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Symbolism In J. S. Bach's Prelude and Fugue In E-flat And Its Effect On Performance

By John David Peterson

SYMBOLISM IN THE MUSIC OF BACH

The presence of hidden signs and symbols in music is so pervasive in the Baroque that it is often thought of as the peculiar province of that era when, in fact, every period in Western music history has worked with its own style of extra-musical associations. The apparent pre-eminence of the Baroque in this regard is due largely to our veneration of the late, speculative works of Johann Sebastian Bach, whose manipulation of symbols was truly virtuosic. Much like the Medieval artists who built and adorned cathedrals in a complex symbolic code "showing men one thing and inviting them to see in it the figure of another," Bach created an imposing edifice out of the symbolic treatment of musical materials known as the "doctrine of affections" which he had inherited from his artistic predecessors. The distinction between this anachronistic, almost Gothic technique and a Wagnerian sort of leitmotivic organization (to which it bears a superficial resemblance) has been generally recognized since the writings of Arnold Schering.² We will first provide a catalog of the most common of these symbols as Bach used them, and then discuss their significance in the pieces in Book III of *Klavier-Uebung*.

A chorale text or a pictorial image drawn from the Bible or Christian dogma may suggest to the composer a musical figure or technique. This may appear once in a piece like a sign, or may become the organizational basis for an entire composition. A typical example in the music of Bach is the canon. As one voice obeys the other, it may depict the obedience of Christ to God the Father (this is a very common symbol for the Passion; see *Orgelbüchlein*, O Lamm Gottes," "Christe, du Lamm Gottes," "Christus, der uns selig macht.") The same technique may illustrate something entirely different; as one voice leads the other, it may illustrate a prayer that the Christian be led in the way of truth (*Orgelbüchlein*, "Liebster Jesu"); or may even show in the testimony of the two false witnesses from *The Passion according to St. Matthew* that one is merely imitating the words of the other. The specific significance always depends upon the immediate circumstances of the textual and/or pictorial derivation. In much the same way Medieval artists could use the lion as a symbol either for St. Mark or for St. Jerome, and the actual reference depended on its surroundings. In company with a man, an ox, and an eagle (the other Evangelists), it showed St. Mark; with an old man in the desert, St. Jerome.

There are two principal kinds of symbolic figures in the music of Bach — those which deal with the subject of the music itself (in a sacred work, these are religious signs), and those which are associated with the name Bach ("signature figures").

Religious symbols may be pictorial or numerical according to their content; they are expressed in music metrically, melodically, or compositionally. One pictorial sign is the depiction of violent weather in the turbulence and *conciato* writing of the chorus "Sind Blitze, sind Donner in Wolken verschwunden" ("Have lightnings and thunders in clouds disappeared") from *The Passion according to St. Matthew*. Another is the writing of music having to do with shepherds in the conventional major key and compound triple meter of the *pastorale*; the most familiar examples of this come not from the music of Bach but from Christmas music of other Baroque composers, notably Corelli (the "Christmas" Concerto, Op. 6 No. 8) and Handel ("Pastoral Symphony" and "He shall feed his flock" from *Messiah*). The numerical significances, all of early Christian and Medieval origin, are briefly explained below.

- 1 prime; the unity of God
- 2 the divine and human natures of Christ
- 3 the Trinity; the Holy Spirit
- 5 the wounds of Christ
- 7 the gifts of the Spirit
- 9 a Trinity number (3x3)
- 27 a Trinity number (3x3x3)

The metrical expression of symbols is inevitably bound up with religious numerology rather than pictorialism. God the Father, as origin of all and therefore prime, is associated either with no particular number or else the number three, for the Trinity (as it is in the all-encompassing concept of God that the individual persons of the Trinity exist). His ancient majesty may be symbolized by a musical setting in old-fashioned *ricercare* style with long notes, a rhythmic conception which implies no regular metric organization (*Magnificat*, "Sicut locutus est;" *Mass in B minor*, "Credo in unum Deum"). God the Son is the second person of the threefold god, and so is associated with duple meters — especially 6/8, a triple subdivision of two — and with the opposition of two to three (*Orgelbüchlein*, "In dulci jubilo;" "Vom Himmel hoch," BWV 738). God the Holy Ghost, the third person of the Trinity, is often signified by a triple meter, especially a compound one such as 9/8 or 12/8 (*Eighteen Chorales*, "Komm, Gott Schöpfer, heiliger Geist").

Changes of meter in a piece may show a progression of meters to symbolize the Trinity. While the most consistent execution of this figure is found in Book III of *Klavier-Uebung* itself, partial applications of it are found elsewhere. The first two verses of "O Lamm Gottes" from the *Eighteen Chorales*, addressed to the Father and the Son, are in 3/2, a simple triple meter; the third, addressed to the Holy Spirit, is in 9/4, a triple divided triple meter. In the Creed of the *Mass in B minor* the move-

ment stating belief in God the Father is in 4/2; the movement with the words "and in one Lord, Jesus Christ" is in 4/4; the movement for the Holy Spirit is in 6/8. A similar progression exists in *Cantata* 129; the part for the Father is in 4/4; for the Son, 3/8; for the entire Trinity, 6/8.

Melodic figures, not inherently mathematical, are generally more involved with pictorialism than are the metrical symbols. Fast scalewise passages may represent angels (*Orgelbüchlein*, "Vom Himmel kam der Engel Schaar"), clouds (*Cantata* 26, opening chorus), or water (*Cantata* 26, the tenor aria). Chromaticism was often used in the baroque to signify grief; in conjunction with religious thought it often symbolized the Passion of Christ (*Mass in D minor*, "Crucifixus;" *Cantata* 78, the opening chorus). The suspension, aurally a dissonance and visually a picture of Christ's outstretched arms, is another figure for the Passion.

Orgelbüchlein, "Da Jesus an dem Kreuze stund"



The figures in the last of our three categories use compositional techniques to effect symbolism. A *cantus firmus* in a piece dealing with Christ is often found in the middle voice, as Christ was the Mediator (German *Mittler*, from *Mitte*, middle); one connected with the Holy Spirit is often found as the bottom voice, as his inspiration is the basis, or ground, of the Christian faith (*Eighteen Chorales*, "Komm, heiliger Geist" in F major). "O Lamm Gottes," from the same collection, illustrates a progression in position of the *cantus*: in the verse to God the Father it is in the soprano, in the verse to God the Son in the alto, and in the verse to the Holy Spirit in the bass. The consistent answering of a motive by its mirror-form may depict the answering of prayer, as prayers rise to God and God's answers descend (*Eighteen Chorales*, "Wenn wir in höchsten Nöthen sein"). These figures, and others like them, form an intellectual bridge which spans from a basic part of the text into a musical setting, thus allowing the music to do wordlessly the work of music with words.

Two kinds of signatory figures are associated with the name Bach. The first is a melodic figure, the well-known B-A-C-H (B flat-A-C-B natural) found throughout the works of Bach and composers since. The other signatory figures are numerical and have quite an involved derivation.

If A=1, B=2, and so on (remembering that in the old 24-letter German alphabet I and J are identical, as are U and V), the name B-A-C-H has a numerical equivalent of 2-1-3-8, the total of which is 14; this is probably the best known "Bach number." 41 is the sum of the letters J-S-B-A-C-H as well as the reverse of 14. Other important num-

bers are 29 (the sum of J-S-B and S-D-G, which are the initials of the ascription *Soli Deo Gloria*) and 59 (21+38, or BA+CH). Multiples such as 42 (14x3) are as significant as the originals.

Bach often signed his name to a work by relating important musical events with one or more of these numbers. A structural idiosyncrasy may occur in the *fourteenth* measure of a piece (e.g., startling chromaticism in "Herr Jesu Christ, dich zu uns wend", BWV 709, which also contains the melodic motive B-A-C-H; or double pedal in "Christum wir sollen loben schon" from the *Orgelbüchlein*). The number of measures in a section of music or in an entire piece may be a Bach number; the final section of the *Fugue in F major*, BWV 540, is 59 measures long; in the *Prelude and Fugue in C minor*, BWV 549, the prelude is 29, the fugue 59 measures long. The only piece in the *Orgelbüchlein* which uses double pedal and has a single *cantus firmus* in a voice other than the soprano was originally projected as the fourteenth ("Christum wir sollen loben schon").

One should not make the mistake of presuming that he will hear all of these symbols blaze to life in a sensitive performance. While many symbols can help a performer in choosing tempi, registration, and other musical problems, the symbolic reason for the decision will probably go undiscerned in performance, and many of the symbols are completely inaudible. Bach's technique is the objective, impersonal projection of symbols. Though they will be noticed by a few initiates, their conscious recognition is not important for the listener. They form, quite simply — and the adjective here is important — a *secret language*.

KLAVIER-UEBUNG, BOOK III

Bach's use of symbolism reaches a high point in the four books of *Klavier-Uebung*. His signature is found hidden throughout: in the 41 movements of the first book, the 14 of the second, and the 27 (2x7=14) of the third. The 32 movements of the *Goldberg Variations* (aria, 30 variations, and aria *da capo*) which comprises Book IV bring the total of the movements in the four parts to 114 (2+1x38, or B+AxCH).

The figure 27 for the third book also has a religious significance. It is the number of books in the New Testament; the position of the four Duets before the final fugue is a parallel to the position of the four short Epistles of St. John and Jude before the Apocalypse. As 27=3x3x3, it is not surprising to find in Book III of the collection 3x3x3 pieces centered around the chorales which rehearse the dogmas of the religion of the Triune God. To reinforce the total emphasis of the work on the number three, it is actually structured

(Continued, page 6)

The Sludge Debate

15 January 1975

To the Editor:

Dr Fitzer has created a piece of literary "sludge" for us; it is too long and too loud.

Sincerely,

Joseph Dzeda
New Haven, Conn.

January 13, 1976

To the Editor:

Reading through the January issue, I cannot help being struck by Dr. Joseph Fitzer's esthetic dissertation on "The Sludge Debate." Insofar as my letter was one of those printed in response to Mr. Zimmermann's original Declaration of Sludge, I feel compelled to contribute my 2½¢ worth here.

First off, about the music: "Organ music has to be offered in relatively short movements." On the basis of this, would Dr. Fitzer rule such pieces as the Liszt *Ad Nos* and the Reubke 94th *Psalms* sludge? These pieces are the zenith of German romanticism; can we deny their value on the basis of their being too long? There are some pieces which require the better part of an hour to perform (witness the Widor Eighth Symphony — truly a wonderwork, to quote Schweitzer) which rank amongst the musical treasures of all time, and a plethora quantity which require less than five minutes (e.g., *Evening Prayer and Chimes* by Calver) which cannot be taken seriously in any vein, save their effectiveness in increasing the Sunday collection offerings ("instant religion"). No indeed — it is the musical content, not the length, which determines whether or not the piece is sludge.

Secondly, the instrument. "Limited range of expression?" Perhaps in turn-of-the-century England, but nowadays? Why is it that such masterpieces of American builders as the Hooks in Immaculate Conception and Holy Cross Cathedral and the Johnson in St. Mary's (recently relocated), all three right here in Boston, are so admirably suited to the interpretation of all organ music (*vide* Thomas Murray's article in the November '74 *Diapason*)? The secret of these and of all the great organs of the world is that they are designed for maximum effectiveness in their acoustical environment, be the room large or small. Perhaps the most salient example of this can be found in New York where, only a few blocks apart, the gigantic Kilgen in St. Patrick's Cathedral thunders forth with a sound like mud, whilst the medium-size Moller in St. Paul the Apostle, only about half the overall size of the former, resounds in its acoustical environment (a room only slightly smaller than St. Patrick's) with such a beauty of tone as to rank it with the world's truly great instruments. Is it any wonder that this organ is preferred by so many artists for their recordings and recitals? It is this total encompassment with the acoustical environment that makes or breaks the effectiveness of the organ as a musical medium, not the "church rendered vibrant."

Thirdly, Dr. Fitzer refers to the Kurt Lueders article in the October *Music/AGO*. Did he miss the centerfold of the St. Ouen de Rouen console? I think that Mr. Lueders gave an accurate appraisal of this instrument as "the finest remaining Romantic organ in the world." I would even go so far as to eliminate the "Romantic" from that description. I was privileged, in June of 1974, to have a personal demonstration of this organ during a concert tour of the German choir in which I was then singing, and although time did not allow me to try the instrument myself, I saw and heard enough to convince me that this organ of 64 stops, in one of the largest churches in France, is a supreme example of the organ builder's art, capable of effectively and authentically interpreting any music written for the instrument.

Fourthly, if you will allow me to stick my musicological foot in my mouth: did Bonnet really construct such "an extraordinary monument to sludging?" Is it not a known fact that Bach used registrations which were considered radical in his time? Is it not a fact that the legato-style of playing Bach, as espoused and expounded by the late Marcel Dupre, is the true style as transmitted through Forkel to Hesse to Lemmens to Guilment and subsequently to the modern French masters, as opposed to the herky-jerky staccato touch "knowingly" propounded by Bach's modern-day countrymen in the name of "Baroque authenticity?"

Perhaps the real reason why organists continue to play sludge is that there is a demand for it. The "instant religion" to which I earlier referred is very much alive and well in such places as Brooklyn, Jersey City, and hundreds of other locations across this great land. I daresay that, in Irish-Catholic Brooklyn, there are numerous churches in which an organist would stand a good chance of losing his job were he to render any of the masterly works of that old fuddy-duddy Reger, to say nothing of the noise of Messiaen, and yet would probably be tendered a raise in salary were he to offer a steady diet of Batiste, Boellmann, Gigout, etc. Call it sludge or whatever you will, laugh at it as you will, the organists who play it are laughing right along with you — all the way to the bank.

Sincerely,

Joseph A. Lindquist
Boston, Mass.

January 7, 1976

To the Editor:

Assuming that Joseph Fitzer's "Sludge Debate" article is meant seriously, I still find it amusing but disappointing. Instead of careful logic there are flat statements of *a priori* assumptions with which the reader is assumed to agree. Some of them are mind-boggling. "Cavaillé-Coll's larger instruments were crowd-pleasers underwritten by — French governments to help hold the Catholic-bourgeois vote." "The structure of sludge amounts to this: too long and too loud." "To me the 'Cathedral sound' is rather like the dumb blonde of beauty contests." "Organ music is essentially contrapuntal." Mr. Fitzer also says that contrapuntal music is short in length, and should be played only on small-to-medium instruments in small-to-medium rooms.

As a "church historian" doesn't he know the size and acoustics of most of the rooms for which Bach wrote his organ music? Or that Couperin and contemporaries were trying to fill the same rooms which the belle epoch composers were trying to fill? And isn't it true that musical trash and pieces which are "too long" have been written in every era, in every country, and sometimes by good composers?

I think that Mr. Fitzer is merely stating personal opinions, as he has a right to do, but it is presumptuous to present them as universally recognized truths. For instance, I find most any Rheinberger piece to be musical trash and high camp, but the good Bostonians are going to star him at their AGO Convention. I think that not the least remarkable thing about Mr. Fitzer's article is that it could have been written by a Ph. D.

Wayne Fisher
University of Cincinnati

January 9, 1976

To the Editor:

Upon reading Joseph Fitzer's article concerning "Sludge" in the January *DIAPASON*, my first reaction was to dismiss it as a disagreeable and ponderous approach to the esthetic of the organ as I conceive it. The attitudes, not

FEBRUARY, 1976

Editor

ROBERT SCHUNEMAN

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so much the opinions, implied in the article are such that I cannot let it pass without comment.

In what other branch of the musical profession would any school of thought attempt to write off the bulk of two centuries of literature using a term which is unacceptable from the standpoint of good literary style in musical criticism? The attitude implied is but one manifestation of an increasingly disturbing tendency. Organists are occasionally subjected to what I call an *anti-musical* philosophy which would limit our concepts of art to an arbitrary set of regulations which are rooted neither in sound musical judgment nor in historical principles, but are an outgrowth of dilettantism in its worst sense. Setting aside the prime consideration of musical judgment, there is no historical basis to the notion that Bach and Buxtehude conceived their music in terms of limited instruments. Alas, Bach's own recommendations concerning additions and changes in specific instruments run dangerously close to Dr. Fitzer's concept of "sludge." Knowledge of the organs that Buxtehude played in the *Marienkirche* suggest anything but pallor and blandness.

The anti-musical philosophy has its ramifications upon basic values in performance. In what other area of performance would a performer be taken to task for projecting too great a sense of line in his playing? This has occurred indeed within the pages of this magazine. In what other area of performance do certain details of performance practice become monuments rather than details? Such matters as inequality, articulation, added ornamentation and rhythmic alteration should be understood by the enlightened performer, but they are details, not mountains within the scale of values to be realized in performance.

The implication that certain types of music, primarily in homophonic texture, will never come across to the musical public rules out not only a great deal of the nineteenth and twentieth century literature, but a substantial amount of

"sludge" in the French classical period. Such works most certainly do come off provided that the performer is committed to standards and musical concepts that work with rather than against the music.

Dr. Fitzer's footnote concerning the shortcomings of the Bonnet *Historical Organ Recitals* is unfortunate. The first volume of this series, published in 1917, was for several decades the only collection of early music easily available to American organists. What American organ in 1917 could have remotely approached the ideal of sound we now associate with this music? Bonnet simply suggested registrational principles that would work on the instrument he knew at the time. This collection has had profound and far-reaching influence and remains the testament of one of the great organist-musicians of an earlier era.

The serious organ student today is occasionally placed in a state of conflict between what he innately knows is musical and what others feel obligated to impose upon him to be doing the "in-thing." Taste, musical integrity and stylistic correctness cannot be "applied" to music. The answers to musical questions remain largely in the music itself. Nothing can replace the analysis, intuition, and creative agonizing that are the components of any art.

If Dr. Fitzer's recommendations were to be taken seriously, the esthetic of the organ would be running a suicidal course in the direction of preciousness and estrangement from the rest of the musical world. The organ remains for me an instrument of wide ranging expressive possibilities and its esthetic is derived from musical absolutes that are common to all types of music making.

Sincerely yours,

Robert Clark
Professor of Music
University of Michigan

(Continued, page 15)

Washington Cathedral will celebrate the completion of the nave in a series of dedication services from Easter through Labor Day. The cathedral, formally known as the Cathedral of Saints Peter and Paul, is the 6th largest in the world. The Very Rev. Francis B. Sayre Jr., dean of Washington Cathedral, is seeking the names and addresses of persons who were present at the laying of the foundation stone for the cathedral on Sept. 29, 1907. The Dean would especially like to invite these persons and their families to attend the dedication services. It will commence with the unveiling of the new west rose window on Easter Eve, April 17. The nave dedication will be on June 5 and June 6 with the Right Rev. William F. Creighton, Bishop of Washington, presiding; in a service for the nation on July 4 with the Right Rev. John Maury Allin, Presiding Bishop, officiating; and on Sept. 12 in a service for the Anglican Communion with the Archbishop of Canterbury officiating.

Those knowing of anyone who attended the Foundation Stone service in 1907 should

call the Communications Office of the Cathedral, (202) 966-3500, ext. 247, or write Washington Cathedral, Mount Saint Alban, Washington, DC 20016.

Avery Fisher Hall (Philharmonic Hall), Lincoln Center, New York City, is eliminating its large Aeolian-Skinner pipe organ which was dedicated in 1962. The hall will be closed from May 15 through Oct. 15 this year for interior and acoustical renovation, and hall officials, including Dr. Cyril Harris, the acoustical consultant, have made the final decision to entirely eliminate the organ rather than to expend the amount of money necessary to rebuild it to a smaller size and relocate it in the hall. The organ is being offered for sale to anyone making a reasonable offer (near \$25,000).

Here & There

All former students and friends of Mildred Andrews are asked please to write to Miss Mary Ruth McCulley, 3103 Harmony Lane, Amarillo, Texas 79106 as soon as possible.

Shallway Foundation has revised its bulletin on "Boychoir Concert Planning." It is available free from Shallway Foundation, Conneville, PA 15245.

Ann Labounsky played the American premiere of Jean Langlais' "Huit Chants de Bretagne" at the Duquesne University Chapel, Pittsburgh, Pennsylvania on January 22. M. Langlais played the world premiere at Notre Dame in Paris in December. The work was published by Bornemann last fall.

Robert M. Turner's new organ at the First Presbyterian Church in Trenton, New Jersey will be featured in a half-hour special on New Jersey Public Television on Tuesday, Feb. 10 at 9:30 p.m. The program, entitled "A Particular Sound: The Turner Organ," will be repeated on Thursday, Feb. 12 at 6:30 p.m. on channels 23, 50, 52 and 58 in the New Jersey area. The program traces the building of the organ from its architectural plan through its construction and its dedication in February of 1974, and selections from Robert Noehren's recording of the music of Dupré on this organ will be included in the program.

Charles Benbow is currently making a concert tour of the U.S.S.R., the second for the young American performer now resident in London, England. His tour will take him to Minsk, Kiev, Leningrad, and Novosibirsk, and it will conclude with concerts at the Conservatory of Music in Moscow. Mr. Benbow will return to this country again in March.

