

# THE DIAPASON

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

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## 1973 FLANDERS FESTIVAL INCLUDES ORGAN COMPETITION

An organ playing competition on the works of J. S. Bach will be included in the 10th International Fortnight of Music Festival of Flanders, Bruges, Belgium from July 27 through Aug. 4, 1973. The competition is open to organists of all nations who were born after Dec. 31, 1940. The deadline for application is May 1, 1973.

The competition includes three rounds, each round containing an obligatory work and one of the competitor's choice from the works of J. S. Bach. The first eliminating round includes *Allein Gott in der Höh sei Ehr* (Peters Vol VI/6), and a toccata and fugue of the competitor's choice. The semi-final round will include the *Trio Sonata No. 3 in D minor* and a prelude and fugue or fantasia and fugue of the competitor's choice. The final round will include the *Pascaglia and Fugue in C minor* and a chorale prelude of the contestant's choice.

The organ competition will be held on the organ of the communal conservatoire and the organ of St. Saviour's Cathedral for the final round. Plans of the two organs will be sent to all participants, and other organs will be available for practice.

The jury will consist of Kamiel D'Hooghe, Brussels, Belgium; Ludwig Doerr, Freiburg, Germany; Bernard Lagacé, Montreal, Canada; Lionel Rogg, Geneva, Switzerland; Gabriel Verschraegen, Ghent, Belgium; and David Pizarro, Boston, Mass.

The first prize will be 40,000 Belgian Florins; the total prizes amount to 150,000 Belgian Florins. Interpretation courses on the works of J. S. Bach will also be held during the competition by the various jury members. Further information may be obtained by writing: Organ Competition J. S. Bach, Secretariaat, C. Mansionstraat 30, B-8000 Brugge, Belgium.

## MANDER TO RESTORE WILLIS ORGAN AT ST. PAUL'S CATHEDRAL

Noel Mander of St. Peter's Organ Works, London, England, has been contracted by St. Paul's Cathedral, London, to carefully restore the cathedral organ, most of which dates from the 1872 instrument built by Fr. Willis. The original characteristics of the instrument will be most carefully preserved, but a new console, new action and new soundboards throughout will be constructed. The same firm has also been retained to rebuild the late Fr. Willis organ in Aberdeen Cathedral. N. P. Mander Ltd. also specializes in the construction of "period" instruments, a regal table organ being used in the much publicized TV films "The Six Wives of Henry VIII" and "Elizabeth R." Noel Mander's eldest son John, having worked four years with Rudolf von Beckerath in Germany, will shortly be returning to London to take up an executive position in his father's firm.

ORGANA EUROPAE CALENDAR 1973 is once again available at a cost of \$4 plus postage. The calendar, which includes exquisite 9" x 11" color photographs of European organ cases taken by Dr. Pierre-Louis Robert on each page, includes this year the following organs: Würzburg Cathedral, Merseburg Cathedral, and Stade in West Germany; a 16th century cabinet organ at the Leipzig Museum, East Germany; Valrás, Emburun, and St. Maximin in France; St. Florian in Austria; Leżajsk (1693) and Jedrzejów (18th century) in Poland; St. Pierre in Geneva, Switzerland; and Kralovice and Olomouc (1745) in Czechoslovakia. Orders for seven or more calendars will be filled post-paid. Air Mail delivery adds \$1 cost for each calendar. Orders may be sent to: Concerts Spirituels, B.P. 16 F 88 — Saint-Die, France.



## Center Church, New Haven, Has New Fisk Organ

The First Church of Christ in New Haven, Connecticut, known as Center Church from its central location on New Haven Green, is quite unusual in that it had no organ until the mid 19th century. Originally, instrumental music was provided by an orchestra of strings and woodwinds. The 1814 building, designed by Ithiel Town and Asher Benjamin, was never intended to house an organ, and its shallow rear gallery has always posed a problem to organ builders. The first organ, a 3-manual built in 1856 by E. & G. G. Hook of Boston, had a wide case front, but was deeply recessed into the steeple. A larger organ, built by Austin in 1913, was recessed even further into the steeple, and suffered greatly from this acoustical handicap.

When a new organ was ordered from C. B. Fisk, Inc. of Gloucester, Mass., the builders felt it imperative that the sound-producing portions of the instrument be located within the four walls of the auditorium. The result has been a design in which the Great, Echo, and Pedal are located in a broad but shallow case against a newly made back wall in the gallery, with the Choir division in Rückpositiv position at the gallery rail. The only portions of the organ now in the steeple area are the blower and bellows.

The case design employs pipes of both wood and burnished tin in the facade, the wooden pipes being from the Pedal Subbass and the Choir Chimney Flute. The matching carved pipe shades by James McClellan of Ipswich, Mass., are of Honduras mahogany. Embossed tin pipes highlight the three V-shaped towers in the main case and Choir case.

The keydesk is attached to the main case. The key action is mechanical, and the stop action is electrical with adjustable combinations. At present, the entire Echo division is "prepared," as

is evidenced by the open space below the Great case. Two members of the Fisk firm who grew up in New Haven contributed their efforts to this organ: Barbara Owen, who voiced most of the pipes, and Jerry Wayne Lewis, who did all of the electrical work.

The organ was completed in the fall of 1971, and dedicated on Nov. 7, 1971 with a recital by Charles Krigbaum of Yale University. During the past year, organist and choirmaster Jack Dane Litten has instituted a series of recitals by guest artists.

**GREAT**  
Bourdon 16 ft. 61 pipes  
Prestant I-II 8 ft., 83 pipes  
Stopped Flute 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Twelfth 2 1/2 ft. 61 pipes  
Blockflute 2 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Septierce II-III 159 pipes  
Mixture IV-VI 280 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

**CHOIR**  
Chimney Flute 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Spindle Flute 4 ft. 61 pipes  
Doublet 2 ft. 61 pipes  
Sesquialtera II 112 pipes  
Sharp IV 144 pipes  
Cremona 8 ft. 61 pipes

**ECHO (Enclosed)**  
Spire Flute 8 ft. (Prepared)  
Flute 4 ft. (Prepared)  
Principal 2 ft. (Prepared)  
Larigot 1 1/2 ft. (Prepared)  
Cymbal II (Prepared)  
Hautbois 8 ft. (Prepared)

**PEDAL**  
Subbass 16 ft. 31 pipes  
Octave 8 ft. 31 pipes  
Rohrpipe 8 ft. 32 pipes  
Superoctaves II 64 pipes  
Mixture IV 128 pipes  
Trombone 16 ft. 32 pipes  
Trumpet 8 ft. 32 pipes

## SYRACUSE CHAPTER AGO MAKES REQUEST

The 1973 regional convention of the A.G.O. at Syracuse, New York will sponsor as part of its presentations a three day symposium dealing with late 19th and early 20th century French and German organ performance practices. They would be most interested in immediately contacting former students, close colleagues, and other knowledgeable individuals of the following organists: C. M. Widor, A. Guilmant, J. Bonnet, M. Du-

pré, L. Vierne, C. Tourenmire, K. Straube, G. Ramin, F. Heitmann, D. P. Hebestreit, and A. Sittard. They would also be interested in knowing of people who have old 78 R.P.M. recordings, organ rolls, or recordings of organ rolls of the above named performers. Anyone who can be of assistance is urged to write immediately to Wayne Leupold, 7 Evergreen Lane, Cazenovia, New York 13035.

## BOSTON AGO CHAPTER HOLDS FRANCK FESTIVAL

A festival celebrating the 150th anniversary of the birth of César Franck was held on Dec. 3 at the Church of the Immaculate Conception, Boston, under the sponsorship of the Boston Chapter of the A.G.O. The program consisted entirely of works by the noted 19th century composer played by chapter members.

Performing were Yuko Hayashi, chairman of the organ department at New England Conservatory of Music; John Ferris, organist and choirmaster at Harvard University's Memorial Church; Jack Fisher, instructor at Boston University; Frank Taylor, faculty member at Wellesley College and Lasell Junior College; and Brian Jones, instructor in music at Noble & Greenough School. The works performed included the *Pièce Symphonique*, *Fantaisie in A*, *Choral in E minor*, *Prière*, and *Final*. A choral group also sang the familiar setting of Psalm 150.

Immaculate Conception Church houses one of the finest American organs of the Romantic period, built in 1863 by the Boston firm of E. & G. G. Hook. Associated with the organ has been a long and rich musical history in which such luminaries of former days as J. H. Wilcox, George E. Whiting and Gaston Dethier have been participants. In recent times, the organ has become familiar to a wider audience through a recording of works by Franck by Thomas Murray, one of many players who have long felt that this instrument affords the best opportunity for registrational authenticity of Frank's works of any organ in the country. Until recently this instrument, electrified by Hook & Hastings in 1902 and unaltered since, has been falling into an alarming state of disrepair, further compounded by the fact that it had been little played in recent years. A renewal of interest in it has since prompted a drive for funds for its restoration. The first step in this procedure, a complete rebuilding of the console, will be accomplished by December. One of the purposes of the Franck concert will be to aid the church in raising funds for further restoration and repair work.

## U. OF TENNESSEE, KNOXVILLE AGO SPONSOR WORKSHOP

The University of Tennessee and the Knoxville Chapter of the A.G.O. will jointly sponsor an organ and church music workshop on Feb. 1, 2 and 3, 1973. It will be held at the Church Street United Methodist Church, Knoxville. Guest clinicians for the workshop will be Robert Anderson of Southern Methodist University, Dallas, and Phillip Dieterich of Union Seminary School of Sacred Music, New York City. Dr. Anderson will conduct three master classes for organists, and he will play a recital as part of the Church Street United Methodist Church's master arts series. Dr. Dieterich will conduct workshops on adult and children's choirs. The Holston Conference Fellowship of United Methodist Musicians is also supporting the conference. Further information may be obtained from John Brock, Assistant Professor of Music, The University of Tennessee, Dept. of Music, Knoxville, Tenn. 37916.

DR. HELEN HEWITT, retired head of the organ department at North Texas State University School of Music, Denton, Texas, was presented with the highest award of the international honorary music sorority, Mu Phi Epsilon. The presentation of the Elizabeth Mathias Award took place at a reception on Oct. 15 in Denton. Dr. Hewitt is one of only three persons in the U.S. to receive the award this year.

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or outbreaks of laughter. The inherently unmusical nature of the thing seems to be obvious to everyone — except organists! Organ dynamics are terraced dynamics, period. When the organ is no longer considered a machine for dispensing aural effects, and becomes once again exclusively a medium for the presentation of musical ideas, the swell will go the same way as leathery diapasons, 20 inch wind pressure, and other curiosities of yesteryear.

In closing I must stress that I do not advocate copying the baroque organ (whatever that is) or any other historical type, but simply a return — a complete return — to musical principles in organ design.

Yours truly,  
Richard Siggins  
Editor's Note: To all of the ideas in Mr. Siggins' letter, we say a hearty "Amen!"

Rosemont, Pa., Oct. 17, 1972 —  
To the Editor:  
In re October, 1972 Diapason: New Recordings: Marcel Dupré's Organ Works: Vol. II. Rollin Smith:

I believe that your readers would be interested in the origins of the musical score for the Variations on a Noël played by Rollin Smith on the above recording. This piece was transcribed by Mr. Smith from an Ernest M. Skinner pipe organ roll from the collection of Jesse V. Macartney. The transcription, done without the aid of any player mechanism, marks one of the very rare occasions when a music roll has provided a score otherwise unavailable.

Credit is due Mr. Macartney for his continuing efforts to preserve the many outstanding pipe organ recordings that appeared on the various makes of organ rolls during the first decades of this century. As one of the foremost authorities on pipe organ music rolls and their associated players, Mr. Macartney deserves credit for his helping make the above record possible.

Sincerely,  
Robert L. Baker

New Ulm, Minn., Oct. 16, 1972 —

To the Editor:  
THE DIAPASON has made the inference that in these United States the organ consultant's role in organ purchase is unnecessary. With this opinion I most heartily disagree.

A genuine organ consultant is very much concerned, as is the artistic organ builder, that a true work of art is created with each new instrument. Indeed, we have some builders, both large and small, which can, and do, build organs of real integrity. But the entire scene is such that in the majority of church purchases, an inferior organ of dubious artistic worth is not only possible, but also probable. Thus the low quality of most parish instruments in our nation is perpetuated.

Permit me to cite three circumstances which

necessitate the services of an organ consultant. First we have the church and its organ committee which possess a very limited knowledge of the musical instrument they wish to acquire; furthermore, a pipe organ purchase is made at such spaced intervals that it is likely neither has had any prior experience which would prove valuable. Secondly and unfortunately, many organists know little about their own instrument. Finally and perhaps most tragic of all, we find a great number of organ builders who are unable, because of lack of experience, skilled craftsmen, capital, or just plain knowledge, to build a true work of art.

I agree with THE DIAPASON's general argument that organ builders can build organs without a consultant. But for the reasons given above, I question whether "the organ as an artistic instrument is ultimately better served when the organ builder is left to his own craft, skill, and artistic ability" in such cases where both the purchaser and builder lack the essentials necessary to forestall an unfortunate purchase.

Yours truly,  
Prof. Edward H. Meyer  
Dr. Martin Luther College

The Editor replies: We believe that no organ consultant, no matter how expert or knowledgeable he is, can make a bad organ builder build a good organ. It might be relatively better, but not good. Only a good organ builder will build a good organ. There are lots of good organ builders around. The problem for a client who will purchase an organ, and knows not much about it, is to find out who is a good builder, satisfy himself that he can trust that builder, and then let the builder do the job. We said in our editorial and repeat here that we approve of a client seeking advice from knowledgeable people. The advice should be of the type that will lead the client to a builder. That is much different than the kind of "advice" which designs an organ for another person to build.

Virtually all the mail which we have received in answer to this question has been in favor of our editorial. Prof. Meyer's letter is the only one which has spoken in the negative, so far. With all due respect to Prof. Meyer, we sincerely believe that organists, churches, schools, and others who are concerned with the pipe organ would be much better off to seek out, learn, and versé themselves as much as possible about the structure, design, and art of organ building. If and when this is done, they will approach an organ builder directly, rather than putting the responsibility onto an organ consultant. We repeat: we know of hardly an organ consultant who knows as much about the art of organ building as the organ builders themselves. And it is this fact that has determined our convictions on the subject.

## To All of Our Readers and Friends

Instead of an editorial at year's end, we send you simply our warmest greetings for the Holiday Season, 1972 and the New Year, 1972.

May your spirit be filled with happy songs, may your habitat be invaded with peace, may the New Year bring you enrichment and joy of all kinds!

With best wishes,

Robert Schuneman  
Wesley Vos

Dorothy Raser  
Audrey Edgren

## Letters to the Editor

Pocasset, Mass., Oct. 15, 1972 —  
To the Editor:

As a collector of reed organs myself, I was most interested in Mr. Richards' description of the Miles Collection instruments. His first statement, about musical collectors not being musicians, is very nearly true in my case too; though I play the organ passably, I do so only for my own amusement. And although I own a 2M 7R Aeolian-Skinner, it plays from paper rolls too (Aeolian Duo-Art rolls). May I add some comments to his article?

Mr. Richards states that rocking melodeons (or lap organs, as I believe they are more commonly called) have no reservoir, and "equalization of wind depends on the skill of the player in manipulating the bellows." While it certainly takes much skill to pump one of these organs, they do indeed have reservoirs. The lower diagonal bellows is the feeder, and is held open by an internal spring. Hand pressure on the left side of the case causes this feeder to force air into the upper diagonal bellows, which is the reservoir. An internal spring, along with the weight of the organ mechanism, maintains the wind pressure in this reservoir (about 2-3" wg).

I own a lap organ by Farley, Pearson, and Co. of Worcester, Mass., two ranks of reeds (8' and 4'), nearly identical to the unmarked organ in fig. II. I can attest to the skill required in pumping it, as it is nearly impossible to use both hands on the keyboard without running out of air. It was obviously intended to be pumped with the left hand, as the case finish is worn right through on the left side from years of use. This organ is dated inside: M. Morse Tuner Dec 30 '47.

In describing the third group of organs, the "lyre-leg" and "octagonal-leg" melodeons, Mr. Richards asserts that, because of the single feeder, they have an "undulating quality of tone." It ain't necessarily so. A properly restored, leakproof organ will retain air in its bellows for fifteen seconds or more after pumping is stopped, plenty of time for the return stroke of the pumping pedal. Pumping once every second or two (about right for average church hymns), the reservoir will open and close an inch or two at the most, hardly affecting the wind pressure at all. The proper method of pumping, quite different from that for the later two-treadle organs, is to pump rather slowly on the downstroke, but to return quickly, minimizing the time between strokes. It's not at all difficult to master, unless one is used to pumping with both feet.

One point of some interest which was not explained is the matter of pressure or suction operation. Of course the European harmonium operates on pressure, but so did all of the early American organs. All lap organs are pressure instruments, as are a few of the lyre-leg organs. Suction operated organs were first built about 1835 by Jeremiah Carhart of Foughkeepie, who coined the term "melodeon" for his instruments, alluding to their mellow tone. After about 1850 nearly every maker switched to suction operation.

One last comment, concerning 2' reed stops. There is another reason why they rarely extend past middle G, besides their being difficult to make: they serve no musical function. In the bass, they are low enough in pitch to add some definition to the bass notes (and Heaven knows, reed organ tone can use all the definition it can get!). In the treble, on the other hand, they sound squeaky and apparently out of tune. I own a Loring & Blake parlor organ which has a 2' stop running through the full compass FFF-P. The treble half is absolutely unusable, even though I've muffled it to half of its original volume . . .

Yours,  
Alan Douglas

Mr. Richard replies: I was interested to read Mr. Douglas' comments on my article on the reed organs of the Miles Collection. I too have a small collection of these instruments; my interest in them began as a teenager when I rebuilt (under my father's supervision) an 8-rank Packard which is still in my possession. My shop presently contains several such organs in various stages of repair. It is always a pleasure to find someone with similar interests.

In regards to the lap organ, Mr. Douglas is quite right concerning its reservoir, and I am glad to take this opportunity to rectify this error. I discovered it only too late to make

the correction in the body of the article. However, as one who has restored numerous "one lunged" melodeons as well as played them, I can only reply to Mr. Douglas that his right ankle must be more supple than mine. Even with a reservoir which retains air 15 or even 25 seconds, it has been my experience that it requires a split second for the flap valves between the pump and the reservoir to seat, thus producing at least a slight shake on the return stroke, no matter how skillfully taken. Granted, it may be possible to mask this effect by manipulation of the music being played, but the characteristic remains.

Of course, my primary intention in pursuing this project was not to write a history of the reed organ, but to describe the organs in the collection. The harmonium operates on pressure, as do many early American examples (and some later ones — the Vocalion, for instance, which was originally British), but the later predilection by American builders for the suction system is evinced by the British reference to instruments built in this manner as "American organs."

I appreciate Mr. Douglas' interest in the article and particularly his generosity in allowing me to see the photograph of his lap organ, as well as his willingness to share information about organs in his own collection. I would like to maintain contact with him, as well as others interested in this area. — James H. Richards.

Reading, Pa., Oct. 20, 1972 —  
To the Editor:

I have been studying in Germany for several years and have been out of touch with what has been going on in the American organ world. Now I am home on vacation, and while catching up on things discovered your editorial in the February '72 issue of THE DIAPASON. You touched on things about which I feel very strongly and to which I have given much thought. Although the editorial appeared eight months ago, the matters covered are as current now as they were then.

At the outset I wish to say that I have extensive experience on both the "Classic" organ (I've been playing a Flentrop for the past three years) and the conventional American electro-pneumatic type. My views are the results of this experience.

(1) The Pedalboard: I am convinced that most organists oppose the flat, straight type simply because they are too lazy to get used to it. I would not even agree that it is convenient physically. The distance between the keys of any given interval is not constant from the front to the back of the pedalboard. Thus, there is a different "feeling" in going from, say, C-G at the front of the pedalboard than in the middle or near the back. On the flat, straight type, the distance remains the same. This fact is of course obvious, but I don't think many organists have considered its unfortunate effect on pedal technique.

(2) Stop Action: It is obvious that electric stop control is more comfortable, but it also makes precise registration impossible. This lack of precision is bothersome enough in some "old" music, but makes the playing of many modern compositions, in which the stops are "played" as much and often more than the keys, completely unsatisfactory. Those who would have us believe that mechanical stop action is old-fashioned would do well to acquaint themselves with modern music and the demands it makes on an organ. Unfortunately, there are still far too many organists who are only too willing to sacrifice art on the altar of convenience.

(3) Combination Action: Few people would deny that a combination action has certain limited advantages even in the pre-romantic repertoire, but it is bound up with electric (or electro-pneumatic) stop action and its above-mentioned disadvantages. I am familiar with recent attempts by builders in Germany and Sweden to build mechanical combination actions along new lines, but they are cumbersome and not really worth the trouble and expense involved. In my view the only acceptable "combination action" is a knowledgeable assistant.

