

THE DIAPASON

JUNE, 1985



St. John the Evangelist Church, London, Ontario
Specification on page 14

New Organ Music

Josef Rheinberger, *Sonata No. 14 in C and Sonata No. 15 in D*, ed. Harvey Grace. Novello Cat. No. 01 0179 06 (Theodore Presser), \$13.75.

Novello brings together in one volume these two sonatas which it first published separately in the 1930s. In addition to brief notes on each sonata, there is a general introduction which is particularly helpful in regard to registration. The organ which Rheinberger had at his disposal in Munich was a Baroque instrument, and he gave very few registration indications.

Rheinberger composed 20 organ sonatas, as well as about 100 shorter compositions. He especially favored the fugue, often combining it with some other form in a sonata movement. The first movement of Sonata No. 14, with its Bach-like main motive, combines fugue and sonata form. The second movement is a lyrical "Idyll" in 6/8, with a middle section in 4/4, and the third movement is the only toccata Rheinberger wrote for organ. Sonata No. 15 opens with a "Fantasia" in two distinct sections (which Grace suggests may be performed separately): an introductory Andante in D major and scherzo-like Agitato in D minor. The second movement is an Adagio in B-flat major with a dynamic second theme in G minor. The final movement is entitled "Introduction and Ricercare," with the Ricercare consisting of two fugal sections separated by a homophonic intermezzo; the coda is based on the Andante of the first movement.

Both sonatas merit study and performance. While No. 14 is the more attractive on first hearing, its slow movement doesn't rank with that of No. 15. The level of difficulty is similar to that of the Mendelssohn sonatas, although the movements are more extended in Rheinberger. As one would expect in music from the 1890s, the harmony is chromatic at times; some passages sound very Reger-like.

Kenneth Leighton, *Missa de Gloria (Dublin Festival Mass)*, Opus 82. Novello Cat. No. 01 0180 10 (Theodore Presser), \$10.25.

Commissioned for the Dublin International Organ Festival in 1980, this is a six-movement composition of about 35 minutes' duration. Leighton states his preference for a complete performance, but permits performance of individual movements. The work contains the traditional five parts of the Ordinary of the Mass, plus the *Ite, Missa Est*. It is based on the 12th century Salisbury Chant for Easter Day; chant phrases are indicated in the score.

Those familiar with Leighton's "Martyrs" for Organ Duet will have some idea of his style. The most striking feature of his writing is rhythm, enhanced by carefully marked slurs, accents and articulation. Favorite devices are lively syncopated figures, changing meters, and rhythmic figures that don't coincide with the meter (e.g., the repeated rhythmic figure of three eighth notes against the prevailing 4/4 of the *Ite, Missa Est*). Harmonies are generally triadic, with dissonance created by simultaneous use of different chords in the two hands. Seventh chords predominate in the *Sanctus*. One of the most beautiful expressive parts of the work is the final section of the *Agnus dei*.

Because of the rhythmic intricacies, the difficulty of individual movements is directly related to tempo. The *Kyrie* is of only moderate difficulty because of the slow tempo; the *Gloria* is the longest and most difficult movement. Registration will provide a further challenge to the performer; Leighton gives only dynamic markings and other very general remarks (e.g., *Credo* is marked "fairly soft throughout, but with frequent changes of colour").

Leslie Bassett, *Liturgies*. C. F. Peters No. 66908, \$12.50.

Liturgies was commissioned by the Marilyn Mason Commissioning Fund and given its first performance by Dr. Mason at the University of Michigan's Annual Conference on Organ Music in 1980. Bassett, chairman of the composition department at the University of Michigan, describes it as "both a religious and concert work, drawing upon organ masses, toccatas and other sacred music of the past as points of departure." The six movements are *Kyrie, Gloria, Offertory, Trinity, Elevation of the Host*, and *Benediction-Postlude*. Overall performance time is about 20 minutes, although Bassett indicates cuts in four of the movements, in the event that a shorter movement is essential for service playing.

Most of the work is not as difficult technically as it may look at first; e.g., fast manual flourishes often consist of five-finger patterns alternating between hands. Rhythm presents a challenge, however; much of the music is unmeasured or is notated to give an improvisatory effect. Harmonies are very dissonant; the *ff* D major chord at the end of the *Elevation* is a stunning surprise.

In contrast to the improvisatory character of much of the work, *Trinity* is a strict three-voice canon. *Benediction-Postlude* (Homage to Widor) is a take-off on the Toccata from the Fifth Symphony, although here there are some welcome breaks from the reiterated rhythmic figure.

Gerhard Krapf, *Organ Music for Lent*. Roger Dean Publishing Company, Division of Heritage Music Press, 501 E. Third St., P.O. Box 802, Dayton, OH 45401-0802, \$5.95.

This is an eleven-movement *Organ Passion*, together with a Prelude and Postlude, all composed in a contemporary contrapuntal style. Included with the composition is a suggested order of worship in which each of the organ meditations is preceded by a reading from the Passion according to St. Mark. Movements can be used individually as well, and several movements may serve as useful teaching pieces.

The thematic material for the work is a six-phrase composite tune which includes phrases from two Passion and two Easter chorales. Some movements use this entire tune, while others use just a phrase or two. The movements are arranged symmetrically around movement VI; e.g., V and VII have a similar canonic texture, IV and VIII are *bicinia*, with VIII being an inversion of IV, etc.

Technical demands are only moderate, with seven movements being in two or three voices for manuals only. Phrasing and articulation are carefully marked, and specific registration is indicated. The Prelude is particularly attractive, with pedal solos surrounding an imitative central section.

Johann Th. Lemckert, *6 Choralepreludes en een Partita voor de Kerstkring*. Boekencentrum, Scheveningseweg 72, 2517 KX 's-Gravenhage, f.24.90 (c. \$6.60).

This set of six chorale preludes and a partita for the "Christmas cycle" contains some highly original writing by Johann Lemckert, organist of St. Laurenskerk in Rotterdam. Each chorale prelude is accompanied by an intonation and chorale harmonization.

The easiest preludes are *O Heiland, reiss die Himmel auf*, which has an ostinato effect, and *Es ist ein Ros*, in which the melody is given in canon at the fifth with an undulating background and chromatic interludes. The vigorous setting of *Wie schön leuchtet* is also canonic; it has the only active pedal part in the six chorale preludes. The two

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CONTENTS

FEATURES

- | | |
|--|---|
| The Dual Registration System by Otto Heuss | 6 |
| Vincent Persichetti—some words to mark his 70th birthday by Larry Palmer | 8 |
| An Index to the Organ Works of J. S. Bach by William Bates | 9 |

NEWS

- | | |
|--------------|------|
| Here & There | 3, 4 |
| Appointments | 3 |

REVIEWS

- | | |
|---|----|
| New Organ Music | 2 |
| Music for Voices and Organ by James McCray | 16 |
| New Recordings | 16 |

NEW ORGANS

- | | |
|----------|----|
| CALENDAR | 18 |
|----------|----|

CLASSIFIED ADVERTISEMENTS

- | | |
|--|----|
| | 20 |
|--|----|

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against three rhythm of *Es kommt ein Schiff geladen* reflects the change from a dotted half to half note unit in the chorale melody. Lively, rhythmic settings of two Psalm tunes complete the group.

The partita on *Nun komm' der Heiden Heiland* has four extended variations entitled Prelude (*Introitus*), Canon ostinato (*Offertorium*), Refreinen (*Subcommunione*), and Toccata (*Postludium*). In Canon ostinato, each chorale phrase is given in four-voice canon over a parallel fifth double pedal ostinato. A sustained passage—in which the notes of the first phrase of the chorale appear in different voices—alternates with passages in 15/16 meter in Refreinen. In the Toccata, each chorale phrase appears in inversion as well as its original form. This partita would be equally effective as church music, with each movement used at the appropriate place in the service, or as a concert work.

Lemckert gives detailed registration and also marks phrasing and articulation. Don't despair if you can't reach his occasional left hand tenths; in most cases the pedal is silent and can help out.

Arthur Hutchings, *Seasonal Preludes for organ*. Novello Cat. No. 01 0188 05 (Theodore Presser), \$4.50.

Adoro te devote is set in trio style,

with melodic phrases and an arpeggiated 16th-note accompanimental pattern alternating between hands. The setting of *O filii et filiae* is a lively scherzo in 6/8 meter. There is also a gentle prelude on *Irbj* and a pompous setting of *Sine nomine*.

Barry Ferguson, *Potsdam Prelude*. Royal School of Church Music, Litchfield, CT 06759, \$2.75.

Inspired by the Schuke organ in the Erlöserkirche, Potsdam, this quiet mood piece for flutes would be useful as an offertory or as prenuptial music.

Arthur Wills, *Homage to Howells: Postlude on 'Michael'*. Royal School of Church Music, Litchfield, CT 06759, \$3.00.

The hymn-tune "Michael" was composed by Herbert Howells in 1936 to the text "All my hope on God is founded," and named after his son Michael who the year before had died of polio at the age of nine. Wills' composition is a four-minute piece in ternary form with coda. The hymn-tune appears in canon in the central section, set off by the dramatic outer sections which contain motives from the tune.

—Anita Eggert Werling

Here & There

Eastman School of Music of the University of Rochester will hold a choral workshop July 1-12. Donald Neuen, professor of conducting and ensembles and director of choral activities at Eastman, will serve as clinician. Sessions will concentrate on a study of *Messiah* choruses in terms of style and performance practice. For information, contact: Summer Choral Workshop, Dept. A3, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

The Second Congress of the **Fédération Francophone des Amis de l'Orgue** will take place July 2-5 in Rouen. Entitled "Orgues en Normandie," the congress will feature lectures, concerts, and discussions by Nicolas Pien, Gaston Litaize, Jean-Louis Durand, Jean Guillou, Yvette Martin, Louis Thiry, Daniel Roth, Jean Boyer, and others. For further information, contact: F.F.A.O., Saurupt/St-Leonard, F-88230 Fraize.

The first **San Anselmo Organ Festival** will celebrate Bach's 300th birthday with a 5-day symposium on "Bach the Teacher," July 8-12. The schedule will include lectures and a harpsichord recital by Peter Williams; lectures, master classes, and an organ recital by Marilyn Mason; as well as sessions on technique, registration, and improvisation by Sandra Soderlund, Thomas Harmon, and Paul Manz. A concert by the Philharmonia Chamber Soloists will include music by the students of Bach. The finals of the national improvisation competition will be held. In addition, participants will travel to Pacific Union College to hear the new Rieger organ. For more information, contact: San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960.

The **University of Michigan** will hold its **Seventh Annual Organ and Church Music Institutes** July 15-26, in connection with the Bach Gesellschaft American Chapter July 12-14. The institutes will focus on the organ music of Bach, Handel, and Scarlatti, and "Church Music Practicum." The format will include daily masterclasses and lectures and evening recitals using the variety of fine instruments in the Ann Arbor area. Faculty and guests include Peter Williams, Marilyn Mason, Michele Johns, Robert Glasgow, James Kibbie, Shirley Harden, and Maynard Klein. For information, contact Judith Delzell, 2221 Moore, The University of Michigan, Ann Arbor, MI 48109-2085.

The **House of Hope Presbyterian Church**, St. Paul, MN, will present a **Bach Organ Institute**, July 21-24. Peter Williams, Professor of Music at the University of Edinburgh, will be guest artist and teacher. He will focus in recitals and lectures on the work of Bach and his contemporaries.

Mr. Williams will play an organ recital on Sunday evening, July 21, as the opening event of the Institute. House of Hope organist Nancy Lancaster will be heard in recital on Monday evening. A concert on Tuesday evening will feature the House of Hope Choir and the Bach Chamber Players of St. Paul, conducted by Thomas Lancaster, in performances of Bach's Cantatas 196 (*Der Herr denket an uns*) and 34 (*O ewiges Feuer, O Ursprung der Liebe*). On this program Professor Williams will perform the Bach *Harpsichord Concerto in D Major* with the Chamber Players.

As in three preceding institutes, the principal focal point will be the 97-rank C. B. Fisk organ (1979). Two antique

organs, one Dutch, the other French, will provide added interest. The first, a two-manual, eight-stop cabinet organ built by Hendrik Anthonie Meijer of Amsterdam in 1785, was recently acquired from the Flentrop collection of chamber organs. The second is an eight-stop instrument by Daublaine (1855). A Merklin 13-stop instrument (1878) has also been acquired by House of Hope and is in process of restoration.

The Institute will include an exhibit of harpsichords by a number of prominent American builders. These instruments will be available for registrants to play and hear, and will be incorporated into Mr. Williams' presentations.

For further information, contact The House of Hope Presbyterian Church, 797 Summit Avenue, St. Paul, MN 55105; (612) 227-6311.

J. S. Bach and the Organ is the title of this year's organ conference at the **University of Nebraska-Lincoln**, September 25-27. The conference will be devoted to two performance aspects of Bach's music: rhythmic alteration and articulation.

David Fuller, professor of music at

the State University of New York at Buffalo, will lecture on rhythmic alteration in the music of Bach and his contemporaries, a topic upon which he is currently doing research in Europe. Jean-Claude Zehnder, teacher at the Schola Cantorum Basiliensis, will lecture on attack and articulation on keyboard instruments, and also on the French influence on J. S. Bach through Georg Böhm. He will present a recital of works from *Clavierübung III*. George Ritchie, of the University of Nebraska-Lincoln, will perform the 18 Leipzig Chorales. In addition, the ensemble "A Tre" (Quentin Faulkner, Donna Harler and Glenn Guiles) will present chorales from the *Orgelbüchlein* for voice, oboe/english horn, and organ.

For more information, contact: Dr. George Ritchie, School of Music, 120 Westbrook Music Building, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

Three of six finalists have won the 1985 Strader Organ Scholarships Competition at the **University of Cincinnati College-Conservatory of Music**, where they will enter graduate or doctoral

studies in organ this fall. Each winner receives a full-tuition scholarship to CCM and a monetary award as well—through the generosity of Cincinnati organ-music patrons Mr. and Mrs. John J. Strader.

This year's first prize (\$2,000) went to Delia D. Johnson of Crestview, FL. The Crestview High School graduate is now a senior in the honors program at Tallahassee's Florida State University, where she studies organ with Michael Corzine. Second prize (\$1,500) was awarded to Lisa M. Scrivani, Tonawanda, NY. She is a 1982 graduate of the Fredonia School of Music, State University of New York at Fredonia. This June she received her master's degree, with a major in organ performance, from the University of Tennessee, as a student of John Brock. Third-prize winner (\$1,000) is Melody K. Turnquist, Alta, IA. A graduate of Alta High School, she is a senior majoring in choral music and organ performance at the University of Northern Iowa, studying organ with Marilou Kratzenstein.