Nunc Dimittis

Nelson F. Adams, 46, dean of the School of Fine Arts at Southwestern University, Georgetown, Texas, died as a result of an automobile accident near Ashville, North Carolina, on December 27, 1975. His wife remained in critical condition in Memorial Mission Hospital in Ashville, but the children escaped serious injury.

Survivors include his wife, a son, Richard, a student at Greensboro College, N.C.; two daughters, Sandra, a student at Duke University, and Kristine, 11 years of age; and his mother, Mrs. G. G. Adams, Sr., of Charlotte, North Carolina.

Dr. Adams, who assumed the deanship of the School of Fine Arts at Southwestern on July 1, 1974, came there from Brevard College, North Carolina, where he had served as professor of music and chairman of the Division of Fine Arts.

A graduate of Duke University with the BA and Master of Religious Education degrees, Dr. Adams held the MSM and DSM degrees from Union Theological Seminary School of Sacred Music in New York City where his areas of concentration were organ and musicology.

Listed in "Outstanding Educators of America," Dr. Adams held membership in Music Teachers Association of America, Music Educators National Association, the American Guild of Organists, the National Association of Schools of Music, the National Fellowship of United Methodist Church Musicians, the American Musicological Society, the Hymn Society of America, and other organizations. He had held state and national offices in various organizations and had served frequently as consultant and panelist.

At the fall meeting of the NASM in San Diego, Dr. Adams was elected chairman of the Community/Junior College Commission which gives approval for membership of junior colleges in NASM.

An accomplished organist and choral director, Dr. Adams had gained a wide reputation as director of college ensembles, civic choral and instrumental groups.

Margaret MacGregor, well known organist and former faculty member of Auburn University, died on December 16, 1975 in Auburn, Alabama. She had suffered a fall earlier in the day and was taken to the hospital where she died of a heart attack.

Mrs. MacGregor was born in Springfield, Ohio on March 18, 1890, the daughter of Judge and Mrs. Francis M. Hagan. Her husband was the late Howard E. MacGregor, an attorney.

Mrs. MacGregor retired as organist at the Auburn United Methodist Church in 1969 after 14 years in that capacity. She had taught organ in the Auburn University music department, and even after retiring she continued to teach privately.

She graduated with distinction from the College of Music in Cincinnati and then received bachelor and master degrees in music from the University of Michigan. She enjoyed the honor of having earned the first master's degree in organ awarded to a woman. She later earned the MSM degree from Union Theological Seminary School of

Sacred Music in New York City. She was a student of Palmer Christian and Clarence Dickinson.

Mrs. MacGregor taught at the University of Michigan, William Woods College in Fulton, Missouri, Simpson College in Indianola, Iowa, and Huntington College in Montgomery, Alabama before moving to Auburn.

Survivors include one daughter, Mrs. Samuel H. Nichols, Jr. of Auburn, and two grandchildren.

Allen R. Kresge, professor emeritus in music at Ohio University, Athens, Ohio, died on Oct. 7, 1975 in Athens following a long illness. He was 86.

Mr. Kresge was born in Lehigh Gap, Pa., and received his training under C. A. Marks, James Prescott, Albert Rass Parsons, Wilhelm Middelschulte, and Joseph Bonnet. He taught organ, piano and theory at Ohio University, retiring in 1959, and he was a member of the First United Methodist Church of Athens where he served as organist for 40 years.

Mr. Kresge was a member of the A.G.O., the National Retired Teachers Association, Phi Mu Alpha Fraternity, Sigma Pi Fraternity, The Izaak Walton League, Post 21 of the American Legion, and Conrath Bean Chapter of the Disabled American Veterans. He was a veteran of World War I.

Mr. Kresge was preceded in death by his wife, Frances Wright Kresge, in 1969, and also by two brothers, Robert and Will. He is survived by his daughter, Eugenia A. Kresge of Athens, and one niece.

The death of the French conductor, organist, and musicologist, Félix Raugel, was reported in Paris on January 4, 1976. He was 94. Raugel was born at Saint-Quentin, France, November 27, 1881; after winning a prize in viola at the conservatory at Lille, he moved to Paris, where he studied organ with Decaux and took further studies with Roussel, Libert, and d'Indy. He was choir-master of two Parisian churches: Saint-Eustace 1911-28, and Saint-Honoré-d'Eylau 1928-40. He founded and conducted the chorus of Radiodiffusion française from 1934 to 1947, and was conductor of the Société Philharmonique de Reims 1926-62. In addition, he was musical director for l'Anthologie sonore 1949-59, and was vice-president of the French Musicological Society 1944-59.

M. Raugel was probably best known to organists for his many descriptions of French organs, chiefly in the early issues of *The Organ* and in *l'Orgue*. Among his seven books on the organ, *Les Grandes Orgues des églises de Paris et du département de la Seine* (Paris: Fischbacher, 1927) remains unsurpassed for its thorough descriptions and documentation. He also published several editions of early organ music, including the works of Du Mage. A prolific writer on many musical subjects, Raugel also wrote for Honegger's *Dictionnaire de la Musique, Larousse de la Musique, Mende Musical, and Die Musik in Geschichte und Gegenwart*.

The Sixth Annual Church Music Workshop, sponsored jointly by the Knoxville AGO Chapter and the University of Tennessee, will be held February 19-21, at Church Street United Methodist Church, Knoxville. Guest consultants will be Gerre Hancock of St. Thomas Church, New York, who will offer classes in organ service playing and improvisation; Donald Platt of Davidson College, Davidson, N.C., who will lead sessions on adult choir repertoire and techniques; and Helen Kemp of Westminster Choir College, who will conduct several sessions on children's choirs, in addition to working with a large group of children in preparation for a children's choir festival. Other events scheduled in connection with the workshop are a recital by Gerre Hancock on the 49-rank Aeolian-Skinner organ at Church Street Church, a recital by organ students from area colleges on the large Schantz organ at First Baptist Church, and displays of organ and choral music. The Doyle High School Chorus of Knoxville will also perform for workshop participants.

Registration forms and other information is available from The Department of Conferences and Institutes, Communications Bldg., The University of Tennessee, Knoxville 37916.

Conferences

The University of Evansville will hold its annual Church Music Festival and Clinic on March 19-21. Guest clinicians for this year's Festival are Robert Clark, who will give an organ recital and present a lecture on the "Art of Hymn Playing," and David Wehr, who will lead sessions devoted to choral literature and a discussion on church music administration. The culmination of the festival will be a performance of Mendelssohn's "Elijah" by the Evansville Choral Society and the University of Evansville Orchestra under the direction of Dr. Robert Rapp. University credit is available for the festival. For further information, please write: Douglas Reed, Music Department, University of Evansville, P.O. Box 329, Evansville, IN 47702.

Roberta Bitgood, president of the A.G.O. and organist-choir director of the First Congregational Church, Battle Creek, Michigan, will conduct a program of her own choral and organ compositions at Drew University's 22nd Church Music Conference at Madison, New Jersey, May 1, 1976. Under the direction of Lester Berenbroick, the conference will also include sessions on choral repertoire by Paul Knox, a program on the structural analysis of organ works by Bach and Franck by Walter W. Reinhold, and a workshop-demonstration on junior choir technique. More information may be obtained from Prof. Lester Berenbroick, Drew University, Madison, NJ 07940.

Managements



Karel Paukert, curator of musical arts at the Cleveland, Ohio, Museum of Art, has been added to the list of artists represented by Lilian Murtagh Concert Management. Mr. Paukert is also artist-in-residence at the Cleveland Institute of Music. At the Cleveland Art Museum, he is in charge of an active concert series, including regular organ recitals, and he has founded a chamber ensemble made up of members of the Cleveland Orchestra, called the Cleveland Camerata. He has been a guest conductor with the Cleveland Philharmonic Orchestra. Mr. Paukert is a graduate of the Prague Conservatory of Music and the Royal Conservatory of Music in Ghent. Among his teachers were organists Jan Bedrich Krajs and Gabriel Verschraegen. He studied oboe with Frantisek Hantak and conducting with the late Václav Talich. He was oboist for orchestras in Prague and Iceland. Since coming to this country, Mr. Paukert has taught on the faculties of music at Washington University and Northwestern University. Mr. Paukert concertizes regularly in this country and in Europe. He is married to Japanese soprano, Noriko Fujii, and the two have given frequent joint concerts.

Competitions

Applicants for the Ruth and Clarence Mader Memorial Scholarship Competition to be held in Los Angeles are reminded that applications, including a tape recording and a written proposal for the use of the \$1000 award in an organ study program, must be postmarked no later than April 1, 1976. Application forms may be obtained from the Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 94-C, Pasadena, California 91104.

The Los Angeles and Pasadena Chapters of the A.G.O. presented a benefit concert for the Mader fund at Immanuel Presbyterian Church in Los Angeles on January 5th. The concert included organists Rayner Brown, Gaylord Carter, Orpha Ochse, Robert Prichard, Irene Robertson, and Ladd Thomas performing with oboist Marc Blake, trumpeters Russell Kidd and Anthony Plog, and soprano Diane Thomas. The program included Seth Bingham's "Ut Queant Laxis," Rayner Brown's Sonata for Oboe d'amore and organ, Clifford Vaughan's Fifth Symphony, "Three Biblical Songs" by Clarence Mader, Concertino for two trumpets and organ by William Schmidt, and organ transcriptions (by Gaylord Carter) from Aaron Copland's "Rodeo" and Leonard Bernstein's "Mass." The concert attracted a large and enthusiastic audience.

Ravel and the Harpsichord

by Larry Palmer

As a postscript to the Ravel centenary of 1975, I should like to call attention to Ravel's one nearly-unknown use of the harpsichord in his distinguished list of compositions. During a recent visit to Dallas, the pianist Dalton Baldwin suggested to me that Ravel's song "D'Anne Jouant de l'Espinette" should really be accompanied at the harpsichord. Fascinated by this idea, I discovered a copy of the original edition of this work, the second of the two Epigrams of Clement Marot (ca. 1497-1544), a poet more remembered for his metrical versions of the Psalter than for his association with the courts of Marguerite de Valois and Francois I.

The text, "To Anne, playing on the spinet" names the instrument, of course, and in this original edition (Editions Max Eschig, first published in 1900), Ravel has marked the accompaniment "Clavecin ou Piano (en Sourdine)" — a designation which has disappeared in the reprints of the work (such as that

by International Music Company, New York, which simply lists "Piano.")

In Arbie Orenstein's fine new book *Ravel, Man and Musician* (Columbia University Press, New York 1975) the work is also listed for "voice and piano" and we learn that the autograph, in the possession of Madame Alexandre Taverner, is signed and dated December 1896. The official first performance, with Ravel and M. Hardy-Thé (the dedicatee), was given on January 27, 1900, at the Salle Erard; Ravel must certainly have played the work here on the piano, as he doubtless did at earlier "unofficial" hearings at the home of Madame René de Saint-Marceaux, a singer to whom Fauré often took his composition class so they might hear their vocal works performed. (See Orenstein, p. 21).

Since Ravel's song, 23 charming measures in 5/4 meter, is really quite awkward at the harpsichord, one could simply accept the designation of this instrument as the romantic antiquarianism of

a young man; however Orenstein's discography reveals yet another fascinating item: a 1927 electric recording of the two Marot Epigrams with Paule de Leslang, soprano, accompanying herself at the harpsichord! (Orenstein, p. 249).

Ravel's desire for the harpsichord's distinctive color in this song, his one and only use of the instrument, impresses me as a musician's reaction to the same sort of stimulus which led Rainer Maria Rilke to speak of the Clavecin in his *Neue Gedichte* (New Poems) of 1907. In *Letzter Abend* (Last Evening), the poet begins,

"And night and distant travel; for the train of the whole army swept along the park. He looked up from the harpsichord again and played and glanced at her without remark . . ."

translated by J. B. Leishman, *New Directions*, New York, 1964, pp. 112-113

The harpsichord, in those early days of its renaissance, conjured up the past. Would that Ravel, with his love for the antique, reasoned clarity, the exquisite, had pursued further the use of our instrument. At any rate, he joins that rather surprising list of 20th century composers who made at least a single bow in her direction.

Harpsichord News

Kenneth Gilbert will give his sixth summer course in Antwerp from July 1 through 10, 1976. The music to be studied this season includes Frescobaldi's Toccatas 1, 2, 3, 8, 9 and Partite from *Primo Libro di Toccate* (Bärenreiter); Rameau's Suite in A minor (1706), E minor (1724), and A minor (1728); and the Italian Concerto, BWV 971 and French Overture, BWV 831 of J. S. Bach.

This course is for advanced students who wish to increase their knowledge of early keyboard music played on historic Antwerp harpsichords in a building which is itself 470 years old (the Vleeshuis or Butchers' Guildhall). Those interested in application forms or more information should write to the Ruckers-Genootschap, V.Z.W., Vleeshouwersstraat 38-40, B-2000 Antwerpen, Belgium. Deadline for completed applications is April 15th.

The Institute of Archeology and Musicology of the Catholic University of Louvain, in association with the Instrument Museum of Brussels, the Belgian Musicological Society, and the Ministry of French Culture, sponsored two weekend seminars on the Construction of Harpsichords from the Fifteenth to Eighteenth Centuries, January 31-February 2, and February 7-9, 1976. The sessions, held in Louvain and Brussels, were directed by Alain Anselm, organ and harpsichord builder of Montargis, France. Speakers were Knud Kaufmann, Martin Kaufmann, Jean Tournay, and Nicolas Meus. The subjects presented included the history of building Flemish, Italian, and French harpsichords; bibliographic and iconographic documentation; and problems of restoration, tuning, and kit-construction. Recitals by Jos Van Immerseel and Charles Koenig were played on modern instruments built by Maene, Tournay, and Bédard; and Robert Kohnen played his program on a Duicken of the period.

Students at North Texas State University, Denton, played all of the three-part inventions of J. S. Bach and the 16th Ordre of Francois Couperin in a harpsichord recital on December 5.

Larry Palmer was harpsichordist for three performances of Handel's *Messiah* (parts one and two complete) with the Dallas Symphony Orchestra, Louis Lane, conducting, on December 19, 20, 21. The Watkins-Shaw edition was used.

Along with the many choral programs on London's South Bank during December, there were appearances by the Vienna Capella Academica, Eduard Melkus, director and baroque violin and Lionel Salter, harpsichord in this program on December 3: Vivaldi, Concerto in D minor, op. 3 no. 11; Bach, Concerto in C minor for oboe and violin, BWV 1060; Handel, *Look down harmonious saint*; Clérambault, *Leandre et Hero*; Haydn, Concerto in C for violin; Bob Van Asperen, harpsichord, in a Netherlands Embassy Concert (December 10); Sweelinck, *Ballo del Granduca*, Toccata 15; Frescobaldi, Toccata 9, 10 (Bk. 1), Canzona 3; Couperin, movements from Ordre 5; Scarlatti, Sonatas; Bach, English Suite in E minor, BWV 810; Christopher Herrick at the Purcell Room on December 16; all Bach (12 preludes and fugues and the Italian Concerto); and even a concert "for parents and children" where Jean Phillips, harpsichord and Gerard Benson, storyteller, presented Bach's *Capriccio on the Departure of the Beloved Brother*.

Jan Worden, harpsichord, Martha Ross, cello, and Gigi Mitchell, flute presented the 1976 New Year's Day Chamber Music Concert at the home of Mr. and Mrs. Raymond Entenmann, Dallas. The program: Sonata in G Major, Marcella; Sonata in B minor, Bach; harpsichord solos; Suite for a Musical Clock and Forest Music, Handel; 6th Concert, Couperin; Suite, Joseph Bodin de Boismortier.

Features and news items for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

New Harpsichord Music, Books, Records

Reviewed by Larry Palmer

Margaret Campbell: *Dolmetsch — the Man and his Work*. Hamish Hamilton, London. £5.25.

This long-awaited major biography of Arnold Dolmetsch should help to fill a gap in our understanding of the early music revival of this century. Margaret Campbell has done extensive research not only in England, but in America and on the continent; 23 chapters cover the life-story of an extraordinary artist from the early years through the last battle, and an evaluation of "Dolmetsch the Scholar." 318 pages, delightfully illustrated.

Armand-Louis Couperin: *Selected Works for Keyboard*, edited by David Fuller. A-R Editions, Inc., Madison, Wisconsin. 2 volumes, \$9.95 each.

The first two volumes of A-R's new series "Recent Researches in the Music of the Pre-Classical, Classical, and Early Romantic Eras," selected works of Armand-Louis Couperin (1727-1789), present for the first time in a modern edition a group of fascinating works by this mid-18th-century member of the Couperin clan. The music is of wildly-varied worth, ranging from unsettled and trite experiment to truly moving art. Volume one consists of music for two keyboard instruments (*Simphonie de clavecins* and *Deuxième quatuor a deux clavecins*), while volume two contains music for solo keyboard (*Allemande*, *Courante La De Croissy*, *L'affligée*, *Les tendres sentiments*, the suite *Les quatre nations*, a *Dialogue* for organ, and an *Aria con Variazione*, possibly for piano; also music for solo keyboard with strings [4 sonatas].)

Of particular value is the extensive introduction to these volumes, an essay on A-L Couperin, containing all known biographical details; a fine discussion of his music; and enlightening discussions of the instruments for which it was intended and the performance practice of the age. For years I have been hearing from one source or another that David Fuller should write a major book on the French baroque harpsichord, its literature and composers. From the evidence of this 30-page introduction, I would concur. Fuller writes with both wit and clarity as well as superior knowledge and a love for the music. He talks as a performing harpsichordist-organist in addition to his musicological expertise — a winning combination.

Indeed, I have almost no reservations about this publication save one: the layout of the pages should have been better; especially in the solo harpsichord pieces there are far too many awkward page turns. In the opening *Allemande*, for instance, why put one system from the second part at the bottom of page one? (Especially since this allows the first system of the following *Courante* to come at the bottom of page three.) A little white space on a page is cer-

tainly preferable, at least from a player's viewpoint. Would that publishers gave performers a chance to comment on such things during the proof stages of a publication!

Franzpete Goebels: *Bird-Boogie for Harpsichord*. Bärenreiter 5500.

"This light-hearted encounter between past and present, under the banner of carefree dancing, is a 'Composition', that is, a putting-together of old and new music." So begins the preface to this collage, the first part drawn from the *Battle in Lady Nevell's Book* (1591) by William Byrd (to whom the title refers), the second a ground-bass boogie with all appropriate changes (i.e., "blues" chords). There is a short return to Elizabethan times (the first), but any archaic flavor is dispelled by the last chord. Fun.

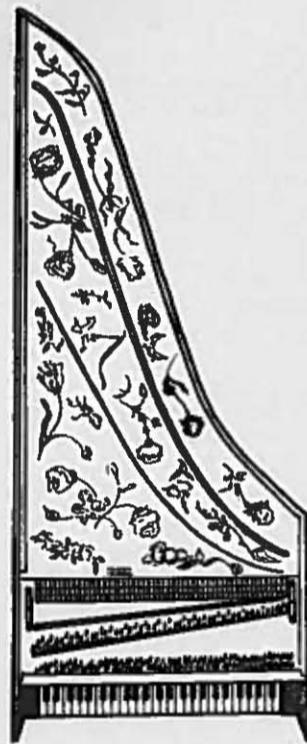
Francois Couperin: *Premier Livre de Clavecin; Second Livre de Clavecin*. Kenneth Gilbert, harpsichord. Musical Heritage Society, MHS 3128/29/30/31 and MHS 3181/82/83/84.

An extraordinary opportunity to obtain the complete Couperin for harpsichord in exemplary performances at extremely reasonable prices. These recordings have been made recently (originally issued on *Harmonia Mundi* in Europe) on a 1968 Hubbard harpsichord. The playing, as one might expect, follows the new edition which Gilbert has prepared for Heugel (published in the *Pupitre* series); in these sets already issued by MHS, we find all of Book I and all of Book II, plus the Eight Preludes and an *Allemande* from Couperin's "L'Art de toucher le clavecin." An added bonus is the translation of George Beck's informative notes from the original French issue.

Jean-Henry D'Anglebert: *Pièces de Clavecin*. Edited by Kenneth-Gilbert. Heugel, Le Pupitre 54.

How good it is to have the music of D'Anglebert available at last in a new performing edition. Commentators on early keyboard music, men of the stature of Willi Apel and Wilfrid Mellers, have assigned D'Anglebert's music to a place of great pre-eminence among the French clavecinists. Now it should be possible for all of us to play the music and thus to flesh out the bones of musicology.

In Gilbert's exemplary edition we find the extensive ornament table from D'Anglebert's published volume of 1689, the four suites of pieces (2 in G minor, one each in D minor and D Major), three of them with preludes non mesurés (in the notational manner of Louis Couperin's preludes, but with ornamen-



tal notes indicated as black notes, making the organization of the rhythm somewhat easier in the D'Anglebert works), the transcriptions from Lully's operas (fascinating examples of early instrumental adaptations for the keyboard, these were originally placed within the suites, yielding groups of rather unwieldy lengths as a result), six important works for organ, and a group of pieces, previously unpublished, from an autograph manuscript recently attributed to D'Anglebert. A short treatise on figured bass, 9 facsimiles, and an index showing the relative arrangement of D'Anglebert's edition of 1689 in comparison to the present one complete the contents of this 225-page volume.