Finally, I would like to comment on a highly controversial topic — the swell. The prevailing views on this should be thoroughly reconsidered. Of all the devices the Romantics devised to make the organ sound like something it is not, the swell is surely the most unnatural and intolerable. I have frequently demonstrated this primitive contraption to musicians and musically sophisticated people, and it unfailingly elicits either polite condescension



### 3rd ANNUAL LISZT FESTIVAL AT WESTMINSTER

Westminster Choir College, Princeton, N.J. hosted the third annual American Liszt Festival from Oct. 27 through Oct. 29. The three days of the festival were devoted to lectures, recitals, and concerts dealing with the various aspects of Franz Liszt's life and composition.

Dr. Ray Robinson, president of the Choir College, delivered the opening lecture on "Liszt's Influence as Educator." Joan Lippincott, head of Westminster's organ department presented a recital of Liszt's organ works as part of the festival. The program included the *Prelude and Fugue on BACH*, *Trauerode, O Sacrum Convivium* for alto and organ, *Ossa Arida* for men's chorus and organ four hands, *Fantasia and Fugue on Ad Nos, Ad Salutarem Undam*, and the *Variations on Weinen Klagen*. Mrs. Lippincott was assisted by Eugene Roan at the organ, alto Carol Roan, and a men's chorus of Westminster students.

The final concert included a performance of Bela Bartok's *Cantata Profana* by the Westminster Symphonic Choir under the direction of Joseph Flummerfelt. Other participants in the festival were Halsey Stevens of the U. of Southern California; Julio Esteban of the Peabody Conservatory of Music; Todd Crow of Vassar College; Larry Walz of North Texas State U.; Harold Tompson of Mississippi State College; Joseph Banowitz of Central Michigan University; Stephen Erdley of Toledo U.; Sonya Hanke, Australian pianist; Agnes Walker, pianist from Scotland; and Nadia Koutzen, violinist from Princeton.

ST. ANDREW'S CATHOLIC CHURCH, Fort Worth, Texas, was the scene of the second annual Roman Catholic Diocesan Music Workshop for singers, organists, choir directors, and song leaders. The Schola Cantorum of Fort Worth, Bev. R. Henson, director, was featured in reading sessions, and Mr. Henson led a session on choral techniques. Organ workshops were led by Emmet Smith and Noel Goemanne, and a children's choir session was led by C. Allison Salley. Bishop John J. Cassata was keynote speaker, and the choirs of St. Andrew's Church and St. Peter's Church were involved in music for the services.

Godfrey Hewitt, organist and choirmaster of Christ Church Cathedral, Ottawa, Canada, is to receive the Lambeth degree of doctor of music in recognition of his "distinction as a musician and of outstanding services to church music." This is an honor bestowed on comparatively few church musicians by the Archbishop of Canterbury. The degree will be conferred in the chapel of Lambeth Palace, the London residence of the Archbishop of Canterbury, at a date to be arranged. Mr. Hewitt was organist at Lambeth Palace before assuming his present position in 1931. In inviting him to accept the degree, the Archbishop of Canterbury, the Most Rev. Michael Ramsey, pointed out that the term "honorary" is not used in connection with the Lambeth doctorate, which is "a straight-forward recognition of merit." Mr. Hewitt was born in England and received his musical training there. His contribution to church music was recognized in 1969 when he was made an associate of the Royal School of Church Music.

THE CATHEDRAL OF ALL SAINTS, Albany, New York is celebrating its centennial year. As part of the observance, the first Sunday afternoon musical program in this year's series featured Betty Mathis as soloist in Poulenc's "Concerto in G minor for Organ and Orchestra." Lloyd Cast, cathedral organist and choirmaster directed the choir of men and boys in Fauré's "Requiem" in the Nov. 5 concert preceding Evensong.

### SAN JOSE CHAPTER AGO ANNOUNCES COMPOSITION CONTEST

The San Jose Chapter A.G.O., California, will commemorate its 50th anniversary year by holding a composition competition. The work must be a "Festival Prelude for Organ" of approximately 10 minutes duration. The winning piece will be presented in recital on May 20, 1973. First prize in the competition will be \$200, and second prize will be \$100. The deadline for entries will be March 1, 1973. The judges will be Lou Harrison, Herbert Nanne, and Porter Heaps. Entry blanks and further information may be obtained from: A.G.O., San Jose Chapter, Anita Graves, Competition Chairman, 810 Menker Ave., San Jose, California 95128.



ZUMBRO LUTHERAN CONGREGATION, Rochester, Minn., has sponsored a busy season of musical activities during October, November and December of this year. A Choral Vespers sung by the Bach Choir of Zumbro Church sang works by Grandjany, Near, Purcell, Joubert, Tye and Fauré on Oct. 15, and Merrill N. Davis III, organist of the church, played a recital on Oct. 22. Music sung by the Rochester Male Chorus was featured at the Oct. 29 Vespers, and Paul Manz was guest organist along with many choirs of the Rochester area in an all-city Festival of Christian Hymns on Nov. 5. The high school choir of Westwood Lutheran Church under the direction of Ronald A. Nelson sang at the Nov. 12 Vespers. Britten's opera, "Noye's Fludde," was presented under the direction of Roy Brottlund and Lloyd Ketterling as part of the Rochester Religious Arts Festival on Nov. 19. Alexander Boggs Ryan was presented in recital on Nov. 26, and Robert E. Scoggin played organ and harpsichord with a consort of singers and instrumentalists on Dec. 3. A multimedia service led by the youth of Zumbro Church will comprise the Dec. 10 Vesper Service. Assisting Mr. Davis in the music program of the congregation is Larry Reynolds.

C. Griffith Bratt received the coveted Governor's Award of the State of Idaho for excellence in the arts. Selected by the Idaho Commission on the Arts and Humanities for his outstanding contributions in the field of music in the state, Dr. Bratt was presented the solid silver award by Idaho's Governor, Cecil Andrus. In addition, Dr. Bratt was distinguished guest at a luncheon given in his honor by the Idaho State Federation of Music Clubs, where he was presented a plaque for his outstanding achievements as composer, concert organist, and as a teacher. Dr. Bratt was formerly chairman of the music department at Boise State College, and he is now composer in residence at the school. He is state chairman of the A.G.O. in Idaho, and he was the 1971 winner of Peabody Conservatory's Distinguished Alumni Award. His latest opera, "Rachel," was premiered in Boise in October, where it was received enthusiastically.

A "HEINRICH SCHUETZ FESTIVAL" was held during the week beginning Nov. 6 at the North Texas State University School of Music, Denton, Texas. Dr. Charles Brown directed the week-long activities which included lectures and performances of music by Schütz and his contemporaries.

MARILYN MASON, chairman of the organ department, the University of Michigan School of Music, was presented a Distinguished Faculty Achievement Award by University of Michigan president Pabben W. Fleming at the annual faculty-staff convocation on Sept. 25. Prof. Mason donated the \$1,000 award accompanying the honor to the School of Music Fund for use in scholarship assistance.

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# Performance and the *Affektenlehre* in Bach's *Orgelbuechlein*

Registration, Tempo, Phrasing and Articulation, Ornamentation, and Expressive Nuance  
Part I: Chorale Preludes for Advent and Christmas

by Thomas Harmon

A musician cannot move others without himself being moved. . . . He must especially perform this duty in music of which the nature is highly expressive, whether it is by him or another composer. In the latter event he must be sure to take on the feeling which the composer intended in writing it.

— G. P. E. Bach<sup>1</sup>

This advice to the performing musician from the pen of J. S. Bach's most celebrated son is well taken and probably reflects his father's careful tutoring in the art of musical performance and composition. Indeed, the *Orgelbuechlein* itself may have played a very important role in Bach's training of his son, as suggested by the composer in his prefatory inscription: "Wherein a beginning organist is given instruction in many diverse ways of realizing [i.e., composing or performing] a chorale . . ." Despite Bach's serious pedagogical intentions and the sage advice of his son, however, the expressive implications of the text and the affective musical devices are very often ignored in otherwise fine modern performances of Bach's works. To perform a Bach chorale-prelude with no regard for the expressive inferences of the text is to overlook one of the composer's most subtle and artful contributions to the piece and might be compared to the acting of a stage role completely out of character, or, as Russell Miles amusingly observes:

. . . the organist who plays Bach according to the urgings of his own conceit, aided and abetted by the unconscious drives of his solar plexus, should be shunned, as the painter would surely be arrested who attempted to adorn the Mona Lisa with a permanent wave.<sup>2</sup>

Before delving into a study of Bach's affective musical language and its meaning to performance of representative chorale settings from the *Orgelbuechlein*, a few general remarks might be in order regarding the commonly used but seldom understood term *Affektenlehre*, or "Doctrine of the Affections," as it is usually translated into English. In his extensive monograph on the subject Walter Serauky points out that descriptions of music related to *Affectus* (passive of Latin *afficere* — to do to someone or something) date all the way back to Aristotle and Plato up through Cassiodorus (11th-12th c.), Glareanus and Zarlino (16th v.) to a flourishing peak in the 17th and 18th centuries of the Baroque.<sup>3</sup> Giulio Caccini in his foreword to *Le nuove Musiche* (1602) describes the expressive power of harmony and vocal embellishments; Monteverdi in his foreword to *Madrigali Guerrieri et Amoros* (1638) cites three different affects depicted by rhythmic devices: *stile concitato* (agitated style), *stile temperato* (temperate style), and *stile molle* (soft style) representing *Ira* (anger), *Temperanza* (temperance), and *Humilita* (humility) respectively. In his *Harmonie Universelle* (1636) Marin Mersenne discusses the affective powers of musical instruments — trumpet, lute, stringed instruments, flute, etc., while Athanasius Kircher in the *Musurgia universalis* (1650) considers the validity of general associations of the major and minor keys with specific affects, and Isaac Vossius in his *De poematum cantu et viribus Rhythmi* (1673) relates the ancient poetic meters to the affects. In the 18th century, according to Serauky:

. . . the *Affektenlehre* comes into closer touch with aesthetics of musical imitation. . . . The old *Affektenlehre* therefore undergoes a notable systematization through the stylization of the figures of grammatical affective expression, for

which the period of the eighteenth century developed and put to use rhythmic, melodic, and motivic formulas in the art of music. . . .<sup>4</sup>

Late Baroque authors contemporary to Bach offer many interesting comments about the affections in music, as Serauky summarizes: Andreas Werckmeister in his *Harmonologia Musica* (1702) recommends to the organist the changing of keys when playing chorales in order to bring out the inherent affects; Johann Mattheson in *Der Vollkommene Capellmeister* (1739) mentions the affective implications of dance music and its rhythms; Jean-Philippe Rameau claims in his *Observations sur notre instinct pour la musique* (1754) that the beauty of harmony is the key to affective expression; while his compatriot Jean-Jacques Rousseau posits that melody is indeed the primary vehicle for expression of the affects in his *Lettre sur la musique française* (1752) and *Dictionnaire de musique* (1767). A summary of the observations of these and other writers, both historical and contemporary, discloses that affective powers are attributed to nearly every element of musical composition and performance.

What were some of these specific musical-rhetorical devices at the time of Bach? Arnold Schering's enlightening study of Christian Wolff's *Psychologia empirica* (1733), one of the most important of all late Baroque documents dealing with the *Affektenlehre*, reveals some of the principal devices:

Primitive symbolic figures (those which do not derive their origins from other earlier figures):

- 1) Ascending and descending scales for ascent and descent
- 2) High and low register for mountain and valley or heaven and earth
- 3) Familiar figures for hurrying, hesitating, awakening, plunging, marching, staggering, etc.

Derived symbolic figures (those which stem from other figures):

- 1) Rocking figures for the sea and waves
- 2) Resting tones for sleep
- 3) Tritone for pain and the Cross
- 4) Accumulative dissonances for death and terror<sup>5</sup>

Schering, in addition, undertook a complete study of the symbolic use of canon, and tracing this device back as far as the time of Dufay (d. 1474) as a symbol of the oneness of the Father and the Son, categorizes Bach's use of canon (1) to depict the verb *folgen* (to follow); (2) to reveal through the lack of independence of the two voices some manner of bond between the two (metaphorically); (3) to symbolize metaphorically the lead voice as a model to be imitated by something represented by the successive canonic voices; (4) to symbolize spiritual unanimity of the voices; (5) to symbolize a compulsory imitation, as the second voice is controlled by the first and forgoes its independence and individuality; and (6) to symbolize elements which are divided and yet at the same time are inseparably bound, thereby suggesting some kind of previous divine law.<sup>6</sup>

As to the comparative importance of the role which this Doctrine of the Affections plays in the Baroque period, Paul Henry Lang comments in a recent essay:

The music of the baroque sprang from the background furnished by the affections and temperaments; and from its very beginnings preference was accorded to music connected with words and action.<sup>7</sup>

Thus, in interpreting the organ works of Bach, it is particularly important to consider the affective qualities of those works which are connected with words: the chorale-preludes. As a point of departure, every sensitive artist should examine first of all the original German text of the first stanza of the chorale to determine the basic expressive quality through key words in the text, usually

the nouns and verbs. For, as Lang concludes, "The specific formal principle of the baroque is the statement of the 'basic affection' and its subsequent exploitation by continuous expansion."<sup>8</sup> From this point, a more detailed scrutiny of Bach's symbolic and pictorial techniques is the next step toward a discerning performance of the work. Again, the German text or a literal translation should be the guide, since the usual poetic translations, although beautiful in themselves, often alter considerably the meaning and placement of the key descriptive words. In the following discussion of diverse chorale settings from the *Orgelbuechlein*, this author's literal translations of the German are offered with key affective words italicized as a point of reference for the study of Bach's use of the *Affektenlehre* and the implications to performance. To permit a study in depth, only representative chorales for each season will be treated as models for subsequent independent study by the reader.

In the first chorale-setting for Advent *Nun komm, der Heiden Heiland*, BWV 599, a general mood of supplication and wondrous anticipation of the coming of Christ is clearly described by the key words in the text:

Now come, Savior of the Heathen,  
Recognized Son of the Virgin;  
Wherefore the whole world is in wonderment  
That God ordained (for Him) such a birth.

Bach evokes the mood of supplication through the relentless appoggiatural and suspended dissonances cascading downward through all the voices and pleading for resolution on the final tenor note. A wondrous effect is created by the ethereal beauty of the suspended harmonies and by the unbroken spell of the gentle 16th-note motion. More specific tone painting is exhibited by the descending patterns of four 16th-notes and the descending pedal figuration which many authors have recognized as symbolism of the descent of God's Son to earth. Moreover, the dotted rhythm in the pedal, cited as "majesty" rhythm by Albert Riemenschneider,<sup>9</sup> contributes not only a feeling of majesty pervading the supplication and wonderment but may also symbolize God's ordaining the coming of His Son on earth, as suggested in the fourth line of the text. Mattheson's comment that the key of A minor is "honorable and calm" seems to be completely in agreement with Bach's choice of that key here.<sup>10</sup> As another elucidation of the symbolism, the noted Viennese organist Anton Heiller recognizes the four-note figure in 16ths not only as the first four tones of the chorale melody in diminution and inversion but also as the sign of the cross, anticipating the Passion of Christ.



Although this may at first strike the reader as far-fetched fantasy, there is ample documentation, first of all, of the symbolic interconnection of Passiontide with the Advent and Christmas season in other music of Bach as well as in religious writings and art throughout history.<sup>11</sup> Secondly, Bach's graphic symbolism of the Cross through musical motives such as this one has long been recognized in connection with his *St. Matthew Passion* and with the *Orgelbuechlein* setting of *Da Jesus an dem Kreuze stund* (to be discussed later).<sup>12</sup> Finally, Heiller points out the gently undulating figure in the treble accompanimental voices of the last measure as the cradle-rocking motive which appears subsequently in Bach's setting of *Puer Natus in Bethlehem*.

Of prime importance in the realization of these affective devices in performance on the organ is the choice of registration, just as orchestration was an impor-

tant aspect of Bach's pictorial and expressive language in the cantatas, oratorios, and passions. The French overture-style of the opening chorus of his Cantata, BWV 61, also based on *Nun komm, der Heiden Heiland* and composed at Weimar, provides an interesting model. Although the prominent dotted rhythms in the cantata setting stress particularly the element of majesty, and the spirited section in triple meter suggests a glad state of wonderment, the orchestration is not large and brilliant but relies only on the beautiful foundation tone of the string *ripieno*. For the *Orgelbuechlein* setting the aura of wonderment and the richness of the harmonic texture suggest an ensemble of the most beautiful foundation stops on the organ — either flutes or principals, or a fusion of both. Flutes 8' and 4' in the manual with Subbass 16' and Principal 8' to set off the pedal slightly by means of 'cello-like color should be ideal. In a large room, manual principals 8' and 4' may be used with pedal principals 16', 8', and 4'. *Tempo*, likewise, plays a vital role in creating the proper affect. For this work, the chorale melody must be discernible in four beats to the measure so that the figuration does not dominate, yet the tempo must maintain the wondrous longing and majesty of the affect. Hermann Keller's recommendation of quarter-note = 40 seems well advised.<sup>13</sup> *Phrasing and articulation* is another aspect of performance which may enhance or contradict the mood implied by the text as it may also bring into relief or completely disguise the tone painting of the melodic figures. In *Nun komm* the accompanimental figures must flow downward in a smooth *legato* so as not to dominate the melody, while careful breaths at the end of each phrase of the melody and before each new apex of the pedal's descending line will set these important rhetorical figures into relief. Regarding ornamentation and expressive nuance, any improvised graces would clutter and confuse the already lavish 16th-note diminutions, which must be recognized as ornamental and performed accordingly with deep concentration on the affect to be portrayed. Such a gem as this chorale-setting might very well have been used by Bach for the "Prelude to the Chorale" which he himself indicated to be part of the "Order of divine service in Leipzig on the morning of the first Sunday in Advent," notated in his own hand on the inside cover of Cantata, BWV 61, as reported by Albert Schweitzer.<sup>14</sup>

A reading of the text itself does not wholly reveal the general affect portrayed by the music of *Gottes Sohn ist kommen*, BWV 600:

God's Son has come  
For the good of all mankind  
Here on earth,  
Of lowly birth,  
That he may free  
And unbind us from sin.

Nevertheless, a study of the music completes the picture. The key of F Major, reports Mattheson, "is capable of expressing the most beautiful sentiments in the world: magnanimity, steadfastness, love . . . in the most tremendously natural manner and with unparalleled facility." Thus, the key helps to create the mood of steadfast Christian love established by Christ's coming "for the good of all mankind here on earth." The smooth, natural flow of the upper three lines heightens the atmosphere of goodness and a semi-detached articulation of the walking bass line (l.h.) communicates steadfastness "on earth." Keller sees Bach's use of canon for the exposition of the *cantus firmus* as symbolic that "God's Son fulfilled the Law," while Anton Heiller suggests that the canonic voice represents the Son on earth (symbolized by the earthly voice of the trumpet registration requested by Bach) following in the image of the Father in Heaven (symbolized by the "lead" voice played on the "Principal" 8'). Another interpretation might be to associate the

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first voice with Christ, the "Principal," leading mankind, the earthly canonic voice of the trumpet, from sin. Less speculative is the symbolism of the constant string of 8th-notes unwinding in the alto voice to depict the "unbinding" from sin. It is probably no accident that the descending scale in the bass voice (m. 9 - 10) occurs simultaneously with the textual reference "here on earth," a concept which is also honored in the placement of the Trumpet *cantus firmus* to delineate heaven and earth. Bach's single indication for a trill in the main voice on the word "Frommen" (for the good or benefit of us all) suggests perhaps it is Christ who is portrayed by the Principal's melody.

In regard to performance, it should first be noted that the indication a 2 *Clav. e Pedale* as forwarded in most editions and in Keller's book, is both impractical and absent from Bach's autograph manuscript of the work. (This is also true of *Vom Himmel kam der Engel Schaar*, BWV 607, and *In dulci jubilo*, (BWV 608.) Probably this stems from a lack of understanding of Bach's valuable and unique registration markings, calling for *Man. Princip. 8 F.* and *Ped. Tromp. 8 F.*, which Hans Klotz incorrectly interprets in the older Netherlands tradition indicating a Principal *plenum* up through the mixtures. Yet Bach's registration, as taken literally to indicate only two 8' stops, is perfectly in keeping with newer trends of registration in the late Baroque, particularly in Bach's native central Germany. Only Bach's registration is capable of correctly realizing the balance necessary between canonic voices as well as between the bass and alto voices, at the same time producing the appropriate affect of steadfast love and goodness. The modern performer must, however, beware of a badly voiced or dull Principal (which may be improved by combination with a flute 4' or a string 8') and must take care that a modern French-style Trompette does not overbalance the Principal. The tempo should be a moderate half-note = 60 to bring the canon into relief and to allow the 8th-notes to unfold in a relaxed and natural manner. Phrasing and articulation should carefully heed the rests at the end of each phrase in both canonic voices, while the alto voice should maintain a smooth legato so as not to attract attention away from the canon, and the bass should be only slightly detached in order to preserve its linear flow. Further expressive nuances suggested in connection with the interpretation of the affective language include careful emphasis of the trill in m. 7, resolving it smoothly into the two quarter-notes which form a turn at the end. Consciousness of both canonic voices entering and exiting may be enhanced by subtle nuance as can the approach to the low "C" in the bass line in m. 10 and in the penultimate measure to communicate the symbolism of "here on earth" to the informed listener.

