

# THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

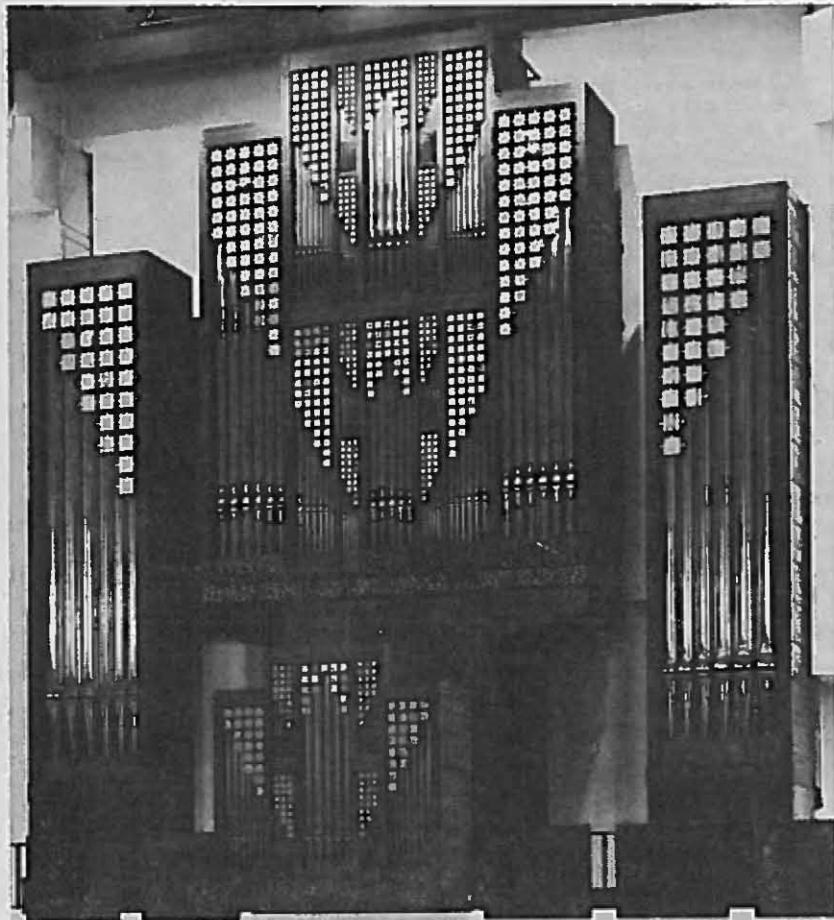
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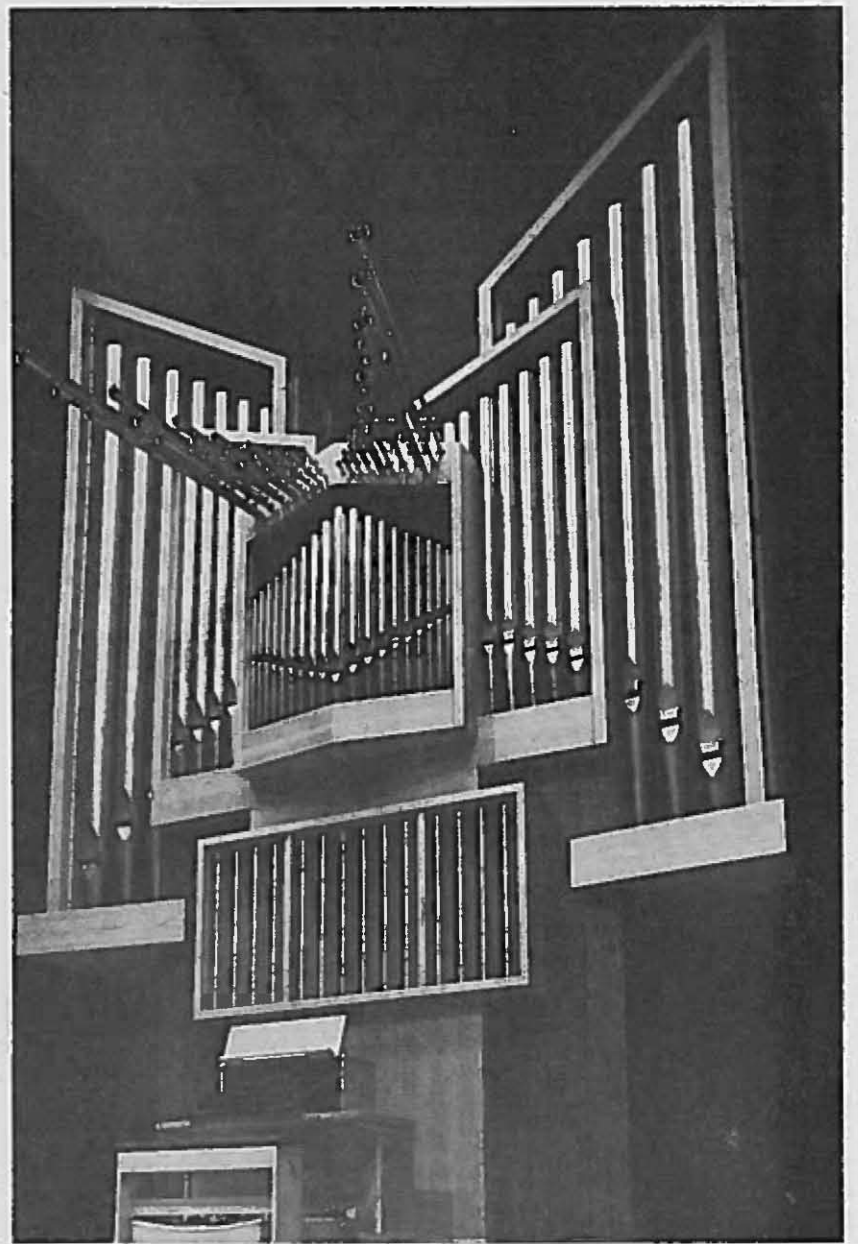
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NOVEMBER, 1979



## *Varied New Organs*



**Upper left: Casavant organ at Dordt College, Sioux Center, Iowa; lower left: Bedient organ at St. Andrew's Episcopal Church, Roswell, New Mexico; above: Holtkamp organ at Illinois College, Jacksonville, Illinois (see specifications inside on page 3).**

# In This Issue

In this issue, we complete the series of articles on the organ works of Mendelssohn by Douglas L. Butler which began last year; the final installment treats the composer's use of chorale and fugal techniques in the six sonatas of Op. 65. The preceding article dealt with the elements and influences of the English voluntary in the same pieces. Along with the conclusion is a chronological listing of the known organ works by Mendelssohn which reflects the latest research in this area. A "Nachspiel" in a forthcoming issue will round out our current Mendelssohniana.

On a different subject, Owen Jander has written an article which effectively argues for the performance of the Bach "Wedge" Fugue on a four-manual organ. Even though Bach did not regularly command such an instrument, the structural nature of the work is persuasive in indicating that performance on a four-manual organ was intended.

Finally, we call your attention to the notice at the bottom of this page regarding a new procedure to be used in our future mailings.

— A. L.

## Announcements

The Victorian Society is seeking papers on 19th-century American opera houses, theatres, performers, musical literature, musical taste and trends, instruments and related topics, for a symposium on 19th-century music and music halls to be held Oct. 23-26, 1980, at the Grand Opera House in Wilmington, DE. Potential contributors should send a letter and resumé to Amy Flowerman, Director of Education, The Victorian Society of America, East Washington Square, Philadelphia, PA 19106.

The Moravian Music Foundation has announced the completion of a 10-year project to catalog its collections of early American music manuscripts and imprints, which are housed in archives in Winston-Salem, NC, and Bethlehem, PA. The project was made possible by grants from a number of foundations and individuals. Future plans call for the publication of catalogs of the several collections, but working card files are now available for use by students, scholars, and the general public; further information is available from the foundation at P.O. Drawer Z, Salem Station, Winston-Salem, NC 27108.

The foundation has also received a gifts-and-matching grant from the National Endowment for the Humanities to support "The History of Moravian Music in America" project which began last May. Four musicologists are working under the supervision of Dr. Karl Kroeger to conduct research on the musical activities of early Moravian settlements in the two states. The data will be assembled in usable form and prepared for later publication.

The personal library of the late Leopold Stokowski has been left to the Curtis Institute of Music in Philadelphia, according to the terms of the celebrated conductor's will. The collection includes many scores, parts, and musical instruments; it will be made available to orchestras, scholars, and qualified individuals.

Gettysburg College has been given the collection of organ music left by Claire Coci, world-famous organist who died in Sept. 1978. The collection contains 2140 scores, 97 volumes of collections, 54 technical works, catalogs of special collections, biographical sketches, and a number of other works. The gift was made by the late organist's family; her son, Bernard LaBerge, is a 1965 graduate of the college.

In addition to most of the standard literature, the collection includes a great deal of 20th-century and 19th/20th-century French music, reflecting two of Miss Coci's special interests; many works were inscribed to her by Langlais and Dupré. The materials will be housed in the college library, where they will be accessible to qualified students.

A Contemporary Choral Composition Festival has been announced for Oct. 25, 1980, at Mars Hill College in North Carolina. Unpublished SATB scores of 3-5 minutes' duration, with or without accompaniment will be selected for performance and for consideration in the school's choral series published by Hinshaw Music; the deadline for entries will be June 1. Further information is available from Donna Robertson, chairperson, 3rd Bi-annual Choral Composition Festival, Mars Hills College, Mars Hill, NC 28754.



James David Christie of Boston, MA, was awarded first prize in the 6th International Organ Competition at Bruges, Belgium, July 27-Aug. 4. He competed with nearly 80 others from 18 countries and became the first American to win the competition. The jury, consisting of Nicholas Danby (Great Britain), Xavier Darasse (France), Ton Koopman (The Netherlands), Bernard Lagacé (Canada), Michael Radulescu (Austria), and Gabriel Verschraegen (Belgium), was unanimous in the decision, a "first" for this contest. Mr. Christie also won the first prize of the audience. He received an award of approximately \$2500 (75,000 BF). Second prize went to Michael Kapsner of West Germany, third prize was won by Karol Golebiowski of Poland, and fourth place was shared by Wolfgang Glüxam of Austria and Robert Bates of Dallas, TX.

Mr. Christie, 27, is a graduate of Oberlin Conservatory and New England Conservatory. His teachers have included David Boc, Marie-Claire Alain, Harald Vogel, and Bernard Lagacé. He won the 1975 first prize in the Massachusetts Young Artist Competition, and has been a soloist with the Boston "Pops." He is presently music director at the Wellesley Hills Congregational Church and teaches organ and harpsichord in Boston and Wellesley.

# THE DIAPASON

Established in 1919

An International Monthly Devoted to the Organ, the Harpsichord and Church Music  
Official Journal of the American Institute of Organbuilders

NOVEMBER, 1979

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st of the previous month. Prospective contributors of articles should request a style sheet.

This journal is indexed in The Music Index, annotated in Music Article Guide, and abstracted in RILM Abstracts

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 10th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.



John Vandertuin of Brantford, Ontario, has been awarded the Conrad Letendre Memorial Scholarship for organists, a \$500 prize offered for the first time this past summer by the Summer Organ Academy at St. Joseph's Oratory. Mr. Vandertuin, 21, who is totally blind, is shown receiving the award from Mme. Aline Letendre following his recital on the 5-manual Beckerath at the Oratory. He has been a student of Jean Langlais and is currently enrolled in the B.Mus. program at the University of Western Ontario, where he is a student of John McIntosh and Larry Cortner.

After Jan. 1, 1980, THE DIAPASON will not accept for publication any organ specifications which fail to include complete information on keyboard ranges, couplers, numbers of pipes, and borrowings. A glossy black and white photograph in good focus is preferred to accompany all stoplists.

The next organ competition in the international Grand Prix de Chartres series has been announced for Aug. 27—Sept. 21, 1980, at the Cathedral of Chartres in France. The age limit for contestants will be 34. Further information is available from, Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, F-75007, Paris, France.

The 6th annual Organ Competition open to high school seniors for a \$1000 scholarship to Bowling Green State University has been announced. Applicants must play a work of J. S. Bach and a composition written since 1750 and are allowed 15 minutes playing time. The application deadline is Jan. 5, 1980. Further information is available from Dr. Vernon Wolcott, University Organist, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403.

The Diapason will soon undergo the penultimate indignity for the business operation of a 70-year-old journal: computerization of its mailing list. Although such a conversion should eventually assist our mailing, we are confident that it will generate a host of problems initially. When you first receive one of those notorious brown wrappers with a new style label on it, please check to see if it is correct. If it is incorrect, let us know (circulation dept., 312/298-6622). This change is presently planned for the December issue. If you do not receive that issue within a reasonable length of time (allow at least six weeks) but think your subscription is still in effect, please let us know. And keep your fingers crossed.

## New Organs

(see photographs on page 11)

**Dordt College**  
Sioux Center, Iowa

**Organ by Casavant Freres Limitee**  
St. Hyacinthe, Quebec, Op. 3360, 1979

**Joan Ringerwole, organist and dedication recitalist**

**Three manual and pedal 56/32 — Fifty-seven ranks**  
**Mechanical key action — Electric stop action**  
**Oak case**

### HOOFWERK

Praestant 16' 56 pipes  
Octaaf 8' 56 pipes  
Holpijp 8' 56 pipes  
Octaaf 4' 56 pipes  
Quint 2-2/3' 56 pipes  
Octaaf 2' 56 pipes  
Mixtuur VI 336 pipes  
Scherp IV 224 pipes  
Trompet 16' 56 pipes  
Spaanse Trompet 8' (en chamade)  
56 pipes  
Vox Humana 8' 56 pipes  
Cymbelster

### BOVENWERK

(expressive)  
Praestant 8' (en façade) 51 pipes  
Voix céleste 8' 51 pipes  
Baarpijp 8' 56 pipes  
Dwarsfluit 4' 56 pipes  
Nasard 2-2/3' 56 pipes  
Fluit 2' 56 pipes  
Terts 1-3/5' 56 pipes  
Cymbel III 168 pipes  
Hobo 8' 56 pipes  
Tremolo

### RUGWERK

Praestant 8' 51 pipes  
Gedeckt 8' 56 pipes  
Octaaf 4' 56 pipes  
Roerfluit 4' 56 pipes  
Octaaf 2' 56 pipes  
Quint 1-1/3' 56 pipes  
Sexquialter II 112 pipes  
Scherp V 280 pipes  
Dulciaan 8' 56 pipes  
Tremolo

### PEDAAL

Praestant 16' 32 pipes  
Octaaf 8' 32 pipes  
Octaaf 4' 32 pipes  
Mixtuur VI 192 pipes  
Bazuin 32' 32 pipes  
Bazuin 16' 32 pipes  
Trompet 8' 32 pipes  
Cornet 2' 32 pipes

five unison couplers

**Illinois College**  
Jacksonville, Illinois  
Rick L. Erickson, organist

**Organ by Holtkamp Organ Co.**  
Cleveland, Ohio, 1979  
Catharine Crozier, recitalist

**Three manual and pedal 61/32 — Thirty-nine ranks**  
**Mechanical key action — Electric stop action**  
**Natural and stained oak case — Plum and palisander keys**  
**Equal temperament — Steady wind**

*Walter Holtkamp is a member of the American Institute of Organbuilders*

### GREAT

Pommer 16' 61 pipes  
Principal 8' 61 pipes  
Rohr Gedackt 8' 61 pipes  
Octave 4' 61 pipes  
Spitzflöte 4' 61 pipes  
Super Octave 2' 61 pipes  
Mixture IV 244 pipes  
Trumpet 8' 61 pipes

### PEDAL

Principal 16' 32 pipes  
Pommer 16' (GT)  
Octave 8' 32 pipes  
Flute 8' 32 pipes  
Choralbass 4' 32 pipes  
Rausch Bass IV 128 pipes  
Posaune 16' 32 pipes  
Trumpet 8' 32 pipes

### SWELL

Geigen 8' 61 pipes  
Voix Celeste 8' 56 pipes  
Hohlfloete 8' 61 pipes  
Principal 4' 61 pipes  
Holz Gedackt 4' 61 pipes  
Blockflöte 2' 61 pipes  
Larigot 1-1/3' 61 pipes  
Scharf III 183 pipes  
Cromorne 16' 61 pipes  
Oboe 8' 61 pipes

### SOLO

Copula Major 8' 61 pipes  
Copula Minor 8' 61 pipes  
Cornet III 183 pipes  
Fanfara 8' (en chamade) 49 pipes

five unison couplers

**St. Andrew's Episcopal Church**  
Roswell, New Mexico

**Organ by Gene R. Bedient Co.**  
Lincoln, Nebraska, 1979

**Dedication recitalist: Harald Vogel, 11/11/79**

**Two manual and pedal 56/30 — Mechanical action**  
**Single wedge bellows, 80mm wp — Kirnberger III temperament**

### GREAT

Bourdon 16'  
Praestant 8' I-II  
Rohrflöte 8'  
Octave 4'  
Octave 2'  
Mixture III-V  
Trompet 8'  
BW/GT

### BRUSTWERK

Oak Gedeckt 8'  
Blockflöte 4' (oak)  
Sexquialtera III  
(half stop=Gemshorn 2')  
Cymbel III-II  
(half stop=Quinte 1-1/3')  
Dulciaan 8'  
Tremulant (whole organ)  
Zimbelstern

### PEDAL

Subbass 16'  
Octave 8'  
Fagott 16'  
Trompet 8'  
GT/PD  
BW/PD

**St. Alban's Episcopal Church**  
Vicksburg, Mississippi

**Organ by Steiner Organs Inc.**  
Louisville, Kentucky, 1979

**One manual, pull-down pedal — Mechanical action**  
**Padouk and elm/ebony keys — 67 mm wp — Stained oak case**  
**Equal temperament, permanent tuning**

### MANUAL

Rohrgedackt 8'  
Principal 4' (portions en façade)  
Koppelflöte 4'  
Principal 2'  
Mixture II-IV 1'



Schlicker at Hillside (specification below)

**Immanuel Lutheran Church**  
Hillside, Illinois

**Organ by Schlicker Organ Co.**  
Buffalo, New York, 1979

**Two manual and pedal — Mechanical key action**

### GREAT

Principal 8'  
Rohrgedackt 8'  
Octave 4'  
Spillfloete 4'  
Hohlfloete 2'  
Mixture IV  
Trompete 8'

### SWELL

Gedackt 8'  
Gemshorn 4'  
Rohrquint 2-2/3'  
Principal 2'  
Tert 1-3/5'  
Scharf III  
Regal 16'  
Tremolo

### PEDAL

Subbass 16'  
Offenbass 8'  
Labial Dulcian 4'  
Fagott 16'



Steiner at Vicksburg (specification to left)

For the past three days our music department at Colorado State University hosted a three-day residency with the eminent American composer Vincent Persichetti. During the past eight years when I have served as a department chairman, our schools have held similar events with such notable composers as Ned Rorem, Samuel Adler, Norman Dello Joio, Anthony Milner (British), Daniel Pinkham, and others. The pattern for these events is generally the same, in that the residency includes opportunities for the students and faculty to hear the composer talk on various topics in lectures and less formal discussions, watch him rehearse his music with the local ensembles, engage in enlightening conversations on various phases of the contemporary scene, discover new insights into the intended interpretation of his music, and the final event is usually a concert of his music presented by the department. In every case, the stimulation of the composer's visit has been enormous. The department works together toward a common goal of creating music and it is impossible to not get caught up in the tide of enthusiasm brought to the campus by each composer.

