

THE DIAPASON

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March 19th marks the 100th anniversary of the birth of Max Reger. For a time little known in this country, Reger and his music today are interesting an increasingly larger number of organists. While Europe, or at least Germany, has always been aware of the composer and his works, organists in this country have been for the most part ignorant of all but a few of his compositions. This unfamiliarity seems to be mainly the result of the great technical difficulty which characterizes most of his music. With the exception of but a few compositions which are widely played and the few recordings generally available in this country, an accurate impression of his works cannot be gained without painstaking effort on the part of the performer to learn to play the compositions himself, and all too often as a result of changing taste in music and organs, supported by the still negative evaluation of contemporary criticism, he feels the effort to be unjustified. A further deterrent lies in the prevalent misconceptions about Reger's style of composition, performance practice of his day and the organ for which he wrote, as well as certain aspects of the printed scores themselves. It is hoped that the following will contribute to a greater understanding of Reger and his organ works today.

THE ORGAN WORKS

Reger's some 230 organ compositions range from the miniature chorale preludes of opus 135a, of but a few measures each, to the *Variations and Fugue on an Original Theme* (opus 73) and the *Introduction, Passacaglia and Fugue* (opus 127), each requiring about a half hour for performance. The forms Reger used were those of chorale prelude — of which there are over 100; large-scale chorale fantasias — of which there are 7; preludes; toccatas; fantasias; fugues; passacaglias; canons; variations; and other smaller forms. Reger's first organ composition was written in 1892 in the composer's 19th year. From this date until 1906 composition was fairly consistent, and the bulk of the organ works was composed between 1898 and 1905, a period of eight years. From 1906 Reger's organ composition was sporadic, but proceeded through opus 145, which was composed in the winter of 1916, the year of his death. Probably the decrease in organ composition in this period can be explained by the fact that as Reger's fame and duties increased he was called upon to compose in other areas — orchestral, chamber, piano, vocal, etc. — and especially in those areas of performance in which he could himself take part personally. While Reger could and did play the organ, he was primarily a pianist rather than organist; as we shall see, Reger largely depended upon Karl Straube to perform his organ works and bring them to the attention of the public.

The German chorale played a major role in Reger's organ music. While he composed a few works with titles from the Roman Catholic liturgy (*Kyrie eleison*, *Gloria in excelsis*, *Benedictus*, *Te deum*, and *Ave Maria*), some of which quote fragments of Gregorian chant, Reger, a life-long Catholic, based over 120 works on Lutheran chorale melodies, including some not named by the titles of the works themselves. Reger is reported to have remarked, "The Protestants don't know what musical treasure they possess in their chorales!"¹ Probably Reger's interest in the chorale depended on the fact that the chorale presented the composer a pre-composed melody which carried with it an emotive meaning from the text with which it was associated. Reger felt that the chorale prelude should "'mystically' spring from the text alone,"² and his settings are composed to "musically illustrate" the text.³ He seems to have followed the leadership of Bach and Brahms in this

REGER and the ORGAN

By Philip Prince



Reger at the Leipzig Conservatory (1911)

area, both of whom were composers of major importance to him. There are roughly three forms of the chorale prelude in Reger's work. Most of the chorale preludes of opus 67, 79b, and 135a are relatively short and are constructed so that the chorale melody appears in augmentation but once in the course of each composition. In the seven chorale fantasias⁴ the melody is set several times, each setting fitting a particular stanza of the chorale. All of the fantasias but the earliest, *Ein feste Burg ist unser Gott* (opus 27), have introductions, some of considerable length, and three — *Wie schön leucht uns der Morgenstern* (opus 40:1), *Wachet auf, ruft uns die Stimme* (opus 52:2), and *Halleluja! Gott zu loben, bleibe meine Seelenfreud!* (opus 52:3) — end with extended fugues at the conclusions of which the final stanza of the chorale is incorporated. Reger's letters characterize the

fantasias on *Straf mich nicht* and *Wachet auf* as "mystical." The former, he admits, is a "miserably difficult piece of music," but with his "tendency toward mysticism it could not have turned out well any 'easier.'"⁵ Parenthetical mention should here be made of the miniature *Variations and Fugue on the English National Anthem* (without opus no.), consisting of an introduction of a few measures, two variations, and fugue. While quoting a given melody, unlike Reger's chorale preludes and fantasias, this work does not attempt to "illustrate" the text. A third form of the chorale prelude is to be found in the second movements of the *First Suite* (opus 16) and *Second Sonata* (opus 60), as well as the seven pieces of opus 145. Though not indicated by title, in these one or more chorales appear, with free, episodic material interspersed. Of these probably the *Weinachten* (opus 145:3)

is the best known, but in its highly developed chromaticism the *Trauerode* (opus 145:1) is perhaps the most striking.

Reger's non-chorale-based composition falls into traditional 19-century forms which had been used by such composers for organ as Liszt, Reubke, and Rheinberger. The *Fantasy and Fugue on BACH* (opus 46), written in 1900, seems to have been performed more than any other of his compositions during the composer's lifetime, and Reger's letters indicate that he himself considered it one of his most significant creations. The next major work was the *Symphonic Fantasy and Fugue* (opus 57), composed in 1901 and inspired by Dante's *Inferno*.⁶ Later in the same year Reger wrote the *Second Sonata* (opus 60). Unlike his *First Sonata* (opus 33), its first movement is actually in a free sonata-allegro form and is considered by many to be one of the few successful sonata movements for the organ. The third movement, an "Introduction and Fugue," is in the same tonality as the first movement and seems motivically related, providing a certain unity to the sonata as a whole. One of the most successful larger compositions Reger wrote for the organ is the *Variations and Fugue on an Original Theme* (opus 73), composed in 1903. It consists of an extended introduction of seven pages, theme, 13 variations, and fugue. Reger wrote to Karl Straube, to whom the piece was dedicated, "The work itself was born of a very sad mood; the theme says everything in its resignation; the melancholy third measure of the theme itself plays a great role in the work."⁷ Straube was so enthusiastic about it that Reger had to urge him not to play it twice in the same concert!⁸ While there is a certain element of extravaganza present, as in most of Reger's larger organ works, this composition seems to achieve a balance and structural unity not always noticeable in his earlier longer works. The next major work, the *Introduction, Passacaglia and Fugue in E Minor* (opus 127), was written in 1913 for the inaugural concert of the largest organ in Germany, the five-manual, 200-stop Sauer in the Breslau Jahrhunderthalle, not quite ten years after opus 73 and after an almost uninterrupted eight-year hiatus in organ composition. Performed by Karl Straube, to whom it was dedicated, the work is of commensurately grander scale and complexity than anything composed previously. After an introduction of five pages a passacaglia theme of eight measures is taken through 26 variations, and the whole is concluded by a double fugue of over 16 pages in length. The last of Reger's major organ compositions, the *Fantasy and Fugue in D Minor* (opus 135b), of the year 1916, is much smaller in scale and length, and like opus 127 ends with a double fugue.

Attention to all the works of so prolific a composer cannot be given in a discussion such as this, but brief mention can be made of a few of the minor works. Like Bach, Reger was interested in the educational value of trio-playing, writing that it was "absolutely necessary for the attainment of a completely developed, virtuoso technique."⁹ In 1900 he wrote *Six Trios for Organ* (opus 47), which he thought of "chiefly as teaching material" and hoped would be incorporated into the curriculum of schools.¹⁰ And in 1903 he made an arrangement of Bach's *Two-Part Inventions* for organ, called the *School of Trio-playing*, in which he composed a new, additional middle voice for the left hand, leaving for the right hand and pedal Bach's original voices. (The organist Karl Straube supplied the fingering and pedaling.) Reger's most popular set of compositions over the years seems to have been the *Twelve Pieces* (opus 59) of 1901, and from this the

(Continued, page 3)

March 19 marks the 100th anniversary of the birth of Max Reger. It is fitting, then, that this issue should be a "Reger birthday issue." Max Reger lived on this earth only a short life, but his musical output was prodigious. In the Germanic tradition, he looms as a singular giant at the doorway to the 20th century — our time.

Johann Baptist Joseph Maximilian Reger was born in Brand, Bavaria, son of a schoolteacher. Both his father and his mother were musically gifted, and young Max received his first musical instruction from them. He attended the Realschule in Weiden, where his father moved in 1874. It was in Weiden that Reger also received instruction in organ and theory from Adalbert Lindner. It was his parents' intention that Max should also become a schoolteacher. But he began to write music at an early age, and, after hearing the music of Wagner, he wrote an ambitious symphonic poem at the age of 15. In 1889 he passed the entrance requirements for teacher's seminary, but by this time music interested him more than the schoolmaster's task.

In 1889 several manuscripts of his compositions were sent to Hugo Riemann, the leading theoretician and composition teacher of the time. Riemann recognized Reger's enormous talent, and in 1890 the young student became Riemann's pupil in Sonderhausen at the Music Conservatory. When Riemann moved to the Wiesbaden Conservatory in 1891, Reger followed him there, continuing to study with the master until 1895. He remained in Wiesbaden until 1896, teaching piano and organ.

Then came the "Time of Storm and Drink" — a year in the military service during which Reger overdid to the point of requiring some time of rest and recuperation. Following his army service, he settled in Weiden at his parents' home. Here he composed the great organ fantasias on Lutheran chorales, chamber music, piano pieces and songs.

He moved to Munich in 1901. It was here that he met the widow Elsa von Bercken, and they were married on Oct. 25, 1902. Unable to have children, they finally adopted two daughters, Christi and Lotti, in 1908. Reger undertook tours as a pianist through Germany, Austria and Switzerland, and during 1905-06 he held a teaching appointment at the Royal Academy of Music in Munich. His music was not well received in Munich, and the proponents of the "New Music" were generally antagonistic to him professionally and personally. Nevertheless, he gained a small but devoted circle of friends and supporters, and he continued to write.

In 1907 Reger was appointed music director at the University of Leipzig and professor of composition at the Leipzig Conservatory. He was also named conductor of the University Chorus "St. Pauli." He resigned his post at the University in 1908, but held the Conservatory post until his death. In Leipzig he thrived, becoming better known both locally and nationally as a major composer. In 1908 Reger was honored by the University of Jena with an honorary doctorate for which he expressed his gratitude by writing the massive Psalm 100 for chorus and orchestra. Three years later Reger was offered the position of music director at Meiningen, and he was named Hofrat. In 1913 he was named general music director at Meiningen.

During these later intense years, Reger worked long and hard hours, using the nights to compose so that the days would be free for rehearsals, teaching, and travelling. All this began to tell on his health, and a severe heart condition forced him to curtail most of his activities in 1914. He moved to Jena, and, despite his physical condition, continued to compose at a furious rate. He died on May 11, 1916 in the Hotel Henschel, Leipzig, of a heart attack.

Since Reger's death, the musical world has been slow, and at times divided, in recognizing the value of Reger's work. The pages of music blackened by voluminous notes, his propensity for grandiosity and length (especially in the large works), and the virtuoso technique required to play his works has stopped many a student and discouraged some of the best professionals from performing his music. Further, musicians of our time, brought up in a technological society in a romantic reaction, have not been drawn easily to the mystical qualities with which Reger imbued his music. But time is the best judge, and slowly Reger's music has gained a foothold in our present-day world.

We are proud to bring with this issue a fine article on Reger's organ music by Philip Prince. We are presenting it here complete, rather than running it in installments, in the hopes that the excellent material contained within it will be read and digested more easily by all organists.

For those who would care to investigate further articles about Reger, we would like to suggest the following ones that have appeared in past issues of THE DIAPASON:

The Chorale Preludes of Max Reger by Allan Bacon; December 1961, p. 40 and February 1962, p. 30.

VARIOUS OLD ORGANS IN GERMANY RESTORED

According to the latest newsletter of the "Gesellschaft der Orgelfreunde" (Society of Organ Friends) in West Germany, the following old organs in Germany have been or are undergoing restoration:

Godramstein; 1-man., 14-stop Rummel organ; restoration by Gebrüder Oberlinger, 1971-72.

Partenheim; 2-man., 25-stop Geib organ; by Gebr. Oberlinger, 1971-72.

Mensfelden; 1-man., 12-stop Silbermann; by Gebr. Oberlinger, 1971-72.

Alteck; 1-man., 11-stop Stumm organ; by Gebr. Oberlinger, 1971-72.

Diedenbergen; 2-man., 18-stop Bürgy organ; by Gebr. Oberlinger, 1971-72.

Dienethal; 1-man., 10-stop Schöler; by Gebr. Oberlinger, 1971-72.

Münster a. St.; 2-man., 26-stop Dreyman; by Gebr. Oberlinger, 1971-72.

Ellern; 2-man., 24-stop Stumm; by Gebr. Oberlinger, 1971-72.

Mutterstadt; 2-man., 26-stop Johann Michael Stumm organ of 1786; by Gebr. Oberlinger, 1971-72.

Raversbeuren; 1-man., 10-stop Stumm; by Gebr. Oberlinger, 1971-72.

Eppelsheim; 1-man., 16-stop Stumm; by Gebr. Oberlinger, 1971-72.

Rückershausen; 1-man., 9-stop Köhler; by Gebr. Oberlinger, 1971-72.

Klingen; 1-man., 10-stop organ by unknown 17th century builder; by Gebr. Oberlinger, 1971-72.

Hochelten; the 1780 organ by Jakob Courtain in the Memorial Church of St. Vitus; by Willi Peter, currently under restoration.

Pfalzen/Südtirol; the 2-man., 21-stop organ of 1857 by Franz Weber in St. Cyriakus Church; now being restored by Leopold Stadelmann under consultation with A. Reichling.

Stade; the organ of St. Cosmae Church (the famed "Vincent Lübeck organ") by Berendt Huess and Arp Schnitger (which was damaged by the effects of central heating); restoration currently being done by Jürgen Ahrend.

Neresheim; the 3-man., 47-stop organ of 1797 by Johann Nepomuk Holzhay in the monastery church; currently under restoration by Rudolf Kubak.

ANNOTATED GUIDE TO PERIODICAL LITERATURE ON CHURCH MUSIC-1972 is the title of a catalogue designed to aid organists and choirmasters in locating articles on any aspect of church music which appeared in any American magazine during 1972. Copies (\$3 ea.) are available from: Music Article Guide, P.O. Box 12216, Philadelphia, Pa. 19144.

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ROBERT SCHUNEMAN
Editor

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A Reger Organ Discography by Frank Herand; June 1971, p. 27.
Toward an Interpretation of Reger's Organ Music by Herbert Manfred Hoff-
mann, translated by Raymond Mabry; August 1972, p. 8.
Max Reger: Complete Works, Vol. 15, Organ Works, Foreword by Hans Klotz,
translated by Raymond Mabry; August 1972, p. 8.
Further Thoughts Towards an Interpretation of Reger's Music by James Wyly,
September, p. 2.

We would also like to suggest another article in this regard, although it is not concerned with Reger directly. It is Heinrich Fleischer's fine article, *Johann Nepomuk David and His Contribution to the Music of the Organ*, in the November, 1954 issue of THE DIAPASON. In this article, Fleischer places Reger into perspective within the first half of our century in Germany and in German organ music. This is also necessary to our understanding of Reger.

In his 43 short years, Reger left a staggering mark on our musical world, both in terms of the enormous opus and also in terms of his impact on future generations of organists and composers. He lived a full life, indeed! It is therefore fitting that we should do more than nod in this centennial year of his birth.

— Robert Schuneman

CHARTRES INTERPRETATION AND IMPROVISATION COMPETITIONS

The 1973 international organ competition, "Grand Prix de Chartres," will be held in September, the eliminations taking place from September 17 to September 27 in Paris, and the finals taking place in Chartres on Sept. 30, 1973. The first prize for interpretation will be 10,000 Fr., and the first prize for improvisation will be an equal amount. There is only one prize in each category. The jury will be composed of eminent organists, generally six foreigners and four Frenchmen, and they are not obliged to award any prize.

The interpretation competition will require candidates to play from memory the following: Eliminations — *Prelude and Fugue in E minor*, BWV 548 by Bach; *Sonata No. 3* by Mendelssohn; Finals — *Plein-chant en taille, Fugue à 5 du Veni Creator* by N. de Grigny; *Choral No. 2 in B minor* by Cesar Franck; and *2e Danse ("Deuils")* by Alain.

The improvisation competition will require candidates to play the above pieces from memory, and in addition to improvise the following: Eliminations — *Chorale* and 3 Variations on a sub-

mitted theme; Finals — a free Prelude and Fugue on a submitted theme; a Symphonic Scherzo on a submitted theme. The submitted themes will be the same for all contestants.

Contestants are eligible to win both prizes. The competition is open to all organists of any nationality not yet having reached the age of 35 at the time of the competition. For information, write: Secrétaire du Concours, 75, rue de Grenelle, 75007 Paris, France. Candidates should register before July 1, 1973.

A BOY SINGERS' FESTIVAL will be held at Cratin Choir School, Uniontown, Pa. on Saturday, March 31. All treble boy singers and boychoirs and their directors are invited to attend. The Disney film, "Almost Angels," will be shown, and Grant Bue, boy soprano from Boise, Idaho will give a recital. A songfest with all participating choirs and singers participating will also be included. In the evening, visiting choirs may perform concerts in area churches, or they may remain at the School for games and informal singing. Choirs wishing to spend Saturday night at the School will be invited to sing in Pittsburgh area churches on Sunday. Shallway Foundation is underwriting the expenses of the festival, and there is no charge for registration or overnight accommodations. Information is available from David L. Craig, president and music director of Cratin Choir School.

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"Benedictus" seems to have been played perhaps more frequently than any other single piece. Increasingly, the *Introduction and Passacaglia in D Minor* (without opus no.) is becoming popular, but in addition to the large-scale passacaglia of opus 127 attention should be paid the three others Reger wrote: the final movement of the *First Suite* (opus 16), the third movement of the *First Sonata* (opus 33), and the sixth of the *Monologues* (opus 63).

Admittedly, much of Reger's organ music does not reach the level achieved by some of his finest pieces. But when one considers the great compositional facility which Reger possessed and the fact that the bulk of his organ works was written before his 33rd year, such a fact should not seem surprising. Had Reger lived beyond the age of 43 and reached the maturity of a man like Schoenberg, for example, who was born only a year after Reger, it is interesting to speculate on what impact he might have had on the organ and, indeed, on the history of music in general.

REGER'S STYLE

Before characterizing Reger's style of composition, it should be observed that Reger was not unexpectedly the inheritor of the immediate musical past. Schoenberg clearly expressed the historical situations in which Reger grew up: What in 1883 [the year of Wagner's death] seemed an impassable gulf was in 1897 [the year of Brahms's death] no longer a problem. The greatest musicians of that time, Mahler, Strauss, Reger, and many others had grown up under the influence of both these masters. They all reflected the spiritual, emotional, stylistic and technical achievements of the preceding period.¹²

Though Reger championed Beethoven, Brahms, and later Strauss, it was Bach whom he regarded as "the source of musical creation and the most godly art."¹³ All musicians since, he thought, were Bach's descendants, and it was to Bach that the younger generation should be directed. Reger felt that organ music should be "German," and by this he meant it should be "Bachlike," i.e., born from the classic spirit.¹⁴ He continued, "I can say on the basis of the most profound study: 'Every piece of organ music which is not at bottom related to Bach is impossible.'¹⁵ No matter whether Reger saw the same Bach we do today, there can be no denying his great influence on Reger's organ music.

Second in importance to Reger was Brahms, "the greatest composer since Beethoven."¹⁶ He was the only living composer from whom something could be learned, "above all a man of colossal feeling, a man full of energetic, solid artistic conscience."¹⁷ Reger especially valued the "highly expressive power of his melodic writing."¹⁸

What, then, are the characteristics of Reger's style? While Reger was generally acclaimed by contemporaries as "the successor of Bach" because he wrote in the same forms and because counterpoint seemed to be his "natural method of expression,"¹⁹ it is clear that "his basic compositional technique was harmonic, that is, chordal in nature, and the inference is that even his counterpoint was conceived to conform to this ideal."²⁰ Certainly the greatest single factor which distinguished him from the heritage to which I have alluded was his treatment of harmony. Reger states unequivocally that he consistently followed "the Lisztian maxim: 'Any chord can follow any other chord.'²¹ He felt that, in the absence of a formulation of musical theory which kept pace with the times, a real understanding of his harmony was impossible, a harmony which was "so despotically evident and so absolutely logical."²² A 1910 critic wrote that his music was characterized by "turgidity caused mainly by polyphonic choral concatenation, interspersed with daring alterations and discords strung together without any obvious logic, so that the tonal relationship is frequently disturbed."²³ Today it is still what seems to some "the uncertainty of the tonality" and "the eternal chromatic modulations" which make Reger's music unpalatable.²⁴ Nevertheless, it is the thesis of the theorist John A. Miller that "the frequent chordal changes (often within a given measure) which tend to destroy at least obvious feelings of traditional tonality" result in a "style of writing [which] is employed with sufficient consistency that may be said to form a recognizable tonality in itself — in the light of subsequent developments of the

20th century. Consistency of interval spacing and rhythmic drive give the necessary unifying effects."²⁵ These stylistic features allow one to term Reger's music "impressionistic," as Paul Henry Lang correctly points out. "This is the German equivalent of impressionism, and as such Reger is the real German counterpart of Debussy . . ."²⁶ It might be added that the organs of Reger's day with their many orchestral-imitative stops and the music's bravura passages and rapidly changing dynamics and tone colors served to reinforce this impressionistic effect. Reger's music, it would seem, reflects much of the tenor of the Germany in which he lived in its restlessness, in its elements of extravagance, and at the same time in its moments of quiet contemplation.

REGER AND THE KEYBOARD

What are some of the characteristics of Reger's organ style? It is most often termed pianistic. The influence of the piano can be readily seen in most of the organ works, with the exception perhaps of some of the chorale preludes and some of the more simply conceived shorter, free forms. It is probably the result of several features, including the organ for which Reger composed, the particular "impressionistic" effects Reger wished, and the fact that Reger, as an accomplished pianist, doubtless thought of the organ in somewhat pianistic terms. Reger's earliest piano instruction was at home, in Weiden, and at the age of 11 he began formal piano lessons with the local organist, Adalbert Lindner, with whom he was to study for five years. At 12 Reger's father began to teach the boy organ, having installed an organ for him to practise on at home. From his 13th through 16th years (1886-1889) Reger held the only organ position of his life, playing mass and vespers on Sundays and feast days at the local Weiden church, which was used at the time for both Catholic and Protestant services.²⁷ Lindner, who was organist for the Protestant services, assisted Reger with registration, as the church's 16-stop, two-manual, 18th-century organ had a "rather heavy action and long, and difficult-to-pull stop knobs." The music he played was largely improvisatory and was characterized by a "wonderful harmonic genius."²⁸ While he had acquired a solid organ technique in his youth, Reger later unashamedly wrote many times of his "rusty," "bungling" technique. In 1900 he wrote, "I don't know that I've practised an organ since 1890,"²⁹ and in 1909, declining an invitation to play a concert of his works, he stated, "For more than ten years I have lacked any opportunity and time to play the organ so that my technique as organist has shriveled up like a withered plum, and unfortunately must this 'antediluvian' condition of my present organ technique remain so to my blessed end, since I lack any time at all to bring the 'lost' back in view of my so very extensive activity as composer, director, pianist, teacher at the Royal Conservatory of Music at Leipzig."³⁰ While lack of practise time seems to have characterized the remaining years of Reger's life, his playing must not have deteriorated quite so much as indicated, for he reported that in the autumn of 1899 he "could play at sight, without faltering [the Fantasia on] 'Freu' dich sehr, o meine Seele' [opus 30]"³¹ and in 1901 offered to play through his *Second Sonata* (opus 60) for Martin Krause, to whom it was dedicated.³² And in 1904 he acquired a harmonium with two manuals and pedal.³³ In general, however, he avoided playing the organ in public, though in 1912 he performed "3 chorale preludes for organ" by Bach in a "church concert" in Eisenach by the Meiningen ducal court orchestra, which was under his direction from 1911 to 1914, in addition to movements from two of his own Suites for violin and organ (opus 93 and 103), and again in 1913, in Eisenach, he played movements by Handel and Locatelli for cello and organ.³⁴ In the summer of 1913 Reger recorded some of his compositions on rolls for the "Welte Philharmonie Orgel"³⁵ In keeping with Reger's limited access to the pipe organ and the small size of the Welte recording instrument, the compositions he chose to play were short, technically simple, and mainly contemplative in nature.