Joy breaks forth in the Christmas chorale, *Puer natus in Bethlehem*:

A boy is born in Bethlehem  
Thus rejoice, Jerusalem!  
Alleluia! Alleluia!

Bach's musical interpretation of this affect includes the joyous 8th-note activity of the inner voices and the bell-like peal of the syncopated pedal ostinato along with his choice of key - a skillful blending of G minor and its relative B-flat Major. Among other qualities associated with the key of G minor, Mattheson instructs that it is the "most beautiful key," usable not only for "tender things" but also for "controlled gladness." B-flat Major, he feels, should be "very entertaining and brilliant." These keys, therefore, are perfectly in keeping with the controlled gladness and brilliance appropriate to the tender scene of the child in the manger. As regards symbolism in this setting, Schering suggests that the entwining 8th-notes of the inner voices represent the wrapping of the child in swaddling clothes, a technique which has a precedent in the first recitative of Schütz's *Christmas Oratorio*:<sup>16</sup>



Heiller, on the other hand, sees the gentle undulating figuration as the rocking of the cradle, already foreshadowed in the final measure of *Nun komm, der Heiden Heiland* mentioned above. Regarding the descending motive in the pedal, this author would agree with Keller's analysis that it represents the descent of Christ from heaven, a motive which pervades the entire Advent and Christmas portions of the *Orgelbüchlein*, rather than with Schweitzer's extrapolation beyond the text to view this descending figure as "a constant succession of deep obeisances of the kings before the Child Jesus." The overall effect of this pedal figure, as previously suggested, is more like the pealing of bells as in the pedal ostinato of *In dir ist Freude*, BWV 615.

In the registration of this work, one must find a sound which will reflect both tenderness and controlled gladness. Depending on the acoustical situation, a flute or principal ensemble not exceeding 2' pitch in the manuals should produce the desired quality. Especially effective is the use of flutes 8', 4', 2' in the manual with Subbass 16' and Principal 8' in the pedal to set the ostinato figure slightly apart from the other voices. An *allegretto* half-note = 58 should produce the desired feeling of controlled joy at the tender nativity scene. Phrasing and articulation should include breaths after each phrase of the chorale melody in the soprano and a moderate articulation in the pedal before each syncopated half-note to emphasize the apex of each descending line as well as to produce the effect of pealing bells. Regarding the two instances of common notes between the soprano and alto voices, the alto should rule in m. 4 at the end of the phrase in order to maintain the 8th-note motion but should allow the melody to rule in the penultimate measure where the 8th-note motion is reinforced in the tenor. The constant movement of the eight-notes demands special control in performance to create the affect of tenderness and to complement the other voices rather than to lead them in a stream of consciousness. Finally, an improvised trill on the melodic leading tone to the final measure will help to enliven the final exclamation of "Alleluia!"

Bach depicts rejoicing in a more exuberant manner in his setting for two manuals and pedal of the chorale *Der Tag, der ist so freudenreich*, BWV 605:

This day is so full of joy  
Of all living creatures,  
For God's Son from the Heavenly Kingdom,  
Above all Nature,  
Is born of a Virgin.  
Mary, thou wert chosen  
That thou were Mother.  
What wondrous thing has come to pass?  
God's Son from the Heavenly Kingdom  
Is born to all mankind.

His choice of G Major as the tonal center is, according to Mattheson, "apt for cheerful pieces." To produce an affect even more full of joy" the composer employs written-out mordent and appoggiatura ornamentation in the alto voice to provide a "joyful, soaring rhythm," as described by Philipp Spitta.<sup>17</sup> Riemenschneider's correlation of the tenor's dotted rhythms with majesty may indeed provide the necessary symbolic reference to "the Heavenly Kingdom," as does the chorale melody itself with its dotted rhythms and clarion-like straightforwardness, suggesting regal fanfare. The combined effect of the contrapuntal interweaving of the alto and tenor voices is certainly too ebullient, however, to represent the "rocking of the Child's cradle," as suggested by Geiringer<sup>18</sup> and Keller, who sees this motive already anticipated in the previous chorale setting, *Gelobet seist du, Jesu Christ*. In the pedal the familiar descending figure symbolizes the last two lines of the stanza.

The registration of this work should reflect both the joy and the majesty of the text and musical ideas. Bach singles out the *cantus firmus* on a separate manual to permit the use of a solo voice, inviting the selection of either a trumpet or cornet or both combined in keeping with 18th-century tastes and the general

association of trumpets with majesty and joy in the late Baroque.<sup>19</sup> For the left hand accompaniment a scintillating registration on the *Rückpositiv* or *Brustwerk*, topped by a Scharff or Cymbel mixture, is ideal. Foundations 16', 8', and 4' perhaps underlined by a Fagotto 16' provide an appropriate complement in the pedal. Here is also a fine opportunity to use a cymbelstern if it is not too loud. A moderate tempo of about quarter-note = 66 allows both the majesty of the melody and the joy of the accompaniment to come forth, particularly if the *cantus firmus* is articulated slightly between notes to create the brilliant effect of tonguing on a trumpet and if the tenor's 16th notes are treated staccato and are answered by staccato 16ths in the alto voice to clarify the dialogue between the two voices and to contribute to the overall sparkle:



This is a fine example of Bach's melodic, rhythmic, and affective use of mordents, appoggiaturas, and slides (alto voice) as well as *notes inégales* (tenor voice), and the tempo must not be so slow or the articulation so pronounced as to focus undue attention on these decorative elements. Finally, the pedal line benefits from a breath before each apex to emphasize the symbolic descent.

The joy of Christmas reaches its peak in Bach's setting of *Vom Himmel hoch, da komm' ich her*, BWV 606:

From heaven above to earth I come  
To bear good news to every home;  
Glad tidings of great joy I bring,  
Whereof I now will say and sing.  
(Tr. C. Winkworth)

Great joy is normally associated with the Baroque composers' use of the key of D Major, as witnessed by Handel's *Hallelujah Chorus*, Vivaldi's *Gloria*, and the *Gloria* from Bach's *B minor Mass*. Mattheson says that D Major "is by nature somewhat sharp and capricious and for loud, joyous, martial, and arousing things." Certainly Bach's ecstatic outpouring of 16th-notes intensifies the affect, although there is more to these chains of diminutions than first meets the ear. Spitta recognizes the rising and falling tetrachords of 16th-notes as symbolism of the singing "angelic hosts soaring to and from heaven."<sup>20</sup> Moreover, the rising and falling 8th-note pedal figure, also in four-note motivic units, reiterates this pictorialism. In the final phrase of the piece, the long descent of all four voices, culminating dramatically on a *terra firma* of D's spanning four octaves, is an awe-inspiring example of Bach's genius in tone-painting. Anton Heiller looks even deeper into this final phrase and recognizes in the pedal the symbolic reference again to the Passion of Christ in the form of the sign of the cross, followed by the syncopated descending lines, as later used in the setting of *Da Jesus an dem Kreuze stund* to depict Christ's hanging on the Cross.

To reflect the "great joy" mentioned in the text and the "loud, joyous, and arousing" qualities of the key, the registration should be "sturdy and big," as Riemenschneider recommends, rather than "misty and delicate," as Keller allows. Late Baroque practices as well as Bach's personal tastes would suggest a *plenum* uniting foundations, reeds, and mixtures of coupled manuals with a heavy, reed-dominated pedal, including even a 32-foot flue if manual 16-foot tone is available. The tempo should bring out the joyous exuberance at about quarter-note = 68-72, thus requiring ample breaths after each melodic phrase and careful attention to rests in order that the rhetoric of the music will be clear. Grouping of the pedal figure into sweeping phrases of four notes each, except for the penultimate measure in which the two quarter-notes should be joined to the four 8th-notes which follow, will elucidate the symbolism and produce a fine musical effect. Again in this chorale the performer should be careful to control the 16th-notes so as to avoid an uncomfortable sense of urgency or a stream of consciousness. Special emphasis may be placed upon the beginning of the long descent of the final phrase and its resolution on the tonic octaves.

Bach's techniques for expressing joy at the coming of Christ seem almost inexhaustible as one marvels at the

Christmas settings from the *Orgelbüchlein*. As one last example in this study, his chorale-prelude on *Wir Christenleut'*, BWV 612, presents three different affects derived from the text:

We Christian folk; we Christian folk  
May now rejoice,  
For Christ is born to comfort  
And to bring to us salvation.  
Whosoever seeketh comfort in Him  
And believeth steadfastly shall ne'er be lost.

First of all, an atmosphere of rejoicing is produced by the stylized Passetied dance rhythm figurations



found also in the 9/8 C Major *Prelude*, BWV 547 (cited by Keller), the final section of the "St. Anne" *Fugue*, BWV 552, the A minor *Fugue*, BWV 543, and the *Gloria* of the B minor *Mass*, and the ecstatic *Herrscher des Himmels* chorus from the *Christmas Oratorio*, just to name a few. Secondly, the mood is quieted somewhat in m. 10 and 11 in parallel to the phrase "Whosoever seeketh comfort in Him" as the pedal drops out to focus on the more delicate manual texture which suddenly begins to move more complacently in steadily flowing 16th-notes. Finally, as Schweitzer points out, the contrasting "step motive" in the pedal aptly portrays the concept of steadfast belief by means of its prominent metric pulse and strong melodic angularity firmly underscoring both the rhythm and the harmony.<sup>21</sup> It is a very effective touch indeed that Bach silences the pedal during the phrases dealing with salvation and comfort, then brings it back dramatically in the final phrase with the words "whosoever believeth steadfastly," which are given final emphasis by the firm tonic pedal point in the last two measures. Overall unity of all three affects is provided by the G minor tonality, which, Mattheson confirms, is also suitable for expressing "moderate seriousness." A very special moment in the harmony occurs with the extended tritone dissonances in the third measure from the end on the accented syllable of *verloren* (lost), which then resolve into the optimistic and joyful consonance of the G Major tonic in the final two measures.

All three affective ideas must be supported in the choice of registration. A bright, yet *dolce* and *cantabile* manual combination such as flutes or especially beautiful principals 8' and 2' or 8', 4', 2' will help to transmit simultaneously the joy and the solace of the text, while a solid pedal of foundations 16' and 8' appropriately balanced with the manual will contribute a feeling of steadfastness. An *allegretto* tempo of about dotted quarter-note = 52 will allow all three moods to be impressed upon the listener. As regards phrasing and articulation, the slightest comma after each group of four 16th-notes in the inner voices will enhance the dancelike quality of rejoicing; however, the performer should be watchful to let the chain of 16ths in m. 10 and 11 unwind smoothly and *legato* to suggest "comfort." The pedal's 8th-notes should be played semi-detached to stress their steadfastness. Throughout the piece sensitive and subtle turns of the phrase will help to communicate in sound all of the inner secrets of the piece as revealed in the score.

In summary, this study has attempted to confirm the especially important role which the *Affektenlehre* plays in Bach's chorale-preludes as well as to establish a method by which the modern organist may approach the performance of these works analytically in order to realize their fullest artistic content and to communicate them "affectively" to the listener. This approach should include: (1) study of the original German text of the first stanza of the chorale to determine the key affective words and their precise occurrence in the organ setting; (2) careful choice of registration so that both the color and dynamics reflect the general affect of the text as well as the registration practices of the time; (3) establishment of a tempo which will bring all elements of the piece into proper balance with one another and with the basic mood of the text; (4) application of phrasing and articulation not only to enhance the overall mood but also to differentiate various musical-rhetorical figures and to stress those of special significance; (5) consideration of ornamental figures,  
(Continued, p. 14)

I suppose that the reader has got this far more or less allegro. I must ask him, however, to change into adagio when studying what follows; at first reading it is not easy to understand this, as it is rather complicated. We have

whole, half-, quarter-, eighth-notes because the relation between two notes following one another and indicated by these symbols is always the relationship 2:1. We do not have "third" notes, although we can, of course, write triplets. How long note durations should be is not clear all by itself. The relation of the "old" notes, used until quite a number of years after 1600 —

longa, brevis, semibrevis, & minima was sometimes 2:1, but could also be 3:1. This depended on a symbol at the beginning of the score. The duration of the semibrevis was absolutely constant: i.e., the time necessary for two unhurried steps of an adult. A metronome was not necessary.

The relation longa/brevis which could be

was called *modus*, a word difficult to understand because of many meanings; also meter (verse) or mode (key). The relation brevis/semibrevis was called *tempus*; the relation semibrevis/minima was called *prolatio*. The relation "modus" is extremely rare in keyboard music. In addition to it there are four possibilities:

tempus 2:1 with prolatio 2:1, symbol  $\text{C}$   
 tempus 3:1 with prolatio 2:1, symbol  $\text{O}$   
 tempus 2:1 with prolatio 3:1, symbol  $\text{C}$   
 tempus 3:1 with prolatio 3:1, symbol  $\text{O}$

Thus the complete or half circle expresses the tempus relation; 3 was "perfect," 2 was "imperfect;" and a dot or the absence of a dot indicates the prolatio, whether "perfect" or "imperfect."

The complications which come from this can be seen by what follows:

but  $\text{C} = 2 \text{O} = 4 \text{D}$  ;  
 $\text{O} = 3 \text{D} = 9 \text{M}$

In the latter case each minima lasts 2/3 of the time a minima lasts in the first case. On the other hand, a brevis under the

symbol lasts 1½ times as long as under C; the semibrevis, however, has a constant duration, the time necessary for two unhurried steps, of which about 120 are possible in one minute. In the modern way,

Mostly the duration of a semibrevis was marked by beating down and up with the hand in the time needed for the two steps — in other words, time beating. A "tactus" was then the time necessary for one down and up beat. Time beating by no means meant "to use the baton" in the modern sense, or even "to indicate the speed;" it simply had the function of clockwork.

If we express the relations indicated above by the tactus as time unit, the result will be as follows:

$\text{C}$	2	1	1/2
$\text{O}$	3	1	1/2
$\text{C}$	2	1	1/3
$\text{O}$	3	1	1/3

(Notes shorter than the minima existed only in the relation 2:1.)

Now a possibility seemed necessary to give the sounds marked by the notes a shorter duration. Three ways seemed possible:

- I. To beat faster; but this was out of the question, because it did not correspond to the idea of "tactus."
- II. To agree to halve the durations of all sounds; this was marked by a vertical bar put through the symbol. Even the shortening of durations to a third or fourth part could be planned.
- III. To agree that the tactus should no longer indicate the duration of a semibrevis but that of a brevis. This was indicated by adding a number to the symbol — following it, or under it.

To make the durations longer it was then possible to beat the minima. It is easy to see that possibility III does not have the same effect as possibility II.

Before we go on with this we have to think of certain results of "translations" of old music manuscripts into modern notation. I shall only speak of the notation of time and not of pitches of notes, relations of intervals, ornamentation, clefs, or accidentals.

Bars were originally placed to hold together what had to sound together; they brought a certain clearness into the groups of notes. In the old manuscripts the notes were not always placed clearly one below the other. The first purpose for placement of barlines was to make accents in the music evident. To stress certain notes in the stream of sound is one of the most fundamental musical activities; it regulates the stream, gives some order here and there, some rhythm. If certain rhythmic patterns, constellations, can be counted and measured referring to the time, we can speak of a meter. Old music notation could define the duration of the sounds by the tactus, but it could not give any information about their metric connection which is possible in our modern system up to a certain degree. Not all accentuation is a question of time; it is possible

- 1) to make a certain note sound stronger
- 2) to give it a higher pitch in reference to others
- 3) to give it a longer duration
- 4) to shorten the preceding note and make a new attack
- 5) to give it a new color by a dissonant chord, for example, or a different timbre
- 6) to provide it with an ornament, as for example, a mordent,

or to use a combination of these possibilities. It is interesting that people who know languages, for whom this subject is of some interest, call the second case "musical" accent. Cases 3 and 4 are questions of time, but the others define the rhythm as well.

It is evident that old music, notated under the symbol C can be transcribed directly into our contemporary system: all relations are duple; the metric pattern derived from the old notes indicates where barlines are to be placed; if the semibrevis is translated by a quarter-note, the brevis is, of course, a half-note, and so on. Notes of the same value between two bars are counted, the numerator indicates the number of notes, the denominator the value, so the modern 4/4, 3/8 and other time signatures are possible. Such a modern fraction can even say something about the rhythm: 3/2 or 6/4; the C symbol may be done away with now, as, for example a sequence of notes under the old C may become a modern triple meter as

Example 1.

$\text{C}: 2 \ 1 \ \frac{1}{2}; \text{O}: 3 \ 1 \ \frac{1}{2}; \text{C}: 2 \ 1 \ \frac{1}{3}; \text{O}: 3 \ 1 \ \frac{1}{3};$

Example 2.

$1 \ \frac{1}{2} \ \frac{1}{4}^a; \ 1 \ \frac{1}{2} \ \frac{1}{2} \ \frac{1}{4}; \ 1 \ \frac{1}{2} \ \frac{1}{6}^c; \ 1 \ \frac{1}{2} \ \frac{1}{2} \ \frac{1}{6};$

Example 3.

$\frac{2}{3} \ \frac{1}{3} \ \frac{1}{6}; \ 1 \ \frac{1}{3} \ \frac{1}{6}^b; \ \frac{2}{3} \ \frac{1}{3} \ \frac{1}{9}; \ 1 \ \frac{1}{3} \ \frac{1}{9}^d;$

Example 4.

$1 \ \frac{1}{3} \ \frac{2}{3} \ \frac{1}{3}; \ 2 \ \frac{2}{3} \ \frac{1}{3}; \ 1 \ \frac{1}{3} \ \frac{2}{3} \ \frac{2}{9}^e; \ 2 \ \frac{2}{3} \ \frac{2}{9}^f;$

Example 5.

$\text{C}$	2	1	1/2	$\text{O}$
$\text{C}$	3	1	1/2	$\text{O}$
$\text{C}$	2	1	1/3	$\text{O}$
$\text{C}$	3	1	1/3	$\text{O}$
$\text{C}$	2	1	1/3	$\text{O}$
$\text{C}$	2	2/3	1/3	$\text{O}^{\frac{3}{2}} = \text{O}^{\frac{3}{2}}$
$\text{C}$	1½	1/2	1/4	$\text{O}^{\frac{3}{2}} = \text{O}^{\frac{3}{2}}$
$\text{C}$	1	2/3	1/3	$\text{C}^{\frac{3}{2}} = \text{C}^{\frac{6}{4}} = \text{C}^{\frac{3}{2}} = \frac{3}{2}$
$\text{C}$	1	1/2	1/4	$\text{C} = \text{C} = 2$
$\text{C}$	1	1/3	1/6	$\text{O}^{\frac{3}{2}} = \text{O}^{\frac{3}{2}} = \text{O}^{\frac{3}{2}} = \text{C}^{\frac{3}{2}} = \text{C}^{\frac{3}{2}} = \text{C} = 3 = \frac{3}{2}$
$\text{C}$	1/2	1/3	1/6	$\text{C}^{\frac{3}{2}}$
$\text{C}$	1/2	1/4	1/8	$\text{C}^4 = \text{C} = \text{C} = 4$
$\text{C}$	1/2	1/6	1/12	$\text{C}^3 = \text{C}^3$

# How Time Was Notated In Early Keyboard Music, Part II

by Th. van Huijstee

(First published in *Hot Orgel*, monthly magazine of the Dutch Society of Organists, April 1971. Reprinted by permission of the author. Translated by Dr. Alfred Rosenberger, Frankfurt a/Main, West Germany.)

well as a duple meter measure; this depends on the rhythm.

The C symbol seems to be extremely long-lived; it is still used frequently, a living fossil; in English it is called "common time" and it means no more than a 4/4 measure, a meaning which the reader will understand was not possible in former times because there were no measures.

