Bach; Five Chorale Preludes, Walcha; Fileuse from Suite Bretonne, Dupré; Festive Flutes, Titcomb; Sonata on the 94th Psalm, Reubke.

David Britton, Los Angeles, Calif. — Pasadena Presbyterian, Pasadena, Calif. Jan. 11: Sonata on the 94th Psalm, Reubke; Variations on Unter der Linden grüne, Sweetinck; Toccata, Adagio and Fugue in C, Bach; Communion, Les oiseaux et les sources, Dieu parmi nous, Messiaen.

Gary Britton, New York, N.Y. — St. Paul's Chapel, Columbia U., New York Jan. 26: Canzona Francese, Trabacci; Prelude and Fugue in C-sharp minor from Bk. 1, Well-Tempered Clavier, Bach; Pastorale, Franck; Three Fugues on BACH, Schumann.

Gordon Wilson, Columbus, Ohio — St. Paul's Episcopal, Lansing, Mich. Jan. 24: Toccata in D minor opus 59.5, Reger; Concerto in F, Handel; Andante in F K616, Mozart; Prelude and Fugue in E minor, Bruhns; Requiescat in pace, Sowerby; Two Etudes, Foss; Sketch in F minor, Schumann; Communion, Tournemire; The Burning Bush, Berlinski.

Allan Slovenkay, Warren, Pa. — Lake Erie College, Painesville Ohio Dec. 2: Prelude and Fugue in C major, Krebs; Partita on Was Gott tut, Pachelbel; Wachet auf, Prelude and Fugue in E minor, Bach; Choral in E, Franck; Cantabile, Toccata pour Grand Orgue, Jongen. Trinity Mem. Church, Warren, Pa. Dec. 6: same as above.

Suzanne Spicer, Wayne, Pa. — Wayne Presbyterian Church Feb. 21: Prelude and Fugue in B minor, Trio Sonata 1, 1st movement, Bach; Three Chorale Preludes from opus 122, Brahms; Te Deum, Langlais.

Stephen A. Steely, Dallas, Texas — student of Robert Anderson, So. Methodist U., Dallas Jan. 19: Dialogue, de Grigny; Pneuma, Albright; Deuxieme Fantaisie, Alain; Fantasy and Fugue in G minor, Bach; Sonata 1, Hindemith; Fantasy on Wie schoen leuchtet, Buxtehude; Fantasy opus 40, 1 on Wie schoen leuchtet, Reger.

Fred Tulan, Stockton, Calif. — Kawaiahao Church, Honolulu, Hawaii Jan. 9: Adieu, Stockhausen; Harmonies, Ligeti; Prelude and Fugue in C, Bach; Introduction, Aria and Fugue, Castelnuovo-Tedesco; As Bach Was Saying, George Shearing; Prelude, Chorale and Blues, Brubeck; Variations on Pange Lingua, Tomson; Poème Héroïque, Homage à Verdun, Dupré.

David Lowry, Rock Hill, S.C. — St. John's Lutheran, Allentown, Pa. Jan. 10: Nun freuet euch, Buxtehude; Noel, Adam fut un pauvre homme, Dandrieu; Sonata 4 in E minor, Bach; Sonata 3, Hindemith; Serene Alleluias, Messiaen; Carillon de Westminster, Vierne.

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# Organ Recitals

James Moeser, Lawrence, Kansas — U. of Kansas, Lawrence Feb. 7: Voluntary in G, Purcell; Trumpet Voluntary, Stanley; Sonata for trumpet and organ opus 200, Hovhanness; Sinfonia from Cantata 146; assisted by Keith Amstutz, Stanton Kessler, trumpeters. Concerto 1 in C, Soler; assisted by J. Bunker Clark, harpsichordist. Four Epistle Sonatas, K328, K245, K336, Mozart; assisted by Howard Boyajian, Jan Miller, John Kelley, string players. O Salutaris, Honegger; Pie Jesu, Boulanger; assisted by Miriam Stewart Green, soprano, Margaret Ling, harpist. Festival Procession, Strauss-Reger; assisted by Robert Ford, Franklin Thompson, George Foreman, trombonists, George Boberg, timpanist.

David Ramsey, Anderson, Ind. — First United Methodist, Anderson Jan. 10: Prelude and Fugue in E minor, O Thou of God the Father, Bach; La Nuit, Karg-Elert; Adagio from Symphony 5, Widor; Christ Ascending to Heaven, Messiaen; Choral in B minor, Franck; If thou but suffer God to guide thee, Walcha; Creator of the stars of night, Peeters; Tallis' Canon, Thiman; The Lord's my Shepherd, Rowley; Fugue in G minor, Dupré.

Marjorie Jackson Rasche, Carbondale, Ill. — Chapel of St. Paul the Apostle, Carbondale Jan. 15: Das Orgelbuechlein (complete), Bach.

Ethyde Rachel Grady, Charlotte, N.C. — Johnson C. Smith U., Charlotte Dec. 13; Greater Mt. Zion Baptist, Gastonia, N.C. Dec. 20; North Carolina National Bank, Charlotte Dec. 23: Behold a rose is blooming, Brahms; O Come Immanuel, Dressler; Be Thou Welcome, Bach; Now at the manger here I stand, Walcha; I wonder as I wander, arr. Niles; The Three Kings, Young; Mary had a baby, arr. J. W. and J. R. Johnson; Rise up shepherd and follow, arr. Dett; Go tell it on the mountain, arr. Hancock; We Three Kings, Hopkins-Wyton; a medley of carols arranged for organ.