With the above exceptions, however, Reger customarily played his own organ compositions and those of others in pri-

vate on the piano, and there are frequent references to this in his letters. (Unlike the organ, Reger's public piano playing was frequent and continued through most of his adult life; most often he played in two-piano combination and with chamber groups.) But Reger did not need to perform his compositions himself on the organ, as his good friend Karl Straube served in this capacity, the man responsible perhaps more than any other for performing Reger's works in public and bringing them to the attention of the musical world of that day. Straube was born in the same year as Reger, on January 6, 1873, and died on April 27, 1950, some 34 years after Reger's death. A student of Heinrich Reimann, Straube substituted for him at Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin from 1895 to 1897, when he became organist of the Willibrordi-Kirche in Wesel. In 1903 he assumed the duties of organist at the Leipzig Thomaskirche, where from 1918 on he was cantor, and in 1907 he became organ instructor at the Leipzig Conservatory. Beginning with opus 16 in 1897, Straube gave first performances of almost all Reger's major organ works, learning them in incredibly short periods of time. Reger is outspoken in his praise of Straube, whose playing he termed "phenomenal."³⁶ Here is a typical report: "Professor Straube, first organist of Germany at the present time [1912], . . . is one of the most thoroughly trained musicians of Germany; our best and greatest organ positions in Germany are already filled with pupils of Straube."³⁷ Further, he judged Straube to be "not only Germany's greatest organist of the present, but also by far the best interpreter of my organ works."³⁸ Reger did not feel he had to make any stylistic adjustments to accommodate insufficient technique, probably in part because Straube always mastered whatever Reger wrote. While Reger stated that his "tendency toward mysticism" necessitated the difficulty of his style,³⁹ doubtless to some extent this technical difficulty was encouraged by Straube's astounding virtuosity.

TEMPO IN REGER'S ORGAN WORKS

The element of virtuosity in Reger's organ works does discourage many from attempting to perform his music, but some of the problem is notational rather than technical, for Reger's score looks more formidable than it really is — with its pages black with the ink of 16ths, 32nds, and even 64ths, or with single measures which are whole staves long. Extremely short note values, together with the extremely fast tempo markings and equally fast metronomic speeds indicated by the composer in the scores, must be qualified by Reger's own statements regarding tempo and authoritative performance practice of the day. In defense of his choice of an allegedly very slow tempo for the performance of the second movement of the Brahms E Minor Symphony, he wrote:

"The tempo of a piece is determined not only by the directions of the composer, but also by the fullness of its harmony, by its polyphony, by the hall in which it is played and by the axiom of utmost clarity. Thus, for example, one can never take an organ fugue as fast in a church as in a concert hall, since the peculiar acoustical conditions in any church might otherwise create 'noise and chaos.'⁴⁰ In our rehearsal hall, which is overacoustic, so to speak, I must take everything somewhat slower, because otherwise I lack in rehearsal the possibility of hearing exactly whether every note plainly is just where it ought to be! Furthermore, Brahms is so polyphonic that here the greatest care is demanded so that important middle voices aren't drowned, thereby ruining the best beautiful passages."

"Besides . . . Brahms prescribes too often too fast tempi. The inwardly excited creator is induced from excitement to prescribe too fast tempi. I know from my own experience that I have indicated tempi which I thereafter take much more slowly myself."⁴¹

Corroboration of Reger's taking his own indicated tempi at the organ "much more slowly" himself would seem to lie in the rolls the composer made for the Welte organ in 1913, but apparently the records produced from these rolls some 50 years later could not be made to reproduce exactly the or-

iginal tempi, to name only one aspect, for the original recording instrument was no longer extant.⁴² The records are most instructive for relative accelerations and ritardations, however.⁴³

The most valuable document regarding contemporary performance of Reger's organ music is a lecture delivered on May 9, 1910, at the first German Reger festival in Dortmund by the Berlin organist Walter Fischer (1872-1931).⁴⁴ While not as close a friend as Straube, Fischer and Reger were frequent correspondents, and it was Fischer to whom Reger dedicated the second part of opus 69 and who gave the first performance of opus 73 in 1905. While Reger is silent in print regarding particulars of the lecture, probably because he heard it at the festival and had discussed it with the author, he did acknowledge receiving it (in its published form?) in 1911,⁴⁵ and it can be presumed that he was in agreement with its contents. Entitled "On the Reproduction of the Organ Compositions of Max Reger," the lecture deals most authoritatively with tempo in Reger's organ works.

"A properly selected fundamental tempo is naturally of the very greatest importance for the rhythmically captivating performance. If we once examine Reger's works with a view to this, we soon come to a cardinal error in Reger playing: the all-too-fast tempi chosen. Almost anyone who begins to study Reger falls into this error. The music presses so powerfully forward, Reger's tempo marks are also often falsely interpreted — the tiresome 'hurrying' in fugue playing disturbs in Reger as well as in Bach — what wonder that often the tempo is overfrantic. In general one doesn't err if one always plays a nuance slower than musical feeling prompts. A holding back — nothing appreciable — is always of advantage in the interest of plasticity at the organ. After all, finding a tempo is something so subjective that one could almost believe that all metronomic indications, even those of the composer, were not authoritative. One person plays a piece better slowly — another the same piece faster. We also don't know in what state of mind a composer wrote his metronome marks. If the next day he had determined a mark under different physiological or psychological influences, the figure would perhaps have turned out differently. I would refer to a footnote in the Reger BACH Fugue [opus 46]: 'The indicated metronomic marks are only an approximate indication of the gradual acceleration of the tempo.' That gives very much indeed to think about. And, as a matter of fact, irrespective of a general tempo mark, which is crystallized in words like 'grave,' 'andante,' 'moderato,' 'allegro,' the possibility of a justified tempo modification is very great, and the interpreter does well to deal with it completely subjectively. I conversed once with Karl Straube about the C-major Fugue from the 'Monologues' [opus 6:2]. At the beginning there stood: 'II Manual, mf, con moto.' Straube changed with a pencil the 'II Manual' to 'III Man,' the 'mf' to a 'pp' and the 'con moto' to a 'moderato molto.' He remarked about it: 'Even the composer doesn't face his own work objectively. The organic line of the structure is conveyed by the re-creator at the instant of performance.' We therefore maintain that metronome marks are only general hints as to the correct tempo, but are not obligatory for the player. Much better is a zealous sinking into the spirit of the piece and a more frequent testing-through of particular places in different tempi. We experiment around so often with registration. With similar zeal through testing let us attempt to arrive at the right tempo. Certainly there are places in Reger which can't be played quickly enough at all (e.g., the scale passages in the BACH Fantasy [opus 46]); but where the polyphonic texture of the voices is expansive and rich, there the rule is: rather too slow than too fast. In Reger's sustained movements one should beware of a dragging manner of playing. There is almost no sustained movement of Reger in which he has not set up the warning sign 'aber nicht schleppend' ['but not dragging']. Whoever drags in such movements misses the rhythm and will be dull. For this the 'ma con moto,' which Reger has so often written in his slow works, is

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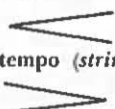
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a suggestion to be taken to heart. Even in a 'Grave' or 'Grave assai' the rhythm is never to be resolved into an inflexible dragging."⁴⁸

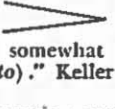
Of only slightly less importance for Reger performance is the short treatise of Hermann Keller, *Reger and the Organ*, published in 1923, seven years after the composer's death and before the organ-reform movement had begun to make itself widely felt in Germany. Keller (1885-1967), who studied composition with Reger and organ with Straube in Leipzig, was long associated with the Stuttgart Hochschule für Musik and is well known today for his performance editions of early organ composers and his manual on the organ works for Bach. Approaching tempo in Reger's organ music from a different vantage point, Keller writes:

"The indispensable supposition [for the reproduction of the Reger organ works] is naturally the correct inner comprehension of this music by the player, i.e., an understanding of its type. If one has really felt the 'standing rhythm' of the Reger organ music . . . then from it results almost automatically the tempo. Then one does not let one's self be confused by the marks in the superlative like *Vivacissimo*, *Prestissimo*, but first seeks the time [value] to count from [die Zählzeit]: . . . for example [in measure one] from Op. 46 and 57 this is the 16th; if one plays these calmly (not slowly!), then there always arises through the 64ths, etc., the impression of a very lively movement; the quarter rhythm is scarcely felt any more (especially in the Grave introductions of the chorale fantasies):⁴⁹ for the most part the rhythm lies in the depths of the smaller note values. Twenty years ago [i.e., c. 1903] Reger wanted through exaggeratedly lively tempo directions to prevent the customary dragging of organists — today one must warn rather against the opposite and against too literal following of these directions. A *Vivace* of Reger must be played more slowly than one of Mozart or Beethoven, not because it is more complicated but on account of its quite different inner bearing. On the other hand, with Reger quite slow tempi occur (e.g., the Introduction to 'Wachet auf, ruft uns die Stimme' [opus 52.2]), as with no one else; there one will play the 16ths as slowly as one can still feel them rhythmically. Significantly less slowly, however, are the Adagio parts of the chorale fantasies to be interpreted,⁵⁰ since in them the quite slow and tenderly swaying quarters are the time [value] to count from, in the 'Benedictus' [opus 59:9] and others the 8ths, etc. An intermediate measure of time, a tempo giusto, one will almost never encounter in Reger (except in op. 7) and an Andante is with him mostly to be understood on the slow side. In the great fantasies one often finds long accelerandi and ritardandi, which are also primarily to be taken inwardly; the impression of a stringendo or ritardando mostly arises through the acceleration or retardation which lies in the music itself, with metronomically the same tempo, so that it is sufficient to go through with this only imperceptibly on the exterior; this holds quite particularly with the increasing [tempo] of the BACH Fantasy [opus 46]."

Ultimately, however, the degree of acceleration and ritardation proper in the fantasies and other pieces was, then as now, a matter of individual preference. It is clear from Reger's own playing on rolls that often the "increasing" was more than "imperceptible." Further freedom with tempo, even in places not so marked, is authorized by Reger's performance direction in opus 30, m.53: ". . . one can also in



accelerate the tempo (*stringendo*) and in



calm down somewhat (*ritardando*) (*Tempo rubato*)."

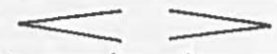
Keller continues: "The metronomic tempo designations are never authoritative in Reger and, rather, lead one astray if one tries to observe them; two thirds the metronomic tempo given will usually be right. Straube has completely changed many Reger tempo markings, e.g.

Vivace assai of the middle section of the 'Benedictus' [opus 59:9] to un poco mosso. Reger imagines Andantino, contrary to the former interpretation [i.e., *Vivace assai*], not faster but slower than Andante."⁴⁹

Thus it can be seen that tempo indications in Reger's works are never to be blindly followed, but are relative to a great many factors. Despite seemingly authoritative prescription by the composer, the performer is still left a considerable amount of freedom for his own interpretation in this area.

DYNAMICS IN REGER'S ORGAN WORKS

Perhaps even more central and perplexing a feature of Reger's organ style is that of dynamic contrast, manifested in what seem to many a superabundance of expression marks in the scores. Reger's music in all categories of composition is equally carefully and specifically marked as to executional interpretation, however, and "his anxiety to prevent any possible misinterpretation [by the performer] is surpassed only by Mahler and the school of Schoenberg."⁵⁰ Regarding a projected concert tour of the Meiningen ducal court orchestra, Reger wrote, "My work for the scores of the music festival consists in that I must provide all orchestra parts in the score most exactly with

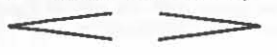


marcato, *espressivo*, *agitato*, etc. etc.; these signs are written far too little by composers."⁵⁰ Exact observation of these signs, he says, results in very plastic performance and is the basis of the orchestra's success. The dynamic markings in Reger's organ scores, ranging in extremes from *ffff* to *pppp*, do not imply that his music is conceived that much louder or softer than the traditional fortissimo or pianissimo; it merely means that a greater degree of precision is possible through the increased range of symbols available. A second reason for the numerous expression marks in the organ works, and for finding extremes within comparatively short spaces, is the fact that the organ of Reger's day was characteristically played with constant and sometimes rapid dynamic changes. Nevertheless, Reger himself would plead that these indications were merely the first steps toward artistic performance. "A lifeless interpretation," he writes, "limits itself to observance of [forte] and [piano] and



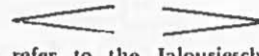
in my opinion, however, the art of performance begins at the point where one understands how to read 'between the lines,' where one brings the 'unexpressed' to light."⁵¹ A third reason for the abundance of expression marks and other performance indications is perhaps an obvious one — these marks are an integral part of the style of Reger's impressionism, of the music itself. Without a minimal correspondence between the music and these markings in performance injustice is certainly done to the style. In reference to the problem of dynamics in Reger's organ music Keller makes the following illuminating remark:

"Reger's dynamics are to be understood quite analogously to tempo: they also move almost exclusively in contrasts, and one must caution against attaching to a single or double *f* too much significance. Particularly on secondary manuals it [*f* or *ff*] means only so much 'Molto espressivo' with opened swell; even *fff* still doesn't mean full organ, which enters first with *ffff* or (more frequently) expressly denoted as Org. Pl. Likewise on the *p*-side: a simple *p* can comprise either one or more medium-strength voices; also one can take *pp* still not too weakly; only with *ppp* and *pppp* the weakest voices of the organ step in. That even large organs, by the way, do not have this wealth of quite delicate stops, which one may desire for Reger (often unnecessarily many uniformly softly intoned stops), should also be observed here. However, the chief difficulty for most players lies in the reproduction of the great dynamic ascents and descents in Reger. A virtuosic command of the Register-crescendo (the 'Walze' ['cylinder'])⁵² and of the *Jalousieschweller* [swell] (in Reger always indicated by

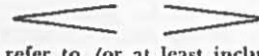


is the precondition; to acquire these the player must not have shrunk from extended special studies for them. Here only a few practical suggestions: direct yourself in the pedal phrase from the beginning on to the use of *Walze* and swell and practise it without at the same time playing the manuals; for crescendo first [open] the swell up, then the *Walze*; for diminuendo first [bring] the *Walze* back, then shut the swell; never thoughtlessly turn on the *Walze* in order to attain an 'even' crescendo, but bring on in small but exactly measured bits at motivic divisions the individual crescendo stations into which even yet the best composed *Walze* are, after all divided."⁵³

While it is true that in at least three compositions Reger specifically notes that



marks refer to the *Jalousieschweller*,⁵⁴ and Keller has stated above that its use is "always" so indicated, examination of the organ works shows that sometimes the



marks refer to (or at least include) the *Rollschweller*, especially when extremes of volume are to be reached in a very short space of time.⁵⁵ Gibson finds as a result of his analysis of Reger's own playing on the *Walze* rolls that "either the word or the marking can indicate the use of the Swell pedal or the use of the crescendo pedal — or the use of neither."⁵⁶ When one considers the fact that Reger did not write for a specific instrument and that from 1895 through 1916 the German organ was gradually changing from one with but one (of three) or two (of four) manuals enclosed to an organ of all manuals but one (or even all) enclosed, with a gradually increasing number of ranks therefore under expression,⁵⁷ it is clear that the choice of *Jalousieschweller* or *Rollschweller* must have been up to the individual player, depending on the amount of contrast obtainable by each method and in accordance with the overall indications of the composer for dynamic change and individual taste.

REGISTRATION IN REGER'S ORGAN WORKS

In addition to dynamic directions Reger has carefully noted manual distribution through his organ works. Keller comments:

"With the manual distribution indicated by Reger one is in most cases strictly to comply, not only on practical grounds, but still more because he comprehended the symbolic character of the three manuals with wonderful certainty. The *Walze* may contain no couplers, so that through their use the independence of the manuals may not be obliterated. Difficulties arise sometimes through the fact that on many organs the second manual in the *f* [parts] cannot any longer keep balance with the first; sometimes one can strengthen it, then, with the third. On two-manual organs the great works are not able to be played, or only with great damage, and even many of the smaller really require three manuals."⁵⁸

With the exception of the Fantasy on *Ein feste Burg* (opus 27)⁵⁹ where to a great extent stop indications are given, and a few isolated places in other compositions, Reger's general practice was only to indicate the pitches he desired from each keyboard in addition to manual distribution. And occasionally only manual directions occur without pitches. In some works, however, he writes "dunkle" or "lichte" "Färbung" or "Registrierung" ("dark" or "light" "coloring" or "registration"). From the instances where these words occur in conjunction with pitch directions, he sometimes had in mind 16' tone with 8' for the former and 4' tone with 8' for the later.⁶⁰ Concerning registration Fischer writes:

"Properly speaking, Reger's registration is very simple. With a tenderly sounding *pp* registration (Ged. 8', Aeoline 8', Viola 4' and corresponding pedal), an 8' register cutting through — with a sonorous principal-like *mf*, a well-managed crescendo up to full *Werk* and a few "marcato" registers for *ff* the whole Regeriana is basically provided for. He himself [Reger] likes to bring out the

voice carrying the melody with an 8' register, and also constantly so indicates, while the texture of the middle voice[s] should show to advantage, voiced a bit more weakly, but supported by a 4' register and brightened quite penetratingly. This registration we find in all such pertinent places in Reger's organ works . . . Only thus — middle voices 8' + 4', melody 8' — will such phrases sound. Reger demands this registration for all his cantilena-type organ movements . . . But whoever fulfills these fundamental conditions for the correct way of registering Reger's organ music should not worry too much if he now performs the melody with a 'gamba' or 'oboe' or 'schalmel', provided he includes this or that 4' for the seasoning of the middle voices. First plasticity, then tone color — not the other way around."⁶¹

Keller, agreeing with Fischer, advises that one is always to follow this disposition for cantilena-type movements and adds that with "rather tender florid melodies" the third manual should be coupled to the second so that both manuals may share in the swell. Keller continues:

"The few directives for 16' on the manuals (in op. 30, 52:2 et al.) must be applied with care; the 16' stops in the manuals are mostly too thick, and then a Gedeckt 8' does the same service — namely in bass-reinforcement of the phrase. The player who wants to bring to light the hidden beauties of this music must possess an ability to move absolutely freely about the three manuals, must have the technical ability to let the middle voices at any time stand out or step back, and must have at his disposal an extraordinarily discriminating aural sense . . ."

REGER AND THE ORGANS OF WILHELM SAUER

What, then, was the organ like in Germany for which Reger composed? Inasmuch as about the time Reger began writing for the organ he stopped being an active organist, we must turn to Karl Straube and the organs on which the later was performing Reger's music, almost as his alter ego. In the Reger years Straube played organs built by Wilhelm Sauer (1831-1916) almost exclusively. From 1895 to 1897 he substituted at the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin, with its just installed Sauer organ of 80 stops, and from 1897 to 1903 he was organist of the Willibrordi-Kirche in Wesel, which also boasted a new Sauer of 80 stops.⁶² In the words of a contemporary organist, the Wesel organ was

the largest and most beautiful in all west Germany. The 80 stops with 5111 pipes are spread over three manuals and pedal such that the Hauptwerk has 25, the Mittelwerk 20, the Oberwerk (Echowerk) 17, and Pedal 18. The following accessories are present: 7 couplers; for each manual three [pre-set] pneumatic pistons, *mf*, *f*, and *ff*; [on-off] pistons for the reeds; a *Rollschweller* with dial; swell pedal for the third manual . . . The colossal work develops a variety in its range of sound as is scarcely possible in a modern orchestra. Altogether the intonation of all stops is characteristic throughout and well balanced and of great beauty. The crescendo is forceful from the tenderest pianissimo up to the mightiest fortissimo, with its addition of the three awfully low 32' basses and glittering mixtures, as well as eleven penetrating reeds. Each one of the nine stations of this crescendo is noble and rounded off in tone, each representing a complete small or large ensemble.⁶⁴

A peculiarity of the instrument was that the third manual had tracker action while that of the rest of the organ was tubular-pneumatic.

The Organ of the Willibrordi-Kirche in Wesel⁶⁵
Built by Wilhelm Sauer, Frankfurt a.O., opus no. 650, 1895

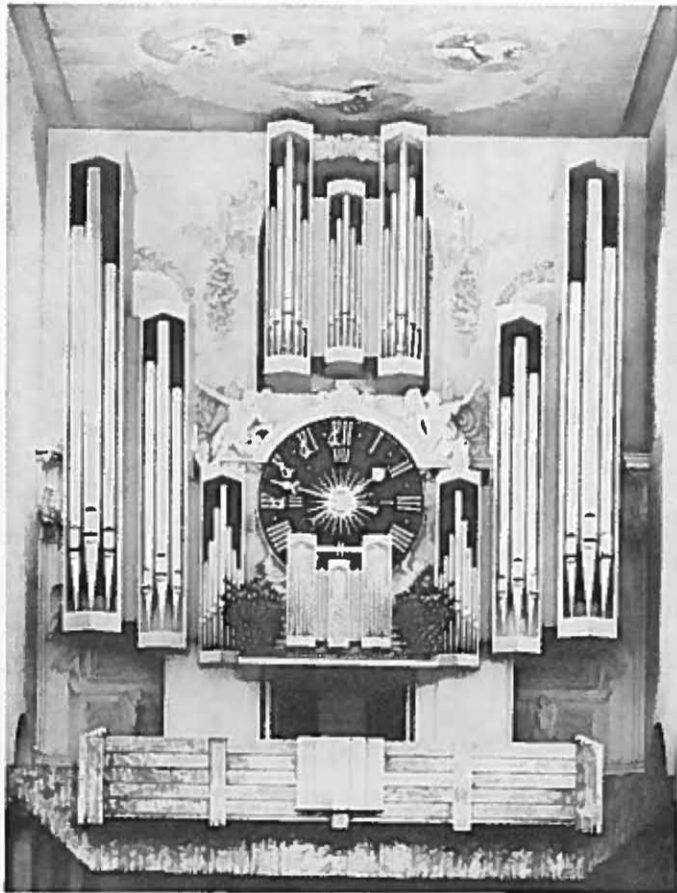
I MANUAL (CC-P) — 25 stops

- Principal 16
- Bordun 16
- Gamba 16
- Principal 8
- Hohlflöte 8
- Viola di Gamba 8
- Doppelflöte 8
- Gemshorn 8
- Traversflöte 8
- Quintation 8
- Geigenprincipal 8
- Gedackt 8
- Octave 4
- Spitzflöte 4
- Figura 4
- Rohrflöte 4
- Rauschquinte 2 2/3 & 2
- Gross-Cymbel 3 1/2, 2-2/7, & 2⁶⁶

(Continued, page 6)

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(Continued from page 4)

- Piccolo 2
- Mixtur V
- Scharf V
- Cornett III-V
- Quinte 5 1/2
- Trompette 16
- Trompette 8

II MANUAL (CC-F) — 20 stops

- Geigen principal 16
- Bordun 16
- Principal 8
- Rohrflöte 8
- Salicional 8
- Flüte harmonique 8
- Spitzflöte 8
- Harmonika 8
- Gedackt 8
- Dolce 8
- Octave 4
- Flüte 4
- Gemshorn 4
- Flauto dolce 4
- Rauschquinte 2 1/2 & 2
- Mixtur IV
- Cornett IV
- Fagott 16
- Tuba 8
- Oboë 8

III MANUAL (enclosed) (CC-F) — 17 stops

- Salicional 16
- Liebl. Gedackt 16
- Principal 8
- Konzertflöte 8
- Schalmei 8
- Liebl. Gedackt 8
- Aoline 8
- Voix céleste 8
- Dulciana 8
- Praestant 4
- Traversflöte 4
- Violine 4
- Gemshornquinte 2 1/2
- Flautino 2
- Harm. aetherea III
- Clarinete 8
- Vox humana 8

PEDAL (CC-d) — 18 stops

- Contrabass 32
- Untersatz 32
- Principal 16
- Violon 16
- Subbass 16
- Gemshorn 16
- Bassflöte 16
- Quintbass 10 1/2
- Oktavbass 8
- Violoncello 8
- Gedackt 8
- Viola d'amour 8
- Flüte 4
- Cornett III
- Contraposaune 32
- Posaune 16
- Trompette 8
- Clairon 4

As can be seen from the specification, the Wesel organ had a large proportion of 8' imitative stops on each manual, but at the same time a fair number of principals, mutations, and mixtures. To effect the crescendos and diminuendos called for by the music of the period it is apparent that a Rollschweller was a necessity, as only the third manual, by far the weakest, was enclosed. Unfortunately, all the Sauer organs apparently have either been destroyed or altered through rebuilding, and so their sound must be largely a matter of conjecture.⁶⁷ While in general Sauer's organs were faithful to the principles of the Romantic German organ of the late 19th century,⁶⁸ they were said to have "united the best French with the best German traditions in organ building."⁶⁹ Apparently to some extent the voicing was influenced by Cavallé-Coll, with whom Sauer had studied in his youth, especially in the sound of the principals and reeds and more intense strings.⁷⁰ However, the number and significance of chorus reeds was minimal, appearing at first only on the Hauptwerk, where they were relatively weak, and one manual was typically an enclosed "color organ" (*Farbwerk*), which contained generally softer voices.⁷¹

When in 1903 Straube was called to be organist at the Thomaskirche in Leipzig, it was Sauer who was commissioned to enlarge and equip with pneumatic action the already existing 63 stop instrument he had installed in 1889.⁷² Although it was increased in size by about a half so that it was slightly larger than the Wesel organ, the specification in its general appearance was quite similar to that instrument, the major difference being a larger number of 8' imitative stops.⁷³ To quote in part from W. L. Sumner's characterization of the organ in 1936:

The wonder of this instrument is not in the voicing of its individual pipes, but in the inexhaustible numbers of tones peculiar to no other instrument which can be obtained by thoughtful registration . . .