Let us go back to the second possibility mentioned above: i.e., to divide the durations of all notes by two or to reduce them to one-third. To make understanding easier, I shall repeat the four fundamental relations: measured by tacti, the durations, respectively, of the

$\text{C}$ ,  $\text{O}$  and  $\text{D}$  are under

(See Example 1)

By division the so called proportions are possible. Division by 2, the so-called proportio dupla, is

(See Example 2)

Division by 3, the so-called proportio tripla, is

(See Example 3)

Perhaps the reader will be astonished to notice that, beginning with the second possibility, the cases a), b), c), and d) attain what was suggested by possibility III, that is, the tactus will no longer indicate the duration of a semibrevis but that of a brevis! We can say that the series of the original list have been shifted to the left; the 1 which indicated the semibrevis has got under the brevis. But now I remind the reader of the rule "Notes shorter than the minima exist only with the relation 2:1." Such notes did not exist in the original series, but now, by shifting to the left, they get into use, and are in a certain sense represented by the number most to the right. In the cases c) and d) the last numbers do not correspond to the necessary relation 2:1; they are simply adapted to it and changed into 1 1/3 1/6; 1 1/3 1/6.

It was evident, too, that in the cases

$\text{C}^{\frac{3}{2}}$  and  $\text{C}^{\frac{3}{2}}$

the aim of possibility III that the brevis should last one tactus was not yet

attained. This, too, was adapted to 1 1/3 1/6; 1 1/3 1/6.

Above all

$\text{C}^{\frac{3}{2}}$

was thoroughly "adapted" in this way.

Rarely was the duration reduced to the fourth part; in fact only in the case tempus imperfectum cum prolatione imperfecta: C. The result was then: 1/2 1/4 1/8 — proportio quadrupla, symbol  $\text{C}^{\frac{4}{2}}$ .

The reduction to 2/3 of the duration — proportio sesquialtera, symbol  $\frac{3}{2}$  — was frequently called for. The series then read:

(See Example 4)

Here again the last numbers of c) and d) had to be adapted to 1-1/3 2/3 1/3; and 2 2/3 1/3; the two relations

$\text{C}^{\frac{3}{2}}$  and  $\text{C}^{\frac{3}{2}}$

because of possibility III, to 1 2/3 1/3 and 1 2/3 1/3. It strikes us that in different ways more than once the same series is attained.

As mentioned above, possibility II is indicated by placing a vertical bar through the symbol; the proportio dupla by placing a 2 after it. Sometimes the result is the same:

$\text{C}^{\frac{2}{2}}$  or  $\text{C}^{\frac{2}{2}}$

The proportio tripla is marked by 3 or 3/1; the English sometimes place it under the symbol as well; the proportio sesquialtera by 3/2 and sometimes the whole symbol is not written at all, but only the number is marked. One has to get accustomed to this because it just does not mean a duration 3 or 3/2 times as long; nor does it mean that measures of three half-notes (minims) will follow.

Here I have made a survey of the relations of long to short durations and placed the symbols after them. I have omitted symbols not (or almost never) used. The meaning of a few symbols not mentioned until now will become clear:

(See Example 5)

Even now the  $\text{C}$  symbol is called *alla breve*; the tactus was *alla breve*; this tactus was not beaten faster, but the duration of the notes marked after that symbol was halved by comparison with their duration under the C symbol. The expression "tactus *alla semibreve*" for this sign has become obsolete; however, "common time" still exists!

If you have some sense of variation you can imagine more symbols and calculate their relationships, as, for example:

$\text{C}^{\frac{3}{2}}$  or  $\text{C}^{\frac{3}{2}}$

You might meet them sooner or later. Do not forget that first the number has to be applied to the symbol, then afterwards, perhaps the reduction to half by the vertical bar.

The symbols indicated in this survey were used by the composers mentioned in the first part of this article. After all this hard work, I shall most likely disappoint the reader. The system detailed above is the result of 20th-century perfectionism. Historic reality was mostly different: less exact, more richly-faceted.

Time symbols are more or less like the name of Sweelinck. Van den Sigtenhorst Meyer, in his book about that composer's instrumental music, writes that he had found more than 25 different spellings of the name, even Swevelingh. What was that man's name, asks the man of the 20th century? The mistake is in the question. We call him Sweelinck; that suffices.

Until now I have left aside all variants and doubts; part of them, however, I have to demonstrate now. All time symbols were not developed during the same period; they were changed, used

with different meanings, sometimes brought into a system which was interpreted wrongly later, then notated carelessly, and as we have said, were no longer used after 1600, for the most part.

How long did a tactus last, after all? Not all steps were taken at the same speed! People said "count until four slowly," "count the pulse," so about 75 in a minute. A tactus lasted two steps; we say now that one tactus = ca. MM 60-75, but in former times people knew exactly what was meant by it! "Tacteren" (literally "to touch") was the normal beating of the time, alla semibreve, or, according to agreement, alla breve, or even alla minima. But if time was beaten a little more slowly, the relation 1 1/2 1/4 got very close to a quick 2 1 1/2. Only if a passage under  $\zeta$  immediately followed a part under C did the difference become evident. C was understood as "rather slowly,"  $\zeta$  as "rather fast." Certain symbols became exchangeable when they were used independently; their meanings came from their relations to each other.

Must we transcribe the semibrevis by a whole note which is most similar to it? Or with a half? Nowadays we feel that the quarter is the most important unit of the beat. When barlines came into use in old music, the sequence of notes was frequently divided into groups of the semibreve. (The *Fitzwilliam Virginal Book* is full of this.) This seduces the man of the 20th century into thinking that all measures of that early music must last equally long. Modern notation should make a certain impression; therefore it is perhaps desirable to transcribe the semibrevis with a quarter; large open notes appear as if they should have a long duration to us, even if frequently they must sound fast.

The fact that 8/12 or 4/6 were used to indicate a notation under 12/8 or 6/4 and to reinstate the one used previously was mentioned when I spoke of Froberger. Often 12/8 means 12 notes together are now of the same duration as 8 have been until now; these notes did not have to be 8ths!

But oh, the lack of exactitude in former times, according to our ideas! A dot after a note means (now and in former times) to lengthen the note by half. A dot in the C symbol likewise had the meaning "to lengthen the duration of the sounds;" and if  $\zeta$  meant "to halve."

C

was "to double." And then, as always, confusion was at hand: are the notes after this symbol halved or doubled? People, however, remained conscious of the fact that  $\zeta$  meant duple,

ζ

a triple relation

Referring to C, C3 means to make it sound one-third as long,  $\zeta$  one-half as long. Confusion was created by  $\zeta 3$ ; it was understood as the sesquialtera relation 3/2, and where the real 3/2 should be placed, a 3 was used! For a few composers this became more a rule than an exception. When transcribing one notices such things, but not before having reflected a good deal on the rhythm of the music. In addition to this 3 can also mean the hemiola relation. There was also a lot of misunderstanding about this.

Frequently for groups of three notes we must use triplets. In the mensural system a simple change was sufficient. There was the rule "If an open note is made black or colored, the duration becomes one-third less."

So

C = H H H H H H  
is transcribed

4 d d | d d d |  
but

O H H H H H H  
is transcribed

6 d d | 3 d d d | (tactus  $\diamond$  = d )

In the first case a half-note gets 2/3 of its duration after the bar. In reality it sounds shorter: the proportio sesquialtera. In the second case the duration of the half-note is not changed, but the accent is, and a duple meter is changed into a triple meter. Our modern system can demonstrate this more clearly: (the so-called hemiola affect)



One thinks the stream of music is faster, but it is only the rhythm. A case in which it really does go faster is:



Playing around with this change was a well-beloved element in Baroque music; a 3 frequently announced a hemiola effect. In the old Sweelinck edition by Seiffert the sesquialtera relation was still transcribed as



(Fantasia 4, measure 81); Leonhardt, in the new edition, (Number 8) does it like this:



While the old symbols were falling into disuse, modern ones were mixed with them. During the late renaissance and the early 17th century composers asked for flexibility of tempo (using the word in a modern sense). Think of the madrigals of Gesualdo and Monte-

verdi. In the prefaces to his editions, Frescobaldi asks for variation of tempo when playing his Toccatas. He still sticks to a rich arsenal of old symbols, but the player is not obliged to submit strictly to the tactus. Cadenzas must be played more slowly; it is up to the player to find the right tempo, and Frescobaldi even writes that "in triple meter passages one should play adagio at 3/1, a bit faster at 3/2, more quickly still at 3/4, and allegro at 6/4. In his *Fiori Musicali* (1635) the indicatives Adagio, Allegro appear in the score. Note that he adds these words to modern style notation, not to the time symbols!

A hundred years later Bach still uses the tempo terms rarely, and more as vague time instructions than to indicate the desired emotions. Certain scholars such as Rothschild (*The Lost Tradition in Music*) are right in saying that from Bach's tempo instructions together with the note values he used the exact duration of the rhythm may be seen. Others (Walter Emery, Donington) think that this is no longer so in Bach's works.

The use of Italian tempo indications grew enormously after 1800: "Con vivacità e sempre con sentimento ed espressione" writes Beethoven in his Piano Sonata, opus 90. After 1900 the metronome became the instrument which set limits to vagueness: Hendrik Andriessen, Sonata da Chiesa for organ: "Andante sostenuto (quarter-note = 66)." I mentioned Bartok previously. He worked in an exact way with his 84 metronome markings in his quartet, but used many Italian indications in addition to the numbers.

(To be concluded)

## HARPSICHORD NEWS

Boston harpsichordist Joseph Payne has signed an exclusive recording contract with RCA Victor. His first disk for this company, an all-Bach record, will be issued in March, 1973.

Robert Love, graduate harpsichord student at Southern Methodist University, Dallas, played this program for the

Fifth District Convention, Texas Federation of Music Clubs on Oct. 27: *Toccatina Terza*, Michangelo Rossi; *Chorale Prelude on "If Thou But Suffer God to Guide Thee,"* and *Allegro for Harpsichord Solo* from the *Sixth Sonata for Violin and Clavier*, J. S. Bach; *My Lord Sandwich's Dreame*, *De la Mare's Pavane* and *Hughes' Ballet* from Lambert's  
(Continued, p. 8)

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Clavichord, Herbert Howells. The instrument used was Richard Kingston's 1972 copy of the 17th century Ridolfi harpsichord in the Smithsonian Institution.

Jerry Brainard, harpsichord, and Robert J. Alcalá, oboe, presented a recital for Texas Tech's Department of Music at Westminster Presbyterian Church, Lubbock, on Sept. 15: *Sonata in B-flat*, Kirnberger; *Cinque canzoni*, Frescobaldi; *Sonatina*, Gordon Jacob; *Quartet in G*, Telemann.

Gustav Leonhardt played to a packed Warner Concert Hall, Oberlin Conservatory of Music, Oberlin, Ohio on Oct. 20. His program: *Fantasia 6* and *Capriccio sopra La Sol Fa Re Mi* (organ), Toccata (II, 2), Frescobaldi; *Suite in A minor*, L. Couperin; *English Suite in F*, J. S. Bach; *La Couperin*, *La Portugaise*, *La Regente*, *La Clement*, *La Silva*, *La Marella*, from *Pieces de clavecin* by A. Forqueray.

Albert Fuller was harpsichordist for two performances of Purcell's *Dido and Aeneas* which opened Dallas Civic Opera's 1972 season Nov. 3 and 10. *Morning News* critic John Ardoin cited Fuller's playing as "a vital element which provided a vivid and authentic link between musical practice and performance."

Eastfield College, Dallas, heard a recital of Baroque music on Oct. 25. Soprano Joan Tallis, harpsichordist Larry Palmer, and trumpeter Glenn Bell were joined by a student string ensemble from SMU for this program: *Oh Sleep, Why Dost Thou Leave Me (Semele)*, Handel; *Music for Awhile, Nymphs and Shepherds, An Evening Hymn*, Purcell; *Cantata 51, Jauchzet Gott*, J. S. Bach.

Our London correspondent Virginia Pleasants sends word that Howard Schott is preparing a new edition of Raymond Russell's *The Harpsichord and Clavichord*. It should be out "soon."

Rosalyn Tureck played two consecutive performances of Bach's *Goldberg Variations* at London's Royal Festival Hall on Sept. 29. One version at the harpsichord began at 6:45 p.m.; with a dinner break intervening, she played a second version at the piano, commencing at 9:10 p.m. Critic Stanley Sadie of the *Times* wrote, "The late Thurston Dart, referring to the tale of the work's

being composed to cure an insomniac, once called it '30 sleeping pills'; 60 is an overdose."

The Houston Harpsichord Society (Brian Davis, president) held a meeting on Sept. 13 at the home of members Mr. and Mrs. James Ratliff. The program consisted of Elizabethan songs sung by soprano Diane Tobola and accompanied at the harpsichord by Judith Linder; and unaccompanied flute sonata by C.P.E. Bach; various pieces for guitar by Bach, Sor and Villa-Lobos. The Society, consisting of approximately 50 members, meets on the second Wednesday of the months of September, November, January, March and May; its third annual festival, Christmas music for harpsichord, recorders, voice and instruments, took place on Dec. 1 in Hamman Hall of Rice University.

Southern Baptist Theological Seminary School of Church Music, Louisville, Kentucky, announces the completion of its historical keyboard instrument collection. The latest addition is a John Broadwood concert grand piano of 1828, very similar to the piano given by this firm to Beethoven in 1817. The Broadwood piano joins a Challis clavichord, a 2 manual Challis harpsichord, and a Philip Belt replica of a Johann Andreas Stein fortepiano in the possession of the school.

David Herman, assisted by a group of instrumentalists, performed Bach's *The Musical Offering* at the organ and harpsichord for his doctoral recital at the University of Kansas, Lawrence. Mr. Herman is a faculty member at Drake University at Des Moines, Iowa.

Robert Smart, playing a Rutkowski and Robinette harpsichord, was joined by flutist Ellen Finkelstein, oboist Dorothy Freeman, and cellist Deborah Reeder, in the following program Oct. 8 at Trinity Episcopal Church, Swarthmore, Pa.: *Variations on "Unter der Linden grüne"*, Sweelinck; *Deux Menuets, d'Aquin*; *French Suite No. 6 in E*, J. S. Bach; *Sonata for Flute, Oboe, Cello and Harpsichord*, Elliott Carter; and *Suite No. 7 in G minor*, Handel.

News items and features for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75222.

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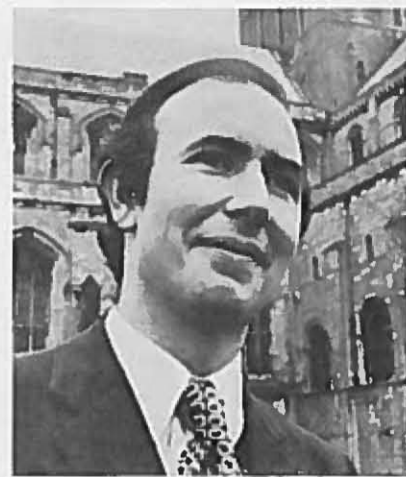
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Wayne H. Cohn has become the assistant director of music at St. George's Episcopal Church on Stuyvesant Square, New York City. He will share responsibilities of the musical program for the regular Sunday services and the extensive series of Sunday afternoon choral programs for which the church has long been renowned. Active as a recitalist, Mr. Cohn is also a faculty member of the American Academy of Music, Tenafly, New Jersey. He did undergraduate studies at Texas Christian University, Fort Worth, with Emmet Smith, organ, and Bev Henson, conducting; special summer studies in Paris, France, with Jean Langlais; and graduate studies at Union Theological Seminary, New York City, with Claire Coci, organ, and Robert Baker, Earl Berg, and Abraham Kaplan, conducting.

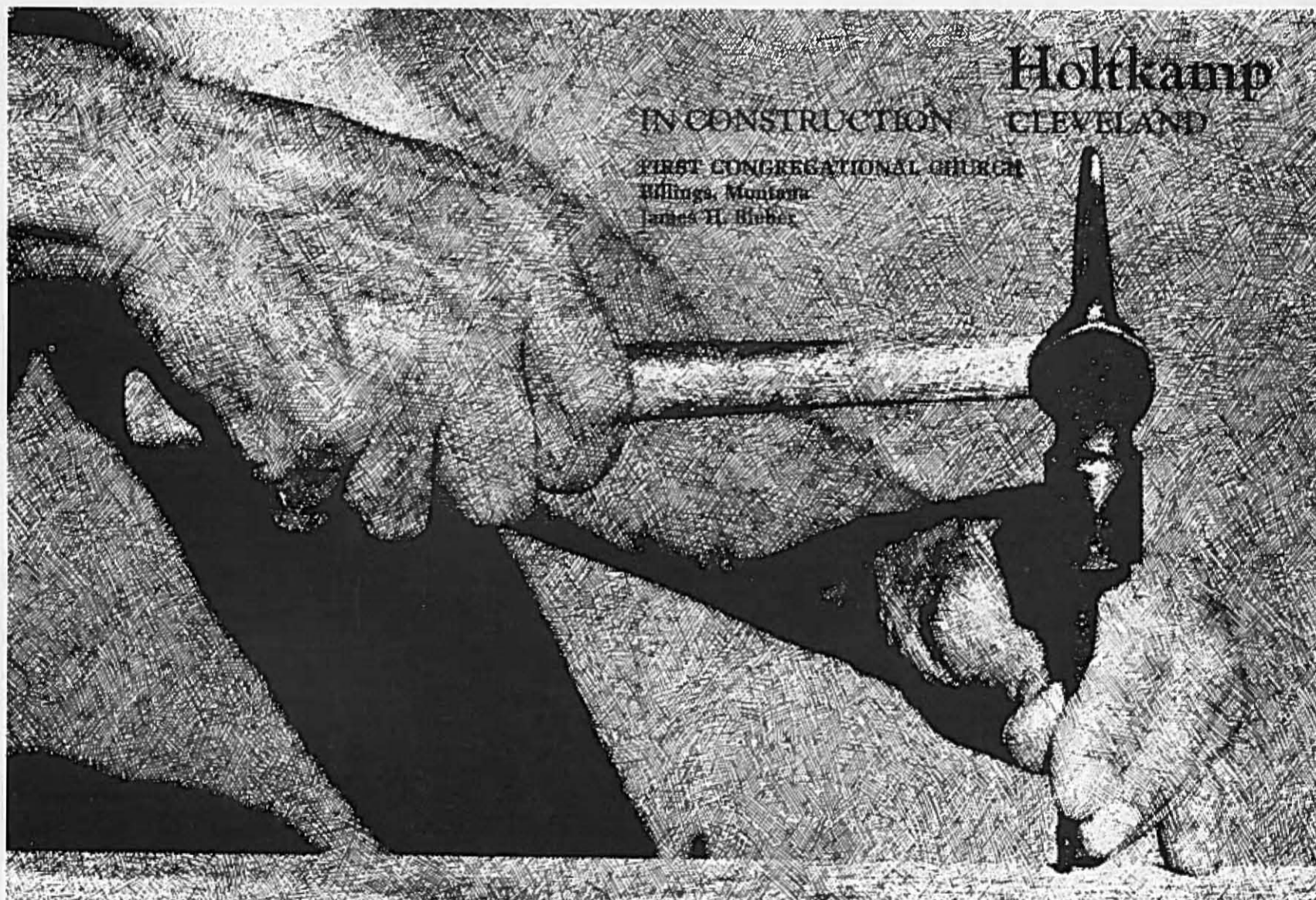


Martin Neary, organist and master of music at Winchester Cathedral, England, will make his next American recital tour under the Lilian Murtagh Concert Management. Mr. Neary is already well known on this continent from three previous tours. Furthermore, he has been heard by many Americans in England who have attended his recitals in London, where he was organist at St. Margaret's, Westminster previous to his appointment this year to Winchester Cathedral. Mr. Neary was also conductor of the Southern Cathedrals Festival held in Winchester last summer, and many Americans attended the festival. Mr. Neary's next transcontinental tour in the Fall of 1973 will begin on Oct. 14, 1973. His tour will include recitals in both the U.S. and Canada.

JOHN N. KENNEDY, M.D., of Metuchen, N.J., played recitals in Europe throughout July and August of the past summer. His itinerary took him to churches and cathedrals in Leiden, Haarlem, 's-Hertogenbosch, The Hague, Copenhagen, Hillerod, Salzburg, London, Bristol, Wells, Ely, and Edinburgh where he played works by Bach, Daynes, Haydn, Monk, and improvisations.

THE ST. PAUL'S CHOIR OF MEN AND BOYS, St. Paul's Episcopal Church, Akron, Ohio, began its 80th season with a tour of England and the Continent. The touring choir of 42 choristers sang 14 services and concerts at St. George's Chapel, Windsor Castle; Exeter Cathedral; the Church of St. Mary and St. Nicolas, Spalding, Lincolnshire; Canterbury Cathedral; and St. Paul's Cathedral, London, England; and also in The American Cathedral, Paris, France, and the Cathedral in Antwerp, Belgium. The choir, which has served the parish since its beginning in 1892, is directed by Robert Quade.

THE MEN AND BOY CHOIR OF CHRIST CHURCH, Fitchburg, Mass., performed Fauré's "Requiem" and Bach's "Magnificat" on Nov. 5 under the direction of David Hewlett with Marshall Bush serving as organist.