Howard Ferguson's useful anthologies of early music (*Early Keyboard Music in England and France*, in *Germany and Italy*, and the two-volume sets of *Early English, French, German, and Italian Keyboard Music*) have been distinguished, each one, by his thoughtful, comprehensive, and clearly-stated introductions. Now the material which appeared originally in these anthologies has been gathered into one 211-page softbound book, and the material has been considerably expanded, as well. For a one-volume reference tool, this book is highly recommended. Chapters include *Instruments, Musical Types and Forms, Tempo, Phrasing and Articulation, Fingering, Rhythmic Conventions, Ornamentation* (with an index of ornament signs), *Editors' Problems, suggestions for further reading, and some suggested modern editions.*

The St. Louis Chapter of the A.G.O. provided genial hospitality and a relaxed atmosphere for this winter's "in-between" national meeting of the American Guild of Organists on Dec. 28-31, 1975. One would have expected the attendance to be slim, for St. Louis is not noted for its lovely winter climate, and the economic atmosphere has not left many people with extra cash flowing from their pockets for such meetings. Add to that the fact that the Bostonians are preparing a smashing bicentennial convention this coming summer for which nearly everyone is saving their pennies (. . . dollars!). It was thus a pleasure for the hosts to have attracted over 260 registrants for the meeting which was held in the lovely new Stouffer's Riverfront Towers facing the famous Gateway Arch.

If the climate was dreary and wet (fortunately not freezing), it did not carry over to the program, which was achieved on the lowest budget ever (a little over half what was used for the past two midwinter events). As one A.G.O. luminary said it, "I give them credit for keeping me awake at every program." Certainly there was variety in the program. Monday included three interest sessions with panel discussions: "The Potential Use of Electronic Music in the Church" with Richard O'Donnell; "The Care and Feeding of Small Guild Chapters" with Howard Kelsey, John Obetz, Roberta Bitgood, and Father Mark R. Nemmers; and "Arts Programs in the Inner City Church" with Ronald Arnatt, the Rev. Thom W. Blair (rector of Trinity Church, Boston), Verner I. Burks (architect of St. Louis), and the Rev. Ralph Edward Peterson (pastor of St. Peter's Lutheran Church, New York, City). Then followed the standard daytime fare, organ-

ized this time into "Cameo Recitals" in order to provide a maximum exposure to organs and performers. Mario Salvador aptly demonstrated the 1949 Kilgen organ at St. Louis Cathedral with works by Bach, Messiaen, and Jules Grisson — the latter piece of theatrics on "Adeste fidelis" proving to be just the kind of "movie music" that the organ was made to do well. John Obetz played a thoroughly nostalgic program of works by the Americans Paine, James, Parker and Sowerby in the exceedingly dry acoustic of Second Presbyterian Church, on its 1965 Schantz organ. Works by Johann Nepomuk David and Rudolph Kremer were played on the new Sipe organ at Delmar Baptist Church by Rudolph Kremer. The program of German modalism included the premiere of the "Toccatina organistica" written by the performer. One of the most stunning recitals of the meeting was performed by Wolfgang Rübbsam's all-Bach program. Lighter in content, Marilyn Keiser's program included works by Handel, Stout, Gehrenbeck, Luening, and Vierne, a *pot pourri* accurately played in another dry setting on the large Bosch organ of 1970 at The Ladue Chapel. The new Robert M. Turner organ of 1975 could hardly be heard to good advantage for Richard Heschke's recital at the Church of St. Michael and St. George. The ceiling is so low in the long building that there is zero ambience acoustically. In fact, the swallowed-up chancel organ

is difficult to hear at all in the nave if one is sitting more than half-way back from the crossing. Nevertheless, Heschke tried hard to make the best of it in works by Bach, Widor, and Messiaen, and in John Ware's *Sonata for Organ*.

Christ Church Cathedral has been completely renovated in the interior since the Aeolian-Skinner organ was placed in it in 1965. All the pews are gone, replaced by movable chairs, and the chancel platform can be extended into the crossing in varying configurations by the use of movable cubes. The acoustics have been enlivened considerably. To demonstrate the "Flexible Cathedral" Ronald Arnatt directed a program of music for organ and instruments, choir, and dance company (the Concert Dance Company of Southern Illinois University, Edwardsville). The multi-faceted program demonstrated well just how flexible the space is with works by Strauss-Reger, Arnatt, Oldfield, Felciano, Britten, and Vaughan Williams. The latter composer's *Shepherds of the Delectable Mountain*, a seldom-heard work, was a fitting close to an enjoyable evening of music.

Providing the best foil to an organ-dominated program, was the short program of works by Vivaldi and Corelli, played with wonderful verve and energy by the excellent CASA String Ensemble of the St. Louis Conservatory of Music. And Paul Manz demonstrated his

style of hymn improvisation, surprising an audience which was happy to sing for a change in a "hymn festival." No more excellent closing program could be provided than that which filled the morning of New Year's Eve at the Old Cathedral. Robert Bergt led his soloists, the American Kantorei, and the orchestra in a program which included Parts IV-V of Bach's *Christmas Oratorio*, John Gardner's *Cantata for Christmas*, and Helmut Barbe's *Canticle of Simeon*.

The registrants were treated to extraordinary social and pleasure events as well. An evening meal on the riverboat, "Robert E. Lee" replaced the traditional banquet, and breakfast at the top of the tower at Stouffer's Riverfront Towers provided a chance for A.G.O. President, Roberta Bitgood, to talk with her "subjects" as they revolved over the city of St. Louis, enjoying the foggy view while listening to the unseen leader. For those whose interests extend beyond the church and academic doors, a fine opportunity was provided to attend a dress rehearsal for the new production of *Tom Jones*, a musical being readied for production at the Loretto Hilton Repertory Theater. The social tone was elegantly set at the beginning of the meeting, since all of Sunday evening consisted of a "welcome" party at the home of Dr. and Mrs. Carl T. Cori under the sponsorship of Mu Phi Epsilon.

So those who managed to muster out to St. Louis for the last A.G.O. event of 1975 were treated with good fare. No matter about that St. Louis fog. There was just nothing foggy or dampening about the program or the friendly welcome provided by the St. Louis Chapter. It was a fitting end to another year, and a pleasant way to begin the next.

— Robert Schuneman

Muffat, Georg. *Apparatus Musico-Organisticus* (1690). (Complete) Played by Leena Jacobson on the Johan Nicolas Cahman organ (1728) at Leufsta Bruk, Sweden (Restored by Marcussen, 1964). Musical Heritage Society, MHS 3074/5/6.

Muffat's glorious collection of 12 toccatas, a passacaglia, a ciacona, and the *Nova Cyclopeias Harmonica* have long awaited a complete recording. Leena Jacobson, young Swedish musicologist who is "entirely devoted to the problems of old music, especially keyboard music from the 17th and 18th centuries," thus had open road ahead of her, and could have produced a milestone in recorded organ music. Indeed, she approached these recordings (as well as the new "Urtext" edition of Muffat's *Apparatus* which she is currently preparing) with the intent of returning to baroque performance practices in order to capture the cornerstone of the music — rhetorical structure, the theory of musical figures and affects, and so on. This is a laudable approach, and it is explained in all too brief detail in her program notes accompanying the records. Alas, the bridge between musicological knowledge and genuinely musical performance is a perilous one, and it is my opinion that Ms. Jacobson, in spite of good intentions, has stumbled and faltered before reaching the other side of the bridge. Claiming musicological authority to gain musical authenticity in performance does not (especially in this case) necessarily provide good or adequate musical results. It is therefore a minor tragedy, in my opinion, that such a bold undertaking should turn out so musically arid for the listener who would enjoy this music.

(I hasten to add that I am not attempting to hear the performances on these recordings with an *a priori* set of opinions on what the performance practices used should be — much as the musician trained in 19th century style would apply to something such as, say, medieval chant, thus expecting the chant to conform to 19th century aural expectations. I am aware of this problem, and I am also trained in 17th and 18th century performance practices. All that follows in this review is an attempt to tackle Ms. Jacobson's results on *their own ground*.)

The problems begin with Ms. Jacobson's own program notes. She rightly explains that the performance of old music finds little relevancy in the 19th century concepts of things like tempo

and dynamics, and that it is entirely appropriate to term Renaissance and Baroque ideas as a "lost tradition," citing the use of the quoted term from Fritz Rothchild's book, *The Lost Tradition in Music: Rhythm and Tempo in J. S. Bach's Time*, (London, 1953). Although she cites Rothchild along with Mattheson (*Der Volkommene Capellmeister*) and Scheibe (*Der Critische Musikus*) as an "important study of rhythm and tempo in old music," the term, on its own, is not nearly as applicable today as it was in 1953. A lot of musicological study has been done since then, and the tradition is less "lost" than ever in performance. Further, one must be wary of her praise of Rothchild so early in her argument. There is not sufficient space in this review to critique Rothchild's work (cited by Donington as being "out of touch with reality"). The reader should be pointed to a devastating review of Rothchild's book by Paul Henry Lang in the *Musical Quarterly* (Jan. 1954, pp. 50-55) and Arthur Mendel's review in the *Musical Quarterly* (October 1953, pp. 617-30), or Walter Emery's review in *Music and Letters* (July 1953, pp. 251-64). We can only assume that Ms. Jacobson is either not aware of this criticism (most of it by now well-founded), or that she has consciously decided to ignore it and accept Rothchild's misguided position.

She proceeds in her notes to establish mensural time qualities as an application to the solution of problems concerning tempo, accepting the fact that the *tactus* is a "structural beat" without which the performance would severely distort the melodic and harmonic aspects. From here, she proceeds to lean hard on the so-called musical-rhetorical figures cataloged and explained by Kircher (1650), Finck (1556), Bernhard (1649), Mattheson (1713), and Burmeister (1606). It is a laudible effort to try and understand the attempt of the 17th century theorists to systematize the "passions of the mind," to apply rhetorical technique to music. In so

doing, however, Ms. Jacobson raises more questions than she answers. Were the systematics of the composers, philosophers and writers of each nation uniformly in agreement throughout the 17th century? (I doubt it.) Was the application of musical-rhetoric figures the same in all kinds of music? (Probably not, if one is to maintain that there are also other governing circumstances imposed on the music, such as dance characteristics, sacred usages, etc.) Was music with text (an accurate way to see the connection between words/rhetoric and musical figure) uniformly in agreement with the theories of rhetoric propounded by the theorists? (Not as much as one would like it to be.) The more one knows, the more one questions on the subject; and the more one questions, the less clear are the answers, particularly in the degree of force with which they are given here by Ms. Jacobson. One could carry this line of thinking further, but this is enough to illuminate the major problem. It is all too evident in the performance.

In her search for authenticity, why did Ms. Jacobson choose to use a Swedish organ of the period rather than an Austrian one more native to that which Muffat would have played? Although the Cahman organ is a good one, one must question Ms. Jacobson's assertion that "after the last restoration the organ can be said to correspond entirely to the intentions of its builder." Ms. Jacobson shows here her lack of organological knowledge. The organ is not tuned in an unequal temperament as it most certainly was by Cahman. If rhetorical figures of *affect* are to be taken into any kind of consideration at all in performance, they must be tied to the temperament and tuning of the instrument. Muffat's *affectus doloris* may be obvious in mean-tone temperament, but is it the same in equal temperament? (I say definitely not!) Certainly tuning and temperament must be taken into consideration. And there are enough tonal differences between European organs of the North and those of the South (where

Muffat spent most of his life) to warrant taking advantage of the distinction. Not that the Cahman organ is entirely bad for these works — but Ms. Jacobson's authority in search of authenticity is diminished by another discrepancy.

What about the playing itself? It is an excruciatingly dogmatic application of some (emphasize *some*) of the practices of the period. Some aspects of early fingering of the period are slavishly followed; the *tactus* (or "structural beat," as she calls it) is always painfully audible, and *tempos* are consistently derived from an application of mensural time values in relation to *tempo ordinario*. Ornaments are played correctly, and there is no attempt to add to that ornamentation which Muffat indicates. On the other hand, the business of double-dotting is misunderstood, and Ms. Jacobson is unaware of the practices concerning hemiolas and notational coloration, which are ignored. It would seem that Muffat's use of time-words such as *allegro* and *vivace* would indicate his concern that strict mensural time values are to be altered in some way, but Ms. Jacobson also ignores that. Dance rhythms are never taken into consideration, and therefore a Gigue-measure, for instance, is subverted by the heavy *tactus*thetic point on the wrong part of the measure. Unequal notes in the figuration are played almost absolutely equally unequal, thus giving a dum-de-dum-de-dum affect, failing to find musical hierarchies of values. The marking of some of the most lush harmonic cadential areas (one of the delights of Muffat's music) is left by the wayside as if it were not important. In short, much of the performance practices is dogmatically applied, and all of it without imagination. There is literally no freedom of movement to give the music any living "breath." It takes more than the practices. It takes genuine musical imagination to bring to life the essence of a manner long erased from our sensibilities.

Because of the importance of this first recording of Muffat's works, because of the exciting possibilities contained in this excellent music, and because of the search for an authentic performance with its extensive documentation provided by Ms. Jacobson, alas, these recordings cannot be ignored. But we shall have to wait a longer while before the music will be given adequate performance on recording. Too bad, for this worth-while attempt is simply too dull for words, and so lacking in imagination as to reduce the music to a rhetoric only of the mind.

A.G.O. St. Louis Conclave Congenial and Relaxed

New Recordings

Reviewed by Robert Schuneman

Bach Symbolism

(Continued from p. 1)

on a series of systematic musical depictions of the Trinity. The figures used in the chorale preludes identify each one of them with one of the persons of the Trinity; they are arranged in seven groups of three preludes each. The following table illustrates the contents of Book III arranged to show the groups of chorale preludes as they comprise Trinity symbols, along with the person of the Trinity with which they are associated.

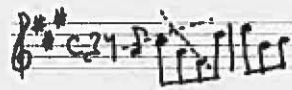
Chorale Prelude		Person of Godhead
I. Kyrie, Gott Vater	(fughetta)	Father
Christe, aller Welt Trost		Son
Kyrie, Gott heiliger Geist		Holy Spirit
II. Kyrie, Gott Vater	(")	Father
Christe, aller Welt Trost		Son
Kyrie, Gott heiliger Geist		Holy Spirit
III. Allein Gott (F major)	(")	Father
Allein Gott (G major)		Holy Spirit
Allein Gott (A major)		Son
IV. Dies sind die heiligen zehn Gebot	(fughetta)	Son
Dies sind		Holy Spirit
Wir glauben all'		Father
V. Wir glauben all' (fughetta)	(")	Father
Vater unser		Holy Spirit
Vater unser (manualiter)		Son
VI. Christ, unser Herr	(fughetta)	Son
Christ, unser Herr		Father
Aus tiefer Noth		Holy Spirit
VII. Aus tiefer Noth (manualiter)	(fugue)	Father
Jesus Christus, unser Heiland		Son
Jesus Christus, unser Heiland		Holy Spirit

The chorale "Kyrie Gott Vater in Ewigkeit," a German paraphrase of the trope "Kyrie fons bonitatis," has three musically similar (not identical) verses, the first addressed to the Father, the second to the Son, and the third to the Holy Spirit. Bach created from these textual associations three chorale preludes of like nature and style but different individual characteristics. (Cf. the Creed of St. Athanasius: "We worship one God in Trinity, and Trinity in Unity; neither confounding the Persons, nor dividing the substance.")⁸ All three are in a motet style, *alla breve*, with the *cantus firmus* in long notes first in the soprano (Father), then the tenor (Son-Mediator), and finally the bass (Holy Spirit). Each prelude, though of like substance to the others, has one unique quality, just as the three persons of the Trinity maintain individuality of person along with community of substance. The first "Kyrie" has only one stretto of the inversion (m. 34); the "Christe," only one appearance of the inversion of the head-motive (m. 43); the last "Kyrie" has in its third pair of entries the only occurrence in the piece of the mirror of the subject before the original form.

The next three chorale preludes are four-voiced fughettas also based on the German "Kyrie." Once again their identification with one person of the Trinity is predetermined, and Bach depicts them by triple meters with numerators of increasing value — 3/4 for the Father, 6/8 for the Son, and 9/8 for the Holy Spirit.

The chorale "Allein Gott in der Höh sei Ehr" is also a Trinity hymn having after an introductory stanza three verses, each addressed to a different person of the Godhead. The diverse natures of these three settings eliminate the rather simple, objective identification possible with the "Kyrie" settings, so one must look at the texts in more detail to discover the key to the symbols. The first setting (F major) shows two voices with complex rhythmic activity against a solid, even *cantus firmus*. This is described in the verse of the text addressed to the Father: "regierst ohn alles Wanken"⁹ ("you rule without any wavering"), and so belongs to him. The second setting of this chorale, a trio in G major, has a striking chromatic portion (mm. 78-82) at the point of mention of Christ's Passion in the fourth stanza; the *cantus* there is in canon (another Passion symbol) between the two outer voices. It is the fourth verse which is addressed to the Holy Spirit, and so this prelude belongs to him. The third and last setting of this hymn is a fughetta in A major, a key with a signature of three sharps. The German word for sharp, *Kreuz*, is also the word for cross;

so this prelude shows a figure for Christ — the three crosses which stood on Calvary — even before the music begins! Its subject is a decorated version of the first chorale phrase which shows the sign of the Cross on the page, another sign for Christ.



Formally it consists of an exposition of one subject, an exposition of a second, and then a combining of the two, illustrating the two (divine and human) natures of Christ. These three figures, two visual and one compositional, form an unmistakable sign. So the settings of the Trinity hymn symbolize the entire Trinity by presenting the kernel of their texts musically. As in the two "Kyrie eleison" groups, these three preludes have a common substance — their three-voiced texture.

The 12 chorale preludes which follow are not arranged in groups of three, but in pairs — there are two settings of each hymn. Bach has still given to each a stamp of one person of the Trinity and carried through so that there are four complete Trinity groupings of three preludes each (formed now by two settings of one hymn and one of another).

The melody of the hymn on the Ten Commandments has five phrases. In the chorale prelude Bach has set them in two-voiced canon to show ten phrases for the ten laws, but he has split one phrase in two so that the prelude actually presents not five, but six phrases — in canon, 12. This shows the Ten Commandments of the Old Covenant plus the two of the New Covenant which Christ gave: to love God and to love one's neighbor; this is derived from the text of the last verse, a Christian doxology, and therefore identifies the piece with Christ. The *manualiter* fughetta on this chorale is an extension of this idea of Christ's fulfillment of the Law. By its compound triple meter and subject range of a seventh (for the seven gifts of the Holy Spirit)¹⁰ it seems to belong to the Holy Spirit. It is a musical expression of Paul's doctrine of freedom in the Spirit and redemption from the Law: "But now we are rid of the Law, freed by death from our imprisonment, free to serve in the new *spiritual* way and not the old way of a written law."¹¹ (Romans 7:6) The large setting of the Creed is a three-voiced fugue on only the first phrase of the chorale "Wir glauben all' an einen Gott Schöpfer" superimposed over a visually triangular (thus Trinitarian) *ostinato*:



At the end (mm. 92-98) the last phrase of this very long chorale appears in the tenor, showing the first and last, Alpha and Omega, a very ancient symbol

of God the Creator. Another Trinity sign is thus complete, this time with two settings of one chorale and one of another.

The fughetta on the Creed has a single subject derived from the first phrase of the chorale and simply worked out. As the dotted rhythm was associated in the 17th and 18th centuries with grandeur and majesty, this setting may be assigned, like the larger one, to God the Father. The origin of the canonic treatment in the large setting of "Vater unser im Himmelreich" is in the seventh verse of the hymn, where God is asked to help make strong opposition to temptation on the right and left hand. The strong opposition is made with one canonic voice of the *cantus firmus* in each hand, and the distressing temptation is shown in the rhythmically complex and highly chromatic writing of the other two voices in the manuals. The sextuplets are marked *staccato* by Bach himself in all but three places (mm. 78, 80, 82), where the text mentions the comfort of the Holy Spirit. This setting belongs to him, the third person of the Trinity, as it is through his strength that the Christian is able to combat the evils which oppress him. The main accompanying motive in the little setting of the Lord's Prayer appears both in its original (descending) and mirror (ascending) forms, a figure for the answering of prayer. Its first appearances move downward as if from the divine realm — this prayer was given by Jesus Christ himself and this prelude is an illustration of his model prayer descending to us and then ascending from us back to him. The 6/8 meter identifies it even more closely with Christ; another Trinity symbol is complete.