. . . The beauty of this [first manual] (and for that matter to an almost equal degree of the second manual, too), is that one can build up so many different types of choruses com-

plete to mixtures. One can obtain by selecting two or more of the ten unisons every possible variant of ground tone from gamba to flute. There are mixtures which colour the soft flue work; throw down grave tones of great depth; prevent the basses from becoming too ponderous; clarify the middles; give weight and breadth to the trebles; and give a reedy tang to the great organ, so that the 16' reed comes on almost imperceptibly. In short, there are mixtures for every purpose, and the organist distinguishes between them as carefully as an English organist distinguishes between solo harmonic flute, viole, French horn and tuba, with the difference that by ringing the changes on different sets of basic stops and mixtures, the German organist produces myriads of kaleidoscopic tonal patterns available on no other instrument . . . The second manual is of considerable power — about 50 per cent. of that of the great as far as the ear can judge. It is an excellent foil to the bottom manual . . .

The third manual division in a swell box approaches more to a very large English choir organ. It has nothing in common with the English swell organ, which relies on a battery of chorus reeds and a mixture for its major effects . . .

. . . In the matter of [pedal] choruses in flue and reed, little more could be desired. There are many possibilities with the quiet work, but at all stages of building up the pedal tone, it is transparent and bright, and quite perfect for preserving the contrapuntal line.⁷⁴

The work of Wilhelm Sauer, "who knew something of the merits of the romantic orchestra and saw as his artistic task and goal the carrying over to the organ of its sound effects,"⁷⁵ remained Straube's ideal throughout the Reger years and provided him with instruments he judged ideal for performing Reger's music.⁷⁶ Though possibly opus 7 was inspired by the Weiden organ of Reger's youth, which incidentally the composer tried out after its "romantic" enlargement in March of 1903,⁷⁷ the evidence points to Reger's being fully cognizant of the organs of his own period and completely satisfied by them, provided they were large enough to do justice to the scale of the composition if it were a major work. Lindner reports a conversation with Reger in which the latter even admitted he had really imagined one of his organ fantasies for the orchestra,⁷⁸ and in 1900 Reger wrote: "Our modern organ is such that one can write anything for it! [Look] what Bach has demanded of his imperfect organs by our conception! And we who have these wonderful instruments, we should stand still!"⁷⁹

In 1902 Sauer completed the largest organ with pneumatic action in Germany for the Berlin Cathedral. The organ had four manuals and pedal and a total of 113 stops, of which five belonged to a (romantic) Rückpositiv, which was playable from the third manual and used mainly for accompanying soloistic singing.⁸⁰ In addition to the usual accessories, the organ had three adjustable combination pistons and special swell for the Vox humana. Although almost half the manual voices were enclosed, the character of the two enclosed divisions would not seem to have differed much from that of the third manuals of the Wesel and Leipzig instruments. Nevertheless, the fact that a large proportion of the entire organ was under expression is significant and definitely points to the time not far distant when most and then even all of the German organ was enclosed.⁸¹ In general, however, the difference between the three organs was one of size rather than tonal character it would seem.

The Organ of the Berlin Cathedral⁸²
Built by Wilhelm Sauer, Frankfurt a. O., 1902

I MANUAL (CC-a) — 24 stops

- Prinzipal 16
- Majorbass 16
- Prinzipal 8
- Doppelflöte 8
- Principal amabile 8
- Flüte harmonique 8
- Viola di Gamba 8
- Bordun 8
- Quintatön 8
- Gemshorn 8
- Harmonika 8
- Gedacktquinte 3 1/2
- Octave 4
- Flüte octaviante 4
- Fugara 4
- Rohrflöte 4
- Rauschquinte II
- Gross-Cymbel III
- Octave 2
- Scharf III-V
- Kornett III-IV
- Bombarde 16
- Trompette 8
- Clairon 4

II MANUAL (CC-a) — 21 stops

- Prinzipal 16
- Quintatön 16

- Prinzipal 8
- Doppelflöte 8
- Geigenprinzipal 8
- Spitzflöte 8
- Salicional 8
- Solofflöte 8
- Dulciana 8
- Rohrflöte 8
- Octave 4
- Spitzflöte 4
- Salicional 4
- Flauto dolce 4
- Quinte 2 1/2
- Piccolo 2
- Mixtur IV
- Cymbel III
- Kornett III
- Tuba 8
- Klarinete 8

III MANUAL (enclosed) (CC-a) — 21 stops

- Salicional 16
- Bordun 16
- Prinzipal 8
- Hohlflöte 8
- Gemshorn 8
- Schalmei 8
- Konzertflöte 8
- Dolce 8
- Gedackt 8
- Unda maris 8
- Octave 4
- Gemshorn 4
- Quintatön 4
- Traversflöte 4
- Nasard 2 1/2
- Waldflöte 2
- Terz 1 1/2
- Mixtur III
- Trompette 8
- Cor-anglais 8
- Glockenspiel

IV MANUAL (enclosed) (CC-a) — 17 stops

- Liebl. Gedackt 16
- Prinzipal 8
- Traversflöte 8
- Spitzflöte 8
- Liebl. Gedackt 8
- Quintatön 8
- Aoline 8
- Voix céleste 8
- Praestant 4
- Fernflöte 4
- Violine 4
- Gemshornquinte 2 1/2
- Flautino 2
- Harmonia aether. III
- Trompette 8
- Oboë 8
- Vox humana 8

PEDAL (CC-F) — 25 stops

- Prinzipal 32
- Untersatz 32
- Prinzipal 16
- Offenbass 16
- Violon 16
- Subbass 16
- Gemshorn 16
- Liebl. Gedackt 16
- Quintbass 10 1/2
- Prinzipal 8
- Flötenbass 8
- Violoncello 8
- Gedackt 8
- Dulciana 8
- Quinte 5 1/2
- Octave 4
- Terz 3 1/2
- Quinte 2 1/2
- Septime 2-2/7
- Octave 2
- Kontraposaune 32
- Posaune 16
- Fagott 16
- Trompette 8
- Clairon 4

RÜCKPOSITIV — five stops

- Flötenprinzipal 8
- Flüte 8
- Gedackt 8
- Dulciana 8
- Zartflöte 4

As time went on electrification of the action and other mechanical improvements enabled the German organ to become even bigger, and in 1913 the Sauer firm, then under the direction of Wilhelm Sauer's successor, Paul Walcker, built the largest organ in Germany, for the Jahrhunderthalle in Breslau. Of five manuals and 200 stops, the organ was indeed a giant!⁸³ Significantly enough, the specification was drawn up by Straube,⁸⁴ and it was he who gave the inaugural recital, performing the *Introduction, Passacaglia and Fugue* (opus 127) which Reger had written especially for the occasion. A contemporary account describes the organ in part as follows:

The organ builder has succeeded in manufacturing a work of ideal perfection. Quite extraordinarily beautiful and characteristic are the solo stops. All organists of repute who up to now have played the organ (Professor Karl Straube of Leipzig included) agree that they have never yet played an organ with so many beautiful, characteristic stops. Particularly the richness of reed stops and flutes inspires the players. Quite singular effects are obtained with the Glockenspiel of the Hauptwerk, which sounds like a harp. Played at quick tempo it arouses the feeling of hearing a piano. The Glockenspiel of the echo organ [Manual V] has more the character of a military glockenspiel. Magnificent effects can be gotten through the alternate playing of main organ and echo organ. As special effect there

is in the echo organ a brass choir of 7 reed stops. When this is put on at the right moment one has the impression that a brass choir is playing down from a church tower. Lots of bird voices, from the yearning tones of the nightingale to mass chirping can be imitated by the stops of the organ.⁸⁵ The echo organ has its own pedal, which sounds as soon as the main organ is played on the fifth manual. This [automatic] pedal changeover takes place so quickly that a trill of the echo pedal can be started with a trill of the main organ. The playing together of both organs sounds to the listener completely integrated. The tuba mirabilis has a sound of grandeur. When Professor Straube of Leipzig demonstrated the most important stops and groups of stops in the work, after an instructive lecture by the organ builder Walcker, everyone was astonished at the beauty, richness, expressiveness and abundance of the stops. In the performance the work praised its master in the most effective manner.⁸⁶

To cite only a few statistics: the organ had 15,133 pipes and was 22 m. wide, 15 m. deep, and 15 m. high; the main organ had 169 stops, but of these 13 (those making up the fourth manual, a high pressure division) were duplexed, seven playable on the first manual and six on the second; the echo organ had 31 stops and was placed 80 m. from the main organ in the dome at a height of 25 m.; all manuals but the first were enclosed; and virtually every conceivable coupler and preset piston were provided, though there was only one adjustable piston for each division and three adjustable generals. Characteristically many 8', orchestrally imitative stops were present, but unlike Sauer organs at the turn of the century, there were more principals and chorus reeds at various pitches.

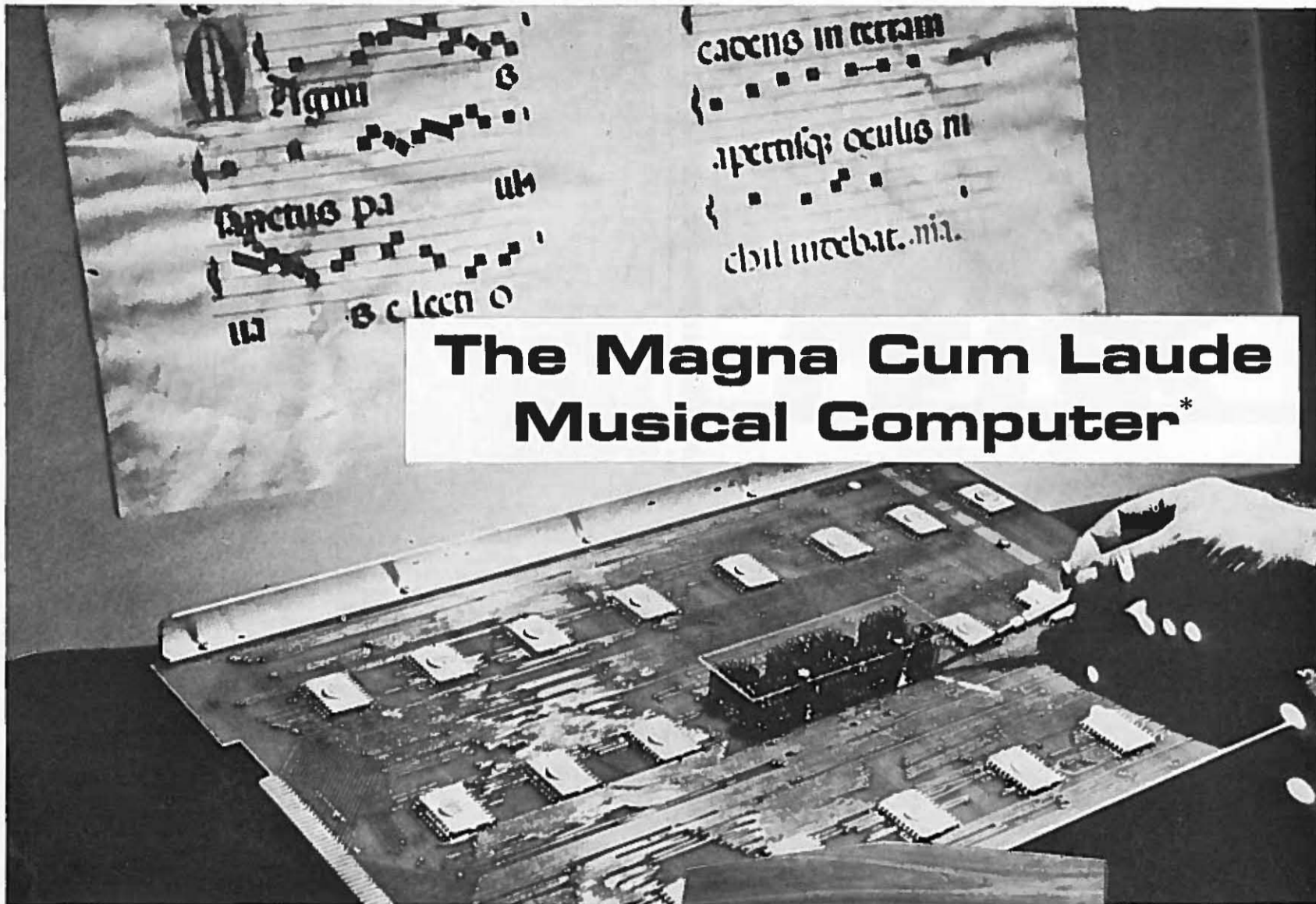
Despite the destruction or alteration of apparently all the original Sauer organs of the Reger years, there is fortunately at least one Reger recording which seems to reproduce with good fidelity the sound of one of the other great German builders of "romantic" instruments of the time and from which we can obtain an idea of how a large organ of that era sounded. Around 1928/1929 the organist Alfred Sittard (1878-1942) recorded Reger's *Tocatta in D Minor* (opus 59:5)⁸⁷ on the five-manual E. F. Walcker organ in the Hamburg Michaeliskirche, which had been built in 1912, just shortly before the Breslau instrument, and which for a brief time until the completion of the later instrument was the largest organ in Germany.⁸⁸ Of 168 stops, it too included an echo division, which was played from the fifth manual, and also featured electro-pneumatic action, with manuals three, four, and five enclosed. At the dedication of this organ Sittard performed Reger's opus 46, which the composer heard and "followed with lively interest."⁸⁹ The Sittard recording of the Reger *Tocatta* is most instructive for its sound and performance characteristics — especially noteworthy are the slowness of the "Un poco meno mosso" section and constant dynamic contrast, including frequent (effective) employment of the Rollschweller.⁹⁰

REGER AND THE ORGELBEWEGUNG

Although for both Reger, the organ composer, and Sauer, the organ builder, the sound of the romantic symphony orchestra was the major artistic influence in the years 1895-1916, some organists today feel that Reger's organ works are most authentically performed on "neo-classic" instruments born of the "Orgelbewegung" or organ reform movement. Inasmuch as it is ultimately upon the witness of Reger's friend and exponent Karl Straube that such interpretation mistakenly rests, let us turn again to this brilliant performer and outstanding teacher. An organist who from his earliest days was known by his extremely musical phrasing and articulation, Straube conceived of playing the organ with the violin as model. Through violin-inspired articulation "the organ under the hands of a sensitive artist can become a singing, expressive instrument, but not through tone-color-mixing and swelling devices for the manuals, not to mention the Crescendo-Walze [Rollschweller]," he wrote in 1947.⁹¹ Until the Orgelbewegung was well under way, however, he was not averse to using the latter at-the-time accepted means of achieving expressiveness at the organ as well. One contemporary attested in 1907 that

Straube's technique is merely a prodigious increasing of usual skills. His pedal playing is perfect. More singularity is expressed in his handling of swell and Walze. While one foot

(Continued, page 8)



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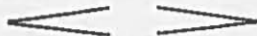
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(Continued from page 6)

plays the most difficult passages so that one thinks two are busy, and the hands have plenty to do, the other governs the Walze or swell extremely surely: timbre and intensity change apparently without effort. The shortest pauses of the hand suffice Straube to alter the existing registration or to prepare a later one. Never does he need an assistant. And, in contrast to many artists of the organ, one may stress as special virtue that he wisely avoids burdening fugues or passages of important polyphony with dark registers or with reeds until the voice-leading becomes imperceptible to the ear. Moreover, he has, on the whole striven to have the effect of the organ approach that of the orchestra — a tendency for which Reger's compositions in particular provide basis and occasion.⁹²

When Straube published four Liszt organ works in the Peter's Edition in 1903 (his edition currently available is a later, revised version), he was so eager to ensure performance with proper dynamics that he even indicated the stations of the Rollschweller in the music itself, as "W.1," "W.6," etc. Following the system of his teacher Heinrich Reimann, there were 12 stations altogether, for example, no. 1 employed the weakest stops, no. 4 a third of the organ, no. 6 a half, and no. 12 full organ with all couplers. (Here crescendo and diminuendo indicated by



marks referred only to the swell shutters of the third manual.)⁹³ In the following year Straube published his famous collection *Alle Meister des Orgelspiels*. Dedicated to Max Reger, it might well have been edited by the composer himself. Again in addition to suggested registrations, using the Thomaskirche organ as model, specific directions for use of the Rollschweller were included and W.1 through W.12 positions carefully placed in the music along with all the other more usual dynamic markings. When Straube brought out the next volume, *Choralvorspiele Alter Meister*, in 1907, he abandoned manual and registration suggestions and the marking of Rollschweller positions, but otherwise the volumes differed little as to dynamic indications. Not only was there the same abundance of such directions, but also crescendo and diminuendo extremes over both long and short distances were typical. Between 1910 and 1913 Straube published two performance editions of Reger's organ music, the first containing the Kyrie, Gloria, and Benedictus from opus 59 and the second ten preludes and fugues from opus 59, 65, 80, and 85. Suggesting registrations and combinations, Straube added articulation marks and phrasing of his own, and while he altered Reger's own manual directions, dynamics, and tempi throughout, he nevertheless remained faithful to the spirit of the originals and contemporary practice. In 1913 Straube published his own edition of Volume Two of the Peters (Griepenkerl & Roitzsch) Bach organ works, "with dynamic directions, technical suggestions and performance remarks." This edition was similar to his Reger editions in virtually every respect, only here verbal instructions were included to aid the performer. For example, pre-facing the Prelude and Fugue in C Major (BWV 545), he wrote, "The player should endeavor to reproduce in the registration the brilliance and splendor of the 'Meistersinger' orchestra. A powerful but plastic forte should prevail throughout both prelude and fugue."⁹⁴

From the Straube editions it seems clear that performance of organ music from all periods was generally the same in these first years of the 20th century in Germany. Regarding performance of Bach and Reger, Walter Fischer not surprisingly writes in his instructive lecture of 1910 quoted from previously:

"Whoever now recognizes (and who would not wish to?) the intrinsically close relationship of Bach's and Reger's organ art will confidently be able to restore from Reger's registration marks the lacking registration indications in Bach's works. Furthermore, indeed, Reger's performance marks like 'sempre crescendo et stringendo,' or 'sempre poco a poco ritardando et diminuendo,' can be transferred with good effect to Bach's works by one who really understands Reger and Bach. Thus we find that all hitherto existing advice on the performance of the Bach organ works is surpassed by what Reger in his own works has indirectly revealed to us for the question of true, appropriate performance of the Bach organ works."⁹⁵

In the face of all this and the fact that throughout his life Reger's basic style of composition for organ as seen in all his carefully marked scores remained one of dynamic change and presupposed the "symphonic" type of organ earlier described, from opus 16 at least to 145, how does it happen that today many feel his organ music is more authentically performed without dynamic change and on classic (neo-baroque) organs which bear little resemblance to the symphonic organs of the past? Between Reger's death in 1916 and the present the whole aspect of organ building and organ performance changed as a result of the so-called Orgelbewegung. Its birth was marked in 1906 by publications of Emile Rupp and Albert Schweitzer, who advocated a return to the tonal and artistic ideals of the 18th century and abandonment of the symphonic organ, with its changing dynamics and colors. Without attempting to describe this movement in detail, let us focus on Schweitzer's analysis of dynamics, the classic criticism of the German practice at the turn of the century:

"The artistic nature of an organ, and even much more the entire nature of organ music, is determined by the way one gets on this instrument from piano to forte, from forte to fortissimo, and from the latter returns again to the timbre of the beginning. In the German organ the 'Registerrad' or 'Walze' [Rollschweller] has prevailed. It dominates the organ, as the playing virtuosi show; it dominates the literature and composition, as it becomes sufficiently clear from a glance at a new work for organ. Expressed differently, we make a crescendo [schwellen] by letting whole registers follow uninterrupted one after the other, so that they work indiscriminately from the chief keyboard; we give up letting the artistic individuality of the keyboards be recognized in the crescendo; we presume it to be self-evident that any crescendo means also a change of timbre; we resign ourselves to monotony, which necessarily follows from the fact that the succession of stops is once and for all the same, namely that which the organ builder deemed good to be executed on the 'Registerrad;' we have to put up with not being able to decide when we want to introduce 16' [tone], when 8', and when 4' and 2', when mixtures, when reeds into the tonal fabric; we accept the eternal slavery of the organ builder who has designed the 'Walze,' renouncing any freedom in the accomplishing of the increase, where still freedom and art so intimately belong together: all this in order to be placed in the position of governing through the simple movement of a wheel or the raising of a pedal."⁹⁶

(Nevertheless, Schweitzer did not give up entirely the idea of dynamic change, for in the preface to his and Widor's famous Schirmer Bach edition of 1912 he did not rule out the use of the swell box for gradual intensity changes, as is well known.)⁹⁷ While the organ-reform movement received its start in 1906, it wasn't until the early '20's that it attracted much interest. With the construction of an experimental, new organ based on the design of Michael Praetorius in 1921 and with the rediscovery of certain still-extant Silbermann and Schnitger organs in 1922, the movement gradually gained momentum on the Continent and by the 1950's was ultimately to affect the whole conception of Reger's organ music.