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Kamiel D'Hooghe, well known Belgian organist, will make his second American tour early in 1973. Mr. D'Hooghe, who is director of the Royal Conservatory of Brussels, and organist of the Abbey Church of Grimbergen, will open his tour January 19 with a recital at the University of West Florida, Pensacola. Mr. D'Hooghe, who also is professor of organ at the Lemmens Institute in Louvain, and at the Conservatory of Maastricht, Holland, will give a master class in Pensacola on January 20. On February 4 and 5, he will take part in the Church Music Workshop to be held at Southern Methodist University, Dallas, where he will also give both a recital and master class. Other appearances include Kansas City, Houston, the University of California in Berkeley, a recital for the AGO in Fresno, St. Mark's Parish in Portland, Boys Town, St. Norbert's Abbey, St. Joan of Arc Church in St. Clair Shores, and the National Shrine in Washington. In New York City Mr. D'Hooghe will play at St. Thomas Church on February 25. The dates of the recitals will appear in the calendar pages.

THE LYNCHBURG, VA. CHAPTER A.G.O. travelled to Syria, Virginia on Oct. 28 to see the 1800 Tannenberg organ still in use at Hebron Lutheran Church. Robert Garner pointed out interesting architectural features of the building which dates from 1740, the oldest Lutheran church building still used and owned by Lutherans in the U.S. Its location in the Blue Ridge Mountains provided the chapter with a colorful autumn outing.



Robert Roubos, chairman of the music department at the State University of New York, Cortland, N.Y., has been added to the artist list of Arts Image. A Chicago native, Dr. Roubos received his formal education in Michigan from grade school through a master's degree in applied music at Michigan State University and the DMA degree at the University of Michigan. He has taught on the faculties of Eastern Michigan University and the University of Michigan, and he has been chairman of the music departments of Adrian College and the University of Southern Mississippi. In addition to performing as an organist, Dr. Roubos has also worked with chamber music ensembles as a pianist and harpsichordist, and he has served as organist-choirmaster in churches of various denominations during his student and faculty assignments over the past 20 years.

THE CENTRAL MORAVIAN CHURCH, Bethlehem, Pa. held its annual Estelle Borhek Johnston Memorial Music Festival on Nov. 19. The program included Bruckner's "Mass in E minor," Gabrieli's "In Ecclesia," Purcell's "Evening Hymn," "Water Music" by David Moritz Michael, and Reda's "Chorale and Variations." The chorus, soloists, and the Concerto Soloists of Philadelphia were conducted by Richard Schantz.

JIM EADES, 16 year old senior at Southeast High School, Wichita, Kansas, was presented in recital by the Wichita Chapter AGO, Kansas. He has studied organ for four years under Dorothy Addy.

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Michael Murray, one of America's brilliant young organists and a pupil of Marcel Dupré, made his European debut in Leiden, Holland last summer the week before these recordings were made, drawing rave notices from the Dutch critics. In January, Mr. Murray will give recitals in Stockholm, Amsterdam, Paris, London, Berlin, Bern, Barcelona, Strasbourg, Cleveland, and New Haven.

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## New La Montaine Work Premiered at Kennedy Center

The National Symphony Orchestra, Antal Dorati, conductor; Paul Callaway, organist; Donald Gramm, bass-baritone; at The John F. Kennedy Center for the Performing Arts, Washington, D.C., October 10, 1972. Program: *Dithyramb*, Stephen Burton; *Wilderness Journal*, John La Montaine (world premiere); *"Holidays" Symphony*, Charles Ives.

Washington audiences heard the long-awaited world premiere of John La Montaine's *Wilderness Journal* as Antal Dorati and the National Symphony Orchestra opened their 1972-73 season with a bold and stunning contemporary program of American music. Commissioned by Catherine Filene Shouse for the opening of the Kennedy Center Concert Hall and the Filene Organ dedication one year earlier, the La Montaine work (subtitled "Symphony for bass-baritone, organ, and orchestra") was delayed because the organ was not completely installed according to schedule.

Mrs. Shouse, whose generosity in support of the arts has also given the nation its first national park for the performing arts (Wolf Trap Farm Park, in nearby Vienna, Virginia), first wrote to John La Montaine in January of 1969 to request that he compose a work for the combined occasions of the Kennedy Center opening and the organ dedication. In his response, the composer, whose *Piano Concerto*, opus 9, won for him the Pulitzer Prize for Music in 1959, indicated his interest in the sounds of nature, and commented: "In fact, it is possible that the organ, with its vast colorful resources, would be an ideal complement to the orchestra for realizing both the elemental forces of nature, and the most delicate traceries of birds and lapping waters." Mrs. Shouse agreed, commenting that she has long felt the need of a great work based on the writings of Thoreau.

From this correspondence grew a Symphony of 15 sections, each based on a melodic serial theme which serves to unify the entire composition. Sections 1, 7, and 15, which delineate the arch of the Symphony, are for organ and orchestra; in all the other sections, the bass-baritone soloist joins in words selected from Thoreau's writings. The movements are:

- Paeon to Nature*
- We Need the Tonic of Wildness*
- Little Brook*
- Spruce Swamp*
- Frogs*
- I Sit in My Boat on Walden*
- Nature is a Wizard*
- My Friend*
- Cobwebs*
- Silence*
- Ice Crystals*
- In Wildness Is the Preservation of the World*
- Sunset*
- The World is Gilded for My Delight*
- Epilogue*

We were reminded of the marvelous evocation of the British spirit and the natural beauties of the English landscape and seascape portrayed by Ralph Vaughan Williams in his symphonies; John La Montaine has captured many of the images painted by the Thoreau texts, weaving rich tapestries of colorful threads woven on a serial loom. The most obviously accessible of these pictures is the movement *Frogs*. Following the text "And then the frogs, bullfrogs; they are the more sturdy spirits of ancient wine-bibbers and wassailers, still unrepentant, trying to sing a catch in their Stygian lakes . . ." La Montaine writes "Frog canons" à 2 and à 3, with rambunctious "ribbets" (16th-note couplets, the first of each *forte* and the second *piano*) from bassoon and trombones; crickets, and soprano, contralto, and contrabass Rubber Razzers inhabiting the movement. The audience greeted this non-Aristophenean comedy with frequent chuckles.

If you have been in an old swamp, with weighty moss hanging from every tree branch, you know the mood of the suspended animation which pervades *Spruce Swamp*. Over a low F-sharp pedalpoint, a somber quiet only occasionally is accented by swamp creatures conversing in woodwind language.

The musical portrait of *My Friend* is clear; the bass singer and the bass strings

(cello and contrabass) have exactly the same pitches throughout the text; yet they occur at different times rhythmically, so that they are simultaneously dependent and independent. The "unspeakable" at the close of *Silence* is portrayed by a *ppp* organ tone cluster with eleven very high pitches over a low E-flat pedal, reinforced by tam-tam. In the succeeding movement, the organ Zimbelstern joins woodwinds and percussion in forming *Ice Crystals* which can almost be seen to glitter. Throughout the *Symphony*, the composer has shown a tremendous flair for color in orchestrations. The highest compliment that can be offered is to say that he has successfully converted Thoreau's "word-paintings" to "music-paintings."

With all this, it must be said that the work is not particularly successful as a vehicle for the organ. Except in sections 1 and 7, it is used as an instrument of the orchestra: pedalpoints, bird song interjections, legato chords in "a seamless, kaleidoscopic legato from beginning to end" (*Sunset*), bright 16th-note figures in *Ice Crystals*. In the two sections where the organ is given extended solo passages (*Paeon to Nature* and *Nature is a Wizard*), they are not basically organistic in style: the toccata section of the opening movement consists of disjunct 16th-notes over a pedalpoint, and the main organ elements of the *Wizard* section are 16th-note triplet figurations in parallel octaves. The memorable sounds of *Wilderness Journal* are not those of the organ as a solo instrument. And yet it should be pointed out that La Montaine has succeeded in using the organ to great advantage in this particular role.

The performance was excellent in almost every respect. The sole instance in which the score was not realized was at the outset, when conductor Dorati insisted that the introductory *fortissimo* chords of the organ part be cut back sharply so that the orchestral material (marked with lower dynamic levels in the score) could be heard. The grandiose effect was thus diminished. Organist Paul Callaway played the very difficult organ score brilliantly, and with seemingly little effort. While his quiet console demeanor would win him few screams of adulation from those who need a variety show with their music, his complete command of the instrument and his musicianship were always in evidence.

The Filene Memorial Organ, gift of the Lincoln and Therese Filene Foundation through Mrs. Shouse, is an Aeolian-Skinner three-manual (Great, Swell, enclosed Positiv, Pedal) of 76 ranks. Placed above the orchestra across the greater portion of the width of the stage of the Concert Hall, its flamed copper pedal Principal pipes dominate the visual aspects of the room, with the exposed Great division forming the center of the pipe facade. It is essentially a fine sounding instrument, harking back to the Aeolian-Skinner sounds of the '50s rather than some of the unbalanced voicings of the past decade. Its one trouble spot is in the pedal reeds, which are both unmusical in sound and so fuzzy in pitch as to render rapid *FFF* pedal solos undecipherable. The hammering of the reeds against the shallots was clearly heard when the pedal of the organ and the orchestral trombone/tuba were playing in unison. Surely this could be improved.

In summary, the *Wilderness Journal* is a magnificent addition to the contemporary repertoire; all of us owe a sincere debt of gratitude to Mrs. Shouse for giving to the nation both this commissioned work and the great organ for which it was the dedication. With the Kennedy Center instrument added to its collection, the nation's capital is second to none as an organ and church music capital city.

— Geoffrey Simon

Geoffrey Simon, MA, FCCM, AAGO, ChM, is organist-choirmaster of Christ Lutheran Church, Washington, D.C., professorial lecturer in music at The American University, and dean of the District of Columbia Chapter of the A.G.O. Active as a recitalist and conductor, he was also general chairman of the 1970 A.G.O. Mid-Winter Convention.

## New Frobenius Organ Dedicated in Cambridge, Mass.

James Johnson, organist, in the inaugural concert of the new Frobenius organ at First Church, Congregational, Cambridge, Mass., Oct. 6, 1972; assisted by instrumental group conducted by Gerald Moshell, the First Church Choir, and Marleen Montgomery, percussionist: *Prelude and Fugue in E minor*, Buxtehude; *Dances from the Antwerpener Tanzbuch*, (16th century); *Concerto 4 in F*, opus 4, Handel; *Chaconne in F minor*, Pachelbel; *Toccata, Adagio and Fugue in G*, Bach; *Concerto in G minor for Organ, Strings and Timpani*, Poulenc.

The dedication of the new Frobenius organ in the First Congregational Church of Cambridge, Mass., was a mixed bag of goodies. The church was transformed into a concert hall with a sizeable orchestra of strings and woodwinds occupying a platform in the center, backed up by what was billed as "The First Church Choir" but which looked more like a segment of the Harvard-Radcliffe Choir. At the left, facing the congregation from a wide transept, stood the organ in all its blond Scandinavian splendor, upon which organist James Johnson was visibly grooving.

The program began with the singing of *Old Hundredth*, followed by a spicy performance by Johnson of the *Prelude and Fugue in E minor* by Buxtehude. Then came a neat *pièce de resistance* in the form of nine dances from the 16th century *Antwerpener Tanzbuch* in which Johnson was assisted on an assortment of drums, jingles and finger cymbals by Cambridge's acknowledged *maitresse* of Renaissance music, Marleen Montgomery. This, plus some inspired handling of the organ's ample and excellent single voices and small combinations, reproduced convincingly the effect of a broken consort replete with everything from sopranino recorder to racket.

Some very different ensemble work was heard in the Handel concerto. Balance between organ and orchestra was excellent from this listener's vantage point, and the entire performance was bright with youthful verve and joyousness. The chorus joined in the final movement, which Handel unblushingly plagiarized from his own oratorio, *The Triumph of Truth and Time*. This was followed by a performance of the Pachelbel *Chaconne* in which again single

stops and small combinations and, yes, even the swellbox, were tastefully employed. After this there came a slightly breathless Bach *Toccata and Fugue*, relieved by a serene *Adagio*, and all played with considerable technique as well as life.

One has the feeling that the enthusiastic belting out of *Ein feste Burg* by choir, congregation and orchestra might have drowned the organ out had it not been possessed of some vitamin-enriched upperwork that sparkled above everything and led the way. It set the stage nicely for the Poulenc concerto which closed the program. The full organ chords which began the work had, for all their complexity, a lean and wiry sound. Of all the works on the program, the Poulenc contained the greatest number of contrasts, from the aforementioned full organ to some discreetly Romantic sounds, previously unheard, from the Swell. A spirited and driving interpretation was given by organist Johnson, the strings of the orchestra, and a deceptively inscrutable tympanist whose name could not be found on the program.

All in all, it was a most satisfying musical experience; the sort of happy celebration an organ dedication should be, but often isn't. Perhaps a clue to this congregation's healthy attitude may be found in the following statement by the ministers, which appeared in the dedication program: "The Frobenius organ stands complete, an instrument of gracious design and transparently beautiful sound, making its own statement, telling us that beauty has its own speech and claim. We are responsive to the artist's gift precisely in this world, a world in which the human spirit is torn and brutalized, a world in which we work out our love and anguish. We celebrate the presence of this new beauty, not as a distraction or irresponsible evasion of the real world, but as part of that world's depth and truth, having its right to life because it is itself, because it helps us to discover our own depths."

Future concerts, many of an innovative nature (including a midnight rock concert on Hallowe'en) are planned. Some of the featured performers will include E. Power Biggs, the Harvard Choir, and Danish organist Lief Thybo. — Barbara Owen

## Marilyn Mason at Reading, Berkshire, England

Marilyn Mason, organist, Reading Town Hall, Reading, Berkshire, England, Oct. 4, 1972: *Suite for Organ*, Haines; *Magnificat*, LeClerq; *Toccata, Adagio and Fugue in C*, Bach; *Pastorale*, Roger-Ducasse; *Sketch in E minor*, Dupré; *Variations on the Austrian Hymn*, John Knowles Paine.

A number of fine organs built by the 19th century builder, "Father" Henry Willis are extant in Britain; some are in their original state. The organ in the Town Hall at Reading is such an instrument, and it is faced with the fate awaiting some other Willis organs — demolition, or, at best, "removal."

The recital by Marilyn Mason, of the University of Michigan faculty, Ann Arbor, Michigan, on Oct. 4 was sponsored by the Berkshire Organists' Association with the purpose in mind of drawing attention to this instrument and its plight. There is no better way to create interest in an instrument than to have it played by someone who can "show it off," and Miss Mason was indeed in very fine form, looking radiant and charming the audience with her winning personality and her astounding musicianship.

The LeClerq *Magnificat* has appeared frequently in Miss Mason's repertory of late, and I understand it is to be published soon. As is her practice, an at-

tempt was given to recreate the original intent of the piece by having the odd verses sung, and playing the even verses. In this performance, much attention was given to style, and it was overall a most extroverted rendering of the piece.

The *Toccata, Adagio and Fugue* by Bach fared less well, however, for even the formidable Mason technique was at times no match for the cantankerous console. The musical line was never disturbed, even when there were difficulties in the *Adagio*, but the overall effect of the work was somewhat flat.

Willis built this organ after visiting in Paris with Cavaille-Coll, and the latter's influence is quite apparent here. It is not surprising, then, that the Roger-Ducasse *Pastorale* was successful on this organ, despite the short pedal keyboard. The performance was refined, assured, and indelibly stamped with the inimitable Mason touch.

John Knowles Paine's *Variations on the Austrian Hymn* may appear on the surface to be a "high camp" piece, but played here it was a good musical experience. Whipping through to the impressive penultimate variation and the fugue, Miss Mason roused the audience to ask her for four encores as reward for one of her usual thrilling recitals.

— Larry Jenkins

SHALLWAY FOUNDATION, Connellsville, Pa., has announced the formation of an International Boychoir Music Library to be located in Paris, France. The library will microfilm boychoir music from all parts of the world, and will make it available for use of

boychoir directors upon request. Construction of the library will commence during 1972, and it will be in full operation by March, 1974. Financing for the project has been provided by the French National government and by private donations.



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### NOTES

- <sup>1</sup> Robert Donington, *The Interpretation of Early Music* (London, 1963), pp. 51-2, quoting C. P. E. Bach, *Versuch ueber die wahre Art das Clavier zu spielen* (Berlin, 1753), III, 13.
- <sup>2</sup> J. S. Bach, *Orgelbuechlein*, ed. Albert Riemenschneider (Bryn Mawr, 1933), p. iii, trans. by this author.
- <sup>3</sup> Russell Hancock Miles, "Bach Interpretation, Baroque vs. Romantic," *A.G.O. Quarterly*, Vol. IX, No. 3, July, 1964, p. 91.
- <sup>4</sup> Walter Serauky, "Affektenlehre," in *Die Musik in Geschichte und Gegenwart* (Kassel, 1949-51), I, 119-122.
- <sup>5</sup> *Ibid.*, p. 118.
- <sup>6</sup> Arnold Schering, "Bach und das Symbol," 3 Studie, *Bach Jahrbuch*, 25. Jahrgang (1937), p. 91.
- <sup>7</sup> Schering, "Bach und das Symbol," *Bach Jahrbuch*, 22. Jahrgang (1925), pp. 45-48.
- <sup>8</sup> Paul Henry Lang, "Musical Thought of the Baroque: The Doctrine of Temperaments and Affections," *Twentieth Century Views of Music History*, ed. William Hays, New York, 1972), p. 197.
- <sup>9</sup> *Ibid.*, p. 202.
- <sup>10</sup> Albert Riemenschneider, ed., *Orgelbuechlein*, by J. S. Bach (Bryn Mawr, 1933), p. 2. To avoid excessive footnotes all further reference in this article to Riemenschneider will be to this source.

<sup>11</sup> For this and a complete listing of Mattheson's affective characteristics of the keys from *Das Neu-Eroeffnete Orchestre* (1713), see Thomas Harmon, "The Registration of J. S. Bach's Organ Works," unpublished Ph.D. dissertation (St. Louis, Washington University, 1971), pp. 313-15. All further reference in this article to Mattheson will be to this source.

- <sup>12</sup> Cf. Karl Geiringer, *Symbolism in the Music of Bach* (Washington, 1956), p. 9.
- <sup>13</sup> Friedrich Smend, "Luther und Bach," *Zehendorfer Studien der Kirchlichen Hochschule Berlin* (Berlin, 1947), II, 35 ff., and Christoph Albrecht, "J. S. Bachs 'Clavier Übung. Dritter Theil.' Versuch einer Deutung," *Bach Jahrbuch*, 55. Jahrgang (1969), pp. 46-66, for detailed studies of the use of symbolic representation of the Cross in music.
- <sup>14</sup> Hermann Keller, *The Organ Works of Bach*, trans. by Helen Hewitt (New York, 1967), p. 200 ff. All further reference in this article to Keller will be to this source.
- <sup>15</sup> Albert Schweitzer, *J. S. Bach*, trans. by Ernest Newman (Boston, 1962), I, 129.
- <sup>16</sup> Schering, "Bach und das Symbol," 3. Studie (1937), p. 87.
- <sup>17</sup> Philipp Spitta, *Johann Sebastian Bach*, trans. by Bell and Fuller-Maitland (New York, 1951), I, 600.
- <sup>18</sup> Karl Geiringer, *Johann Sebastian Bach, the Culmination of an Era* (New York, 1966, p. 236.
- <sup>19</sup> Schering, "Bach und das Symbol," (1925), and Geiringer, *Symbolism in the Music of Bach*, have both confirmed this generally recognized fact.
- <sup>20</sup> Spitta, *op. cit.*, I, 596.
- <sup>21</sup> Schweitzer, *op. cit.*, II, 60.

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  - F. Office use, left-over, unaccounted, spoiled after printing; average number copies each issue during preceding 12 months, 318; single issue nearest filing date, 307.
  - G. Total (sum of E & F) — should equal net press run shown in A): average number copies each issue preceding 12 months, 9,892; single issue nearest filing date, 9,875.
- I certify that the statements made by me above are correct and complete.  
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Marie-Louise Jaquet, French concert organist, will be presented for the first time to North American audiences next season in a debut tour organized by Arts Image. Miss Jaquet was trained as a lawyer and holds her degree in law from the University of Strasbourg, but upon graduation her life-long love of organ music prompted her to change professional directions. She enrolled in the Schola Cantorum in Paris as a special student of Jean Langlais, and upon graduation she went on to the Sorbonne to complete a degree in musicology. Miss Jaquet was born in Casablanca. For the past five years she has served as assistant to Jean Langlais at the Church of St. Clotilde in Paris. She is a specialist in French organ music with emphasis on the period from 1920 to 1970, especially the works of Langlais. She is also organist of the Temple St. Jean in Mulhouse. On her North American tour, Miss Jaquet will offer workshops in French organ literature as well as recitals.