Donna Guillaume, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Jan. 29: Toccata prima, Speth; Concerto in D minor, allegro Handel; Wie schön leuchtet der Morgenstern, Manz; Psalm Prelude 3, Howells; Choral Variation on Veni Creator, Durullé.

Alec Wyton, New York, N.Y. — First United Methodist, Glen Ellyn, Ill. Jan. 15: Choral in A minor, Franck; 5 pieces from Parish Mass Couperin; Fugue in A-flat minor, Brahms; Prelude and Fugue in B minor, Bach; God of the Expanding Universe, Litany, Felciano; Rital, Linke; Introduction and Fugue on BACH, Liszt. McCoy United Methodist, Birmingham, Ala. Jan. 22: same Felciano; Elegy-J.F.K., Williamson; Two Studies on Hymn Tunes, Dirge, Mirror Prelude, Wyton; Volamina, Ligeti. Emmanuel Episcopal Church, Webster Groves, Mo. Feb. 19: same Franck, Brahms, Bach, Felciano, Linke and Liszt.

Charles Callahan, Cambridge, Mass. — Busch-Reisinger Museum, Harvard U., Cambridge Jan. 14: Trio Sonata 1 in E-flat, Prelude and Fugue in E minor (wedge), Bach.

Harry Kelton, Lexington, Mass. — First Parish Church, Lexington Jan. 31: Concerto del Signor Meck, Partita on Jesu priceless treasure, Walther; Five pieces from Messe pour les Couvents, Couperin; Offertorio, Canzona, Elevazione, Zipoli; O man, bewail thy previous sin, Toccata and Fugue in D minor, Bach.

Myron Leet, Wilkes-Barre, Pa. — First Presbyterian, Wilkes-Barre Jan. 31: Three Church Sonatas K245, K274, K328, Mozart; Concerto in E-flat, C.P.E. Bach; Concerto in G minor, Poulenc. With the Wilkes-Barre Philharmonic Chamber Orchestra, Ferdinand Liva, conductor.

John Obetz, Independence, Mo. — RLDS Auditorium, Independence Jan. 16: Praeludium in D minor, Pachelbel; Gloria from Messe a l'Usage des Couvents, Couperin; Wacht auf, Passacaglia and Fugue in G minor, Bach; Canzona noni toni, Gabrieli; If thou but suffer God to guide thee, Pfautsch; Gloria, Pinkham; Mors et Resurrectio, Te Deum, Langlais; Ecce lignum Crucis, Heiller. Assisted by Richard Smith and James Rothwell, trumpeters; Dale Weddle, hornists; Herbert Rankin, trombonist. U. of Santa Clara, Santa Clara, Calif. Jan. 31 and Central Presbyterian Church, Eugene, Ore. Jan. 24: same Pachelbel, Couperin, Bach, Heiller and Langlais; Chorale in A minor, Franck; Four Variations on a Tone Row, Cor Kee.

Robert S. Lord, Pittsburgh, Pa. — Heinz Chapel, U. of Pittsburgh Jan. 12: Toccata avanti la messa, Toccata cromatica from La Messa della Domenica, Frescobaldi; Fantasia and Fugue in G minor, Bach; Medieval Suite, Langlais. Feb. 2: Prelude and Fugue in G minor, Luebeck; Dialogue on the Mixtures, Langlais; Choral in B minor, Franck; Toccata in F major, Bach. March 1: Récit de Tièrce en Taille, de Grigny; Herr Gott nun schleuss den Himmel auf, Bach; Le Banquet Céleste, Messiaen; Incantation for a Holy Day, Langlais; Into Thy Hands I Commend My Spirit, Tournemire; Litanies, Alain.

Florence N. Meigs, Oxford, Md. — Oxford United Methodist, Oxford Dec. 27: Thou Prince of Peace, My heart is filled with longing, Glory be to God, Prelude and Fugue in C minor, Bach; In Bethlehem's low stable, Walcha; Largo from Concerto in C, Vivaldi; Into Thy hands O Lord, Peeters; Flute Solo, Arne; The Holy Night, Buck; Triptyque, Vierne.

Earl W. Miller, Plainview, Texas — Wayland Baptist College Plainview Jan. 25; Psalm 19, Marcello; Trumpet in Dialogue, Clérambault; Hornpipe, Handel; Moonlight on the Chapel, Felton; Benediction, Karg-Elert; The Squirrel, Weaver; An Old Hymn Tune, arranged; Toccata, Titcomb.

Mrs. Robert C. Milham, Aiken, S.C. — Trinity Parish Church, St. Augustine, Fla. Dec. 22: Old Hundredth, Vaughan Williams; Aria, Handel-Purvis; Toccata and Fugue in d minor, Bach; America the Beautiful, Purvis; Fugue in G minor, Variations de Concert, Dupré; Air, Berlinski.