This format would be good for almost any college, and is also recommended for many churches or high schools wanting to add a new dimension to their existing program. I strongly urge you to consider hosting such an event, and would be happy to assist you in any way. If you are interested, please feel free to contact me for further information on planning a residency.

The reviews this month feature music by 20th-century American composers. There are many fine American composers who continue to contribute works to the literature, and this is but a brief sampling. We should be proud of our heritage and, as American conductors, we have an obligation to do what we can to promote the music of our country. By performing new (and old) works by American composers, commissioning new works from them, and hosting symposiums featuring an individual composer, we are helping to make the performers and audience more cognizant of the fact that we as a country have much to be proud of in the arts, and also we are part of the process of creating our own musical heritage.

*Psalms of Peace.* Norman Dello Joio; SATB, trumpet, French horn, and organ; Marks Music Corp., 4579, \$3.00 (D—).

This extended work of about 16 minutes is in three parts. The text is taken from several Psalms, with the music built on a motive that is first sung by the chorus in unison. There are many antiphonal patterns between the voices

## Music for Voices and Organ

by James McCray

Choral Works by 20th-Century American Composers

and the instruments; both the men and women have divisi areas. There are brief solos which could be sung by members of the chorus. Full vocal ranges are employed and a large chorus is recommended. The organ material could be performed on piano and is not unusually difficult but will require a good performer. The two brass instruments are treated soloistically; they are used throughout the work and accomplished performers are needed for both parts. This is an imaginative composition that will be enjoyed by performers and audience.

*An Anthem for Epiphany.* Charles Wuorinen; SATB, trumpet in C, and organ; C. F. Peters Corporation, 90¢ (D)

Wuorinen's anthem will be a challenge for even the best of choirs. The music is dissonant, with demanding rhythms such as 5:4, 4:3 and meter signatures of 4/4 + 1/8, which may perplex many conductors. Yet, within this context there remains a truly beautiful composition that reflects the text. Much of the organ material is sparse although there are a few soloistic passages that will be extremely difficult. The trumpet plays wide leaping intervals in an expansive range. The choir sings momentary notes in falsetto, has a whispered section, grace notes, divisi and unison passages; in general, only an advanced, sophisticated group will be able to give this work a reasonable performance. There is an integrity and quality which shines through and it is recommended to those choir directors wanting to expand their repertoire into the more difficult 20th-century idiom.

*Seek The Highest.* Vincent Persichetti; SAB and organ; Elkan-Vogel Co., Inc., No. 505, 30¢ (M).

The total text is brief but the thought is very potent. Persichetti uses simple yet colorful harmonic progressions which weave into multiple tonal areas that avoid dissonance. There is some contrapuntal writing for the chorus, while the organ is employed sparingly. The composer's craft of developing a limited amount of material into a complete work is revealed in this effective SAB composition. The work could be used as a church anthem or a concert piece for choirs seeking a three-part texture. Lovely music!

*Awake! Do Not Cast Us Off.* Samuel Adler; SATB and organ; Oxford University Press, 94.208, 30¢ (M).

The organ part is written on two staves and is quite simple. At times it drops out while the chorus has an unaccompanied passage. The choral lines

move in and out of a unison/two-part texture; their lines are not particularly difficult. This anthem is designed for a church choir and Adler has attempted to anticipate the problems for the performers so that most choirs can give this work a good reading. There are some dissonances but they are usually approached systematically and, thus, are easily performed.

*Remember Now Thy Creator.* Gordon Binkerd; SATB, soprano solo, and organ; Boosey and Hawkes, 5644, 30¢ (M+).

Over one third of this ten-minute work is for the soprano soloist and organ alone; later, the soloist sings with the chorus also. Her music is generally diatonic but difficult when sung with the organ material. The organ music is written on three staves and idiomatic for the instrument. The choral parts are often dissonant and full vocal ranges are needed. This setting of the Ecclesiastes text will provide an arduous task for the performers, with the mixed meters, changing tempos, and dissonant lines or chords, but, when heard, it will evoke an enthusiastic response.

*For This Good Company.* Jean Berger; SATB and organ; European-American Music, 1014, (John Sheppard Press), 30¢ (M—).

There is much repetition of material in this seven-page anthem, with the keyboard often doubling the homophonic choral parts. The keyboard is on two staves and may be performed by piano. This happy piece is designed for a high school or church choir and is easily performable by either.

*May The Words,* from "Sabbath Eve Service". Robert Starer; SATB, soprano solo, and organ; MCA Music Inc., 80700-062, 40¢ (M—).

The text of the chorus is always in Hebrew and almost all of the choral material is in unison, with the organ doubling notes, so that the choral music is quite simple. The soprano soloist has a more complicated part and she sings in English, making the composition macaronic. This would be a good introduction to Jewish music for most choirs and it is performable by young choral singers as well.

*Have Mercy On Us, O My Lord.* Aaron Copland; SATB unaccompanied; Boosey and Hawkes, 6020, 50¢ (M).

This is the third in Copland's newly-released *Four Motets* which were actually composed in 1921 but unavailable in print until now. The seven-

page work is slow and has a modal character at times. There are mild dissonances and several short sections with some humming background areas. This quiet motet could be performed by a high school or church choir.

*Lord, Thou Hast Been Our Dwelling Place.* Normand Lockwood; SATB with optional organ; Kjos Music Company, Ed. J1, 35¢ (M—).

Although the organ accompaniment is optional, it is written on three staves; it is little more than an orchestrated version of the choral parts, however. There are a few low notes in this slow and tranquil setting, whose loudest dynamic marking is *mf*. The harmony is somewhat chromatic but not dissonant and this anthem could be performed by most church or school choirs.

*Fanfares.* Daniel Pinkham; SATB, tenor solo, optional unison chorus/congregation, 2 trumpets, 2 trombones, timpani, 2 percussion parts, and organ; E.C. Schirmer, No. 3000, (M).

There are four movements in this work which may be performed by organ alone using the organ reduction in the choral score. The movements include *Prophecy*, *Proclamation*, *Alleluia*, and *Psalms*, and they may be performed separately, but the last two movements are really conceived as one movement in two parts. The tenor solo is used only in the second movement, where it dominates the chorus in the amount of material performed. The unison chorus occurs only in the final movement. The accompaniment doubles most of the choral material in the first movement which is the easiest to perform. The antiphonal effects in the alleluia will be very effective. This is an exciting work that will be of interest to most groups and one destined to have numerous performances.

*Proper for the Votive Mass of the Holy Spirit.* Ned Rorem; unison and organ; Boosey and Hawkes, 5618, 60¢ (M—).

Finding effective unison music is often difficult, so Rorem's four movements should be of great interest to many conductors. There are optional areas where the men and women may perform separately. The four movements include *Entrance Song* which is the longest, *Gradual* (Meditation Song), *Offertory*, and *Communion*. The congregation has designated areas, also optional, which are vocally simpler than the other areas, yet it may be advisable to merely have them join with the choir for those sections. The organ music is flowing but not unusually thorny and written on two staves. Rorem's sensitivity to the text is apparent especially in the dramatic setting of the last movement. These unison settings are highly recommended as inventive and interesting material for any type of chorus.

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## New Organ Records

by Arthur Lawrence



The French Romantics, Vol. 1. John Rose playing the 1955-6 Schantz organ at Sacred Heart Cathedral, Newark, NJ. Gigout: Grand Choeur Dialogue; Franck: Prelude, Fugue, and Variation; Mulet: Carillon-Sortie; Vierne Symphony No. 3. Towerhill stereo T-1001 (available from Towerhill Records, 6000 Sunset Blvd., Hollywood, CA 90028; \$7.50 + \$1.00 shipping).

This record displays heroic literature well-played and recorded on a huge instrument; the combination produces a high-fidelity spectacular. No matter what you may think of any of the forces involved, they here display their optimum effect. John Rose has provided perhaps his best recorded playing of the decade in which he has been a major concert organist, Michael Nemo has engineered and produced a disc of unsurpassed sonic qualities, Schantz has built a major instrument in favorable acoustics, and the music is representative of the French romantic school at its best. In addition to his fine playing, Mr. Rose has provided intelligent program notes on the record jacket, with an admitted debt to Scott Cantrell. The complete specification of the 140-rank organ is provided.

The performances are generally impressive, although one could quibble in small detail: the Gigout has some arhythmical pauses, as well as breaks in the rising right-hand sequence toward the end which most players tie, and the Franck is taken at quite a brisk pace. Still, the spirit of the proper registrations is maintained, and the music is always foremost in the realm of interpretation. The playing of the Vierne, and perhaps the other works, would appear to date from the time several years ago when Mr. Rose was still the organist-choirmaster of the cathedral and sponsored a recital of the complete Vierne symphonies. Whatever the background, this is a recording to be heeded. Vol. 2 is anticipated with pleasure.

Franck: Three Chorales. Thomas Murray at the Johnson & Son organ (Op. 499, 1877), Church of St. Mary of the Sacred Heart, Boston. Nonesuch stereo H-71310 (\$3.96).

Franck: Three Chorales, Piece Héroïque. Frederick Swann at the Aeolian-Skinner organ (1954) of The Riverside Church, New York City. Gothic stereo 87879801 (\$8.98).

Here are two fine recordings of the final great works of Franck. Each is note-perfect and each is impressive in its own way. Both strike me as being a little too careful, lacking the spontaneity and drive of a public performance, but each has the benefit of good recording techniques. I find the Murray readings the better paced within sections, while those of Swann are better between sections. Both discs are

well-packaged, with good program notes and the organ specifications given. Neither is the last word in definitive Franck performance, but each is well worth hearing.

Mr. Murray uses an organ of historic interest, the largest (3/53) remaining Johnson, now relocated to Mankato, Minnesota, but heard here in its original Boston setting. The instrument has warm, romantic sounds, and the performances feature registrations which adhere to the Franck tradition. A major pressing *faux pas* was committed in splitting the First Chorale across both sides of the record — this is a problem which modern engineering ought to have been able to circumnavigate. Despite the caesura, the pieces are well-paced.

Mr. Swann plays much the larger organ (5/203) and has the more spectacular recorded sound. The instrument itself seems very lush in its softer moments, but is a bit steely in the big places (the result, perhaps, of close miking). Although more reverberation might have been desirable, the overall impression is one of excitement. Again, the registrations are on the authentic side, a la Bonnet, while the sound is American classic. The performance of the Second Chorale is outstanding, after a cautious start: the section with *Vox Humana* and pedal 32' is ravishing, and the ending is well-handled. The *Pièce héroïque* is an exciting bonus.

In sum, both records are important ones, and many readers will want both. Neither grows directly from the French traditions which produced the older recordings of Dupré, Commette, Langlais, or Marchal, but each exhibits a leading American organist of our day.

### Die große historische Orgel der Bovenkerk zu Kampen (Holland)



Ewald Kooiman spielt  
J.S. Bach (1685-1750)  
J. Chr. Kellner (1714-1801)  
H. Krebs (1711-1789)  
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(Continued, page 14)

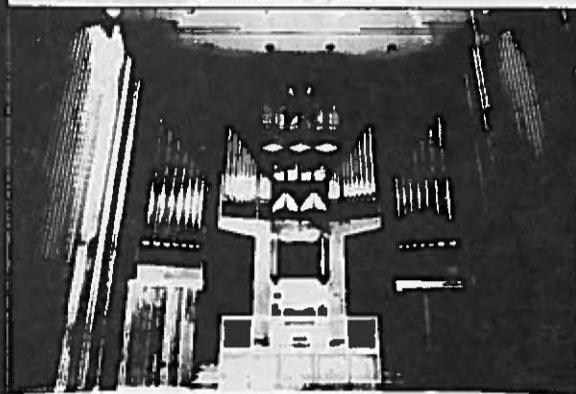
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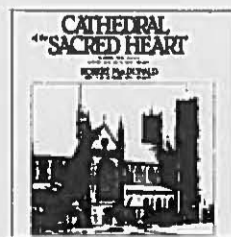
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# THE ORGAN WORKS OF MENDELSSOHN, Part IV

## Chorale and Fugal Usage in the Six Sonatas, Opus 65

by Douglas L. Butler

In Opus 65, Mendelssohn used chorale and proto-chorale melodies as follows:<sup>1</sup>

Sonata I, i — *Was mein Gott will, das g'scheh' allzeit*

Sonata III, i — *Aus tiefer Noth schrei ich zu dir*

Sonata V, i — a proto-chorale

### Sonata I, i

The choral tune *Was mein Gott will, das g'scheh' allzeit* appeared in *Trente et quatre chansons musicales*, etc., published by Attaignant between 1529 and 1534 under the title *Il me suffit de tous mes maux*, a love song. It was used by Clemens non Papa (a three-part setting) in *Souter Liedekens*, a Dutch collection of devotional music for the home.<sup>2</sup>

The tune was first used for a hymn at Erfurt, 1572, and circa 1554 appeared with its familiar text *Was mein . . .* in broadsheet at Nürnberg. It has since become a favorite hymn of comfort in German churches.

It is probable that Mendelssohn knew this chorale in formal musical association with various church music of J. S. Bach, especially BWV 244, *Passion according to Saint Matthew*, No. 31.

Sonata I, i, would seem full of opportunities for using sonata-allegro procedure, viewing its two finely contrasted themes, the opening 4 measures in F Minor, and the chorale phrases, m. 40-44 (A-Flat Major). However, the composer did not follow an expected sonata-allegro procedure; the chorale melody does not occur in the fashion of a second theme group. The first movement has two large sections: the first section (m. 1-10), chordal and imitative, is followed by a second, fugal section (m. 11-40), with the tonal center shifting from F Minor to C Minor by M. 40, in which the opening phrase of the chor-

ale is given to manual II, with the dynamic *mp*, the first dynamic change in the movement. Mendelssohn wrote the name of the chorale above m. 40-44 of the music in the original manuscript.

A dialogue occurs in m. 40-60 with the chorale strains assigned to man. II (*mp*) and the opening chordal and fugal materials to man. I (*ff*). The fugal subject is inverted at m. 60. The inverted subject is then developed in dialogue with the chorale until m. 91, where the subject is heard in its original form.

Continued eighth-note figuration, begun with a partial subject entry in m. 93, leads to a brief codetta (m. 107-10). Following m. 111, the original and the inverted forms of the subject are gradually combined with the eighth-note figuration, leading to the diminished triad with fermata, m. 121. A brief, final dialogue of chorale-like and chorale materials between man. I and man. II closes the movement.

One can see parallels between the second strain of the chorale *Was mein Gott will, das g'scheh' allzeit* and the opening motive Sonata I, i (see Examples 1-2 page 13).

### Sonata III, i

Sonata III, i, in ternary form, has a chorale double fugue as the B section, surrounded by the *con moto maestoso sinfonia* (A). The B section is a double fugue which is placed over the old German chorale *Aus tiefer Noth schrei ich zu dir*, used as cantus firmus in the pedals. The first portion of the fugue subject (m. 24-26) bears considerable melodic resemblance to two other themes of the composer (see Examples 3-5). Of the examples, the recitative fragment from *Lobgesang* bears the closer relationship to Sonata III, i's fugue subject one.

The double fugue of the B section can be divided formally into three

parts, plus coda. The first part is the exposition and working of the fugue subject one (m. 24-58). The indication *un poco meno forte* is placed above the opening measures of the first fugue subject.

The second part, the B section, is the exposition and working of subject two (m. 58-80). With the advent of subject two, the indication *Da questa parte al Maggiore poco a poco piu forte (sino al M. M. semiminima = 100)* (from this point up to the Major little by little more animated and louder up to M. M. quarter = 100) shows the composer's conception of a *crescendo e accelerando* fugue. In this double fugue, the composer combines the contrapuntal art of the Baroque with the *steigerung* style of 19th-century German romanticism.

The third part, B section (m. 80-99), combines and develops both fugue subjects. Nowhere in this double fugue is either of the subjects in its entirety combined with the chorale cantus firmus.