### New Appointments

August Humer has been appointed organist and choirmaster of St. James' Episcopal Church, Richmond, Virginia. A native of Ried/Innkreis, Austria, he was organist of the Church of St. Peter and St. Paul while a student there. Subsequently he received diplomas in church music and organ performance from the Vienna Conservatory of Music where he was a pupil of Anton Heiller in organ and Isolde Ahlgrimm in harpsichord. At the University of Vienna he studied musicology, theatre science, and law. He has also studied with Luigi Ferdinando Tagliavini. Mr. Humer received prizes at the International Paul Hofheimer Competition, Innsbruck, Austria in 1971, and at the International Organ Week, Nuremberg in 1972. He has also broadcast over the Bavarian radio in Germany and ORF, Vienna, in addition to playing recitals in Austria, Denmark, Spain, Germany, Czechoslovakia, and the United States.

Leonard Raver has been appointed to the faculty of Hartt College of Music of the University of Hartford, Connecticut. Mr. Raver will teach organ and harpsichord. Aside from his church positions in New York City, Mr. Raver has been on the faculty of Union Theological Seminary School of Sacred Music, and General Theological Seminary New York City. Previously he taught at Pennsylvania State University.

William James Ross has been appointed organist at Laurel Heights United Methodist Church, San Antonio, Texas. Mr. Ross holds the BA and MEd degrees from Trinity University and the MMus degree in composition from the University of Michigan. His organ teachers have been Marilyn Mason, Vernon de Tar, and Donald Willing. He has studied composition with Ross Lee Finney, Leslie Bassett, and George Balch Wilson. He has held a previous position as music director of St. Rita Roman Catholic Parish in Detroit, Michigan, where he served on the Music Advisory Committee of the Archdiocese of Detroit. He has also been Coordinator of Fine Arts for the San Antonio Independent School District.

Robert L. Sipe resigned his position as vice president of Aeolian-Skinner Organ Co., Inc. on June 26 to return to building organs under his own name in the Dallas, Texas area, where he established himself as a reputable builder during his ten years spent there before joining Aeolian-Skinner in 1969. Mr. Sipe was responsible for the artistic and technical direction of Aeolian-Skinner during his tenure with the firm, and he established a mechanical action department in the firm's shops. Instruments such as the new tracker organ

heard at the Church of the Transfiguration, Dallas, during the 1972 A.G.O. convention, and the new electric action organ in the John F. Kennedy Center for the Performing Arts, Washington, D.C. were completed under Mr. Sipe's guidance. He is presently engaged in the installation and tonal finishing of several instruments for Aeolian-Skinner, and he will continue to act as a consultant and tonal finisher for the firm, as well as to build his own instruments.

Edmund Shay has been appointed to the organ department at Columbia College, Columbia, South Carolina. Dr. Shay holds the BS and MS degrees from the Juilliard School of Music, and a DMA degree from the University of Cincinnati. He has also studied with Helmut Walcha as a Fulbright scholar. In addition to his teaching at the college, he also plays for the Shandon Methodist Church, Columbia, and he will also continue to give recitals and conduct master classes in Baroque interpretation. He is presently preparing a new edition of Couperin's "Mass for the Parishes."

Walter Wales Smith has been appointed organist of the First Presbyterian Church, Quincy, Florida. In his new position, he is responsible for all formal services of the church, the children's choirs, and special musical activities which hopefully will be expanded to include an organ recital series. Mr. Smith is a second year student at Florida State University where he studies with Ramona Cruikshank Beard. His former teachers have been Harold Rohlig, John Garen Morrison, and William Bates. He held a similar position last year at St. Peter's Church, Montgomery, Alabama.

Frederick Swann, director of music and organist of The Riverside Church, New York City, has been appointed to the organ faculty of the Manhattan School of Music, New York City, for the current academic year. A graduate of the School of Sacred Music, Union Theological Seminary, and from Northwestern University, Mr. Swann studied with Thomas Matthews, Hugh Porter, Carl Weinrich, and Charles Courboin. He was formerly on the faculty of Union Theological Seminary and the Guilman Organ School.

CONCORDIA SENIOR COLLEGE, Fort Wayne, Indiana, presented Bach's Cantata No. 80, Buxtehude's cantata, "Aperite mihi Portas Justitiae," Vaughan Williams' canticle "Lord, Thou hast been our Refuge," and motets and psalm settings by Hassler, D. Johns, Monteverdi, Schütz, R. Shaw, and T. Zuchow at its Reformation Choral Vespers on Oct. 29. The choirs and instrumentalists of the college were joined by members of the Fort Wayne Philharmonic under the direction of Herbert Nuechterlein.

BETTY TURNER, well-known authority on Orff and Kodaly music teaching methods, was featured in a lecture demonstration for the Boston Chapter AGO at the chapter's first meeting of the year at Wellesley First Baptist Church.

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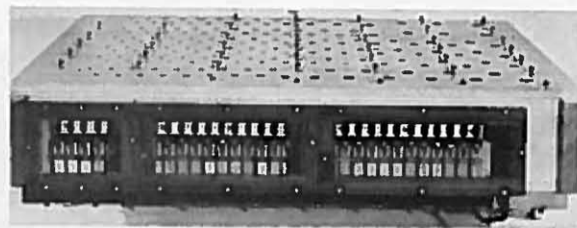
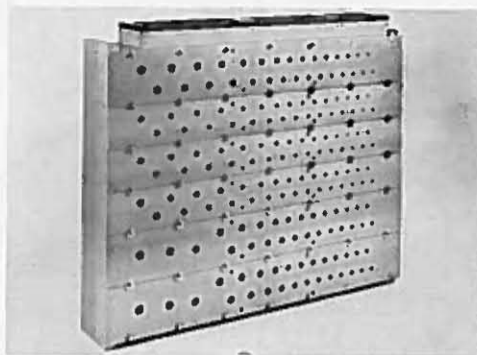
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# CALENDAR

DECEMBER

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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 NOV. 10

## 5 December

John Weaver, Portland Symphony Orch, City Hall Aud, Portland, ME  
 Worth-Crow Duo, Waltham, MA  
*Messiah* Pt I by Handel, Trinity Church Choir, Larry King, dir; Trinity Church, New York City 12:45 pm  
 Russian Liturgical Singers, George Margitich and Jacob Kulik dirs; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Frederick Swann and John Stuart Anderson, organ and actor; Asbury Methodist, Rochester, NY  
 Haig Mardirosian, Chatham Hall School, Chatham, VA 8 pm  
 Robert S Lord, Heinz Memorial Chapel, U of Pittsburgh, PA 12 noon  
 Carlene Neihart, Christ Church Cathedral, St Louis, MO 12:10 pm  
 Gillian Weir, Royal College of Organists, London, England

## 6 December

Works by Purcell, St Thomas Church, New York City 12:10 pm  
 Virgil Fox, Revelation Lights, Lisner Aud, George Washington U, Washington, DC  
*Magnificat* and *Hodie* by Vaughan Williams; Concert Choir, Chamber Choir Women's Chorale, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm  
 Carlene Neihart, Christ Church Cathedral, St Louis, MO 12:10 pm

## 8 December

Deane Place, Wheaton College, Norton, MA 8:30 pm

## 9 December

Worth-Crow Duo, Columbia Union College, Takoma Park, MD  
 Annual Christmas Concert, Va Commonwealth U Choral Group, L Wayne Batty, dir; Sacred Heart Cathedral, Richmond, VA 8:30 pm

## 10 December

Lessons and Carols, Trinity College, Hartford, CT 5 and 7:30 pm  
 James Moeser, St Thomas Church, New York City 4:30 pm  
 Rollin Smith, complete organ works of Franck, St Alphonsus Church, New York City 3 pm  
*Messiah* by Handel, Central Presbyterian, New York City 3:30 pm  
*Messiah* Pt I by Handel, St Bartholomew's Church, New York City 4 pm  
*Rejoice in the Lamb* by Britten, *Lo, the Final Sacrifice* by Finzi, John Fletcher, dir; Cathedral of St John the Divine, New York City 4 pm  
 Cantata 70A by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Will Carter, St Patrick's Cathedral, New York City 4:45 pm  
 Vernon de Tar, all-Franck, Church of the Ascension, New York City 5 pm  
 Slippery Rock State College Choir, North Ave Presbyterian, New Rochelle, NY  
 Benjamin Van Wye, All Saints Cathedral, Albany, NY 4:30 pm  
 Lessons and Carols, College Concert Choir, Pocono Boy Singers, K Bernard Schade, dir; East Stroudsburg State College, PA  
 Marshall Stone, Sacred Heart Cathedral, Richmond, VA 4 pm  
 Dorothea Brain and René Gould, organ and piano/harpsichord; Ascension Lutheran, Indian Harbour Beach, FL 4 pm  
 Christmas Gala, U of Miami, Coral Gables, FL 4 pm  
 Feast of Carols and Pudding, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

Christmas Concert, Valparaiso U, Valparaiso, IN 4 pm  
 Chicago Chamber Choir, George T Estevez, dir; Church of Our Saviour, Chicago, IL 4 pm  
 Procession with Lessons and Carols, St Luke's Episcopal, Evanston, IL 7 pm  
*Messiah* by Handel, Oratorio Chorus and Orch, David A Wehr, dir; Eastern Kentucky U, Richmond, KY 8 pm  
*Weihnachtshistorie* by Schütz, *Motet I* by Bach; The American Kantorei, Robert Bergt, dir; Laclede Groves Chapel, St Louis, MO 8:30 pm  
 Lloyd Holzgraf, First Congregational, Los Angeles, CA 8 pm

11 December  
*Christmas Cantata* by Honegger, Phila Musical Academy Boys Choir, Phila Oratorio Choir; First Baptist, Philadelphia, PA 8 pm  
 Virgil Fox, Houston Symphony Orch, Jones Hall, Houston, TX

## 12 December

*Magnificat* by Pergolesi, Wall St Choral Society, Larry King, dir; Trinity Church, New York City 12:45 pm  
 Vernon de Tar, all-Franck, Church of the Ascension, New York City 8 pm  
 Stephen T Roberts, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
*Ceremony of Carols* by Britten, Christ Church, Cincinnati, OH 12:10 pm  
 David Herman, Drake U, Des Moines, IA 8:15 pm  
 Virgil Fox, Houston Symphony Orch, Jones Hall, Houston, TX

## 13 December

*Ceremony of Carols* by Britten, St Thomas Church, New York City 12:10 pm  
 Walter Blodgett, Cleveland Museum of Art, Cleveland, OH  
 Cantata 51 by Bach; Dorothy Swanson, sop; John I. Hooker, org; St Paul's Church, Chattanooga, TN 12:05 pm

## 14 December

Larry King, Trinity Church, New York City 12:45 pm  
 Advent-Christmas Vespers, Valparaiso U, Valparaiso, IN 7 and 11 pm  
 Covenant College Madrigal Singers, John Hamm, dir; St Paul's Church, Chattanooga, TN 12:05 pm  
 Virgil Fox, Laurie Aud, Trinity U, San Antonio, TX

## 15 December

Cambridge School of Ballet, Cambridge Musica Antiqua, James Johnson; First Church Congregational, Cambridge, MA 8 pm  
*Judas Maccabeus* by Handel, Samuel Walter, dir; Temple Israel, New York City 8:15 pm  
 Walker Breland, St. Paul's Church, Chattanooga, TN 12:05 pm  
 Christmas Vespers, Choirs of Kickapoo Schools, Rick Erickson, dir; St Joseph's Cathedral, La Crosse, WI 8:15 pm

## 16 December

Works by Telemann, Caldara, Praetorius, Mozart, G Gabrieli, J M Bach, J S Bach and Distler; Louisville Bach Society, Melvin Dickinson, dir; Christina Price, guest soloist; Christ Church Cathedral, Louisville, KY 8 pm

## 17 December

*Messe de Minuit* by Charpentier, *Marienlieder* by Brahms; St Anne's Church, Lowell, MA 4 pm  
*Gloria* by Vivaldi, Pontifical Choir, Diocese of Paterson; St Patrick's Cathedral, New York City 4:45 pm

*Christmas Story* by Schütz, Church of the Ascension, New York City 11 am  
*Dona Nobis Pacem* by Vaughan Williams, St Luke's Church, Forest Hills, New York City 3 pm

Carols of Many Nation, Brick Presbyterian, New York City 4 pm  
*Hodie* by Vaughan Williams, Canterbury Choral Society, Church of the Heavenly Rest, New York City 4 pm  
 Carol Service, Plymouth Church of the Pilgrims, Brooklyn, NY 4 pm  
 Carol Service, Riverside Church, New York City 4 and 6:30 pm  
*Pageant of the Holy Nativity* by D K McWilliams, St Bartholomew's Church, New York City 4 pm  
 Alan Barthel, St George's Church, New York City 4 pm; followed by Carol Service 4:30 pm

Paulist Choristers, St Paul the Apostle Church, New York City 4 pm  
*Messiah* Pt I by Handel, First Presbyterian, New York City 4:30 pm  
*Magnificat* by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Choral Concert and Christmas Pageant, St Albans Congregational, New York City 5 pm  
 Fred Lallerstadt, St Thomas Church, New York City 5:15 pm  
 Cantatas 40 and 191, *Brandenburg Concerto I* by Bach, *Concerto II* by Handel, *Adagio for Organ and Strings* by Albinoni; Robert H Baker, dir; Church of Our Saviour, New York City 7:30 pm

Richard Johnson, Bethesda Episcopal, Saratoga Springs, NY 8 pm  
 Robert McNulty, All Saints Cathedral, Albany, NY 4:30 pm  
 Carol Service, Presbyterian Church, Madison, NJ 4:30 and 7 pm  
*Dona Nobis Pacem*, *Fantasy on Christmas Carols* by Vaughan Williams, *Midnight Mass* by Charpentier; Trinity Choral Society, Trinity Church, Princeton, NJ 7:30 pm

Lessons and Carols, First and Central Presbyterian, Wilmington, DE 4 pm  
*Nativity According to St Luke* by Thompson, National City Christian Church, Washington, DC 8 pm  
 Lawrence Robinson, Sacred Heart Cathedral, Richmond, VA 4 pm  
 Christmas Concert, First Presbyterian, Wilmington, NC 11 am  
 Christmas Concert, Independent Presbyterian, Birmingham, AL 5 pm  
 Louisiana State U Baroque Ensemble, St James' Episcopal, Alexandria, LA 3 pm  
 Paul Koch, Carnegie Music Hall, Pittsburgh, PA

*Amahl and the Night Visitors* by Menotti, Fairmount Presbyterian, Cleveland Heights, OH 5 and 7 pm  
 Carol Service, Christ Church, Cincinnati, OH 5 pm  
 Lessons and Carols, Christ Church, Grosse Pointe, MI 9:30 and 11:15 am  
 Boar's Head Festival, First Presbyterian, Ann Arbor, MI 5 pm  
 William Ferris Chorale, St Joseph's Church, Wilmette, IL 7 pm

*Messiah* by Handel, First United Methodist, Viroqua, WI 2:15 pm  
 Cantata 61 by Bach, Emmanuel Episcopal, Webster Groves, MO 11 am  
 Works by Distler, Brahms, Respighi, The Cathedral Singers, St John's Cathedral, Denver, CO 4 pm  
*Magnificat* by Bach, *Concerto in B-flat* by Handel, First Presbyterian, Oceanside, CA 7:30 pm  
 Glendale College Chamber Chorale, Paul Mayo, dir; St Mark's Episcopal, Glendale, CA 4 pm  
*Hodie* by Vaughan Williams, La Jolla, CA 4 pm  
 Lessons and Carols, St Paul's Episcopal, San Diego, CA 7:30 pm

## 18 December

Emory U Glee Club, Wm Lemonds, dir; St Paul's Church, Chattanooga, TN 12:05 pm

## 19 December

Paul VI Regional High School Choir, Trinity Church, New York City 12:45 pm  
 Christmas Carols and Traditional Music, John Rose, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Bryan College Madrigal Singers, James Greasby, dir; St Paul's Church, Chattanooga, TN 12:05 pm

## 20 December

Celebration of Carols, St Thomas Church, New York City 12:10 pm  
 Virgil Fox, Revelation Lights, Carnegie Hall, New York City

Boar's Head Festival, First Presbyterian, Ann Arbor, MI 6 pm  
 Christmas Music for Choir and Organ to honor Helmut Walcha; St Cecilia Choir, John L Hooker, dir and org; St Paul's Episcopal, Chattanooga, TN 12:05 pm

## 21 December

Trinity Church Choir, Larry King, dir; Trinity Church, New York City 12:45 pm

## 23 December

*Messiah* by Handel (Christmas portion), Pocono Boy Singers, Concerto Soloists of Philadelphia, K Bernard Schade, dir; East Stroudsburg State College, PA

## 24 December

Lessons and Carols, St George's Church, New York City 10:30 am  
*Messiah* Pt I by Handel, St Luke's Church, Forest Hills, New York City 11 am  
 Alec Wyton, Cathedral of St John the Divine, New York City 3:30 pm; followed by Lessons and Carols 4 pm  
 Bradley Hull, St Bartholomew's Church, New York City 3:30 pm; followed by Lessons and Carols 4 pm  
 Frederick O Grimes, Holy Trinity Lutheran, New York City 4:30 pm; followed by Carol Service 5 pm  
 Carol Service, First Presbyterian, New York City 4:30 pm  
 Lessons and Carols, Riverside Church, New York City 5 pm  
 Lessons and Carols, Grace Church, New York City 5 pm  
 Christmas Carols, Church of the Ascension, New York City 10:30 pm  
*Gloria* by Vivaldi, Central Presbyterian, New York City 10:45 pm  
*Christmas Cantata* by Pinkham, *Mass* by Stravinsky, Church of the Saviour, New York City 11:30 pm  
*Midnight Mass* by Charpentier, Madison Ave Presbyterian, New York City 11 pm

Lessons and Carols, North Ave Presbyterian, New Rochelle, NY  
 Carol Service, Tenth Presbyterian, Philadelphia, PA 7:30 pm  
 Choral Concert, Sacred Heart Cathedral, Richmond, VA 10:30 pm  
 Lessons and Carols, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm; *Messiah* Pt I by Handel, 10:30 pm  
 Lessons and Carols, Church of the Assumption, Detroit, MI 7:30 pm  
 Carol Service, St Paul's Church, Chattanooga, TN 10:30 pm  
 Candlelight Musicale, St John the Divine Episcopal, Houston, TX 11 pm  
 Carol Service, La Jolla Presbyterian, La Jolla, CA 7 and 11 pm  
 Choral Concert, Grace Lutheran, San Diego, CA 10:30 pm  
 Fred Tulan, St Andrew's Cathedral, Honolulu, HI

## 26 December

Alice Marie Nelson, sop; Trinity Church, New York City 12:45 pm  
 Judith Toensing, sop; Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Nan Coake Neugebauer, for Pittsburgh AGO, Sunset Hills Presbyterian, Pittsburgh, PA  
 AGO Midwinter Convention, Del Webb Townhouse, Phoenix, AZ (thru Dec 29)

## 27 December

James Laffe, Interchurch Center, New York City 12:05 pm

## 28 December

Rosalind Mohnsen, Trinity Church, New York City 12:45 pm

## 30 December

Boar's Head and Yule Log Festival, Christ Church, Cincinnati, OH 5 pm

## 31 December

Lessons and Carols, St Luke's Church, Forest Hills, New York City 11 am  
*Hodie* by Vaughan Williams, St Bartholomew's Church, New York City 4 pm  
 Cantata 28 by Bach, Holy Trinity Lutheran, New York City 5 pm  
 Eugene McCoy, St Thomas Church, New York City 5:15 pm  
 E Power Biggs, St George's Church, New York City 8 pm  
 John Devol and Robert MacDonald, trumpet and organ, Riverside Church, New York City 11 pm  
 Lessons and Carols, Christ Church, Bloomfield, NJ 10 am; James S Little, organ recital 4 pm



58th Annual Carol Concert, Emmanuel Episcopal, Baltimore, MD 11 am  
 Boar's Head and Yule Log Festival, Christ Church, Cincinnati, OH 3 and 5 pm  
 Lessons and Carols, St Paul's Church, Chattanooga, TN 10:30 am

3 January  
 J Reilly Lewis, St. John's Episcopal, Washington, DC 12:10 pm  
 Virgil Fox, Bryan, OH

5 January  
 Augsburg Music Clinic, Concordia College, St Paul, MN (thru Jan 6)  
 John Rose, Paisley Abbey, Scotland

6 January  
 Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm  
 Worth-Crow Duo, Milford, CT

7 January  
 Victor Hill, harpsichord, Williams College, Williamstown, MA 8:30 pm  
*Mass and A Psalm of David* by Dello Joio, St Bartholomew's Church, New York City 4 pm  
 Consort of Early Instruments, All Saints' Church, Princeton, NJ 8 pm  
 James Higdon, St Luke's Episcopal, Evanston, IL 4 pm  
 Virgil Fox, Minnesota Orch: Northrup Aud, Minneapolis, MN  
 Jerald Hamilton, First Presbyterian, San Antonio, TX  
 Organ Vespers and Evensong: Music of Flor Peeters; Penny Forbes Hix, sop; David Billeter, org; St Mark's Choristers and Junior Choir, Richard W Slater, dir; St Mark's Episcopal, Glendale, CA 4 pm  
 Kenneth Fox, countertenor; John Kuzma, organist; Elizabeth Hamilton, harpsichord; St Paul's Episcopal, San Diego, CA 4 pm

8 January  
 Thomas Murray, for Dallas AGO,

Caruth Aud, Southern Methodist U, Dallas, TX 8 pm

9 January  
 Charles S McClain, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm  
 Worth-Crow Duo, Newtown, PA

10 January  
 Karel Paukert, Cleveland Museum of Art, Cleveland, OH  
 John Rose, Westminster Abbey, London, England

11 January  
 Ted Alan Worth, Cumberland, MD

12 January  
 Gerre Hancock, Arch St Presbyterian, Philadelphia, PA 4 pm  
 Augsburg Music Clinic, Emmanuel Lutheran, North Hollywood, CA (thru Jan 13)

13 January  
 Catharine Crozier, for Pasadena AGO, Van Nuys Baptist, Van Nuys, CA

14 January  
*Ariel: Visions of Isaiah* by Robert Starer, St Bartholomew's Church, New York City 4 pm  
 Gerre Hancock, Arch St Presbyterian, Philadelphia, PA  
 UM Baroque Trio, U of Miami, Coral Gables, FL 4 pm  
 Frederick Swann, Christ Church, Cincinnati, OH  
 Robert Schuneman, Concordia Senior College, Ft Wayne, IN  
 Karel Paukert, Drake U, Des Moines, IA 3 pm  
 Barbara Hulac, St John's Cathedral, Denver, CO 4 pm  
 Joyce Jones, First Congregational, Los Angeles, CA 8 pm  
 John Rose, Selby Abbey, England

15 January  
 Musica Sacra of New York, Central Presbyterian, New York City  
 Ted Alan Worth, Adrian MI

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# Organ Recitals

W. Raymond Ackerman, Lowell, MA — Bethesda Episcopal, Saratoga Springs, NY Oct. 22: Prelude and Fugue in G, Buxtehude; Durch Adams Fall, Homilius; Wo soll ich fliehen hin BWV 646, Kommst du nun BWV 650, Von Gott will ich nicht lassen BWV 658, Prelude and Fugue in D BWV 532, Bach; Basse et dessus de trompette, Clérambault; The Battle of Trenton, Hewitt; Antiphon 3, Dupré; Benedictus, Reger; Choral in A minor, Franck.