Contestants performed on the Holtkamp organ in the main sanctuary of Cincinnati's Christ Church. The repertoire of each finalist included one Baroque and one Romantic organ piece, and another first published after 1940. Judges were Melvin Dickinson, University of Louisville; Fenner Douglass, Duke University; and Russell Saunders, Eastman School of Music.

Appointments



Henry Lowe

Henry Lowe has been appointed Organist/Director of Music at the Church of the Redeemer, Baltimore, MD. He will be responsible for directing three choirs, handbells, and building a concert series. Lowe holds degrees from the University of Maryland and Union Theological Seminary. He leaves Christ Church, Cincinnati, a similar position he has held since 1975.

Christopher P. Corbett has been named booking director of the Phillip Truckenbrod Concert Artists agency, following his graduation from Trinity College in Hartford, CT. He will be responsible in a number of areas for the agency, including management of some artists, but his major effort will be the coordination of all booking activities. He will attend the Region I AGO convention in Rhode Island and Region II in Queens this month to work with the Truckenbrod exhibit.

Mr. Corbett spent two years on the staff of the Trinity College student newspaper *Trinity Tripod*, and served as the paper's arts editor during his senior year. Half of his junior year was spent at the school's Babieri Center in Rome where he studied international organizations and Italian art and architecture. He was active in musical and theatrical groups throughout his high school and college years, and took his Trinity degree in international relations and the humanities. Corbett is a native of Warwick, RI.

Jillon Stoppels Dupree has been appointed Teacher of Harpsichord at the Oberlin College Conservatory of Music, Oberlin, OH, where she is responsible

for teaching undergraduate harpsichord students, coaching baroque ensembles, and teaching a baroque performance course. A native of Grand Rapids, MI, Dupree holds degrees from the University of Michigan and the Oberlin Conservatory. From 1979-80 she was awarded a Fulbright fellowship to the Netherlands, where she studied with Gustav Leonhardt. The following year she received a Beebe grant for further study in France with Kenneth Gilbert. Ms. Dupree has been a finalist in both the Erwin Bodky Competition and the SEHKS International Harpsichord Competition. She performs with the baroque ensemble Music's Recreation, which will tour England and Poland this summer.



Jillon Stoppels Dupree

Karrin Ford, AAGO, was appointed University Organist and Assistant Professor of Music at The University of The South for the spring semester, replacing Robert Delcamp, who was on sabbatical leave. Dr. Ford, who holds degrees from Baylor University, The University of Kansas, and the Cincinnati Conservatory of Music, was responsible for instruction in music history, music theory, and organ, plus direction of the 35-voice University Choir, which sings for weekly services at All Saints' Chapel on the campus.

Akiko Enoki won First Prize (\$1,000) and Eva Gräbner-Weser won Second Prize (\$500) in the Tuesday Musical Club of Akron's H. Luther and Ruth Campbell Frenz Organ Scholarship Competition. Both of the winners are students of Karel Paukert. The competition was held at Akron's Trinity Lutheran Church on the congregation's Berg-haus organ. Miss Enoki will present a fall recital as part of her prize.

Charles Benbow made his New York debut at Alice Tully Hall on March 10th. Featured on his all-Bach program was the world premiere of *In Nomine* (1984), by Paul Cooper, commissioned by the performer and underwritten by Joseph F. Lomax. *In Nomine* refers to the musical motif BACH, which serves as the unifying factor throughout the work. Written in one movement, the work's several sections all refer to musical forms that Bach employed (aria, canon, etc.). Charles Benbow currently resides in Houston and is represented by Artist Recitals Talent Agency, Ruth Plummer, artists' representative.

Marlys Boote is the recipient of a direkt-stipendium from the German Foreign Exchange Service (DAAD). The year-long grant includes German language study at the Goethe Institute and organ studies with Harald Vogel at the Musikhochschule in Hannover.

Ms. Boote is currently a graduate teaching assistant at the University of Iowa, where she is completing the M.F.A. degree with Delores Bruch. She also serves as organist for the St. Paul Lutheran Chapel and for St. Thomas More Catholic Church in Iowa City.

Susan Landale gave two performances of Petr Eben's *Second Organ Concerto* on December 13 and 14 in Dvorak Hall, Prague, with the Czech Philharmonic Orchestra, conducted by Jiri Belohlávek. The first performance, which was the premiere of the work in Czechoslovakia, was broadcast live over the Czech National Radio.



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James C. Moeser is resigning his post as dean of the University of Kansas School of Fine Arts effective July 1, 1986. Moeser, who has served as dean since July 1975, is resigning so that he can devote his time to full-time teaching as Althaus Distinguished Professor of Organ at the University of Kansas, to his concert career, and his position as organist/choirmaster at Plymouth Congregational Church, Lawrence. Dr. Moeser is represented by Murtagh-McFarlane Artists, Inc.

Celebration '85 will take place July 28–August 1, sponsored by the Western Pennsylvania Conference Chapter, the Fellowship of United Methodists in Worship, Music and Other Arts. The workshop will feature sessions on choral conducting, handbells, liturgical dance, Orff, recorders, organ, and anthem reading. The staff includes Jane Marshall, Marilyn Hines, Beverly Peterson, and others. For information, contact: Celebration '85, Olmsted Manor, Box 8, Ludlow, PA 16333.

A six hour Bach-a-thon was held March 10 at Prince of Peace Lutheran Church, Largo, FL. Instrumental and vocal music was performed by members of the congregation and Bay area musi-

April 12–14. Guest lecturer was Dr. Ellen T. Harris, Handel authority from the University of Chicago and author of *Handel and the Pastoral Tradition* (Oxford University Press, 1980).

University of Washington Press has announced the publication of *A Mozart Legacy: Aspects of the British Library Collections* by Alec Hyatt King. The book describes the growth of the library's collections and gives a full account of all the autographs. The collections date back to 1765 when the composer, then nine years old, visited the British Museum with his father and presented some of his works to it. Alec Hyatt King was superintendent of the Music Room of the British Museum 1944–1973, and then music librarian of the British Library until his retirement in 1976. For further information, contact: University of Washington Press, P.O. Box C-50096, Seattle, WA 98145-0096.

The Wurlitzer Co., DeKalb, IL, is donating all of its surviving past corporate records—75 cubic feet of them—to the Earl W. Hayter Regional History Center of Northern Illinois University. The collection includes 1,200 drawings detailing the installation of "the Mighty Wurlitzer" organs in ornate movie pal-



The Master Singers

cians. The concert began at twelve noon with the *Tocatta & Fugue in D Minor* played by the parish musician, Donald Rolander, and ended with *Fantasia on In Dulci Jubilo*. Among those performing were the Master Singers, an ensemble of eight, of whom several are former AGO deans, church musicians, and music educators. At the conclusion of the concert, Prince of Peace Congregation presented Donald Rolander with a European music study tour: "Bach, Luther, and the Alps."

Washington Cathedral has announced an opening for the position of Fellow in Church Music for the 1985–86 academic year. A monthly stipend is awarded with the position. For information, contact: Douglas Major, Washington Cathedral, Mount St. Alban, Washington, DC 20016.

Rodgers Organ Company has announced that the largest one month order total in the company's 27-year history was achieved when the company booked more than \$2.3 million in new orders during March. At month end, year-to-date orders were running 54 percent ahead of a comparable period in 1984. Orders for pipe organ products have been a major source of growth. Several all-pipe instruments are expected to be announced.

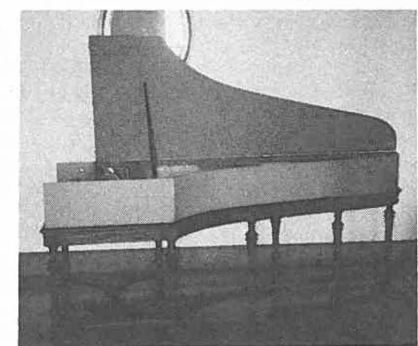
Carleton College presented *The Music of G. F. Handel: A Symposium*

aces and other locations throughout the United States and Europe.

For NIU's Regional History Center, Wurlitzer's corporate records represent the largest acquisition to date in a growing collection of documents from a number of Illinois-based firms. The center will arrange, describe, and clean the collection, removing all materials that might damage the papers, including staples and paper clips. The documents will then be stored in special acid-free folders. The oldest document in the collection is a price list manuscript from the 1860s. Founded in 1856 in Cincinnati, the company acquired a plant in 1908 in North Tonawanda, NY, and in 1919 established the DeKalb division.

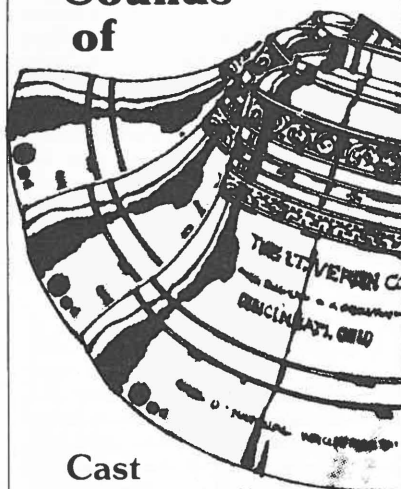
Correction

On page 9 of the April issue of THE DIAPASON, a caption mistakenly identified the harpsichord pictured in column three as being by William Dowd. The correct caption should read "Hubbard replica of 1756 Hemsch harpsichord." The William Dowd "German" harpsichord after Mietke is shown below.



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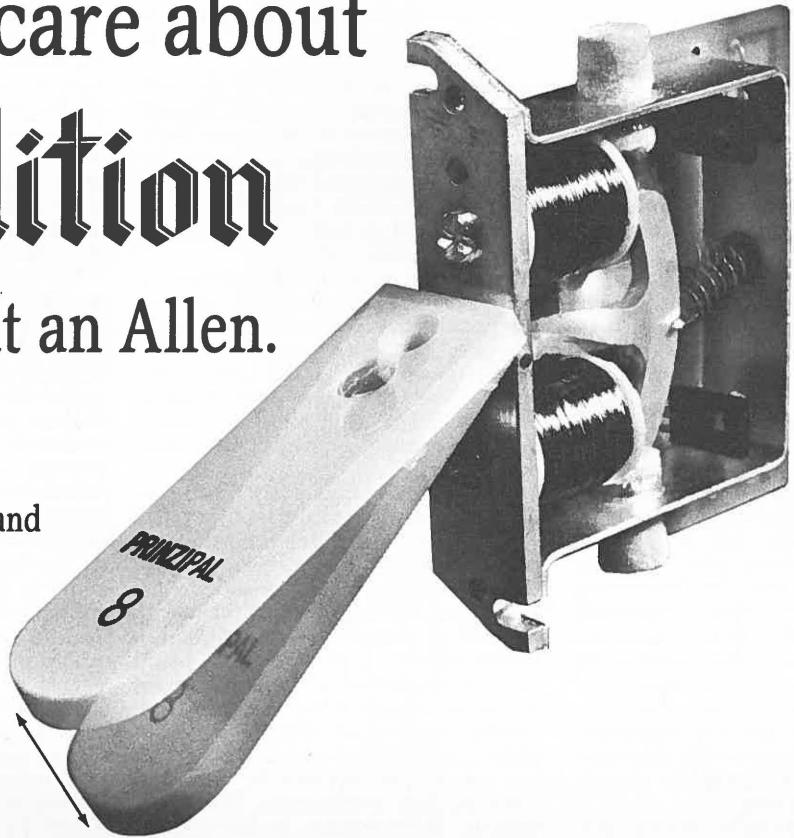
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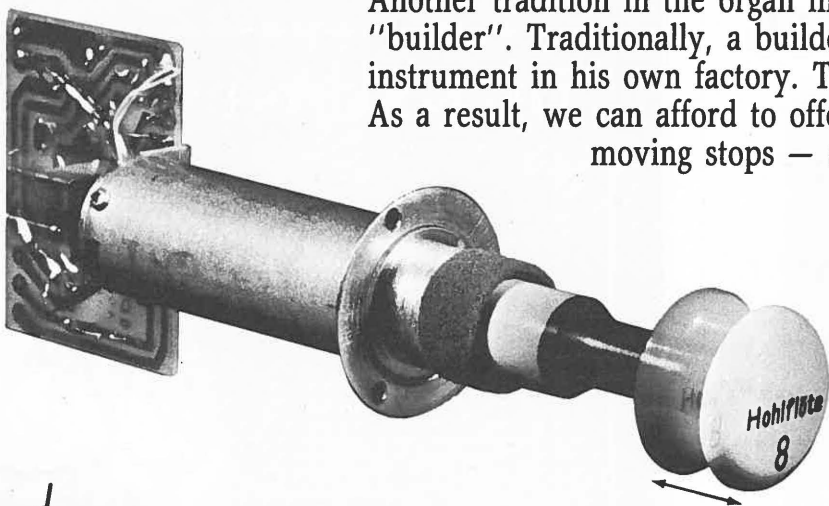
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The Dual Registration System

Otto Heuss

The ability to call upon a wide variety of tone colors distinguishes the King of Instruments from all others. This flexibility is obtained either by variation between manual divisions or by modification of the registration on a given manual. At one time opportunities to vary the registration were restricted to the beginning of a piece or to a convenient break in the music.

History

Up to the early part of the nineteenth century the organ was almost completely devoid of aids to registration. In Germany, the lighter stop-action resulting from the use of cone-valve soundboards allowed the first crude accessories to appear. Once introduced, however, there were a number of developments such as free combinations, fixed combinations and other devices, later to be joined by capture combination systems.

The period of organ reform experienced in Germany after 1950 resulted in a general preference towards the building of slider chests with mechanical key actions. Stop control was electric or electro-pneumatic. The revived practice of providing larger instruments with mechanical stop-action did not become firmly established until quite some time later. Now widely prevalent, this system is not regarded as being a retrograde step in the evolution of the organ, but rather as a response to a natural demand to render authentic interpretations of early and classical organ literature. These works were, after all, dependent for their performance on the only form of stop-control then available, namely mechanical stop-action.

Ever since Abbé Vogler's reforms revolutionized organ construction at the end of the eighteenth century, demands for dynamic control over the tonal resources of the instrument have continued to grow. As the actual tone genera-

tor, the pipe, is incapable of dynamic change on its own, attention is focused on obtaining the desired degrees of light and shade by employing various combinations of stops. Romantic and contemporary organ music relies largely on such means of dynamic expression for its effective rendering.

We have now become accustomed to the ideological disputes and militant reactions of two antagonistic groups of organists, one faction staunchly supporting the classical mechanical form of stop control, the other advocating modern technically advanced solutions mainly using electromagnetic and solid state mechanisms.

Before starting to build an organ it is necessary not only to work out a tonal scheme but also to decide on the key and stop actions. The specification must take into account the demands to be made upon the organ and its functional purpose, as well as the schools of literature to which it is to do justice. A point to be remembered when deciding on the action design is that a good organ usually outlives its designer or first player. Succeeding musical generations are not always inspired by decisions made by their predecessors. Not infrequently, dissatisfaction in this respect leads to a rebuild within a relatively short space of time. From all this comes the notion of providing a system designed to incorporate both concepts of stop-action (mechanical and electrical)

without violating any steadfast principles—a dual registration system.