The first setting of "Christ, unser Herr" is a picture of the sacrament of Baptism. The *cantus firmus* (which, to avoid awkward voice-leading from the pedal *d* on the first two counts of m. 59 to the left hand *c'* on the third, must have a sounding pitch one octave higher than that of the left hand) represents Christ (Mediator); the flowing lowest part, water; and the upper two the dichotomy of the physical sign and the spiritual grace which constitute a sacrament. These two voices share the same material, but move together only twice: in m. 41 (the words in the second verse are "Gott spricht" — "God speaks") and in m. 56 (also in the second verse: "nicht allein schlecht Wasser; sein heiligs Wort ist auch dabei" — "not only common water; his holy word is also there"),¹² illustrating the joining of the spirit with the physical means of Christ's sacrament. This is a prelude of God the Son. The fughetta which follows, based on the same chorale, bears the same relationship to the large prelude which a stained-glass medallion window of intensely concentrated symbolism bears to a large pictorial one. This three-voiced piece shows three presentations of the subject rightside up and three inverted, symbolic of baptism in all three persons of the Trinity. The piece therefore belongs to God the Father, as it is in him that the whole Trinity exists. The chorale motet on "Aus tiefer Noth" (whose pedal, to avoid incorrect 6's in mm. 13 and 67, must sound an octave lower than the manuals) shows only one structural curiosity, and it is from this that its textual association may be seen. All five voices always continue after the *cantus firmus* (the sixth voice) enters, except in the last phrases, where the bass drops out and waits two full measures before re-entering, symbolizing the text in the fourth verse: "So thu Israel . . . der aus dem Geist erzeuget ward und seines Gotts erharre" — "Let Israel, conceived of the Spirit, wait for the Lord."¹³ This gives the piece the stamp of the Holy Spirit, thus completing another Trinity grouping.

God's answering of prayer is the subject of the text of "Aus tiefer Noth,"

original of a motive by its mirror-form. This identifies this second setting of this penitence hymn with God the Father, who answers prayers. The chorale "Jesus Christus, unser Heiland" deals with Christ's institution of the sacrament of Holy Communion. He is shown in the trio setting by the middle position of the *cantus firmus*. The outer voices illustrate exactly the first verse of text, line by line: "Jesus Christus, unser Heiland" — "Jesus Christ, our Savior" — presents the head-motive:



"der von uns den Gotteszorn wand" — "who turned God's wrath away from us" — presents this motive in retrograde, turning it away:



"durch das bittere Leiden sein" — "by his bitter suffering" — shows the sign of the Cross:



"half er uns aus Höllenpein" — "he helped us out of the pains of hell" — vividly illustrates those pains by the quickly changing chromaticism.



This is a prelude of Christ's redemption and belongs to him. The last fugue on "Jesus Christus, unser Heiland" is in the style and spirit of the fugues of the *Well-Tempered Clavier*, especially those of Book II. The chorale text contains many concepts involving things in two's: one person loving another, the necessity for a Christian to ally himself with Christ, the two physical elements of the Communion (bread and wine), and, most important, the physical sign and spiritual grace of a sacrament. As the text shows concepts in two's, the chorale prelude shows entries of the fugue subject in pairs. Grace is conferred by the Holy Spirit; he transforms the physical into something godly; this prelude belongs to him. The seventh and last Trinity symbol of the chorale preludes is complete.

The four Duets, placed between the last chorale prelude and the Fugue in E-flat which closes the collection, are independent pieces not founded on chorales. For this reason it has been submitted that they found their way into Book III by mistake.¹⁴ Against this it must be said that Bach himself probably engraved some of the plates,¹⁵ and for a composer so close to the printing of a work structurally so complex to allow a wilful insertion of extraneous material is to imply an incompetency incompatible with the brain that devised the structure. The argument that the Duets sound much better on harpsichord must be countered by saying that many of the *manualiter* chorale preludes also sound better on harpsichord (most notably "Dies sind die heiligen zehn Gebot" and "Jesus Christus, unser Heiland"); to exclude pieces on that ground would mutilate the collection. (It is not unlikely that all the *manualiter* chorale preludes were actually intended for harpsichord — the term *manualiter* does not mean "for organ, manuals only" but simply "for the manuals"; the Toccata in G major is so marked¹⁶ and is unquestionably for harpsichord.) The place of the Duets can be most satisfactorily explained as a signature. The total of their measures is 369. This is the product of 41 and 9, allying a Bach signature number with a Trinity number, the aural equivalent of a visual ascription which might read (HOC SYMBOLUM SANCTAE TRINITATIS FECIT J. S. BACH.) It is further support for the view that the essence of the collection is a symbolization of the Godhead.

The chorale preludes of Book III of *Klavier-Uebung* are, then, a series of seven musical representations of the Trinity, signed by means of the Duets. The first three sets of preludes are three complete depictions. Beginning

with the settings of "Dies sind die heiligen zehn Gebot" there are four complete depictions, each consisting of two preludes on one chorale and one on another. With such a systematic working-out, it would be entirely likely that the pieces which open and close the collection would also take part in this religious exercise. Not only would this give a suitable introduction and coda to the chorale preludes, but it would also bring the number of Trinity symbols up to nine, which, as 3x3, is a very important Trinity number. (This would give further credibility, if not final proof, to the notion that the Duets are a signature — Bach's book of nine Trinity symbols is signed 41x9.) A detailed examination of the prelude and fugue which frame the collection is therefore in order.

SYMBOLISM IN THE PRELUDE AND FUGUE

The Prelude in E-flat with which Book III of *Klavier-Uebung* begins is based on three contrasting musical ideas; there are four sections characterized by a dotted rhythm (mm. 1-32; 51-71; 99-111; and 175-end); two homophonic sections which are virtually identical to each other except in tonality (mm. 33-50; 112-129) and which contain echos; and three sections which make extensive use of scalewise running 16ths notes (mm. 54-58; 71-98; and 130-174). A structural diagram of the prelude will show how the various materials are presented.

Measures: 1-32	33-50	51-71
Material: A (dotted)	B (echos)	A and C
Tonality: E-flat	mod. to	B-flat mod. to c
71-98	99-111	112-129
C (16ths)	A	B
modulatory	A-flat	mod. to E-flat
130-174	175-205 (end)	
C	A	
E-flat	E-flat	

Immediately a resemblance is seen to the Baroque *ritornello* principle¹³ — indeed, this is how the piece is usually described. However, a closer examination shows that the three materials are not sharply individualized, but are connected with each other in subtle and very unusual ways, quite unlike the technique of contrast which is at the heart of *ritornello* writing.

In a *ritornello* movement the returns of the opening material would be identified by a strong, usually authentic, cadence, and the appearance of the head-motive. In the E-flat Prelude the head-motive, which is two measures long, signals the return of material A only once (m. 51). In mm. 99 and 175, the first half of the head-motive is floriated as a scale descending in 16ths — a continuation of the previous section (material C) — and only shows its second half in its original guise.



Measure 99 is musically not the equivalent of m. 1, but of m. 4, and is not the complete head-motive. Nor does a strong, clearly defined cadence begin the return. The last obvious cadence was in m. 92, and the next one is not really until m. 111.

Another unusual feature of Bach's treatment of the dotted material — the "head-motive" — is his use of it as a link in mm. 50 and 129 — quite a departure from the norm of *ritornello* writing. M. 129 is especially curious in this regard, as it does not signal a return to material A, but is a link between materials B & C. As if all these curiosities were not enough, there is the very peculiar place (mm. 54-58) where material A is combined with material C, each equally important. When musical materials are so constructed that rather than contrasting with each other, they can run into one another (mm. 98, 174), sound simultaneously (mm. 54-58), or even link two others (m. 50), there has been a radical deviation from the classic *ritornello* form. Since the whole third book of

Klavier-Uebung is arranged as a series of musical depictions of the Trinity, it is reasonable to seek symbolic aspects of composition in the Prelude to explain these structural curiosities.

There are three materials; this fact already makes feasible the view that the Prelude itself can symbolize the Trinity. Even the familiar figures associated with musical depictions of the godhead are present. The dotted rhythm was associated with majesty, and the first of the materials (A) uses that rhythm exclusively. Thus it may be said to belong to God the Father.

That there are two appearances of material B is significant — Christ's natures were two, the divine and the human. Within each appearance of that material are several duple factors. An echo is duple, as it is a second exact statement; mm. 33-34 make another duple factor with mm. 35-36. That whole section (33-36) is repeated a fifth higher in mm. 37-40, creating a larger duple structure. To further sign these for Christ, Bach has used descending figures, illustrating his descent to earth.

Each of the two large B sections (33-50; 112-129) has an overall five-part structure:

33-34 35-36 37-38 39-40 41-50
112-113 114-115 116-117 118-119 120-129

Five is a very important "Christ number," as his wounds were five; the most effusive of them was the fifth — the spear-thrust to his side from which

flowed water and blood, the wound which pierced his heart. So, in the music, the fifth part contains linear chromaticism, suspensions, and references to the parallel minor; it broadens out into a *cantilena* which can only be compared to arias from the Passions.

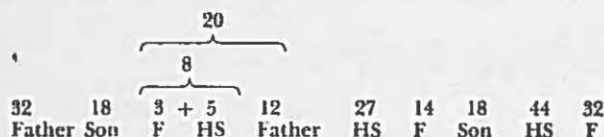
Running 16ths can symbolize the Holy Spirit as wind. They appear three times (mm. 54-58; 71-98; and 130-174) as he is the third person of the Trinity. There are also three appearances of descending 16ths in the pedal. The melodic material in the two top voices in m. 79ff. is the basic motive from the large chorale prelude on the Baptism ("Christ, unser Herr"), where it represented water and the Holy Spirit.



These sections belong then to the Holy Spirit.

The numerical identification of the Trinity is all-pervading. The music signifying Christ occurs twice; that of the Holy Spirit, three times; that of the Father, four — a number meaning little in itself, but which makes the total number of sections a Trinity number — nine. The prelude is thus a complete picture of the Trinity.

The signature numbers of the name Bach occur first in the number of measures in the Prelude — 205 (41x5). They also occur in configurations of measure numbers throughout the piece. The following diagram illustrates the presence of the numbers which represent the entire name. They are identified by the person of the Trinity to which they refer.

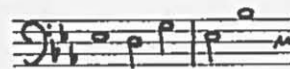


The 20-measure long section in this scheme counts as one appearance for the Father rather than two short ones (3+13), as the five-measure superimposition of music of the Holy Spirit never drives out the dotted rhythm which signified the Father. The signature numbers 2-1-3-8 are found in the

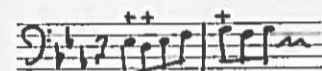
proximities of 32 and 18 as well as in the straightforward appearances of 27 and 14.

The Fugue in E-flat major which closes the collection is structured as a series of three fugues which contrast each other in compositional technique but whose materials are quite closely related. The first fugue is a five-voiced fugue of two expositions. The second is a fugue in four voices on a subject which contains the opening notes of the tonal answer of the first fugue.

Tonal answer, Fugue I:



Subject, Fugue II:



Its subject is first exposed *rectus*, then *inversus*; after a half-cadence a new exposition is begun with the subject of the first fugue attached to it. The third fugue is written on a lively subject to which the subject of the first fugue is added almost from the beginning. This is not a triple fugue — for the subject of the second fugue would combine with both the other subjects at the end (as in the Fugue in F# minor from Book II of the *Well-Tempered Clavier*). The structure here is unique, based on other than usual formal considerations.

A relationship to the Trinity is immediately seen in the simple fact that the fugues are three in number. (Many writers who have claimed this work as "the Trinity Fugue" have done so on this basis alone.) Further, Bach maintains the individuality of each of the fugues by their subjects while at the same time he unifies them by the ubiquitousness of the first subject (a musical depiction of "neither confounding the persons nor dividing the substance" of the Creed of St. Athanasius).¹⁴ But no matter how individual the persons are, they are still manifestations of one impulse, and so the second and third subjects are related to the first: the second, melodically, as shown above;¹⁵ the third, rhythmically.¹⁶



The structural details of the fugues bear out this interpretation. The first is *alla breve*, in long notes, showing God's ancient majesty; it contains 12 subject entries (1+2=3) and is 36 (3+6=9) measures long. It also contains three thematic references from the chorale preludes, each from a prelude belonging to a different person of the Trinity. Measure 8 is identical with mm. 24 and 47 of the large setting of the Creed, which belongs to the Father. The first four notes of the fugue subject are contained not only in mm. 51 and 69 of the large setting of "Christ, unser Herr," which belongs to the Son, but also in m. 54 of the large setting of "Aus tiefer Noth," which is associated with the Holy Spirit. So symbols from chorale preludes of all three persons are given in the fugue of God the Father, as it is from him that the Son is begotten and the Holy Spirit proceeds.

the many instances of the opposition of two to three in this fugue. The measure preceding this medial cadence contains a hemiola, as does m. 81, immediately preceding the third fugue — two measures with a triple pulse rather than the duple one implied by the 6/4 signature. The subject peculiar to this fugue occurs both right side up and in mirror, symbolizing Christ's descent to the earth. The first subject is not introduced in this fugue until after m. 59, i.e., half way through, to show Christ in his two natures — human, which was exclusively his own, and divine, which he held in common with the Father. This is also shown by the six entries of the first subject in this fugue, contrasted to the twelve in the first — half as many, to show the mixing of natures in the person of Christ. The number six is also another juxtaposition of two and three — it is their product. This fugue is 45 measures long (4+5=9), and its subject is melodically identical to the first bass notes of the larger chorale prelude on "Christ, unser Herr," a prelude of Christ.

The third fugue has the subject of the first in it from its beginning — the Holy Spirit has not two natures, but is entirely divine. The familiar running 16ths are symbols of the Spirit as wind; there are nine (3x3) entries of the first subject, emphasizing the tripleness of the third person of the godhead. Like the first fugue, this one is 36 measures long.

The assignment of the first fugue to the Father, the second to the Son, and the third to the Holy Spirit is attested to by the relationship among their meter signatures which, with that in the "Kyrie" fuguetas, is the most systematic working out of this Trinity symbol in all the works of Bach. *Alla breve* is the meter of the first, like that of the "Credo" in the *Mass in B minor*; 6/4 is that of the second — a duple meter with triple subdivision; the third has 12/8, the most elaborate of the compound signatures used here. The tonal answer of the first fugue spells in German notation Es-D-G (=S-D-G=Soli Deo Gloria). The entire fugue is 117 measures long (1+1+7=9).

There are in the whole fugue 27 entries of the first subject (also the number of pieces in the book); 27 is both a Trinity number and a Bach number. Bach's signature is also contained in the number of voices — the

two outside fugues have five, the middle one, four; 5+4+5=14. The symbolism is much more mathematical in the fugue than in the prelude, and its application more systematic.

PERFORMANCE OF THE PRELUDE AND FUGUE

All this symbolism would be merely so much intellectual gamesmanship if it had no bearing on performance. We contend that the symbolic organizational matters are intrinsic elements of the work, and that a good performance can and should give expression to them (where possible) just as it does musical organizational matters such as key changes and important cadences. We therefore conclude this study with a discussion of the effect of the extramusical material of the Prelude and Fugue on its performance.

The score itself gives quite a bit of information about interpretation. The tempo of the Prelude is implied by the *alla breve* marking of the original publication¹⁷ (not often faithfully reproduced in modern editions) — the pulse is two to the bar. As no tempo change is indicated or implied, a tempo must be chosen which will do for all of the very diverse elements of the whole work. Mm. 54-58 furnish us an impor-

(Continued, page 8)

(Continued from p. 7)

tant clue — it one chooses, as many have, to play the dotted sections slowly and the sections in 16ths quickly, to be consistent he should here have to play the dotted parts and the 16ths at different tempi — a solution so obviously untenable as to be ludicrous.

The registration is given — *pro organo pleno*, directing the use of the Principal choruses on each manual and the pedal. (Whether or not to use the reeds will depend on the performer's decisions about manual changes.) Four echos are marked (mm. 35-6; 39-40; 114-115; and 118-119). As usual in Baroque organ music, the mark *piano* has not a dynamic significance, but a technical one — these echos are to be played on the *plenum* of the Rückpositiv division (abbreviated RP) hanging on the balcony rail rather than on the Hauptwerk (HW) or Great division in the main case. To play them softly would belie the *organo pleno* marking. No other manual changes are specifically indicated by Bach.

The first opportunity for a manual change is found at the pickup notes to m. 33. (Relating to a Baroque organ, the player would begin here on the RP and then go to the Brustwerk [BW] for the echos.) To make a change here is to imply that this material is intended to be distinguished from the former by a new sound. One would presumably return to the HW with the head-motive in the lowest manual voice in m. 51, proceeding with all voices with the pickup to m. 52. The difficulty with this is that the material in a dotted pattern in m. 50, always associated with the head-motive, would now be assigned to the sound which is intended to contrast with the sound of the head-motive. To be true to the first idea one must play this link on the HW; and to make it sound like a link when played on the HW it must come from the HW sound. So to make a manual change at m. 33 is musically at least questionable. The situation is the same at mm. 112-124.

The next place which seems to invite a manual change is the music of the Holy Spirit, m. 71ff.; this is paralleled at m. 130ff. The material is quite different from the preceding, so a new sound might be in order. There are two factors which augur badly for such a choice. One is the transitions out of these sections (mm. 98, 174). The descending scales are the floriated head-motive and so, if the preceding section is played on the RP, should be played on the HW (starting on *c* in m. 98 and *g* in m. 174). But to go from the RP to the HW for these scales cheats the sections immediately before, as it impedes the rush of the 16ths. To stay on the RP until the 8th-note pickup is cheating the sections following, as it begins on the new sound in the middle of the head-motive instead of at the beginning of it. Second, if one insists that the material in 16ths should have its own sound, what will he do with mm. 54-58? Play the 16ths on the RP and the chords, which are derived from the second measure of the head-motive, on the HW? To be entirely fair to the music, one must stay on the HW throughout these sections, which means that, except for the four little echos, one will stay on the HW throughout the entire prelude.

"We worship one God in Trinity, and Trinity in Unity; neither confounding the Persons nor dividing the substance . . . Such as the Father is, such is the Son, and such is the Holy Ghost."¹ Bach's description of the Trinity in this piece agrees completely with this one by St. Athanasius. He has set up each of the three persons in a way that their identities cannot be confused (could three musical ideas contrast more strongly?) but so intertwined that they cannot be separated, even in sonority. It is here — after the musical dissection — that investigation of symbols contributes to performance. Musical considerations demand one sound throughout (excepting the echos), and symbolism intensifies that demand. The music shows itself to be made of one cloth, and the symbols show why.

A few details remain. One is the use of reeds in the Principal chorus. If one were to make manual changes, he might want to use the HW Trompete 8' and the 16' Pedal Posaune, achieving contrast through a reedless Principal chorus

on the RP. Without manual changes, as we propose, it seems better to leave the manual reeds off, but retain the Pedal Posaune. This would provide a reed sound in the bass to which the reedless manual sound would give contrast in those parts where there is no pedal.

Another question is what to do with the pedal notes on the echos (mm. 34-40; 113-119). On an ideal instrument the pedal would balance with the Principal chorus of either manual, so no adjustment would be required. On the other hand, it might be desirable (though not required) to reduce the pedal for the second and fourth notes of each pattern (those following the *piano* passages), perhaps by retiring the reed. This would fulfill the echo and make the dualism clearer (not to mention solving the problem of what to do on an organ less than ideal).

A musical score snippet showing three staves. The top staff has a treble clef and a key signature of one flat. It contains a melodic line with notes and rests, marked with 'piano' and 'forte'. The middle staff has a bass clef and contains a harmonic accompaniment. The bottom staff has a bass clef and contains a bass line. There are handwritten annotations and arrows pointing to specific notes and dynamics.

Immediately following these echos are the two "Passion arias," the spear-thrusts to Christ's heart. Their texture is on two levels — a solo line and a two-voiced homorhythmic accompaniment. The mark *forte* appears above them, allowing one to construe that he could play all voices on the HW. Since these are, however, the only measures in the prelude written as a melody with accompaniment, it seems desirable to leave the accompaniment on the RP and solo out the top voice on the HW (implying that the *forte* applies only to the melody), taking all voices to the HW with the dotted pattern in 50 and 129.

That rhythmic alterations from the printed page were made in Baroque music is unquestionable; that they were practiced in Germany in Bach's time is moot. There are no Baroque German sources which deal with it; on the other hand, foreign music was known and foreign performers were heard in Germany. A reasonable rule of thumb for a performer would be for him to explore French performance practices in a German work only if that work is obviously written in the French manner. Only a handful of Bach's works are, and the E-flat Prelude is not among them. The alteration which might be possible in the prelude is not the "double-dot" of the dotted-8th and 16th pattern — this is a style which Bach's own slurs absolutely exclude from consideration.² It is the shortening of the 8th-note upbeats to mm. 2, 4, and corresponding places which is to be considered. The issue is not the double-dot, but the fact that an upbeat which was not beamed to preceding notes was often written longer than its intended value. From a musical standpoint, this is much more sympathetic to the head-motive as it makes all its short values of equal length and thus lets it sound as a unified two-measure "cell" instead of breaking it into two one-measure fragments. It also makes this pattern match all the succeeding upbeats in the dotted sections.

A small musical notation snippet showing a rhythmic pattern on a single staff. It consists of a series of notes and rests, illustrating a specific rhythmic figure discussed in the text.

Interestingly, the top voice in m. 52 is written out in exactly this manner. This does not, however, exclude the possibility of altering the written 8th in mm. 2, 4, *et al.* The lies are different: in m. 52 the top part is written to correspond with the bass line; in mm. 1, 3, *et al.* there is not another written part with which the top voice must correspond. It would seem that Bach wrote

the part correctly where there might be confusion (m. 52) and presumed that the performer would observe the convention elsewhere.