Dorothy Addy, Wichita, KS — First United Methodist, Wichita Sept. 24: Les cloches, Lebeque; Organ Psalms, Zimmerman; Variations on a Welsh Hymn Tune, Thomas; Prelude and Fugue in E-flat, Bach; Sonata for Worship 6, R. W. Jones; Menuet-Scherzo, Jongen; Cantilene-Improvisée, Tournemire; Prelude and Fugue on BACH, Liszt.

Marion R. Anderson, Lewiston, ME — First Congregational, Waterville, ME Oct. 2: Prelude and Fugue in E minor, Bruhns, Magnificat Fugues, Pachelbel; Prelude and Fugue in G, Mendelssohn; God of the Expanding Universe, Felciano; Prelude and Fugue in C minor, Bach.

Claire Arnold, Springfield, NY — Grace Church, New York City Nov. 2: Wir glauben all, Meine Seele erhebt den Herren BWV 648, Nun freut euch BWV 734, Bach; Reed Grown Waters, Karg-Elert; Berceuse sur Deux Notes qui Cornet, Ballade en Mode Phrygien, Litanies, Alain.

Heinz Arnold, Columbia, MO — Stephens College, Columbia Oct. 15: Fantasia, Byrd; Prelude and Fugue in C BWV 547, Bach; Partita on Ach wie nichtig, Böhm; Prelude and Ostinato from Four Short Pieces for Manuals, Pinkham; Metamorphosis on BACH, Matthias Kern; Chants d'Oiseaux, Messiaen; La Nativité, Les Rameaux, Langlais.

Richard M. Babcock, Tucson, AZ — Grace Episcopal, Tucson Oct. 15: Ein feste Burg, Buchhauser; Overture to Reformation Cantata, F. M. Christiansen; Ein feste Burg, W. Faulkes; Allegro vivace from Reformation Symphony, Mendelssohn; Phantasy on A mighty fortress, Praetorius; Andantino from Quinteto IV, Peter-Dickinson; The Hussite Hymn, Tabor; Blanik, Smetana-Dickinson.

Robert Baker, Freeport, IL — United Methodist Church, Lena, IL Oct. 9: My Shepherd will supply my need, Thompson; Peace I leave with you, Moore; God that madest earth and heaven, Baker; Love, Van Dyke; Lamb of God, Grimm; A Hymn of Thanks, Baumgartner; O come O come Emmanuel, Butler.

John Barry, Long Beach, CA — St. Paul's Cathedral, Los Angeles Oct. 20: Ballad of the Grand Duke, Sweelinck; Concerto 5 in F, Handel; Sonata 2 in C minor, Mendelssohn; Sonata in the First Tone, Lidon.

J. Michael Bart, New York, NY — Cathedral of the Sacred Heart, Newark, NJ Oct. 10: Allegro and Cantabile from Symphony 2, Vierne; Allegro from Symphony 6, Widor; Suite, op. 5, Duruflé.

Hans-Joachim Bartsch, Frankfurt a/M, West Germany — Central Congregational Church of Newton, Newtonville, MA Nov. 5: Veni Creator, de Grigny; Aria Sebalina, Pachelbel; Prelude and Fugue in E, Buxtehude; Trio Sonata in C BWV 529, Prelude and Fugue in G BWV 541, Bach; Cantilene in F, Rheinberger; Force et Agilité des Corps glorieux, Joie et Clarté des Corps glorieux, Messiaen; Toccata on Veni Creator, Litaize.

Robert Bates, Nashota, WI — St. Matthew's Church, Bloomington, IL Oct. 15: Kyrie (Mass for Convents), Couperin; Toccata, Adagio and Fugue in C, Bach; The Musical Clocks, Haydn; Fanfare, Whitlock; Grand Piece Symphonique, Franck.

Patricia Bird, New York City, NY — St. Paul's Cathedral, Buffalo, NY Oct. 6: Improvisation on Victimae Paschali, Tournemire; Concerto 2 in B-flat, Handel; O God be merciful to me, Bach; Herzlich thut mich erfreuen, Brahms; Thou are the Rock, Mulet.

Peter Bishop, Victoria, BC — Cathedral of St. John the Evangelist, Spokane, WA Oct. 22: Toccata, Variations on Mein junges Leben, Sweelinck; Prelude and Fugue in F minor BWV 534, Bach; Fantasia of Four Parts, Gibbons; Voluntary in A minor, John Robinson; Gavotta from Concerto 2 in G minor, Camidge; Tranquilly, Parry; Lento, Bridge; Chorale, Jackson; Alleluys, Preston.

Jo Deene Blaine — student of Russell Saunders, Eastman School of Music, Rochester, NY Oct. 13: Toccata, Jongen; Suite du premier ton, Guilain; Fantasia in F minor K 594, Mozart; Prelude and Fugue in G BWV 541, Bach; Fantasia en ut majeur, Franck; Prélude et Danse Fuguée, Litaize.

Susan Blakely, Del Mar, CA — St. Paul's Cathedral, Los Angeles, CA Nov. 10: Trumpet Tune in C, Johnson; Fantasy in F minor K 594, Mozart; Prelude and Fugue in B minor BWV 544, Bach.

David S. Boe, Oberlin, OH — Calvary Lutheran Chapel, Madison, WI Oct. 9: Prelude and Fugue in G minor, Lübeck; Magnificat VIII toni, Scheidemann, Concerto del Sigr. Meck, Walther; O Welt ich muss dich lassen, Schmücke dich, Herzlich thut mich erfreuen, Brahms; Ricercar a 6 voci, Liebster Jesu wir sind hier, Toccata and Fugue in F, Bach.

Jerry Brainard — Cathedral of St. John, Albuquerque, NM Sept. 24: Obra de Octavo Tono Alto: Ensalada, de Heredia; Concerto 7 in B-flat, Handel; Fantasia in F K 608 Mozart; Prelude and Fugue in G minor, Dupré; Grande Piece Symphonique, Franck.

David Britton, Los Angeles, CA — Neighborhood Church of Pasadena, CA Oct. 8: Prelude in D minor, Chaconne, Pachelbel; Récit de tierce en taille, Dialogue de flûtes pour l'Élevation, de Grigny; Allegro, Carvalho; Variations on La Romanesca, Valente; Rhosymedre, Vaughan Williams; Sinfonietta, Guillou; Komm Gott Schöpfer heiliger Geist, Schmücke dich, Prelude and Fugue in C minor BWV 546, Bach.

John Brock, Knoxville, TN — Lake Hills Presbyterian, Knoxville Oct. 23: Concerto in B minor, Meck-Wather; Adagio and Allegro K 594, Mozart; If thou but suffer God to guide thee BWV 647, Prelude and Fugue in C BWV 547, Bach; Partita on Savior of the Nations Come, Distler; Ten Chorales, Rayner Brown; Prelude and Fugue in B op. 7/1, Dupré.

Recital programs for inclusion in these pages must reach THE DIAPASON within four weeks of performance date. Recitals engaging more than three organists will not be included. The program must state the date and place of the performance as well as the name of the performer.

Rayner Brown, Los Angeles, CA — Biola College, La Mirada, CA Oct. 25: Three Chorale Preludes, Stockmeier; Colloquia for violin and organ, Kropfreiter; Variations on a Theme by Rayner Brown for trumpet, trombone and organ, Keith Weathers. Assisted by Keith Weathers, trumpet; Jim Jansen, violin; David Dickinson, trombone.

James Brush, Cocoa, FL — Cathedral of All Saints, Albany, NY Nov. 26: Toccata and Fugue in F, Partita on Auf meinen lieben Gott, Fugue in C, Von Gott will ich nicht lassen, Ein feste Burg, Lobt Gott ihr Christen, Prelude, Fugue and Chaconne, Buxtehude.

Frederick Burgomaster, Buffalo, NY — St. Paul's Cathedral, Buffalo Oct. 13: Fanfare on Gospel, Willcocks; Fugue in B minor, Bach; Pasticcio, Langlais; Elegy, Darke; Choral in B minor, Franck.

Herbert Burtis, Red Bank, NJ — St. Thomas Church, New York City Oct. 8: Cinquième Ton, Boyvin; Wir glauben all BWV 680, Trio Sonata in D minor BWV 527, Fantasia and Fugue in G minor BWV 542, Bach.

John Cartwright, New York, NY — St. Paul's Cathedral, Trinity Parish, New York City Nov. 29: Fugue sur l'Introit Da pacem, Litaize; Toccata in F, Buxtehude; Three Hymn Tune Preludes, Gardner; Troisième Fantaisie, Saint-Saëns.

John Christian, Cleveland, OH — Baldwin-Wallace College, Berea, OH Oct. 6: Prelude, Fugue and Chaconne in D minor, Pachelbel; Now pray we to the Holy Spirit, Buxtehude; Intonazione Cromatica del Quarto Tono, Merula; Canzona Prima, Fasola; Toccata (Elevation), Frescobaldi; Prelude and Fugue in B minor BWV 544, Sleepers wake BWV 645, Fantasia and Fugue in G minor BWV 542, Bach.

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Peter Crisafulli, Evanston, IL — St. Luke's Episcopal, Evanston Oct. 1: Ballo del Granduca, Sweelinck; Canzona alla Francese, Guami; Toccata avanti la Messa, Recercar dopo il Credo, Recercar con obbligo di cantare la quinta parte senza toccarla (Messa in Festis B. Mariae Virginis I), Bergamasca from Fiori Musicali, Frescobaldi; Sonata in G for flute and continuo, Marcello; Contrapunctus III from Art of Fugue, Sonata in B minor for flute and obbligato BWV 1030, Bach. Assisted by Linda Crisafulli, flute and recorder.

Ronald E. Dean, Shreveport, LA — Centenary College, Shreveport Sept 26: Toccata, Adagio and Fugue in C BWV 564, Vor deinen Thron BWV 668, Ach bleib bei uns BWV 649, Fantasy and Fugue in G minor BWV 542, Bach; Sonata 1, Hindemith; Fantasy 1, Finney; Romance from Symphony 4, Vierne; Litanies, Alain.

Richard Ditewig, San Francisco, CA — Grace Cathedral, San Francisco Oct. 15: Prelude and Fugue in B minor, Bach; 3 Pieces for Flute Clock, Haydn; Prelude and Fugue on BACH, Liszt; Toccata ala Passacaglia, Searle; Partita on Werde munter, Pachelbel, Choral in E, Franck.

David Dunkle, New Haven, CT — St. James' Church, New London, CT Oct. 1: Prelude and Fugue in A minor, Fantasy on Nun freut euch, Buxtehude; Sonata in G, Elgar; Prelude and Fugue in A, Bach; Variations sur un Noël, Dupré.

Jim Eades, Wichita, KS — First United Methodist, Wichita Oct. 17: Komm heiliger Geist BWV 651, Allein Gott in der Höh sei Ehr BWV 663, Fugue in G BWV 577, Bach; Ihr lieben Christen, Den die Hirten lobten, Lobe den Herren, Walcha; Nazard, Arabesque from Suite Française, Langlais; Ave Maria from Cathedral Windows, Karg-Elert; Scherzo, Cantabile and Final from Symphony 2, Vierne.

Terry L. Ensor — student recital, Morehead State U., Kentucky Oct. 8: Prelude 3 op. 37, Mendelssohn; Herzliebster Jesu, Schmücke dich, Brahms; Ein feste Burg, Walcha.

James R. Fitzpatrick — student recital, Morehead State U., Kentucky Oct. 8: Concerto in A minor, Bach; Rhosymedre, Vaughan Williams; Sonata 2, Hindemith.

Earl Eyrich, Providence, RI — Rhode Island College, Providence Oct. 15: Toccata and Fugue in D, Eberlin; Fantasia ut re mi fa sol la, Byrd; Trio Sonata 5 in C, Bach; Prelude, Variation and Fugue, Franck; 2 Chorale Preludes, Ore; Sonata 3, Hindemith.

Celia Bell Ferguson — graduation recital, Meredith College, Raleigh, NC Oct. 15: Prelude and Fugue in G BWV 541, Bach; Andante K 616, Mozart; Prelude and Fugue in B, Dupré.

Ray Ferguson, Detroit, MI — Shrine of the Immaculate Conception, Washington, DC Oct. 20: Passacaglia in C minor, Where shall I thither go, Credo, Bach; Landscape in Mist from Seven Pastels, Karg-Elert; Choral in A minor, Franck; Scherzo in E, Gigout; First Fantasy, Alain; Carillon-Sortie, Mulet.

Jerry J. Field Jr., Richmond, VA — Cathedral of the Sacred Heart, Richmond Sept. 17: Prelude and Fugue in E minor (Cathedral), Adagio from Trio Sonata 3, Bach; Kyrie-Plein jeu, Kyrie-Fugue sur la Trompette, Elevation-Tierce en taille (Mass for Convents), Couperin; Le banquet celeste, Messiaen; God of the Expanding Universe, Felciano; Cortege et Litanie, Dupré.

Robert M. Finster, Denver, CO — St. Paul's Church, Lakewood, CO Oct. 15: Prelude, Fugue and Chaconne in C, Buxtehude; Fantasia K 594, Mozart; Partita on Lobe den Herren, Ahrens; Choral in B minor, Franck; Three Preludes, R. Brown; Toccata in F BWV 540, Bach.

Arlyn Fuerst, Madison, WI — Trinity Lutheran, Madison Nov. 26: Toccata and Fugue in E minor, Bruhns; Fantasia and Fugue in G minor, Bach; My Jesus is my lasting joy, Buxtehude; Benedictus, Introduction and Passacaglia, Reger; Two Prayers of Kierkegaard, Binder; Psalm 23, Berlioz; A Simple Song from Mass, Bernstein; Preamble for Solemn Occasions, Copland. Assisted by Ruth Horrall, soprano.

David F. Gallagher, Milford, MA — Cathedral of the Sacred Heart, Newark, NJ Oct. 24: Maestoso in C-sharp minor, Vierne; Ciacona, Pachelbel; Prelude and Fugue in A minor, Bach; Allegretto, Parker; Sonata 2, Hindemith; O Clemens, O Pia, Dallier; Christ Is Risen, Purvis.

William Goff, Pittsburgh, PA — Heinz Mem. Chapel, U. of Pittsburgh, PA Nov. 7: Second Suite, Clérambault; Prelude and Fugue in G, Bach; Sonata 2 in C, Mendelssohn; Paraphrase on the Te Deum, Langlais.

Eileen Morris Guenther — Christ Church, Alexandria, VA Oct. 22: Prelude and Fugue in C minor, Tis Thee I would be praising, Nun freut euch, Meine Seele erhebt den Herren, Bach; Concerto in D for trumpet and organ, Torelli; Fantasia for trumpet, trombone and organ, Hingeston; The Hollow Men for trumpet and organ, Persichetti; Postlude pour l'Office de Complies, Alain; Cortege et Litanie, Dupré. Assisted by John Eckberg, trumpet, and Roy Guenther, trombone.

Karen Sengstock Guthrie, Mt. Hermon, MA — Luther College, Decorah, IA Oct. 29: Concerto in B-flat, Handel; Prelude and Fugue in E-flat, Wir glauben all, Bach; Wie schön leuchtet, Distler; Wie soll ich dich empfangen, Macht hoch die Tür, Pepping; La Nativité du Seigneur, Messiaen.

Fred Haley — Trinity University, San Antonio, TX Oct. 2: Te Deum, Langlais; Pastorale, Roger-Ducasse; Sacred Harp Suite on Do Not I Love Thee, Powell; Passacaglia and Fugue in C minor BWV 582, Bach; Sonata on the 94th Psalm, Reubke.

Stephen Hamilton, Bristol, VA — Church Music Workshop, Dayton, OH Oct. 15: Trumpet Voluntary, Stanley; Noel 1 in D minor, d'Aquin; Passacaglia and Fugue in C minor BWV 582, Bach; Allegro from Symphony 6, Widor; Andante from Sonata 6, Mendelssohn; Toccata, Sowerby.

Calvin Hampton, New York, NY — Calvary Episcopal, New York City Sept. 3, 10, 17, 24: Prelude and Fugue in E-flat, Schmücke dich, Kyrie Gott heiliger Geist, Bach; middle movement from Grande Piece Symphonique, first movement of Fantasia in C, Prelude from Prelude, Fugue and Variation, Franck.

John B. Haney, Columbia, SC — U. of South Carolina, Columbia Oct. 23: Passacaglia in D minor, Buxtehude; Noël 10, d'Aquin; Prelude and Fugue in B minor BWV 544, Bach; Deuxième Choral, Franck; Deux Danses à Agni Yavishita, Postlude pour l'Office de Complies, Alain; Dieu parmi nous, Messiaen.

Anton Heiller, Vienna, Austria — Salem College, Winston-Salem, NC Oct. 27: Prelude and Fugue in E minor, Bruhns; Variations on Vater unser in Himmelreich, Buxtehude; Herr Jesu Christ dich zu uns wend, An Wasserflüssen Babylon, Herzlich tut mich verlangen, Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Fantasia on Wacht auf op. 52/2, Reger.

James Hejduk, Milton, MA — The Lawrenceville School, Lawrenceville, NJ Oct. 8: Partita on Christus der ist mein Leben, Pachelbel; 2 Noels, d'Aquin; Ach Gott erhöhr mein Seufzen, Krebs; Prelude and Fugue in E minor BWV 548, Bach; Rhapsody on ABELL, Hejduk; Choral Dorien, Alain; Introduction and Fugue on Ad nos ad salutarem undam, Liszt.

James L. Higbe, Little Rock, AR — Trinity Cathedral, Little Rock Oct. 21: Alleluys, Preston; Sonata 6 in G, Bach; Piece Heroique, Franck.

Herbert Manfred Hoffman, Frankfurt, West Germany — Trinity Mem. Church, Warren, PA Oct. 15: Prelude and Fugue in F minor, Krebs; Ach bleib bei uns, Dies sind die heil'gen zehn Gebote, Passacaglia and Fugue in C minor, Bach; Fantasia and Fugue on Wie schön leuchtet der Morgenstern, Reger; Litany-Ave Marie Klare, Schilling; Sonntagsmusik, Eben.