The coda (m. 100-112) of this double fugue continues rapid figuration and fragments of subject one to m. 109 where a pedal cadenza, constructed on a dominant-7th harmony, modulates to a free recapitulation of the A section (m. 112-135). In this free recapitulation some materials are sometimes transplanted or slightly recast.

The chorale *Aus tiefer Noth schrei ich zu dir*, while not technically crucial to the success of the B section's double fugue, nevertheless gives expressive cohesion and necessary foundation, supporting the progression of the double fugue.

This chorale tune, also called *De Profundis* and *Luther's 130th*, has been attributed to Luther. Several appearances of this melody can be summarized thus:

- 1) 1523, Erfurt, *Eyn Enchiridon*, in five stanzas.

- 2) 1543, Wittemberg, Luther's *Christliche Geseng zum Begrebnis*.

- 3) Bach's settings:

- a. BWV 686, 687 (*Clavierübung III*, greater and lesser settings)

- b. BWV 38, Chorale Cantata, *Aus tiefer Noth schrei ich zu dir*, chorale used for Nos. 1 and 6.

- 4) (1826-1830 — ?), Mendelssohn's chorale cantata, *Aus tiefer Noth schrei ich zu dir*, in five movements.

- 5) August 9, 1844, Sonata III, i, Opus 65.

### Sonata V, i

Mendelssohn opened Sonata V with a broad, sonorous movement similar to a long-meter chorale (hymn) — five lines of equal length to the verse. This proto-chorale resembles the opening 4 m. and general melodic contour of several melodies; Pearce<sup>3</sup> gives the following examples:

- 1) *Dir, Dir, Jehova will ich singen* (altered version of No. 2).
- 2) *Wer nur lieben Gott lässt walten* (Major version, 1690).
- 3) *Winchester New* (also called *Frankfort and Crasselius*). This version of No. 2, in long meter, was used in English churches.
- 4) *Alle menschen müssen sterben* (*Praxis Pietatis Melica*, 1690).
- 5) Various versions in French and Swiss Huguenot metrical psalters (17th-18th centuries) with texts by Marot and Beze.
- 6) *Stuttgart*, to *At the Lamb's High Feast we sing*.

The composer may have been influenced by various textual versions of *Winchester New* in composing the proto-chorale, Sonata V. Sonata V could have evoked an 1827 Palm Sunday text by H. H. Milan for *Winchester New*: "Ride on! Ride on in majesty . . ."

(Continued, page 13)

## Chronological Listing of the Organ Works of Mendelssohn

- Prelude in D Minor, dated Nov. 23, 1820  
 Prelude (Toccata) in D Minor, ms. 1820 (?)  
 Prelude in E Major, ms. 1820 (?), for organ or piano?  
 Fugue in D Minor, ms, dated Dec. 3, 1820  
 Fugue in G Minor, ms, dated Dec. 1820  
 Fugue in D Minor, ms, dated Jan. 6, 1821 (double)  
 Fantasia and Fugue in G Minor, ms, 1820-23 (?); complete Fantasia, 45 measures; fragment of Fugue, 15 measures  
 Minuetto in G Major, ms, 1820 (?), for organ?  
 Chorale Partita "Wie gross ist des Allmächt'gen Güte"  
 ms Theme and Variation I, July 30, 1823  
 Variation II (end of July to beginning of Aug.)  
 Variation III, Aug. 2, 1823  
 Andante in D Major, ms, May 9, 1823  
 Passacaglia in C Minor (Volles Werk), ms, May 10, 1823  
 Piece in A Major (with fugue) for Fanny's wedding, Oct. 3, 1829, previously considered lost; Dr. William A. Little states that the work does exist, though source is "anonymous" to date  
 Nachspiel and Fugue in D Major (Organo pleno), ms. Mar. 8, 1831, Rome; autograph now lost; work exists only in copy by Elizabeth Mounsey, 1853, currently housed in Deneke Collection, Bodleian Library, Oxford  
 Fugue in D Minor (for Vincent Novello), ms, dated Mar. 29, 1833  
 Two of Mendelssohn's fugues which he arranged in an organ duet for two players at the request of T. Attwood (letter, Jan. 11, 1835)  
 Opus 37, Fugue I, C Minor, undated  
 Opus 37, Fugue II, G Major, dated Dec. 1, 1836  
 Opus 37, Fugue III, D Minor, 1833; revised for publication  
 Opus 37, Prelude I, C Minor, dated Apr. 2, 1837  
 Opus 37, Prelude II, G Major, dated Apr. 4, 1837  
 Opus 37, Prelude III, D Minor, dated Apr. 6, 1837  
 Fugue in E Minor, dated July 13, 1839  
 Fugue in C Major, ms, dated July 14, 1839  
 Fugue in F Minor, dated July 18, 1839  
 Prelude in C Minor, dated July 9, 1841  
 Fughetta in A-Dur (transcription), pub. 1842 (?) and following; original is Fuga No. 5 of Op. 7 (for piano), shortened in this version and published with the composer's consent  
 Andante, 4/4, F Major, ms, dated July 21, 1844  
 Allegretto in D Minor, ms lost, dated July 22, 1844 (Grove's); July 25, 1844 is given in other sources  
 Andante with Variations, D Major (C4/4), dated July 23, 1844  
 Opus 65, III/i. *Con moto maestoso*, dated Aug. 9, 1844  
 Opus 65, III/ii, *Andante tranquillo*, dated Aug. 17, 1844  
 Opus 65, I/iii, *Allegro assai vivace*, dated Aug. 18, 1844  
 Opus 65, I/i, *Andante con moto*, dated Sept. 9, 1844  
 Opus 65, V/i. *Allegro maestoso*, dated Sept. 9, 1844  
 Chorale in "Musical Times," Sept. 10, 1844  
 Opus 65, I/ii, *Adagio*, dated Dec. 19, 1844  
 Opus 65, II/i, *Grave*, undated  
 Opus 65, II/i, *Adagio*, dated Dec. 20, 1844  
 Opus 65, II/ii, *Allegro maestoso vivace*; revision of 1831 Nachspiel in D Major (Organo pleno)  
 Opus 65, II/ii, *Fuga*, dated Sept. 19, 1844; revision of 1839 Fugue in C Major  
 Allegro in B-Flat Major (C4/4), dated Dec. 31, 1844  
 Allegro in B-Flat Major (C4/4), dated Dec. 31, 1844  
 Opus 65, I/iii, *Andante, Recit.*, undated  
 Opus 65, IV/i, *Allegro con brio*, dated Jan. 2, 1845  
 Opus 65, IV/ii, *Andante religioso*, dated Jan. 2, 1845  
 Opus 65, IV/iii, *Allegretto*, undated  
 Opus 65, IV/iv, *Allegro maestoso e vivace*, undated  
 Opus 65, V/i, *Andante (proto-chorale)*, dated Jan. 26, 1845 (? date for the second harmonization of the proto-chorale)  
 Opus 65, VI/i, *Chorale theme*, dated Jan. 26, 1845  
 Opus 65, VI/i, *Variations i-iv*, undated (probably same composition date as theme)  
 Opus 65, VI/i, *Variation v (Fuga)*, dated Jan. 27, 1845  
 Opus 65, VI/ii, *Finale*, undated  
 N.B.: Dr. William A. Little has mentioned that there exists a very interesting work by Mendelssohn, "Etude für Orgel: 'Nachtszene,'" written in either 1821 or 1822. To date, access has been denied to this work. There are other so-called "lost" works which are suspected to be extant. It is to be hoped that time and future scholarship will bring Mendelssohn's full organ output to modern-day organists and interested musicologists.

### Editions and Arrangements

- Copy of J.S. Bach's *Prelude in E Minor ("Cathedral")*, ms, Dec. 1822  
 Handel's *Dettingen Te Deum*, with additional accompaniments; score and parts (Kistner)  
 Handel's *Acis and Galatea*, with additional accompaniments (Novello)  
 Handel's *Israel in Egypt*, ed. for the London Handel Society, with special organ part by Mendelssohn (Cramer and Co.)  
 J. S. Bach's *Chaconne in D Minor* for violin, with piano accompaniment (Ewer)  
 J.S. Bach's Organ compositions on Chorales (Psalm tunes), organ preludes, etc. 2 books (Coventry and Hollier, 1845)  
 J.S. Bach's *Eleven variations on the Chorale "Sei gegrusset Jesu gütig"* (All hail, good Jesus), ed. from original ms (Coventry and Hollier)  
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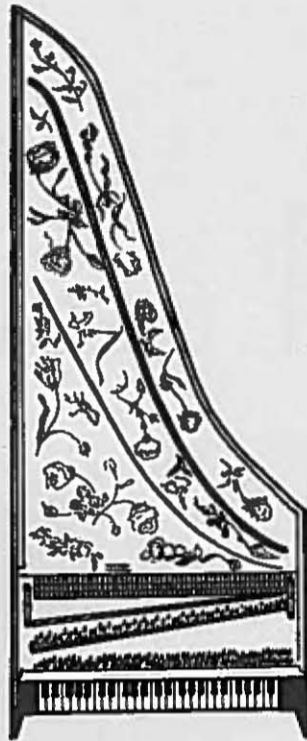
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# Saint Mary's Harpsichord Weekend, 1979

by Larry Palmer



A beautiful end-of-summer, beginning-of-fall weekend in Notre Dame, Indiana, and the mind turns to . . . harpsichords? Yes, to harpsichords, for here, at Saint Mary's College, the second harpsichord weekend was presented September 21-23. In happy succession to the first weekend in 1977, these three days were filled (but not too filled) with concerts, lectures, workshops, times to see the goodly number of exhibits (instruments and music), and the friendly interchange which often is the most important part of such gatherings.

Director Bruce Gustafson of the Saint Mary's faculty showed once again his stellar sense of programming and his laudable attention to detail. The weekend's events seemed to this observer to move smoothly: harpsichords were where they were meant to be and tuning was always accomplished (no small item, as every harpsichordist knows!).

The first event of the Harpsichord Weekend was a showcase for the many talents of Boston-based Tom Pixton. In a program of instrumental works of Vivaldi and J. S. Bach in transcriptions for one, two, and three harpsichords Pixton appeared as soloist, ensemble player, transcriber of the music, and also as builder of all three harpsichords attractively ranged across the stage of Moreau Hall's Little Theatre. The program reflected the current craze, originating in Amsterdam, for self-made transcriptions emulating the practice of J. S. Bach and his contemporaries.

One frequently felt pleasure and/or surprise as such a familiar work as the *A-Minor Concerto after Vivaldi* (transcribed for organ by Bach) was decorated with an unfamiliar filigree in Pixton's arrangement for two harpsichords. The last movement of this particular work seemed to me more idiomatic for the plucked stringed instruments than it ever has in Bach's organ arrangement. Pixton's transcription of the much-arranged *E-Major Violin Partita* (S. 1006) into a *Partita in D Major* for solo harpsichord was successful; his playing, from memory, was

impressive save for too much reliance on first-beat "lurch" (or overly-obvious agogic) in the motoric movements. *Concerto for Three Harpsichords*, S. 1046, proved to be an arrangement of *Brandenburg I* (first and third movements), with the *Sinfonia to Cantata 18* as a middle movement. It was given a brilliant and noisy performance by Pixton, Edward Parmentier, and Alexander Silbiger.

Edward Parmentier (University of Michigan), gave a lecture, "The Teaching of Harpsichord Performance," in which many thought-provoking ideas were expressed. He advocated allowing the instrument to be a "teacher", and listed his priorities in teaching as touch (first and foremost), interpretation, conventions of interpretation, and sources, styles and repertoire. He stressed the necessity of relaxation ("as a person is, so he plays"), and suggested that a "continuo" approach to the instrument might be more helpful than a contrapuntal one. Using a repertoire such as easier French pieces (the first five Couperin *L'art de toucher* preludes, for example), or preludes from the second book of Bach's *Well-Tempered Clavier* (since these are often more harmonic in style) should help a student develop a "feel" for the harpsichord.

The program for Friday evening was presented by Laurette Goldberg of San Francisco (an alumna of the college): "Francois Couperin and his Influence in the Bach Family." *Eight Preludes (L'Art de toucher le clavecin)*, *Ordre 18*, Couperin; *L'Irrésolue*, *La Journalière*, *Gigue*, C. P. E. Bach; "English" *Suite in A Major*, S. 806, J. S. Bach.

Playing a magnificent Blanchet-copy harpsichord by Willard Martin (Bethlehem, Pennsylvania), Ms. Goldberg gave an enchanting performance of the Couperin preludes interspersed with some of the composer's own words excerpted from his famous harpsichord tutor (both in the original French and in translation) — a most effective programming idea. The C. P. E. Bach pieces, all unfamiliar, showed most aptly that composer's indebtedness to the French style. Ms. Goldberg played without undue mannerism; her winning and enthusiastic personality communicated itself through her commentaries and her music.

The first scheduled event of Saturday morning was a workshop on continuo playing led by Penelope Crawford, Edward Parmentier, and Alexander Silbiger (University of Wisconsin-Madison). Using available instrumentalists from Ars Musica of Ann Arbor as soloists, several brave souls realized segments of the first movement from Handel's *Sonata in G Minor* for recorder and continuo, op. 1 no. 2 from the figured bass. Many helpful ideas and suggestions surfaced, among them that of beginning by playing the bass line alone several times, then adding melody only. After many experiments with varying textures, added figurations, and changes of melody instruments by the "students," each of the three "leaders" played the same phrase in a sample realization. The workshop then dispersed to various rooms for

even more informal "jam" sessions with the Ars Musica players.

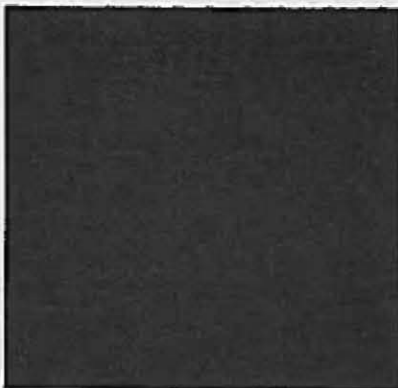
Alexander Silbiger's afternoon lecture, "Harpsichords, Harpsichordists, and Harpsichord Music During Rome's Golden Age," centered on a largely-unfamiliar and unpublished repertoire from composers of 17th-century Rome. Many fascinating facts were presented, including Silbiger's discovery of three references to descriptions of Italian harpsichords which at least seem to suggest the presence of a 16' register in some instruments. He concluded the lecture with some suite-grouped pieces probably dating from the mid-17th century from a manuscript found in the Oratory of St. Phillip Neri.

A student recital found students Lyn Schultz and Christina Makara from the University of Michigan, Mary Davis of Saint Mary's College, and Belinda Slobin of Case Western Reserve University playing fine instruments by Oliver Finney (Lawrence, Kansas) and Willard Martin.

Edward Parmentier played this program on Saturday evening: *Pavan and Galliard Sir William Petre*, Byrd; *Diferencias sobre el canto llano del Caballero*, Cabezon; *Tocatta and Galliard*, Cabanilles; *Pièces in D*, Louis Couperin; *Preludes and Fugues in F-sharp Major and Minor*, WTC II, "Chromatic" *Fantasy and Fugue*, J. S. Bach; *Sonatas*, K. 177, 145, Domenico Scarlatti.

Edward Parmentier, elegant and dignified in white tie and tails, played two resonant instruments by Keith Hill (Grand Rapids). The major part of his program was played on a just-completed Hill, pungent and somewhat wiry in sound. Particularly lovely, and full of compositional surprises was the *Tocatta and Galliard* of Cabanilles. In the Bach *Preludes and Fugues*, the temperament of the tuning for F-sharp was (to this listener) over-done. To be sure, that key was the most dissonant in the 17th century, but I wonder if Bach would have cared for (or tolerated) such pain, especially at the cadences? Parmentier's Scarlatti, joyous and brilliant, demonstrated playing of the highest order, as did the Louis Couperin pieces, played on his own more-French-sounding Hill instrument. Only in his Bach *Fantasy and Fugue* did I find the musical ideas strangely at odds: the *Fantasy* driving — although still eloquent — but the *Fugue* over-mannered rhythmically to the point of willfulness. The encore, Forqueray's *D-Minor Allemande*, restored the sense of elegance and well-being which was the dominant feeling throughout most of this recital.

Sunday morning began with Willard Martin's talk, "Harpsichord Regulation in the 18th and 20th Centuries," well-organized and wittily presented. With the aid of blackboard drawings he diagrammed the harpsichord action and gave his opinions (from observation and documentation) that, in the 18th century, the plucking of the registers was probably not staggered, but simultaneous. (What this does to our idea of sensitive harpsichord touch — with such a heavy attack required, followed by a complete key-fall — is mind-boggling.) Based on the same-length jacks of the two 8-foot registers



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in Italian harpsichords and the surviving Blanchet double manual at the Château Thiéry in France, this conclusion seems inescapable, at least as far as the two 8' registers is concerned.

Despite this historic probability Martin advocated the modern practice of staggered plucking points, if only because the harpsichord has such a "potential for lack of stability in regulation." He also advocated separating the 8' registers as widely as possible, with the 4' between them, and suggested adjusting the action from the lowest C, the top C, then each C between, to avoid making mistakes throughout an entire octave. Unfortunately, time ran out (as many left for mass), for there was the making here of a lively discussion and question period.

It was refreshing to hear a Latin mass in the Church of Our Lady of Loretto (on the campus). The large congregation obviously felt at home with this language, and the musical settings (from the *Codex Las Huelgas* of the 14th century) were a treat, largely unmarred by occasional wanderings from the pitch. It is a pity that the church does not possess an organ suitable for the quality of music to be found there.