Anthony Newman, New York, N.Y. — So. Methodist U., Dallas, Texas Jan. 31 (organ and harpsichord): Prelude and Fugue in B minor, Brandenburg Concerto 5 in D, Passacaglia and Fugue in C minor, Allein Gott in der Hoeh sei Ehr, Trio Sonata 6 in G, Bach; Fantasia and Fugue on the Chorale Ad Nos ad salutem undam, Litz. Assisted by the SMU Chamber Orchestra, James R. Jones, conductor.

Judson Maynard, Lubbock, Texas — Wayland Baptist College, Plainview, Texas Jan. 19: Introduction and Passacaglia opus 56, Reger; Fantasia K594, Mozart; Priere opus 20, Franck; Carillon de Westminster, Vierne.

Alexander Schreiner, Salt Lake City, Utah — First Baptist, West Palm Beach, Fla. Jan. 18: Allegro from Concerto in G minor, Handel; Prelude and Fugue in E-flat, Bach; Chorale in E major, Franck; Finale in B-flat, Franck; Moonlight, Vierne; Canon in B minor, Schumann; Rejoice in the Lord, Goemanne; Lyric Interlude, Schreiner; Toccata in B minor, Gigout.

Steven R. Sigler, Newington, Conn. — Christ Church Cathedral, Hartford, Conn. Feb. 3: Prelude and Fugue in F-sharp minor, Buxtehude; Whither shall I fly, Largo from Trio Sonata 2, Bach; The Celestial Banquet, Messiaen; Chorale from Symphony 2, Vierne.

Carl Eagle, Daly City, Calif. — Interstake Center, Oakland, Calif. Feb. 7: Prelude and Fugue in G minor, Buxtehude; Mirror of F-sharp minor, Veracini; Sonata 6, Mendelssohn; Ronde Française, Boellmann; Epilogue for Pedals, Langlais; Pageant, Jackson; Three Folk Song Sketches, Wood; Prelude and Fugue in D, Bach.

Thomas Curtis, Elyria, Ohio — First Congregational, Elyria Jan. 17: Fanfare from Water Music, Handel; Largo in F-sharp minor, Veracini; Sonata 6, Mendelssohn; Ronde Française, Boellmann; Epilogue for Pedals, Langlais; Pageant, Jackson; Three Folk Song Sketches, Wood; Prelude and Fugue in D, Bach.

Delbert Disselhorst, Iowa City, Ia. — U. of Iowa, Iowa City Feb. 5: Veni Creator, de Grigny; Toccata in E minor, Bruhns; Trio Sonata 6 in G, Prelude and Fugue in D, Bach; Fantasy K608, Mozart; Verset pour la fete de la Dédicace, Messiaen; Prelude and Fugue on BACH, Liszt.

Wayne Cohn, East Orange, N.J. — St. Paul's Chapel, Columbia U., New York Jan. 12: Toccata Giocosa, Mathias; La Nativite, Langlais; Choral in E, Franck; Tierce en taille from Parish Mass, Couperin; Prelude and Fugue in A minor, Bach.

Joy Des Georges, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Jan. 15: Prelude and Fugue in D, Handel; 2 settings Savior of the heathen come, Bach & Pachelbel; 2 settings Good Christian men rejoice, Bach & Dupré, Fanfare, Lemmens.

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# Organ Recitals

Catharine Crozier, La Jolla, Calif. — First Congregational, Oakland, Calif. Feb 12: Passacaglia from Symphony in G, Sowerby; Three Noels, Daquin; Fantasia and Fugue in G minor, Bach; Three Dances, Alain; Serene Alleluias, Messiaen; Passacaglia on BACH, Sokola.

Roger Nyquist — First-Plymouth Congregational, Lincoln, Neb. Jan. 24: Improvisation 7, Saint Saens; The Celestial Banquet, Ascension Suite, Messiaen; Heroique Song, Languais; Partita on What God does is well done; Pachelbel; Concerto in A minor, Vivaldi-Bach; Come Savior of the heathen, We all believe in one true God, Bach; Adagio, Nyquist; Rondo in G, Bull-Nyquist; Toccata, Thou art the Rock, Mulet.

John Floreen, Worcester, Mass. — Christ Church Cathedral, Hartford, Conn. Feb. 10: Prelude and Fugue in A, Walthier; Cantabile, Franck; From the World of My Father, Air, Berlinski; Dorian Toccata, Bach.

Heide Garbe, Simsbury, Conn. — Christ Church Cathedral, Hartford, Conn. Feb. 17: Toccata, Adagio and Fugue in C, Bach; Three pieces from Parish Mass, Couperin; Litanies, Alain.

Frederick Burgomaster, Buffalo, N.Y. — St. Paul's Cathedral, Buffalo Jan. 8: Toccata and Fugue in D minor, Der Tag der ist so freudenreich, Bach; Pastorale, Fricker; In dulci júbilo, Buxtehude; Wie schön leuchtet, Reger; Prelude and Fugue on a Theme of Victoria, Britten. Jan. 22: Choral Improvisation on Nun danket alle Gott, Karg-Elert; Chant de paix, Languais; Psalm Preludes Set 1, 1 and 2, Howells; Fantasia and Fugue in G minor, Bach.