The Fugue in E-flat is also marked *organo pleno*, directing the use of the Principal chorus throughout. The sustained choral style of the first fugue requires a vocal *plenum*, without reeds or the higher mixtures. For the second fugue it might be possible to go to the RP, provided that the Principal chorus be used. A difficulty with this is that the opening four notes of the second fugue may be covered by the chords sustained on the HW. Many performers choose to hold the chord its written value, break, and then begin the second fugue. Against this it should be said that Bach did not write it this way;³

the second, a tempo relationship which cuts triply across the natural duple accent of the second fugue. The first recommendations for this solution are that it lets the piece go at a rate at which it can sound; and that the three fugues will be very nearly equal in length. Symbolically, this latter is an expression of the equality of the persons of the Trinity.

Fugue 1: 36mm. x 4 pulses=144 pulses
Fugue 2: 45mm. x 3 pulses=135 pulses
Fugue 3: 36mm. x 4 pulses=144 pulses

The most convincing aspect of this solution, however, is that it creates yet another conflict between twos and threes in the second fugue. The conflict between things duple and things triple in this part of the piece is all-pervading. At the smallest level, the subject has a natural rhythm which imposes a duple subdivision of the dotted half.

A diagram showing the subject and accent patterns for the first fugue. It includes a musical notation for the subject and two diagrams below it showing accent patterns for the subject and for a 6/4 pulse.

The subject of the first fugue is by its nature duple and is superimposed on the second fugue ametrically:

A diagram showing the accent patterns for the first and second subjects. It includes musical notation for the subjects and diagrams below showing their respective accent patterns.

to introduce an extra dotted-half value upsets the exact mathematical (and therefore temporal) proportions established by the composer in the balance of the numbers of measures in each fugue (36-45-36).

The other solution is simply not to make a manual change, but to play the entire piece on the HW. This is supported by the symbolic identity of substance of the three persons of God, and implied by the identity of material within the three fugues (as if to say, "As substance of material is identical, let substance of timbre also be identical"). To stay on the HW for the entire piece eliminates the perennial problem of where to make the manual change for the third fugue — on the first or the fourth 8th-note of m. 82. To return on the first is preferable from the standpoint of accent, but does not delineate the beginning of the new subject; to return on the fourth shows the subject clearly but throws an unnatural accent onto that beat. If staying on the HW throughout, the only change which might be desirable is the addition of a high mixture on the fourth 8th-note of m. 82 (presuming that the lower-pitched mixture is already on). This does not alter the sound, but does give more brilliance to the running 16ths of the third fugue.

The relationship among the tempi of the three fugues has always been a topic of discussion. Musical considerations suggest a consistent pulse throughout the work to hold it together. The first and third fugues have the same quadruple metrical structure and the same number of measures. Letting the half note of the first equal the dotted quarter of the third suits the musical demands of both — the grandeur of the one and the sweep of the other; it also makes them equal in length.

The relationship of this tempo to the second fugue is more complex. Many performers have chosen to let the dotted half of this fugue conform to the basic pulse (the half note of the first). This makes the second fugue a technical *tour de force* whose details are too often unintelligible and which cannot be executed clearly in *organo pleno*. Arthur Mendel proposed that the half note of the first fugue equal the dotted quarter of the second so that the first subject would proceed at the same tempo in each of the three fugues⁴ — a very sensitive consideration, whose result is a tempo for the second fugue which allows its subtle cross-rhythms to be heard.

A third solution is to let the half note of the first equal the half note of

A pulse which cuts triply across a duple meter, as we propose, is an extension of this rhythmic complexity. Interestingly, it lines up exactly with the hemiolas in mm. 58 and 81, allowing a very graceful transition into the third fugue (half note of Fugue II = dotted quarter of Fugue III).

This tempo makes the first subject move half as slowly when it appears in the second fugue as it did in the first. This relates to the number of subject entries, which is half as many as in the first — a way of signing it again for Christ. These two signs are ratifications of each other — one is essential; the other, temporal.

An intensive study of any of the compositions of Bach's last years leaves us in complete awe of his musical genius. In one sense it seems impertinent to write about them, for we feel that we must, like Moses, take off our shoes before walking on this ground. In another sense, though, it would be wrong not to share what limited insight we may be brash enough to claim. And so this study is offered in humility, with the reminder that the Presence which we approach in this music is far greater than any of us comprehends.

NOTES

- ¹ Emile Mâle, *The Gothic Image*, trans. by Dora Nussey (New York: Harper & Row, Publishers, 1938), p. 14.
- ² Arnold Schering, "Bach und das Symbol," *Bach-Jahrbuch*, XXII, 1925; XXV, 1928; XXXIV, 1937.
- ³ *The Lutheran Hymnal* (St. Louis: Concordia Publishing House, 1941), p. 53.
- ⁴ *Kirchen-Gesangbuch* (St. Louis: Concordia Publishing House, 1907), p. 1.
- ⁵ The seven gifts are wisdom, understanding, counsel, fortitude, knowledge, godliness, and the fear of God.
- ⁶ The Jerusalem Bible (italics mine).
- ⁷ *Kirchen-Gesangbuch*, p. 109. Italics mine.
- ⁸ *Ibid.*, p. 129.
- ⁹ *Ibid.*, p. 123.
- ¹⁰ Albert Schweitzer, *J. S. Bach*, trans. by Ernest Newman, I (New York: Dover Publications, Inc., 1966), p. 322.
- ¹¹ Hans T. David and Arthur Mendel, eds., *The Bach Reader* (New York: W. W. Norton and Co., Inc., 1966), p. 165.
- ¹² Hermann Keller, ed., *J. S. Bachs Saemtliche Toccaten* (Leipzig: Edition Peters, 1956), p. 90, quoting from a manuscript.

(Continued, page 16)

JOHN HAMILTON

organ, harpsichord

CRITICAL ACCLAIM

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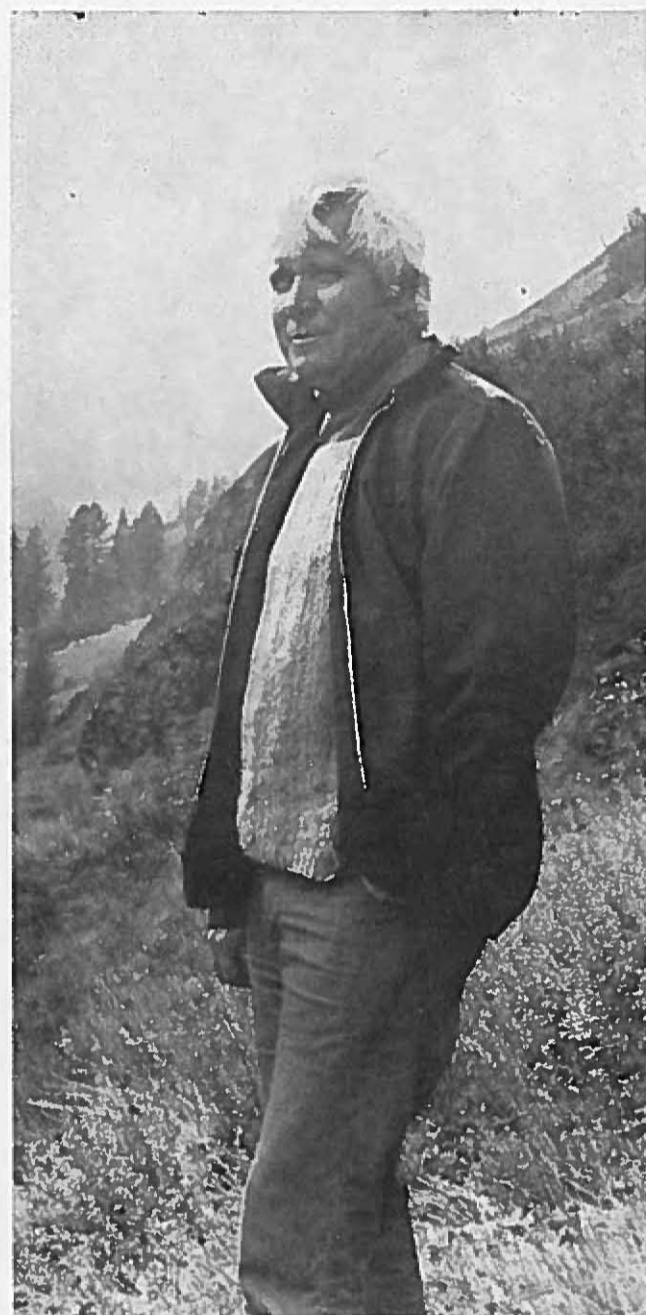
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Mr. Hamilton is Professor of Music, University of Oregon, Eugene.

Erste Deel.

1, 2, 3, 4. *preure.*

5, 6, 7, 8.

2. Deel.

9, 10, 11.

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Seminars and Workshops Featured at Boston AGO '76

The customary round of concerts and recitals at the A.G.O. National Convention this summer (June 21-25) will be supplemented by challenging seminars and workshops. The convention's program committee, whose efforts were coordinated by John Ferris of Harvard University, realized that church musicians look to their biennial meeting for stimulating professional experiences. Everyone will have opportunities to hear new music, discuss new liturgical directions, and become better acquainted with everything from Mozart to the native American organ and its music.

Eleven special seminars will be offered on a first-come, first-served basis at an additional fee to those convention registrants who wish to pursue a topic of particular interest to them. The seminars, with two exceptions, will meet for one hour each day, Tuesday through Friday. They have been so arranged that it will be possible to register for two seminars not running concurrently. Workshops, on the other hand, will be open as regular events to all who attend the convention. The workshops cover their material in one session.

Five of the seminars are dedicated to the literature and playing techniques of the principal historical epochs of organ music. Harald Vogel from the North German Organ Academy will discuss in his seminar the application of baroque performance practice concepts to German music of the 17th and 18th centuries. Contemporary theory and instruments will be correlated with old fingerings and pedal techniques. Mr. Vogel will also direct the participants' attention to matters of articulation, touch, rhythm and dynamics. At Old West Church (Fisk organ), where the seminar will be held, Mr. Vogel will play a recital of 17th century German music (Scheidemann, Tunder, Bruhns, Buxtehude) for the entire convention. André Isoir will cover French organ literature of the 17th and 18th centuries in his seminar. Mr. Isoir will listen to participants play prepared selections of their choice from the classic French repertoire and offer suggestions on stylistic matters. Part of his recital at Harvard University's Memorial Church (Fisk organ) will provide master illustrations of this music and later French repertoire. Both the Vogel and Isoir seminars meet two days for two and one-half hours each day. It is possible to register for both of these seminars.

Related to baroque performance practice is a seminar in organ continuo playing to be offered by John Gibbons, harpsichordist to Boston's Museum of Fine Arts. In addition to providing an exposition of general principles, Mr. Gibbons will coach students who wish to play for fellow seminar participants. Naturally, a knowledge of figured base is recommended.

No AGO Convention would be complete without the participation of Arthur Paister. His master classes are famous and conventioners will have an opportunity to observe his inimitable teaching techniques in a convention workshop. In addition, he will coach participants in his seminar on Romantic and Contemporary French organ literature. This seminar will make use of the large Reuter organ in Old South Church.

Readers of *The Diapason* are familiar with Robert Schuneman's illuminating observations on the interpretation of German Romantic organ music. He has been engaged for a seminar "Understanding German Organ Romanticism" to be illustrated with the Hook and Hastings organ at the Church of the Immaculate Conception. Liszt's Prelude and Fugue on BACH will be the point of departure for a discussion of specifications, registration, dynamics and expression. Those who cannot be accommodated in the seminar can still hear Mr. Schuneman's lecture on a complementary topic: "The Organ as Religious Symbol in 19th Century German Musical Aesthetics." The Immaculate Conception instrument will also be the scene of a major convention recital by Thomas Murray. He will play works of Mendelssohn, Franck and Elgar.

Contemporary organ repertoire will be served by Martha Folts in her seminar. She has planned an interesting combination of lecture, demonstration, coaching and discussion — some of it tied in to her convention recital. Students will be encouraged to come with a piece to play and a composer or two may be available to comment on pieces Ms. Folts will play at King's Chapel. Daniel Pinkham will present an Introduction

to the use of electronic media in a workshop for all conventioners. He will explain the resources of the synthesizer and offer examples illustrating the use of pre-recorded tape with chorus and/or organ.

Thomas Richner, organist of the Mother Church, is one of the few musicians who carries on a concert career as pianist and organist as well. His workshop discussion of keyboard technique and style will certainly find applicability far beyond the work which is to be his primary point of departure: Mozart's *Andante* in F, K. 616. This lecture demonstration will be offered twice during the convention week.

Directly related to the organist's role as church musician is Gerre Hancock's seminar on improvisation and service playing. He will provide guidelines for improvising preludes and free accompaniments on hymn tunes. Approaches to the creation of short interludes and more advanced contrapuntal forms will be discussed and illustrated. Mr. Hancock's workshop, open to the entire convention attendance, will summarize some of these principles of improvisation as they relate to service playing.

Fritz Noack will expound basic principles of organ design in his seminar. Recorded examples of the effect of different styles of scaling and voicing, as well as slides of case designs will explore the wide range of possibilities available. Both historic and contemporary organs will be examined. Even though the seminar will concern itself with essentials, a certain familiarity with technical vocabulary and the principal style periods will be necessary.

Both the history of an instrument and the music for it will be traced in Barbara Owen's workshop "The American Organ: An Instrument without a Literature?" Besides answering the question in the affirmative (with illustrative examples) she will outline the development of indigenous organ building in the 19th century.

All members of the American Guild of Organists will receive the convention brochure listing every event with descriptions of seminars and workshops. Non-members may be placed on the mailing list by writing to Ms. Margaret Krewson, 3 Apple Tree Drive, Plainville, MA 02762. Future issues of *The Diapason* will have further information on other seminars, workshops, anthem sessions, recitals and concerts at Boston AGO '76.

Appointments



Rosalind Mohnsen has been appointed organist and choir director of St. Joseph's Catholic Church, Belmont, Massachusetts. She holds the BME degree from the University of Nebraska and the MM degree and Performer's Certificate from Indiana University, where she is now a candidate for the DMA degree. She was formerly on the faculty of Westmar College, Le Mars, Iowa.

R. Joseph Wiessinger has been appointed Florida representative for the Reuter Organ Company. Mr. Wiessinger studied at Ohio State University with Gordon Wilson and Wilbur Held, and he has been associated with the Reuter firm in Lawrence, Kansas for over four years. He will reside in Clearwater.

New Organs

Basilica of Santa Maria de Guadalupe, Mexico City, Mexico. Under contract to Casavant Frères Limitée, St-Hyacinthe, Quebec, Canada. The Basilica is Mexico's national shrine; existing building is now rendered unsafe by shifting foundations, will be replaced by new structure designed to accommodate 10,000 people, scheduled for completion in October, 1976. The new organ is the largest ever built by Casavant; 6 manual divisions, 5-manuals and pedal, electro-pneumatic action. Negotiations carried out by Paul Falcon and Donald Corbett of Casavant and the most Reverend Guillermo Schulenberg, Abbott of the Basilica, and Alex Mendez, titular organist. Tonal design, scaling and voicing will be by Gerhard Brunzema, Jean-Claude Gauthier will make visual design, and Jean-Pierre Lemieux will coordinate production.

GRAND ORGUE

Violon 16' 61 pipes
Bourdon 16' 61 pipes
Montre 8' 61 pipes
Flute harmonique 8' 61 pipes
Flute a cheminée 8' 61 pipes
Viole 8' 61 pipes
Gros nasard 5-1/3' 61 pipes
Prestant 4' 61 pipes
Flute conique 4' 61 pipes
Grosse tierce 3-1/5' 61 pipes
Nasard 2-2/3' 61 pipes
Doublette 2' 61 pipes
Quarte de nasard 2' 61 pipes
Tierce 1-3/5' 61 pipes
Cornet V (MC) 185 pipes
Grosse fourniture VII 427 pipes
Fourniture VI 366 pipes
Cymbale V 305 pipes
Bombarde 16' 61 pipes
Trompette 8' 61 pipes
Clairon 4' 61 pipes
Echo au Grand Orgue

POSITIF

Quintaton 16' 61 pipes
Montre 8' 61 pipes
Bourdon 8' 61 pipes
Salicional 8' 61 pipes
Prestant 4' 61 pipes
Flute a fuseau 4' 61 pipes
Nasard 2-2/3' 61 pipes
Doublette 2' 61 pipes
Quarte de nasard 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 61 pipes
Sifflet 1' 61 pipes
Fourniture VI 366 pipes
Cymbal IV 244 pipes
Douçaine 16' 61 pipes
Trompette 8' 61 pipes
Clarinete 8' 61 pipes
Cromorne 8' 61 pipes
Clairon 4' 61 pipes
Echo au Positif
Tremblant

RÉCIT (Expressif)

Bourdon doux 16' 61 pipes
Principal étroit 8' 61 pipes
Bourdon 8' 61 pipes
Viole de gambe 8' 61 pipes
Voix céleste 8' 61 pipes
Flute douce 8' 61 pipes
Flute céleste 8' (TC) 49 pipes
Octave 4' 61 pipes
Flute octaviante 4' 61 pipes
Violins 4' 61 pipes
Nasard 2-2/3' 61 pipes
Octavin 2' 61 pipes
Tierce 1-3/5' 61 pipes
Petite Cornet (TC) III 147 pipes
Plein jeu VII 427 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Hautbois 8' 61 pipes
Voix humaine 8' 61 pipes
Clairon 4' 61 pipes
Echo au Récit
Tremblant

BOMBARDE

Montre 8' 61 pipes
Prestant 4' 61 pipes
Quinte 2-2/3' 61 pipes
Doublette 2' 61 pipes
Cornet V I (MC) 222 pipes
Fourniture VIII 488 pipes
Bombarde-en-chamade 16' 61 pipes
Trompette-en-chamade 8' 61 pipes
Clairon-en-chamade 4' 61 pipes
Echo a la Bombarde

SOLO (Expressif)

Principal 8' 61 pipes
Flute ouverte 8' 61 pipes
Viole d'orchestre 8' 61 pipes
Viole céleste 8' 61 pipes
Octave 4' 61 pipes
Flute 4' 61 pipes
Doublette 2' 61 pipes
Flute 2' 61 pipes
Fourniture VI 366 pipes
Harmoniques VIII 488 pipes
Bombarde Royale 16' 61 pipes
Trompette Royale 8' 61 pipes
Clairon Royal 4' 61 pipes
Cloches
Echo au Solo
ECHO (Expressif et flottant)
Flute conique 16' 61 pipes
Flute bouchée 8' 61 pipes
Viola 8' 61 pipes
Viola céleste 8' 61 pipes

Dulciane 8' 61 pipes
Unda maris 8' (TC) 49 pipes
Principal 4' 61 pipes
Flute a cheminée 4' 61 pipes
Doublette 2' 61 pipes
Seisquialtera II 122 pipes
Fourniture IV 244 pipes
Ranquette 16' 61 pipes
Cor anglais 8' 61 pipes
Chalumeau a cheminée 4' 61 pipes
Tremblant

PEDALE

Montre 32' 32 pipes
Contre bourdon 32' 32 pipes
Montre 16' 32 pipes
Contrebasse 16' 32 pipes
Soubasse 16' 32 pipes
Violon 16' (Grand Orgue)
Quintaton 16' (Positif)
Bourdon doux 16' (Récit)
Flute conique 16' (Echo)
Octavebasse 8' 32 pipes
Flute ouverte 8' 32 pipes
Bourdon 8' 32 pipes
Octave 4' 32 pipes
Flute a cheminée 4' 32 pipes
Flute 2' 32 pipes
Fourniture VI 192 pipes
Cymbale IV 128 pipes
Contre Bombarde 32' 32 pipes
Bombarde 16' 32 pipes
Bombarde 16' (Grand Orgue)
Douçaine 16' (Positif)
Basson 16' (Récit)
Trompette 8' 32 pipes
Hautbois 8' 32 pipes
Clairon 4' 32 pipes
Chalumeau 4' 32 pipes
Clairon 2' 32 pipes



Antony Garlick residence, Wayne, Nebraska. Built by Lynn A. Dobson, Lake City, Iowa. 2-manual and pedal, 10 stops, 12 ranks, mechanical action throughout, detached console.

MANUAL I

Metal Gedeckt 8'
Principal 4'
Mixture III

MANUAL II

Holzgedeckt 8'
Koppellöte 4'
Principal 2'
Gemshorn Quinte 1-1/3'
PEDAL
Rankett 16'
Holzgedeckt 8'
Choral Bass 4'

Berkeley Hills Lutheran Church, Pittsburgh, Pennsylvania. Built by Schlicker Organ Company, Buffalo, New York. 2-manual and pedal, 27 ranks, 25 stops. Console preparations for 6-stop choral organ division to be installed later in choir loft area. Dedicated by Paul Manz in recital on Nov. 17, 1975. Organist of church, David Archer.