Ralph S. Holland, Austin, MN — St. Olaf Lutheran, Austin Oct. 29: All glory be to God on high, Scheidt; Toccata in E minor, Pachelbel; The old year now hath passed away, O Thou of God the Father, In dulci jubilo, Toccata and Fugue in F, Bach; Cantabile, Franck; For Safely Guiding Through the Night, Lord We Give Thanks to Thee, Holland; Fanfare, Proulx; Carillon de Westminster, Vierne.

Keith Jenkins, Washington, DC — St. Raymond's Catholic Church, Detroit, MI Nov. 12: Fanfare, Cook; Apparition de l'Église Éternelle, Messiaen; Suite 35, Tournemire; God of the Expanding Universe, Felciano; Hosanna 1, Diemente; Te Deum, Langlais.

Celia Grasty Jones, Rochester, NY — Park Central Presbyterian, Syracuse, NY Sept. 26: Trio en passacaille, Raison; Passacaglia and Fugue in C minor, Bach; Sinfonietta, Guillon; Sonata on the 94th Psalm, Reubke.

Roy F. Kehl, Chicago, IL — Church of the Ascension, Chicago Oct. 15: Prelude in E, Lübeck; Rhosymedre, Vaughan Williams; Prelude, Fugue and Variation, Franck; Partita on Jesu meine Freude, Walther; Prelude and Fugue in C BWV 547, Bach.

Ruth Kovach, Buffalo, NY — St. Paul's Cathedral, Buffalo Oct. 20: O sacred head now wounded, Lo how a rose e're blooming, Brahms; Trio in E-flat, Reubke; Sonata 2, Mendelssohn.

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George L. Jones, Potsdam, NY — First Presbyterian, Ogdensburg, NY Oct. 22: Toccata in E minor, Pachelbel; Bassus et cessus de trompette, Clérambault; Flute Solo, Arny; Prelude and Fugue in B minor, By the waters of Babylon, Bach; Pastorate, Franck; Pastorate and Aviary, Roberts; Passacaglia from Symphony in G, Sowerby.

William B. Kuhlman, Decorah, IA — Luther College, Decorah Sept. 24: Fugue in G minor, Dupré-Mozart; Wir glauben all BWV 740, BWV 680, Bach; L'Ascension, Messiaen; La Romanesca, Valente; Allegro from Sonata in D, Carvalho; Berceuse from Suite Bretonne, Dupré; Sonata on the 94th Psalm, Reubke.

E. Robert Kursinski, Sierra Madre, CA — St. Paul's Cathedral, Los Angeles Oct. 13: Prelude and Fugue in C minor BWV 549, Bach; Partita, Zipoli; Siciliano for a High Ceremony, Howells; Sonata 3, Hindemith.

Nelson Linaburg, Suffolk, VA — Berryville Baptist Church, Berryville, VA Sept. 10: Voluntary in D minor, Stanley; Trumpet Air, Bremner; Christmas Voluntary, Billings; A Child's Hymn, Jackson; Choral in A minor, Franck; Prelude for Rosh Hashana, Berlinski; God of the Expanding Universe, Felciano; Postlude for Compline, Alain; A Nobel and Solenne Music at the tombe of James Ireland, Linaburg.

W. David Lynch, Raleigh, NC — Salem College, Winston-Salem, NC Oct. 2: Prelude and Fugue in Mode 1, Kerckhoven; Récit de Tierce en taille, de Grigny; Sonata 4 in E minor BWV 528, Toccata in F BWV 540, Bach; Shimah B'koli, Persichetti; Fantasia on How brightly shines the morning star, op. 40/1, Reger.

Thomas McBeth — St. Andrew's Presbyterian, Princeton, N.J. Oct. 15; St. Michael's Church, London, Ont. Nov. 1: Pange Lingua, Titelouze; Wir danken dir Herr Jesu Christ, Nun bitten wir den heiligen Geist, Magnificat primi toni, Buxtehude; Romanze op. 80/B, Reger; Prelude and Fanfare on Christ ist erstanden, Kraehenbuehl; Song of Peace, Langlais; Sonata 3 in A, Mendelssohn; Carillon, Vierne.

Alexander McCurdy, Castine, ME — at McCurdy residence for Bangor Chapter AGO Oct. 15: Our Father who art in heaven, Come Saviour of the Gentiles, Glory be to God on high, Christ lay in the arms of death, Hark! a voice saith all are mortal, I call to Thee Lord Jesus, Blessed Jesus at Thy word, Prelude and Fugue in E minor, Bach. Flora Greenwood McCurdy, harpist, played the following with organ: Prelude to the Prodigal Son, Danse Sacree, Debussy; Zephyrs, Salzedo; Introduction and Allegro, Ravel.

Stephen McKersie, St. Louis, MO — Our Lady of Bethlehem Chapel, La Grange Park, IL Nov. 19: Prelude and Fugue in D, Passacaglia and Fugue in A minor, Ein feste Burg, Nun komm der Heiden Heiland, In dulci júbilo, Bach; Herzlich thut mich verlangen, Herzlich thut mich erfreuen, Brahms; Organ Sonata op. 18/2, Distler.

F. Carroll McKinstry, Great Neck, NY — Community Church of Great Neck Nov. 12: Ut queant laxis, Fuga a cuatro, Canción religiosa, Diferencias sobre la gallarda milanese, Cabezón; Prelude and Fugue in C, Bach; Sonata 1, Mendelssohn; From the World of My Father, Berlinski; Suite Gothique, Böellmann.

Haig Mardirosian, Washington, DC — Lutheran Church of the Reformation, Washington, DC Dec. 3: Fantasia in F minor K 608, Mozart; Canonic Variations on Vom Himmel hoch, Passacaglia and Fugue in C minor, Bach; Master Tallis' Testament, Howells; Variations on a Noel, Dupré.

Elizabeth Miller, High Point, NC — First Presbyterian, High Point Oct. 15: Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Sonata 4, Mendelssohn; Prelude from Suite op. 5, Duruffe; Praise God from whom all blessings flow, Post; God rest ye merry gentlemen, Elmore; Te Deum, Langlais.

George W. Moser, Newark, OH — Second Presbyterian, Newark Nov. 5: Toccata in A minor, Sweelinck; Prelude and Fugue in E-flat, Bach; Jesus priceless treasure, Lasst uns erfreuen, Schack; The Silver Trumpet, Dialogue, A Trumpet Fanfare, Martin; Four Variations on Down Ampey, Bender; Air, Hancock; Paean on Divinum Mysterium, Cook.

David Mulberry, Cincinnati, OH — College-Conservatory of Music, U. of Cincinnati Nov. 5: Three Temperaments, Scott Huston (premiere); Wie schön leuchtet, Buxtehude; Voluntary in D, Boyce; Variations on Unter der Linden, Sweelinck; Andante K 616, Mozart; Fantasia on Wie schön leuchtet, Reger; Fantasia and Fugue in G minor, Allein Gott in der Höh, Ricercare à 6 from Musical Offering, Bach.

John Obetz, Independence, MO — First Presbyterian, Ottumwa, IA Oct. 8: Litanies, Choral Dorian, Alain; Tierce en taille, du Mage; Noel, Corrette; Choral in A minor, Franck; Four Variations on a Tone Row, C. Kee; Passacaglia and Fugue in C minor, Bach; Passacaglia quasi Toccata on BACH, Sokola.

Darrell Orwig, Long Beach, CA — St. Paul's Cathedral, Los Angeles, CA Nov. 17: Veni Creator, de Grigny; Priere, Franck; Les Anges, Desseins Eternels, Dieu parmi nous, Messiaen.

Kenneth R. Osborne, Little Rock, AR — U. of Arkansas, Little Rock Nov. 12: Prelude, Fugue and Chaconne, Buxtehude; Suite du premier ton, Clérambault; Trio Sonata 6 in G BWV 530, Passacaglia and Fugue in C minor BWV 582, Bach; A Triptych of Fugues, Near; Romance from Symphony 4, Vierne; Toccata primi toni, Sark.

Jack H. Ossewaarde, New York, NY — Westminster Presbyterian, Wilmington, DE Oct. 22: Introduction and Allegro in G, Walond; Musette, Dandrieu; Prelude and Fugue in B minor, Bach; Canon in B, Schumann; Fantasy and Fugue on BACHs, Liszt; Chorale in B minor, Franck; scherzo from symphony 2, Vierne; Very Slowly from Sonatina, Sowerby; Improvisation on Lobe den Herren, Ossewaarde.

Frank K. Owen, Los Angeles, CA — St. Paul's Cathedral, Los Angeles Oct. 6: Passacaglia, Buxtehude; Toccata and Pastorate, Pachelbel; Partita on Veni Creator Spiritus, Peeters; Meditation, Vierne; Praise to the Lord, Reger.

Richard M. Peek, Charlotte, NC — Covenant Presbyterian, Charlotte Sept. 24; Church of the Redeemer, Cincinnati, OH Oct. 3: Fugue in G BWV 577, Prelude and Fugue in G BWV 541, Bach; Allein Gott in der Höh sei Ehr, Sweelinck; Toccata and Fugue in F, Buxtehude; Adagio e mesto from Sonata 1, C.P.E. Bach; Prelude in D minor, Pachelbel; Herzlich thut mich erfreuen, Brahms; Aus tiefer Not, Reger; Partita on Lobe den Herren, Peek.

William D. Peters — Latrobe Presbyterian, Latrobe, PA Oct. 15, all-Bach: Prelude and Fugue in E-flat, Partita on O God Thou faithful God, Pastorate in F, Toccata in F.

Peter Planyavsky, Vienna, Austria — Christ Church, Brunswick, Australia Sept. 25: The Clavierübung, Pt. III by Bach (the four Sacred Duets omitted).

George H. Pro, Kansas City, KS — Cathedral of the Sacred Heart, Newark, NJ Oct. 17: Choral-Improvisation on Victimae Paschali, Tournemire; Noël sur les lûtes, d'Aquin; Prelude and Fugue in D, Bach; Sonata in C, Persichetti; Brother James' Air, Wright; Outburst of Joy, Messiaen.

Betty R. Pursley, Westfield, NJ — Cathedral of the Sacred Heart, Newark, NJ Oct. 3: Fantaisie in A, Franck; Allegro vivace and Final from Symphony 1, Vierne; Prelude au Kyrie, Fantaisie from Hommage à Frescobaldi, Langlais; Revelations, Pinkham; Le jardin suspendu, Alain; Chorale and Variation on Veni Creator, Duruffe.

Cherry Rhodes, New York, NY — All Souls Unitarian, Washington, DC Oct. 27: Prelude and Fugue in G BWV 541, Bach; Livre d'Orgue, du Mage; Office XXXV from L'Orgue Mystique, Tournemire; Toccata 7, Rossi; Toccata 11, A. Scarlatti; Pour le Tombeau de Colbert, Guillou.

Irene Robertson, Los Angeles, CA — St. John's Episcopal, Los Angeles Oct. 22: Concerto in C minor after Telemann, Walthier; Our Father who art in heaven, Böhm; Prelude and Fugue in E minor, Bruhns; Rejoice ye Christians, We all believe in one God, Fantasy in G, Bach; Sonatina, Sowerby; Symphony 1, op. 20, A. Maquaire.

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John Rose, Newark, NJ — St. Mark's Episcopal, Casper, WY Oct. 17: Prelude and Fugue in A minor BWV 543, Bach; Prelude and Fugue in B op. 99/2, Saint-Saëns; Ach bleib mit deiner Gnade, Karg-Elert; Flute Tune, Arne; Fantasy on Ein feste Burg op. 27, Reger; Prelude, Fugue and Variation, Franck; Vitral from Esquisses Byzantines, Carillon-Sortie, Mulet.

Robert Roubos — United Presbyterian Church, Cortland, NY Oct. 15: Partita on Was Gott tut, Fachelbel; Fantasy-The Leaves on the trees spoke, Finney; Shimah B'Koli, Drop, Drop Slow Tears, Persichetti; Toccata, Adagio and Fugue in C BWV 532, Bach; Suite for a Musical Clock, Handel; Prelude and Fugue on ALAIN, Duruflé.

Jack Ruhl, Fort Wayne, IN — First Presbyterian, Fort Wayne Oct. 17: Sonata 3, Hindemith; Variations on a Welsh Hymn Tune, Mathias; Sicilienne from Suite op. 5, Duruflé; Toccata and Fugue in D minor, Reger; Sonata 6 for Worship, R. W. Jones; Variations on a Shape-note Hymn, Barber; Middlebury, Wood; Allegro from Symphony II, Vierne.

Lawrence P. Schreiber, Washington, DC — National Presbyterian, Washington Nov. 12: Festival Fanfare, Leighton; Passacaglia and Fugue in C minor BWV 582, Bach; L'Ange à la Trompette, Charpentier; Prière, Franck; Fantasy K 608, Mozart.

Robert Schuneman, Evanston, IL — Brandeis University, MA Oct. 20: Toccata 7 in C, Muffat; Vater unser im Himmelreich, Böhlm; Canzona quarta, Toccata quarta per l'Elevazione, Frescobaldi; Fantasia I, Hampton; Stops 1972, Schuneman; Prelude and Fugue in E-flat BWV 552, 2 settings Allein Gott in der Höh sei Ehr BWV 675 and 663, In dulci jubilo BWV 606, O Mensch bewein BWV 622, Bach.

P. Mark Scott — student recital, Texas Christian U., Fort Worth, TX Nov. 11: Prelude and Fugue in B, Dupré; Fantasia chromatica, Sweelinck; Prelude and Fugue in E-flat BWV 552, Bach; Choral op. 154/8, Karg-Elert; Wondrous Love, Barber; Pastorale and Aviary, Roberts; Improvisation on Victimae Paschali Laudes, Tournemire.

Richard A. Sidey — Brainerd United Methodist, Chattanooga, TN Oct. 15: Voluntary in A, Selby; Cromhorne sur la taille, Basse de trompette (Mass for Convents), Couperin; Prelude and Fugue in B minor, Nun danket alle Gott, Bach; Ein feste Burg, Walcha; Choral in A minor, Franck; Cortege et Litanie, Dupré; Rhythmic, Vaughan Williams; Variations on Nettleton, Young.

Robert Smart, Swarthmore, PA — Trinity Episcopal, Swarthmore Oct. 15: Toccata, Villancico y Fuga, Ginastera; Nocturne, McCabe; Warum betrübst du dich mein Herz, Scheidt; Canonic Variations on Vom Himmel hoch, Wachtet auf, Prelude and Fugue in A minor, Bach.

Donald Spies, Ripon, WI — First Church of Christ, Scientist, Arlington Heights, IL Nov. 19: Prelude, Fugue and Variation, Franck; Three Organ Chorales, Stout; Fantasia, Byrd; Capriccio di obbligo di cantare in quinta parte, Frescobaldi; Fantasia, Sweelinck; Allein Gott in der Höh sei Ehr BWV 662, 664, Prelude and Fugue in A minor BWV 543, Bach.

Frank B. Stearns — Zion's Reformed Church, Greenville, PA Oct. 15: Suite Medievale, Chant de paix, Allegretto from Hommage à Rameau, Dialogue sur les mixtures from Suite Brève, Langlais; O Traurigkeit, Schmücke dich, Es ist ein Ros, O Welt ich muss dich lassen, Brahms.

Harold Stover, New York, NY — St. Thomas Church, New York City Oct. 15: Te Decet Hymnus in Sion, Stover; Adagio and Allegro K 594, Mozart; Three Nocturnes, Stover; Prelude and Fugue in A minor BWV 543, Bach.

Samuel Swartz, Palo Alto, CA — Stanford Memorial Church, Stanford U., CA Oct. 22: Prelude and Fugue in G minor, Brahms; Variations on Weinen Klagen, Liszt; Mourning Toccata, Mácha; The Hanging Gardens, Alain; Toccata alla Passacaglia, Searle; The Virgin and Child, Messiaen; Prelude and Fugue in B, Dupré.

Ladd Thomas, Pasadena, CA — St. Mark's Episcopal, Glendale, CA Oct. 15: Concerto 4 in C, Toccata and Fugue in D minor, Bach; Concerto 3 in G, Soler; 2 Sonatas in D K 287-288, D. Scarlatti; Sonata 1, Hindemith; Variations sur un Noël, Dupré; Le Cuckoo, d'Aquin; Obligato for the Flute Stops on an Advent Hymn, Mader.

Calvin Maurice Taylor, Los Angeles, CA — St. Paul's Cathedral, Los Angeles Oct. 27: Komm süßer Tod BWV 478, Bach-Taylor; Nun komm der Heiden Heiland BWV 659, Toccata and Fugue in F BWV 540, Bach.

John Upham, New York, NY — St. Paul's Chapel, Trinity Parish, New York City Nov. 1: Concerto del Sigr. Telemann, Nun bitten wir, Herr Gott nun schleuss den Himmel auf, Variations on a basso continuo of Corelli, Concerto del Sigr. Gentili, Ach schönster Jesu, Toccata and Fugue in G, Walther. Nov. 22: Prelude and Fugue in G minor, Wir glauben all, Passacaglia and Fugue in C minor, Bach.

Betty Valenta, Green Island, NY — Cathedral of All Saints, Albany, NY Nov. 19: Sinfonia from Cantata 29, Bach; Three Little Pieces in Twelve Tones, Valenta; Sonata 1, Mendelssohn.

Wim van der Panne, the Netherlands, and Gary Jenkins, Chicago, IL — duo organ recital, Glenview United Methodist, Glenview, IL Oct. 6: Praise the Lord with the Drums and the Cymbals, Karg-Elert; Herzlich tut mich verlangen, Brahms; Prelude and Fugue in A minor, Buxtehude; Ach bleib bei uns, Bach; Concerto in A minor, Soler; Concerto in B-flat, Luchinetti; Concerto in G, Blanco; Cantabile, Franck; The Bells, Monnikendam; Le banquet celeste, Messiaen; Toccata, Andriessen.

Kent Vanderband, Buffalo, NY — St. Paul's Cathedral, Buffalo Nov. 3: Sonata for the Trompeta Real, Lidon; Prelude in B minor, Bach; Sonata 1 in F minor, Mendelssohn.

John W. Vandertuin, Brantford, Ontario — Grace Church, Brantford Oct. 15: Suite du premiere ton, Clérambault; Fantaisie en ut majeur, Franck; Fantasia and Fugue in G minor, Bach; Sonata 1 K 279, Mozart; Supplication, Langlais; Prelude and Final from Symphony 1, Vierne.

Velma Wachlin, Freeport, IL — United Methodist Church, Lena, IL Oct. 9: Air, Hancock; All glory be to God on high, Ore; Psalm 136, Zimmermann; Comes Autumn Time, Sowerby; Even Song, La Montaine; Passacaglia and Fugue in E minor, Willan.

Stanley E. Walker, Collegedale, TN — Southern Missionary College, Collegedale Oct. 21: Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Romance sans paroles, Variations de Concert, Bonnet; Rhythmic Trumpet, Sarabande, In the cross of Christ I glory, Bingham.

Clarence Watters, West Hartford, CT — Mem. Music Hall, Methuen, MA Oct. 25; Church of the Heavenly Rest, New York City Nov. 26: Moderato and Andante from Symphonie Gothique, Largo and Allegro vivace from Symphony 5, Widor; Choral, Scherzo and Allegro from Symphony 2, Vierne; The World Awaiting the Savior, Cortege et Litanie, Variations on a Noel, Dupré.

Anita Eggert Werling, Macomb, IL — Messiah Lutheran, Aledo, IL Oct. 15: All' Offeritorio, Pastorale, Zipoli; Prelude and Fugue in F-sharp minor, Buxtehude; Lord God now open wide Thy heaven, Our Father who art in heaven, From heaven a host of angels came, Unto Thee I cry Lord Jesus, We thank Thee Lord Jesus (all from Orgelbüchlein), Fugue in E-flat, Bach; Song of Peace, Langlais; Paean, Leighton; Fantaisie in C, Franck; Variations sur un Noël angevin, Litaize.

David Wheeler, Richmond, VA — Cathedral of the Sacred Heart, Richmond Sept. 24: Fanfare, Leighton; 2 Psalm Preludes, Howells; Serene Alleluia, Messiaen; Choral in E, Franck.

William Whitehead, Bethlehem, PA — First United Methodist, Rock Island, IL Sept. 24: Sonata 2 in C, Mendelssohn; Pastorale in F BWV 590, Passacaglia and Fugue in C minor BWV 582, Bach; Choral in E, Franck; Scherzo and Final from Symphony 1, Vierne.

George Y. Wilson, Bloomington, IN — Cathedral of All Saints, Albany, NY Nov. 12: Passion Symphony (complete), Dupré.

Vernon Wolcott, Bowling Green, OH — St. Mark's Lutheran, Bowling Green Oct. 11 and Calvary Episcopal, Sandusky, OH Oct. 15: Missa Orbis Factor, Frescobaldi; Come Holy Ghost BWV 651, Glory be to God BWV 662, Lord Jesus Christ unto us turn BWV 655, Come Savior of the nations BWV 659, 660, 661, Bach; Variations on America, Ives.

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