Elbert M. Smith, Grinnell, Ia. — First Baptist, Grinnell Feb. 17: Psalm 19, Marcello; Benedictus from Parish Mass, Couperin; Te Deum, Buxtehude; O man, bewail thy grievous fall, Bach; My heart is filled with yearning, Brahms; Canzona on Liebster Jesu, Purvis; Improvisation from Suite Médiévale, Languais; Pastorale from Le Prologue de Jesus, Trad.; Magnificat 5, Dupré; O praise the Lord, all ye nations, Powell.

George William Volkel, Fort Lauderdale, Fla. — Bethesda-by-the-Sea Episcopal, Palm Beach Fla. Jan. 10: Toccata and Fugue in D minor, Adagio from Sonata 3, In dulci júbilo, In Thee is joy, Bach; Four Sketches, Schumann; Fantasia in E-flat, Saint-Saens; Humoresque, Yon; Three Versets from the Psalms, Ave Maris Stella, Dupré; Andante Cantabile from Symphony 3, Scherzo from Symphony 4, Widor; Grand Choeur Dialogue, Gigout.

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

Gerre Hancock, Cincinnati, Ohio — National Shrine of the Immaculate Conception, Washington, D.C. Jan. 22: Toccata, Ginastera; Fantasia in G, Passacaglia in C minor, Bach; Offertoire sur les Grands Jeux from Parish Mass, Couperin; Fantasia and Fugue on BACH, Reger.

Paul Pettinga, Urbana, Ill. — North Christian Church, Columbus, Ind. Jan. 26: Prelude, Fuge and Chaconne, Buxtehude; Air Tendre, Loeliet; A Maggot, Arne; We all believe in one God, Lord Jesus Christ turn now to us, Prelude and Fugue in C minor, Bach; Fugue on BACH, Pepping; Fantaisie on L'Homme Armée, David; Drop, Drop, Slow Tears, Persichetti; Primavera, Bingham; Ecolgue, Wagenaar; Alleluias, Preston.

Irene Robertson, Los Angeles, Calif. — St. Luke's Episcopal, Monrovia, Calif. Jan. 31: Prelude and Fugue in E minor, Brulins; Our Father who art in heaven, Boehm; Now thank we all our God, We all believe in one God, Fantasia in G, Bach; Sonatina, Sowerby; Wondrous Love, Barber; Toccata, Pinkham; In Memoriam, Dupré; Suite du premier ton, Clérambault; Hymne a la Splendeur des Clartés, Grunenwald; Te Deum, Langlais.

David Gooding, Painesville, Ohio — Lake Erie College, Painesville Jan. 27: Nun freut euch lieben Christian g'mein, Buxtehude; Zeuch ein zu deinen Toren, Wenn mein Stundlein vorhanden ist, Ach Gott vom Himmel sieh darein, Herr Jesu Christ dich zu uns wend, Krebs; Prelude and Fugue in C, Bach; In Festo Corporis Christi from L'Orgue Mystique, Tournemire; Transports de joie, Messiaen. Feb. 24: Prelude in A minor, Herzlich lieb hab ich dich, Meinen Jesum lass ich nicht, Herr Jesu Christ du höchstes Gut, Vom Gott will ich nicht lassen, Wir glauben all, Krebs; Trio Sonata 6 in G, Bach; Symphonie 6, Widor.

Chalma Rene Frost, Phoenix, Ariz. — Christ Church, Las Vegas, Nev. Jan. 17: Ciacona in E minor, Buxtehude; Variations on Meinen Jesum lass ich nicht, Walthier; Air for the Flute Stops, Arne; Wachtet auf, Prelude and Fugue in C minor, Bach; Noël Grand jeu et duo, Daquin; Pastorale, Franck; A Lamentation of Jeremiah, Purvis; Berceuse, Carillon, Vienne.

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There can be little doubt that the chorale was at the very core of Bach's musical language. It's very frequency suggests such, for out of more than 200 of Bach's surviving sacred vocal works, approximately 90% use a chorale in some form. At times one will form the basis for an entire piece. More often a chorale will be inserted in the midst of a work containing independent material.

The chorale, however, was more than just inserted; it was integrally tied into the emotional-dramatic structure of the overall piece. Bach's intimate familiarity with Paul Wagner's gigantic eight volume collection of chorales, the compilation used in Leipzig during Bach's time, is attested time and again in his unerring choice of precisely the right melody and verse to express the proper thought and sentiment at a particular point. And it is in this choice of chorales for their spiritual as well as musical purpose that Bach's four-part settings must be viewed, for as his pupil Johann Gottlieb Ziegler, reported, "As concerns the playing of Chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense of the words."

Nowhere is the four-part chorale used with more effectiveness and greater overall structural purpose than in Bach's two greatest choral works in the German language, the *St. John* and *St. Matthew* Passions. Four-part chorales are not only heard frequently — 12 times in the *St. John Passion* and eleven times in the *St. Matthew Passion* — but often at critical points in the drama. The tune "Herzlich tut mich verlangen," for instance, which appears in five different settings in the *St. Matthew Passion*, is heard for the fifth and final time at the moment following Jesus' death. The *St. John Passion* itself is closed with a four-part setting.