Laurette Goldberg's lecture, "Harpsichord Technique as a Tool for Creative Personal Expression," was an interesting counterpart-extension to Edward Parmentier's thoughts on teaching. She, too, opted for touch as the top priority obtained by flexibility of finger and a "rolling" over the keys, thinking in terms of choreography in fingering to obtain a hand that looks beautiful, and the employment of the broadest possible palette of sound.

Again Ms. Goldberg's engaging personality made the time go by most quickly. Among the memorable quotes: "You have to ask permission to play a note below tenor C!"; "One must be emotionally stable and have a note from one's analyst to play in

F minor," (in reference to Mattheson's characterization of this key as one of "Angst und Verzweiflung"). She made a point for the necessity of finding the usual single *Affekt* in a baroque composition, and compared it to "method" acting ("no difficulty in understanding a pathological murderer — just think of waiting for that bus that never shows up!").

Mezzo-soprano Carol Knell (Saint Mary's College) sang a welcome and varied program: *Nel dolce dell' oblio*, Handel (with Floyd Deal, recorder; John Dunham, baroque 'cello; and Michael Keller playing Steven Sorli's Dulcken harpsichord); *Arianna a Naxos*, Haydn (with Michael Keller at Margaret Hood's fortepiano); *Five Songs of Courtly Love*, Roslyn Brogue; *D'Anne qui me jecta de la neige*, Ravel; *The Mad Maid's Song*, David Diamond (all with Bruce Gustafson at a William Dowd French double harpsichord, and with Melanie Budd, flute, in the Brogue and Diamond pieces).

The Handel cantata, while effective, had balance problems; it would have helped to place the 'cello at the left side of the keyboard — a more usual position in baroque music. The Haydn cantata was sung with real passion, dramatic flair, and exquisite artistry. It was a fine idea to show off the fortepiano; unfortunately this one was unusually dry of timbre in the treble register, which again led to some balance problems.

For the first and only time during the three days, some 20th-century music was heard. The Brogue songs were curious pieces, well-developed formally, interesting in their varying uses of the voice and two instruments, but basically unmemorable as music. Quite beautiful, musically, but quite unplayable as written on the harpsichord, the Ravel songs remain delightful curiosities. This was my first time to hear them performed although I have known of them for some years (see

"Ravel and the Harpsichord," *The Diapason*, February, 1976). An outgrowth of the famous salons of the Princesse Edmond de Polignac (where Ravel heard and played a harpsichord belonging to the Prince), the Marat poems suggested an "antique" feeling to the composer, who indicated (for the first of the two only) the possibility of accompaniment on the "clavecin" or "muted piano." The vocal lines (typical Ravel) are so beautiful that it seems unfortunate that no one, as yet, has published a "simplified" version of the accompaniments, perhaps removing the octaves. The Diamond song, also not easy to play, was an effective and charming conclusion for the program.

Ars Musica, a baroque orchestra of twelve players from Ann Arbor, opened the Saint Mary's College Performing Arts Series and closed the Harpsichord Weekend with one of the finest programs it has been my pleasure to hear in recent years. This group of musicians without conductor, playing unaltered instruments or fine copies, is without peer in my experience in this country. Orchestral music by George Muffat and Georg Philipp Telemann was played with fine precision and exceptional musicality; Naudot's *Concerto 5 in G for Flute, Two Violins and Basse* (op. 17) showed a fine soloist (Michael Lynn) and excellent ensemble (in particular, the skillfully-executed over-dottings); Penelope Crawford, harpsichordist with Ars Musica, played a sensitive, musical, and exciting *D-Minor Concerto* (J. S. Bach); and the long, but exhilarating program came to a rousing conclusion with the ever-popular (but rarely-encountered) *Concerto in A Minor for Four Harpsichords* (Bach) with Crawford, Edward Parmentier, Laurette Goldberg, and Arthur Lawrence (Saint Mary's College), as soloists. Harpsichords, all sounding magnificent, were by Keith Hill (2), Tom Pixton, and Willard Martin.

It only remains to mention the social

ingredients of the Weekend things, sometimes taken for granted, but extremely detrimental to the whole effect when missing! Meals were available to the registrants at Saint Mary's fine collegiate dining hall (at most reasonable prices). The opportunities thus afforded for conversation and exchange of ideas were most enjoyable and valuable. The closing banquet, without speeches, was a culinary delight. Cocktail hours each afternoon (with a cash bar) and a delightful informal open house following the Friday night recital completed the organized social picture. With housing available nearby (within walking distance of the appealing tree-filled campus), and the weather most co-operative, Saint Mary's Harpsichord Weekend 1979 proved successful on all counts.

In addition to the instrument makers already mentioned, Knight Vernon, Wally Pollee (Neupert Harpsichords), Paul Irvin, E. O. Witt, Richard Cox, Anderson Dupree, and B.W.M. Benn showed instruments during the weekend. While preferences in harpsichord actions, sound, and finishes are most subjective, I would mention my delight in seeing E. O. Witt's "homage to John Challis" instrument — one which suggested to me visually, at once, the work of America's first harpsichordmaker, and my delight in hearing Anderson Dupree's fine Italian instrument. The harpsichords used in concerts were, while individually different, all aurally and visually pleasing.

A lot of work and planning (and money) goes into such a conference. For the nearly 100 who attended it was a feast of sights, sounds, and an opportunity to learn. It is undoubtedly a service to the harpsichordists' world to have such an opportunity to meet together. From the evidence encountered at Saint Mary's, this world is developing a fine sense of community, not the least of which is housed in America's "heartland."

(See also builder listing, p. 14)

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# The "Wedge" Fugue:

## Bach's Concerto for the Display of the Four-Manual Organ

by Owen Jander

Johann Sebastian Bach's Leipzig fugue in E Minor, the so-called "Wedge" Fugue, is the longest fugue he ever composed for organ; it is, in fact, almost the longest fugue that he composed for any instrument.<sup>1</sup> (It is 231 measures in length, and normally takes about seven minutes and forty-five seconds in performance.) The complexity of the structure of this fugue is commensurate with its huge proportions. Small wonder, then, that as one listens to performance after performance of this piece one observes such a wide variety of solutions to the intriguing problem of registration for the "Wedge" Fugue — particularly as regards the choice of manuals, and the points in the musical form at which manual changes are made. This utter lack of agreement as to the solutions for this particular problem, however, should not exist — not in this fugue. Almost every organ fugue of Bach permits of occasional manual changes; indeed, there are certain points in most Bach fugues that absolutely cry out for manual changes. But in all of these works, there is almost always a certain *ad libitum* aspect to the solution of these problems since the variety of layout of organs in Bach's time simply did not allow Bach to think in terms of a definitive arrangement for an organ fugue, *vis-a-vis* the use of manuals.

In the case of the "Wedge" Fugue, on the other hand, Bach chose to be definitive. A close study of the structure of this fugue reveals an ingenious plan in which musical form dictates not only where manual changes will occur, but what manual should be used for each section of the form.

Every responsible commentary on the "Wedge" Fugue calls attention to the concerto-like structure of this work. This observation, however, has never been made with sufficient precision and thoroughness. The "Wedge" Fugue owes a particular debt to Bach's extensive knowledge of the formal practices found in the concertos of Antonio Vivaldi, though in this case Bach applied those principles in a work that reflects his highly scientific awareness of the layout of a four-manual, high-Baroque, north European organ. This fugue can, of course, be played on a three-manual organ — if one is prepared to make some very quick stop changes, or if one is content to lay aside some of the Concerto Sport that is built into this piece. The ultimate, total logic of the vast formal architecture of this fugue reveals itself on a large four-manual instrument with mechanical action — and on that instrument only.

In the several churches where Bach was employed at various points in his career none of the organs was larger than three manuals; that includes Leipzig, where he was working at the time he composed the "Wedge" Fugue. During this late period of his life, however, in composition after composition Bach was thinking in the vastest

possible terms; and, as regards musical instruments, he often thought in terms that were either abstract or idealized. The mere lack of a four-manual organ on the local scene would scarcely have dissuaded Bach in this late period in his life from conceiving a grandiose composition for precisely such an instrument.

The unique feature of the "Wedge" Fugue is that it is built up from four musical ideas, each of which, as it makes its appearance, is originally associated with a particular manual of the organ. The first of these is associated with the Hauptwerk, and corresponds to the tutti-ritornello of the Vivaldian concerto, while the other three ideas are each intended to be associated specifically with one of the other manuals. Before proceeding to explore this plan in detail, there is merit in briefly recalling what happens in other Bach concertos for two or more instruments. When Bach wrote a concerto for two or more instruments of the same kind — for two violins, or for two or more harpsichords — he found virtue in allowing the musical ideas that are created for the solo episodes of the concerto to serve as the common property of both, or all, of the soloists. This rule of interchange often applies as well in concertos for a heterogeneous array of soloists, notably, of course, the *Brandenburg Concertos* — save that in the case of the *Brandenburg Concertos* one occasionally finds idiomatic scoring that produces material suitable, say, to a pair of horns (as in the first of these concertos), or one finds a single soloist being spotlighted as the prima donna of the occasion (as in the case of the violinist in the fourth concerto, or the harpsichordist in the fifth).

Among the numerous concertos of Bach there does exist one movement for three solo harpsichords with string tutti — N. B., not a heterogeneous array of soloists — in which the composer assigned somewhat different material to each of the soloists. This atypical approach to the invention and the assignment of solo material occurs in the third movement of the *Concerto in C Major*, BWV 1064.<sup>2</sup> In this movement the ritornello begins thus: (see Example 1, Facing page) (Note how the contrapuntal combination of three distinct ideas, already here in the ritornello, suggests a particular attitude on the part of the composer. Note, too, that the idea in the bass involves the old descending tetrachord.)

The first harpsichord solo (for "harpsichord III"), in measure 59, presents the following idea (Ex. 2):

In measure 102 the second harpsichordist is singled out with this material (Ex. 3):

And in measure 141 the third soloist ("harpsichord I") holds forth with a musical idea that is only

somewhat new, being a quasi-inversion of the first solo, above (Ex. 4):

It wants to be re-emphasized: this form, in which the three soloists in a concerto each tends to have his own musical material, is atypical. This *Concerto in C Major for Three Harpsichords*, whether or not it is Bach's own original work, or just an arrangement of another composer's work, is thought to date from the years 1730 to 1733 — and the "Wedge" Fugue is thought to date from this same period.

In the concerto structure of the "Wedge" Fugue the famous opening material has the function of the tutti ritornello, of course, and thus will logically be played on the Hauptwerk of the four-manual organ (Ex. 5):

In its bold harmonic rhythm — one progression per half-note (the strongest statement of *alla breve* meter) — in its insistent use of eighth-notes, and in its inevitable, chromatic movement upwards and downwards from tonic to dominant, this fugue subject is the very embodiment of musical strength. (Note that this fugue subject, just like the bass line of the C major concerto movement just considered, is derived from the ancient descending tetrachord, this time, however, in its chromatic form.)

This tutti extends to measure 60. At the end of the fugue this entire block of Hauptwerk material will return, virtually unaltered. Such an unabbreviated return of the whole of an opening tutti of a concerto is contrary to the usual practice of Vivaldi. Bach had taken this approach, however, in his uniquely monumental fugue for solo violin in the *C Major Sonata*, BWV 1005 (composed in 1720), where in a work 354 measures in length (!) the opening 65 measures are repeated at the end. It is an approach altogether appropriate to a form that is huge.

Three distinct solo ideas occur in the course of the concerto, each of a markedly different musical character.

A. at 60-68, and at 72-80 (in playoff against the tutti); and then again at 124-125, and 130-131 (in playoff against the solo idea C, below): a flamboyant, swirling idea; a little musical Dervish. (Note the complete absence of pedal.) (Ex. 6):

B. at 84-119 (with tutti material quoted at measures 88-91, and 108-111); and at 160-172: a reckless musical idea that races along in 16th-note scales over an athletic bassline in quarter-notes (Ex. 7):

C. at 120-123, 126-129, and 132-136 (in playoff against A): a very contained musical idea, with parallel thirds and sixths in the right hand, a single pulse from the pedal at the beginning of each measure (and always on the same note), and a nervous, reiteration of the implied pedal-point in the left hand. (Ex. 8):

It is only logical to assume that the playoff of these three extremely different solo ideas against the tutti, and against one another, will involve not just frequent changes of manuals, but some systematic association of each solo idea with some particular manual of the organ — just as the tutti must logically be played on the Hauptwerk. Two questions need to be asked at the outset. Do we have here one of those concerto movements in which solo ideas can be freely passed around from soloist to soloist, with no sense of exclusive property; or do we have here, instead, a situation rather like the final movement of the *C Major Concerto for Three Harpsichords*, where each new musical idea is associated with a single solo performer? If the latter situation holds (and it *does*), then the question arises, by what logic can we determine which solo idea belongs to the Rückpositiv, which to the Oberwerk, and which to the Brustwerk (the standard subsidiary divisions of the usual four-manual Baroque organ)?

• • •

N.B. There exists for this problem a single, logical solution. Before the reader goes any further here, however, he or she is urged to take out the score of the "Wedge" Fugue and to try to figure this out for himself or herself. A fascinating puzzle has been posed by Bach, and to rush ahead and read the solution is rather like leaping to the last chapter of a mystery novel.

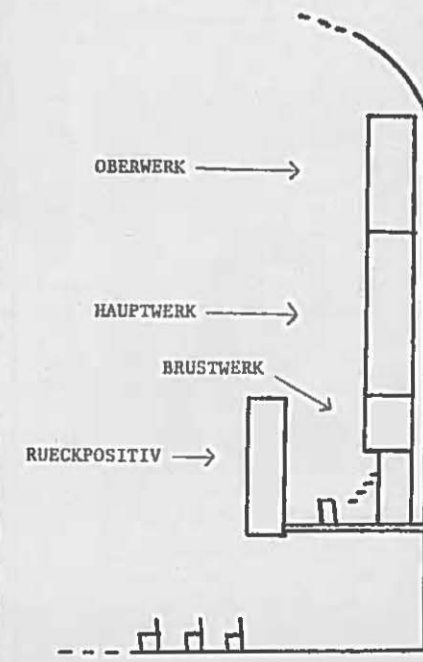
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This puzzle is impossible of solution without a clear awareness of the arrangement of the keyboards on a four-manual tracker-action organ.

BW  
ORGANIST OW  
(facing →) HW  
RP

The abbreviations, of course, stand for Rückpositiv, Hauptwerk, Oberwerk, and Brustwerk.

I apologize to the more knowledgeable reader for including such basic information, but, for the sake of those readers who have had only little contact with the four-manual tracker organ, here is the classical architectural layout of these four recurring divisions:



Ex. 1: Bach Concerto in C Major, BWV 1064, opening of third movement

Ex. 2: Concerto in C Major, measure 59 and following

Ex. 3: Concerto in C Major, measure 102 and following

Ex. 4: Concerto in C Major, measure 141 and following

This layout of the organ produces a Rückpositiv that, to the listener located in the nave of the church below, is acoustically much more immediate in impact than the Hauptwerk itself; an Oberwerk that bounces its sound off the high vaulting of the church; and a Brustwerk that has a remote, distinctly indirect quality, as a result of being situated on the other side of the Rückpositiv in relation to the listener below. These relative acoustical characteristics of Hauptwerk, Rückpositiv, Oberwerk, and Brustwerk are sensitively and ingeniously built into the musical form of this fugue. Alas, it is only the rarest of performances that takes these sound-dimensions into account in the "Wedge" Fugue. Part of the problem, of course, is that the acoustical choreography built into the musical architecture of the "Wedge" Fugue is possible of realization only on a four-manual organ, with mechanical action, and with this classic disposition of its various divisions.

The solution of the puzzle as to which of these ideas must be assigned to which manuals of the organ is arrived at by a close study of measures 58-83 and 120-136, both of which passages involve several rapid movements back and forth between two manuals. In the first passage, where the alternation involves a reassertion of ritornello material, the swapping will occur between the second manual (the Hauptwerk) and whatever manual will be playing the Solo Idea A, in this pattern:

- 1-59 Hauptwerk
- 60-68 Solo A manual
- 68-72 Hauptwerk
- 72-80 Solo A manual
- 80-84 Hauptwerk
- 84... Solo B manual

(These reassertions of opening ritornello material at this early part of the concerto form, incidentally, are absolutely true to Vivaldian practice.)

(Continued overleaf)

Ex. 5: Bach "Wedge" Fugue, BWV 548, opening

Ex. 6: "Wedge" Fugue, measure 60 and following

Ex. 7: "Wedge" Fugue, measure 84 and following

Ex. 8: "Wedge" Fugue, measure 120 and following

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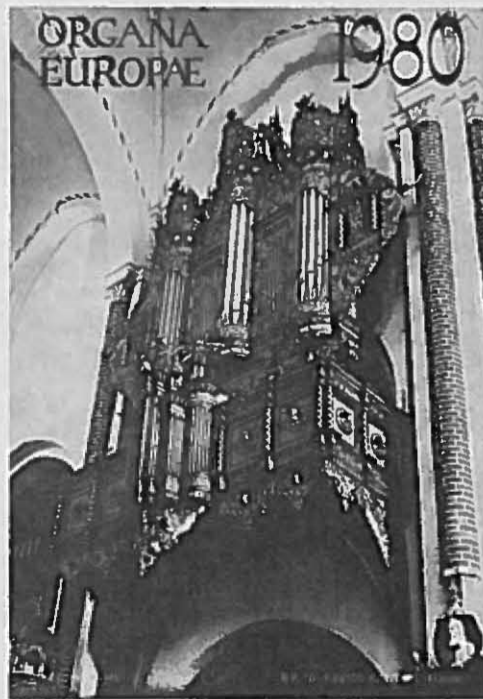
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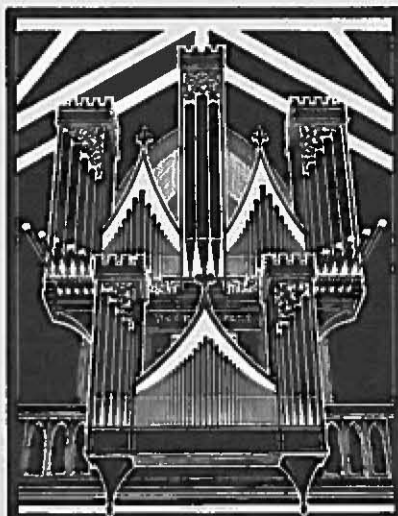
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## "Wedge" Fugue

(continued from p. 11)

In a passage such as this, where there must be four changes between two manuals in fairly quick succession, it is easiest, of course, to work between two manuals that are adjacent; ergo, Solo A will logically be played either on the 1st manual (the Rückpositiv), or the 3rd manual (the Oberwerk). The Brustwerk can be discounted here not only because these quick leaps would have to be done between manuals two and four, but also because the transition from the grand sound of the opening tutti to the very confined sound of the Brustwerk would be too extreme. Whether one will choose to play Solo A on the Rückpositiv or on the Oberwerk is decided by process of elimination in the next stage of this puzzle.