One of the most outspoken critics to feel a basic conflict between Reger's organ music and the neo-classic ideal was Helmut Walcha, who for a time struck the music from the organ curriculum of the Hochschule für Musik in Frankfurt and in 1952 explained his action in print. As might be expected, the point of greatest irritation in Walcha's judgment is Reger's dynamics. After other stylistic criticisms in which Reger is unfavorably compared to Bach, Walcha writes that changing dynamics are contrary to the very nature of the organ "The organ is essentially static." For this very reason all the mechanical devices which serve to alter the static timbre of the organ and wring from this instrument ostensibly flexible dynamics are a mistake — from the swell shutter to the Rollschweller, that monstrous derailment in German organ building.⁹⁸

As much a proponent of the Orgelbewegung but taking the completely opposite position that changing dynamics

are not a part of Reger's style, Hans Klotz, the editor of Reger's organ music in the Breitkopf & Härtel complete works, feels that Reger's organ music is actually so closely related to the art of Bach that the organ of Bach and our modern Bach performance practice are best for Reger, too. In his preface to the organ works in 1956 Klotz wrote, "The simple architectonically calculated interpretation on the 'Werkorgel' of our present day comes closer to the essence of [Reger's] organ music than the literal following of his dynamic performance directions suited to the then-reigning 'Walzenorgel.'" Elsewhere he wrote, "Reger's organ music and the modern Werkorgel belong together by nature."¹⁰⁰ "Such an unartistic means as the *Rollschweller* cannot be used for the interpretation of the creations of this greatest German master after Bach. Reger's organ music, like all genuine organ music, requires a well-designed instrument with slider chests, mechanical key action, and electric stop action."¹⁰¹ In support of his interpretation Klotz cites the preface to Straube's edition of the Reger Fantasy on *Ein' feste Burg* (opus 27).

Published in 1938, this new edition simplified Reger's original edition of almost 40 years previous by removing the dynamic markings "in an attempt to prove that Reger's organ compositions can be played on an instrument which belongs to the tradition of the classical period of organ building, but which has absolutely no capacity for producing tone-colours taken from the orchestra of romantic music, and influenced by the abundance of dynamic possibilities which such an orchestra possesses."¹⁰² Note that Straube's stated purpose was to show that Reger's organ music can be played on a neo-classic instrument; he does not say that it should be. Nine years earlier when Straube had published his second volume of *Alle Meister*, he was already abreast of the recent results of historical investigation and was one of the first to champion authenticity in performance. "Taking as basis the specification of the Hamburg Jakobi-Organ" for his edition of the latter collection of primarily early baroque composers, he wrote, "Every musical period has its own organic character from which result certain laws of form and expression, and the wish of today, rightly to comprehend all these factors, is greatly furthering the growth of musical understanding. The realisation that perfection is self-contained in any great art has led to the desire to try and reproduce it in all sincerity as it was originally conceived, and, in so doing, only to make use of the means strictly in accordance with the conditions of its time." His goal was "to do fullest justice to every artistic style according to the precepts decreed by its period."¹⁰³

Admittedly, it seems as if in his edition of Reger's opus 27 Straube were recommending that Reger be played in a "baroque" style, especially in view of the first part of the preface, where he claimed that his edition was "justified in its departure from the original marks of expression by the fact that the composer first heard this early work of his played in a similar manner at the German-Swiss Musicians' Congress, 1903, on the old organ of the cathedral at Basel which had then not been rebuilt. His [Reger's] consent to this interpretation of the dynamic marks and to the few alterations in the text was not only often given verbally, but also in written form, in the dedication of his *F sharp minor Variations* on an original theme (Op. 73) to him [Straube] who was at that time the interpreter of his Op. 27."¹⁰⁴ Straube himself later dismissed such an inference, however, when he wrote to Klotz in 1944 that Reger's dedication of opus 73 ("to Karl Straube in remembrance of June 14, 1903") referred to the fact that on that day, when he had performed opus 57 and opus 27, Straube had asked Reger to write an organ work for him "without reference to Protestant chorales" so that he "might have in predominantly catholic oriented cities a non-church oriented piece for my program, and proposed to him as a form variations and fugue on his own theme." Straube concludes, "This is the history of the origin of opus 73 and the solution of the riddle of the dedication." He then relates that he studied the piece a few years previously with one of his students "when the concert organ of the Conservatory was a compromise organ, certainly de-

tested and condemned by you." Straube would seem to support a view of Reger's works opposite to that of Klotz when he next writes, "The tonal effects produced by means of the instrument were convincing and let the multiplicity of dynamics required by the composer receive justice." He continues, "For a number of years, around 1938, we have had in the hall a baroque organ according to the commandments of the 'Orgelbewegung.' I have not yet tried the piece [opus 73] on this instrument. So I can only give you the advice to differentiate expression and tone color according to the endowment of the instrument, without falling into pettiness or complete subjectivity."¹⁰⁵

Two years later Straube wrote to Fritz Stein about the question of Straube's editing a new edition of the Reger organ works. After wondering if such an edition were necessary, he referred Stein to his edition of opus 27, stating that then his intent was "to keep alive this organ work of Max Reger, even for the type of organ of the classical period. But is it right to eliminate the romantic sound of the organs around 1900? . . . Similar sounds will be present on the type of instrument born of the *Orgelbewegung*. However, the color magic impressionism in its possibilities is fully disappeared." He concludes, "We cannot know if in the year 1986 the German *Orgelbewegung* will not be rejected as historicism and a return to the values of the romantic organ as the final word of wisdom will be preached. What then becomes of my practical edition of Reger? Spills for lady cigarette smokers."¹⁰⁶

It would seem, then, that Klotz, and after his example many other organists, have misinterpreted Straube's intent, or at least followed it to a conclusion which Straube had not then foreseen.¹⁰⁷ Straube seems to be saying that Reger should and can be played on any organ, be it classical or romantic, not that his music was originally conceived for a classical one. Where the organ available is only a classic-style instrument, that is, one without orchestral-imitative sounds and means of "swelling," let Reger be played on it, and in the way Klotz suggests!¹⁰⁸ But to come closer to the sound Reger wanted, a performance on a more romantic organ, a so-called "compromise organ" if you will, is certainly more authentic. Few would argue that the use of the crescendo pedal in even a "more romantic" organ today can bring about the same effect the *Rollschweller* did in a large, German instrument of Reger's day. Nevertheless, in general the larger this kind of organ, the smoother the addition and subtraction of stops sounds, and some use of the modern crescendo pedal is surely appropriate in many instances. Straube's already quoted advice "to differentiate expression and tone color according to the endowment of the instrument, without falling into pettiness or complete subjectivity" is surely the best guide for Reger performers today. Whatever the organ available and whatever the means of realization decided upon, let a "spiritually moving performance" be our goal!¹⁰⁹

NOTES

¹ Hermann Unger, ed., "Reger-Aussprüche," in *Regers Persönlichkeit*, pt. 2, *Max Reger: eine Sammlung von Studien aus dem Kreise seiner persönlichen Schüler*, ed. Richard Würz (Munich: Otto Halbreiter Musikverlag, 1921), p. 81. Cf. also Adalbert Lindner, *Max Reger: ein Bild seines Jugendlebens und künstlerischen Werdens*, 3rd ed., rev. (Regensburg: Gustav Bosse Verlag), p. 178 (hereafter cited as Lindner, *Max Reger*).

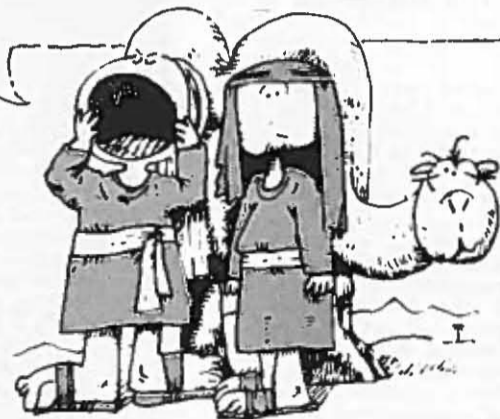
² Reger to Walter Fischer, 12 March 1904, *Max Reger: Briefe zwischen der Arbeit*, ed. Ottmar Schreiber (Bonn: Ferd. Dümlers Verlag), p. 139 (hereafter cited as Briefe [Schreiber]).

³ See Reger to Cäsar Hochstetter, 18 September 1898, *ibid.*, pp. 27-28.

⁴ The Fantasies are *Ein' feste Burg ist unser Gott* (opus 27); *Freu' dich sehr, o meine Seele!* (opus 30); *Wie schön leucht' uns der Morgenstern* (opus 40:1); *Straf' mich nicht in deinem Zorn* (opus 40:2); *Alle Menschen müssen sterben* (opus 52:1); *Wachet auf, ruft uns die Stimme* (opus 52:2); and *Halleluja! Gott zu loben, bleibe meine Seelenfreud!* (opus 52:3). Much information regarding Reger's music can be found in Fritz Stein, *Thematisches Verzeichnis der im Druck erschienenen Werke von Max Reger* (Leipzig: Breitkopf & Härtel, 1953); Stein's definitive work is a necessity for the student of Reger's life and music.

(Continued, page 16)

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Harpsichord Lessons for the Beginner — à la Isolde Ahlgrimm

By Kim Kasling

(The following article is the first in a series devoted to the pedagogical approach of master harpsichord teachers.)

Fortunate indeed is the pupil who begins study of an instrument with an acknowledged and patient master. Such is the experience awaiting beginners who enroll in Frau Isolde Ahlgrimm's harpsichord class at the Hochschule für Musik und darstellende Kunst, Vienna. Not only is Frau Ahlgrimm one of the world's renowned harpsichordists and experts in Baroque keyboard performance practices, she is also a master-teacher endowed with extensive patience, insight, and thoroughness. This petite, energetic lady teaches fluently in four languages and is capable of performing on the spot for her students the most difficult music for the instrument.

The purpose of this essay, however, is to outline some of Ahlgrimm's principles of beginning technique, touch and control. She will spend months helping beginners if necessary and if they are genuinely serious harpsichord students. As is often the case with harpsichord teachers everywhere, up to two-thirds of her new enrollees are organists and/or pianists with relatively few students calling the harpsichord their sole performing medium. The newcomers are offered a choice of two patterns of study: 1) a bare minimum of actual harpsichord technique with concentration instead for a year or so on performance practice and literature; 2) a thorough course in technique, literature, continuo and generalbass playing (taught by others at the Akademie), performance practices and extensive performance of representative works from the entire range of harpsichord literature. This second course usually lasts three or more years. The following outline sets forth the steps Ahlgrimm uses in teaching students idiomatic harpsichord technique. It is then incumbent upon the individual to persevere in making the instrument his own.

Step 1. Introduction to the harpsichord involving a rather thorough historical and modern acquaintance with mechanism, key-length, builders, compass, and an overview of the literature germane to past schools of building and composition. Realization and demonstration of physical accommodation of fingers to mechanism and fingering relative to historic examples, notes inégales, legato, attack and release. Quotations on harpsichord technique by past masters and observers, as, for example, Diruta, Couperin, Rameau, and Forkel (concerning Bach).

Step 2. Commencement of wrist, knuckle and finger exercises. If there were one word that underlined Ahlgrimm's technical approach, it would be *relaxation*. She believes in a legato touch, striking each key softly or crisply, depending upon context, or an articulation desired, and drawing the finger away from the key toward the player for a smooth release. This approach is entirely in accordance with the descriptions of Bach's technique as given by Quantz and Forkel. Playing from the middle toward the end of the keys is most important and particularly so on old or copy-instruments where the point of leverage is quite close to the player. In order to achieve the above in a relaxed, quiet and accurate manner, the following approach is used: a) The student learns wrist profile and finger contour by curving the fingers and lowering the wrist profile slightly more than is usual for most pianists and organists. An analogy for the student may be drawn as if he were cupping a sponge-rubber ball on the keys. This affords maximum control in "stroking" attack and release on the harpsichord. The knuckles must not collapse; b) To encourage relaxed wrist control, the student then rotates the

wrists in an elliptical movement without the elbow interfering or knuckles collapsing. He may practice this with keys depressed or on top of the keys without depressing them; c) Once b) above is achieved, the student then works on "stroking" the keys, at first singly, then with the five fingers consecutively in order to achieve a smooth, legato attack and release which is the opposite of the approach used by many pianists, but the essence of harpsichord key-control. He should begin very legato and proceed to staccato without speeding up and without hammering the keys along the way, hands separately at first, then together; d) Once he has evidenced a good legato, attack and release, he is ready to practice scales. Here, as in some piano methods, the thumb must be passed under the palm in advance of striking the key. This is easily achieved via a flexible, relaxed wrist which can turn in the direction of the scale to facilitate thumb passage. NOTE: It is not advisable to go through all the keys using standard modern-day fingerings. Historically, use of the thumb (and sometimes the fifth finger) was restricted on the upper keys; students should be shown at this point some antique fingerings and the physical reasons for avoiding modern fingerings on upper keys (see Step 3a below); e) Once the student can execute scale passages smoothly and accurately with a good attack and release, using a variety of touches and if he is relaxed and in control at the ends of the keys, he is "on" to the essence of Ahlgrimm's approach to harpsichord technique. She prefers to go to problems in context for handling awkward and/or successive skips. These can be solved without large breaks in musical lines or heavy, misplaced accents resulting from numerous shifts of hand position (see also steps 3a and 3c below).

Step 3. Fingering. Since the pages of THE DIAPASON and numerous other journals and books have carried detailed accounts and applications of historic fingering, no further attempt to do so will be made here. Suffice it to say that Ahlgrimm has studied and used these fingerings for years in synthesizing her own fingering. She forces nothing on her students but demonstrates instead fingerings that allow maximum relaxed control, minimal changes of hand position and which follow the spirit and contour of the music. Some of her most important points are: a) avoidance, where possible, of fingers 1 and 5 (especially 1) on upper keys since these fingers are so much shorter than 2, 3, and 4. Placing them on upper keys pulls along the rest of the hand resulting in a heavy touch and the risk of wrong notes when other fingers try to play between the uppers where room is so constricted on the harpsichord; b) use of old fingerings for earlier music and for discovery of idiomatic inégalité and phrasing; c) relatively extensive use of the thumb on naturals (particularly for Bach and later 18th-century composers) as a pivot in conjunction with a flexible wrist for skips and awkward passages rather than frequent shifts of hand position. Use of the pivot principle, whether thumb or another finger, also reduces dependence on too much use of 2, 3, and 4 consecutively in awkward passages — fingers which can stiffen up if used exclusively, d) working out — fingerings and hand movements which assist in correct phrasing and which suit the character of the music, much as a good conductor portrays the spirit of the music in the style of his conducting movements. Ahlgrimm believes in a basic rhythm to all her technical movements, a rhythm which corresponds to natural upbeats and accents and which

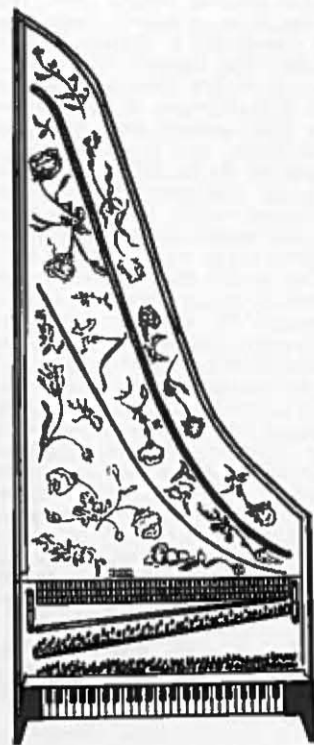
eventually comes as naturally to the player as to the conductor. Her phrasing, articulation and even many of the fingerings are based on contextual, musical considerations and never on a formulated approach such as "always break octave leaps or after tied notes," etc. The following is a brief example of fingerings supplied by Ahlgrimm for a student and excerpted from J. S. Bach's *French Suite Number VI in E Major* (*Corrente*, opening 9½ measures). It goes without saying that not two persons, whether students or mature artists, finger exactly alike and this example serves only to demonstrate the preceding points made about Ahlgrimm's approach.



This particular example illustrates well Ahlgrimm's general avoidance of the thumb on upper keys and her maintenance of an advantageous hand position. Examining this more closely in the right hand, m. 5-6, not only can the fingers retain control through pivoting and upper-key avoidance, but the hand position need not change until the very end of the passage. Thus, an easy, quiet finger-wrist motion can carry through, avoiding clumsy leaps and misplaced accents. Such fingering takes some getting used to, but quickly becomes instinctive because of its ease and security.

For the beginner, Ahlgrimm chooses literature more likely to be familiar: Bach, *Two-Part Inventions*, simpler Handel, Scarlatti, and later 18-century pieces. Once a good cantabile and firm understanding of idiomatic harpsichord technique is shown by the student in these works, larger pieces by early composers as well as modern works may be studied. Considerable time must be spent on ornamentation and performance practice with much emphasis on the special problems of 17th-century harpsichord music. At the time the writer studied with her, Frau Ahlgrimm conducted a separate Stilkunde Seminar (performance practice seminar) for all her students. The class is now discontinued due to its burgeoned size and multiplicity of languages. She now recommends instead two lessons per week to aid in covering both literature and performance practices for those students sufficiently interested. Occasionally there is opportunity for enrollment in an historical dance class, an invaluable aid in performing correctly a large portion of the harpsichord literature.

Finally, Frau Ahlgrimm encourages her students to teach one another. She will even invite a more-advanced student to start a beginner at the instrument under watchful eye. Since it is a learning process for both students, she keeps formality and stiffness at a minimum. After all, the mainstay of her technique is flexibility and her teaching, like her music, reflects the good humor, brilliance and flexibility of her own personality.



Kim Kasling is Associate Professor of Music at Mankato State College, Mankato, Minnesota, where he teaches organ, harpsichord, music history and literature. From 1966-1968 he held a Fulbright grant for study with Ahlgrimm and Heiller in Vienna. He holds the DMA from University of Michigan (1969). Mr. Kasling's essay has been read and approved by Frau Ahlgrimm.

HARPSICHORD NEWS

James Strand, harpsichordist, was assisted by Ross Williams, violinist in this program at Southwestern College, Winfield, Kansas, on October 24: *Concerto according to the Italian Taste*, BWV 971, Bach; *Tambourin*, *Musette en rondeau*, *La Poule*, Rameau; *Fantasy for Harpsichord* (1970), James Wintle; *Sonatina for Violin and Harpsichord*, Piston; *Sonatas*, K. 115, 259, 6, Domenico Scarlatti. The program was repeated at Grace Episcopal Church, Ponca City, Oklahoma, on October 29.

Thomas Foster, harpsichord; Carol Foster, organ, and Grace Pfeifer, soprano joined forces for this program at Jacksonville University, Florida, on November 28: *Minuet*, *Saraband*, *Gibel*, *Loillet*; *Three Songs*, Maurice Greene; *Sonatas*, K. 84, 132, 105; *Concerti in C Major* and *G Major* for two keyboard instruments, Soler.

An Evening with the Composer featured compositions by Leslie Kondorossy on December 8 at the Epworth-Euclid Methodist Church, Cleveland, Ohio. Kondorossy's *Harpsichord Trio*, opus 170 was premiered on this program, played by Marilyn Cumming, flute, Perry Hamilton, recorder, and Dr. William S. Cumming, harpsichord. Kondorossy's *Concerto for Harpsichord*, opus 168, will be premiered this spring. It is

(Continued next page)

scored for solo harpsichord and alto recorder, 2 flutes, oboe, bassoon, string quartet, plus an extra cello and string bass.

Six programs comprised a festival of music to commemorate the 300th anniversary of the death of Heinrich Schuetz at North Texas State University, Denton. Even though no keyboard music of the great Dresdener survives, harpsichord was featured in a program of chamber music of the Renaissance and Baroque on November 7. Dale Peters played *Toccatto in E minor*, Weckmann and *Onder een linde groen*, Sweelinck, and assisted in a performance of *Cantata 189, Meine Seele ruhm und preist*, Bach. On November 8 harpsichord students performed works by Böhm, Bruhns, Buxtehude, Frescobaldi, Froberger, Lütbeck, Pachelbel, Scheidt, Sweelinck, Tunder, and Weckmann.

Charles Brown, harpsichord, was assisted by Susan Gardner, soprano, and James Lerch, violin, in this program on December 5 at North Texas State University: *Toccatto ottava*, Frescobaldi; *Suite in A minor*, Froberger; *Fantasia chromatica*, Sweelinck; *Tombeau sur la mort de M. Blancheroche*, Froberger; *Cantio Belgica: Wehe, Windgen, wehe*, Scheidt; *Three Arias*, Heinrich Albert; *Drei geistliche Konzerte*, Distler; *Two Mystery Sonatas for Violin and Continuo*, *The Visitation of Mary to Elizabeth* and *The Presentation of Christ in the Temple*, Biber.

Students of North Texas State University played a recital of harpsichord music on December 8: *Allemande*, *Courante*, *La Damanzy*, *La Vanlo*, Duphy — Norma Stevlingson; *Tombeau sur la mort de M. Blancheroche*, Froberger — William Gudenrath; *Presto*, *Fantasia 2 in D minor*, Telemann, *Sonata*, K. 119; Scarlatti — Nancy Evans; *Les Vieilles et les Gueux*, Couperin — Stacy Bartus; *La Piémontoise*, L. Couperin, *Le Réveil-matin*, F. Couperin — Joseph Golden; *Solfeggio*, C.P.E. Bach — Rebecca Coleman; *Le Coucou*, Daquin — Mary Busby; *Sonata*, K. 37, Scarlatti — Jan Durrant; *Prelude and Allemande*, *Suite in E*, Handel — Jesse Warren; *Sonatas*, K. 322, 373, Scarlatti — Victor Walters; *Sarabande*, *Chambonnières*, *La Triomphante*, Rameau — Charles Harris; *Sonata in*

G, Scarlatti — Brenda Miller.

Martha Folts, harpsichord, and Joseph Messenger, flute, presented 18th century chamber music at Iowa State University, Ames, on December 3: *Sonata in B minor*, BWV 1030 and *Partita in D*, BWV 828, Bach; *Concerto in G*, Quantz. These artists were joined by Ilza Niemack, violin, Viletta Sue Powell, soprano, and Kevin Schilling, oboe, for a faculty Baroque concert on December 8: *Sonata in A minor*, Telemann; *Sonata VI for Violin and Harpsichord*, BWV 1019, Bach; *Eight Preludes from L'Art de toucher le Clavecin*, Couperin; *Nell dolce dell' oblio*, Handel; and *Concerto in G minor*, Vivaldi.

Bruce Gustafson played a recital for the Bach Club of the University of Michigan on January 18. His program: "English" *Suite in G minor*, Bach; *Ordre 2 in D minor*, Francois Couperin.

Evelyne Scheyer played a harpsichord recital in the Holy Cross Concert Series at Holy Cross Lutheran Church, Detroit, on January 21. Her program, Johann Sebastian Bach and his Contemporaries, included: *How Blessed I Feel, Oh Friend of Souls* (Magdalena Bach Notebook), *Prelude and Fugue in C*, WTC, I, *Fantasy in C minor*, *French Suite in G Major*, Bach; *Toccatto*, *Minuet*, and *Toccatto in B-flat Major*, Seixas; *Sonata in A Major*, *Carillon in D*, Handel; *Soler*; *Sonatas*, K. 9 and 113, Scarlatti.

A publication project entitled *Harpsichord Music in Print* is being compiled by Bruce Gustafson and Arthur Lawrence. This work, to be sent to the publisher in September, will list, as completely as possible, all music which is currently available for solo harpsichord, multiple harpsichords, and instrumental ensembles with harpsichord (excluding continuo realizations). Composers who have works published in private or limited editions are encouraged to submit this information to Mr. Gustafson at 7995 Coyle Road, Whitmore Lake, Michigan 48189. Only works available for purchase will be listed. Entries should include: composer and date, title, instrumentation, publisher, and price.

An extensive article on New England harpsichord builders appeared in *The Yankee* for November 1972. Authored by Anthony Anable, Jr. (himself a harp-

sichord maker), the article is entitled *For Love Nor Money*, and includes information about Jeremy Adams, Hendrik Brockman, William Dowd, Richard Earle, Carl Fudge, Eric Herz, Frank Hubbard, Caleb Warner, John Nargesian, William Post Ross, George Stiphens, Joel van Lennep, and Edward Winslow.

The "Boston School" received further notice in the *Boston Globe* on December 10 with a pictorial story entitled "Making Harpsichords," which featured primarily the big three: Dowd, Herz, and Hubbard.