Yet, in spite of the clarity of Bach's intentions regarding the four-part chorale setting, in spite of the obvious importance of the four-part chorale in these works, in spite of the potential light that an explanation of the specific purpose of their harmonies would shed upon the overall interpretation of the passions, and in spite of the great detail in which the text-tone relationship in Bach's music in general has been explored, Bach's methods of text interpretation in the four-part chorales has never been investigated in any depth. One must ask, why?

It probably has to do with chorale style itself, for its very nature forces text interpretation to proceed upon slightly different grounds in the chorales than in Bach's other forms. Text interpretation in most of Bach's music is based upon the use of melodic and rhythmic figures to delineate certain concepts or ideas, such as the rhythmic motive  $\text{♩} \text{♩} \text{♩}$  to express joy.

In the four-part chorales, the tendency toward chordal style, the existence of a fairly simple melody in the soprano, the employment of syllabic simultaneity among the different voices, and the convergence of all voices into a cadence at the end of each phrase — characteristics which define chorale style — make the use of these figures to any great extent well nigh impossible.

Consequently a search for rhetorical figures in the four-part chorales is apt to prove unrewarding. The vertical orientation of chorale style, however, immediately suggests the harmonic sphere as obviously suitable terrain for textual reflection. One need not investigate Bach's chorale harmonizations long without realizing that this is indeed the case. In fact, that Bach's choice of harmony is based upon the text of the chorale is now so universally acknowledged it seems incredible to us today that this point apparently did not occur to several generations of musicians. It seems almost inconceivable that several generations of musicians could accept what must seem like, when divorced from the text, most unusual harmonies as the very models of four-part harmonic writing.

In relating the text to the music, however, two questions immediately oc-

# The Four-Part Chorales In Bach's Passions

By Michael E. Broyles

cur. The first is that of method; precisely what musical means did Bach use to communicate his ideas; how readily identifiable are his procedures, and how consistently does he adhere to them? The second is one of attribution: what aspects of the harmony are text-related and what are simply realizations of the harmonic implications of the chorale melody? As great as Bach's versatility and imagination was, he was still limited by a given melody and obviously forced by musical convictions to pay attention to harmonic implications of the melodic line itself.

Bach's practice of reharmonizing the same melody, in some cases many different times, provides both strong support for Ziegler's contention and a method of answering the second question. If two or more harmonizations have the same melody but different texts, then the melody may serve as a constant factor against which significant divergencies in the harmony may be compared with the text. The Passion chorales are particularly well suited for this type of comparison because some melodies appear several different times in the Passions and others may be found in other settings in his other vocal works.

Two principles seem to govern Bach's choice of harmony for textual representation, both of which are based upon tonal movement within the circle of fifths. The first is simply that of the placement or movement of tones or chords within the circle of fifths. (In other words the amount and the direction of tonal movement within the circle of fifths.) This type of textual interpretive device goes back at least as far as Josquin des Prez and seems to have been a clearly recognized part of the Western musician's vocabulary for some time before Bach. The four-part chorales, with their clear harmonic emphasis and the limitations that their very nature imposes upon rhetorical figures, would seem an ideal medium for this type of textual interpretation. This rather obvious fact apparently was not lost on Bach, for it may be said that this is the most important single technique that he employs to reflect the text in his musical settings. That tonal movement is an important means of conveying the meaning or effective content of a text is clearly indicated in the bass recitative of Cantata 6, where the words "Unprotected therefore, for not only the small but also the great have not turned to thee O God in righteousness . . ." the harmony descends by fifths D-G $\flat$  - C $\flat$  - F $\flat$  - B-flat $\flat$ .

The second principle that seems to guide his choice of harmony has to do with the relative stability or instability of a passage. Instability manifests itself in two ways in Bach's harmonizations. The first and most apparent manner is through the absence of a perfect fifth in some chordal combinations. By far the most prominent example of this would be the use of diminished seventh chords or triads, although other chordal combinations are of course possible, such as augmented triads or certain types of augmented sixth chords. These various chords are by and large readily identifiable by the listener, and a passage that contains a number of them — hence a relatively unstable passage — contrasts noticeably with those that do not — hence a relatively stable passage. (See Ex. 1 below). The second manner in which instability may be created deals again with the movement of chords in the circle of fifths. If a major chord follows another major or a minor chord follows another minor, then the root, third and fifth in the progression would all move in a similar manner up or down the circle of fifths. For example, in a C - G progression each element moves up one step. In some progressions, however,

such as c - F, the root and fifth move in one direction and the third in another. (The root C down to F, the fifth G down to C and the third E-flat up to A). This type of contrary motion, which is certainly not as readily apparent as the absence of a perfect fifth in the chord, does seem to impart a noticeable instability to a passage if used often. A harmonization that moves within a fairly narrow range in the circle of fifths (a strictly diatonic harmonization would encompass seven steps) and is relatively stable would be considered straightforward. One that moves within a wide range and exhibits greater instability would be more complex, emotionally charged, and affective.