In measures 120-136 Bach requires the organist to make a series of manual changes at an even faster clip — at two-measure intervals:

- 120-123 Solo C manual
- 124-125 Solo A manual
- 126-129 Solo C manual
- 130-131 Solo A manual
- 132-136 Solo C manual
- 137 ... Hauptwerk

This passage is a bit tricky to play on alternating manuals even when these are adjacent to one another, and thus it is not surprising that in several performances heard on recordings these days this entire passage is left on a single manual. Because this passage is somewhat difficult to play on two manuals in rapid alternation, however, it is logical to assume that Bach planned the effect so that the two manuals involved here would be immediately adjacent to one another. Since the 2nd manual (Hauptwerk) is the tutti manual, the only possibility for this game is between the 3rd and 4th manuals (Oberwerk and Brustwerk). Which measures, however, should be played on which manuals?

The solution of this problem is ultimately to be found in an appreciation of the different characteristics of Rückpositiv, Oberwerk, and Brustwerk, and the different characteristics of these three pieces of solo material. To wit, to allocate musical ideas that are "flamboyant" (Idea A) or "athletic" and "reckless" (Idea B) to a division of the organ that is "remote and distinctly indirect" in tone (the Brustwerk) will be abusive. For the "remote and distinctly indirect" sound of the Brustwerk the only suitable material in this concerto is Solo Idea C: "contained" and "nervous." On the capped pipes, the repetitious mixtures, and the short length reeds of the Brustwerk, Solo Idea C is all tucked in, at home.

Idea A, then — the "flamboyant swirling Dervish" among these ideas — is sent up to the Oberwerk, where it is free to bounce itself off the arches of the ceiling. And Idea B, then, shoots forth from the Rückpositiv, directly over the heads of the listeners, like some low-flying missile.

Idea A on the Oberwerk, Idea B on the Rückpositiv, Idea C on the Brustwerk; the solution is not only practical, in terms of conven-

ience for the hard-working organist, it is like the ideal casting of an opera, where all voices are perfect for their roles.

\* \* \*

The overall layout of the "Wedge" Fugue, vis-a-vis the assignment of various passages to the four manuals of the organ, is thus as follows. (Dovetailing is required at several points in the piece, of course, as manual changes are accomplished.) (See chart on facing page)

For all of the ingenuity built into the above scheme, this meticulous linking of the structure of a piece of music with the structure of an instrument is far more than an intellectual exercise. If the "Wedge" Fugue is performed in the above manner on a magnificent four-manual organ of 18th-century character, the experience for the audience in the space below becomes a unique adventure in listening. The musical ideas assigned to each division of the organ are aptly conceived with just that sound in mind. The contrast among these characteristic sounds of Hauptwerk, Oberwerk, Rückpositiv, and Brustwerk is then emphasized by pitting these sounds against one another in a manner both acrobatic and scientific — a peculiar tribute to the Age of Reason. The result is the 18th Century's most splendid exhibition of the tonal resources of the High Baroque Pipe Organ.

#### NOTES

<sup>1</sup> Three other Bach fugues vie with the "Wedge" Fugue for monumental scale. The E-flat Triple Fugue (the "St. Anne" Fugue, BWV 552), of 1739, is 117 measures long; but because of its double-length *alla breve* measures it takes almost as long in performance as the work studied here. The B Minor fugue in the first book of the WTC is only 76 measures long; but, being the one Bach fugue marked "Largo," it requires over seven minutes in performance. The longest Bach fugue, in terms of the number of measures (354) and performance time (eleven or twelve minutes), is found in BWV 1005, the third sonata for violin, unaccompanied — a fugue that truly boggles the mind.

<sup>2</sup> Schmieder says of this concerto: "This arrangement, whose authenticity has been questioned, is apparently based on a concerto for three violins, probably not by Bach himself." In view of the intriguing relationship of the third movement of this concerto to Bach's "Wedge" Fugue, however, I would assume that even if Bach did not compose the original concerto — or even make the arrangement — he at least was acquainted with this work, and had studied it closely.

<sup>3</sup> A reduction of the pedal sound is wanted at this point — logically the quick removal of the Hauptwerk-to-Pedal coupler.

<sup>4</sup> It is extremely common in the Vivaldian concerto to find modulatory solo passages that make reference to the opening measures of the ritornello, especially to point up keys touched on *en passant*. These references do not involve a return to tutti orchestration, and nowhere in this present passage (measures 84-120) does it seem reasonable to move up to the Hauptwerk.

<sup>5</sup> This is the one place in the "Wedge" Fugue where the organist is required to move between the first and the fourth manuals. Bach carefully wrote this measure, however, with three beats of rest in the left hand, to facilitate this move. A slight holding back in the tempo at this point, however, is not inappropriate. The strong cadence on the key of B minor here, at measure 120 (in this 231-measure-long fugue) is altogether fitting; Bach loved to "fold" a fugue in the middle with an important statement of the dominant key at just this point.

<sup>6</sup> This internal ritornello section, modulatory in character — and involving the most distant secondary key in the whole structure, F-sharp minor — calls out for a reduction in registration. Without such a reduction of sound the movement from the Brustwerk to the Hauptwerk at this point is too extreme. By reducing the sound of the Hauptwerk in this passage, furthermore, one avoids robbing the grand concluding ritornello of its impact in coming back to the full, original experience. It goes without saying, any stops removed from the Hauptwerk in measures 84-137 must be returned during measures 160-172.

Owen Jander is professor of music at Wellesley College.

1-59	Hauptwerk	Ritornello	E minor (B minor for fugal answer)
60-68	Oberwerk	Solo A	non-modulatory
68-72	Hauptwerk	Ritornello	E minor
72-80	Oberwerk	Solo A	modulatory
80-84	Hauptwerk	Ritornello	B minor
84-120	Rückpositiv	Solo B <sup>4</sup>	modulatory (references to fuge subject in D major and G major)
120-123	Brustwerk	Solo C	B minor
124-125	Oberwerk	Solo A	modulatory
126-129	Brustwerk	Solo C	D minor
130-131	Oberwerk	Solo A	modulatory
132-136	Brustwerk	Solo C	F-sharp minor
136-160	Hauptwerk <sup>8</sup>	Ritornello	modulatory (fuge subject used in F-sharp minor and C major)
160-172	Rückpositiv	Solo B	modulatory, returning home to E minor
172-177	Hauptwerk (l.h.)	Ritornello	E minor
177-231	Hauptwerk (r.h.)	Ritornello (concluded)	

Layout of the "Wedge" Fugue, showing the assignment of various passages to the four manuals of the organ.

### Mendelssohn Organ Works (continued from p. 6) Sonata VI, i

For Sonata VI, i's chorale partita, Mendelssohn chose one of the oldest and most familiar of the Lutheran chorales, *Vater Unser im Himmelreich* (Our Father in Heaven), which appeared first as a broadsheet in 1539, with the title: "The Lord's Prayer briefly expounded and turned into metre," in Luther's hand. The same version appeared with the tune in Valentin Schumann's *Geistliche Lieder*, 1539, in nine stanzas — each of the first eight stanzas elaborate on petition of the Lord's Prayer (omitting the doxology), and the ninth is on the amen.<sup>4</sup>

*Vater Unser* . . . became quite popular in England after its first appearance in Richard Cox's *English Psalter* (1560).

J. S. Bach set *Vater Unser* . . . as follows:

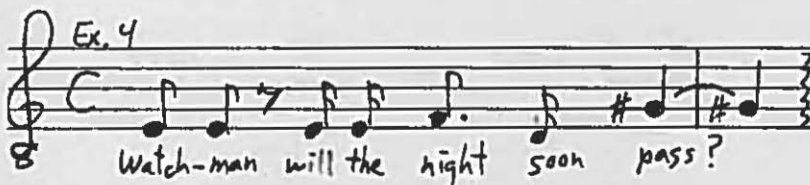
- I. Chorale Harmonizations
  - A. BWV 90, Cantata *Es reifet euch ein schrecklich Ende*, no. 5.
  - B. BWV 102, Cantata *Herr, deine Augen sehen nach dem Glauben*, no. 7.
  - C. BWV 146 (compare with BWV 245, *St. John Passion* version).
- II. Organ Chorale Preludes
  - A. BWV 636 (*Orgelbüchlein*)

- B. BWV 682 (*Clavierübung III*, greater setting)
- C. BWV 683 (*Clavierübung III*, lesser setting)
- D. BWV 638a (variant of BWV 683)
- E. BWV 737 (misc.)
- F. BWV 760 (youthful)
- G. BWV 761 (youthful)
- H. BWV 762 (youthful).

One cannot be sure of Mendelssohn's exposure to the variety of the German and English musical and textual versions of *Vater Unser im Himmelreich*. However, one can observe: 1) The composer received a copy of Luther's *Geistliche Lieder* from a friend in Vienna, October, 1830;<sup>5</sup> and 2) he obviously knew the *Orgelbüchlein* setting for he published this group of Bach chorales with Coventry and Hollier (1845) as *Organ Compositions on Chorales (Psalm tones), Organ Preludes, etc.*, 2 books.

Mendelssohn gave *Vater Unser* . . . as the theme for Sonata VI, i's chorale partita (theme, five variations), in four to six voices. Sonata VI with its succession of lyrical variations and concluding warmth of the "religious adagio" finale, provides a high intensity of poetic expression.

The long first movement shows the composer's interest in Baroque chorale procedures, as seen in works of Buxtehude, Pachelbel, Böhm, and Bach. (Continued, page 15)



Ex. 1—chorale melody *Was mein Gott will*, strain 2; Ex. 2—Sonata I, opening motive; Ex. 3—Sonata III, I, fuge subject one, fragment; Ex. 4—Lobgesang (Symphony III), Op. 52, tenor recit., no. 6 (1840); Ex. 5—Violin Concerto in E Minor, Op. 64, m. 56-62 (1844).

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(continued from p. 5)

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Society stereo MHS 4064 (available from the society at 14 Park Rd., Tinton Falls, NJ 07724; \$5.20).

With this disc, licensed from Dischi Ricordi 1013, MHS has made available an interesting recording of little-known music. The recorded sound is good without being spectacular, seemingly miked fairly closely; the resulting sonorities are bright but still retain some of the building resonance, and the slight action noise is unobtrusive. The jacket notes describe only the music, but the organ itself is certainly of equal interest. The registrations are mostly rather gentle, with charming quiet reeds in the second Rossi toccata and a mildly undulating *Voce umano* in the final Trabaci work. The only surprise to this reviewer in the organ sound is that the temperament is not as unequal as might have been expected. To those interested in a period of organ literature we as yet are not overly familiar with in this country, this record presents an important recorded document. The performances are excellent.

**Nunc Dimittis**

Carl W. Broman, organist and choirmaster of Trinity Episcopal Church in Staunton, VA, died July 1 after a brief illness. In addition to 41 years of service at Trinity, he was chairman of the music department of Mary Baldwin College from 1936 to 1974 and chairman of the music commission of the Episcopal Diocese of Southwestern Virginia since 1970.

Dr. Broman, a native of Chicago, received his bachelor's degree in music from the American Conservatory of Music, a degree in philosophy from the University of Chicago, and a master's degree in music from Columbia University. He was awarded an honorary doctoral degree in music by Hampden-Sydney College in 1942. In addition, he studied under pianists Rosina and Josef Lhevinne at the Juilliard School of Music. He was a member of the AGO.

He was recently honored by the establishment of the Carl Broman Concert Series in Staunton; the first pre-

sentation, a 20th-century hymn festival played and conducted by Alec Wyton, was held in June. Dr. Broman is survived by his wife and two children.

John E. Fay, prominent Maine organist, died on Aug. 29 at the age of 76.

Born in Lynn, MA, Mr. Fay studied piano and organ with Frank L. Rankin and later in Paris with Isidore Philipp and Joseph Bonnet. In 1952, he was appointed municipal organist for the city of Portland, where he directed and participated in an extensive concert series on the Kotschmar Memorial organ in Portland City Hall auditorium, for 23 years. He held the A.A.G.O. degree, served as dean of the Portland AGO chapter, and was organist-choirmaster at St. Joseph's Church in Portland for 56 years. He is survived by his wife and three children.

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## Mendelssohn Organ Works

(continued from p. 13)

He took these older styles as a point of departure and recast them in a new, personal language in the expansive style of early- to mid-19th-century German Romanticism.

The opening chorale theme and variations i-iii each run continuously into the following variation, whereas variations ii and iv make a complete cadence. The treble "D," m. 25, is tied to the first note, m. 26, assigned to man. II (pp). This overlapping of tied notes (quasi-pedal tone), a favorite device of the composer, can be further seen in Opus 65: 1) Sonata I, i (m. 40-60); 2) Sonata II, i—the grave (m. 23) to the adagio (m. 24).

In variation i, the composer calls specifically for an 8' register *pp* alone in the pedals, an 8' register *pp* on man. II, and 8' and 4' registers *mp* on man. I. The composer's treatment of the chorale cantus firmus in quarter-note melody resembles other Bach organ chorale treatments:

- 1) *Christ, der Du bist der helle Tage* (BWV 766-partita)
- 2) *Herr Gott, nun schlüss den Himmel auf* (BWV 617)
- 3) *Hilf Gott, das mir's gelinge* (BWV 624)
- 4) *Ich ruf zu dir, Herr Jesu Christ* (BWV 639-*Orgelbüchlein*)

A sixteenth-note accompanimental figuration continues after the conclusion of the chorale cantus firmus and leads to variation ii, *mf* (12/8), dotted quarter = 63, which has the same tempo as variation i. Variation ii's pedal articulations of alternating three-note groups, with the first group slurred and the last note of the second group detached, are original with the composer, not editorial. According to Pearce,<sup>7</sup> variations ii and iii are connected in one whole measure in the original manuscript version.

Variation iii places the chorale theme in the tenor register, in largely quarter-note movement man. I, 8', *p*. The right hand accompaniment man. II, 8', *p* moving in predominately diatonic motion in thirds and sixths in the treble, and the pedal quasi-pizzicato eight-note accompaniment 16' and 8', *p* creates gentle lyrical motion in variation iii.

Variation iv shows most clearly the relationship of Opus 65 to the composer's improvisational style at the organ. Here Mendelssohn placed brilliant arpeggiated figurations and chords over the chorale cantus firmus in long note values in the pedal m. 92-15; later m. 140-63, he placed the cantus firmus in the soprano, with the arpeggiated figurations beneath. Variation iv represents the same technique displayed by the composer on the occasion of his "Credo" improvisation on the organ in the Benedictine Abbey, Engelberg, Switzerland, as described in his correspondence August 24, 1831, Engelberg.<sup>8</sup>

Variation iv is a bravura toccata with brilliant manual figurations concluded by an extended coda (m. 163-81) constructed on a half-step motive, "A-B Flat-A" initially. The composer left the listener "suspended" with the dramatically ascending dominant 7th-minor ninth arpeggio which ends in

m. 181, followed by four beats rest—a grand pause. He ended variation iv with the first and last strains of the chorale, in four to six voices (m. 186-90). This chorale postscript is an unifying link to the initial presentation of the chorale theme.<sup>9</sup>

Variation iv is marked *attacca la fuga*, m. 190. One prefers to call the fuga *variation five*, since the profile of the chorale cantus firmus is contained in the initial tenor entry of the fugue subject (m. 1-8).

After the brilliant, bravura style of variation iv, variation v, *fuga* (3/4), *Sostenuto e legato*, *forte*, brings welcome contrast with its smoothly flowing lines written in pure, uncomplicated counterpoint throughout. Variation v is cast in vocal terms, not unlike the qualities of a Baroque chorale-based motet. The form, the essence of clarity, proceeds with one complete exposition (m. 1-29), an episode (m. 47-55), separate subject entries (m. 56-62, 63-70), fragments in contrary motion and stretto (m. 71-78), and a concluding full subject entry in the soprano (m. 79-86).