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



Eileen Coggin resigned her position of 18 years as organist of the First Church of Christ, Scientist, in Berkeley, California, to become the organist of the Orinda Community Church, Orinda, California. The musical direction of the multiple choirs, handbell ringers and guitar groups is under the guidance of Dorothy Jones. Eileen Coggin is presently the Northern California Chairman for the A.G.O. and she has served as dean for two terms of the San Francisco Chapter. She is organ instructor at the College of the Holy Names, and also music director of Temple Beth Shalom in San Leandro. She is married to Raymond P. Britton, an Alameda businessman.

NEW COLLEGE CHOIR OF OXFORD TO TOUR U.S.

The choir of New College, Oxford, England, will tour the eastern states of the U.S. between April 8 and April 22 under the direction of organist and master of the choristers, Dr. David Lumsden. This will be the choir's first visit to the U.S., and the itinerary includes performances and services in Florida, Virginia, Indiana, New York and Connecticut (all dates are listed in the calendar pages).

New College was founded by William of Wykeham in 1379, and provision was made for a full-time choral establishment of clergy, organist, men and boys. This foundation (of which the present choristers are the latest representatives) has sung in choral services every day in term since then.

Accompanying the choir will be representatives of Abbey Records, an English recording firm which carries a long list of choral recordings in its present catalogue, and also representatives of the Cambridge Music Shop. Mrs. Lydia Smallwood, Rowe Music Librarian of King's College, Cambridge will also accompany the choir.

In addition to the performances given by the choir, it is hoped to arrange master classes of choir training and choral technique, chaired by Dr. Lumsden. The size of these classes will be limited, so those wishing to attend should contact the following local organizers as soon as possible:

Mr. David Thurman, Trinity Cathedral, 464 N.E. 16th St., Miami, FL 33132.

Mr. William McGowan, Church of Bethesda-by-the-Sea, So. County Rd. & Barton Ave., Palm Beach, FL 33480.

Dr. John Lyan, Madison College, Harrisonburg, VA 22801.

Dr. John A. Burgess, Tipton Lane, Columbus, IN 47201.

The Rev. George H. Easter, St. John's Episcopal Church, Massena, NY 13662.

Mr. Robert Tate, Christ Church, Greenwich, CT 06830.

Mr. Gilbert T. Gledhill, Noroton Presbyterian Church, Box 401, Noroton, CT 06820.

Dr. Robert Baker, 606 W. 122nd St., New York, NY 10027.

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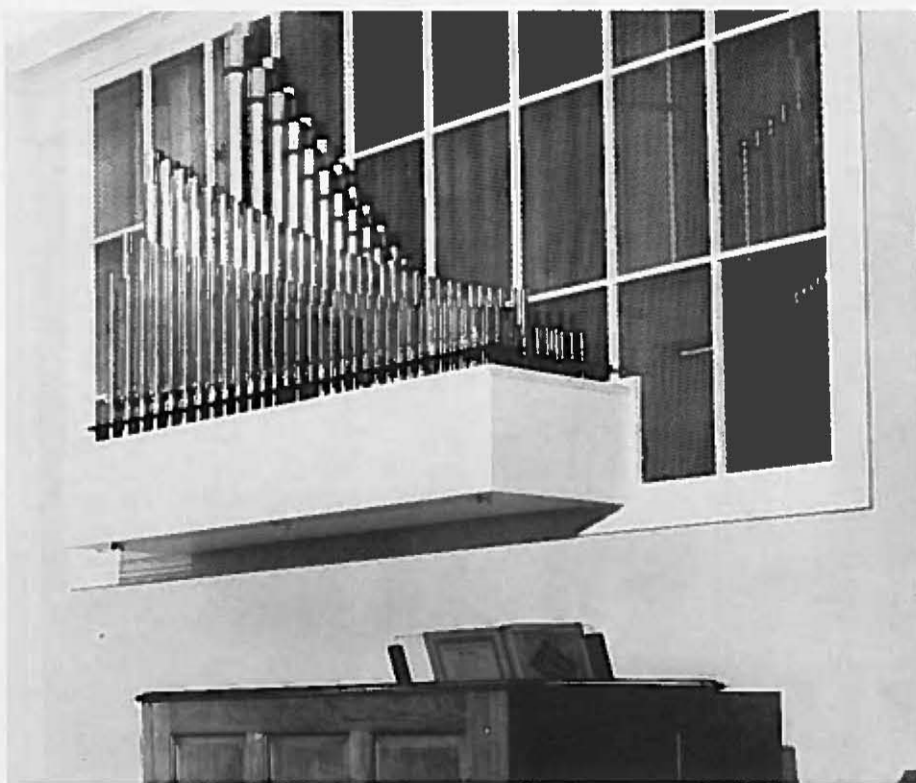
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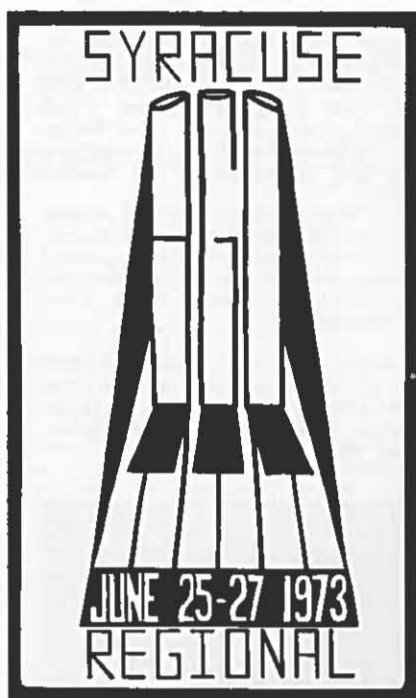
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Christmas Program at Harvard — A Review

Christmas Carol Service, Harvard University Memorial Church, Cambridge, Mass. Dec. 12 and 13, 1972. The Harvard University Choir, John Ferris, director.

If you go to Harvard Square during the Christmas season, you might as well make those few purchases of gifts that are needed, and as I was on my way to the second of three performances of the annual "Christmas Carol Service" at Harvard University's Memorial Church, I was no exception. Packages in hand, I jostled with the crowds in the streets 'til within the Yard, and made my way early to the church in plenty of time to verify that I did not want to sit in the balcony where, for this service, the choir and orchestra would perform, but rather well forward. I was settled in time for the sexton to come down the aisle and tighten the bulbs in the electric candles which give a soft glow to the interior of the colonial architecture as people continued to pour in. There were plenty of children where I sat, as well as townspeople and students. The student next to me was explaining to his guest that Mr. John Ferris was the University Organist and Choirmaster, and that Mrs. Lenora Stein was his assistant. At about this moment the organ prelude began as Mrs. Stein played Nikolaus Bruhns' *Chorale Fantasy on "Nun Komm der Heiden Heiland."* It was to be only at the beginning of the Service that the Fisk organ at the front of the church was to be used, and I was anticipating the Bruhns with its intricate ornamented lines. Some parts of the prelude were clear and tantalizing, but alas the general seating of people and level of chatter kept it from being too easily taken in. This began to change as the organ built in volume before Victoria's *O Magnum Mysterium*, sung as the introit. This was performed by the choir in the space of the regular stalls at the front of the church. It was exquisite, having those gently inflected lines for which Mr. Ferris is justly well known; the give and take of inner climaxes left nothing to be desired. A short peal of bells preceded the processional which was dra-

matically done with bellringers leading from each chancel door as the choir proceeded to the rear balcony. The processional, *Adeste fideles*, was sung with interludes of spacious British sort, coherent enough to be convincing, while combinations of orchestral instruments and front and rear organ plus descants made it all festive and varied.

"The Christmas Carol Service" follows a traditional alteration of just enough lessons and prayers to bind it together into a service of worship. Portions of these elements preceded J. S. Bach's *Christmas Oratorio*, part I, written originally for the first day of the Festival of Christmas. The opening chorus, *Jauchzet, frohlocket!*, is not easy for the orchestra to begin, and some insecurities came through in the opening bars, balances between woodwinds and brass being slightly tentative. But then togetherness reigned and led into a crisp, staccato style which well suited the music and was yet acceptable in the dry acoustical setting of Memorial Church. While this writer would have very much liked a listing of the "cast of characters" so that names might be put to both soloists and the chorus and orchestra, it was unnecessary in the context of the service. The recitatives were sung, as were the arias, with appropriate and discreet ornamentation; by this I mean that everything was done that clearly ought to have been done, but no real risks were taken or dared. The fine singing of No. 4, *Bereite dich, Zion*, was deliciously accompanied by instruments with fine continuo playing, and No. 5, the chorale *Wie soll ich dich empfangen*, set the style and the character for the treatment of the chorale settings in general. They were controlled, lovely to hear, neither unduly restrained nor sentimentalized. They were, in fact, the way one hopes in his mind to hear them sung. The aria No. 8, *Grosser Herr und starker König*, had some gentle but nice ornaments from the vocal soloist, but the whole was marred by some real tuning problems encountered by the trumpeter, who also seemed unclear as to what his balance level ought to be — perhaps a problem of control. There



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was real excitement and beauty in the first part of the *Christmas Oratorio*, and by the time it was over, I, for one, was in no mood to be interrupted (knowing the second part was to follow) by a further reading or the carol group which separated the parts of the oratorio. When the Scripture was finished and we actually began hearing the Southern Harmony setting of *Star In the East*, I had shifted gears and found the change of pace gratifying. The *Star In the East* proved to be an interesting study in what can be done by simple means: it began in unison accompanied by a small drum, very rhythmic and *marcato*, the tambourine was added, a soloist sang, then a rather primitive 2-part setting, full, women in unison. The number became its own self-contained cosmos. Delightful. *There Is No Rose*, a medieval English carol, followed. William Billings' *A Virgin Unspotted*, from the *Singing Master's Assistant* of 1778, closed the carol group with a very lively, but delicate performance.

The congregational hymn, *Hark! The Herald Angels Sing*, was begun on the small organ in the rear gallery and accompanied by the organ and orchestra, including a tympani roll at the end. There is a real problem in scoring hymns. Where the mean between dull, straightforward, functional, inoffensive orchestration and an overblown, tendentious scoring is would be hard to say. The first of the alternatives is preferable but there is yet a middle ground — or ought to be — waiting to be discovered. It was nonetheless exciting to sing, with all musical forces interplaying. The third lesson followed.

The *Sinfonia* to the second part of the oratorio was truly exquisite with fine orchestral balances and contrasts all delicately controlled. The gentle 12/8 introduction *changed* the mood and character for the second day of the Christmas Festival ever so gently. The well-known *Brich an, O schönes Morgenlicht* had ever so satisfying an arch, gently emphasizing the contours of the melodic line. The highly personalized tuning of the oboe players in the second recitative for bass which followed (*Was Gott dem Abraham verheissen*),

did nothing to further one's involvement in either the music or the narrative, but the truly beautiful singing of the tenor soloist in *Frohe Hirten* reinvented and reset the musical direction in what was, for me, the high point of the solo singing. All the runs were perfectly clear, devoid of any strain or effort, leaving the music crystalline and clear in its communication. One wished to hear it again and again. The accompanied recitative No. 18, *So geht denn hin!*, raised rather forcefully the propriety of using the 'cello as a continuo instrument with an ensemble of four oboes. The exquisite aria, *Schlafe, mein Liebster*, had rather strong contrasts between orchestral interludes and the soloist, who in spite of lovely quality had the standard problems of projection on the low notes which were almost lost. In spite of this, this gentle aria with its plagal leanings was splendid. *Ehre sei Gott*, No. 21, was perhaps the outstanding chorus, done (as was the opening chorus of part I) in a rather staccato manner. Here one might have wished for a bit more feeling of piling up of the *stretti* in the last section, for Bach has been observing his themes from every angle and here it becomes massive. This is the last and ultimate use of the *Hauptmotif* against a magnificent rising bass line. The final chorale of the second section, the 12/8 setting of *Von Himmel hoch*, brought us to a very satisfying close.

For the conclusion of the "Christmas Carol Service," Gustav Holst's arrangement of *Personent Hodie* from *Piae Cantiones* was sung by choir alone: all women, all men, then choir and congregation accompanied by organ and orchestra. It made a stirring conclusion to be followed by the postlude, J. S. Bach's *Lobt Gott, ihr Christen, allzugleich*. It was dark already as I crossed the Harvard Yard together with others who had been at the Service. The colored lights of the Square greeted us, and with that warm inner glow of splendid music well done, we knew that for another year Christmas had come.

— Max Miller

Max Miller is organist of Marsh Chapel, Boston University, Boston, Mass.



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Drake University Dedicates New Music Facility

A new 6.1 million dollar Fine Arts Center has been completed this year as part of Drake University's centennial development program, and a year-long list of dedication programs is marking the Des Moines, Iowa school's 100th year. The new center includes 22 major classroom areas, 28 applied music studios and 58 practice rooms. The major performance space of the Center, designed by Harry Weese and Associates of Chicago, is the Hall of Performing Arts, a multipurpose space designed to serve the needs of the Music and Theatre Arts departments for recitals and musical and dramatic productions. The hall will seat from 430 to 585 in an orchestra, mezzanine, upper balcony, and two side balconies. A major feature of the hall is the new 3-manual, 52-rank Holtkamp organ located above the stage. Dedication of the organ took place on Jan. 14 in a performance by Carl Staplin, chairman of the organ and church music program in the College of Fine Arts. Included in the program was the first performance of a new work by Jean Guillou, commissioned for this program, entitled *La Chapelle des Abimes*. The specification of the Holtkamp organ was worked out by Walter Holtkamp in collaboration with Dr. Staplin, and Dr. Frank Jordan, dean emeritus of the College of Fine Arts.



The new Holtkamp organ in the Hall of the Performing Arts, Fine Arts Center.

GREAT
Quintadena 16 ft.
Principal 8 ft.
Gedaekt 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Doublette 2 ft.
Mixture IV
Scharf III
Trumpet 8 ft.

SWELL
Bourdon 16 ft.
Geigen 8 ft.
Voix Celeste 8 ft.
Bourdon 8 ft.
Gemshorn 4 ft.
Flute 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Fourniture IV
Dulzian 16 ft.
Fagott 8 ft.
Clairon 4 ft.
Tremolo

POSITIV
Copula 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.
Octave 2 ft.
Blockflöte 2 ft.
Nazard 2 2/3 ft.
Siffelöte 1 ft.
Tierce 1 1/2 ft.
Scharf III
Cromorne 8 ft.
Tremolo

PEDAL
Principal 16 ft.
Quintadena 16 ft. (Great)
Subbass 16 ft.
Octave 8 ft.
Flute 8 ft.
Choralbass 4 ft.
Rauschbass IV
Posaune 16 ft.
Trumpet 8 ft.
Schalmey 4 ft.

The newly commissioned work by Guillou for the dedication of the Holtkamp organ was only one of six compositions commissioned by the University for the year-long series of events to open the Fine Arts Center. Others include a fanfare for double brass sextet, solo trumpet and percussion by Francis J. Pyle; a work for the Drake Choir by Daniel Pinkham; a work for the Drake Fine Arts Trio by Mario Davidovsky; a work for Drake's Wind Ensemble by Vincent Persichetti; and an orchestral work by Leslie Bassett.

The organ and church music program at Drake has been in existence for 20 years. Present degrees offered in the program include the MM, MusB and the BME. There are presently about 40 students enrolled in the organ department, of whom 20 are either graduate students or MusB and BME candidates. In addition to applied organ study, courses in hymnology, church music literature, conducting, improvisation, service playing, chant-liturgics, baroque performance

practices, and other courses related to church music, music theory and history are offered in the program. The organ faculty consists of Carl Staplin and David Herman, as well as one part-time graduate student who teaches privately through the Drake Preparatory School.

Two teaching studios are included in the new building, and the larger of these studios contains a new 3-manual Reuter organ of 23 stops and 28 ranks.

SWELL
Rohrflöte 8 ft.
Viole de Gambe 8 ft.
Viole Celeste 8 ft. (TC)
Koppelflöte 4 ft.
Blockflöte 2 ft.
Sesquialtera II
Hautbois 8 ft.
Tremolo

POSITIV
Nasonflöte 8 ft.
Nachthorn 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Zimbel II
Krummhorn 8 ft.
Tremolo

PEDAL
Bourdon 16 ft.
Octave 8 ft.
Bourdon 8 ft. (ext)
Choral Bass 4 ft.
Bourdon 4 ft. (ext.)
Mixture II
Kontra Trompete 16 ft. (Great)
Krummhorn 4 ft. (Positiv)



The specification is as follows:

GREAT
Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Weitprincipal 2 ft.
Fourniture III
Trompete 8 ft.

The smaller studio contains a Holtkamp 2-manual unit organ of 14 stops and 6 ranks. Two of the six practice rooms include two pipe organs, one a Holtkamp unit organ of 12 stops and 5 ranks, and the other a Reuter unit organ of 14 stops and 3 ranks. In addition, the 3-manual Holtkamp organ at New Christian Church across from the campus is still being used for student practice and teaching when the Performing Arts Hall is being used for dramatic productions.

Left: Carl Staplin, chairman of the organ department

Below: David Herman



Northwestern's Summer Session is June 25 to August 3. Beverly Sills, James Levine, John Browning, Catharine Crozier, Harold Gleason and Janos Starker will be teaching. Need we say more?

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John Browning
Mischa Dichter

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Janos Starker

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June 25 to July 13.

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Beverly Sills
James Levine

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Robert Gay

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Symphony Orchestra

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John Paynter

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Margaret Hillis

The Music Reviewer

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Thomas Willis

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Northwestern Faculty
Catharine Crozier
Harold Gleason

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Catharine Crozier
Harold Gleason

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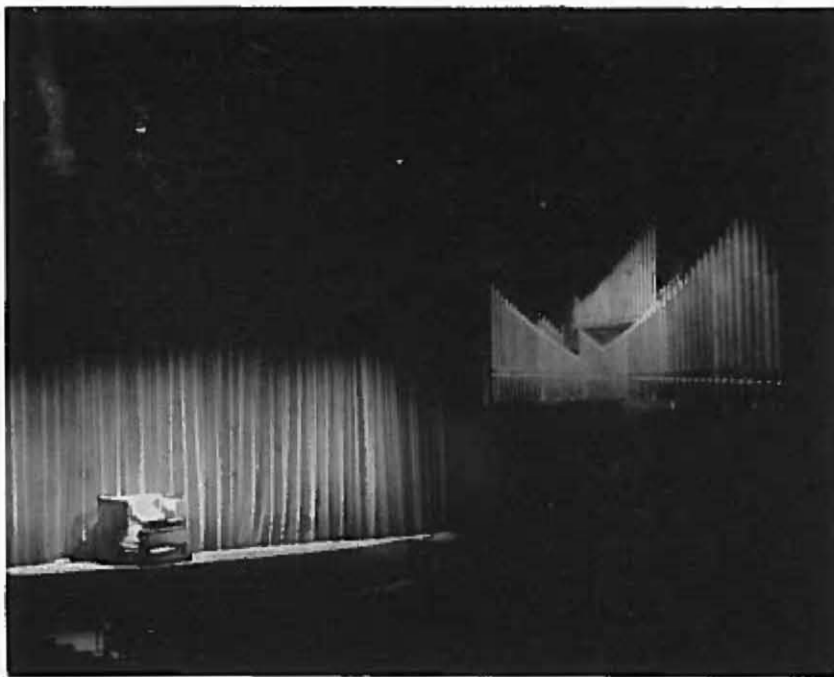
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(Continued from page 9)

² Reger to Georg Stolz, 16 August 1901, *Max Reger: Briefe eines deutschen Meisters — ein Lebensbild*, ed. Else von Hase-Koehler (Leipzig: Koehler & Amelang, 1928), p. 91 (hereafter cited as *Briefe [Hase-Koehler]*).
³ Reger to Paul Marsop, 20 April 1904, *ibid.*, p. 119.
⁴ Reger to Karl Straube, 25 June 1904, *ibid.*, p. 122.
⁵ Reger to Straube, 25 February 1904, *ibid.*, p. 117.
⁶ Max Reger and Karl Straube, "Vorbemerkung," *Schule des Triospiels* (Leipzig: Lauterbach & Kuhn, 1903), p. [3].
⁷ Reger to Karl Wolfrum, 6 October 1900, *Briefe* (Hase-Koehler), p. 82.
⁸ Arnold Schoenberg, *Style and Idea* (New York: Philosophical Library, 1953), p. 53.
⁹ Reger to Ferruccio Busoni, 11 May 1895, *Briefe* (Hase-Koehler), p. 45.
¹⁰ Reger to Joseph Renner, 26 November 1900, *ibid.*, pp. 83-84.
¹¹ *ibid.*, p. 84.
¹² Reger to Adalbert Lindner, 6 April 1894, *ibid.*, p. 39.
¹³ Reger to Lindner, 21 April 1893, *ibid.*, p. 33.
¹⁴ Reger to Lindner, 6 April 1894, *ibid.*, p. 39.
¹⁵ Harvey Grace, "The Late Max Reger as Organ Composer," *Musical Times* (London, 1916), 57:283.
¹⁶ John A. Miller, "The Harmonic Resources of Max Reger as Shown in Selected Organ Works" (M.Mus. diss., Northwestern University, 1951), p. 30 (hereafter cited as Miller, "Harmonic Resources").
¹⁷ Reger to Constantin Sander, 17 July 1902, *Briefe* (Hase-Koehler), p. 94.
¹⁸ Reger to Georg Stern, 12 January 1910, *ibid.*, p. 221.
¹⁹ Hans Hollander, *London Times Review* (1910), quoted in "Notes on the Program," Philadelphia Orchestra, Ninth Program, 21 March 1959, p. [3].
²⁰ Paul Henry Lang, *Music in Western Civilization* (New York: W. W. Norton & Co., Inc., 1941), p. 996 (hereafter cited as Lang, *Music in Western Civilization*).
²¹ Miller, "Harmonic Resources," p. 30.
²² Lang, *Music in Western Civilization*, p. 995.
²³ Lindner, *Max Reger*, p. 52.
²⁴ *ibid.*, pp. 54 & 52.
²⁵ Reger to Alexander Wilhelm Gottschalg, 17 February 1900, *Briefe* (Hase-Koehler), p. 69.
²⁶ Reger to Gesellschaft der Musikfreunde in Vienna, 3 January 1909, *Briefe* (Schreiber), p. 197.
²⁷ See note 28 above.
²⁸ Reger to Martin Krause, 2 December 1901, *Briefe* (Hase-Koehler), p. 92.
²⁹ Reger to Karl Straube, 4 January 1904, *ibid.*, p. 115.
³⁰ "Programme der Meininger Hofkapelle aus der Zeit Max Regers," *Max Reger: Briefwechsel mit Herzog Georg II. von Sachsen-Meiningen*, ed. Hedwig and E. H. Mueller von Asow (Weimar: Hermann Böhlau Nachfolger, 1949), pp. 631-632, 646 (hereafter cited as *Briefwechsel*).
³¹ Thirteen of these compositions were reproduced from the rolls on long-playing record for the Max-Reger-Institut in Bonn on the Welte organ of the Radium Elektrizitäts Gesellschaft, Wipperfurth, Rheinland (Electrola [Odeon] C80666: "Max Reger spielt eigene Orgelwerke" [c. 1962/1963]), and five compositions, including two not on the former record, were reproduced on the Fulton Studio Organ of Fulton Productions, Inc., Tulare, California (Ultra Fidelity UF-6: "Pipe Organ Masters — A Pipe Organ Concert by Max Reger from Organ Rolls made in 1913 by the Welte-Mignon Corp" [c. 1958]). The occasion and method of reproducing Reger's playing on rolls by the Welte firm are discussed in Werner Bosch, "Wie Regers Orgelspiel für die Nachwelt festgehalten wurde," *Mitteilungen des Max-Reger-Instituts, Bonn* (December, 1963), 14:16-19.
³² Reger to Joseph Renner, 25 February 1901, *Briefe* (Hase-Koehler), p. 87.
³³ Reger to Duke Georg, 17 March 1912, *Briefwechsel*, p. 165.
³⁴ Reger to the Gesellschaft der Musikfreunde in Vienna, 3 January 1909, *Briefe* (Schreiber), p. 197.
³⁵ See note 5 above.
³⁶ Highly reverberant sound was characteristic of virtually all the churches which possessed organs of the scale Reger required for his larger works. For example, the acoustics in the Willibrordi-Kirche in Wesel. Straube's first organ position, were "extraordinarily disturbing" unless there were a large attendance (Cantor Heinz Kirch, quoted in Karl Dreimüller, "Karl Straubes Sauer-Orgel in Wesel: Nachruf auf die im Zweiten Weltkrieg zerstörte Denkmal-Orgel des Willibrordi-Domes," *Studien zur Musikgeschichte des Rheinlandes* [Cologne: Arno Verlag, 1962], vol. 2, p. 69 [hereafter cited as Dreimüller, "Karl Straubes Sauer-Orgel in Wesel"], and the Leipzig Thomaskirche, where Straube was next organist and then cantor, had a reverberation span, unoccupied, of 5.4 seconds, and when full, of 2.2 seconds (Winfred Ellerhorst, *Handbuch der Orgelkunde* [Einsiedeln: Benziger & Co., 1936], p. 97).
³⁷ Reger to Duke Georg, 7 January 1912, *Briefwechsel*, pp. 91-92.
³⁸ Bosch (see note 34 above) states that the strips of paper moved to operate the key action in a "quite exactly laid-down tempo;" but as the pneumatic pressure operating the original machine is apparently unknown, then no matter at what number the tempo lever were set, the original tempo would be conjectural. As a matter of fact, the three compositions recorded on both the Electrola and Ultra Fidelity discs differ greatly in recording time, as might therefore be expected.
³⁹ A thorough investigation of the 13 compositions included on the Electrola recording was made by Benn Gibson, "The Organ Works of