Bach's use of these harmonic resources is probably nowhere more clearly demonstrated than in the seventh and eighth phrases of a chorale from Cantata 60. In this case the two phrases have the same melody but contrasting texts. The text of phrase seven refers to the Christians' faith about death's journey: "I travel assured in peace;" while that of phrase eight of the troubles of the world that he has left behind; "My great sorrow remains far behind." In phrase seven the harmony is extremely stable and moves within seven steps in the circle of fifths (From D up to G-sharp). In phrase eight it traverses eleven steps (from F-natural up to A-sharp) in an extremely unstable manner, (Ex. 1).

If the harmonizations of both the *St. John Passion* and the *St. Matthew Passion* are compared with other settings of the same melody, one fact immediately stands out; the *St. John Passion* harmonizations are consistently among the more complex ones and those of the *St. Matthew Passion* are consistently among the least complex. This suggests either a difference in the character of the two Passions or a difference in the role that the chorales play in their respective works.

The function of the chorales in the *St. John Passion* is important and relatively easy to define: they may be considered a part of the dramatic action and consequently tend to reflect the dramatic or emotional situation of the Passion at the point in which they occur. For instance the chorale tune "Jesu Leiden, Pein, und Tod," which appears twice in the *St. John Passion*, is heard first at the close of part one. It is at a particularly critical point in the drama, just after Peter has denied Jesus for the third time, heard the cock crow, and then "wept bitterly." This series of events stands out in the *St. John Passion* principally because of the long chromatic melisma Bach places upon the word "wept" in the recitative immediately preceding the chorale (Ex. 2). JP: 20 thus occurs at one of the most poignant moments of the Passion, and Bach reflects the prevailing pathos with a fairly complex harmonization. He underlies his point by concentrating much of the instability in the fourth phrase, which contains the words "wept bitterly." Here dissonances abound and the bass cadences on a relatively rare diminished fifth. (Ex. 3).

Ex. 3. *St. John Passion*, no. 20, phrase 4.



The second occurrence of this chorale is near the end of the Passion, when Jesus is suffering upon the cross. Seemingly paradoxically upon first examination, the harmonization is relatively straightforward. The clue to the text-tone relationship, however, seems to lie in the last two lines which are "die

therefore without any pain/and be not distressed." The outstanding musical feature of the next to last phrase, and by far the most striking single point in the chorale, is the opening E diminished chord. (Ex. 4). It extends the harmony down five steps below the tonic in the circle of fifths; at no other point in the chorale does it go more than one step below the tonic. Because the sudden and striking descent at this point so contrasts with the rest of the harmonization which is relatively simple and stable, Bach has effectively represented the word "die," set it apart in isolation as the focal point of the chorale and the imminent dramatic event in the Passion at this point, and at the same time reflected the rest of the text and its overall message, "die therefore without any pain."

Ex. 4. *St. John Passion*, no. 56, phrase 7.



The functions of the chorales in the *St. Matthew Passion* are unfortunately not as easy to explain as those of the *St. John Passion*. They do not necessarily reflect the dramatic quality of the Passion at the point where they occur; in fact as has been noted they often seem to be contradictory to the dramatic action. Bach seems to have set them apart as points of moral or spiritual reflection. In this manner they serve much the same purpose that many of the arias of the *St. Matthew Passion* do. They are in effect meditations upon the event rather than part of the event itself. Bach's very choice of verse is significant, for time and again he chooses verses set in the first person. Lines such as "Tho' from thee temptation lured me/Lord to thee I come again/Through thy son's despair and pain," which occur after Peter has denied knowing Jesus, are typical. Because of this tendency Schweitzer has suggested that the chorales represent the Christian congregation and record their thoughts as spectators.

The chorale would be the ideal vehicle for this purpose because, as the very heart of the musical tradition of the Lutheran Church, the chorale would be familiar to the congregation. Both because the text is familiar and the music is a clearly recognizable island in the over-powering musical style of Bach, the chorales would provide the ideal link with the audience that would enable them to share more profoundly in the spiritual event.

Yet while the chorales do seem to serve this purpose, to suggest that this is their only purpose is to do an injustice to Bach. Regardless of what or who they stand for they also serve the more technical function of dramatic contrast. Here again the familiarity of the congregation with the chorales partly explains why this particular function is possible. Because the congregation would instantly recognize many of them and because of the uniqueness of the chorale style in Bach's musical language they clearly stand apart from their immediate surroundings.

Dramatic contrast is vividly illustrated in No. 44 of the *St. Matthew Passion*, which uses the chorale melody, "O Welt, ich muss dich lassen." This particular melody appears in six different harmonizations in Bach's vocal works, and in this particular case an extremely specific comparison is possible because Bach uses the same chorale with the same text at the analogous point in the *St. John Passion* (JP: 15). The only textual difference is that the *St. John Passion* version has a second verse, al-

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though not, as we will see, without reason.

Of the six versions JP: 15 and MP: 44 stand at opposite extremes in regard to the complexity; MP: 44 is probably the least complex of the six settings and JP: 15, next to one from Cantata 44, the most complex. Both occur at the point in the dramatic action when, during the trial of Jesus by the high priest, Jesus is struck for not answering directly. The scene is considerably more dramatic and violent in the *St. Matthew Passion*. Here Jesus is more defiant and prophetic and is spit upon, buffeted, and struck by a number of persons. In the John Gospel his answer is more rational, and he is only struck once by an officer.