Technical Description

The organ is built with conventional mechanical stop action. At a suitable point the action is fitted with an electrical device, preferably a solenoid, which forms part of the action, allowing itself to be moved in the course of drawing and cancelling a stop without making its presence felt. In other words, the stops can be controlled manually without any restriction whatsoever.

For the purpose of preparing and capturing the various combinations required for altering the registration, suitable technical facilities are required, one such device being the setter combination system. Today these setter systems are generally constructed with solid state mechanism. The advantages of working with this technique include overall dimensional compactness, high storage capacity and, not least, a more modest cost. The standard design of setter combination system extends for example to 32 general combinations (or a multiple of 32) of which one is used as an adjustable full organ piston.

The process of capture or memory storage is effected extremely simply. The stops are drawn by hand (or prepared on a separate switchboard which indeed makes the system a complete dual registration system) to form the desired combinations. This information is passed on to the setter system which is immediately prepared to accept and store the registration. The switches required for the purpose of capturing and bringing into play the various combinations are located at some easily accessi-

ble point (generally underneath the keys of the lowest manual). The setter piston is pressed with one hand while the other presses the piston on which the desired combination is to appear. The combination thus set will then be brought into play simply by pressing the relevant piston. In addition, it is possible to draw and cancel individual stops at will by hand without affecting the piston setting in any way. The reset piston causes all stops to return to their off position, i.e., a general cancel.

Another useful device is the combination arresting feature by means of which it is possible to pre-arrange and fix individual combinations in groups of eight; the combinations thus set are prevented from being erased from the memory storage system.

Design

Installation of the dual registration system does not require any fundamental constructional change. However, it must be borne in mind that the complete action of a single stop, i.e., slider plus mechanical action, calls for more resistance to be overcome than is the case if the slider alone were moved by a device directly fitted to it. This means that the stop magnet for a dual registration system has got to have the necessary power behind it. In addition sufficient reserve power is required to compensate for any variations to the slider caused by unstable atmospheric conditions.

Mechanical stop-action on a sizable organ may involve quite a number of bearings and joints. All these joints are subject to a certain amount of play which even the highest standards of pre-

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cision are incapable of avoiding in the long run. Whereas the human touch responds naturally in equalizing these irregularities, electromagnets do not find it so easy. Geared to the laws of physics, the magnet starts its journey with a modicum of energy and ends it with an overmeasure. Stop control, on the other hand, calls for precisely the opposite pattern of response. Even introducing certain modifications to the shape of the power curve with a special magnet design would not succeed in changing the basic principle.

It is possible, however, to approach this problem in a different way. Each solenoid unit has two coils governing the 'On' and 'Off' functions. Both are designed to magnetize an armature and to move it to the desired position, one such coil being in operation at a time. The outstanding feature of this design is that, shortly before arriving at the final limit stop, the armature is slowed down by the reverse coil. As this braking effect is accomplished with only partial energization, the armature is allowed to proceed smoothly to its destination. This also reduces the force of inertia, cutting down the customary impact noise when the drawknob arrives at the limit stop. The system functions in exactly the same way in the cancelling direction. The result is firm control of the stop action combined with smooth braking and reliable movement right up to the limit position.

The solid state units should be of sturdy construction and subjected to rigorous testing employing special apparatus (hot/cold chamber) in order to ensure

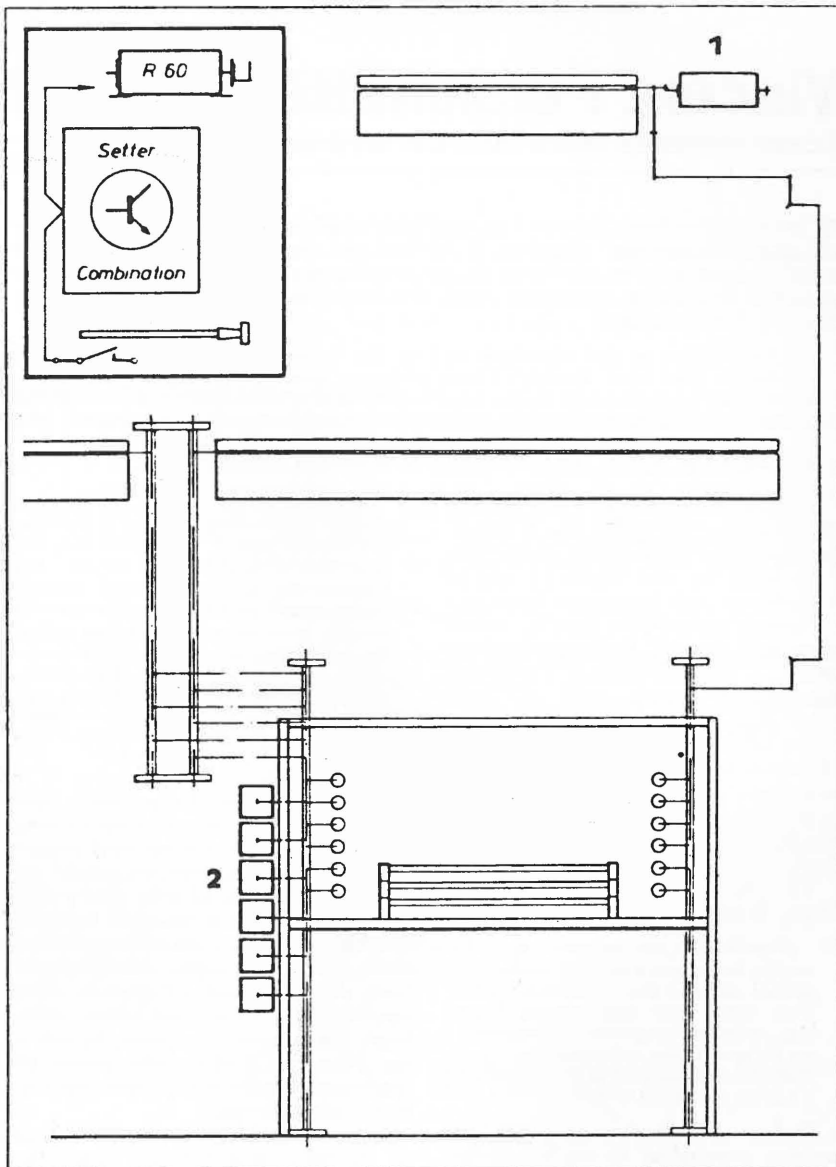
absolute reliability of service. In the rare event of trouble, the mechanical stop action will be in no way affected; thus, the organ will continue to function irrespective of the fault.

Owing to their varying length and construction, sliders tend to have variable power requirements. For that reason suitable provision is made on the braking system for adapting it to each individual slider in both the 'On' and 'Off' positions. The onset of the braking action is adjustable while retaining the full power of the solenoid; an important factor as far as efficient and reliable operation is concerned.

Modern technology has opened up new paths and provided us with unlimited scope for the development of further accessories, some indispensable, others less useful. Organbuilders and organists might do well to consider beforehand what actual devices are going to serve a genuine need. Applying technology to the organ simply for the sake of technology is something which ought to be avoided. On the other hand, relying on the services of an assistant can prove somewhat precarious since the player no longer has complete control over his own registration. A logical and well-designed system of stop control may rightly be regarded as an essential contribution to the exploitation of the tonal resources of the instrument and to the realistic interpretation of all schools of organ literature. ■

Otto Heuss is head of the organ part-making company which bears his name in Lich, West Germany.

Scheme of a dual registration system showing examples 1 (Suspension direct on slider) and 2 (Suspension on stationary stop roller-rod) for assembly of the stop magnets and a connection scheme of a setter combination including microswitches at the drawknobs for setter information. A really complete dual registration system is employed with a separate register switchboard instead of the microswitches to operate the electrical stop action and the setter combination.



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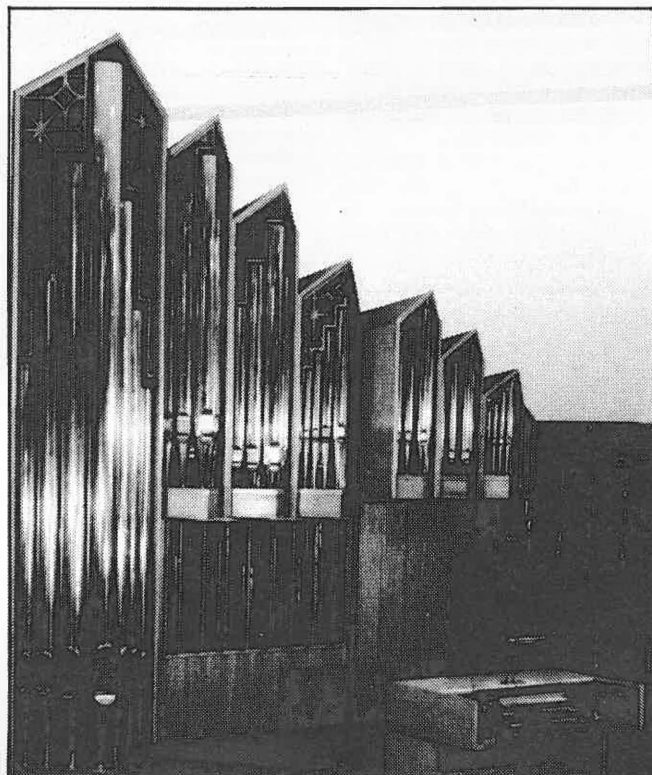
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Vincent Persichetti: A Love for the Harpsichord

Some words to mark his 70th birthday

Larry Palmer

Vincent Persichetti, born on June 6, 1915, at 9:57 p.m., must be celebrating his seventieth birthday *this* June 6! At least the chronological passage of time would suggest it to be so; however, for a composer so vital, so productive, so interested in creating new music, such a calendar observance has little impact! Recently Vincent mused,

... I've not yet decided what I'll do with my life. Perhaps I will concertize as a pianist, but, on the other hand, shouldn't I bring audiences some of those neglected orchestral pieces? Then again I'd love to have a larger herb farm, if it weren't for my keen interest in sailing. I know I'd like the life of the Maine lobster fisherman, but my sculpting would keep me on solid ground. I'm too busy with composing to consider what my life's work will be. I suppose, though, at some point I should decide to work for a living.¹

Throughout Persichetti's long compositional career (his opus 1, the *Serenade for Ten Wind Instruments*, dates from 1929 when he was fourteen), special enthusiasms, both for certain forms and for certain instruments, may be noted. Now, most recently, the harpsichord has become a veritable passion. The (First) *Harpsichord Sonata*, opus 52, dates from 1951, although it was not published until 1973. The *Second Harpsichord Sonata* was composed in 1982; by now there are seven published sonatas in this series, as well as a *Parable*, a *Serenade*, and the *Little Harpsichord Book*.

Vis-a-vis his feeling for the harpsichord, Persichetti has said,

I don't miss the orchestra when I'm writing for harpsichord. Most of the harpsichord players I know aren't very active. They spend their time playing figured bass, accompanying other instruments. I try to give them something else to do. They can play as loud as an orchestra, be whatever they want to be.²

Such a concentration of harpsichord sonatas, unequalled, to my knowledge, by any composer since the 20th-century revival of the instrument began, has allowed Persichetti to hone his familiarity with the instrument to such a point that, beginning with *Sonata Five*, he has indicated exact registrations for a classically-disposed instrument. In the earlier works the composer's dynamic indications serve as suggestions for registration, and observation of most of these proves possible. How lovely, though, in these most recent scores, to have his exact sound-ideals indicated!

Beginning with opus 100 in 1965 (a piece for solo flute), Persichetti has composed a set of works, each known as a *Parable*. When asked what this title meant, he responded,

My Parables are misstated stories that avoid a truth in order to tell it. Parables are always "again", even when they are new; they're never "was" or old. The Parables are non-programmatic musical essays, sometimes short as the one for English horn and sometimes long as that for band. They are always in one movement, almost always about a single germinal idea. Parables convey a meaning indirectly by the use of comparisons or analogies, and they are usually concerned with materials from my other works.³

The *Parable for Harpsichord*, opus 153, does indeed contain a direct quotation from that first *Harpsichord Sonata* of 1951. Commissioned by Capital University, Columbus, OH, for Cathy Callis, it joins twenty-three other works of this title: works for solo oboe, solo bassoon, carillon, for organ, solo harp, solo horn, alto saxophone, solo piccolo, clarinet, trumpet, viola, doublebass, trombone, piano, guitar, and tuba, as well as the flute and English horn pieces already noted, plus several for combinations of instruments.

Didactic works, somewhat in the style of Bartok's *Mikrokosmos*, form the twelve movements of *Little Harpsichord Book*, opus 155 (1984). The dedication of this set to the Philadelphia Art Alliance says something of Vincent's continuing ties to his native city.

In addition to conservatories, the city had an art academy that allowed me to enroll while going to public school. . . . I worked with paints, clay, and wood, and have been sculpting ever since, probably because this is the only way I can caress sculpture. I've tried to embrace pieces in museums—without success. However, the Philadelphia Art Alliance, founded in the year of my birth, let me touch their sculpture. . . .⁴

With a total duration of approximately eleven and one-half minutes,



Self portrait by the composer (reproduced by permission of the publisher Elkan-Vogel, Inc.)

these miniatures are titled Promenade, Duet, Chanson, Scherzino, Contemplation, Humoresque, Intermezzo, Question, Answer, Reflection, Impromptu, and Dance. At least two of the individual movements are dedicated to Persichetti pets (the two ducks, Karen and Kevin; Yancy, his unclipped airedale). Perhaps the other, named but unidentified, dedicatees are also members of the composer's peaceable kingdom?

As for the *Serenade*, it is the fifteenth in this series of works. The composer explained, "My Serenades are suites of 'love' pieces, usually of the night—small pieces of a certain lyric, under-the-window quality, that had precedence with Mozart and Brahms."⁵ Not yet played in public, the *Serenade for Harpsichord*, opus 161, was commissioned by Larry Palmer. In its six and one-half minutes, five movements—Prelude, Episode, Bagatelle, Arioso, and Capriccio—lead from the "desolato" of the first notes to the "delicato" of the last.

An interest in and love of many things, but primarily a love of music: here is a motto for Vincent Persichetti's life and creations. In a recent letter, he wrote,

Meanwhile I am on another and another Harpsichord Sonata. Don't worry, you certainly do not have to play them all at

once, at the same time. I love the medium, do you?"

The harpsichord works of Vincent Persichetti are published by Elkan-Vogel, Inc., Bryn Mawr, PA 19010. Durations are approximate.