Max Reger: Problems Involved in Their Performance" (D.Mus. diss., Northwestern University, 1966) (hereafter cited as Gibson, "Organ Works of Max Reger"). It is to be hoped that a summary of his analysis of Reger's performance on record and of the Straube Reger editions might be included in a future issue of THE DIAPASON.
⁴⁰ Fischer was organist of the Garnisonkirche from 1903 to 1910, of the Kaiser-Wilhelm-Gedächtnis-Kirche from 1910 to 1917, and of the Berlin Cathedral from 1917 until his death.
⁴¹ Reger to Walter Fischer, 18 November 1911, *Briefe* (Schreiber), p. 163.
⁴² Walter Fischer, *Ueber die Wiedergabe der Orgel-Kompositionen Max Regers: Vortrag fuer die Generalversammlung Westfälischer Organisten zu Dortmund im Mai 1910* (Cologne: Tischer & Jagenberg, n.d.), pp. 15-18 (hereafter cited as Fischer, *Vortrag*).
⁴³ See example [opus 52:2, m. 11].
⁴⁴ See examples [opus 30, m. 53f.; opus 40:1, mm. 73-75; opus 40:2, m. 57f.; opus 52:1, m. 40f.; opus 52:1, m. 63f.; opus 52:2, mm. 70-72].
⁴⁵ Hermann Keller, *Reger und die Orgel*, pt. 4, *Max Reger: eine Sammlung von Studien aus dem Kreise seiner persönlichen Schüler*, ed. Richard Würz (Munich: Otto Halbreiter Musikverlag, 1923), pp. 80-81 (hereafter cited as Keller, *Reger und die Orgel*).
⁴⁶ Emanuel Winternitz, *Musical Autographs from Monteverdi to Hindemith* (Princeton: Princeton University Press, 1955), vol. 1, p. 138.
⁴⁷ Reger to Duke Georg, 15 February 1913, *Briefwechsel*, p. 415. (Reger refers here to marking the works of other composers as well as his own.)
⁴⁸ Reger to Duke Georg, 7 January 1912, *ibid.*, p. 92.
⁴⁹ Also called *Rollschweller*, a cylindrical "roller" placed directly above the center of the pedal keyboard, which adds or subtracts stops depending on the direction and amount it is moved by the foot, similar in function to the familiar American Crescendo "pedal" or shoe. See the photograph at the beginning of this article showing Reger seated at the console — his left foot is on the Rollschweller.
⁵⁰ Keller, *Reger und die Orgel*, pp. 81-82.
⁵¹ In *Komm, süsser Tod* (without opus no.), m. 1, Reger writes
 and
 have 'dynamic' (swell) and 'agogic' meaning;" in opus 30, m. 53, "The
 refer to the use of the *Jalousieschweller*;" and in opus 52:2, m. 11, "The [cresc. — decresc. marks as above] refer here to the *Jalousieschweller* of the III. Manual."
⁵² E.g., opus 46, mm. 7-9, and opus 52:1, m. 12.
⁵³ Gibson, "Organ Works of Max Reger," p. 46.
⁵⁴ It is also true that generally in the 1890's the enclosed manual(s) was (were) small in size and power relative to the rest of the organ, but gradually became more prominent.
⁵⁵ Keller, *Reger und die Orgel*, p. 82.
⁵⁶ See the original Forberg edition of opus 27 or that in *Samtliche Werke*, vol. 15: *Werke fuer Orgel*, vol. 1, ed. Hans Klotz (Wiesbaden: Breitkopf & Härtel, [1956]). The Peters Edition (1938) available today was prepared by Straube for neo-classical style organs and has the editor's registrational directions, not Reger's.
⁵⁷ See, for example, opus 52:2 and opus 145:3.
⁵⁸ Fischer, *Vortrag*, pp. 11-12.
⁵⁹ Keller, *Reger und die Orgel*, pp. 82-83.
⁶⁰ It was on the Wesel organ that Straube gave first performances of Reger's opera 27, 29, 30, 40:1, 46, and 52:1.
⁶¹ Wilhelm Köhler, quoted in Dreimüller, "Karl Straubes Sauer-Orgel in Wesel," p. 59.
⁶² *ibid.*, pp. 61-62.
⁶³ Dreimüller gives the second pitch as 2-1/7.
⁶⁴ Although Walter Fischer made records as organist of the Berlin Cathedral, those I have heard apparently feature a small, studio-size instrument rather than the large Sauer in the Cathedral. (I have been unable to locate his recordings of Reger's opus 80:10 and opus 59:10 [Polydor 65756 and 95017]).
⁶⁵ See the excellent summary characterization by Robert Schuneman, "Brahms and the Organ: Some Reflections on Modern Editions and Performance," *Music: The A.G.O.-R.C.C.O. Magazine* 6, no. 9 (Sept., 1972), pp. 32-34.
⁶⁶ Willibald Gurlitt, "Nachwort," *Karl Straube: Briefe eines Thomaskantors*, ed. Willibald Gurlitt & Hans-Olaf Hudemann (Stuttgart: K. F. Koehler Verlag, 1952), p. 250 (hereafter cited as *Straube Briefe*).
⁶⁷ Franz Herrenscheidt, "The Organ of Max Reger," *American Organist* 44, no. 3 (March, 1961), p. 14.
⁶⁸ Wolfgang Metzler, *Romantischer Orgelbau in Deutschland* (Ludwigsgau: E. F. Walcker & Cie., n.d.), p. 64 (hereafter cited as Metzler, *Romantischer Orgelbau*).
⁶⁹ The specification can be found in Metzler, *Romantischer Orgelbau*, pp. 65-66.
⁷⁰ The specification as it appeared with later alterations in 1936 can be found in W. L. Sumner, "The Thomaskirche, Leipzig: its Organs and Organists," *The Organ* 16, no. 61 (July, 1936), p. 6.
⁷¹ *ibid.*, pp. 7-10.
⁷² Karl Straube to Fritz Stein, 29 November 1946, *Straube Briefe*, p. 215.
⁷³ In addition to his first performances of Reger on the Wesel Sauer (see note 63 above), Straube gave first performances of opus 52:2 and opus 57 on the 70-stop Sauer organ in Berlin's Garnisonkirche (rebuilt in 1901 and typical of Sauer's work of these years) and of opus 60 at the Thomaskirche. Opus 73 received its first performance at the Garnisonkirche by

Walter Fischer in 1905 and a few days later its second performance at the Thomaskirche by Straube. The specification of the Garnisonkirche organ can be found in Karl Lehr, *Die moderne Orgel in wissenschaftlicher Beleuchtung* (Leipzig: Bernh. Friedr. Voigt, 1912), pp. 234-235.

⁷⁷ Lindner, *Max Reger*, p. 54.

⁷⁸ *Ibid.*, p. 359.

⁷⁹ Reger to Gustav Beckmann, February, 1900, *ibid.*, p. 352.

⁸⁰ "Die Orgel im neuen Dom zu Berlin," *Zeitschrift fuer Instrumentenbau* (Leipzig, 1905), 25:510.

⁸¹ As for example the organ built by Furtwängler and Hammer for the Hannover Stadthalle in 1914 of 124 stops, all of which were enclosed. It was on this organ that Hermann Dettmer gave the first performance of Reger's opus 135b. The specification can be found in Gotthold Frotzcher, *Die Orgel* (Leipzig: J. J. Weber, [1927]), pp. 164-166 (hereafter cited as Frotzcher, *Die Orgel*).

⁸² *Zeitschrift fuer Instrumentenbau* (Leipzig, 1905), 25:508, 510. See also Frotzcher, *Die Orgel*, pp. 162-163.

⁸³ The specification and other details can be found in "Die Riesenorgel zu Breslau," *Zeitschrift fuer Instrumentenbau* (Leipzig, 1913), 34: [87]-94, and Frotzcher, *Die Orgel*, pp. 156-162.

⁸⁴ Josef Schink, "Die Neue Orgel in der Jahrhunderthalle zu Breslau," *Die Musik* 13, no. 3 (November, 1913): 155 (hereafter cited as Schink, "Die Neue Orgel in der Jahrhunderthalle").

⁸⁵ These are not cited in either specification (see footnote 83 above), however.

⁸⁶ Schink, "Die Neue Orgel in der Jahrhunderthalle," pp. 156-157.

⁸⁷ Polydor B27329 (also 67202, 95256, and 66555).

⁸⁸ The Michaeliskirche specification can be found in Frotzcher, *Die Orgel*, pp. 149-154.

⁸⁹ Oscar Walcker, quoted in Metzler, *Romanischer Orgelbau*, p. 85.

⁹⁰ Sittard also recorded c. 1930 Reger's opus 27, opus 40:1, and opus 52:2 on the St. Michael's organ (Polydor 10068, HMV [Electrola] 563, and HMV [Electrola] 558, respectively), but I have not heard these records.

⁹¹ Straube to Heinrich Boell, 10 October 1947, *Straube Briefe*, p. 219. See also the two letters to Hans Klotz on the same page.

⁹² Gustav Robert-Tornow, *Max Reger und Karl Straube* (Leipzig: Poeschel & Trepte, 1929), pp. 27-28.

⁹³ "Vorbemerkung," *Orgelkompositionen von Franz Liszt*, ed. Karl Straube (Leipzig: C. F. Peters, 1903), p. 2.

⁹⁴ From the English version by Quentin Morwaren (Leipzig: C. F. Peters, 1914), p. 4.

⁹⁵ Fischer, *Vortrag*, p. 12.

⁹⁶ Albert Schweitzer, *Deutsche und Französische Orgelbaukunst und Orgelkunst — 1906; Nachwort ueber den gegenwaertigen Stand der Frage des Orgelbauers — 1927* (Leipzig: Breitkopf & Härtel, 1927), pp. 3-4.

⁹⁷ The registration section of this preface first appeared in *Die Musik* 37 (1910): 67-80, 143-157.

⁹⁸ Helmut Walcha, "Regers Orgelschaffen kritisch betrachtet," *Musik und Kirche* 22 (1952): 12.

⁹⁹ Hans Klotz, "Erläuterungen zum Verständnis der Regerschen Vortragsanweisungen," *Max Reger: Saemtliche Werke*, vol. 15: *Werke fuer Orgel*, vol. 1, ed. Hans Klotz (Wiesbaden: Breitkopf & Härtel, [1956]), p. xii. (See the complete translation by Raymond Mabry in *THE DIAPASON* 63, no. 9 [August, 1972]: 8.)

¹⁰⁰ Hans Klotz, record-jacket notes, Reger: opus 52:2 & opus 56:1. Cantate 624 228 [c. 1961].

¹⁰¹ Hans Klotz, *The Organ Handbook*, trans. Gerhard Krapf (St. Louis: Concordia Publishing House, 1969), p. 85.

¹⁰² Karl Straube, "Vorwort," *Regers: Phantasie ueber den Choral "Ein feste Burg ist unser Gott" — opus 27* (Leipzig: C. F. Peters, 1938), p. [i], in the English trans. provided.

¹⁰³ Karl Straube, "Vorwort," *Alte Meister des Orgelspiels: Neue Folge* (Leipzig: C. F. Peters, 1929), p. [9], in the English trans. provided.

¹⁰⁴ See note 102 above.

¹⁰⁵ Karl Straube to Hans Klotz, 25 February 1944, *Straube Briefe*, pp. 172-174.

¹⁰⁶ Karl Straube to Fritz Stein, 29 November 1966, *Straube Briefe*, pp. 214-215.

¹⁰⁷ Note, for instance, the great majority of recent Reger recordings which have been made on neo-classic (some even on 17th-century) organs. See Frank Herand, "A Reger Organ Discography," *THE DIAPASON* 62, no. 7 (June, 1971): 27.

¹⁰⁸ See the perceptive article by James Wyly, "Further Thoughts towards an Interpretation of Reger's Organ Music," *THE DIAPASON* 63, no. 10 (September, 1972): 2.

¹⁰⁹ Karl Straube to Hans Klotz, 25 February 1944, *Straube Briefe*, p. 174.

Mr. Prince is a graduate of the Yale University School of Music, where he was a student of H. Frank Bozyan, and is organist of Wesleyan University, Middletown, Conn., and organist-choirmaster of Christ Church, New Haven. This article is an expansion of a talk delivered in March, 1971, at the Yale University Symposium on "The Romantic Organ."

The author would like to express his thanks to Richard Warren of the Yale Historical Sound Recording Collection for his generous assistance and to the Staatliche Museen of Meiningen for kindly supplying a reproduction of Walter Fischers Reger "Lecture" of 1910.

Unless otherwise indicated, the translations from the German are those of the author; in their preparation many valuable suggestions were graciously offered by Kurt Lueders, and his help is here gratefully acknowledged.



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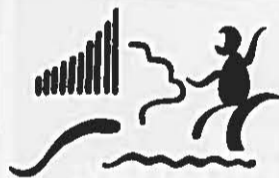
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Hugh McLean has been appointed dean of the faculty of music at the University of Western Ontario, London, Ontario. Mr. McLean, a graduate of The Royal College of Music, London, England and King's College, Cambridge, is well-known in Canadian music as an organist, harpsichordist, conductor and musicologist. He has taught at the University of British Columbia in Vancouver for the last four years. Before taking up his new appointment next July, he will spend a month making recordings in Poland.

The faculty of music of the University of Western Ontario has grown to be the second largest in Canada. John S. McIntosh and Larry Cartner direct studies in organ and church music for the bachelor's and master's degrees. It is hoped that a doctoral program will commence in 1975. Last September the faculty moved into a large \$2 million building which houses a new 29-stop Casavant tracker organ voiced under the supervision of Gerhard Brunzema, a 7-stop, 2-manual and pedal Wilhelm chamber organ, and two Kney practice organs.

THE INTERNATIONAL GAUDEAMUS COMPOSER'S COMPETITION announces the following prizes in the 1972 competition: 1st prize, to Daniel Lentz (USA) for "Canon & Fugle;" 2nd prize, to Peter Ruzicka (Germany) for "In Processo di Tempo;" 3rd prize to Maurice Weddington (USA) for "Stardrive;" and encouragement prizes to Michael Finnissy (England) for "Babylon" and Michael Bertelsen (Denmark) for "The Seven."



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Frank A. Novak has recently become director of music at Holy Trinity Lutheran Church, Buffalo, N.Y., where he follows in the musical lineage of John W. Becker and Roberta Bitgood. Mr. Novak comes to Holy Trinity from Emmanuel Church, Hanover, Pa., where he served as minister of music. Originally from Michigan, Mr. Novak holds the bachelor's and master's degrees in organ from Western Michigan University where he was a student of Alexander Boggs Ryan. He has served as dean of the Kalamazoo, Michigan and York, Pa. chapters of the A.G.O.

New Appointments

Kenneth B. Kelley has been appointed minister of music at Westminster Church, Detroit, Michigan, where he will direct a multiple choir program including nine choirs and a chamber music series. He will assume his duties upon completion of the residency requirements for the DMA degree in choral conducting at the University of Illinois.

Paul Badura-Skoda, eminent Austrian pianist and Mozart specialist, has been appointed artist-in-residence at The Catholic University of America, Washington, D.C., beginning in the Fall of 1973. Mr. Badura-Skoda will teach a limited number of private students at the School of Music.

Ralph Wittal III has been appointed organist and choirmaster of St. Paul's Church Within the Wall, Rome, Italy. Mr. Wittal received his MusB degree at Millsaps College, Jackson, Miss., and he received the SMM degree from Union Theological Seminary School of Sacred Music, New York City in 1972. He has studied with Raymond Barnes, Don Kilmer, and Leonard Raver. He is also presently instructor of the choir at Notre Dame International Boy School in Rome.



James Higbe, organist and choirmaster of Trinity Episcopal Cathedral, Little Rock, Arkansas since 1970, has resigned to assume a similar position at St. Matthew's Episcopal Cathedral, Dallas, Texas, effective February 22. Mr. Higbe will also do graduate work in organ at Southern Methodist University. While in Little Rock, Mr. Higbe served as director of music for the Cathedral School, and was music chairman for the Diocese of Arkansas. He was sub-dean and program chairman of the Central Arkansas Chapter A.G.O., and a member of the board of directors of the Little Rock Community Concert Series. He was accompanist for the Arkansas Choral Society and supervised the Memorial Concert Series at the Cathedral. Mr. Higbe was graduated from Stetson University in 1970 with the MusB degree in organ and church music. His organ study was with Paul Jenkins and Lenora Stein.

THE PASADENA, LONG BEACH, AND LOS ANGELES Chapters of the AGO combined to sponsor a "Tri-Chapter Conclave" on March 3 at the First Baptist Church of Los Angeles. Arno Schoenstedt was featured in a recital and a workshop on contemporary German organ repertory, and Burton Garlinghouse spoke on vocal fundamentals for the organist-choirmaster. Frederick Swann lectured on accompanying Mendelssohn's "Elijah" on the organ, and then conducted and accompanied the work in a performance with three area combined choirs in the evening.

CHARLES BENBOW, winner of the 1972 Grand Prix de Chartres, has been invited by the Krakow, Poland, Philharmonic to participate in its series of organ recitals comprising the works of Bach. He will play April 5 in the historic church of St. Anna in Krakow. In addition, he will play recitals in Warsaw, Poznan, and Krakow.

R. HUDSON LADD, carillonneur at the University of Michigan, has been honored as the first American to receive the Prix d'Excellence. The highest degree in the art of the carillon, the diploma was presented at the New Church in Delft, Holland on Dec. 29, 1972. It is awarded by the Netherlands Carillon School.

CARL ORFF'S "CHRISTMAS STORY" was done in an English language version prepared for a performance at Trinity Lutheran Church, Madison, Wisconsin during the Christmas season, 1972. Arlyn Fuerst is organist-choirmaster of the church.

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CALENDAR

MARCH

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

DEADLINE FOR THIS CALENDAR WAS FEB. 10

5 March

Edward H Prescott, St John's Episcopal, Bangor, ME
Akira Okai, First Presbyterian, New York City 8 pm
Deborah L Wallace, Westminster Choir College, Princeton, NJ 8 pm
Ted Alan Worth, Cleveland, TN
Chicago Club of Women Organists: recital by students of Lillian Robinson, Torrey-Grey Aud, Chicago, IL 7:30 pm
Frederick Geoghegan, Theatre Lido, Sept Isle, Quebec
Monika Henking, First St Andrew's United, London, Ontario

6 March

Bruce Engel, trumpeter; Trinity Church, New York City 12:45 pm
Curtis Hammer, Madison Ave Presbyterian, New York City 8 pm
Herbert Burtis, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Carl Gilmer, Radford College, Radford, VA 8:15 pm
Douglas D Himes, Heinz Chapel, Pittsburgh, PA 12 noon
Marjorie Jackson, U of So Mississippi, Hattiesburg 8 pm

7 March

Raymond F Glover, Christ Church Cathedral, Hartford, CT 11:40 am
Virgil Fox, Revelation Lights, U of Illinois, Champaign
Monika Henking, First United Church, Waterloo, Ontario

8 March

Wesley McAfee, St Thomas Church, New York City 12:15 pm
Phillip LaGalla, Grace Church, New York City 12:30 pm
William Teague, Trinity Church, New York City 12:45 pm
Joyce Jones, Hannibal, MO

9 March

Joanne K Hiller, Wheaton College, Norton, MA 8:30 pm
Heinz Wunderlich, Riverside Church, New York City

10 March

Heinz Wunderlich, AGO masterclass, Riverside Church, New York City
Virgil Fox, Revelation Lights, Lyric Theatre, Baltimore, MD
Noye's *Fludde* by Britten, Roy Brottlund and Lloyd Ketterling, dirs; Zumbro Lutheran, Rochester, MN 6:30 pm (also Mar 11 and 12)
Barbara Bort, org; Marvin Bort, bassoon; Meryl Wilson, sop; Seventh-Day Adventist Church, St Helena, CA 4 pm
William Teague, masterclass, College of the Desert, Palm Desert, CA
Clyde Holloway, RCCO masterclass, Yorkminster Baptist, Toronto, Ontario 3 pm

11 March

Dale Carr, Colby College, Waterville, ME
St Matthew Passion by Bach, First United Baptist, Lowell, MA 4 pm
Brian Jones, Free Church, Andover, MA 8 pm
Concert of music by Virgil Thomson, Trinity College, Hartford, CT 8:15 pm
Yuko Hayashi, Dwight Chapel, Yale U, New Haven, CT 8:30 pm
Russell Field, All Saints Cathedral, Albany, NY 4:30 pm
Requiem by Mozart, St Bartholomew's Church, New York City 4 pm
William Self, St Thomas Church, New York City 5:15 pm
William Wren, org; Margaret Jackson, flute; NY Cultural Center, New York City 3 pm
Joel Kuznik (3:30 pm); Ann Stephenson (4:30 pm); Cathedral of St John the Divine, New York City

The Art of Black Music Society Singers and Interpretive Dancers, Edward Boatner, producer and dir; Brick Church, New York City 4 pm
Howard Marshall, First Presbyterian, New York City 4:30 pm
James Chadwick, St Paul the Apostle Church, New York City 8 pm
Timothy L Zimmerman, Union Congregational, Upper Montclair, NJ 4 pm
Arno Drucker, pianist; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Cherry Rhodes, All Soul's Unitarian, Washington, DC 4 pm
Wareham Chorale, choir of First Christian Church, Robert R Zboray, dir; First Christian, Falls Church, VA
Reginald Lunt, Arch St Presbyterian, Philadelphia, PA 4 pm
Douglas D Himes, Heinz Chapel, Pittsburgh, PA 3 pm
Robert Schneider, Olmsted Community Church, Olmsted Falls, OH 8 pm
Monika Henking, St Paul's Cathedral, Detroit, MI

Kathryn Loew, Immanuel Lutheran, Grand Rapids, MI 3 pm
Worth-Crow Duo, Hoopston, IL
Delbert Disselhorst, United Church of Christ, Ames, IA
Choir of St Luke's Church, Denver; at St John's Cathedral, Denver, CO 4 pm