Pearce states:<sup>10</sup>

Originally this [the episode, m. 47-55] consisted of 9 bars instead of 7 as now. The composer altered the chord marked\*, and expunged the following two bars, which are to be found in his autograph copy between bars 49 and 50 thus: (see Ex. 6, this page)

The second movement, finale, *andante* (6/8), D Major, *piano e dolce*, is the final portion of the dynamic decrescendo begun after variation iv *ff* to variation v (*f*), and finally subdued to the finale *piano e dolce*. The finale, constructed on a major version of variation v's last three treble notes,<sup>11</sup> shows mild resemblances to the composer's aria, "O Rest in the Lord," N. 31, *Elyah*. The reader may smile at texts later provided for Sonata VI's finale by the eminent Mr. Flood, which begins, "Oh! that my head were waters."<sup>12</sup>

### Fugal Writing

The composer's fugal writing in Opus 65 can be divided thus:

- I. Fugal writing with cantus firmus materials
  - A. Sonata III, i double fugue
  - B. Sonata VI, variation v chorale fugue<sup>13</sup>
- II. Fugal writing without cantus firmus fugue and fugato
  - A. Sonata I, i, iii
  - B. Sonata II, ii, fuga
  - C. Sonata IV, i

Sonata III's double fugue (m. 24-111) is the most brilliant of the composer's organ fugues. Further, this double fugue provides the clearest example of the composer's fugal technique of *teigerung accelerando e crescendo*, beginning with fugue subject two. Here the composer increases the contrapuntal intensity through a more agitated sixteenth-note fugue subject two and *teigerung*. Since the score indicates no dynamic increase in the fugue's progress, is the *teigerung* to be an indicator of increased intensity in interpretation rather than a literal crescendo utilizing additional organ registers, enclosed division, etc.?

(Continued overleaf)



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- 4' Clarion
- Tremulant

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- 1' Stiffloete
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- 8' Krummhorn
- Tremulant

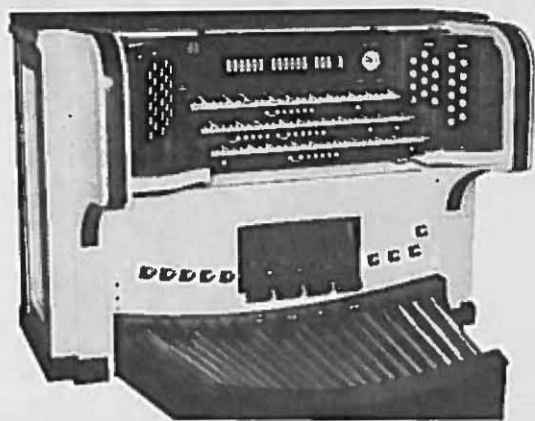
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- 8' (Sw) Rohrflöte
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- 4' (Sw) Rohrflöte
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## Mendelssohn Organ Works

(continued from p. 15)

Sonata II, ii's Fuga, alla breve, *Allegro moderato*, C Major, makes use of an increased figuration mid-way in its progress — quarter-note figuration changes to eighth-note figuration from m. 38-39 to the coda, m. 96. At that point no *steigerung* is explicitly instructed by the composer, but one may decide upon it as a point of personal interpretation.<sup>14</sup>

Sonata VI, variation v's fuga (3/4), *sostenuto e legato*, forte, a choral fugue, offers no contrapuntal surprises, increased figuration, or *steigerung*. It chiefly resembles a chorale-based motet with its conservative, but effective, construction.

The composer is concerned also with fugato style in Opus 65:

- 1) Sonata I, i;
- 2) Sonata IV, i, iv.

Sonata I, i makes considerable use of fugato writing with a first theme and its subsequent inversion heard in combination with chorale cantus firmus materials: *Was mein Gott will, das g'scheh' allzeit*.

Viewing details of the composer's correspondence, one assumes Sonata IV, B-Flat Major, was composed between September, 1844, and March or April, 1845.

### Sonata IV, i

Sonata IV's i, *Allegro con brio*, forte (C = 4/4), B-Flat Major has two prominent subjects in a ternary form:

- 1) The arpeggio figures heard first in m. 1-3 (A: 1-22).
- 2) The martial dotted figures (fugato) heard first in m. 22-24 (B: 23-27).
- 3) The combination of A and B in m. 48-84.

The last six measures of the third part are almost a verbatim recapitulation of the first six measures of the first part (A). Pearce cites numerous resemblances of Sonata IV, i to J. S. Bach's Prelude, E-Flat Major, *WTC*, I (BWV 852):<sup>15</sup>

Parallels in Bach BWV 852 and Mendelssohn Opus 65, IV, i:

1. The opening arpeggiated figures of the first motive (see Example on facing page).
2. The fugal treatment of the second motive (see Examples 9-10).
3. The combination of the two motives in the third and final section<sup>16</sup> (see Examples 11-12).
4. The ternary form in each:

Bach	Mendelssohn
A — 10 m.	A — 22 m.
B — 15 m.	B — 26 m.
A — 45 m.	A — 36 m.

Sonata IV, iv (undated) presents a general plan resembling Sonata III, i, a ternary design, in which the middle section is a fugato preceded and followed by a subject of preludial character:<sup>17</sup>

- A — "prelude," m. 1-22
- B — "fugato," m. 22-83
- A — "prelude," m. 83-91.

Differences between the manuscript and printed versions of Sonata IV, iv can be summarized thus:<sup>18</sup> 1) The manuscript gives a natural to the first quarter-note "B" in m. 42; 2) The manuscript contains three additional measures which come between m. 47 and m. 48 of the printed versions.

Sonata IV, iv provides a stunningly brilliant conclusion with an opening martial theme (m. 1-7) in the manuals, supported by a strongly assertive ascending scale figuration in the pedals, which leads to points of imitation, quasi-fugato, in m. 8-12, which resemble Sonata I, i (m. 3-7).

Mendelssohn gave additional expressive unity to Sonata IV, i and iv by

the identical tempo markings M.M. quarter-note = 100. Sonata IV, iv is all joy, light, and fresh air! It makes a parallel to i, full of verve and force, and together they create the massive architectural pillars of Sonata IV.

Related to the composer's use of fugato are his strettii or stretto-like points of imitation in short time intervals, which appear to have been a personal contrapuntal idiom (compare Sonata I, iii *Allegro assai vivace* m. 112-15; Sonata II, ii fuga m. 55-57; and Sonata II, ii fuga, coda, beginning m. 96.)

At least seven of the composer's earlier organ compositions exhibit bravura toccata or prelude procedures comparable to the same style in the Baroque:

- Prelude in D minor (1820)
- Prelude in D minor (1820?)
- Prelude in E Major (1820?)
- Fantasia in G minor (1820-23?)
- Nachspiel in D Major (Organo Pleno) (1831)
- Opus 37, Prelude I (1837)
- Opus 37, Prelude III (1837)

while seven mature organ compositions exhibit a similar style:

- Allegro in B-Flat Major (1844)
- Opus 65, I, iii, *Allegro assai vivace* (1844)
- Opus 65, IV, i, *Allegro con brio* (1845)
- Opus 65, IV, iv, *Allegro maestoso e vivace* (date?)
- Opus 65, V, i, *Allegro maestoso* (1845)
- Opus 65, VI, V. E, *Allegro molto* (date?)
- "Credo" improvisation (1831), Engelberg, Switzerland.)

It would appear the composer had more than casual knowledge of Baroque music, its composition and performance practice (at least in 19th-century terms). Contemporary accounts of his performances of Baroque instrumental and vocal music have come down to modern times; unfortunately no personal correspondences exist which give the modern reader precise ideas of the composer's viewpoints regarding Baroque performance practice. However, there are several less obvious considerations which seem to support the premise of the composer's understanding of an appropriate performance style for Baroque music, at least for the organ music of J. S. Bach:

- 1) Counterpoint and organ lessons with Zelter.
- 2) Critical reviews of the composer's solo and extempore organ playing.
- 3) Examples of ornamentation in the composer's organ music.

Carl Friedrich Zelter, director of the Berlin *Singakademie*, was perhaps the most informed devotee of Bach's music before Mendelssohn's revival of the Bach *St. Matthew Passion* (1829). Zelter had access to many Bach manuscripts or manuscript copies via his personal library and that of the *Singakademie*. Old Madame Solomon had arranged for a copy of the *Passion* to be made from Zelter's personal copy as a Christmas gift (1823) for Felix. Zelter's manuscripts (or manuscript copies) probably formed the working copy from which the composer prepared subsequent editions of Bach organ works for Coventry and Hollier, London.

The understanding of the process of ornamentation can be observed in his letter to Zelter, June 16, 1831 from Rome,<sup>19</sup> in which he described, in a detailed fashion, the elaborate musical portions of the Holy Week liturgy as celebrated at the Vatican.

On at least one occasion, Mendelssohn is known to have made interpolations in the performance of a Bach organ work. Dr. H. J. Gauntlett wrote of the composer's performance at Christ Church, Newgate, September, 1837:



. . . M. Mendelssohn performed six extempore fantasias, and the pedal fugue he was not allowed to go through with at St. Paul's [Prelude and Fugue in A minor, BWV 543] . . . His mind has become so assimilated to Bach's compositions, that at one point in the prelude, either by accident or design, he amplified and extended the idea of the author, in a manner so in keeping and natural, that those unacquainted with its details could not by any possibility have discovered the departure from the text.<sup>20</sup> [Emphasis added.]

The composer wrote ornamental passages and coloratura melodies in the fabric of his own organ compositions. One sees ornamental cadenzas at various cadences in slow movements: Fugue in F Minor (1839), m. 68-71; Sonata I, ii, adagio (1844), m. 73-78; and a coloratura web around a simple melody in Sonata III, i, adagio, considerably more elaborate in the final printed versions than in the manuscript.

The manuscript version of Sonata V's *Andante con moto* (6/8), B Mi-

nor, gives m. 25-28 thusly for the right hand (see Example 13), which does not appear in the final printed versions.<sup>21</sup>

One can then assume the composer understood the process of ornamentation, made interpolations in his playing of Bach organ works, and used coloratura melodies and ornamental passagework in the musical fabric of his own organ compositions.

#### Harmonic Usage

Mendelssohn's organ works have few harmonic surprises or moments of marked adventure in the progression of sound. His harmonic idiom is well ordered and grounded in a thorough knowledge of Baroque and Classic interpretation of the rules of harmony and counterpoint.

Although his harmonic idiom is largely conservative and predictable, by modern standards, he did achieve dramatic or "romantic" effects in Opus 65. The very sound medium of the organ makes possible *sostenuto* for extended periods of time via the instrument's constant supply of wind. This

*sostenuto* quality when coupled with arpeggiation and overlapping creates a myriad of dynamic and coloristic possibilities. The composer's awareness of these *sostenuto* possibilities is evident in at least three movements from Opus 65.

Sonata I, i presents a dialogue between fugato writing (given to man. I, *ff*) and chorale fragments (given to man. II, *mp, p*), in which the fugato material punctuates the entry of various short chorale fragments; fugato materials are juxtaposed dramatically with the beginning and end of each chorale fragment (m. 40-60).

Throughout the recitative section of Sonata I, ii, opposing sonorities with differing volumes are dramatically juxtaposed. Further, chords are built up by having the performer sustain the notes of arpeggiated figurations after the initial attack (see m. 30-31).<sup>22</sup>

In Sonata I, iii, *Allegro assai Vivace*, the composer used arpeggiated figuration with tied note values throughout, with ascending and descending varieties, to generate harmonic tension and massive aural effect for the listener.

(Continued overleaf)



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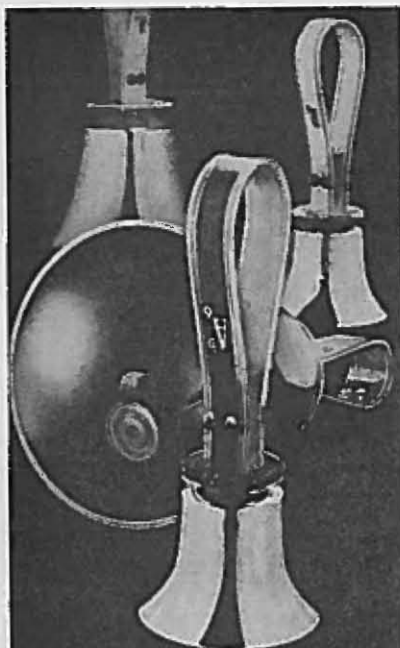
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**Mendelssohn Organ Works**  
(continued from p. 17)

Mendelssohn also often introduced pedal tones (manual and pedals) into his extempore playing. This technique is further seen in movements of Opus 65, all discussed in detail above:

- 1) Sonata II, i (m. 14-23, 23-24), "G" pedal tones.
- 2) Sonata V, i the proto-chorale (m. 20-26), the harmonization of the treble "D" pedal tone.
- 3) Sonata VI, i (m. 24-26), the harmonization of the treble "D" pedal tone segue to Variation i.
- 4) Sonata IV, i (m. 91-92), Variation iii to Variation iv.

The composer built up massive kinetic energy in bravura toccata movements in Opus 65 through extended arpeggiated figuration to a final dissonant harmony left unresolved before a grand pause, and by placing a fermata over the dissonance, which is also left unresolved.

Arpeggiated figuration followed by a grand pause can be seen in Opus 65 as follows:

1. Sonata V, the Allegro maestoso (m. 130-33, the I-6/4 harmony left unresolved. As a point of interpretation, a g.p. could be inserted after the treble "A", prior to the final quasi-chorale materials (m. 133-39). In a resonant room this would be required for the sound to clear after the releasing of the chord.
2. Sonata VI, V. iv (m. 181-82), the arpeggiated ascent is followed by four beats rest (in effect a g.p.).
3. The composer placed a fermata over an unresolved dissonance, preceded by arpeggiated figuration, Sonata I, i (m. 121), the chord with fermata.

Viewing Opus 65 as a whole, variants of the rhythmic figure eighth/quarter seem to appear with regularity:

- 1) Variants of the anacrusis rhythm are prominent in two slow movements.
  - a. Sonata II, i Grave
  - b. Sonata III, ii Andante tranquillo, alto voice.
- 2) Variants of the figuration (dotted eighth/sixteenth/quarter) are prominent in four fast movements.
  - a. Sonata II, i, *Allegro maestoso e vivace* (m. 1-2);
  - b. Sonata III, i, fugue subject one (m. 24-25);
  - c. Sonata IV, i, second subject (m. 22-24);
  - d. Sonata IV, iv, *fugato* subject (m. 22-24).

These variants of dotted rhythms give a crisp rhythmic incisiveness to each of the fast movements.

Contemporary writers commented on Mendelssohn's extempore organ playing which contained contrapuntal expertise in slow, loud introductory

movements and concluding toccata-like movements, and lyrical grace in slow, soft movements, all executed with an abundance of imagination, taste, and technical facility.

The composer was trained first as a pianist, although he played the organ very early in his musical development. As a performer of Bach's organ music, he was acknowledged as one of the best in his day. Considering his exposure to the older German Baroque organ which had survived to his time, one can assume he knew the Baroque organ's sound medium and an appropriate playing style thereon.

**Registration**

The preface to Opus 65 is the only direct guide available for determining registration in the organ works as a whole.<sup>23</sup> One is grateful for the new reprint edition off Töpfer's *Lehrbuches der Orgelbaukunst* (1856,<sup>24</sup> which gives building and registration practice appropriate for this period.

Mendelssohn observed that any given register will have different sound qualities on each instrument that one encounters, and therefore left the exact combination of registers to the taste and discretion of the performer. From his prefatory note to Opus 65, one can further chart general registration for specific dynamics:

- ff — Full Organ [organo pleno] plus reeds]
- f — Full Organ without the loudest stops [principals 16' through the mixtures]
- [mp — principals 16' — 4', or 2']
- [mf — gentle 8', 8', 4' registers]
- p — several 8' registers
- pp — a soft 8' register only.

The composer indicated that 8' and 16' registers are to be used in pedal registrations, with two exceptions: 1) The composer, in playing Opus 65 from manuscript for the first time, used a single 8' register for the pedal pizzicato bass, Sonata V, the *Andante con moto* (6/8), B Minor; and 2) the composer specified in the score the use of a single 8' register for the pedals in Sonata VI, Variation i ("Ped. 8 Fuss").<sup>25</sup>

Therefore, several types of registration schemes can be listed for the composer's organ works as a whole:

- I. Organo pleno by the composer's indication in the score.
- II. Implied Organo pleno, based on considerations in the musical fabric.
- III. Full Organ (Organo pleno, plus reeds).
- IV. Two claviers *en dialogue* with terraced dynamics and/or timbres.
- V. One registration (less than forte) throughout.
- VI. *Steigerung* (*accelerando e crescendo*) either by the composer's indications, or implied by considerations in the musical fabric.

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The composer apparently wrote for tracker-action instruments with few mechanical aids (ventils, combination pistons) for registration. Many of the older Baroque instruments he played may well have been in unequal temperament. Early 19th-century German organs most often had complete principal choruses, mixtures (although soft) and the beginnings of new tonal palettes — strings, célestes, etc. In general, many of these instruments preserved the breadth and tonal clarity of the older Baroque organs. These early "Romantic" organs originally would not have had numerous general and division combination pistons, or the *rollschweller* (*walze*, crescendo pedal), the registrational "panaccas" for later 19th-century German organ literature (Reger, Karg-Elert, and others). Much research still is needed to ascertain the true tonal characteristics of the original early 19th-century German organs, and the original dispositions of those few instruments surviving *Orgelbewegung* "purification" beginning in the 1930's.

It would then appear that Mendelssohn wrote organ pieces which utilized the Baroque concepts of *Organo pleno* generally for broad fantasia or fugal (fugato style) movements, and the Romantic concept of expressive coloristic shadings for character pieces and "religious Adagios." In registrational practice, once again, counterpoint and cantilena combine for a uniquely personal idiom.

The composer's blending of counterpoint and cantilena in his organ compositions can be seen as the generating style base for much of mid-19th-century German organ literature. Opus 65 indeed served as basic model for several German contemporaries who wrote organ sonatas:

Christian Fink (1822-1911), five sonatas (1853-98).

Johann Georg Herzog (1822-1909), eleven sonatas (1879-80).  
 Carl Reinecke (1824-1910), one sonata (1909).  
 Samuel de Lange, Jr. (1840-1911), eight sonatas (1870-1902).  
 Friedrich Oskar Wermann (1840-1906), four sonatas (1885-1905).  
 August Gottlieb Ritter (1811-85), four sonatas (1845-58).