First Harpsichord Sonata, opus 52; Andante sostenuto-Allegro; Adagio; Vivace. Duration: 11'20"

Second Harpsichord Sonata, opus 146; commissioned by Michael Needle and Associates for Elaine Comparone; Allegro moderato; Andante sostenuto; Allegretto; Allegro vivo. Duration: 11'30"

Third Harpsichord Sonata, opus 149; commissioned by Elaine Comparone; Allegro moderato; Adagietto; Allegro molto. Duration: 9'10"

Fourth Harpsichord Sonata, opus 151; commissioned by Shippensburg State College for Joan Applegate; Allegro moderato; Andante; Vivace. Duration: 9'30"

Fifth Harpsichord Sonata, opus 152; commissioned by Arizona State University for John Metz; Moderato; Andante; Allegro. Duration 11'15"

Sixth Harpsichord Sonata, opus 154; commissioned by Larry Palmer; Andantino—Allegro con spirito. Duration: 7'30"

Seventh Harpsichord Sonata, opus 156; commissioned by Barbara Harbach; Allegretto; Andantino; Allegro molto. Duration: 7'

Parable XXIV for Harpsichord, opus 153. Duration 8'40"

Little Harpsichord Book, opus 155. Duration: 11'30"

Serenade Number 15 for Harpsichord opus 161. Duration: 6'30"

NOTES

1. Rudy Shackelford, "Conversation with Vincent Persichetti," *Perspectives of New Music*, vol. 20, nos. 1 & 2, 1981-82, pp. 110-111.

2. Daniel Webster, "Vincent Persichetti," *Society News*, Spring and Summer, 1984, p. 4.

3. Shackelford, *op. cit.*, p. 113.

4. Shackelford, *op. cit.*, p. 107.

5. Shackelford, *op. cit.*, p. 113.

6. Letter to Larry Palmer, 5 November, 1983.

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| 8' Gemshorn | 1 1/2' Larigot |
| 8' Gemshorn Celeste | 1' Gemshorn |
| 4' Principal | 8' Fagot |
| 4' Copula | Tremolo |
| 2' Octave | |
| 2' Gemshorn | PEDAL |
| III Mixture | 16' Subbass |
| 8' Fagot | 16' Lieblich |
| 4' Clarion | 8' Principal |
| Blank | 8' Rohrgedeckt |
| | 4' Choralbass |
| SWELL | 2' Flute |
| 8' Gemshorn | 8' Fagot |
| 8' Gemshorn Celeste | 4' Fagot |
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An Index to the Organ Works of J. S. Bach

William Bates

The present index lists all Bach organ works catalogued by Wolfgang Schmieder (see "BWV" below) as well as those included in five widely consulted modern editions.¹ The compositions are divided into two categories: free works (i.e., those pieces not based on chorale melodies) and chorale settings. Within these categories compositions are listed alphabetically by title and, when necessary, by key. Each title is followed by the appropriate BWV number (an alternate version or variant reading of a composition is indicated by a letter suffix; a portion of a multimovement piece, by a numerical suffix). A single asterisk following the BWV number indicates that the given composition is preserved in an autograph manuscript, a double asterisk that the piece is preserved in a Bach-authorized print. Additional information for the chorale settings identifies each composition that belongs to a Bach-compiled collection (for example, S5 = the fifth of the Schübler Chorales). When in a modern edition two versions of a composition are printed together—with one version being shown in regular type and the other, when it differs, by means of alternate notations—the version to which the alternate readings belong is identified by the placement of square brackets around the edition citation.² A dagger placed after an edition citation indicates that only a portion of the given composition appears in that particular source.

Primary Modern Editions

- BGA = Bach-Gesellschaft-Ausgabe (*Johann Sebastian Bachs Werke*. 47 vols. Leipzig: Breitkopf & Härtel, 1851–99, 1926; reprint ed., Ann Arbor, MI: J. W. Edwards, 1947).
- Lo = Lohmann, Heinz, ed. *Johann Sebastian Bach: Sämtliche Orgelwerke*. 10 vols. (EB 6581–6590). Wiesbaden: Breitkopf & Härtel, 1968–79.
- NBA = Neue-Bach-Ausgabe (*Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*. Series IV—Organ Works, 8 volumes to date. Kassel: Bärenreiter, 1958–; softback offprints of the 8 volumes are available from the same publisher under the title *Johann Sebastian Bach: Orgelwerke/Organ Works* [BA 5171–5178]). In the present index some spaces in the NBA column have been left blank in order to facilitate the later inclusion of page citations from the as yet unpublished portions of the series.
- Pe = Griepenkerl, F. C., and Roitzsch, Ferdinand, eds. *Johann Sebastian Bachs Kompositionen für die Orgel*. 9 vols. (EP 240–247, 2067). Leipzig: C. F. Peters, 1844–52 (vols. 1–8), 1881 (vol. 9 added), 1904 (vol. 9 rev. by Max Seiffert), 1950 (vol. 9 rev. [1940] by Hermann Keller); new, 8-vol. edition in prep. (vol. 1 [EP 9940; ed. by Klaus Schubert, 1982] now available; pagina-

- tion of the music as in the 1950 edition).
- WS = Widor, Charles-Marie, and Schweitzer, Albert, eds. *Johann Sebastian Bach: Complete Organ Works*. 8 vols. New York: G. Schirmer, 1912–13 (vols. 1–5); reprint ed., 1940–41; vols. 6–8 edited by Edouard Nies-Berger and Albert Schweitzer, New York: G. Schirmer, 1954–67.

Other Editions and Abbreviations

- BB = selected organ works of J. S. Bach ed. by C. Boer (Amsterdam: Broekmans & Van Poppel).
- BWV = Bach-Werke-Verzeichnis (Schmieder, Wolfgang, comp. *Thematisch-systematisches Verzeichnis der musicalischen Werke von Johann Sebastian Bach*. Leipzig: Breitkopf & Härtel, 1950). An appendix ("Anhang") to Schmieder's catalogue lists works either questionably or erroneously attributed to Bach; only a few of these compositions are listed in the present index.
- C = *Clavier-Übung III* (chorale settings = BWV 669–689).
- Coll. = Collection.
- CP = Clark, Robert, and Peterson, John David, eds. *Johann Sebastian Bach: Orgelbüchlein*. St. Louis: Concordia, 1984.
- EOM = Bach, Johann Sebastian. *Prelude, Trio and Fugue in B Flat for Organ*. Ed. Walter Emery. Early Organ Music, No. 12. London: Novello, 1959.
- EP = Edition Peters.
- JCB = Johann Christoph Bach (J. S. Bach's uncle).
- JSB = Johann Sebastian Bach.
- K = Bach, Johann Sebastian. *Complete Organ Works*. 9 vols. (Kalmus 3070–3078). New York: Edwin F. Kalmus, [1947]. Because this edition is a reprint of the 1881 Peters edition, the content of vol. 9 differs slightly from that in the Peters edition of 1950.
- KB = "Kritischer Bericht" (Critical Commentary) of NBA.
- L = "18" Leipzig chorales (BWV 651–668). Sometimes the last chorale, *Vor deinen Thron*, is not considered part of the collection.
- ME = Modern edition.
- OB = *Orgel-Büchlein* (BWV 599–644).
- S = Schübler Chorales (BWV 645–650).
- SO = Stauffer, George. *The Organ Preludes of Johann Sebastian Bach*. Ann Arbor MI: UMI Research Press, 1980; paperback ed., 1984.

Free Works (BWV 131a, 525–598, 802–805, 943, 946, 947, and 1027a)

| Composition | Modern Editions | | | | |
|--|-----------------|--------|-------|---------|-------|
| | BGA | Lo | NBA | Pe | WS |
| Allabreve 589 (by JSB?) | 38:131 | 4:148 | 7:114 | 8:72 | 1:18 |
| Aria in F 587 (after F. Couperin; transc. by JSB?) | 38:22 | 6:107 | 8:82 | 9:16 | — |
| Canzona 588 ³ | 38:126 | 4:154 | 7:118 | 4:58 | 2:71 |
| Concertos | | | | | |
| C 594 (after Vivaldi) | 38:171 | 5:22 | 8:30 | 8:22 | 5:26 |
| C 595 (after Joh. Ernst; 1 mvt.) | 38:196 | 5:55 | 8:65 | 8:44 | 5:52 |
| d 596 ⁴ (after Vivaldi) | — | 5:69 | 8:3 | EP 3002 | — |
| E-flat 597 (not by JSB) | — | 6:100 | — | — | — |
| G 592 (after Joh. Ernst) | 38:149 | 5:102 | 8:56 | (K9:30) | 5:2 |
| (592a = harpsichord version) | 42:282 | 5:115 | — | 8:2 | — |
| a 593 (after Vivaldi) | 38:158 | 5:142 | 8:16 | 8:10 | 5:12 |
| Duetts (in <i>Clavier-Übung III</i>) | | | | | |
| No. I 802 ⁵ | 3:242 | 8:81 | 4:92 | EP 4465 | — |
| No. II 803 ⁶ | 3:245 | 8:84 | 4:96 | EP 4465 | — |
| No. III 804 ⁷ | 3:248 | 8:86 | 4:99 | EP 4465 | — |
| No. IV 805 ⁸ | 3:251 | 8:89 | 4:102 | EP 4465 | — |
| Fantasies | | | | | |
| C 570 | 38:62 | 5:160 | 6:16 | 8:78 | 1:2 |
| C [unfinished] 573 ⁹ | 38:209 | — | 6:18 | — | — |
| G 571 (by JSB?) | 38:67 | 5:166 | — | 9:11 | 1:34 |
| G 572 (12/8; see <i>Pièce d'Orgue</i> 572) | — | — | — | — | — |
| b 563 ("con imitazione") | 38:59 | 3:179 | 6:68 | 9:1 | 1:110 |
| Fantasies and Fugues | | | | | |
| c 537 (also known as Prel./Fu. in c) | 15:129 | 3:133 | 5:47 | 3:55 | 3:20 |
| c 562 ¹⁰ (fugue incomplete [not in Lo or Pe]) | 38:64,209 | 5:162 | 5:54 | 4:70 | 3:29 |
| (562/1a + 546/2a [see Prel./Fu. in c 546]; ME in SO, pp. 235–46) | — | — | — | — | — |
| d 549a (see Prel./Fu. in c 549) | — | — | — | — | — |
| g 542 (not orig. paired?; also known as Prel./Fu. in g) | 15:177 | 3:140 | 5:167 | 2:20 | 4:40 |
| (542/2a = 2d stage; no ME) | — | — | — | — | — |
| (542/2b = 1st stage [Pe has rev. reading]) | — | — | — | 2:93 | — |
| (542/2c in f; no ME) | — | — | — | — | — |
| a 561 (Joh. Christian Kittel?) | 38:48 | 3:152 | — | 9:19 | 1:86 |
| Fugues | | | | | |
| C 946 (after Albinoni; for organ?) | 36:159 | 4:62 | — | 8:80 | — |
| c 574 ("Legrenzi") | 38:94 | 4:68 | 6:19 | 4:40 | 1:10 |
| (574a = variant; by JSB?) | 38:205 | 4:193 | 6:82 | — | — |
| (574b = early version) | — | [4:68] | 6:88 | — | — |
| c 575 | 38:101 | 4:78 | 6:26 | 4:54 | — |
| D 532/2a (see Prel./Fu. in D 532) | — | — | — | — | — |
| D 580 (not by JSB) | 38:215 | 4:84 | — | — | — |
| (K9:22) | — | — | — | — | — |
| G 576 (by JSB?) | 38:106 | 4:100 | — | 9:28 | 1:56 |
| G 577 ("Gigue"; by JSB?) | 38:111 | 4:106 | — | 9:4 | 1:62 |
| G 581 (not by JSB; no ME currently available?) | — | — | — | — | — |