Frances Slechta, Colorado State U, Fort Collins, CO 8 pm
Arno Schoenstedt, St Paulus Church, San Francisco, CA 3 pm
Schola Cantorum of De Anza College, Royal Stanton, dir; Grace Cathedral, San Francisco, CA 4 pm
William Teague, College of the Desert, Palm Desert, CA

Robert Anderson, First Congregational, San Bernardino, CA
Orpha Ochse, St Mark's Episcopal, Glendale, CA 4 pm
Loren Salter, tenor; St Paul's Episcopal, San Diego, CA 4 pm
Works by Couperin for voice, organ, harpsichord and instruments; First Presbyterian, Winnipeg, Manitoba 8 pm

12 March

St John Passion by Bach, Musica Sacra of NY, Central Presbyterian, New York City (also Mar 13)
Clyde Holloway, Yorkminster Baptist, Toronto, Ontario

13 March

Pingry School Choir, Trinity Church, New York City 12:45 pm
Rex Engle, Church of the Ascension, New York City 8 pm
Virgil Fox, Huntington H S, Huntington, NY
William Wren, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
Choral works by Bach & Poulenc, St John's Episcopal, Washington, DC 8:30 pm
Gerre Hancock, Wesleyan College, Macon, GA
Heinz Wunderlich, Holy Trinity Episcopal, Gainesville, FL
Ted Alan Worth, Olney, IL
Martha Folts, Luther College, Decorah, IA 8 pm
Monika Henking, Westover Hills Presbyterian, Little Rock, AR
Wilma Jensen, First Presbyterian, San Antonio, TX

14 March

Philip Isaacson, Christ Church Cathedral, Hartford, CT 11:40 am
Westminster Choir College Chapel Choir, Congregational Church, Naugatuck, CT 8 pm
Russell Saunders, Cleveland Museum of Art, Cleveland, OH 8 pm
Timothy L. Zimmerman, First Christian, Kokomo, IN 12 noon

Monika Henking, AGO masterclass, Little Rock, AR
Gerre Hancock, masterclass, Wesleyan College, Macon, GA

15 March

Herbert Burtis, St Thomas Church, New York City 12:15 pm
James Meier, Grace Church, New York City 12:30 pm
Larry King, Trinity Church, New York City 12:45 pm
Ted Alan Worth, Shelbyville, IN

16 March

James Moeser, Christ Lutheran, Washington, DC 8 pm
Heinz Wunderlich, St Paul's-by-the-Sea, Jacksonville Beach, FL
George Markey, First Presbyterian, Seattle, WA 7 pm
E Power Biggs, First Congregational, Los Angeles, CA 8 pm
Michael Radulescu, harpsichord, Teatro Grande, Brescia, Italy

17 March

Choral Festival, Gerald Knight, dir; St Mark's Episcopal, Evanston, IL 4:30 pm
Ladd Thomas, Loma Linda University Church, Loma Linda, CA
Gillian Weir, Chelmsford, Cathedral, Chelmsford, England

18 March

Te Deum by Mozart and Handel
Magnificat by Schubert, Madison Ave Presbyterian, New York City 4 pm
Alto Rhapsody, Song of Destiny by Brahms, St Bartholomew's Church, New York City 4 pm
Gerre and Judith Hancock, duo organs; St Thomas Church, New York City 5:15 pm
Claire Arnold, org; Douglas Hedwig, trumpet; NY Cultural Center, New York City 3 pm
William Entriken, St Mary the Virgin Church, New York City 3 pm
Requiem by Fauré, Church of Our Saviour, New York City 4 pm
Kenneth Kroth, All Saints Cathedral, Albany, NY 4:30 pm

Squire Haskin, First Presbyterian, Buffalo, NY 4:45 pm
William Partridge, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Richard Hemingway, Wilson Methodist, Baltimore, MD 4pm
Carl Gilmer, National Cathedral, Washington, DC 5 pm
Clyde Holloway, First Presbyterian, Burlington, NC 5 pm
Monika Henking, All Saints' Episcopal, Atlanta, GA

Ted Alan Worth, Cathedral of Christ the King, Atlanta, GA
Richard Heschke, University Methodist, Lake Charles, LA
Patricia McAuley, Carnegie Music Hall, Pittsburgh, PA
Wayne Fisher, Christ Church, Cincinnati, OH 5 pm
William Tinker, Olmsted Community Church, Olmsted Falls, OH 8 pm

Steven Egler, Seventh-Day Adventist Church, Kettering, OH
Virgil Fox, Metropolitan United Methodist, Detroit, MI
Herbert Gotsch, Holy Cross Lutheran, Detroit, MI 4 and 7 pm
Gerald Knight, choral workshop, St James' Cathedral, Chicago, IL 4 pm
C Ralph Mills, First United Methodist, Ashland, KY 7 pm

Concert of early sacred and secular music, John Kaplan, dir; Zumbro Lutheran, Rochester, MN 6:30 pm
Wilma Jensen, First Presbyterian, Lincoln, NE 7 pm
Lenten Choral Music, St Luke's Episcopal, Dallas, TX 5 pm
George Markey, First United Methodist, Portland, OR 7 pm
Arno Schoenstedt, First Congregational, Berkeley, CA 5 pm
E Power Biggs, First Congregational, Los Angeles, CA 8 pm
Irene Robertson, St Mark's Episcopal, Glendale, CA 4 pm

19 March

Richard Duncan, Cathedral of St John the Divine, New York City 6 pm
Heinz Wunderlich, St Matthew's Lutheran, Charleston, SC
Chamber music program for AGO, Dan Breece, dir; Johnson Mem United Methodist, Huntington, WV 8 pm
Norman Luboff, workshop for Chicago Choral Conductors Guild, Chicago, IL
Cherry Rhodes, Southern Methodist U, Dallas, TX
Joyce Jones, Wayland Baptist, Plainview, TX 10 am

20 March

Virgil Fox, Elms College, Chicopee, MA
Contemporary choral program, Calvary Church, New York City 8:30 pm
Michael Boriskin, pianist, Trinity Church, New York City 12:45 pm
Te Deum by Dvorak; *Psalms* 24 by Boulanger; *Stabat Mater* by Rossini; The John Harms Chorale; St Thomas Church, New York City 8 pm
Robert Smith, harpsichord, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm

James Moeser, All Saints' Episcopal, Richmond, VA 8 pm
Clyde Holloway, Plymouth Congregational, Miami, FL
Monika Henking, Trinity Presbyterian, St Louis, MO
Stations of the Cross by Dupré, Antone Godding; First United Methodist, Wichita, KS 8 pm
Ladd Thomas, First Presbyterian, Houston, TX
William Whitehead, Baylor U, Waco, TX

21 March

Bach's Birthday Marathon Concert, Victor Hill and members of the Williamstown Baroque consort; Williams College, Williamstown, MA 7:30 pm
Charles Frost, Christ Church Cathedral, Hartford, CT 11:40 am
Pierre Cochereau, Peachtree United Methodist, Atlanta, GA
Michael Radulescu, Liederhalle, Stuttgart, W German

22 March

Elizabeth Farr, St Thomas Church, New York City 12:15 pm
Roger Puckert, Grace Church, New York City 12:30 pm
Carl Gilmer, Trinity Church, New York City 12:45 pm
Pierre Cochereau, Norton Aud, Florence State College, Florence, AL
Ladd Thomas, Indiana U, Bloomington, IN

23 March

Sinfonia Concertante by Mozart; *Mass VIII* by Haydn; Johannes Somary, dir; Grace Church, New York City 7:30 pm
Virgil Fox, Revelation Lights, McClane Center, Alfred, NY
Stations of the Cross by Dupré, Marilyn Mason; Shrine of the Immaculate Conception, Washington, DC 8 pm
University Choir, Harvey Huiner, dir; Valparaiso U, Valparaiso, IN 8:15 pm
Monika Henking, St Mark's Cathedral, Seattle, WA

24 March

David Craighead, Trinity Lutheran, Hagerstown, MD

25 March

Harvard U Choir, John Ferris, dir; First Congregational, Cambridge, MA 8 pm
Stabat Mater by Rossini, St Bartholomew's Church, New York City 4 pm
David Drinkwater, St Thomas Church, New York City 5:15 pm
Seth Kasten, org; Christine Livingston, cello; NY Cultural Center, New York City 3 pm
Kathi Markes, St Mary the Virgin Church, New York City 3 pm
Frederick Swann, St Michael's Church, New York City 4 pm
Linda Eckard, mezzo; Cathedral of St John the Divine, New York City 4:30 pm

Rollin Smith, org; Nancy Killmer, sop; St George's Church, New York City 4:30 pm
Works by Brahms, Britten, Vaughan Williams, Kraehenbuehl; Trinity Choral Society and insts; All Saints' Church, Princeton, NJ 7:30 pm
Requiem by Mozart, First Presbyterian, Lancaster, PA 8 pm
The Cross by Elmore, Tenth Presbyterian, Philadelphia, PA 6 pm
Carol B Pierce, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Carl Gilmer, Ferrum Jr College, Ferrum, VA 7 pm

Choral Concert, Cathedral of St Philip, Atlanta, GA 4 pm
Requiem by Durufle, Independent Presbyterian, Birmingham, AL 4 pm
John Marberry, St James' Episcopal, Alexandria, LA 3 pm
Elijah by Mendelssohn, First United Methodist, Huntington, WV 7:30 pm
Christopher Donges, First Christian, Ashland, OH
Jane Tavernier, Olmsted Community Church, Olmsted Fall, OH 8 pm

Ladd Thomas, Bushnell Congregation-
al, Detroit, MI 7:30 pm
Worth-Crow Duo, St Paul's Presbyter-
ian, Livonia, MI
Steven Eglar, Rosedale Gardens Pres-
byterian, Livonia, MI 7 pm
Cantata 56 by Bach, Valparaiso U, Val-
paraiso, IN 10 pm
Robert Schuneman, Our Lady of Beth-
lehem Chapel, La Grange Park, IL 8
pm
Cantatas 53 and 118 by Bach; Warren
Schmidt, org; Grace Lutheran, River
Forest, IL 3:45 pm
Michael Schneider, St John Lutheran,
Forest Park, IL 7:30 pm
Wolfgang Rübsam, Zumbro Luther-
an, Rochester, MN 6:30 pm
Wilma Jensen, Oklahoma City Sym-
phony, Oklahoma City, OK
Jr Choir Festival, St John's Cathedral,
Denver, CO 4 pm
John Searchfield, Cathedral of St John
the Evangelist, Spokane, WA 4 pm
Arno Schoenstedt, First Presbyterian,
San Pedro, CA 4 pm
Ludwig Altman, St Clement's Episco-
pal, Berkeley, CA 5 pm
Jelil Romano, St Mark's Episcopal,
Glendale, CA 4 pm
Brian Jones, Immanuel Presbyterian,
Los Angeles, CA 4 pm
E Power Biggs, First United Metho-
dist, San Diego, CA
Heinz Wunderlich, Christ Church
Cathedral, Ottawa, Ontario

26 March
Marilyn Mason, masterclass, U of
North Carolina, Greensboro 2 pm
Clyde Holloway, Fox Chapel Presby-
terian, Pittsburgh, PA
Josef Sluys, Pioneer Mem Church,
Andrews U, Berrien Springs, MI 8 pm
John Huston, Fourth Presbyterian,
Chicago, IL 7:30 pm
Jerald Hamilton, masterclass, Trinity
Lutheran, Moorehead, MN
David Britton, First Presbyterian, Gar-
den Grove, CA 8 pm

27 March
Heinz Wunderlich, South Congrega-
tional, New Britain, CT
Headquarters Choral Club of AT&T/
Western Electric; at Trinity Church,
New York City 12:45 pm
Merle Epperson, Church of the As-
cension, New York City 8 pm
J Marcus Ritchie, Cathedral of the
Sacred Heart, Newark, NJ 8:30 pm
Alexander Anderson, Trinity Cathed-
ral, Miami, FL 8 pm
Victor Hill, harpsichord, Fine Arts
Center, Mt Lebanon H S, Pittsburgh,
PA 1:30 pm
Virgil Fox, Revelation Lights, Purdue
U, Lafayette, IN
Michael Schneider, First Methodist,
Fort Worth, TX

28 March
Michael Hunter, Christ Church Cathed-
ral, Hartford, CT 11:40 am
Pierre Cochereau, Church of the Epi-
phany, Washington, DC
EKU Concert Choir, David A Wehr,
dir; Eastern Kentucky U, Richmond,
KY 8 pm

29 March
Michael Bart, St Thomas Church, New
York City 12:15 pm
Robert Chase, Grace Church, New
York City 12:30 pm
Glenn Billingsley, baritone, Trinity
Church, New York City 12:45 pm
John Obetz, Kansas City Philharmoni-
c; RLDS Aud, Kansas City, MO
Michael Schneider, masterclass, U of
Kansas, Lawrence
Eileen Coggin, Orinda Community
Church, Orinda, CA 8 pm
E Power Biggs, Cathedral of the Im-
maculate Conception, Montreal, Quebec

30 March
Michael Schneider, masterclass for
AGO, Kokomo, IN
Monika Henking, Lawrence U, Apple-
ton, WI
Carlene Neihart, Carleton College,
Northfield, MN 8 pm
Mesa College Choir, Ginger Covert,
dir; St Paul's Episcopal, San Diego, CA
8 pm

31 March
Heinz Wunderlich, Chatham Hall,
Chatham, VA
Jerald Hamilton, masterclass, Valpa-
raiso U, Valparaiso, IN 2 pm
Virgil Fox, Milwaukee Symphony
Orch; Milwaukee, WI (also Apr 1)
John Obetz, org and sacred dance;
RLDS Aud, Independence, MO 8 pm
Gillian Weir, premiere of concerto by
Arthur Butterworth, Town Hall, Hud-
dersfield, England

1 April
E Power Biggs, Unitarian-Universalist
Church, Portsmouth, NH
Donald Paterson, Dwight Chapel, Yale
U, New Haven, CT 8:30 pm
The Creation by Haydn, St Bartholo-
mew's Church, New York City 4 pm
J Marcus Ritchie, St Thomas Church,
New York City 5:15 pm
Wayne Cohn, org; David Maury, clas-
sical guitar; NY Cultural Center, New
York City 3 pm
Jane Stevens, contralto, Cathedral of
St John the Divine, New York City 4:30
pm
Belshazzar's Feast by Walton, River-
side Church, New York City 5 pm
Glenn Billingsley, voice recital, Trin-
ity Church, New York City 8 pm
Timothy L Zimmerman, All Saints
Cathedral, Albany NY 4 pm
Collegium Musicum of Princeton, All
Saints' Church, Princeton, NJ 8 pm
Barbara E Maris, pianist; Cathedral
of Mary Our Queen, Baltimore, MD
5:30 pm
American U Singers, Vito Mason, dir;
Lutheran Church of the Reformation,
Washington, DC 3 pm
St Matthew Passion by Bach, Trinity
Methodist, Alexandria, VA
Ruthann Voytko, Olmsted Community
Church, Olmsted Falls, OH 8 pm
Lenten music for choir, soloists and
organ; Christ Church, Cincinnati, OH
5 pm
Michael Schneider, Concordia Senior
College, Fort Wayne, IN 8 pm
Jerald Hamilton, Valparaiso U, Val-
paraiso, IN 4 pm
Cantata 51, *Brandenburg Concerto 5*
by Bach, Evangelical Lutheran Church
of St Luke, Chicago, IL 4 pm
Revelations by Robt W Jones, St
Luke's Episcopal, Evanston, IL 4 pm
Monika Henking, St Mary's Cathedral,
Peoria, IL
Palestrina Choir and Children's En-
semble, Zumbro Lutheran, Rochester,
MN 6:30 pm
The Cathedral Singers, St John's Cathed-
ral, Denver, CO 4 pm
Chico Symphony Orch, Grace Cathed-
ral, San Francisco, CA 4 pm
Requiem by Verdi, First Congrega-
tional, Berkeley, CA 8 pm
"The Music of Handel," C Thomas
Rhoads, dir; St Bede's Episcopal, Men-
lo Park, CA 8 pm
Karen McKinney, St Mark's Episcopal,
Glendale, CA 4 pm
Albert Campbell, La Jolla Presbyter-
ian, La Jolla, CA 4 pm
Peter Letkemann, org; Art Jensen,
tenor; First Presbyterian, Winnipeg,
Manitoba

2 April
Heinz Wunderlich, First Congrega-
tional, Pittsfield, MA
Stations of the Cross by Dupré, David
Bowman, org; Christ and St Luke's
Church, Norfolk, VA
Monika Henking, Northwestern U,
Evanston, IL

3 April
Choir of Magdalen College, Oxford;
at Trinity Church, New York City 12:45
pm
Frank Martori, pianist; Cathedral of
the Sacred Heart, Newark, NJ 8:30 pm
Vernon de Tar, Bradley Hills Presby-
terian, Bethesda, MD 8 pm
Robert S Lord, Heinz Chapel, Pitts-
burgh, PA 12 noon
National Organ Playing Competition
Winner, First Presbyterian, Fort Wayne,
IN 8 pm
Monika Henking, masterclass, North-
western U, Evanston, IL
Robert Baker, Plymouth Congrega-
tional, Minneapolis, MN

Michael Schneider, Drake U, Des
Moines, IA 8:15 pm
Worth-Crow Duo, O'Neill, NE

4 April
Richard Johnson, org; Sheila Bush-
man, mezzo; Christ Church Cathedral,
Hartford, CT 11:40 am
Dan Locklair, St Paul's Chapel, Trin-
ity Parish, New York City 12:30 pm
E Power Biggs, Montclair State Col-
lege, Upper Montclair, NJ
Messiah Pt II by Handel, Fairmount
Presbyterian, Cleveland Heights, OH 8
pm

Michael Schneider, masterclass, Drake
U, Des Moines, IA 7:30 pm

5 April
Jeremy Suter, Trinity Church, New
York City 12:45 pm

6 April
John Anthony, Wheaton College, Nor-
ton, MA 8:30 pm
Michael Schneider, St Mark's Episco-
pal, Shreveport, LA

7 April
Magdalen College Choir of Oxford;
Trinity Church, Princeton, NJ 8 pm
Cherry Rhodes, St Paul's Church,
Chestnut Hill, PA
Ted Alan Worth, St Paul Chamber
Orch; St Paul, MN
Clyde Holloway, masterclass, First
Presbyterian, Ottumwa, IA

8 April
E Power Biggs, Southport, CT
Requiem by Verdi, St Bartholomew's
Church, New York City 4 pm
Requiem by Mozart, All Soul's Unitar-
ian, New York City 11 am
St John Passion by Bach, St Thomas
Church, New York City 3 pm
Joan Lippincott, Church of the Holy
Communion, South Orange, NJ 4 pm
Richard Gratton, baritone, Cathedral
of Mary Our Queen, Baltimore, MD
5:30 pm
Baltimore Pro Cantare, J Heizer, dir;
Cathedral of the Incarnation, Baltimore,
MD 4 pm

Monika Henking, All Soul's Unitar-
ian, Washington, DC 4 pm
Virgil Fox, Oakwood College, Hunts-
ville, AL
Karl Watson, Arch St Presbyterian,
Philadelphia, PA 4 pm
William Whitehead, Asbury Metho-
dist, Scranton, PA
Blair Academy Choir, First Presbyter-
ian, Lancaster, PA 8 pm
Donald Beikman, Heinz Chapel, Pitts-
burgh, PA 3 pm
William Girard, Olmsted Community
Church, Olmsted Falls, OH 8 pm
Joan of Arc by Honegger, Central
United Methodist, Muskegon, MI 4:30
pm

Alexander Boggs Ryan, First Presby-
terian, Kalamazoo, MI 5 pm
Choir of New College, Oxford; at
Bethesda-by-the-Sea Episcopal, Palm
Beach, FL 4 pm
Pierre Cochereau, Auditorium Thea-
tre, Chicago, IL
Choral Vespers, Zumbro Lutheran,
Rochester, MN 6:30 pm
Clyde Holloway, First Presbyterian,
Ottumwa, IA 4 pm
George Ritchie, Cathedral of the
Risen Christ, Lincoln, NE
John Fenstermaker, Lowell H S Sym-
phony; Grace Cathedral, San Francisco,
CA 4 pm
Thomas Harmon, St Mark's Episcopal,
Glendale, CA 4 pm

9 April
St John Passion by Bach, St Thomas
Church, New York City 3 pm
Musica Sacra of NY, Central Presby-
terian, New York City (also Apr 10)
Choir of New College, Oxford; at
Trinity Cathedral, Miami, FL 8 pm
Joan of Arc by Honegger, Park Con-
gregational, Grand Rapids, MI 8:30 pm
Wilma Jensen, Fourth Presbyterian,
Chicago, IL
Kathleen Thomerson, First United
Methodist, Lubbock, TX 8:15 pm
William Teague, Trinity U, San An-
tonio, TX
Michael Schneider, First Congrega-
tional, Los Angeles, CA 8:15 pm

10 April
Maxwell Shepherd, pianist, Trinity
Church, New York City 12:45 pm
Newark Boys Chorus, orch, John Rose,
org; Cathedral of the Sacred Heart,
Newark, NJ 8:30 pm
Timothy L Zimmerman, Crescent Ave
Presbyterian, Plainfield, NJ 12 noon
Virgil Fox, Hunter H S, Gastonia, NC
Stations of the Cross by Dupré, David
Bowman, org; Cathedral of Christ the
King, Atlanta, GA
Joyce Jones, SCITS Aud, Sarnia, On-
tario

11 April
Richard Fowler, Christ Church Cathed-
ral, Hartford, CT 11:40 am
Choir of New College, Oxford; at
Madison College, Harrisonburg, VA 7:30
pm
Stations of the Cross by Dupré; Al-
exander Boggs Ryan, org; dance by stu-
dents of SUNY, Buffalo; Holy Trinity
Lutheran, Buffalo, NY 8 pm
Gerre Hancock, Cleveland Museum of
Art, Cleveland, OH
Gillian Weir, Mold Parish Church,
Wales, England

12 April
Larry King, Trinity Church, New
York City 12:45 pm
Stations of the Cross by Dupré, David
Bowman, org; Second Presbyterian, In-
dianapolis, IN
Frederick Geoghegan, Trenton H S,
Trenton, Ontario

13 April
William Tortolano, Colby College,
Waterville, ME
E Power Biggs, Shrine of the Imma-
culate Conception, Washington, DC 8
pm
Cherry Rhodes, Covenant Presbyter-
ian, Charlotte, NC 8 pm
John Rose, Albion College, Albion,
MI

Choir of New College, Oxford; at
North Christian Church, Columbus, IN
7:30 pm

14 April
Requiem by Fauré, Trinity College,
Hartford, CT 8:15 pm
John Rose, workshop, Albion College,
Albion, MI
Frederick Geoghegan, La Chute, Que-
bec

15 April
Michael Schneider, First Presbyterian,
New Canaan, CT
Messiah (Lenten portion) by Handel,
St Bartholomew's Church, New York
City 4 pm
Stabat Mater by Poulenc, Church of
the Ascension, New York City 8 pm
Gerre Hancock, St Thomas Church,
New York City 5:15 pm
Choir of New College, Oxford; at St
John's Episcopal, Massena, NY 6 pm
St John Passion by Handel, First Eng-
lish Lutheran, Lockport, NY 5 pm
Joan Lippincott, St Thomas the
Apostle Church, Bloomfield, NJ 4:30 pm
John and Marianne Weaver, First
Presbyterian, Caldwell, NJ 8 pm
Joseph Stephens, harpsichord; Cathed-
ral of Mary Our Queen, Baltimore,
MD 5:30 pm

Theo J Talbert, Wilson Methodist,
Baltimore, MD 4 pm
New Hanover H S Choral Dept, Jane
Price, dir; First Presbyterian, Wilming-
ton, DE 5 pm
Lord Nelson Mass by Haydn, St John's
Cathedral, Jacksonville, FL 5 pm
Gary Watson, Heinz Chapel, Pitts-
burgh, PA 3 pm
Gratian Nugent, Olmsted Community
Church, Olmsted Falls, OH 8 pm
Stabat Mater by Rossini, First Presby-
terian, Ann Arbor, MI 5 pm
Cantatas 182, 159 and 23 by Bach,
works by Vulpius and Hessenberg;
Louisville Bach Society, Melvin Dickin-
son, dir; St John's Evangelical Church,
Louisville, KY 3:30 pm
Robert Anderson, First Presbyterian,
Lake Forest, IL 4 pm
Thomas Harmon, First Congregation-
al, Berkeley, CA 5 pm
Thomas Murray, St Mark's Episcopal,
Glendale, CA 4 pm
Christ lag in Todesbanden by Bach,
La Jolla Presbyterian, La Jolla, CA 9:30
and 11 am.