GREAT

Principal 8' 61 pipes
Gedeckt 8' 61 pipes
Octave 4' 61 pipes
Rohrfloete 4' 61 pipes
Waldfloete 2' 61 pipes
Mixture III-IV 232 pipes
Trompette 8' 61 pipes
Chimes (Prepared)
Zimbelstern

SWELL

Rohrfloete 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Principal 4' (Prepared)
Spitzfloete 4' 61 pipes
Nasat 2-2/3' 61 pipes
Principal 2' 61 pipes
Terz 1-3/5' 49 pipes
Mixture III 183 pipes
Dulzian 16' (Prepared)
Schalmei 8' 61 pipes
Tremolo

PEDAL

Principal 16' 12 pipes
Subbass 16' 32 pipes
Principal 8' 32 pipes
Metallgedeckt 8' (prepared)
Choralbass 4' 32 pipes
Auszug 2'
Mixture III 96 pipes
Fagott 16' 12 pipes
Fagott 8'
Fagott 4'

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Holy Ghost Catholic Church, Hammond, Louisiana. Built by W Zimmer and Sons, Charlotte, North Carolina. 3-manual and pedal unit organ; Great and Swell divisions on right and Positiv on left side of chancel; setterboard combination action. Specification by Morris Spearman and Franz Zimmer in consultation with Thomas Sharp, choir director of church. Dedicated Sept. 28, 1975 in recital by Ronald Brothers.

SUMMARY

GREAT
Principal 8' 85 pipes
Gedackt-Koppelflöte 8' 73 pipes
Mixture III 1-1/3' 183 pipes

SWELL
Rohrflöte-Nachthorn 8' 73 pipes
Salicional 8' 49 pipes
Gemshorn 4' 73 pipes
Sesquialter II (TC) 98 pipes
Fagott-Trompette 16' 73 pipes

POSITIV
Spitzgedackt 8' 85 pipes
Principal 2' 61 pipes
Zimbal II 2/3' 122 pipes

PEDAL
Subbass 16' 12 pipes
Octave-Choral Bass 8' 44 pipes

GREAT

Principal 8'
Gedackt 8'
Octave 4'
Koppelflöte 4'
Superoctave 2'
Mixture III

SWELL

Rohrflöte 8'
Salicional 8'
Gemshorn 4'
Nachthorn 4'
Gemshorn 2'
Sesquialter II
Trompette 8'
Tremolo

POSITIV

Spitzgedackt 8'
Spillflöte 4'
Principal 2'
Nasat 1-1/3'
Octavelein 1'
Zimbal II
Tremolo

PEDAL

Subbass 16'
Octavbass 8'
Gedackt 8'
Choralbass 4'
Koppelflöte 4'
Fagott 16'
Trompette 4'

New Organs

The First United Methodist Church, Billings, Montana. Built by Schantz Organ Co., Orville, Ohio. 3-manual and pedal, electropneumatic action. Organ located in front of and behind screen at rear of chancel facing down nave, entire Great and Pedal divisions exposed in front of screen. Organ dedicated to memory of Clarence F. Wood, who donated the organ to the church. Choir directors of the church are Arthur Brandvold and Rosemary Fitzhugh, organist is Jeanette Varco. Instrument was completed in August, 1975.

GREAT

Pommer 16'
Principal 8'
Holz Gedackt 8'
Octave 4'
Spitzflöte 4'
Waldflöte 2'
Fourniture IV
Trompette 8'
Trompette en Chamade 8'
Chimes (Prepared)

SWELL

Viole de Gambe 8'
Viole Celeste 8'
Rohrflöte 8'
Spitzprincipal 4'
Nachthorn 4'
Octave 2'
Larigot 1-1/3' (from Scharf III)
Scharf III
Fagot 8'
Fagot 4' (Ext.)
Trompette en Chamade 16' (Gt.)
Trompette en Chamade 8' (Gt.)
Trompette en Chamade 4' (Gt.)
Tremulant

CHOIR

Erzähler 8'
Erzähler Celeste 8'
Nasonflöte 8'
Spillflöte 4'
Nasat 2-2/3'
Italian Principal 2'
Tierce 1-3/5'
Krummhorn 8'
Schalmei 4'
Trompette en Chamade 8' (Gt.)
Tremulant

PEDAL

Resultant 32'
Principal 16'

Subbass 16'
Pommer 16' (Gt.)
Octave 8'
Bourdon 8'
Pommer 8' (Gt.)
Choral Bass 4'
Bourdon 4'
Pommer 4' (Gt.)
Flachflöte 2'
Mixture II
Posaune 16'
Posaune 8' (Ext.)
Posaune 4' (Ext.)
Fagot 8' (Ch.)
Schalmei 4' (Ch.)

Sixth Reformed Church, North Haledon, New Jersey. Built by Schantz Organ Company, Orville, Ohio. 2-manual and pedal, 25 ranks, installed at back wall of chancel. Dedicated Sept. 28, 1975 in recital by John Rose.

GREAT

Principal 8' 61 pipes
Holzgedeckt 8' 61 pipes
Erzähler 8' 61 pipes (Enclosed)
Erzähler Celeste 8' (TC) 61 pipes (Enclosed)
Rohrflöte 8' (Swell)
Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Quinte 2-2/3' 61 pipes
Octavin 2' 12 pipes
Fourniture IV 244 pipes
Chimes

SWELL

Rohrgedeckt 16' 61 pipes
Rohrflöte 8' 12 pipes
Viola 8' 61 pipes
Viola Celeste 8' (TC) 49 pipes
Principal 4' 61 pipes
Rohrflöte 4' 12 pipes
Blockflöte 2' 61 pipes
Cymbel III 183 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Basson 8' 12 pipes
Claron 4' 12 pipes
Tremolo

PEDAL

Resultant 32'
Principal 16' 32 pipes
Bourdon 16' 32 pipes

Rohrgedeckt 16'
Principal 8' 12 pipes
Bourdon 8' 12 pipes
Rohrflöte 8'
Choralbass 4' 12 pipes
Rohrflöte 4'
Mixture II 64 pipes
Basson 16'
Basson 8'
Basson 4'

William D. Miller, Inc.: Faith Lutheran Church, Lincoln, Nebraska. 2-manual and pedal, "Electro-magnetic action," in rear balcony with Great and Pedal exposed, stop-tab console. Dedicated Sept. 22, 1974, recital by Charles W. Ore.

GREAT

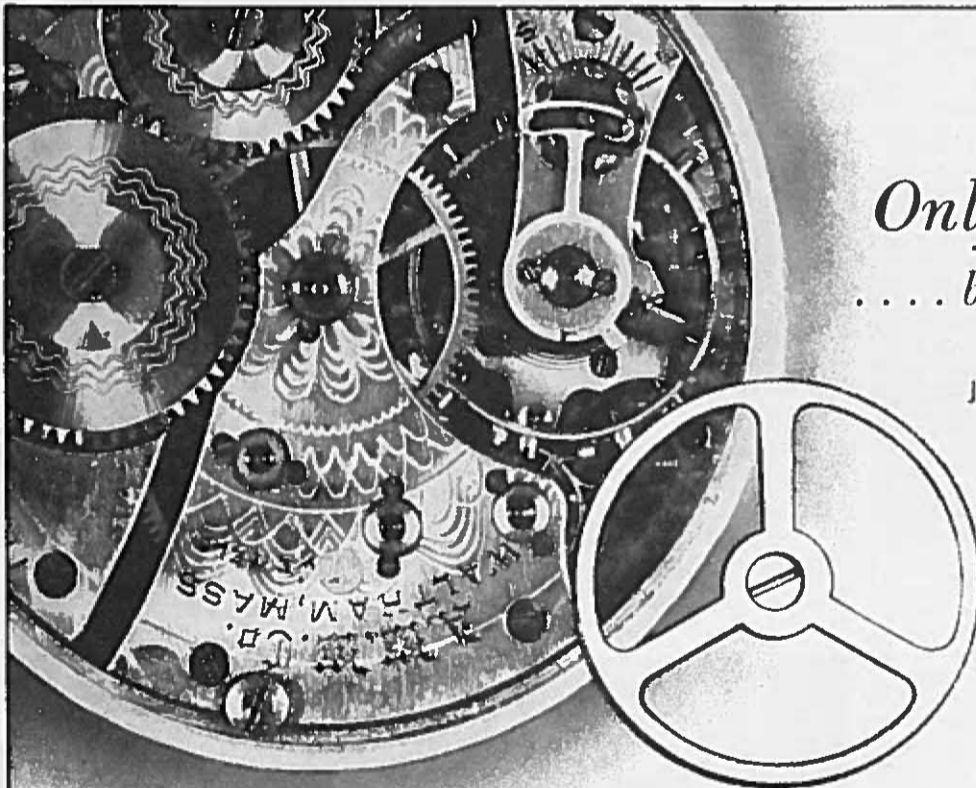
Gedeckt 8' 61 pipes
Quintaton 8' 61 pipes
Gamba 8' 61 pipes
Octave 4' 61 pipes
Quint 4' (sic) 12 pipes
Koppelflöte 4' 61 pipes
Flachflöte 2' 61 pipes
Mixture III 183 pipes
Trumpet 8' 61 pipes
Claron 4' 12 pipes
Chimes

SWELL

Rohrbass 16'
Rohrflöte 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste 8' 49 pipes
Geigen Octave 4' 61 pipes
Nachthorn 4' 61 pipes
Violino 4' 12 pipes
Nasat 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Terz 1-3/5' 61 pipes
Mixture III (Wired)
Clarinete 8'
Fagot 8' 61 pipes
Schalmei 4' (sic) 61 pipes
Trumpet 8' (Great)
Tremulant (adjustable)

PEDAL

Resultant 32'
Subbass 16' 32 pipes
Rohrflöte 16'
Diapason 8' 32 pipes
Bassflöte 8' 12 pipes
Quint 8' (sic)
Viol 8'
Choralbass 4' 32 pipes
Mixture II 64 pipes
Posaune 16' 12 pipes
Schalmei 4'



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It will certainly be a great surprise for most organists to discover that the theme of Bach's beloved organ fugue in B-minor, BWV 544, is an exact quotation from an East Slovakian folksong. And, a special characteristic of this case is that the answer of the fugue subject at the fifth is exactly like the continuation of the folksong. Many Slovakian folksongs repeat the opening melody at the interval of the 4th or the 5th, and also frequently the text.

(See example below)

Indeed it would be most difficult to establish the source of Bach's inspiration for this fugue. Even though the similarity of the fugue subject to the folksong is really astounding, all conjectures about the influence of it on Bach can nevertheless only establish a certain degree of probability or possibility.

First of all, Bach's affection for the use of good, foreign melodies is well known. In the organ works, for example, one need only remember the *Fugue in B minor on a Theme of Corelli*, the

Fugue in G minor on a Theme of Legrenzi, the five concerto transcriptions, or the theme of the *Passacaglia* from A. Raison. It is safe to say that Bach also loved folksongs, as is shown, for example, by his use of a Dutch folksong in the subject of the *Fugue in G minor* (BWV 542), or by his insertion of the beloved *Quodlibet* at the end of the *Goldberg Variations*. Various movements from the suites and partitas have outspoken dance characteristics, and they could also be thoroughly related to certain areas of slavic folklore.

Secondly, another fact should be weighed here. In the second half of the

17th century and the entire 18th century, a growing number of musicians from slavic countries — both composers and instrumentalists — began to appear in European musical circles. These musicians, whose presence in Europe has now been established by recent research, were mostly from Bohemia, Silesia, and Poland, but there were also many from Slovakia. Their origins and the continuing connection of these masters with their native folk music is well known, and it produced a worthwhile and special character to their music. It is also known that Bach had contact with old Bohemian music. He had several students from the area, and he knew, for

example, the great reputation of J. F. Seeger in Prague. Conversely, Seeger used five themes from Bach's organ and keyboard works for his own fugues. It could be assumed (without certainty), that the forgotten Slovakian master, Jan Francisci (1691-1758), who received a very prominent place in Mattheson's *Ehrenpforte*, could have been a student of Bach.

A further possibility, which should not be overlooked here, and which has often played a fateful role in the history of musical composition, is that Bach might have accidentally heard the tune sung or played. For hundreds of years, and until the beginning of our present century, the vocation of the wandering craftsman was loved in Slavic countries, chiefly because of the opportunity it gave many to escape the centuries-long oppression by foreign powers. Whether Bach might have chanced to hear a wandering Slovakian wire-puller, plumber, metal worker, or glass worker, of which there were many in Germany at the time, remains a distinct possibility.

In any case, the very form and character of the B minor fugue subject, with its quietly flowing 8th notes, is unique among Bach's organ works, and it does have a song-like character.



Text: *Nebudem sa ženit ešte
bo ma žiadne dievča nechce
u háje...*

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GREAT
Principal 8' 61 pipes
Hohlfloete 8' 61 pipes
Dolce 8' 61 pipes
Octave 4' 12 pipes
Blockflöte 4' 61 pipes
Twelfth 2-2/3' 7 pipes
Super Octave 2' 5 pipes
Mixture III (Wired)
Chimes

SWELL
Bourdon (TC) 16'
Stoppedflöte 8' 61 pipes
Gamba 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Prestant 4' 61 pipes
Nazard 2-2/3' 61 pipes
Quint 1-1/3'
Piccolo 2' 61 pipes
Flute 1'
Oboe 8' 61 pipes
Clarion 4' 12 pipes
Tremulant

PEDAL
Resultant 32'
Subbass 16' 32 pipes
Principal 8'
Bass flöte 8'
Dolce 8'
Choralbass 4'
Oboe 8'
Clarion 4'



First Unitarian Church, Ithaca, New York. Built by Hellmuth Wolff (Opus 16) of Montreal, Quebec, Canada. 2-manual and pedal, mechanical action throughout, free standing and encased on a newly-created stage in church, replaces 1933 Möller organ. Design and finishing by Hellmuth Wolff; Frank L Eldridge Jr. is minister of music for church. Dedicated Nov. 9, 1975 in recital by Mireille Lagacé of Montreal. 56-note key compass, 30-note pedal compass.

Christ United Methodist Church, Wau-seon, Ohio. Built by Cannarsa Organ, Inc., Hollidaysburg, Pennsylvania. 2-manual and pedal, four divisions, 23 ranks, casework and some pipework of old organ utilized. Dedicated Sept. 21, 1975.

GREAT
Principal 8' 61 pipes
Hohlfloete 8' 61 pipes
Dulciana 8' 61 pipes
Octave 4' 61 pipes
Flute d'Amour 4' 61 pipes
Super Octave 2' 61 pipes
Mixture III-IV 20 pipes
Chimes

SWELL
Gedect 8' 61 pipes
Salicional 8' 61 pipes
Celeste 8' 49 pipes
Floete 4' 61 pipes
Principal 4' 61 pipes
Floete A Bec 2' 61 pipes
Zimbel II 1' 122 pipes
Trumpet 8' 61 pipes
Hautbois 4' 61 pipes
Tremulant

ANTIPHONAL
Rohrgedect 8' 61 pipes
Principal 4' 61 pipes
Rohrfloete 4' 12 pipes
Octav 2' 12 pipes

PEDAL
Bourdon 16' 32 pipes
Lieblich Gedect 16' 12 pipes
Octave 8' 32 pipes
Gedect 8' 12 pipes
Choral Bass 4' 12 pipes
Contra Trumpet 16' 12 pipes

GRAND ORGUE
Bourdon 16'
Montre 8'
Flute a cheminée 8'
Prestant 4'
Flute Sylvestre 2'
Fourniture IV
Trompette 8'

RECIT EXPRESSIF
Bourdon 8'
Flute a cheminée 4'
Doublette 2'
Nazard 2-2/3' (from Sesquialtera)
Sesquialtera II
Larigot 1-1/3'
Cymbale II-III
Cromorne 8'
Rossignol
Tremulant

PEDALE
Soubasse 16'
Montre 8'
Flute a cheminée 8' (Grand Orgue)
Prestant 4'
Fourniture V
Bombarde 16'
Trompette 8' (Grand Orgue)

First United Methodist Church, Lynch-burg, Virginia. Under contract to Green-wood Organ Company, Charlotte, North Carolina. 2-manual and pedal, replaces 1928 Kilgen organ. Specification by Dorothy Tucker, church organist, and Norman A. Greenwood; installation planned for mid-1976.

Springfield Baptist Church, Greenville, South Carolina. Under contract to Green-wood Organ Company, Charlotte, North Carolina. 2 manuals and pedal divided on each side of choir loft, to replace former Greenwood organ destroyed by fire in 1973. Installation planned for spring of 1976.

GREAT
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Prestant 4' 61 pipes
Doublette 2' 61 pipes
Mixture III 183 pipes
Chimes

SWELL
Rohrgedect 8' 61 pipes
Salicional 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Principal 4' 61 pipes
Rohrfloete 4' 12 pipes
Flageolet 2' 12 pipes
Larigot 1-1/3'
Krummhorn 8' 61 pipes
Tremolo

PEDAL
Bourdon 16' 32 pipes
Lieblich Gedect 16' (Swell) (Prepared)
Octave 8' (Prepared)
Bourdon 8' 12 pipes
Choralbass 4' (Prepared)
Bourdon 4' 12 pipes
Octavin 2' (Prepared)

GREAT
Principal 8' 61 pipes
Bourdon 8' 61 pipes
Dulciana 8' 61 pipes
Prestant 4' 61 pipes
Doublette 2' 61 pipes
Mixture III (19-22-26) 183 pipes
Chimes

SWELL
Gedect 8' 85 pipes
Salicional 8' 61 pipes
Voix Celeste (TC) 8' 49 pipes
Geigen Principal 4' 61 pipes
Gedect 4'
Nazard 2-2/3'
Flageolet 2'
Larigot 1-1/3'
Trompette 8' 61 pipes
Tremolo

PEDAL
Bourdon 16' 32 pipes
Lieblich Gedect 16' 12 pipes (Swell)
Octave 8' 32 pipes
Bourdon 8' 12 pipes
Gedect 8' (Swell)
Choralbass 4' 12 pipes
Octavin 2' 12 pipes

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* indicates 1954-56 pipework
** indicates 1975 pipework

GREAT

- Quintaten 16' *
- Principal 8' *
- Flute Harmonique 8'
- Gemshorn 8'
- Gemshorn Celeste
- Octave 4' *
- Quintaten 4' *
- Twelfth 2-2/3' *
- Fifteenth 2' *
- Fourniture IV *
- Trompette 8' *
- Chimes
- Harp
- Celesta
- Tremulant

SWELL

- Gedeckt 16'
- Principal 8' **
- Salicional 8'
- Voix Celeste 8'
- Flauto Dolce 8'
- Gedeckt 8'
- Principal 4' *
- Flauto Traverso 4'
- Nazard 2-2/3'
- Flageolet 2'
- Plein Jeu III *
- Contra Fagot 16' *
- Trompette 8' *
- Oboe 8'
- Vox Humana 8'
- Clairon 4' *
- Tremulant

CHOIR

- Principal 8'
- Dulciana 8'
- Unda Maris 8'
- Concert Flute 8'
- Flute Celeste 8'
- Rohrflöte 4' *
- Piccolo 2'
- Tertian II *
- Clarinet 8'
- Tremulant

POSITIV

- Holzgedeckt 8' **
- Prestant 4' **
- Koppelflöte 4' **
- Oktav 2' **
- Quintflöte 1-1/3' **
- Sesquialtera II **
- Cymbale III **
- Krummhorn 8' **

ANTIPHONAL

- Geigen Principal 8'
- Viole d'Amour 8'
- Vox Angelica 8'
- Melodia 8'
- Octave 4'
- Waldflöte 4'
- Fifteenth 2'
- Trumpet 8'
- Tremulant

PEDAL

- Resultant 32'
- Subbass 16'
- Bourdon 16'
- Quintaten 16' (Great)
- Gedeckt 16' (Swell)
- Octave 8' **
- Major Flute 8'
- Bourdon 8'
- Quintaten 8' (Great) *
- Gedeckt 8' (Swell)
- Choral Bass 4' **
- Quintaten 4' (Great) *
- Mixture III **
- Trombone 16' (Great) *
- Fagot 16' (Swell) *
- Trompeta (Great) *
- Fagot 8' (Swell) *
- Fagot 4' (Swell) *
- Chimes
- Bourdon 16' (Antiphonal)
- Bourdon 8' (Antiphonal)



Smith College, Northampton, MA: built by Andover Organ Co., Methuen, Massachusetts. 2-manual and pedal, mechanical key and stop action, manual compass 56 notes, pedal compass 32 notes. Instrument self-contained on movable platform for use in John M. Greene Hall. Pipe screening with gold letters removable. Dedicated May 4, 1975. Organist of the college: Vernon Gotwals.