| Composition | Modern Editions | | | | |
|---|-----------------|---------------|---------|---------|--------|
| | BGA | Lo | NBA | Pe | WS |
| g 131a (transc. [by JSB?] of fugue in 131/5) | 38:217 | — | — | 8:85 | — |
| g 542/2a, 542/2b, and 542/2c (see Fant./Fu. in g 542) | — | — | — | — | — |
| g 578 ("Little") | 38:116 | 4:112 | 6:55 | 4:46 | 2:104 |
| a 947 (by JSB?; see also Prel. in a 569) | 36:161 | 4:128 | — | — | — |
| b 579 ("Corelli") | 38:121 | 4:136 | 6:71 | 4:50 | 1:114 |
| Kleines harmonisches Labyrinth 591 (J. D. Heinichen?) | 38:225 | — | — | 9:34 | — |
| Passacaglia 582' | 15:289 | 5:2 | 7:98 | 1:76 | 4:91 |
| (582a = 2d stage) | — | [5:2] | — | — | — |
| (582b = 1st stage) | — | [5:2] | — | — | — |
| Pastorella 590 ("Pastorale") | 38:135 | 4:162 | 7:122 | 1:88 | 2:96 |
| Pedal Exercitium [incomplete] 598 (by JSB or C. P. E. Bach?) | 38:210 | 4:174 | — | 9:40 | — |
| Pièce d'Orgue 572 ^o ("Fantasia in G") | 38:75 | 5:178 | 7:130 | 4:62 | 1:46 |
| (572a; Lo and NBA have the 12/8 section only) | — | 5:190 | 7:154 | — | — |
| Preludes | | | | | |
| C 567 (J. L. Krebs?) | 38:84 | 4:48 | — | 8:77 | 2:56 |
| C 943 (for organ?) | 36:134 | 4:50 | — | 8:76 | — |
| G 568 (by JSB?) | 38:85 | 4:52 | 6:51 | 8:82 | 1:42 |
| a 569 (+ 947 [Fugue in a] in Lo 2:90) | 38:89 | 4:56 | 6:59 | 4:72 | 1:104 |
| Preludes and Fugues | | | | | |
| C 531 ("Fanfare") | 15:81 | 1:35 | 5:3 | 4:2 | 2:48 |
| C 545 (Lo & NBA: 545 + 529/2 [Sonata in C]) | 15:212 | 1:2 | 5:10 | 2:2 | 3:2 |
| (545a; Pe has Prel. only) | — | 1:116 | 6:77 | 2:88 | — |
| (545b = Prel., Adagio, Trio, Tutti, & Fu. [by JSB?; ME in EOM]) | — | — | — | — | — |
| C 547 (9/8 Prelude) | 15:228 | 1:12 | 5:20 | 2:46 | 3:8 |
| C 566a (also known as Toc./Fu. in C; see Prel./Fu. in E 566) | — | — | — | — | — |
| c 537 (see Fant./Fu. in c 537) | — | — | — | — | — |
| c 546 ("Great") | 15:218 | 1:42 | 5:35 | 2:36 | 3:34 |
| (546/2a + 562/1a [see Fant./Fu. in c 562]) | — | — | — | — | — |
| c 549 | 38:3 | 1:54 | 5:30 | 4:36 | 1:4 |
| (549a in d; earliest manuscript has "Praeludium ô Fantasia") | — | 1:78 | 6:101 | — | — |
| D 532 (not orig. paired?) | 15:88 | 1:60 | 5:58 | 4:16 | 2:57 |
| (532/2a; by JSB?) | — | 1:121 | 6:95 | 4:79 | — |
| d 538 (see Toc./Fu. in d 538) | — | — | — | — | — |
| d 539 (Prel. for harpsichord? [by JSB?]; Fu. = transc. [by JSB?] of 1001/2) | 15:148 | 1:72 | 5:70 | 3:42 | 2:76 |
| E-flat 552 ^o (in <i>Clavier-Übung III</i>) | 3:173,254 | 1:83; 8:1, 92 | 4:2,105 | 3:2 | 3:61 |
| E 566 (also known as Toc./Fu. in E) | 15:276 | 1:102 | 6:40 | 3:94† | 1:22 |
| (566a in C) | — | 1:22 | — | 3:62 | — |
| e 533 ("Cathedral") | 15:100 | 2:20 | 5:90 | 3:88 | 3:80 |
| (533a; by JSB?) | — | 2:132 | 6:106 | — | — |
| e 548 ^o ("Wedge" fugue [partial autogr.]) | 15:236 | 2:2 | 5:94 | 2:64 | 3:84 |
| F 540 (see Toc./Fu. in F 540) | — | — | — | — | — |
| f 534 | 15:104 | 2:30 | 5:130 | 2:29 | 4:20 |
| G 541 ^o ("Great") | 15:169 | 2:38 | 5:146 | 2:7 | 4:30 |
| G 550 | 38:9 | 2:47 | 5:138 | 4:9 | 1:68 |
| g 535 | 15:112 | 2:56 | 5:157 | 3:48 | 1:76 |
| (535a [fugue incomplete]) ^o | — | 2:135 | 6:109 | — | — |
| g 542 (see Fant./Fu. in g 542) | — | — | — | — | — |
| A 536 | 15:120 | 2:66 | 5:180 | 2:14 | 4:54 |
| (536a) | — | 2:142 | 6:114 | 2:89 | — |
| a 543 ("Great"; Prel. rev.) | 15:189 | 2:72 | 5:186 | 2:54 | 4:62 |
| (543a; Prel. in Lo & NBA) | — | 2:149 | 6:121 | — | — |
| a 551 | 38:17 | 2:85 | 6:63 | 3:84 | 1:98 |
| a 569 + 947 (see Prel. in a 569) | — | — | — | — | — |
| b 544 ^o | 15:199 | 2:116 | 5:198 | 2:78 | 4:76 |
| "Eight Little Preludes and Fugues" (C, d, e, F, G, g, a, B-flat) 553–560 (not by JSB) | 38:23–45 | 4:2–30 | — | 8:48–69 | 2:2–28 |
| Sonatas ^o | | | | | |
| [No. I] E-flat 525 ^o | 15:3 | 6:2 | 7:2 | 1:2 | 5:58 |
| [No. II] c 526 ^o | 15:13 | 6:11 | 7:14 | 1:11 | 5:70 |
| [No. III] d 527 ^o | 15:26 | 6:24 | 7:28 | 1:24 | 5:84 |
| (527/1a) | — | — | 7:141 | — | — |
| [No. IV] e 528 ^o | 15:40 | 6:38 | 7:44 | 1:36 | 5:98 |
| (528/2a; p. 96 in 1982 ed. of Pe) | — | — | 7:145 | 1:94 | — |
| [No. V] C 529 ^o | 15:50 | 6:48 | 7:56 | 1:46 | 5:111 |
| [No. VI] G 530 ^o | 15:66 | 6:65 | 7:76 | 1:63 | 5:130 |
| Toccatas | | | | | |
| C 564 ("Toccat, Adagio & Fugue") | 15:253 | 3:2 | 6:3 | 3:72 | 2:32 |
| C 566a (see Prel./Fu. in C 566a) | — | — | — | — | — |
| E 566 (see Prel./Fu. in E 566) | — | — | — | — | — |
| Toccatas and Fugues | | | | | |
| d 538 ("Dorian"; also known as Prel./Fu. in d) | 15:136 | 3:16 | 5:76 | 3:30 | 3:47 |
| d 565 | 15:267 | 3:31 | 6:31 | 4:27 | 2:84 |
| F 540 (also known as Prel./Fu. in F) | 15:154 | 3:40 | 5:112 | 3:16 | 4:2 |
| Trios | | | | | |
| c 585 (after Joh. Friedrich Fasch; transc. by JSB?) | 38:219 | 6:84 | 8:73 | 9:36 | — |
| d 583 (by JSB?) | 38:143 | 6:78 | 7:94 | 4:76 | 5:143 |
| G 586 (after Telemann; transc. by JSB?) | — | 6:90 | 8:78 | 9:32 | — |
| G 1027a (from 1027/4; transc. by JSB?) | — | 6:94 | — | 9:8 | — |
| g 584 (transc. [19th cent.?] of 166/2; ME in BB 1095) | — | — | — | — | — |

Chorale Settings
(BWV 599–771; BWV Anhang 55, 75, 76, & 171; and three uncatalogued pieces)

| Composition | Coll. | Modern Editions | | | | |
|---|-------|-----------------|-------|------|------|--------|
| | | BGA | Lo | NBA | Pe | WS |
| Ach bleib bei uns 649 ^o | S5 | 25/2:71 | 8:114 | 1:95 | 6:4 | 8:9 |
| Ach Gott und Herr 692 (J. G. Walther) | | 40:4 | — | — | — | 6:18 |
| (692a = variant) | | 40:152 | — | — | — | — |
| Ach Gott und Herr 693 (J. G. Walther) | | 40:5 | — | — | 6:3 | 6:19 |
| Ach Gott und Herr 714 | | 40:43 | 9:1 | 3:3 | 9:41 | 6:20 |
| Ach Gott, vom Himmel sieh darein 741 (JCB?) | | 40:167 | 9:2 | 3:4 | 9:42 | 6:109† |

| Composition | Coll. | Modern Editions | | | | |
|---|-------|-----------------|---------|---------|---------|--------|
| | | BGA | Lo | NBA | Pe | WS |
| Ach Herr, mich armen Sünder 742 | | — | — | | — | — |
| Ach, was ist doch 743 (not by JSB) | | — | 10:2 | | (K9:67) | — |
| Ach, was soll ich 770 (for harpsichord?; by JSB?) | | 40:189 | 10:4 | 1:104 | 9:68 | 8:114 |
| Ach wie nichtig 644° | OB45 | 25/2:60 | 7:66 | 1:76 | 5:2 | 7:60 |
| Alle Menschen 643° | OB44 | 25/2:59 | 7:65 | 1:74 | 5:2 | 7:59 |
| Allein Gott 662° (orn. sop.) | L12 | 25/2:122 | 7:131 | 2:67 | 6:26 | 8:56 |
| (662a) | | — | [7:131] | 2:168 | — | — |
| Allein Gott 663° (in G) | L13 | 25/2:125 | 7:136 | 2:72 | 6:22 | 8:60 |
| (663a) | | 25/2:180 | [7:136] | 2:172 | 6:100 | — |
| Allein Gott 664° (trio) | L14 | 25/2:130 | 7:143 | 2:79 | 6:17 | 8:64 |
| (664a) | | 25/2:183 | 7:183 | [2:179] | 6:97 | — |
| (664b) | | — | [7:183] | 2:179 | — | — |
| Allein Gott 675°° (in F; man.-ped. arr. in Lo 8:160) | C7 | 3:197 | 8:26 | 4:30 | 6:10 | 7:72 |
| Allein Gott 676°° (6/8) | C8 | 3:199 | 8:28 | 4:33 | 6:12 | 7:74 |
| (676a; by JSB?) | | 40:208 | 8:164 | KB4:48 | 6:96 | 6:25 |
| Allein Gott 677°° (man.; in A) | C9 | 3:205 | 8:34 | 4:41 | 6:29 | 7:79 |
| Allein Gott 711 (Joh. Bernhard Bach?) | | 40:34 | 9:5 | 3:11 | 6:6 | 6:23 |
| Allein Gott 715 | | 40:44 | 9:8 | 3:14 | 9:45 | 6:1 |
| Allein Gott 716 (by JSB?) | | 40:45 | 9:9 | — | 6:30 | 6:21 |
| Allein Gott 717 (12/8) | | 40:47 | 9:11 | 3:8 | 6:8 | 6:27 |
| Allein Gott 771 (A. N. Vetter?) | | 40:195 | 10:60 | — | — | 8:122† |
| An Wasserflüssen Babylon 653° | L3 | 25/2:92 | 7:87 | 2:22 | 6:34 | 8:27 |
| (653a) | | 25/2:157 | 7:168 | 2:133 | 6:103 | — |
| (653b = 5 voices; by JSB?) | | 40:49 | 7:171 | 2:130 | 6:32 | 6:29 |
| Auf meinen lieben Gott 646 (see <i>Wo soll ich fliehen</i> 646) | | 40:170 | 9:13 | — | 9:46 | 6:109† |
| Auf meinen lieben Gott 744 (J. L. Krebs?) | | — | 9:14 | — | — | — |
| Auf meinen lieben Gott (no BWV number; by JSB?) | | 40:171 | 10:14 | — | 9:47 | 6:110† |
| Aus der Tiefe rufe 745 (JCB?) | | 3:229 | 8:64 | 4:74 | 6:36 | 7:100 |
| Aus tiefer Not 686°° | C18 | 3:232 | 8:68 | 4:78 | 6:38 | 7:103 |
| Aus tiefer Not 687°° (man.) | C19 | | | | | |
| Christ, der du bist 766 | | 40:107 | 10:18 | 1:114 | 5:60 | 8:78 |
| Christ ist erstanden 627° | OB29 | 25/2:40 | 7:44 | 1:49 | 5:4 | 7:40 |
| Christ ist erstanden 746 (J. C. F. Fischer?) | | 40:173 | — | — | — | 6:110† |
| Christ lag 625° | OB27 | 25/2:38 | 7:42 | 1:46 | 5:7 | 7:38 |
| Christ lag 695/1 | | 40:10 | 9:15 | 3:20 | 6:43 | 6:34 |
| [chorale] 695/2 | | 40:12 | 9:17 | 3:22 | 6:45 | 6:2 |
| (695/1a = arr.; by JSB?) | | 40:153 | 9:143 | — | 6:104 | — |
| Christ lag 718 (fantasy) | | 40:52 | 9:18 | 3:16 | 6:40 | 6:31 |
| Christ lag Anhang 171 (Joh. Pachelbel) | | 40:174 | — | — | — | 6:111† |
| Christ, unser Herr 684°° | C16 | 3:224 | 8:58 | 4:68 | 6:46 | 7:96 |
| Christ, unser Herr 685°° (man.) | C17 | 3:228 | 8:62 | 4:73 | 6:49 | 7:99 |
| Christe, aller Welt 670°° | C2 | 3:186 | 8:14 | 4:18 | 7:20 | 7:63 |
| Christe, aller Welt 673°° (man.) | C5 | 3:194 | 8:23 | 4:28 | 7:27 | 7:70 |
| Christe, du Lamm 619° | OB21 | 25/2:30 | 7:32 | 1:36 | 5:3 | 7:30 |
| Christum wir sollen 611° | OB13 | 25/2:15 | 7:18 | 1:20 | 5:8 | 7:15 |
| Christum wir sollen 696 (or <i>Was fürchtest du</i>) | | 40:13 | 9:22 | 3:23 | 5:9 | 6:36 |
| Christus, der uns selig macht 620° | OB22 | — | 7:33 | 1:37 | 5:10 | 7:30 |
| (620a) | OB22 | 25/2:149 | — | 1:78 | 5:108 | — |
| (620b) | OB22 | 25/2:30 | [7:33] | — | — | — |
| Christus, der uns selig macht 747 (not by JSB) | | — | 9:23 | — | — | — |
| | | | | | (K9:74) | |
| Da Jesus an dem Kreuze stund 621° | OB23 | 25/2:32 | 7:35 | 1:39 | 5:11 | 7:32 |
| Das alte Jahr 614° | OB16 | 25/2:19 | 7:22 | 1:25 | 5:12 | 7:19 |
| Das Jesulein soll 702 (by JSB?) | | 40:20 | 9:26 | — | 9:49 | 6:37 |
| Der Tag, der ist 605° | OB7 | 25/2:8 | 7:8 | 1:11 | 5:13 | 7:8 |
| Der Tag, der ist 719 | | 40:55 | 9:28 | — | — | 6:38 |
| Dies sind . . . zehn Gebot' 635° | OB36 | 25/2:50 | 7:56 | 1:62 | 5:14 | 7:50 |
| Dies sind . . . zehn Gebot' 678°° | C10 | 3:206 | 8:35 | 4:42 | 6:50 | 7:80 |
| Dies sind . . . zehn Gebot' 679°° (man.) | C11 | 3:210 | 8:42 | 4:49 | 6:54 | 7:84 |
| Durch Adams Fall 637° | OB38 | 25/2:53 | 7:59 | 1:65 | 5:15 | 7:53 |
| Durch Adams Fall 705 (by JSB?) | | 40:23 | 9:30 | — | 6:56 | 6:39 |
| Ein' feste Burg 720 | | 40:57 | 9:32 | 3:24 | 6:58 | 6:41 |
| Erbarm' dich mein 721 (by JSB?) | | 40:60 | 9:36 | 3:28 | — | 6:44 |
| Erschienen ist 629° | OB31 | 25/2:45 | 7:49 | 1:55 | 5:17 | 7:45 |
| Erstanden ist 628° | OB30 | 25/2:44 | 7:48 | 1:54 | 5:16 | 7:44 |
| Es ist das Heil 638° | OB39 | 25/2:54 | 7:60 | 1:66 | 5:18 | 7:54 |
| (638a) | | — | — | 1:83 | — | — |
| Es ist gewisslich 734 (see <i>Nun freut euch</i> 734) | | | | | | |
| Gelobet seist du 604° | OB6 | 25/2:7 | 7:7 | 1:10 | 5:19 | 7:7 |
| Gelobet seist du 697 (fughetta) | | 40:14 | 9:38 | 3:32 | 5:20 | 6:46 |
| Gelobet seist du 722 | | 40:62 | 9:39 | 3:31 | 5:102 | 6:3 |
| (722a) | | 40:158 | 9:146 | 3:30 | — | 6:2 |
| Gelobet seist du 723 (by JSB?) | | 40:63 | 9:40 | — | 6:61 | 6:47 |
| Gott der Vater, wohn' 748 (J. G. Walther or JCB) | | 40:177 | — | — | 6:62 | 6:112† |
| (748a; not by JSB) | | — | — | — | 6:106 | — |
| Gott, durch deine Güte 600° (or <i>Gottes Sohn ist kommen</i>) | OB2 | 25/2:4 | 7:2 | 1:4 | 5:20 | 7:3 |
| Gott, durch deine Güte 724 (or <i>Gottes Sohn ist kommen</i>) | | 40:65 | 9:42 | 3:33 | 6:64 | 6:50 |
| Gottes Sohn ist kommen 703 | | 40:21 | 9:43 | 3:34 | 5:22 | 6:49 |
| Gottes Sohn ist kommen (see <i>Gott, durch deine Güte</i> 600 & 724) | | | | | | |
| Helft mir Gottes Güte 613° | OB15 | 25/2:18 | 7:21 | 1:24 | 5:23 | 7:18 |
| Herr Christ, der einig Anhang 55 (not by JSB) | | — | 9:45 | — | — | — |
| Herr Christ, der ein'ge 601° (or <i>Herr Gott, nun sei gepreiset</i>) | OB3 | 25/2:5 | 7:4 | 1:6 | 5:24 | 7:4 |
| Herr Christ, der ein'ge 698 | | 40:15 | 9:44 | 3:35 | 5:25 | 6:51 |
| Herr Christ, der ein'ge Anhang 75 (not by JSB) | | — | — | — | 5:107 | — |
| Herr Gott, dich loben 725 | | 40:66 | 9:47 | 3:36 | 6:65 | 6:4 |
| Herr Gott, nun schleuss 617° | OB19 | 25/2:26 | 7:27 | 1:32 | 5:26 | 7:26 |
| Herr Gott, nun sei gepreiset 601 (see <i>Herr Christ, der ein'ge</i> 601) | | | | | | |
| Herr Jesu Christ, dich 632° | OB34 | 25/2:48 | 7:53 | 1:59 | 5:28/1 | 7:48 |
| Herr Jesu Christ, dich 655° | L5 | 25/2:98 | 7:96 | 2:31 | 6:70 | 8:34 |
| (655a) | | 25/2:162 | [7:96] | 2:140 | 6:108 | — |
| (655b; not by JSB) | | 25/2:159 | — | — | 6:107 | 8:128 |
| (655c; not by JSB) | | 25/2:160 | — | — | — | 8:130 |