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Robert Anderson, Dallas, TX — St Luke's Episcopal, San Francisco Jan 14: Prelude and Fugue in E minor, Bruhns; Sonata 6 in G BWV 530, Bach; Fantasia K 608, Mozart; Te Deum, Anderson; Ecce lignum crucis, Heiller; Improvisation on Victimae Paschali, Tourneure; Theine and Variations, Final from Homage à Frescobaldi, Langlais. ↓

Lars Angerlad, Uppsala, Sweden — Shrine of the Immaculate Conception, Washington, DC Jan 26: Chaconne in A minor, David; Alma Redemptoris Mater, Olsson; Musica Solenne, Forsberg; Prelude and Fugue in G, Bruhns; Wir glauben all, Bach; Introduction, Passacaglia and Fugue in E minor, Reger.

Richard M Babcock, Tucson, AZ — Grace Episcopal, Tucson Jan 21: Noël Suisse, d'Aquin; 6 Carol Settings, Held; Suite Noël, Templeton; Quem Pastores, Warner; Cornamus, Yon; Improvisation on We three kings, Holden; How bright appears the morning star, Karg-Elert; Trumpet Tune in C, Johnson.

Paul B Batson, Warren, OH — Central Christian, Warren Jan 21: Trumpet Voluntary, Stanley; In dulci júbilo, Dupré and Bach; Flute Solo, Arne; Prelude and Fugue in C minor BWV 549, Bach; 4 pieces for Musical Clocks, Haydn; Aria, Van Hulse; Carol Rhapsody, Purvis; Evensong, La Montaine; The Bells of Berghall Church, Sibelius; Brother James' Air, Wright; Carillon de Longpont, Vierne.

Gordon Beaver, Columbia, SC — St Martin's-in-the-Fields Episcopal, Columbia Jan 15: Echo pour trompette, Merulo; Elevazione, Zipoli; Canzona dopo l'Epistola, Frescobaldi; Sonata per Organo, Pergolesi.

David J Billeter, Pasadena, CA — St Mark's Episcopal, Glendale, CA Jan 7: Concerto 11 in G minor, Handel; Toccata in C and G minor, de Seixas; Pange Lingua, Toccata on Lucis Creator Optime, Aria, Peeters; Concerto del Sigr Meck, Walther.

Jerry P Brainard, Lubbock, TX — Fine Arts Museum, Santa Fe, NM Jan 14: Grande Piece Symphonique, Franck; Variations on a Recitative, Schoenberg; Prelude and Fugue in G minor, Dupré.

Allen G Brown — First Baptist, East Greenwich, RI Jan 14: Concerto 2 in B-flat, Handel; Cornet Voluntary in C, Travers; Trumpet Voluntary in D, Boyce; Prelude and Fugue in D BWV 532, Bach; Carillon de Westminster, Vierne; Go tell it on the mountain, Hancock; Joshua fit de battle of Jericho, Sowande; Pastorate and Aviary, Roberts; Prelude and Fugue on BACH, Liszt.

Frederick Burgomaster, Buffalo, NY — St Paul's Cathedral, Buffalo Jan 26: Wir glauben all, Bach; Echo Fantasia, Sweelinck; Chromatic Study on BACH, Piston; Prelude and Fugue on BACH, Liszt.

Michael Burke, Buffalo, NY — St. Paul's Cathedral, Buffalo Jan 12: Les Anges, Jésus accepte la souffrance, Les Mages, Dieu parmi nous from La Nativité, Messiaen.

Lloyd E Cast, Albany, NY — All Saints' Cathedral, Albany Feb 18: Variations on My young life hath an end, Sweelinck; Prelude and Fugue in E minor BWV 548, Bach; Sonata 2, Hindemith.

Vicki Caughman, Columbia, SC — St Martin's-in-the-Fields Episcopal, Columbia Jan 15: Toccata, Adagio and Fugue in C BWV 564, Bach; Choral from Symphony 2, Vierne.

Rodney A Combellick — student of Walter A Eichinger, U of Washington, Seattle Jan 25: Fantasia and Fugue in C minor BWV 532, Bc'; Pastorale, Ahrens; Thou Art the Rock, Mulet.

Catherine Crozier, La Jolla, CA — First Baptist, Van Nuys, CA Jan 13: Toccata and Fugue in F, Come Redeemer of mankind, How brightly shines the morning star, Buxtehude; Veni Creator, de Grigny; Fantasia and Fugue in G minor BWV 542, Bach; Choral in A minor, Franck; Variations on a Tone Row, C Kee; Prelude and Fugue in G minor, Dupré; Noël de Saint Tonge, Dandrieu.

Thomas Curtis, Elyria, OH — First Congregational, Elyria Jan 21: Prince of Denmark's March, Clarke; Sicilienne, Paradis; 4 pieces for a Musical Clock, Haydn; Fantasy and Fugue in G minor, Boree from Partita 1, Bach; Prelude, Prokofieff; Chanson dans la nuit, Salzedo; Joyous Changes on Three Carols, Andrews; Behold a branch is growing, Mueller; Carol Rhapsody, Purvis; Danse Sacree et Danza Profane, Debussy; Two Pieces, Bingham; Carillon de Westminster, Vierne. Assisted by Phyllis Mauney, harpist.

James C Cripps — Jacksonville University, FL Jan 19: Echo Fantasia 19, Sweelinck; Prelude and Fugue in D, Bach; Fantasia and Fugue on Ad nos, Liszt; Pastoral and Aviary, Roberts; Transports de joie, Messiaen; Prelude for Organ and Tape, Stewart; Dieu parmi nous, Messiaen.

James A Dale — U S Naval Academy, Annapolis, MD Jan 21: Prelude and Fugue in E minor, Bruhns; Lord God now open wide Thy heaven, Bach; Flute Solo, Arne; Tambourin, Rameau; 2 Minuets, Purcell; Caprice, Greene; Mors et resurrectio, Langlais; Adagio in E, Bridge; Litanies, Alain.

David Dalke, Long Beach, CA — St Paul's Cathedral, Los Angeles Jan 12: Fanfare for Organ, Cook; Prelude and Fugue in D minor BWV 538, Bach; Greensleeves, Purvis; Sonata 2, Mendelssohn.

Mark L Davis, Santa Fe, NM — Christ Lutheran, Santa Fe Jan 21: Prelude and Fugue in E minor, Bach; Lobe den Herren, Buxtehude; Vom Himmel hoch, Pachelbel; Musings (Liturgical Verses), Davis; Pastorale, Milhaud; Allegro cantabile from Symphony 5, Widor; Prelude to Act 1 La Traviata, Verdi; Caprice Viennois, Kreisler; Serenade, Toselli; On the Waves of the Beautiful Blue Danube, J Strauss Jr.

James M Drake, Pocatello, ID — Interstake Center, Oakland, CA Jan 7: Symphony 2, Weitz; Prelude and Fugue in E minor, Bruhns; Largo from Trio Sonata 2, Dorian Toccata and Fugue, Bach; Toccata in D minor, Duruflé.

Johanny Egnot, Florence, Italy — First United Methodist, LaGrange, IL Jan 7: Toccata 5, Frescobaldi; Elevazione, Zipoli; Concerto in A minor, Vivaldi-Bach; Wir glauben all, Fantasia in G, Bach; Piece Heroique, Franck; Deuxieme Fantaisie, Litanies, Alain.

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David Engen — MA recital, U of Iowa, Iowa City Jan 14: Sonata 2, Hindemith; Sonata 5 in C, Bach; Prelude for Organ and Tape, Stewart; Variations on Unter der Linden, Sweelinck; Choral in B minor, Franck.

David Farr, Pasadena, CA — St Paul's Cathedral, Los Angeles Jan 19: Apparition de l'Eglise Eternelle, Verset pour la fête de la Dédicace, Messiaen; Prelude and Fugue in D minor BWV 539, Bach.

Elizabeth Farr — student of Vernon de Tar, master's recital, The Juilliard School, New York City Jan 15: Toccata Nona, Frescobaldi; Prelude, Fugue, Chaconne in D minor, Pachelbel; Cornet Voluntary in D minor, Walond; Variations on Ach du feiner Reiter, Scheidt; Fantasia and Fugue in G minor BWV 542, Bach; Concerto in C, Haydn. Assisted by string quartet.

John Ferris, Cambridge, MA — Harvard U, Cambridge Feb 9: Toccata and Fugue in C, Walthers; Von Gott will ich nicht lassen, Jesus Christus unser Heiland, Nun komm der Heiden Heiland, Prelude and Fugue in C minor BWV 546, Bach; Fantasia in F minor K 608, Mozart; Apparition de l'Eglise éternelle, Messiaen; Trois Mouvements, Alain; Organ Solo from the Glagolitic Mass, Janacek.

Elythe R Grady — Johnson G Smith U, Charlotte, NC Dec 17: From heaven above, Zachau; A child is born in Bethlehem, The only Son from heaven, Jesus priceless treasure, Beside Thy manger, The star proclaims the King, Bach; Pastorale on a French Carol, The Three Kings, Prelude on Stille Nacht, Noel Joyeux, G Young.

Connie Grisham, Northridge, CA — St Paul's Cathedral, Los Angeles Jan 26: Prelude and Fugue in E minor, Bruhns; Benedictus, Mader; Prelude et Danse Fuguee, Litaize; Fanfare for Organ, Cook.

Jerald Hamilton, Urbana, IL — First Presbyterian, San Antonio, TX Jan 7: Concerto del Sign. Torelli, Walthers; Suite du second ton, Guillain; Trio en Passacaille, Raison; Passacaglia in C minor, Bach; Trio Sonata 1970, Shackelford; Communion for the Feast of Epiphany, Tournemire; Variations on a Noel, Dupré.

Helen R Henshaw, Albany, NY — All Saints' Cathedral, Albany Feb 11: Prelude and Fugue in G minor BWV 535, Bach; First and Fourth Kyrie Couplet, Offertoire sur les grands jeux, Elevation from Mass for Convents, Couperin; Deploation por la Samana Santa, Roget; Incantation for a Holy Day, Langlais.

Terry Hicks, Oberlin, OH — Our Lady of Bethlehem Chapel, La Grange Park, IL Jan 26: Toccata, Capriccio desperato and Fugue, Muffat; Allebreve in D, Bach; Sonata 2, Hindemith; Suite du deuxième ton, Clérambault; Prelude and Fugue on ALAIN, Durullé.

Gerre Hancock, New York, NY — St Thomas Church, New York City Feb 8: Voluntary in A, Selby; Mist, Doty; Fantasy for the Flute Stops, Sowerby; Brother Jame's Air, Wright; Prelude and Trumpetings, Roberts.

Edith Ho, Baltimore, MD — The Congregational Church, Naugatuck, CT Jan 19: Prelude and Fugue in A BWV 536, Prelude and Fugue in C BWV 547, Bach; Magnificat on the Eighth Tone, Scheidt; Prelude and Fugue in E minor, Bruhns; Five Voluntaries, Pinkham; Exultate, Bergman; O Gott du frommer Gott, Fugue in A-flat minor, Brahms.

Charles Krigbaum, New Haven, CT — Pomona College, Claremont, CA Jan 15: Prelude and Fugue in F, Lübeck; Prelude and Fugue in E minor, Buxtehude; 3 pieces from Mass for Convents, Couperin; 2 pieces from Messe de la Pentecôte, Messiaen; Prelude and Finale from Symphony 2, Widor; Sonata 4, Mendelssohn; 5 pieces for Flötenuhr, Haydn; Prelude and Fugue in A minor, Bach.

Brian Jones, Boston, MA — Milton Academy, MA Jan 19: Concerto in B-flat, Handel; Noel Bourguignon, Balbastre; Prelude and Fugue in E minor, Buxtehude; Pieces for a Musical Clock, Handel; Toccata in F, Bach; Litanies, Alain; 2 Fugues on BACH from opus 60, Schumann; Final from Symphony 1, Vierne.

Arthur Lawrence, Notre Dame, IN — Our Lady of Bethlehem Chapel, La Grange Park, IL Jan 7: Prelude and Fugue in E minor, Bruhns; How brightly shines the morning star, Buxtehude; Offertoire sur les grands jeux (Mass for Convents), Couperin; Prelude, Fugue and Variation, Franck; Toccata on Sleepers wake, Distler; Deck thyself my soul with gladness BWV 654, Fantasia in G BWV 572, Bach.

James H Lazenby, Schenectady, NY — All Saints' Cathedral, Albany, NY Feb 4: Prelude and Fugue in E minor, Bruhns; Wondrous Love, Barber; Flourish for Organ, Wyton; Deuxième Fantaisie, Alain; Great Prelude and Fugue in E minor, Bruhns.

Merlin Lehman, Valparaiso, IN — Valparaiso University Jan 21: Recitative and Variations on an Ayre by Jeremiah Clarke, Rowell; Magnificat for soprano and organ, Burkhard; Choral in B minor, Franck; Concerto in A minor, Vivaldi-Bach; Petite fantasia pastorale for flute and organ, Studer; Passacaille, Martin. Assisted by Marilyn Schmiege, soprano, and Teri Edgren, flute.

Judith Lobe — student of Walter A Eichinger, U of Washington, Seattle Jan 25: Prelude on Leoni, Proulx; Fantasia on Ein feste Burg, David.

Kathryn Loew, Kalamazoo, MI — Western Michigan U, Kalamazoo Jan 14: Fantasia 1 and 2, Two Dances to Agni Yavishita, Alain; Aria alla Passacaglia from Concerto 1, Pepping; The Garden Hymn, Kettering; Middlebury, Wood; Prelude and Fugue in G BWV 541, Bach; Offertorio, Zipoli; Herr Jesu Christ dich zu uns wend, Böhm; Es ist das Heil, Anon; Nun danket alle Gott, Kaufmann; Prelude and Fugue in E minor, Bruhns; The Leaves on the Trees Spoke from 5 Fantasies, Finney; Partita on Wachet auf, Distler.

Barbara Marquart, Dallas, TX — Church of the Transfiguration, Dallas Jan 15: Toccata in A minor, Muffat; O Lamm Gottes unschuldig BWV 636, Prelude and Fugue in B minor BWV 544, Bach; Première Fantaisie, Alain; O Traurigkeit, Brahms; Partita on Nun komm der Heiden Heiland, Distler.

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Eugene McCoy, Kipton, OH — St Thomas Church, New York City Dec 31: Prelude and Fugue in C BWV 547, Nun komm der Heiden Heiland BWV 639, Wachet auf BWV 645, Bach; Variations on Ach du feiner Reiter, Scheidt; Choral in B minor, Franck.

Dowell McNeill, Boston, MA — Blessed Sacrament Church, Boston Jan 11: Paso in do major, Casanovas; Medio registri alto de primer tono, Peraza; Prelude and Fugue in G, Bach; Sarabande, Corelli-Clokey; Pastorale from Le Prologue de Jesus, Arr Clokey; Chanson, Barnes; Priere, Franck; Eli Eli lamna sabachtani, Tournemire; Intercession, Bingham; Choral from Syphony 7, Widor; Chaconne, Karg-Elert.

Thomas Murray, Los Angeles, CA — Southern Methodist U, Dallas, TX Jan 8: Sonata 1, Mendelssohn; Von Gott will ich nicht lassen, Jesu meine Freude, Krebs; Noël Bourguignon, Balbastre; Fantasia and Fugue in G minor, Bach; Wedding March, Invitation to Quiet, Mader; Grande Pièce Symphonique, Franck.

Jack L Noble — First Presbyterian, Winnipeg, Manitoba JA 21: Offertoire (Mass for Parishes), Couperin; Elevation, Zipoli; Wer nur den lieben Gott lässt walten, Ach bleib bei uns, Prelude and Fugue in E-flat, Bach; Andante K 616, Mozart; Es ist ein Ros, Herzlich tut mich verlangen, Brahms; Allegro vivace from Sympny 1, Vienne; Postlude for Compline, Alain; Toccata, Near.

John Obetz, Independence, MO — Grace Cathedral, Topeka, KS Jan 21: Litanies, Two Dances to Agni Yavishka, Alain; Noël Michaud qui causoit, Corrette; Choral in A minor, Franck; Toccata, Adagio and Fugue, Bach; See that Ye Love One Another, Pinkham; God of the Expanding Universe, Felciano; Passacaglia quasi Toccata on BACH, Sokola.

Barbara Owen, Gloucester, MA — St Paul's Episcopal, Willimantic, CT Jan 7: Nun komm der Heiden Heiland, Puer natus in Bethlehem, Vom Himmel kam der Engel Schaar, Das alte Jahr vergangen ist, In dir ist Freude, Bach; Resonet in Laudibus, Sicher's Tablature; Pastorale, Zipoli; 3 Noels, Dandrieu; Vom Himmel hoch, Magnificat Fugues on tones 8, 7, and 10, Pachelbel; Variations sur un Noël Bourguignon, Fleury; Pastoral Song, Langlais.

Frank K Owen, Los Angeles, CA — St Paul's Cathedral, Los Angeles Jan 5: In dulci jubilo BWV 729, Bach; Wie schön leuchtet der Morgenstern, Buxtehude; Baroques Suite, Bingham.

Stanley R Plummer, Walla Walla, WA — Cathedral of St John the Evangelist, Spokane, WA Jan 28: Pasticcio, Improvisational Prelude on Coronation, Langlais; Hail to Thee my Jesus, What God ordains is good, Bach; Concerto 13 in F, Handel; Fantaisie in A, Franck; Carillon-Sortie, Mulet.

Robert Prichard, Pasadena, CA — First Congregational, Berkeley, CA Jan 21: Fantasia, Miserere, Byrd; Variations on Psalm 140, Sweet linck; Récit de tierce en taille, de Grigny; Toccata in E BWV 566, Bach; Choral in E, Franck; Idem I, Mader; Prelude et danse fuguee, Litalze.

Donald Renz, Ann Arbor, MI — Guardian Lutheran, Dearborn, MI Jan 28: Concerto del Sgr Meck, Walther; Aria con Variazione, Martini; Vom Himmel hoch, Nun freuet euch, Freuet euch ihr Christen, Pepping; Fantasia and Fugue in G minor BWV 542, Bach; Fugue in A-flat minor, Brahms; Prelude, Fugue and Variation, Franck; Berceuse, Arabesque and Finale from Symphony 1, Vienne.

Thomas Richner, Boston, MA — Extension of the Mother Church, First Church of Christ, Scientist, Boston Dec 17: Grand jeu, du Mage; We pray now to the Holy Spirit, Prelude and Fugue in G minor, Buxtehude; Sleepers wake BWV 645, Come Saviour of the Gentiles BWV 659, Prelude and Fugue in B minor BWV 544, Bach; Andante K 616, Mozart; Pièce Héroïque, Franck; In Bethlehem's low stable, Shepherds came their praises bringing, Once He came in blessing, Walcha; Noël from Byzantine Sketches, Mulet; La Nativité, Langlais; Transport de joie, Messiaen.

William A Riley, Philadelphia, PA — Bruton Parish Church, Williamsburg, VA Dec 31: Voluntary in D, Boyce; Allegro from Trio Sonata 5, Prelude and Fugue in D, Bach; Even Song, La Montaine; Fanfare, Wyton.

Albert F Robinson, Haddonfield, NJ — First Presbyterian, Haddonfield Jan 28: Introduction and Allegro, Stanley; Sonata 2, Arne; Choral in A minor, Franck; Trio Sonata 1, Bach; Michelangelo Suite, K Walton.

Robert Schneider, Berea, OH — Second Presbyterian, Indianapolis, IN Feb 4: Partita on Sei gegrüset BWV 768, Bach; Mit Freuden zart, Vater unser im Himmelreich, Gen Himmel aufgefahren ist, Pepping; Choral in E, Franck.

Mary Simmons, Evanston, IL — Fourth Presbyterian, Chicago, IL Feb 26: Concerto in A minor BWV 593, Vivaldi-Bach; Piante della Madonna, Monteverdi; Toccata 4 for the Elevation, Frescobaldi; Lucia creator optime, Salvete Christi vulnera from Quattro Inni Sacre, Petrassi; Symphony 1, Vienne. Assisted by Dixie Calvert Fine, contralto.

Mark Smith, San Francisco, CA — Old First Presbyterian, San Francisco Dec 31: Trumpet Tune from King Arthur, Purcell; Alla Sarabanda, Vaughan Williams; Sheep may safely graze, Toccata and Fugue in D minor, Das alte Jahr vergangen ist, Bach; Lento from Canterbury Sketches, Campbell; Pasticcio, Langlais; Ode for the New Year, Selby; Ein feste Burg, Marpurg.

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Donald S Sutherland, Bethesda, MD — Bradley Hills Presbyterian, Bethesda Feb 4: Prelude and Fugue in D, Buxtehude; Suite du Deuxième Ton, Clérambault; Wir glauben all BWV 740, Prelude and Fugue in G BWV 541, Bach; 5 pieces from the Musical Clock Works, Haydn; Cantabile, Franck; Crucifixion from Passion Symphony, Dupré; Prayers from the Psalms (premiere), Phillip Rhodes. Assisted by Phyllis Bryn-Julson, soprano, and the Chancel Choir in the Rhodes.

Samuel Swartz, Palo Alto, CA — Stanford U, Stanford, CA Jan 23: Adagio, Allegro and Adagio K 549, Mozart; Fugue on BACH, C P E Bach; Sonata, Cherubini; Prelude and Fugue in D, Albrechtsberger; Concert Piece, Peeters; Toccata, Melody in Blue and Fugue, Mackelberghe; Partita on Nun komm der Heiden Heiland, Distler.

Benjamin Van Wye, Saratoga Springs, NY — Bethesda Episcopal, Saratoga Springs Feb 11: Sonata para organo con trompeta real, Lidon; Sonata 4 BWV 528, Bach; Prelude and Fugue in F, Ciacona, Buxtehude; Sonata 1, Hilde-mith; Symphony 1, Vierne.

Gregory Vancil — student of Walter A Eichinger, U of Washington, Seattle Jan 25: In Festo Corporis Christi, Heiller; Sonata 3, Mendelssohn.

Anita E Werling, Macomb, IL — Western Illinois U, Jan 21; all-Bach: Prelude and Fugue in B minor BWV 544; 2 settings Liebster Jesu wir sind hier BWV 730, 731; Canonic Variations on Vom Himmel hoch BWV 769; Wacht auf BWV 645; Meine Seele erhebt den Herren BWV 648; Ach bleib bei uns BWV 649; Prelude and Fugue in E minor BWV 548.

William Whitehead, Bethlehem, PA — Fourth Presbyterian, Chicago, IL Jan 28: God Among Us, Messiaen; Pastorale BWV 596, Passacaglia and Fugue in G minor BWV 582, Bach; Sonata on the 94th Psalm, Reubke.

Karl Wienand, Alamosa, CO — Adams State College Jan 7: Sonata 3 in G minor, Guilman; Trio Sonata 5 in G, Auch mit gedämpften schwachen Stimmen, Prelude and Fugue in D, Bach; Fantasia and Fugue on BACH, Liszt. Assisted by Marilyn Wienand, soprano; Gordon Childs, violin.

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