The early-Romantic organ music style of Felix Mendelssohn Bartholdy was then expanded in harmonic and registrational color, texture density, and length by Franz Liszt, Julius Reubke, J. G. E. Stehle, Joseph Rheinberger, Sigfrid Karg-Elert, and Max Reger. Beginnings of romantic organ technique (manual and pedals) were established in Mendelssohn's bravura toccata-like movements. The brilliant figurations were subsequently expanded in length and intensity as the "stock and trade" of late-19th-century organ music style in Germany.

Mendelssohn's small, conservative amplifications of Classic harmonic language were further expanded with numerous departures from traditional chord functions, and bolder usage of chromaticism, which led to an eventual blurring of tonal centers<sup>2</sup> in many of Reger's later organ works.

Mendelssohn, while clinging to the "old" Baroque concept of *Organo pleno* for many of his organ works, used soft, delicate, "expressive" registers, most often *en dialogue* for slow character pieces and "religious adagios." The concept of gradual addition of registers to a movement's conclusion properly characterizes later romantic masters — Karg-Elert, and Reger.

One may then conclude that Felix Mendelssohn Bartholdy retrieved German organ literature from a formless, "Romantic" decadence in his organ compositions, which fused neo-Baroque counterpoint with uniquely graceful lyricism.

#### NOTES

<sup>1</sup> Mendelssohn also used a pre-composed *cantus firmus* for the chorale partia: *Wie gross ist des Almächt'gen Güte*, a youthful work.  
<sup>2</sup> Johannes Riedel, *The Lutheran Chorale — Its Basic Traditions* (Minneapolis: Augsburg, 1967), p. 44.

<sup>3</sup> See Pearce, *op.cit.*, pp. 46-49 for further discussion with musical examples.

<sup>4</sup> John Julian, *A Dictionary of Hymnology* (New York: Charles Scribner's Sons, 1892), p. 1204.

<sup>5</sup> Wallace, *op.cit.*, pp. 41-42, the composer's letter of October 16, 1830 to Zelter, from Venice. Here one sees that the composer was exposed to a complete volume of Luther's chorales, with music included.

<sup>6</sup> See Rockstro, *op.cit.*, p. 110 for a description of the composer's performance and related pedal registration for Sonata V's Andante con moto (6/8).

<sup>7</sup> Pearce, *op.cit.*, pp. 60-61, with musical example.

<sup>8</sup> Wallace, *op.cit.*, pp. 260-71, the composer's letter with accompanying musical example.

<sup>9</sup> See my discussions of similar techniques: Sonata I, i (m. 121); Sonata V, Allegro maestoso (m. 130-33, 133-39).

<sup>10</sup> Pearce, *op.cit.*, p. 63, with musical example.

<sup>11</sup> See my discussion above.

<sup>12</sup> Pearce, *op.cit.*, p. 64, suggests a Eucharistic text for Sonata VI's finale, which begins, "O Salutaris Hostia Quae Caeli pandis ostium."

<sup>13</sup> See my discussion above.

<sup>14</sup> See the composer's Fugue in E Minor, *alla breve*, dated July 18, 1839 for a similar interpretive situation.

<sup>15</sup> Pearce, *op.cit.*, pp. 35-37.

<sup>16</sup> *Ibid.*, pp. 36-37.

<sup>17</sup> *Ibid.*, p. 40.

<sup>18</sup> *Ibid.*, p. 42 for summary and musical example.

<sup>19</sup> Selden-Goth, *op.cit.*, p. 135.

<sup>20</sup> Dr. H. J. Gauntlett, "Mendelssohn as Organist," in *The Musical World* (September 15, 1837).

<sup>21</sup> Pearce, *op.cit.*, p. 50.

<sup>22</sup> This technique is extended in density and duration in J. Reubke's *Sonata on the Ninety-Fourth Psalm*.

<sup>23</sup> See the composer's Prefatory Remarks to Opus 65, 1845, Coventry and Hoillier, London.

Much depends in these Sonatas on the right choice of the Stops; however, as every

Organ with which I am acquainted has its own peculiar mode of treatment in this respect and as the same nominal combination does not produce exactly the same effect in different instruments, I have given only a general indication of the kind of effect intended to be produced without giving a precise list of the particular Stops to be used. By "Fortissimo," I intend to designate the Full Organ... by "Pianissimo," I generally mean a soft 8 feet Stop alone; by "Forte," the Great Organ, but without some of the most powerful Stops; by "Piano," some of the soft 8 feet Stops combined and so forth.

In the Pedal part... I should prefer throughout, even in the Pianissimo passages, the 8 feet and the 16 feet Stops united, except when the contrary is expressly specified (see the 6th Sonata).

It is therefore left to the judgment of the Performer to mix the different Stops appropriately to the style of the various Pieces advising him, however, to be careful that in combining the Stops belonging to two different sets of keys, the kind of tone in the one, should be distinguished from that in the other but without forming too violent a contrast between the two distinct qualities of tone. [Punctuation normalized.]

<sup>24</sup> J. G. Töpfer, *Die Theorie und Praxis des Orgelbaues*. Zweite völlig umgearbeitete Auflage des Lehrbuches der Orgelbaukunst, herausgegeben von Max Allihn. (Weimar: Bernhard Friederich Voigt, 1888). Facsimile reprint by Frits A.M. Knif, Amsterdam, 1973.

<sup>25</sup> One could contemplate an 8' pedal registration for Sonata IV, iii, allegretto (6/8), F Major, owing to the pizzicato effect in the pedals; however, this would be a point of personal interpretation, not contained per se in the score indications, or documented performances of Opus 65 by the composer.

<sup>26</sup> Reger did not use dodecaphonic procedures per se; however, the distant modulations which characterize his harmonic language often obscure feeling for a definite tonal center, i.e., Opus 127, introduction, Passacaglia, and Fugue in E Minor.

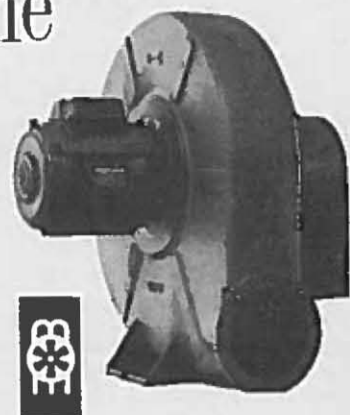
Further bibliographical material and documentary evidence may be gleaned by consulting Dr. Butler's previous articles in this series, which appeared in *The Diapason*, Feb. 1978, pp. 4-6; April 1978, pp. 1, 4, 6; and June 1978, pp. 1, 10-11 (— ed.).

Douglas L. Butler is currently active as a concert organist under the management of Artist Recitals, Los Angeles. He is involved as keyboardist, chamber musician, and conductor with the City of Portland/Multnomah County Metropolitan Arts Commission's performances in Oregon. Dr. Butler performed and lectured at the International Romantic Organ Music Symposium held at Cornell University this past summer.

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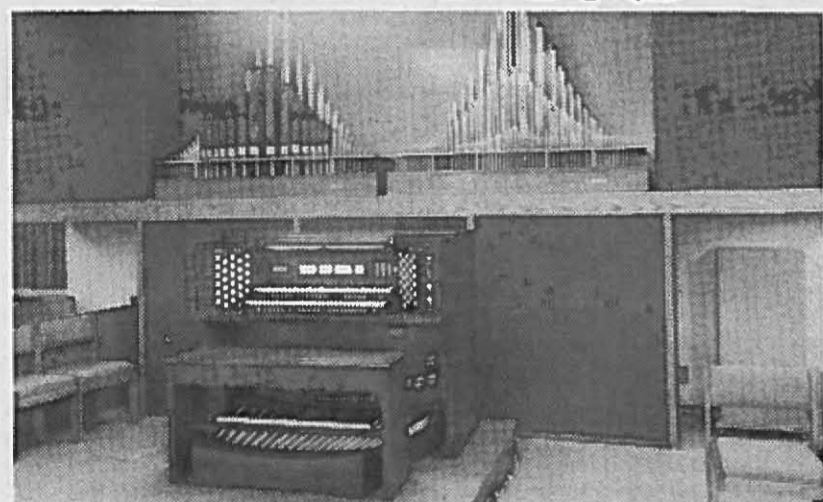
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# Gillian Weir at Colorado State University

by Walter A. Gaber

Approximately fifty organists were treated to an intellectually and musically stimulating week this past June in Fort Collins, Colorado. Gillian Weir, hosted by Colorado State University in its 1979 Summer Organ Workshop, presented her insights as a concert artist and teacher to a receptive audience of organists.

The week was planned as a survey of the entire body of organ literature. Since most such masterclasses focus on a specific composer or school of organ composition, Ms. Weir chose to show that certain musical concepts are basic to all music. She proceeded to illustrate the manner in which those concepts have been realized throughout history and how she, as a 20th-century artist-musician-organist approaches music.

Two well-balanced and responsive instruments were utilized. The 1968 3-manual Casavant at CSU, which has become widely-known and a favorite of many artists, was the center of most of the classes. Its complement, a 1974 2-manual Phelps at St. Luke's Episcopal Church, was used for the large concerts and the study of the French classical literature.

Lawrence Phelps, the designer of the two instruments, was in attendance. He addressed the responsibilities of the organbuilder in designing and building a modern instrument which is responsive to the musical demands of the performer and which tonally realizes the contrapuntal nature of the bulk of the literature for organ. Mr. Phelps' approach to organbuilding was summed up in a statement that he made: "If you sacrifice the subtlety in art, what is there left to compromise."

Throughout the week, one major theme continued to surface — that the organ can, and must, be a musical instrument — and as such, any conscientious organist must demand of himself as much attention to detail and nuance as any other self-respecting musician. Ms. Weir's own insistence upon musicality and nuance was in evidence from the first concert of Sunday evening. The program, which was built around three works for organ and orchestra (Franz Xaver Bixi: *Concerto in F Major*; Paul Hindemith: *Kammermusik No. 7*, op. 46, no. 2; and Pierre Petit: *Concerto for organ and strings*), gave a foretaste of the vitality and excitement that was to permeate the entire workshop. Ms. Weir's playing was fresh, articulate, and flawless. But, of greatest importance, it was always musically exciting. The Bixi concerto is a gem which should be heard more frequently, especially as it sparkled on that evening. The Hindemith and Petit are difficult works for both organist and orchestra. The Rocky Mountain Chamber Music Festival Chamber Orchestra proved that a student orchestra can perform demanding works with a high degree of musicality. And Ms. Weir continued to demonstrate her command of the organ and her ability to use it expressively.

Each day of the workshop was devoted to a different portion of the literature for organ — the Forerunners of Bach, the works of J. S. Bach, the French classic school, the romantic school, and 20th-century compositions for organ. The format for each day was basically the same: a masterclass in the morning and a recital with frequent discussion in the afternoon. One unique feature was the inclusion of a dance class in which the basic movements and styles of Renaissance and Baroque dances were taught to the participants. Since so much of the keyboard literature of these eras is based upon dance, these lessons proved interesting and appropriate. The concept of graceful movement and specific types of steps provided an added dimension to the performance of dance suites and gave an indication of the articulation and phrasing which is essential to all such music.

Gillian Weir's gift for teaching was demonstrated throughout the masterclasses. This writer found himself constantly jotting down statements which presented musical concepts in a particularly apt and unique light. These phrases will never be forgotten: "I think that two notes that are exactly the same are a bore . . . a note is never static — it is always getting louder or softer . . . rhythm is opposed to meter — take something which is metrical and rhythm it . . . registration is not a matter of sound, but a tool of structure . . . musical excitement comes from a comprehension of and conveyance of inner form and structure — awareness and projection of subtleties and nuance . . . music is the relationship of one note to its neighbor."

Ms. Weir began by stating that she is a performer, not a musicologist. But it was evident that her interpretation of music and her approach to the organ is not based upon mere whim. Rather, she continually drew upon her understanding of the historical development of the organ, of string and vocal music, and of the writings of musicians and theorists who were contemporaries of the composer being studied. All of this was pursued as a means of understanding and developing one's interpretation of a given work. Thus, musicology was fulfilling its true purpose — to supply an added depth of understanding in performance and listening.

In the study of specific compositions, the emphasis was placed upon making music — whether or not the medium being utilized is the organ. Too often, a discussion of organ music is impaired by the complexity of the instrument and its tendency to attract followers who are more interested in the external and mechanical characteristics of the instrument than in its ability as a transmitter of a musical idea. Gillian Weir consistently brought home the essence of rhythm, articulation, and registration, which conveys the true musical idea in the appropriate context. One soon began to realize that music is most interesting when thoughtful attention

is given to these details and that a well-designed organ is a valid medium for the presentation of musical thought.

A variety of activities was conducted in the evening sessions. Monday, Robert Cavarra, associate professor of organ at CSU, presented a lecture outlining the essential characteristics of organ construction and playing which enable the organ to be a musical instrument. He emphasized the idea that certain elements (namely *werkprinzip* tonal design, controllable mechanical action, and articulate pipe voicing) have been in evidence in organbuilding during the times when the great amount of contrapuntal literature has been composed for the organ. Thus, if this music is to be performed today, these elements must contribute to the transmission of the musical idea from performer to listener. Furthermore, the organ must be conceived as a totality, fully realized when the artist-builder leaves it. The following night, Mr. Cavarra demonstrated his familiarity with these ideals in a recital on the CSU Casavant: Bruhns: *Prelude and Fugue in E Minor*; J. S. Bach: *Concerto after Vivaldi*,

BWV 596; *O Mensch, Bewein' dein' Sünde Gross*, BWV 622; *Fantasy and Fugue in G Minor*, BWV 542; Cavarra: *Suite for Organ* (1974); Alain: *Deuxième fantasia*; Reger: *Introduction and Passacaglia in D Minor*.

Thursday, Weir, Phelps, and Cavarra participated in a panel discussion in which questions concerning such topics as organ design and building, programming, and teaching were aired. The discussion proved to be enlightening and entertaining, as personal insights and experiences were shared.

The final event of the week was a recital for "Organ and Friends." This writer was unable to attend but received reports that the performance was a satisfying ending to a fulfilling and profitable week.

We look forward to hearing more from Gillian Weir as a teacher as well as a performer. The resources of a musician such as this are invaluable to our art and instrument.

Mr. Gaber, a graduate of Colorado State University, is a member of the music faculty at Oral Roberts University in Tulsa, Oklahoma.

## Ann Arbor Masterclasses

During the past summer, the University of Michigan was one of many large universities which offered masterclasses in various areas of music. Several of the sessions at Ann Arbor were devoted to the keyboard and were of interest to our readers.

Peter Williams, organist from Edinburgh, Scotland, discussed the major organ works of J. S. Bach during a week of masterclasses, in which he also listened to selected students perform. For his recital, Mr. Williams played the complete *Parish Mass* of Francois Couperin, with tenor soloist, on the large 4-manual Aeolian-Skinner organ in Hill Auditorium, in what he suggested may have been one of the first "proper" performances of the work since Couperin's own day.

To complete a second International Organ Week, several additional recitals were given. Marilyn Mason, of the university faculty, played works of Bach, Le Clerc, and Persichetti; her colleague Robert Clark performed works of Bruhns, Gabrieli, Frescobaldi, Froberger, and Bach. Doctoral students David Diebold, Joseph Galema, Michele Johns, and James Kibbie, all of Miss Mason's studio, played the large settings of Bach's *Clavierübung III*.

Concurrent with the organ sessions, harpsichordist Gustav Leonhardt conducted two masterclasses per day for a large and appreciative audience.

Dealing with music of Frescobaldi, Louis Couperin, Froberger, and J. S. Bach, Mr. Leonhardt conveyed a great deal of information in his gracious manner. He spoke informally about each major work under discussion, then listened to a student play the work before giving that student a master lesson on the piece. The main instrument used was a French double by Keith Hill, and the level of student playing was very high. Mr. Leonhardt understands and conveys the essence of each piece in terms of its construction — melody, harmony, counterpoint, texture — but he always works from an expressive, singing style.

The expressive approach was nowhere more apparent than in his own solo recital to a full house at Rackham Auditorium on July 23: *La de Caze*, *La d'Héricourt*, *La Berville*, *La Lugeac*, Balbastre; Sonatas K. 3, 424, 425, 52, 185, 184, 192, 193, Scarlatti; *Suite in D Major* (after Suite 6 for solo 'cello), Bach. Playing the same Hill instrument, Mr. Leonhardt extracted the utmost in the sensuous qualities of the French pieces, then savored the rhythmic infectiousness and eccentricities of the Scarlatti sonatas. His own Bach transcription was stylish and brilliant in its profuse figuration.