MANUAL I

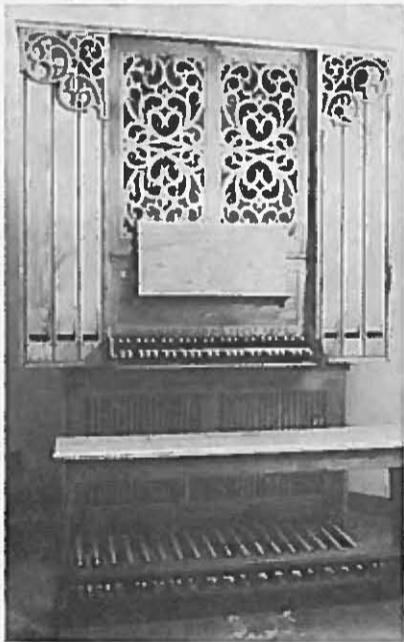
- Bourdon 8'
- Principal 4'
- Mixture III

MANUAL II

- Gedeckt 8'
- Rohrflöte 4'
- Principal 2'
- Larigot 1-1/3'

PEDAL

- Sub Bass 16'
- Gedeckt Bass 8' (ext. of 16')
- Choral Bass 4' (ext. of 16')



Meredith College, Raleigh, North Carolina. Built by Norman Ryan, Winston-Salem, North Carolina. 2-manual and pedal practice organ; Chimney Flute 8' on Man. I, Metal Gedeckt 8' on Man. II, and Wood Gedeckt 8' in Pedal. Casework of solid oak, fumed and oiled, crown molding decorated in gold leaf and viridian; all woods used grown in local county, harvested and dried under supervision of Mr. Ryan. Action mechanical throughout. Negotiations for the college handled by David Lynch, chairman of music department.

Letters to Editor

(Continued from p. 2)

December 18, 1975

To the Editor:

I am trying to locate electronic circuit diagrams, mechanical drawings, and other technical information for the Everett Orgatron Organs, and Model STM-1 in particular, that were produced by the Everett Piano Company up to about 1945, when they sold the patent rights to the Wurlitzer Company. Neither of these companies has kept any of the prints or other data, and any to be found will have to come from persons or organizations fortunate enough to have them still in hand.

I have some information and some diagrams now, both electronic and mechanical, that I would lend to be copied and returned, and would expect to copy and return any material loaned to me. If anyone can help, I would be most appreciative to have them write me.

Yours with sincere thanks.

Sheldon H. Cushing
400 Brook Street
Westbrook, Maine 04092

The following letter was forwarded to us by Dr. Roberta Bitgood, president of the American Guild of Organists. The entire letter is reprinted here in the hope that some of our readers will be able to answer the questions contained therein, and which we are unable to answer. If anyone has information about the subject of the letter, they are urged to write to Dr. Bitgood at First Congregational Church, 145 Capital Avenue N.E., Battle Creek, Michigan 49017. — Ed.

Dec. 30, 1975

Dear Dr. Bitgood:

Mr. Edgar C. Crowle, of Jackson (Mich.), has referred us to you.

We are very much interested in learning about the Guild of Former Pipe Organ Pumpers. When I worked for the Battle Creek Enquirer and News, and, later, for the Battle Creek Moon-Journal, at least two men in Battle Creek were members. It is my recollection that one of them was Carl Montgomery, who managed the Post Tavern.

As a member of the Bicentennial Committee for Jackson's First Congregational Church, I became interested upon learning that one of our members, Mrs. Cecile Cooper, had pumped the organ there — when she was five years old — for her father, The Rev. E. L. Chamberlin, a musical evangelist.

Mr. Crowle pumped a church organ in Penzance, England, for his father, as a boy.

Is the Guild still in existence? Are all former pump-organ pumpers automatically members? This is an extremely interesting subject. Thank you for any information you can give us.

Kathryn E. Frank
Jackson Public Library
Jackson, Michigan

January 14, 1976

To the Editor:

Henk Badings' two best pieces were not included in Marilou Kratzenstein's interesting survey of music from the Netherlands.

Ricecar and the jazzy Introduction and Variations on "Morning Has Broken" are published by Donemus and available from Peters Editions. The latter may be especially interesting to young people who know the Gaelic tune only in Cat Stevens' pop hit.

Fred Tulan
Stockton, California

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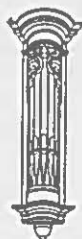
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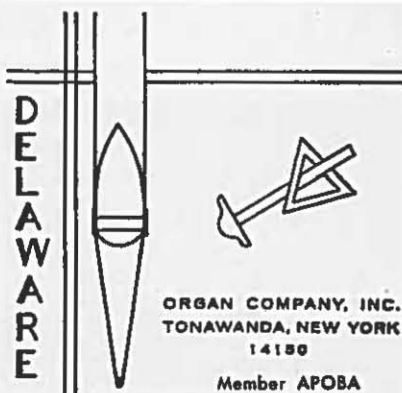
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Bach Symbolism

(Continued from p. 8)

¹⁸ The basis of the *ritornello* principle is the very clear juxtaposition of sections based on a head-motive (in a concerto, these are given to the full orchestra) and digressions which contrast with it (the solo or *concertino* portion). Bach's Italian Concerto is a good example of his concept of the form.

¹⁴ *The Lutheran Hymnal*, p. 53.

¹⁵ Indeed, the second subject is prefigured exactly in the lowest voice in mm. 21-22 of the first fugue.

¹⁶ Curiously, the first note of the first subject appears either as a whole note or as a half note.

¹⁷ This page of the original publication is reproduced in *The Bach Reader*, p. 165, and in Harold Gleason, *Method of Organ Playing* (5th ed.; New York: Appleton-Century-Crofts, 1962), p. 257.

¹⁸ *The Lutheran Hymnal*, p. 53.

¹⁹ All sources agree that in the sharply dotted "French style" the long note is separated from the short one:



An example of this in the music of Bach is the first movement of the *French Overture*. In the E-flat Prelude Bach wrote (and probably engraved) slurs:



This is discussed in Thurston Dart's *The Interpretation of Music* (New York: Harper & Row, Publishers, 1966), p. 81.

²⁰ That it was possible within his notational system is shown by the medial cadence of the Canzona, BWV 588, mm. 70-71.

²¹ Arthur Mendel, "A Note on Proportional Relationships in Bach Tempi," *The Musical Times*, December, 1959, pp. 683-685.

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John David Peterson is assistant professor of music at Ohio Northern University, Ada, Ohio.

St. Cross Episcopal Church, Hermosa Beach, CA: built by Wicks Organ Co., Highland, Illinois. 4-manual and pedal, three manual and pedal divisions of the main organ across from each other at sides of chancel with Great and portions of Pedal exposed, Antiphonal division encased in gallery. Direct-Electric action. Design collaboration by organist of church,

GREAT

Holzgedackt 16' 61 pipes
Prinzipal 8' 61 pipes
Bourdon 8' 61 pipes
Oktav 4' 61 pipes
Nachthorn 4' 61 pipes
Weitprinzipal 2' 61 pipes
Mixtur III 183 pipes
Bombarde 17 pipes
Holz Violone Celeste 8' (Antiphonal)
Spitzflöte 8' (Antiphonal)
Rohrpommer 4' (Antiphonal)
Traversflöte 2' (Antiphonal)

SWELL

Holzgedackt 16'
Rohrflöte 8' 61 pipes
Gamba 8' 61 pipes
Gamba Celeste 8' 49 pipes
Flute Harmonique 4' 61 pipes
Fugara 4' 61 pipes
Nacht Quint 2-2/3' 61 pipes
Blockflöte 2' 61 pipes
Tierce 1-3/5' 61 pipes
Larigot 1-1/3' 12 pipes
Septieme 1-1/7' 61 pipes
Piffaro II 122 pipes
Basson 16' 61 pipes
Trompette 8' 61 pipes
Harfen Regal 8' 61 pipes
Schalmey 4' 61 pipes

CHOIR

Holzgedackt 16' 61 pipes

New Organs



St. Peter's Lutheran Church, Forestville, Wisconsin. Built by Ronald Wahl, Appleton, Wisconsin. 2-manual and pedal. Case is of hand-rubbed solid white oak; pipe shades, foot shades and second manual doors designed and carved in oak by Kenneth Greenberg using white oak leaf motif; manuals of boxwood and ebony, flat pedalboard of maple and rosewood, hand-turned stopknobs of rosewood, keydesk and music rack of walnut, rosewood and maple. Organ is tuned in a well-tempered system, manual chest arranged in major thirds according to polished tin facade. Open pipes cut to length, stopped pipes have soldered-on caps. Winding system has solid wood trunks fed by weighted reservoir. Manual key compass is 58 notes, pedal compass is 30 notes. Stop action has wooden rollers and tracers, wood trackers are used. Ronald Kostichka is organist of the church.

MANUAL I

Principal 8'
Rohrflöte 8'
Octave 4'
Small Octave 2'
Mixture III-IV 1-1/3'
Schalmey 8'

MANUAL II

Gedackt 8'
Spitzflöte 3'
Waldflöte 2'
Larigot 1-1/3'

PEDAL

Subbass 16'
Flöte 8'

Gemshorn 8' 61 pipes
Gemshorn Celeste 8' 61 pipes
Holzgedackt 8' 12 pipes
Spitzgamba 4' 61 pipes
Holzgedackt 4' 12 pipes
Harfen Prinzipal 2' 61 pipes
Cymbel II 122 pipes
Cromorne 8' 61 pipes

ANTIPHONAL

Holzprinzipal 8' 61 pipes
Holz Violone Celeste 8' 61 pipes
Spitzflöte 8' 61 pipes
Viola Pomposa 4' 61 pipes
Rohrpommer 4' 61 pipes
Traversflöte 2' 61 pipes
Mixtur III 183 pipes
Tiercino II 122 pipes
Choralbrass 16'
Festival Trompette 8' 61 pipes
Choralbrass 8' 61 pipes
Kopffregal 8' 61 pipes
Choralbrass 4' 12 pipes

PEDAL

Subbass 32'
Contra Gedackt 32'
Prinzipal 16' 32 pipes
Bourdon 16' 32 pipes
Holzgedackt 16'
Prinzipal 8' 12 pipes
Bourdon 8' 12 pipes
Gamba 8'
Gemshorn 8'
Choralbass 4' 32 pipes
Bourdon 4' 12 pipes
Choralbass 2' 12 pipes
Mixtur IV 56 pipes
Contra Basson 32' 12 pipes
Bombarde 16' 32 pipes
Basson 16'
Bombarde 8' 32 pipes
Cromorne 8'
Bombarde 4' 12 pipes
Harfen Regal 4'

Choral Music for the Bicentennial

Reviewed by Victor Weber

The year 1776 has never inspired much enthusiasm in the minds of musicians: if the date were to appear on a music history exam, most prospective scholars would be hard-put to identify its musical significance. However, none of us would be so hard-put in this, the year of the bicentennial celebration of 1776. From the desks of rectors, music department chairmen, and bureaucrats concerned with the culture of politics (or the politics of culture), the decree has been issued: 1976 will be a year filled with concerts of American music. One might speculate that at no time in the history of western music will there have been more testing of a cultural heritage than the one we shall all inflict on the tradition of American music this year.

There seems little doubt, if one is properly respectful of recent issues by publishing houses, that the music of William Billings will be amply heard this year. Particularly valuable are the editions of Billings' works by Leonard Van Camp (the series is packaged as "Sacred Choral Music from Colonial America" and published by Concordia, 3558 South Jefferson Avenue, Saint Louis, 63118). Van Camp's devotion to Billings seems at times to be a bit indiscriminate:

(Billings' sense of humor and his unflagging enthusiasm are a part of the flavor of his spirited musical offerings. His understanding of the voice and of choral techniques is amazing for his time. Billings' perceptive grasp of the abilities and the musical taste of amateurs accounts for the eager acceptance of his pieces by singers today . . .

But it is not necessary to buy Van Camp's promotional effusions in order to appreciate the thoroughness of his scholarly editing procedures and the very helpful "performance suggestions" which are included in almost all of the Concordia publications.

Equally noteworthy is the series titled *The Western Wind American Tune-Book*, edited by Lawrence Bennett (Broude Brothers Limited, New York). Bennett's editorial procedures are as impressive as Van Camp's. And his selection of materials seems more varied, less predictable. While he is unable to avoid the temptation of that great New Englander, William Billings, he also taps the Pennsylvania collection known as *Wyeth's Repository* for some fascinating two and three-part folk hymns (one with violin obligato) and the particularly beautiful set of "Songs of Tribulation."

(One wonders why, in this year of years, Broude Brothers has not included any American music in its excellent historical series "Music of the Great Churches," which includes anthems from the repertoires of St. Stephen's, Vienna; St. Mark's, Venice; Santa Maria Maggiore, Rome; St. Thomas', Leipzig; St. Paul's, London; Westminster Abbey; and St. Peter's, Rome. God forbid that in our two-hundred year history we have produced no "great churches" or music worthy of comparison with that of the churches of Europe.)

Also worthy of mention are Herbert Colvin's editions of William Billings (published by Elkan Vogel, Inc., Bryn Mawr, Pennsylvania, 19010), and an interesting collection (forty-two selections), snappily titled *Ye Olde New England Psalm-Tunes: 1620-1820*, published by Oliver Ditson Company (Theodore Presser Co., Sole Representative, Bryn Mawr, Pennsylvania).

After plundering the musical archives of colonial and revolutionary America, most of us will be ready for some adventures in the twentieth century. While repertory selections won't be unlimited (*requiescat* Charles Ives), some new considerations should be added to our lists of works by Pinkham, Hovhaness, et. al.

Elkan-Vogel (Bryn Mawr, Pennsylvania, 19010) has recently published two intriguing works by William Albright. "Father, We thank Thee," for unison choir, soloist, or congregation, with piano or organ accompaniment, and optional instruments (which can include harp, glockenspiel, celesta, vibraphone, handbells, acoustic guitar, tuned goblets, electric piano, etc.), is built around a haunting melody (text from the Greek *Didache* in English translation), which is set into a typically Albrightian sound texture of both determined and/or aleatoric nature. Albright's "An Alleluia Super-Round" (for eight or more singers and instruments) consists of twenty-three short melodic fragments, which are to be performed according to the composer's specific instructions in sequence as a canon. He provides optional instrumental materials, also of a quasi-canonic nature, for performance use as well. The textural possibilities of the piece are at once abundant and challenging: the piece will succeed according to the imagination and independent thinking of each choral and instrumental participant and their conductor.

Donald Martino's *Seven Pious Pieces* (E. C. Schirmer Music Company, Boston) are settings of the spiritual poetry of Robert Herrick. While Martino's setting will not satisfy the most relentlessly *avante-garde* among us, his style seems beautifully vocal, as it combines stringent, linearly-created dissonances, with surprisingly lush resolutions into clear triadic chordal harmonies. The pieces are difficult (optional piano accompaniments may alleviate some of this problem) — but they appear to be well worth the trouble of careful rehearsal: they will have an immediate, communicative appeal, even to listeners whose ears are still not attuned to the twentieth century.

Daniel Moe's four settings of *William Penn Reflections*, "The Glory of this Day," "Whether Young or Old," "Let your Eye be to the Lord," and "A Man of Integrity." (Augsburg Publishing House, Minneapolis, Minnesota), will be a strong addition to any choir's 1976 repertory. His strongly rhythmic style and frequent use of canonic phrase beginnings will sound familiar to devotees of the art of American fuguing tunes; but the harmonies he produces are decisively "modern."

When all is said, it is clear that there could be worse fates than to be an American choral musician in 1976. And when all is sung, we can hope optimistically that both we, our choirs, and our tradition, will have withstood the test of the bicentennial. If your circumstances have made you more pessimistic, take heart from the fact that you are less than a year's time away from a happy return to European normalcy, and that you will never live through another American centennial celebration.

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Houghton College, Houghton, N.Y.
Houghton Wesleyan Methodist Church

5 FEBRUARY

Dana Robinson, St Thomas Church, New York, NY 12:10 pm
Virgil Fox, Florida Southern College, Lakeland, FL 8:15 pm
Odile Pierre, Southwestern College, Winfield, KS
Charles Benbow, Minsk, USSR

6 FEBRUARY

Antone Godding, Grace Episcopal, Ponca City, OK 7:30 pm
"Back to Back Bach," organists William Beck, Marcia Farmer, Dorothy Hester and Karen McKinney, First Congregational, Los Angeles, CA 6-10 pm
Peter Planyavsky, Schoenberg Hall, UCLA, Los Angeles, CA 8:30 pm

7 FEBRUARY

Frederick Swann, for Madison, WI AGO
Odile Pierre, RLDS Auditorium, Independence, MO 8 pm
Antone Godding, workshop, Grace Episcopal, Ponca City, OK 9 am
Paul Pisk, lecture, "Bach in Our Time," First Congregational, Los Angeles, CA 10 am; followed by Preethi de Silva, harpsichord, 8 pm
Gillian Weir, St Alban's Abbey, England

8 FEBRUARY

Peter Planyavsky, Old West Church, Boston, MA 3:30 pm
The Cambridge Quartet with organ and orchestra, Christ Church, South Hamilton, MA 5 pm
Charles Krigbaum, portative organ; string ensemble; Sprague Hall, Yale U, New Haven, CT 8:30 pm
Allen Mills, Cathedral of All Saints, Albany, NY 4:30 pm
Elaine Marie Sheehan, soprano, Holy Trinity Lutheran, Buffalo, NY 5 pm
John Weaver, Temple Emanu-El, New York, NY 3:30 pm
Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
Alto Rhapsody, Song of Destiny by Brahms, St Bartholomew's Church, New York, NY 4 pm
William Whitehead, Cathedral of St John the Divine, New York, NY 4:30 pm
Cantata 97 by Bach; Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm
Gail Walton, St Thomas Church, New York, NY 5:15 pm
LornaLee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm
Singing City Choir, Elaine Brown, dir; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

Lynne Maust Scott, clarinet; Karl Harsney, piano; Trinity United Church of Christ, Hanover, PA 3:30 pm
William Herring, St Winifred Church, Mt Lebanon, Pittsburgh, PA 3 pm
Festival of Hymns, James Evans, dir; Mt Lebanon United Presbyterian, Pittsburgh, PA
Virginia Reinecke, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Desmond Alston, violinist, Lutheran Church of the Reformation, Washington, DC 3 pm
Choirs of Trinity, Concord and Our Redeemer Churches (Lexington, MA), Washington Cathedral, Washington, DC 10:30 am; Choir of All Saints Church (Worcester, MA, 3:30 pm
William McGowan, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Nana Eubanks, Christ Church Cathedral, New Orleans, LA 4 pm
Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Kenneth Sass, Central United Methodist, Detroit, MI 4 pm
Lange Early Music Ensemble, First Congregational, Grand Rapids, MI 4 pm
Church Music Workshop, School of Music, Indiana U, Bloomington, IN (thru Feb 11)
Dexter Bailey, organ; Donald Peck, flute; St Matthew's Lutheran, Chicago, IL 3:30 pm
George Baker, St John's Lutheran, Lincolnwood, IL 4 pm
Junior Choir Festival, Faith Lutheran, Glen Ellyn, IL 4 pm
Frederick Swann, masterclass for Madison, WI AGO
George Ritchie, Clavierübung III by Bach, Concordia Teachers College, Seward, NB 8 pm
Children's Chorale, Duane Wolfe, dir; St John's Cathedral, Denver, CO 4 pm

Ludwig Altman, First Presbyterian, San Anselmo, CA 8 pm
Hans Kalafusz, violin; Bach Festival Orchestra, Lauris Jones, dir; First Congregational, Los Angeles, CA 8 pm
Ladd Thomas, Seventh-Day Adventist Church, La Mesa, CA
I Like the Sound of America by Flo Price, junior folk musical, La Jolla Presbyterian, La Jolla, CA 4 pm
Charles Benbow, Kiev, USSR

9 FEBRUARY

Robert Carwithen, George Markey, Eugene Roan; organ works by Bolcom, Buck and Sowerby; Westminster Choir College, Princeton, NJ 8 pm
James Moeser, Plymouth Congregational, Lawrence, KS 8 pm

10 FEBRUARY

John Pagett, Fifth Avenue Presbyterian, New York, NY 12 noon
Coronation Anthems by Handel, St Thomas Church, New York, NY 7:30 pm
Jon Gillock, all-Messiaen, Church of the Ascension, New York, NY 8 pm
Henry Cook, Tenth Presbyterian, Philadelphia, PA 12:05 pm
Odile Pierre, St Mark's Lutheran, Williamsport, PA
Virgil Fox, Marina Auditorium, Panama City, FL 8 pm
George Baker, Southern Oregon College, Ashland, OR
Mass in B minor by Bach, First Congregational, Los Angeles, CA 7:30 pm

11 FEBRUARY

George Grice Jr, tenor, South Congregational, New Britain, CT 12:05 pm
Music of Henry Purcell, St Thomas Church, New York, NY 12:10 pm
LornaLee Curtis, all-Bach, The Juilliard School, New York, NY
Clifford Thomson, baritone, St John's Episcopal, Washington, DC 12:10 pm
Vernon Wolcott, Trinity Church, Toledo, OH 12:10 pm
Timothy Zimmerman, First St Andrew's United Church, London, Ontario 8:30 pm
Gillian Weir, Liverpool Cathedral, England

12 FEBRUARY

Daniel Beckwith, St Thomas Church, New York, NY 12:10 pm
Odile Pierre, Douglass College Chapel, Rutgers U, New Brunswick, NJ
Rosa Rio, Kirk of Dunedin, Dunedin, FL
Douglas L Butler, American keyboard music, Oregon State U, Corvallis, OR