It thus may seem inappropriate that this chorale in the *St. John Passion* would be more affective than its counterpart in the *St. Matthew Passion*. The relative functions of the chorales in the two works would tend to explain this seeming paradox. It is also possible that Bach wished to stress two different aspects of the dramatic structure at this point. In the *St. Matthew Passion* the serenity of the chorale stands in contrast to the tumult of the previous action. This contrast and the very style of the harmonization point toward an underscoring of the innocence and godliness of Jesus that is expressed in the last three lines of text: "Thou art not a sinner/as we and our children,/of sin thou doest not know." In the *St. John Passion* the harmonic content emphasizes more the suffering and physical punishment which Jesus himself refers to in the line immediately preceding the chorale: "If I have spoken evil, then bear witness of the evil; but if I have spoken well, why smitest thou me." The presence of the second verse in the *St. John Passion* setting strengthens this contention, because there this very element, acquiring a more general tone, is further pursued and expounded.

The use of the chorale as a contrasting element may also be noted in No. 25 of the *St. Matthew Passion*. Here a recitative is interspersed with lines of a chorale. The recitative speaks in grief-laden and foreboding tones about the terrible events that will befall Jesus, while the chorale ponders the meaning of Jesus' redemption. Musically the recitative is set to fast repeated notes in the continuo, the tremolo quality of which is juxtaposed directly with the much more flowing nature of the chorale. (Ex. 5).

Another reason for the less affective quality of the chorales in at least the first half of the *St. Matthew Passion* may have to do with the general character of the Passion itself. Both passions are of course divided into two parts, but the division in the *St. Matthew Passion* is as much one of tone as structure. In part one we see Jesus in relation to his disciples. Part one culminates with the capture of Jesus in the Garden of Gethsemane, an act in which one of the disciples, Judas, plays a central role. Part two is concentrated upon the trial and death of Jesus. In spite of the agony Jesus suffers as expectations concerning the coming events envelope him, ("My Father, if this cup can pass from me," etc.) and in spite of the betrayal by Judas, part one is permeated by an atmosphere of serenity. Part two is characterized by much greater dramatic intensity.

The nature of the two parts is of course determined by the text, and in the John Gospel the picture of Jesus with his disciples does not occur. In the very first recitative of the *St. John Passion*, Jesus is betrayed by Judas and then events proceed in a relatively similar manner to the *St. Matthew Passion*.

One final principle may be in operation affecting the *St. Matthew Passion* chorales, and that is an architectonic one. This is most clearly apparent in the most famous chorale of all, "Herzlich tut mich verlangen," which occurs five times in the *St. Matthew Passion*. All of the *St. Matthew Passion* settings of this tune are not only relatively straightforward but also quite similar, with the notable exception of No. 72, which is one of the most affective harmonizations to be found in all of Bach's 371 four-part chorales. (Ex. 6). This particular setting occurs at the moment of Jesus' death and because of its position and harmonic nature it may be regarded as the climax of the Passion.

The appearance of this particular chorale four times previously in relatively simple harmonizations creates an extremely effective backdrop against which the highly charged atmosphere of No. 72 thus stands out that much more clearly. Had not these chorales appeared earlier and with similar harmonizations it is unlikely if the sense of climax at No. 72 would be nearly as effective.

Two other details concerning the first four appearances of "Herzlich tut mich verlangen" support the above contention. First is the choice of key. All are in a major key, which is a rarity for this tune. It appears four times elsewhere in Bach's music, and nowhere except in the first four harmonizations of the *St. Matthew Passion* is it in a major key. Had Bach chosen to put only one in a major key, then that one

might have stood out. That he chose to put the first four of the *St. Matthew Passion* in major keys only makes the key contrast of No. 72, which is itself the norm if compared with harmonizations outside the Passion, the noted exception. Secondly, in numbers 21 and 23 Bach employs a practice that happens only twice elsewhere in his chorale harmonizations; he repeats the same harmony with a different text. In this case it seems to be done with deliberate effect and for specific symbolism. MP:21 is in E major; MP: 23 in E-flat major. These two settings occur when Jesus is talking to his disciples on the Mount of Olives. Jesus is prophesying the scattering and desertion of the disciples, to which they reply with affirmations of affection and loyalty. Nevertheless, knowledge of the truth of Jesus' predictions, which could be expected of Bach's audience, hangs over the scene, and casts a shadow on the affirmative quality of the disciple's declarations. The repetition of the same forthright settings, besides reiterating the quality of the harmonization in the listener's ear, may symbolize the firmness of the disciple's affirmations, while its transposition a half-tone lower may reflect the portending humiliation their actions incur upon themselves.

Because of the greater subtleties involved and the more complicated technique found in the *St. Matthew Passion* chorales, most of the examples cited have been from chorales of that work. As a final example of Bach's method the closing chorale from the *St. John Passion* might be appropriate, since because of its placement as the concluding number it must be considered one of the most important settings in the Passions. This chorale, with different harmonizations, also appears in Cantata 174 where it has another text and in Cantata 149 where it has the same text as it does in the *St. John Passion*. Cantata 149 is a cantata of praise, emphasizing confidence in the Lord's might and power. Cantata 174 is relatively short and more personal. Set in the first person, it emphasizes divine love. (The gospel for the day includes John III, 16: "For God so loved the world that he gave his only Son, that whoever believes in him should not perish but have eternal life.")