— Arthur Lawrence

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# Calendar

The deadline for this calendar is the 10th of the preceding month (Dec. 10 for Jan. issue). All events are assumed to be organ recitals unless otherwise noted and are grouped east-west and north-south within each date. \* = A.G.O. event; + = R.C.C.O. event. Calendar information must include artist name or event, date, location, and hour; incomplete items will not be accepted. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES

East of the Mississippi

### 6 NOVEMBER

Schubert Mass in A-Flat; St Thomas Church, New York, NY 7:30 pm  
Lynne Davis; Christ Lutheran, York, PA 8 pm  
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon  
William Watkins; Church of the Epiphany, Washington DC 12:10 pm  
Music for Trumpet & Organ; Christ Church, Cincinnati, OH 12 noon  
Bach series; 2nd Presbyterian, Indianapolis, IN 8 pm

### 7 NOVEMBER

Music of Purcell; St Thomas Church, New York, NY 12:10 pm  
Donald Sutherland; Vassar College, Poughkeepsie, NY 8:30 pm  
Robert Grogan; St Johns Church, Washington, DC 12:10 pm  
Guy Bovet; Art Museum, Cleveland, OH 8:30 pm

### 8 NOVEMBER

David Baker; St Pauls Chapel, Columbia Univ. New York, NY 12 noon

### 9 NOVEMBER

William MacPherson; Wheaton College, Norton, MA 8:30 pm  
Larry Smith; Trinity College, Hartford, CT 8:15 pm  
Roberta Gary; Davidson College, Davidson, NC 8:15 pm

### 10 NOVEMBER

Roberta Gary, masterclass; Davidson College, Davidson, NC 10 am

### 11 NOVEMBER

Frederick Swann; St Johns Lutheran, Meriden, CT 4 pm  
Bach Cantata 131; Holy Trinity Lutheran, New York, NY 5 pm  
Eugenia Hamisevich; St Thomas Church, New York, NY 5:15 pm  
\*Larry Smith; Downtown Presbyterian, Rochester, NY 4 pm  
David Craighead; St James Church, Buffalo, NY 4 pm  
Thomas Spacht; Good Shepherd Lutheran, Lancaster, PA 8 pm  
Walter F. Lee, oboe; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Lynne Davis; Covenant Presbyterian, Charlotte, NC 7:30 pm  
George Pro; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Marilyn Keiser; Christ Church, Pensacola, FL 4 pm  
Henry Fusner; Art Museum, Cleveland, OH 2 pm  
Venetian concerted music; Trinity Cathedral, Cleveland, OH 5 pm  
Marilyn Mason; 1st Methodist, Birmingham, MI 7 pm  
Joan Lippincott; East Congregational, Grand Rapids, MI 8 pm  
Richard Heschke; Independent Presbyterian, Birmingham, AL 8 pm  
\*Delbert Disselhorst; Wheaton College, Wheaton, IL 3:30 pm

### 12 NOVEMBER

Robert Glasgow; State College, West Liberty, WV 8 pm  
\*Joan Lippincott, workshop; East Congregational, Grand Rapids, MI 8 pm

### 13 NOVEMBER

Jonathan Rennert; Trinity Church, New York, NY 12:45 pm  
Robert Edward Smith, harpsichord; Immaculate Conception Cathedral, Syracuse, NY 8 pm  
Michael Lindstrom; Church of the Epiphany, Washington, DC 12:10 pm  
Boyd M Jones II; Mars Hill College, Mars Hill, NC 8 pm

### 14 NOVEMBER

Music of Bairstow; St Thomas Church, New York, NY 12:10 pm

Charles Heaton, Longwood Gardens, Kennett Square, PA 8 pm  
Peggy Kelley Reinburg with mezzo; St Johns Church, Washington, DC 12:10 pm

### 15 NOVEMBER

Robert Gallagher; St Pauls Chapel, Columbia Univ. New York, NY 12 noon  
Robert Edward Smith, harpsichord; State College, Mansfield, PA 8 pm

### 16 NOVEMBER

"An Evening with Edward Elgar & Friends;" Trinity Episcopal, Hartford, CT 8 pm  
Judith & Gerre Hancock; Hope College, Holland, MI 8 pm

### 17 NOVEMBER

Richard Heschke; Hammond Castle, Gloucester, MA 8 pm

### 18 NOVEMBER

Warren R Johnson; Church of St Mary the Virgin, Falmouth, ME 4 pm  
Anthem concert; Fogg Museum, Harvard Univ, Cambridge, MA 4 pm  
St Cecillas Day Celebration; Trinity Church, Newport, RI 4 pm  
Stephen Rapp; St Pauls Church, Norwalk, CT 4 pm  
Badinage; Park Ave Christian, New York, NY 2 pm  
Clarence Watters; Church of the Heavenly Rest, New York, NY 3 pm  
\*David Hurd; St Gabriels Episcopal, Hollis, Queens, New York, NY 4 pm  
Bach Cantata 150; Holy Trinity Lutheran, New York, NY 5 pm  
David Messineo; St Thomas Church, New York, NY 5:15 pm  
Columbus Boychoir; Downtown Presbyterian, Rochester, NY 8 pm  
English Cathedral music; Presbyterian Church, Bryn Mawr, PA 4 pm  
National Symphony Brass Quintet; Bradley Hills Presbyterian, Bethesda, MD 4 pm  
John Heizer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Music for voice & organ; St Thomas More Cathedral, Arlington, VA 7:30 pm  
Ann Labounsky; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Karel Paukert; Art Museum, Cleveland, OH 2 pm  
John Christian; United Methodist, Lakewood, OH 4 pm  
Larry Smith; 1st Congregational, Columbus, OH 8 pm  
Choral concert; Christ Church, Cincinnati, OH 4 pm  
Carlo Curley; Metropolitan Methodist, Detroit, MI 3 pm  
Schubert Mass in A-Flat; Zion Lutheran, Ann Arbor, MI 4 pm  
Bach B-Minor Mass; 1st Baptist, Lafayette, IN 8 pm  
McNeil Robinson; Independent Presbyterian, Birmingham, AL 8 pm  
Jerome Butera; Community Church, Park Ridge, IL 3:30 pm  
Roy Kehl, Robert Lodine, James Riitimaki; St Chrysostoms Episcopal, Chicago, IL 7 pm  
John W Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

### 19 NOVEMBER

Musica Sacra, Mozart C-Minor Mass; Lincoln Center, New York, NY 7:30 pm  
\*McNeil Robinson, masterclass; McElhaney Baptist, Birmingham, AL 8 pm  
Music of Barber; Millsaps College, Jackson, MS 8:15 pm  
John W Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

### 20 NOVEMBER

Robert Benjamin Dabey; Church of the Epiphany, Washington, DC 12:10 pm  
Boyd M Jones II; Stetson Univ, Deland, FL 8 pm  
Claudia Jensen, flute; Christ Church, Cincinnati, OH 12 noon  
John W Harvey, all-Bach; Univ of Wisconsin, Madison, WI 8:30 pm

### 21 NOVEMBER

Music of Gibbons; St Thomas Church, New York, NY 12:10 pm  
Larry Jessen; St Johns Church, Washington, DC 12:10 pm

### 24 NOVEMBER

Robert Couchon; Hammond Castle, Gloucester, MA 8 pm

(Continued overleaf)

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**Calendar** (continued from p. 21)

**25 NOVEMBER**  
Beethoven Mass in C; St Bartholomews Church, New York, NY 4 pm  
Bach Cantata 140; Holy Trinity Lutheran, New York, NY 5 pm  
Craig Campbell; St Thomas Church, New York, NY 5:15 pm  
Joanne Jasinski; Trinity Episcopal, Buffalo, NY 4 pm  
Mary Stanton, piano; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Betty De Loach; St Phillips Cathedral, Atlanta, GA 5 pm  
David Wilcox; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Karel Paukert; Art Museum, Cleveland, OH 2 pm  
Bach Cantata 150; Trinity Cathedral, Cleveland, OH 5 pm  
Bruce Gustafson with June Miller, soprano; St Pauls Episcopal, La Porte, IN 4 pm  
Michael Corzine; Independent Presbyterian, Birmingham, AL 4:30 pm

**26 NOVEMBER**  
H Edwin Goodshall; Univ of Richmond, VA 8:15 pm

**27 NOVEMBER**  
Neal Campbell; Church of the Epiphany, Washington, DC 12:10 pm

**28 NOVEMBER**  
Britten Missa Brevis; St Thomas Church, New York, NY 12:10 pm  
Robinson Singers; St Johns Church, Washington, DC 12:10 pm

**29 NOVEMBER**  
Ronald Berresford; St Pauls Chapel, Columbia Univ, New York, NY 12 noon

**30 NOVEMBER**  
\*Thomas Richner, organ & piano; Asylum Hill Congregational, Hartford, CT 8:00 pm  
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm  
Advent & Christmas music; Faith Lutheran, Glen Ellyn, IL 8:15 pm

**1 DECEMBER**  
\*Thomas Richner, masterclass; Asylum Hill Congregational, Hartford, CT 10 am  
Handel Messiah; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

**2 DECEMBER**  
Play of Mary; St Joseph Cathedral, Hartford, CT 3 pm  
Advent procession & carols; St Thomas Church, New York, NY 11 am, 4 pm  
Mendelssohn Hymn of Praise; St Bartholomews Church, New York, NY 4 pm  
Bach Cantata 61; Holy Trinity Lutheran, New York, NY 5 pm  
John Baldwin; St Thomas Church, New York, NY 5:15 pm  
James Little; Trinity Cathedral, Trenton, NJ 3:30 pm  
Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Charles Callahan, all-Bach; Church of the Epiphany, Washington, DC 4 pm  
Gail Smith, piano; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Karel Paukert; Art Museum, Cleveland, OH 2 pm

James Frey; High School, Evanston, IL 3 pm  
Advent Procession & carols; St Lukes Episcopal, Birmingham, AL 4:30 pm

**3 DECEMBER**  
\*Jean Carr; St Lukes Cathedral, Portland, ME 12:15 pm

**4 DECEMBER**  
Music of Britten; St Thomas Church, New York, NY 7:30 pm  
Roberta Gary; Immaculate Conception Cathedral, Syracuse, NY 8 pm  
Robert S Lord; Heinz Chapel, U of Pittsburgh, PA 12 noon  
Christmas concert; Church of the Ascension, Pittsburgh, PA 8 pm  
Mark Conrad; Church of the Epiphany, Washington, DC 12:10 pm  
Diann Franklin, gospel singer; Christ Church, Cincinnati, OH 12 noon

**5 DECEMBER**  
Music of Purcell; St Thomas Church, New York, NY 12:10 pm  
Jack Bookhardt; Morrison Methodist, Leesburg, FL 12:15 pm

**6 DECEMBER**  
\*Marion Anderson; St Lukes Cathedral, Portland, ME 12:15 pm  
Terry Charles "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

**7 DECEMBER**  
Terry Charles "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

**8 DECEMBER**  
"Joy of Christmas"; Washington Cathedral, DC 4 pm  
Terry Charles "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm  
Menotti Amahl; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

**9 DECEMBER**  
Organ & brass; State St Church, Portland, ME 4 pm  
Harvard U Choir; Fogg Museum, Harvard U, Cambridge, MA 4 pm  
Lessons & Carols; Trinity College, Hartford, CT 4 & 7 pm  
Bach Magnificat; St Bartholomews Church, New York, NY 4 pm  
Bach Magnificat; Holy Trinity Lutheran, New York, NY 5 pm  
David Baker; St Thomas Church, New York, NY 5:15 pm  
Monteverdi Magnificat; Church of the Ascension, New York, NY 8 pm  
Vivaldi Gloria; Calvary Presbyterian, Riverton, NJ 11 am  
Bach Magnificat; 1st Presbyterian, Red Bank, NJ 7 pm  
"The Christmas Jazz"; Mt Lebanon Methodist, Pittsburgh, PA 4:30 pm  
St Davids Choir; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
"Joy of Christmas"; Washington Cathedral, DC 4 pm  
"In Praise of Advent"; Covenant Presbyterian, Charlotte, NC 7:30 pm  
Diane Bish; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm  
Karel Paukert; Art Museum, Cleveland, OH 2 pm  
Menotti Amahl; Fairmount Presbyterian, Cleveland Heights, OH 7 pm

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Todd & Anne Wilson; Art Museum, Toledo, OH 3 pm

Charpentier *Midnight Mass*; 1st Congregational, Columbus, OH 5 pm

"Messiah-Fest"; 1st Presbyterian, Deerfield, IL 4 & 7:30 pm

Bach *Cantata 140*, *Respighi Laud*; 1st Presbyterian, Nashville, TN 4 pm

10 DECEMBER

\*David Maxwell; St Lukes Cathedral, Portland, ME 12:15 pm

11 DECEMBER

Alan Lukas; Church of the Epiphany, Washington, DC 12:10 pm

12 DECEMBER

Britten Ceremony; St Thomas Church, New York, NY 12:10 pm

Joseph Running; Morrison Methodist, Leesburg, FL 12:15 pm

13 DECEMBER

\*Warren R Johnson; St Lukes Cathedral, Portland, ME 12:15 pm

14 DECEMBER

"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

15 DECEMBER

Kenneth Wilson; Hammond Castle, Gloucester, MA 8 pm

Richard Heschke; St Peters Episcopal, Bay Shore, NY 8 pm

"Many Moods of Christmas"; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

16 DECEMBER

Kenneth Wilson; Hammond Castle, Gloucester, MA 8 pm

"Christmas on Historic Hill"; Trinity Church, Newport, RI 7:30 pm

Renaissance music; Fogg Museum, Harvard U, Cambridge, MA 4 pm

Handel *Messiah I*; St Bartholomews Church, New York, NY 4 pm

Handel *Messiah I*; Holy Trinity Lutheran, New York, NY 5 pm

Scott Prince; St Thomas Church, New York, NY 5:15 pm

Christmas concert; Downtown Presbyterian, Rochester, NY 3:30 pm

Choral concert; West Side Presbyterian, Ridgewood, NJ 4:30 pm

Candlelight carol service; United Methodist, Red Bank, NJ 4:30 & 7 pm

Messiah community sing; 1st Presbyterian, Red Bank, NJ 7 pm

Williams Holy Nativity Pageant; Mt Lebanon Methodist, Pittsburgh, PA 7:30 pm

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Lessons & Carols; Covenant Presbyterian, Charlotte, NC 5 pm

Feast of Carols & Pudding; Fairmount Presbyterian, Cleveland Heights, OH 5 & 7 pm

Carol festival; Rosary Cathedral, Toledo, OH 4 pm

17 DECEMBER

Terry Charles "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

18 DECEMBER

David K Krohne; Church of the Epiphany, Washington, DC 12:10 pm

Terry Charles "Christmas Fantasy"; Kirk of Dunedin, FL 8:15 pm

Britten Ceremony; Christ Church, Cincinnati, OH 12 noon

Bach *Cantata 140*; Hill Aud, Ann Arbor, MI 8 pm

19 DECEMBER

Christmas carol sing; St Thomas Church, New York, NY 12:10 pm

Musica Sacra, Handel *Messiah*; Lincoln Center, New York, NY 7:30 pm

Thomas A DeWitt; Morrison Methodist, Leesburg, FL 12:15 pm

UNITED STATES  
West of the Mississippi

7 NOVEMBER

Raymond Chenault; St Michael & St George Church, St Louis, MO 8 pm

Gillian Weir; Colorado State Univ, Ft Collins, CO 8 pm

9 NOVEMBER

Jonathan Rennert; Texas Christian Univ, Ft Worth, TX 8:15 pm

11 NOVEMBER

Royal D Jennings; 1st Methodist, Horton, KS 3 pm

Jonathan Rennert; 1st Presbyterian, San Antonio, TX 8 pm

Raymond Chenault; Grace Cathedral, San Francisco, CA 5 pm

13 NOVEMBER

\*Mary Lou Robinson; 1st Congregational, Fresno, CA 8 pm

Raymond Chenault; Holy Spirit Church, Sacramento, CA 8 pm

16 NOVEMBER

Raymond Chenault; St Marks Episcopal, Shreveport, LA 8 pm

18 NOVEMBER

Raymond Chenault; Christ Church Cathedral, New Orleans, LA 4 pm

20 NOVEMBER

Antone Godding; 1st Presbyterian, Bristow, OK 5 pm

Raymond Chenault; St Michael & All Angels Episcopal, Shawnee Mission, KS 8 pm

26 NOVEMBER

\*James Moeser; 1st Presbyterian, Iowa City, IA 7:30 pm

\*John Chappell Stowe; Church of the Transfiguration, Dallas, TX 8 pm

27 NOVEMBER

\*John Chappell Stowe; Caruth aud, SMU, Dallas, TX 8:15 pm

1 DECEMBER

Marilyn Mason; RLDS auditorium, Independence, MO 8 pm

Parker Gaudete; Immanuel Baptist, El Paso, TX 8 pm

2 DECEMBER

Parker Gaudete; Asbury Methodist, El Paso, TX 8 pm

Handel *Messiah*; Community Church, Garden Grove, CA 3 pm

6 DECEMBER

Robert Glasgow; Univ of Southern Colorado, Pueblo, CO 8 pm

(Continued overleaf)

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## Calendar

(continued from p. 23)

### 9 DECEMBER

Lloyd Holzgraf; 1st Congregational, Los Angeles, CA 4 pm  
"Many Moods of Christmas"; Presbyterian Church, La Jolla, CA 7:30 pm

### 16 DECEMBER

Lessons & Carols; Church of Our Savior, N Platte, NE 4 pm  
Antone Godding; Nichols Hills Methodist, Oklahoma City OK 7 pm

### 17 DECEMBER

Vivaldi Gloria; Community Church, Garden Grove, CA 7 pm

## INTERNATIONAL

### 10 NOVEMBER

Gillian Weir with orch; Southwell Minster, Southwell, England 7:30 pm

### 14 NOVEMBER

Gillian Weir; Town Hall, Manchester, England 7:30 pm

### 17 NOVEMBER

Gillian Weir; St Marys Church, Hitchin, Merts, England 7:30 pm

### 18 NOVEMBER

Alvin Lunde; Royal Conservatory, Brussels, Belgium 8 pm  
Lynne Davis; Christ Church Cathedral, Ottawa, Ontario 8:30 pm

### 23 NOVEMBER

Raymond Daveluy; 1st Presbyterian, Winnipeg, Manitoba, Canada 8 pm

### 25 NOVEMBER

Raymond Daveluy; Holy Trinity Cathedral, New Westminster, BC, Canada 4 pm

### 26 NOVEMBER

Gillian Weir; Claire College, Cambridge, England 1:10 pm

### 30 NOVEMBER

Gillian Weir with orch; Albert Hall, Nottingham, England 7:30 pm

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