| Composition | Coll. | Modern Editions | | | | |
|---|-------|-----------------|---------|--------|---------|--------|
| | | BGA | Lo | NBA | Pe | WS |
| Herr Jesu Christ, dich 709 (orn. sop.) | | 40:30 | 9:54 | 3:43 | 5:28/2 | 6:52 |
| Herr Jesu Christ, dich 726 | | 40:72 | 9:56 | 3:45 | 9:50 | 6:9 |
| Herr Jesu Christ, dich 749 (JCB?; ME in BB 1097) | | — | — | — | — | — |
| Herr Jesu Christ, mein's 750 (JCB?; ME in BB 1097) | | — | — | — | — | — |
| Herzlich tut 727 | | 40:73 | 9:57 | 3:46 | 5:30 | 6:54 |
| Heut' triumphiret 630° (630a) | OB32 | 25/2:46 | 7:50 | 1:56 | 5:30 | 7:46 |
| Hilf Gott, dass mir's 624° | OB26 | 25/2:36 | 7:40 | 1:44 | 5:32 | 7:36 |
| Ich hab' mein' Sach' 707/1 (by JSB?) | | 40:26 | 9:59 | — | 6:74 | 6:55 |
| [chorale] 707/2 (by JSB?) | | 40:29 | 9:63 | — | 6:77 | 6:10/2 |
| Ich hab' mein' Sach' 708 (by JSB?) (708a; by JSB?) | | 40:30 | 9:64 | — | — | 6:10/1 |
| Ich ruf' zu dir 639° | OB40 | 40:152 | 9:147 | — | — | — |
| In dich hab' ich 640° | OB41 | 25/2:55 | 7:61 | 1:68 | 5:33 | 7:55 |
| In dich hab' ich 712 | | 25/2:56 | 7:62 | 1:70 | 5:35 | 7:56 |
| In dir ist Freude 615° | OB17 | 40:36 | 9:65 | 3:48 | 6:94 | 6:65 |
| In dulci jubilo 608° | OB10 | 25/2:20 | 7:23 | 1:27 | 5:36 | 7:20 |
| In dulci jubilo 729 (729a) | | 25/2:12 | 7:14 | 1:16 | 5:38 | 7:12 |
| In dulci jubilo 751 (Joh. Michael Bach?) | | 40:74 | 9:67 | 3:52 | 5:103 | 6:12 |
| | | 40:158 | 9:148 | 3:50 | — | 6:11 |
| Jesu, der du meine Seele 752 (not by JSB) | | — | 9:69 | — | 9:50 | 6:59 |
| | | — | — | — | (K9:49) | — |
| Jesu, meine Freude 610° | OB12 | 25/2:14 | 7:17 | 1:19 | 5:34 | 7:14 |
| Jesu, meine Freude 713 [chorale] Anhang 76 (713a in d; by JSB?) | | 40:38 | 9:71 | 3:54 | 6:78 | 6:61 |
| | | — | 9:74 | 3:57 | 6:81 | — |
| Jesu, meine Freude [incomplete] 753° ⁹ (for harpsichord?) | | 40:155 | — | — | 6:110 | — |
| Jesus Christus, unser Heiland 626° | OB28 | 40:163 | — | — | 5:112 | 6:64 |
| Jesus Christus, . . . der von uns 665° (665a) | L15 | 25/2:39 | 7:43 | 1:48 | 5:34 | 7:39 |
| Jesus Christus, . . . der von uns 666 ("alio modo") (666a) | L16 | 25/2:136 | 7:151 | 2:87 | 6:87 | 8:69 |
| | | 25/2:188 | [7:151] | 2:187 | 6:112 | — |
| Jesus Christus, . . . der von uns 688°° | C20 | 25/2:140 | 7:155 | 2:91 | 6:90 | 8:72 |
| Jesus Christus, . . . der von uns 689°° (man.) | C21 | — | 7:191 | 2:191 | — | — |
| Jesus, meine Zuversicht 728° (for harpsichord?) | | 3:234 | 8:72 | 4:81 | 6:82 | 7:105 |
| | | 3:239 | 8:78 | 4:89 | 6:92 | 7:110 |
| | | 40:74 | 9:75 | 3:58 | 5:103 | 6:64 |
| Komm, Gott Schöpfer 631° (631a)° | OB33 | 25/2:47 | 7:52 | 1:58 | 7:86/B | 7:47 |
| Komm, Gott Schöpfer 667 (667a; no ME currently available) (667b) | OB33 | 25/2:150 | — | 1:82 | 7:86/A | — |
| | L17 | 25/2:142 | 7:159 | 2:94 | 7:2 | 8:74 |
| | | — | — | — | — | — |
| Komm, Heiliger Geist 651° (in F) (651a) | L1 | — | 7:194 | 2:194 | — | — |
| | | 25/2:79 | 7:68 | 2:3 | 7:4 | 8:15 |
| Komm, Heiliger Geist 652° (in G) (652a) | L2 | 25/2:151 | [7:68] | 2:117 | 7:86 | 8:126 |
| | | 25/2:86 | 7:77 | 2:13 | 7:10 | 8:21 |
| | | 25/2:153 | [7:77] | 2:121 | 7:88 | — |
| Kommst du nun 650°° | S6 | 25/2:74 | 8:118 | 1:98 | 7:16 | 8:12 |
| Kyrie, Gott heiliger Geist 671°° | C3 | 3:190 | 8:18 | 4:22 | 7:23 | 7:66 |
| Kyrie, Gott heiliger Geist 674°° (man.) | C6 | 3:196 | 8:24 | 4:29 | 7:28 | 7:71 |
| Kyrie, Gott Vater 669°° | C1 | 3:184 | 8:12 | 4:16 | 7:18 | 7:61 |
| Kyrie, Gott Vater 672°° (man.) | C4 | 3:194 | 8:22 | 4:27 | 7:26 | 7:69 |
| Liebster Jesu 633° ("distinctus") | OB35b | 25/2:50 | 7:55 | 1:61 | 5:40 | 7:50 |
| Liebster Jesu 634° | OB35a | 25/2:49 | 7:54 | 1:60 | 5:109 | 7:49 |
| Liebster Jesu 706/1 [chorale] 706/2 | | 40:25/1 | 9:76/1 | 3:59/1 | 5:39 | 6:14/1 |
| | | 40:25/2 | 9:76/2 | 3:59/2 | 5:39 | 6:14/2 |
| Liebster Jesu 730 (in G) | | 40:76 | 9:77 | 3:60 | 5:105/1 | 6:67 |
| Liebster Jesu 731 (orn. sop.) | | 40:77 | 9:78 | 3:61 | 5:105/2 | 6:68 |
| Liebster Jesu 754 (not by JSB) | | — | 9:79 | — | — | — |
| | | — | — | — | (K9:50) | — |
| Lob sei dem allmächtigen Gott 602° | OB4 | 25/2:13 | 7:5 | 1:7 | 5:40 | 7:5 |
| Lob sei dem allmächtigen Gott 704 | | 40:22 | 9:81 | 3:62 | 5:41 | 6:69 |
| Lobt Gott, ihr Christen 609° | OB11 | 25/2:13 | 7:16 | 1:18 | 5:42 | 7:13 |
| Lobt Gott, ihr Christen 732 (732a) | | 40:78 | 9:82 | 3:64 | 5:106 | 6:15/2 |
| | | 40:159 | 9:149 | 3:63 | — | 6:15/1 |
| Magnificat, Fuga sopra il 733 (or <i>Meine Seele erhebt</i>) | | 40:79 | 9:83 | 3:65 | 7:29 | 6:70 |
| Meine Seele erhebt 648°° | S4 | 25/2:70 | 8:112 | 1:94 | 7:33 | 8:8 |
| Meine Seele erhebt 733 (see <i>Magnificat</i> 733) | | — | — | — | — | — |
| Mit Fried' und Freud' 616° | OB18 | 25/2:24 | 7:25 | 1:30 | 5:42 | 7:24 |
| Nun danket alle Gott 657° (657a) ¹⁰ | L7 | 25/2:108 | 7:111 | 2:46 | 7:34 | 8:44 |
| | | — | [7:111] | — | — | — |
| Nun freut euch 734/1 ¹¹ (or <i>Es ist gewisslich</i>) [chorale] 734/2 (734/1a; by JSB?) | | 40:84 | 9:88,91 | 3:70 | 7:36 | 6:75 |
| | | — | 9:90 | 3:72 | — | — |
| | | 40:160 | — | — | 7:91 | — |
| Nun freut euch 755 (not by JSB) | | — | — | — | 9:52 | 6:77 |
| Nun komm' der Heiden Heiland 599° | OB1 | 25/2:3 | 7:1 | 1:3 | 5:44 | 7:2 |
| Nun komm' der Heiden Heiland 659° (659a) | L9 | 25/2:114 | 7:118 | 2:55 | 7:38 | 8:48 |
| | | 25/2:172 | [7:118] | 2:157 | 7:92 | — |
| Nun komm' der Heiden Heiland 660° (trio) (660a)° | L10 | 25/2:116 | 7:122 | 2:59 | 7:40 | 8:50 |
| | | 25/2:174 | [7:122] | 2:160 | 7:93 | — |
| (660b; not by JSB) | | 25/2:176 | — | — | 7:94 | 8:132 |
| Nun komm' der Heiden Heiland 661° (C.F. in pedal) (661a) ¹² | L11 | 25/2:118 | 7:126 | 2:62 | 7:42 | 8:52 |
| | | 25/2:178 | [7:126] | 2:164 | 7:96 | — |
| Nun komm' der Heiden Heiland 699 | | 40:16 | 9:94 | 3:73 | 5:45 | 6:79 |
| Nun ruhen alle Wälder 756 (JCB?; ME in BB 1097) | | — | — | — | — | — |
| O Gott, du frommer 767 | | 40:114 | 10:26 | 1:122 | 5:68 | 8:84 |
| O Herre Gott, dein 757 (not by JSB) | | — | — | — | — | — |
| | | — | — | — | (K9:66) | — |
| O Lamm Gottes 618° | OB20 | 25/2:28 | 7:30 | 1:34 | 5:46 | 7:28 |
| O Lamm Gottes 656° (656a) | L6 | 25/2:102 | 7:103 | 2:38 | 7:45 | 8:38 |
| | | 25/2:166 | 7:174 | 2:146 | 7:97 | — |
| O Lamm Gottes (no BWV number) [chorale] | | — | 9:95 | 3:74 | — | — |
| | | — | 9:97 | 3:76 | — | — |
| O Mensch, beweine 622° | OB24 | 25/2:33 | 7:36 | 1:40 | 5:48 | 7:33 |