That Bach chose to reharmonize the *St. John Passion* setting in spite of its identical text with Cantata 149 is itself evidence of his concern with the role of the chorales in the overall work. A comparison of the Cantata 149 and the *St. John Passion* bears this out.

Although there are many individual differences, by far the most significant divergencies occur in the last lines of the Chorale. Both linguistically and in Bach's interpretive concept the last three phrases in all versions seem to form a unit. In Cantata 149 and the *St. John Passion* the last four phrases may be grouped into a unit. Phrases seven, eight, and nine fall together as a cry to the deity, with the last phrase an exclamation of praise. (Ex. 7).

All versions are treated uniquely. In the *St. John Passion* Bach's harmonies produce both the climax of the chorale and an extremely effective ending of the Passion itself. There, in phrase seven, the harmony, while moving within a small range in the circle of fifths, becomes relatively unstable, a tendency continued in the next phrase. Instability intensifies in the ninth phrase on the cry "Hear me" before smoothing out at the cadence. This phrase covers eleven steps in the circle, and the harmony on the fully-diminished seventh chord on the second "Hear me" reaches the only note that is three steps in the circle below the tonic in any of the three settings of this chorale. The tenth phrase is extremely straightforward and forms an absolute harmonic contrast with the preceding ones. This contrast seems to be the essence of the effectiveness of this setting. There is also a noticeable broadening effect on the word "Eternally" as the motion slows to half notes. This also occurs in Cantata 149 where the same word is found, but not in Cantata 174 where the word is "nevermore," a point which suggests that Bach may have been attempting to symbolize that word itself.

In Cantata 149, which has the same text, the contrast between phrases nine and ten does not occur. Phrase eight is harmonized with only slightly less complexity. The harmonization, however,

(Continued, page 24)

Ex. 1. Cantata 60, no. 5, phrases 7 & 8.

Ex. 2. St. John Passion, no. 18, m. 11-16.

Ex. 5. St. Matthew Passion, no. 25, m. 3-8.

Ex. 6. St. Matthew Passion, no. 72, phrases 3 & 4.



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(Continued from p. 23)

becomes quite straightforward on the ninth phrase. Here it remains within eight steps in the circle of fifths and it is stable throughout. The tenth phrase continues in the same character. It is slightly more unstable than the Passion setting, but moves within seven steps in the circle of fifths. The difference between these two versions may be due to Bach's intention with regard to climax. In this setting the climax seems to come on the seventh phrase, on the words "My Saviour and Throne of Grace," which is marked not so much by harmonic complexity, but by melodic movement; all voices are characterized by steady descending motion, stressing a motive Schweitzer labels as the "sigh" motive in Bach. (Ex. 8). Root movement in this same phrase steadily descends to the circle of fifths. After this point there seems to be a gradual lessening of harmonic intensity through the concluding expressions of praise.

Thus the last four phrases of the two settings with the same text agree in approach but diverge in detail. The difference lies in climax and symbolic contrast. In the *St. John Passion* intensity builds through the seventh, eighth, and ninth phrases, culminating in the ninth to delineate an extremely sharp contrast between the very human cry of these lines and the burst of praise that comprises the tenth. In Cantata 149 this contrast is de-emphasized as the climax occurs on the seventh phrase and tapers off throughout the eighth and ninth to assonate with the exclamation of praise in the tenth. In the *St. John Passion* Bach, well aware of the cumulative effect of 67 numbers preceding this one, has, with seemingly minor, but in effect extremely important harmonic changes, caused this build-up in intensity to continue up to the final lines of the chorale.

Virtually all of the examples considered clearly indicate not only that the harmony of each four-part chorale must be examined closely in relation to the text, but also that the setting itself cannot be conceived in isolation. The textual motivation of a particular choice of harmony by Bach may range from an individual word, such as the word "die" in JP: 56, to the entire work, as the concluding lines of JP: 63 suggest. The architectonic quality of his settings is particularly true for the *St. Matthew Passion*, for in the *St. Matthew Passion* virtually all chorales point to No. 77. This point is particularly apparent in the "Herzlich tut mich verlangen" settings. A performance of the *St. Matthew Passion* should not attempt to vary greatly the musical quality of the four preceding harmonizations of that tune, since a listener's recognition of their similarity is vastly more important than an attempt to relieve a seeming redundancy on Bach's part.

That the *St. Matthew Passion* is a greater work than the *St. John Passion* has long been recognized. Bach's genius is of course apparent throughout the *St. John Passion*, and the masterful way that he is able to capture and reflect the exact mood or dramatic tone of the moment in his chorale settings attests to it. That the chorale settings of the *St. Matthew Passion* are done with more obvious purpose and a much greater overall planning, however, reflects both the contention by scholars that Bach himself thought more of this work and planned it with greater care than the *St. John Passion*, which he may have been rushed to finish, and the general verdict of musicians, scholars, and listeners alike, that the *St. Matthew Passion* is one of Bach's greatest achievements.

Ex. 7. *St. John Passion*, no. 68, phrases 7-10.

Ex. 8. Cantata 149, no. 7, phrases 6-10.





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