13 FEBRUARY

Albert Williams, Church of St John the Evangelist, Boston, MA 8 pm
Lenora McCroskey, Memorial Church, Harvard U, Cambridge, MA 8:30 pm
Frederick Swann, First United Methodist, Lubbock, TX
George Baker, Lewis and Clark College, Portland, OR
Charles Benbow, Leningrad, USSR (also Feb 14)

14 FEBRUARY

Robert Parris, Senior Choir, Church of the Ascension, Rochester, NY 1 pm
Virgil Fox, Municipal Theatre, Mobile, AL 8 pm

15 FEBRUARY

Nesta L Williams, St George's Church, Durham, NH 4:30 pm
Scott Cantrell, Cathedral of All Saints, Albany, NY 4:30 pm
Roberta Bitgood, Holy Trinity Lutheran, Buffalo, NY 10:30 am
Kathleen Thomerson, Trinity Episcopal, Buffalo, NY 4 pm
Robert Cane, Church of the Redeemer, Brooklyn, NY 4 pm
Hara Novissima by Parker, St Bartholomew's Church, New York, NY 4 pm
Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
John Weaver, Cathedral of St John the Divine, New York, NY 4:30 pm
Cantata i31 by Bach; Frederick Grimes, organ; Holy Trinity Lutheran, New York, NY 5 pm
Alvin Lunde, St Thomas Church, New York, NY 5:15 pm
West Side Madrigalists, First Unitarian, Brooklyn Heights, NY 7 pm

Peter Planyavsky, United Methodist Church, Red Bank, NJ 4 pm
 Pocono Bay Singers, Messiah Lutheran, South Williamsport, PA 7 pm
 Karl E Moyer, American organ music, Millersville State College, Millersville, PA 8 pm
 Karen Keene, First United Methodist, Erie, PA 4 pm
 Paul Hoffmann, piano, Cathedral of Mory Our Queen, Baltimore, MD 5:30 pm
 Bach Society of Baltimore, American music, Goucher College, Baltimore, MD 8 pm
 Concert by musicians from University of Maryland, Washington Cathedral, Washington, DC 4 pm
 Lowell Lacy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 John Christian, Lakewood United Methodist, Lakewood, OH 8 pm
 Robert Griffith, First Congregational, Columbus, OH 8 pm
 Robert Glasgow, "Masters of German Counterpoint," First United Methodist, Dearborn, MI 8 pm
 Clyde Holloway, First Congregational, Indianapolis, IN
 Mass in G by Vaughan Williams; Cantata 92, Concertos in C and C minor for 2 harpsichords by Bach; Louisville Bach Society, Calvary Episcopal, Louisville, KY 8 pm
 Thomas G Harris, Choir of the Church of the Atonement; at Ebenezer Lutheran, Chicago, IL 4:30 pm
 George Ritchie, Clavierübung III by Bach; First Plymouth Church, Lincoln, NB 8 pm
 Royal D Jennings, American organ music, Central Park Christian, Topeka, KS 3 pm
 Bicentennial Music, St Mark's Episcopal, Shreveport, LA 4 pm
 David Britton, First Presbyterian, Tyler, TX 8 pm
 George Baker, Walla-Walla College, College Place, WA
 Douglas L Butler, American music, First Unitarian, Portland, OR
 Victorian Evensong, Hora Novissima by Parker; Choirs of All Saints and the Neighborhood Church; for Pasadena AGO at All Saints Church, Pasadena, CA 7 pm
 Odile Pierre, Christ Church Cathedral, Ottawa, Ontario

16 FEBRUARY
 Robert Schuneman, Trinity Lutheran, Worcester, MA 8 pm
 Kathleen Thomerson, workshop on music of Langlais, State U, Fredonia, NY 4 pm
 Stephen Rumpf, harpsichord and virginal, Second Presbyterian, New York, NY 8 pm
 Judy and Gerre Hancock, duo organ recital, Covenant Presbyterian, Charlotte, NC 8 pm

17 FEBRUARY
 Virgil Fox, New Haven Symphony, Woolsey Hall, New Haven, CT 8:30 pm
 Frederick Mooney, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
 Hora Novissima (excerpts) by Parker; The Peacable Kingdom by Thompson; The Oratorio Choir, Bristol Chapel, Westminster Choir College, Princeton, NJ 8 pm
 Jane Masarek, Tenth Presbyterian, Philadelphia, PA 12:05 pm
 Paul Callaway, All Saints Church, Atlanta, GA 8:15 pm
 Odile Pierre, St Philip's Cathedral, Atlanta, GA 8:15 pm
 Arthur Poister, masterclasses for Miami, FL AGO
 George Baker, Plymouth Congregational, Seattle, WA 8 pm
 Charles Benbow, Novosibirsk, USSR (also Feb 18)

18 FEBRUARY
 Sandra Denmead, soprano, South Congregational, New Britain, CT 12:05 pm
 Music of Sowerby, St Thomas Church, New York, NY 12:10 pm
 Anthony Newman, all-Bach, Alice Tully Hall, New York, NY 8 pm
 Robert B Dobie, St John's Episcopal, Washington, DC 12:10 pm
 Robert Toth, Trinity Church, Toledo, OH 12:10 pm
 Gillian Weir, Royal Festival Hall, London, England

19 FEBRUARY
 Jeannie Morris, St Thomas Church, New York, NY 12:10 pm
 John W Heizer, Grace Church, New York, NY 12:30 pm
 Virgil Fox, Recreation Center, Anderson, SC
 Odile Pierre, masterclass, Berea College, Berea, KY
 Gerre Hancock, Church Street United Methodist, Knoxville, TN

20 FEBRUARY
 James Higbe, Christ Church, South Hamilton, MA 8:30 pm
 Clarence Watters, Christ Church, Riverton, NJ
 Marilyn Keiser, St Luke's Episcopal, Birmingham, AL
 Gerre Hancock, workshop for AGO and University of Tennessee, Knoxville, TN (also Feb 21)
 Odile Pierre, Berea College, Berea, KY
 Festival of the Arts, Fairmount Presbyterian, Cleveland Heights, OH (thru Mar 3)
 Ladd Thomas, St John's Episcopal, Los Angeles, CA

21 FEBRUARY
 Pocono Bay Singers, for Lehigh Valley AGO; Redeemer Lutheran, Allentown, PA 8 pm
 Marilyn Keiser, workshop, St Luke's Episcopal, Birmingham, AL
 William Teague, St Mark's Episcopal, Shreveport, LA 8 pm

22 FEBRUARY
 Musical Service, State Street Church, Portland, ME 4 pm
 Music and the Silent Movie Era, Thomas Schmutzler, piano; Emanuel Congregational, Hartford, CT 4 pm
 Calvin Hampton, Woolsey Hall, Yale U, New Haven, CT 8:30 pm
 Betty Valenta, Cathedral of All Saints, Albany, NY 4:30 pm
 George Ritchie, Clavierübung III by Bach, St Paul's Cathedral, Buffalo, NY 5 pm
 Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
 Samson by Handel, St Bartholomew's Church, New York, NY 4 pm
 Cantata 18, Brandenburg Concerto VI by Bach; Holy Trinity Lutheran, New York, NY 5 pm
 Robert Ampt, St Thomas Church, New York, NY 5:15 pm

Cantatas 78 and 180 by Bach; First Presbyterian in Germantown, Philadelphia, PA 4:30 pm
 Pre-Lent "Pops" Concert, Emmanuel Church, Baltimore, MD 4:30 pm
 Alvin Lunde, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 U of Kentucky Chorale, Washington Cathedral, Washington, DC 10:30 am
 Xavier Darasse, All Souls Unitarian, Washington, DC 4 pm
 Choral Evensong, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 Diane Bish, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
 Richard Benedum, organ; Julane Rodgers, harpsichord; William Stahl, horn; U of Dayton Brass Ensemble, R Clair Miller, dir; Seventh-Day Adventist Church, Kettering, OH 8 pm
 Music by American Composers, Christ Church, Cincinnati, OH 5 pm
 Gerre Hancock, First Wayne Street United Methodist, Fort Wayne, IN 7:30 pm
 Robert Royfield, all-Sowerby, Cathedral of St James, Chicago, IL 3 pm
 Ray Still, oboe; Margan Simmons, organ; Fourth Presbyterian, Chicago, IL 6:30 pm
 Dexter Bailey, organ; Donald Peck, flute; St John's Cathedral, Milwaukee, WI 3:30 pm
 Fairview H S Concert Choir, Ron Revier, dir; St John's Cathedral, Denver, Co 4 pm
 Annual "Chestnuts" Recital, Church of the Blessed Sacrament, Hollywood, CA 4 pm
 Pomona College Glee Clubs, William Russell, dir; St Mark's Episcopal, Glendale, CA 4 pm
 Charles Benbow, Conservatory of Music, Moscow, USSR

23 FEBRUARY
 George Ritchie, Clavierübung III by Bach, St John's Episcopal, Youngstown, OH
 Joyce Jones, Baylor Symphony, Waco, TX (repeat performances thru Feb 26)

24 FEBRUARY
 William Evans, Tenth Presbyterian, Philadelphia, PA 12:05 pm
 Gerre Hancock, First Presbyterian, Laurel, MS
 George Ritchie, lecture-demonstration, Youngstown State U, OH
 Xavier Darasse, St John's Abbey Church, Collegeville, MN 8 pm
 David Britton, Caruth Auditorium, Southern Methodist U, Dallas, TX 8:15 pm

25 FEBRUARY
 Larry Allen, South Congregational, New Britain, CT 12:05 pm
 Choral Eucharist, music of Byrd, St Thomas Church, New York, NY 12:10 pm

(Continued, page 20)

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CALENDAR (Cont. from p. 19)

Woodrow Wilson Chamber Choir, Jeanette Wells, dir; St John's Episcopal, Washington, DC 12:10 pm
Karel Paukert, harpsichord; Samuel Timberlake, baritone; Cleveland Camera; Museum of Art, Cleveland, OH 8:30 pm
Lyle Hecklinger, Trinity Church, Toledo, OH 12:10 pm

University Singers, Concert Choir, Chamber Singers, Eastern Kentucky U, Richmond, KY 7:30 pm
Gerre Hancock, workshop, First Presbyterian, Laurel, MS
Gillian Weir, St Theresa's Church, Dublin, Ireland

26 FEBRUARY
Stephen Kolarac, St Thomas Church, New York, NY 12:10 pm
Virgil Fox, Wallace Hall, Gadsden, AL
University of Iowa Organ Workshop, Iowa City, IA (thru Feb 28)

27 FEBRUARY
John Rose, Shrine of the Immaculate Conception, Washington, DC
Gerre Hancock, Church of the Magdalene, Wichita, KS

28 FEBRUARY
Augustana College Choir, Donald Morrison, dir; Grace Lutheran, Glen Ellyn, IL 7:30 pm
Gerre Hancock, workshop, Wichita, KS 9 am

29 FEBRUARY
Plymouth State College Brass Ensemble, St Luke's Cathedral, Portland, ME 4 pm
Frank Novak and his friends, Holy Trinity Lutheran, Buffalo, NY 5 pm
Geoffrey Smith, Cathedral of All Saints, Albany, NY 4:30 pm
Robert Parris, First Lutheran, Lyons, NY 7 pm
Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
Stabat Mater by Poulenc, St Bartholomew's Church, New York, NY 4 pm
Cantata 22, Concerto for Harpsichord in A by Bach; Harold Chaney, harpsichord; Holy Trinity Lutheran, New York, NY 5 pm
Harold Stover, St Thomas Church, New York, NY 5:15 pm

Recital by former Memorial Church organists, First Memorial Presbyterian, Dover, NJ 3:30 pm

Welsh Music Festival, Pocono Boy Singers, East Stroudsburg State College, East Stroudsburg, PA 4 and 8 pm

Handbell Festival, St Paul's Episcopal, Mt Lebanon, Pittsburgh, PA
Virgil Fox, Indiana U of Pennsylvania, Indiana, PA 8 pm

Pre-Lent "Pops" Concert, Emmanuel Church, Baltimore, MD 4:30 pm

Lloyd Bowers, harpsichord, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
James A Dale, U S Naval Academy, Annapolis, MD 4 pm

John Rose, St Ann's Church, Hagerstown, MD 7:30 pm
John Pagett, First Presbyterian, Hendersonville, NC 4 pm

Jeanne Rizzo, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
Judas Maccabaeus by Handel, Central Christian, Warren, OH 7 pm

Karel Paukert, Museum of Art, Cleveland, OH 2:30 pm
Elijah by Mendelssohn, Fairmount Presbyterian, Cleveland Heights, OH 4:30 pm

William Kuhlman, Grace Lutheran, Albert Lea, MN

Earl American Moravian Music, Westminster Presbyterian, Lincoln, NB 4 pm
Cantata 73 by Bach, First United Methodist, Santa Barbara, CA 9:30 and 11 am

Chamber Music Concert, Immanuel Presbyterian, Los Angeles, CA

Gillian Weir, harpsichord; Cambridge Players; concerto program, Cambridge, England

1 MARCH
Wolfgang Rübsum, Church of St John the Evangelist, New York, NY 8 pm
Mariynn Keiser, Maryville College, Maryville, TN

2 MARCH
Daniel Roth, Cathedral of the Sacred Heart, Newark, NJ 8:30 pm
William Riley, Arch Street Presbyterian, Philadelphia, PA 12:05 pm
University Concert Choir, Western Michigan U; at Holy Trinity Lutheran, Buffalo, NY 8 pm

Robert S. Lord, Heinz Memorial Chapel, Pittsburgh, PA 12 noon
Clyde Holloway, First Presbyterian, Fort Wayne, IN 8 pm
James Moeser, First Presbyterian, Tulsa, OK 7:30 pm

Missa Solemnis by Beethoven, Montreal Symphony Orchestra and Chorus, Franz-Paul Decker, dir; Montreal, Quebec (also Mar 3)

3 MARCH
Ash Wednesday Service, music of Baisrow and Allegri, St Thomas Church, New York, NY 12:10 pm

Requiem by Durufle, Princeton H S Choir, First Presbyterian in Germantown, Philadelphia, PA 7:30 pm

4 MARCH
Anita Eggert Werling, St Thomas Church, New York, NY 12:10 pm

5 MARCH
Douglas L Butler, Bicentennial program, Woolsey Hall, Yale U, New Haven, CT 8:30 pm

William Teague, Mansfield State College, Mansfield, PA
Church Music Workshop, Helen Kemp, Wilma Jensen; Virginia Intermont College, Bristol, VA (thru Mar 6)

Russell Saunders, Florida State U, Tallahassee, FL
Iuw Lewis, St John's Episcopal, Detroit, MI 12:15 pm

Robert Reuter, Fourth Presbyterian, Chicago, IL 12:10 pm
Jay Peterson, MacMurray College, Jacksonville, IL 8:15 pm

Gillian Weir, Hindley Parish Church, Hindley, England

6 MARCH
Clarence Watters, workshop on music of Dupre, Trinity College, Hartford, CT
Virgil Fox, Shays Buffalo Theatre, Buffalo, NY 8 pm

Pocono Boy Singers, Mining and Mechanical Institute Auditorium, Freeland PA
Russell Saunders, masterclass, Florida State U, Tallahassee, FL

Clyde Holloway, First Methodist, Houston, TX
Gillian Weir, recital and BBC recording, Royal Northern College of Music, Manchester, England

7 MARCH
Russell Field, Cathedral of All Saints, Albany, NY

Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
Requiem by Mozart, St Bartholomew's Church, New York, NY 4 pm

Judith Hancock, St Thomas Church, New York, NY 5:15 pm
Requiem by Verdi, Church of the Ascension, New York, NY 8 pm

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Barbara English Maris, piano, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

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 Music from Merrie Olde England, Covenant Presbyterian, Charlotte, NC 4:30 pm
 David Lannox Smith, Bethesda by the Sea Episcopal, Palm Beach, FL 4 pm
 Margaret McAllister, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 J Marcus Ritchie, Market Square Presbyterian, Harrisburg, PA
 German Requiem by Brahms, Central United Methodist, Lansing, MI 4 pm
 Messiah (Easter portion) by Handel; choirs from six churches, at First United Methodist, Dearborn, MI 8 pm
 Tulane U Choir, John M Kuypers, dir; Christ Church Cathedral, New Orleans, LA 4 pm
 U of Northern Colorado Concert Choir, Howard Skinner, dir; St John's Cathedral, Denver, CO 4 pm
 Pastorale Mass by Diabelli, Choral Fantasia by Holst; St Bede's Episcopal, Menlo Park, CA 8 pm
 Interdenominational Junior Choir Festival, Riviera United Methodist, Redondo Beach, CA 3:30 pm
 Interdenominational Junior Choir Festival, Glendale Presbyterian, Glendale, CA 3:30 pm
 Jelil Romano, St Mark's Episcopal, Glendale, CA

8 MARCH
 Donald McDonald and Eugene Roon, organ works by Ives, Persichetti and Sowerby; Westminster Choir College, Princeton, NJ 8 pm

9 MARCH
 Lionel Rogg, Church of the Ascension, New York, NY 8 pm
 Esther Wideman, Arch Street Presbyterian, Philadelphia, PA 12:05 pm
 Paul Callaway, Westminster Presbyterian, Lincoln, NB 8 pm
 Clyde Holloway, First Methodist, Houston, TX

10 MARCH
 Music of S S Wesley, St Thomas Church, New York, NY 12:10 pm
 LornaLee Curtis, all-Bach, The Juilliard School, New York, NY
 Xavier Darasse, Seventh-Day Adventist Church, Kettering, OH 8 pm
 Russell Saunders, Central Presbyterian, Des Moines, IA
 Gillian Weir, Cathedral Church of the Redeemer, Calgary, Alberta

11 MARCH
 Harold Pysker, St Thomas Church, New York, NY 12:10 pm
 Lionel Rogg, Douglas College, Rutgers U, New Brunswick, NJ
 Terry Charles, Kirk of the Dunedin, FL

12 MARCH
 Douglas L Butler, Benefit Concert for organ at Memorial Auditorium, Worcester, MA 8 pm
 David Craighead, First United Methodist, Fort Lauderdale, FL
 Huw Lewis, St John's Episcopal, Detroit, MI 12:15 pm
 Morgan Simmons, Fourth Presbyterian, Chicago, IL 12:10 pm
 Virgil Fox, First Plymouth Church, Lincoln, NB

Gillian Weir, Emmanuel Episcopal, Seattle, WA

13 MARCH
 Arthur Poister, masterclasses for Norfolk, VA AGO
 David Craighead, workshop, First United Methodist, Fort Lauderdale, FL
 Tri-Chapter Conclave sponsored by Los Angeles AGO; Royce Hall, UCLA, Los Angeles, CA 1 pm

14 MARCH
 Bates College Choir, Marion Anderson, dir; St Luke's Cathedral, Portland, ME 4 pm
 Choral Evensong, Christ Church, South Hamilton, MA 5 pm
 H Wellington Stewart, Cathedral of All Saints, Albany, NY 4:30 pm
 Chamber Music Concert, Madison Avenue Presbyterian, New York, NY 4 pm
 Mass (excerpts), Chichester Psalms by Bernstein, St Bartholomew's Church, New York, NY 4 pm
 Randall Mullin, St Thomas Church, New York, NY 5:15 pm
 John Pagett, lecture-demonstration on music of Dupré, for Staten Island Chapter AGO, NY
 LornaLee Curtis, all-Bach, St Mary's Abbey, Morristown, NJ 4 pm
 Requiem by Verdi, choir of First Presbyterian in Germantown, Robert Carwithen, dir; Ocean Grove, NJ
 Deborah L Wallace, All Saints Church, Princeton, NJ 4:30 pm; followed by Choral Evensong, 5 pm
 Psalm 13 by Liszt, Tenth Presbyterian, Philadelphia, PA 5 pm
 Festival of Singing Children, Helen Kemp, dir; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
 Jeffrey Uhlig, piano, Trinity United Church of Christ, Hanover, PA 3:30 pm
 Cherry Rhodes, Trinity Lutheran, Camp Hill, PA 8 pm
 Eileen Morris Guenther, Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
 Herman Berlinski, UCC Auditorium, Baltimore, MD 7:30 pm
 John McCarthy, Coral Ridge Presbyterian, Fort Lauderdale, FL 4:30 pm
 Barbie Houser, piano, Christ Church Cathedral, New Orleans, LA 4 pm
 Roberta Gary, First Congregational, Columbus, OH 8 pm
 Henry Lowe, Christ Church, Cincinnati, OH 5 pm
 Richard Heschke, First Baptist, Peoria, IL 3:30 pm
 Interdenominational Junior Choir Festival, All Saints Episcopal, Pasadena, CA 3:30 pm
 Rejoice in the Lamb, Tu es Petrus, Te Deum by Britten, Blessed Sacrament Church, Hollywood, CA 4 pm
 John Barry, St Mark's Episcopal, Glendale, CA

15 MARCH
 Frederick O Grimes III, organ; Harold Chaney, harpsichord; St Ignatius Church, New York, NY 8 pm
 Todd Wilson, St John's Lutheran, Forest Park, IL 8 pm
 Lionel Rogg, Christ Church Cathedral, St Louis, MO
 Daniel Roth, Trinity Presbyterian, St Louis, MO

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