| Composition | Coll. | Modern Editions | | | | |
|---|-------|-----------------|---------|--------|---------|--------|
| | | BGA | Lo | NBA | Pe | WS |
| O Traurigkeit, o Herzeleid [fragment] ^o (no BWV number; ME also in CP, p. 89) | [OB] | 25/2:38 | — | — | — | — |
| O Vater, allmächtiger Gott 758 (by JSB ^o) | | 40:179 | 9:98 | — | — | 6:113† |
| Puer natus 603 ^o | OB5 | 25/2:6 | 7:6 | 1:8 | 5:50 | 7:6 |
| Schmücke dich 654 ^o (654a) | L4 | 25/2:95 | 7:91 | 2:26 | 7:50 | 8:30 |
| Schmücke dich 759 (G. A. Homilius) | | — | [7:91] | 2:136 | — | — |
| Sei gegrüßet 768 ¹³ | | 40:181 | — | — | — | 6:114 |
| | | 40:122 | 10:38 | 1:132 | 5:76 | 8:92 |
| Valet will ich 735 (19th-cen. arr. ^o) (735a) | | 40:86 | 9:102 | 3:77 | 7:53 | 6:80 |
| Valet will ich 736/1 (C.F. in pedal) | | 40:161 | 9:150 | 3:81 | 7:100 | — |
| [chorale] 736/2 | | 40:90 | 9:106 | 3:84 | 7:56 | 6:84 |
| Vater unser 636 ^o | OB37 | — | 9:110 | 3:89 | — | — |
| Vater unser 682 ^o | C14 | 25/2:52 | 7:58 | 1:64 | 5:52 | 7:52 |
| Vater unser 683 ^o (man.) | C15 | 3:217 | 8:49 | 4:58 | 7:60 | 7:90 |
| (683a; by JSB ^o) | | 3:223 | 8:56 | 4:66 | 5:51 | 7:95 |
| Vater unser 737 | | — | 8:166 | KB4:51 | 5:109 | — |
| Vater unser 760 (Georg Böhm) | | 40:96 | 9:111 | 3:90 | 7:66 | 6:88 |
| Vater unser 761 (Georg Böhm) | | 40:183 | — | — | — | 6:116 |
| Vater unser 762 (not by JSB) | | 40:184 | — | — | — | 6:117 |
| Vom Himmel hoch 606 ^o | OB8 | — | 9:112 | — | 9:54 | 6:90 |
| Vom Himmel hoch 700 (revised ^o) | | 25/2:9 | 7:10 | 1:13 | 5:53 | 7:10 |
| Vom Himmel hoch 701 (fughetta) | | 40:17 | 9:114 | 3:92 | 7:68 | 6:94 |
| Vom Himmel hoch 738 (12/8) | | 40:19 | 9:116 | 3:96 | 7:67 | 6:92 |
| (738a) | | 40:97 | 9:118 | 3:94 | 5:106 | 6:17 |
| Vom Himmel hoch 769 ^o (Canonic Vars.) (769a) ^o | | 40:159 | 9:153 | 3:94 | — | 6:16 |
| | | 40:137 | 8:142 | 2:197 | 5:92 | 8:106 |
| Vom Himmel kam 607 ^o | OB9 | — | 8:126 | 2:98 | — | — |
| Von Gott will ich 658 ^o (658a) | L8 | 25/2:10 | 7:12 | 1:14 | 5:54 | 7:10 |
| | | 25/2:112 | 7:114 | 2:51 | 7:70 | 8:46 |
| Vor deinen Thron [incomplete] 668 ¹¹ (668a = <i>Wenn wir in höchsten Nöten</i> ; pub. at end of <i>Art of Fugue</i>) | (L18) | 25/2:170 | 7:180 | 2:154 | 7:102 | — |
| | | 25/2:145 | 7:163 | 2:113 | — | 8:76 |
| | | — | [7:163] | 2:212 | 7:74 | — |
| Wachet auf 645 ^o | S1 | 25/2:63 | 8:100 | 1:86 | 7:72 | 8:2 |
| Was fürchtest du 696 (see <i>Christum wir sollen</i> 696) | | | | | | |
| Wenn wir in höchsten Nöten sein 641 ^o | OB42 | 25/2:57 | 7:63 | 1:71 | 5:55 | 7:57 |
| Wenn wir in höchsten Nöten [sein] 668a (see <i>Vor deinen Thron</i> 668) | | | | | | |
| Wer nur den lieben Gott 642 ^o | OB43 | 25/2:58 | 7:64 | 1:72 | 5:57 | 7:58 |
| Wer nur den lieben Gott 647 ^o | S3 | 25/2:68 | 8:108 | 1:92 | 7:76 | 8:6 |
| Wer nur den lieben Gott 690/1 (man.) | | 40:3 | 9:120 | 3:98 | 5:56/2 | 6:96 |
| [chorale] 690/2 | | 40:3 | 9:121 | 3:99 | 5:57 | 6:18 |
| Wer nur den lieben Gott 691 ^o (for harpsichord ^o) (691a; by JSB ^o) | | 40:4 | 9:122 | 3:98 | 5:56/1 | 6:97 |
| Wie schön leuchtet 739 ^o | | 40:151 | 9:154 | — | 5:111 | — |
| Wie schön leuchtet 763 (not by JSB) | | 40:99 | 9:123 | — | 9:56 | 6:98 |
| | | — | — | — | (K9:49) | — |
| Wie schön leuchtet [incomplete] 764 ^o | | 40:164 | — | — | — | 6:102 |
| Wir Christenleut' 612 ^o | OB14 | 25/2:16 | 7:20 | 1:22 | 5:58 | 7:16 |
| Wir Christenleut' 710 (J. L. Krebs ^o) | | 40:32 | 9:128 | 3:100 | 9:60 | 6:103 |
| Wir danken dir 623 ^o | OB25 | 25/2:35 | 7:39 | 1:42 | 5:59 | 7:35 |
| Wir glauben 680 ^o | C12 | 3:212 | 8:44 | 4:52 | 7:78 | 7:86 |
| Wir glauben 681 ^o (man.) | C13 | 3:216 | 8:48 | 4:57 | 7:81 | 7:89 |
| Wir glauben 740 (J. L. Krebs ^o) | | 40:103 | 9:133 | — | 7:82 | 6:121 |
| Wir glauben 765 (not by JSB) | | 40:187 | 9:131 | — | 9:62 | 6:120† |
| Wo soll ich fliehen 646 ^o | S2 | 25/2:66 | 8:104 | 1:90 | 7:84 | 8:4 |
| Wo soll ich fliehen 694 | | 40:6 | 9:135 | 3:103 | 9:64 | 6:105 |

NOTES

1. Except for the four duettos (BWV 802–805), the fugues in C and a (BWV 946 and 947 respectively), the Prelude in C (BWV 943), and the Trio in G (BWV 1027a), the present index does not include compositions whose BWV numbers are above 800. Information about the newly discovered Bach chorale settings held by the Music Library of Yale University was unavailable at press time. Sincere appreciation is extended to Clark Kelly of The University of Oklahoma for his comments regarding the "18" Leipzig chorales.

2. See, for example, *Allein Gott* 662 and 662a. In Lo the revised version (BWV 662) is printed in normal type, whereas different readings in the earlier version (BWV 662a) are printed as alternate notations.

3. A highly ornamented version of the Canzona is printed in the appendix to NBA 7 (pp. 150ff.).

4. The Passacaglia (or "Passacalia" as spelled in most of the extant manuscript sources) is preserved in three primary stages. Much of the first stage and most of the second are printed in Lo in unbracketed normal

type (exceptions occur in mm. 47, 63 [BWV 582b only], 141, 143, 144, and 255, where the alternate notations should be read instead). The "final" stage, which presumably stems from Bach, is printed in BGA, in Lo (the notes in normal type plus the bracketed notations), in NBA, in Pe (the 1982 edition, it should be noted, incorporates a few readings from the second stage), and in WS. The highly ornamented excerpt printed in the appendix to NBA 7 (pp. 148ff.) reflects a reading found in several manuscripts.

5. The appendix to NBA 7 (pp. 156ff.) contains a highly ornamented setting of the middle movement of the *Pièce d'Orgue*, a setting found in several manuscript sources.

6. The present index cites only two early readings from the sonatas (BWV 527/1a and 528/2a). Other early versions and variants of movements from the sonatas are to appear in the KB of NBA 7.

7. In Lo part of *Allein Gott* 663a appears on p. V.

8. The present index distinguishes the different readings of *Christus, der uns selig macht* as follows: BWV 620a = the original autograph version in OB; BWV 620b = the

Bach alterations to measures 1–19 of the original autograph but not to the final 6 measures, which are in tablature; and BWV 620 = the completely revised reading, which consists of the first 19 measures of BWV 620b plus alterations to the last 6 measures, alterations that are not preserved in Bach's own handwriting but that probably stem from him. The two renderings of the last six measures printed in CP (pp. 78–79) graphically illustrate the differences between BWV 620b (P 283) and BWV 620 (LM 4719).

9. Presumably because *Jesu, meine Freude* 753 forms part of the *Clavier-Büchlein für Wilhelm Friedemann Bach*, the editors of the NBA include the piece in series V (Harpsichord/Lute Works, 5:8) rather than in series IV.

10. The Lo printing of *Nun danket* includes only a few of the readings that differentiate BWV 657a from BWV 657.

11. Lo 9:88 and NBA preserve the original setting of *Nun freut euch* 734/1, which does not indicate use of the pedal. The pedal part in BGA, Lo 9:91, Pe, and WS is editorial.

12. In Lo part of *Nun komm*' 661a appears on p. VII.

13. For a variant of variation III of *Sei gegrüßet* as well as an ornamented setting of both the chorale and variation I see NBA 1, pp. 152–53 and 154ff. respectively. In Pe variations 6 and 7 are interchanged.

14. To complete *Vor deinen Thron*, BGA, Lo, and WS use BWV 668a from the middle of measure 25 on.

William Bates, presently Associate Professor of Music (Organ) at the University of South Carolina, received his undergraduate training at Howard Payne University and earned the MMus and DMus in organ at Indiana University. He has presented organ recitals and workshops throughout much of the United States as well as in Europe.

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New Organs

Cover

Gabriel Kney & Co., Ltd., London, Ontario, has completed a new organ for St. John the Evangelist Church, London, Ontario. The instrument utilizes mechanical key action and electric stop action. Multiple bellows permit the use of different wind pressures for the various divisions: 70 mm Great; 80 mm Swell; and 85 mm Pedal. Two stops (Of-

fenbass 16' and Erzähler Celeste) were retained from the previous organ. The casework is constructed of red oak; keyboards of ebony for naturals and pearwood topped with ebony for sharps. Voicing is by Gabriel Kney. The dedication recital was played by Professor Hugh McLean of the University of Western Ontario.

| GREAT | SWELL | PEDAL |
|-------------------|---------------------|-------------------|
| 16' Pommer | 8' Gedackt | 16' Offenbass |
| 8' Praestant | 8' Erzähler Celeste | 16' Subbass |
| 8' Rohrflöte | 8' Quintad | 16' Pommer (Gt) |
| 4' Octave | 4' Offenflöte | 8' Praestant (Gt) |
| 2 2/3' Nasat | 2' Prinzipal | 8' Gedecktbass |
| 2' Blockflöte | 1 3/8' Terz | 4' Choralbass |
| 1 3/8' Terzflöte | 1 1/8' Quint | 2 2/3' Mixture IV |
| 1 1/8' Mixture IV | 1' Prinzipal | 16' Posaune |
| 1/2' Zimbel II | 8' Krummhorn | 8' Trompete (Gt) |
| 8' Trompete | Tremulant | |
| Tremulant | | |

Organ Renovation

Mormon Tabernacle Organ to be Renovated

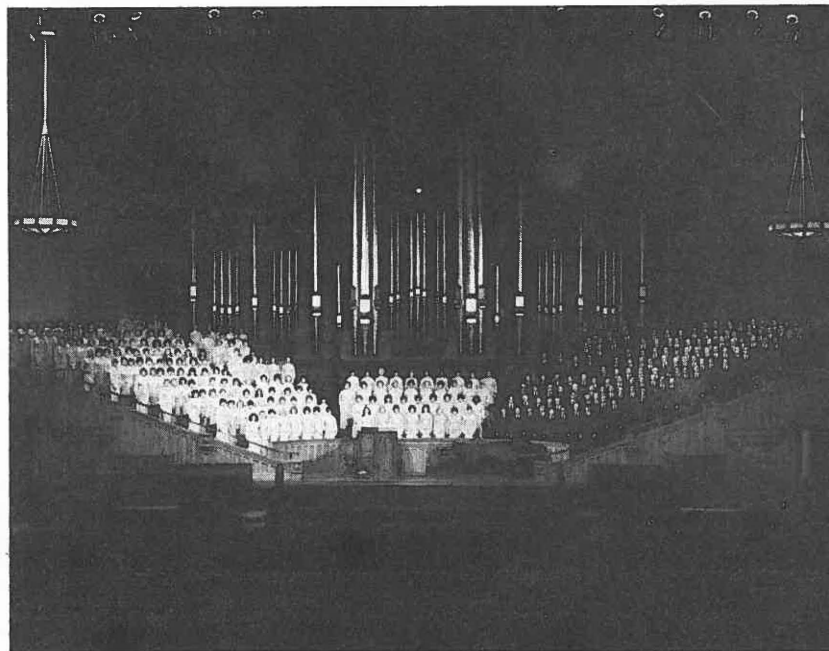
Robert Cundick, Tabernacle Organist, has announced a program of renovation and additions to the Mormon Tabernacle's Aeolian-Skinner organ to be completed on its fortieth anniversary in 1988. The work will be under the direction of Schoenstein & Co., organ builders of San Francisco, and will include tonal regulation, additions, either as planned by G. Donald Harrison or in his style, console rebuilding, cleaning, and other mechanical work. The local firm of H. Ronald Poll and Associates will install the Solid State Logic relay and remote combination action designed for the unique requirements of daily concerts and weekly live broadcasts.

Dr. Cundick emphasized that, "The tonal structure of this instrument so beloved by people throughout the world in both live and broadcast performances will not be altered. It is the objective of the Church authorities to carry out its completion as envisioned by Harrison and thus to perfect it as an expression of

the American Classic style."

Jack Bethards, president of Schoenstein & Co., said that research in Church archives and elsewhere as well as study of the instrument has made it clear that some of the detailed tonal finishing normal in Harrison's work was not carried out. "The pipe scaling and overall quality of the instrument are first rate and its effect in this magnificent acoustical setting has been marvelous, but in detail some refinement is indicated. And, of course, after thirty-seven years, minute influences such as dust and countless temperature changes may have caused the original setting of many of the pipes to change."

Tabernacle Organist John Longhurst noted that the present work will be documented carefully, as has been the custom since completion of the Tabernacle and its original organ in 1867. All parts of the mechanism replaced by solid state systems will be preserved as back up and for historic interest.

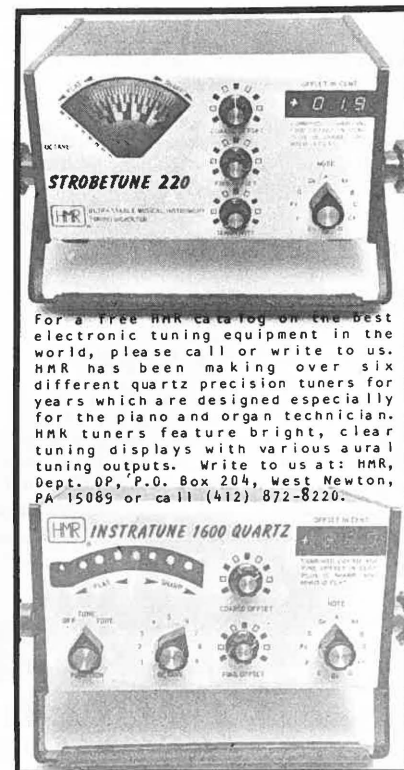


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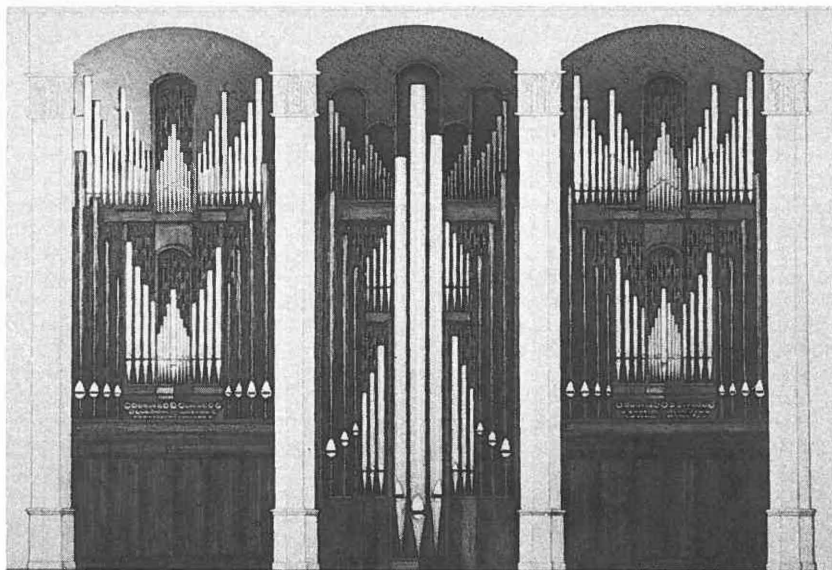
AIO-85

**IN HISTORIC
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One of the twin facades for Second Baptist, Houston, TX. The facades will be located at the third story level in the new church above a large choir area.

Allen Harrah, President of Rodgers Organ Company, has announced the largest new pipe organ to be built in North America in more than three decades. The new instrument is to be constructed by the Rodgers Organ Company of Hillsboro, OR, for the Second Baptist Church, Houston, TX. With five manuals and 188 ranks (10,414 total pipes), the organ will feature eight divisions with provisions for three additional divisions to be added later. Also included are two remote keyboards allowing more than one organist to play the instrument at the same time.

The instrument's walnut console will feature Rodgers solid wooden core keyboards with rosewood sharps. Pipes for the organ will be built at the Rodgers plant and in Holland. All chests will be

of solid Honduras mahogany with all main chests using schwimmers. Both direct electric and electro-pneumatic actions will be employed. Frederick Swann, organist of the Crystal Cathedral, is serving as consultant.

Also announced by Harrah is the creation of historical organ performance archives that will be developed jointly by Second Baptist Church and Rodgers to catalog and preserve performances on the new organ. Using a technically advanced recording system developed by Roger Berning, senior digital engineer at Rodgers, the internal electronic impulses of the instrument will be recorded on digital discs that can later be used to activate the organ to reproduce exactly the original performance.

- GREAT**
- 32' Contre Bourdon (12 notes)
 - 16' Montre (12 pipes)
 - 16' Bourdon (12 pipes)
 - 8' Diapason
 - 8' Principal
 - 8' Bourdon
 - 8' Flute Harmonique
 - 8' Gemshorn
 - 5 1/2' Quinte (provision)
 - 4' Octave
 - 4' Principal
 - 4' Flute Ouverte
 - 4' Flute a Cheminee
 - 3 1/2' Grosse Tierce (provision)
 - 2 2/3' Sesquialtera III
 - 2' Superoctave
 - 2 2/3' Plein Jeu VII
 - 2' Klein Mixture IV
 - 1 1/2' Fourniture IV-VI
 - 2 1/2' Scharf V
 - 16' Posaune
 - 8' Trompette
 - 4' Klarine
 - Chimes (Solo)
 - Tremulant (Flutes)

- POSITIV**
- 16' Quintade
 - 8' Prinzal
 - 8' Voce Umana
 - 8' Holzbordun
 - 4' Prinzal
 - 4' Koppelflöte
 - 2 2/3' Nazard
 - 2' Prinzal
 - 2' Blockflöte
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - 1' Siffloete
 - Fourniture IV
 - 1/3' Cymbale III
 - 1/3' Jeu de Clochette II
 - 16' Dulzian
 - 8' Trompette
 - 8' Krummhorn
 - 4' Clairon
 - 4' Trichter Regal
 - Tremulant
 - Zimbelstern (11 bells)

- RIPIENO**
- 8' Flauto
 - 4' Ottava
 - 4' Flauto in Ottava
 - 2 2/3' Duodecima
 - 2' Decimaquinta
 - 1 1/2' Decimanona
 - 1' Vigesimalsecondo
 - 3/2' Vigesimalsesta
 - 1/2' Vigesimalnona
 - 1/3' Trigesimaterza
 - Tremulant

- SWELL (Enclosed)**
- 16' Rohrbordun
 - 16' Gambe (12 pipes)
 - 8' Principal
 - 8' Rohrlöte
 - 8' Hohlflöte
 - 8' Viola de Gambe
 - 8' Viole Celeste
 - 8' Salicional
 - 8' Voix Celeste
 - 8' Flauto Dolce
 - 8' Flute Celeste
 - 4' Principal
 - 4' Harmonic Flute
 - 4' Unda Maris II
 - 2 2/3' Nazard
 - 2' Doublette
 - 2' Spillflöte
 - 1 1/2' Tierce
 - 1/2' None
 - 1 1/2' Plein Jeu IV
 - 2 1/2' Scharf IV
 - 16' Contre Trompette
 - 8' Trompette
 - 8' Hautbois
 - 8' Vox Humana
 - 4' Clairon
 - Tremulant

- CHOIR (Enclosed)**
- 16' Gemshorn
 - 8' Viola Pomposa
 - 8' Viola Celeste
 - 8' Cor de Nuit
 - 8' Dulcett II
 - 8' Erzähler
 - 8' Erzähler Celeste
 - 4' Principal
 - 4' Flute a Bec
 - 2' Zauberflöte
 - 1 1/2' Larigot
 - 2' Mixture IV
 - 16' Basson
 - 8' Petite Trompette
 - 8' Clarinet
 - 4' Rohr Schalmei
 - 8' Tuba Mirabilis (Solo)
 - 4' Tuba Clarion (Solo)
 - Harp
 - Celesta
 - Tremulant

- TROMPETERIA**
- 16' Trompette en Chamade
 - 8' Trompette en Chamade
 - 4' Trompette en Chamade
 - 2' Trompette en Chamade
 - 8' Mounted Cornet V (TC)

- SOLO/BOMBARDE (Enclosed)**
- 8' Major Flute
 - 8' Violoncello
 - 8' Cello Celeste
 - 8' Gross Gambe (provision)
 - 8' Gamba Celeste (provision)
 - 4' Orchestral Flute
 - 2 1/2' Quinte Flute
 - 16' Corno di Bassetto
 - 8' English Horn
 - 8' French Horn
 - 8' Orchestral Oboe
 - 8' Tuba Mirabilis
 - 4' Tuba Clarion (12 pipes)
 - Chimes
 - Tremulant
 - 8' Mounted Cornet V (Trompeteria)
 - Tierce Mixture VI-IX
 - 16' Bombarde
 - 8' Trompette Heroique
 - 4' Clairon Heroique

- 32' Contra Ophicleide
- 32' Contrafagotto (1/2-L; provision)
- 32' Grande Harmoniques (32 notes)
- 16' Ophicleide (12 pipes)
- 16' Fagotto (provision)
- 16' Bombarde (Bombarde Div.)
- 16' Posaune (Great)
- 16' Dulzian (Positiv)
- 16' Contre Trompette (Swell)
- 16' Basson (Choir)
- 8' Trompette
- 8' Bombarde (Bombarde Div. 16')
- 8' Posaune (Great 16')
- 8' Krummhorn (Positiv)
- 8' Basson (Choir 16')
- 4' Clairon
- 4' Bombarde (Bombarde Div. 16')
- 4' Schalmei
- 2' Schalmei (12 pipes)
- Chimes (Solo)

- PEDAL**
- 64' Gravissima (32 notes; Synthetic 1-12)
 - 32' Contrebasse
 - 32' Bourdon
 - 32' Contre Geigen (12 notes)
 - 16' Open Wood
 - 16' Contrebasse (12 pipes)
 - 16' Montre (Great)
 - 16' Geigen
 - 16' Subbass (12 pipes)
 - 16' Bourdon (Great)
 - 16' Rohrbordun (Swell)
 - 16' Gambe (Swell)
 - 16' Gemshorn (Choir)
 - 16' Quintade (Positiv)
 - 10 2/3' Gros Quinte
 - 8' Principal
 - 8' Pommer
 - 8' Spitzflöte
 - 8' Geigen (12 pipes)
 - 8' Rohrbordun (Swell 16')
 - 8' Gemshorn (Choir)
 - 8' Quintade (Choir)
 - 6 3/8' Grosse Tierce
 - 5 1/3' Octave Quinte (12 pipes)
 - 4 1/2' Septieme
 - 4' Choralbass
 - 4' Nachthorn
 - 4' Spitzflöte
 - 2' Principal
 - 2' Flöte
 - 2 1/2' Mixture V
 - 1 1/2' Fourniture IV
 - 1/3' Cymbale III

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- 16' Bourdon Doux
 - 8' Principal
 - 8' Bourdon
 - 4' Principal
 - 2' Blockflöte
 - 1 1/2' Fourniture V
 - 8' Trompette
 - 8' Trumpet Major

- ETHEREAL (Electronic/Enclosed)—Provision Only**
- 8' Flute d' Argent II
 - 8' Voix Seraphique II
 - 8' Forest Flute
 - 4' Divinare
 - 8' Voix Humaine
 - Tremulant
 - Trumpet Major (Celestial)

- GALLERY PEDAL—Provision Only**
- 32' Contre Lieblich
 - 16' Bourdon
 - 16' Bourdon Doux
 - 8' Principal
 - 8' Bourdon
 - 4' Principal
 - 16' Trumpet
 - 8' Trumpet Major (Celestial)

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Music for Voices and Organ

by James McCray

Happy Anniversary

1985 is a very special year for those of us involved with music. Besides the 300th birthdays of Bach, Handel and Scarlatti, we also celebrate this year the 100th birthday of Alban Berg, the 400th birthday of Heinrich Schütz and, furthermore, it is the 500th year since the beginning of the great Tudor dynasty in England. While these momentous events do not necessarily interact with other, they do suggest a time of reflection for us.

From childhood, most of us learn that celebrating a birthday is a time of joy and a signal that something new is about to begin. In our early years, we look forward to each birthday with great anticipation; however, as the years pass that sense of anticipation is seen from a much different perspective.

Bach certainly received more tributes this year than everything said about him during his entire lifetime. For example, our music department at Colorado State University gave him a party with a huge cake that served over 150. Undoubtedly, that cake was larger than any cake he saw honoring him, although if all of his children and grandchildren would have sung "Happy Birthday" to him, it would have been a crowd at the table to be sure.

The article this month and those in subsequent months will focus on works by these great choral composers. The hope is that, even though the exact day of birth may have passed, choral conductors will continue to perform music by these masters throughout all of 1985. Each of the Baroque composers listed above will have one complete article devoted to his music. The reviews in this month pertain to three of those musical giants from the 17th and 18th centuries. Happy Birthday, gentlemen!

Four Psalms, Heinrich Schütz. SATB or chorus in unison with keyboard or optional instrumental accompaniment, Mercury of Theodore Presser Co., 352-00006, \$.65 (E).

The Psalms used are 20, 84, 97, and 71. Each setting is organized in a two-stave version with the tenors in bass clef. The settings are all very short, usually less than 24 measures, with additional texts at the end for strophic use with the music. English and German texts are provided for performance. The music is simple, yet the editor, Paul Boepple, has maintained the rhythmic freedom of that period by carefully adjusting modern bar lines to accommodate the music and text. They may be performed in a variety of ways; useful explanations of performance practices are given.

Let All Together Praise Our God, J. S. Bach. SATB, keyboard and instruments, Augsburg Publishing House, 11-7196, \$1.25 (M-).

The editor, David Herman, has put together a collection of hymn settings

(chorales) which may be used with *Lutheran Book of Worship*. This volume contains nine settings, all in English, of texts from throughout the church year. Cantatas from which these works have been extracted are 91, 4, 30, 151, 17, 172, and 160. The settings are in hymn style with tenors in bass clef, and some have the additional instruments, such as violin obbligato, timpani, etc. Choral parts may be doubled by instruments or organ. These works are simple and very useful.

Sing Unto God, G. F. Handel. SATB and organ or piano, Carl Fischer, CM 414, \$.80 (M).

This famous setting is taken from *Judas Maccabaeus* and has been edited by Richard Condie adding many articulations to help the singers capture the spirit of the Baroque style. The work has a strong rhythmic drive and is typical Handel with solid block chorus textures in alternation with fugal areas. There are some melismatic passages that will require careful rehearsing to achieve clarity. This is one of those wonderful Handel choruses that could be sung by high school and church groups—although there are a few high notes in soprano and bass—and should be used during this anniversary year.

Messe No. 1 in F Major, J. S. Bach. SATB, soprano, alto and bass soli and orchestra, C. F. Peters, 1018a, no price given (M+).

Bach wrote four short masses which consist of the Kyrie and Gloria only. This one is 46 pages long, with 15 for the soloists. The orchestra uses 2 oboes, 2 horns, bassoon, strings and basso continuo. The keyboard part of this score indicates instrumental orchestration, but could serve well on organ alone. The solos are taxing and usually very busy with many runs and full ranges. The choral writing is typical Bach with a predominance of counterpoint. Only a Latin text is used. This lovely and rarely performed music would be of interest to sophisticated church choirs or college ensembles.

Die mit Tranen saen, Heinrich Schütz. SSATB unaccompanied, Walton Music Corp., W 2403, no price given (M+).

This 10-page motet has both German and English texts for performance use.

Richard Westenburg has carefully edited it so that no barlines are used, and rhythms are grouped which follow the musical or textual patterns rather than as arbitrary, consistent measures unfamiliar to Schütz. The music is quite contrapuntal and often has the alto in a low range. It is one of two settings Schütz made of this text; the other is for a 10-part choir. The tempo here is slow and dynamics are generally soft which add to the difficulty of sustaining pitch. Good music for a solid choir.

Chorales from the Passion of St. John, J. S. Bach. SATB with optional keyboard doubling, Lawson-Gould of G. Schirmer, No. 51145, \$2.75 (E).

Robert Shaw has edited these 11 chorales. They are printed on two staves with tenor in bass clef and only an English text is provided. Although no accompaniment is given, it is assumed that they may be sung with organ. These are one page easy chorale settings which could be sung by any average SATB choir.

Let Joyful Anthems Rise, G. F. Handel, arr. Hal Hopson. SATB and keyboard, Flammer of Shawnee Press, Inc., A-57775, \$.70 (M).

Taken from *Samson* this seven-page, happy anthem is generally fugal in style with brief chordal outbursts. The keyboard has been adapted to work well for piano and often doubles the voices. The music is vibrant, appealing, and could be sung by school or church groups.

Ist nicht Ephraim mein teurer Sohn?, Heinrich Schütz. 4 choirs with instrumental doublings for each voice and

continuo, Oxford University Press, \$4.15 (M).

At first glance this five-minute motet seems massive, but the editor Paul Steinitz suggests that conductors do not need to put more than one voice on each of the 16 parts; some of the lines may be sung or played alone without doubling so that great freedom of scoring is possible. Instruments used include trombones, trumpets, oboes, horn, bassoon, strings with continuo. German and English versions are provided. The vocal parts are not difficult, but with that many groups, depth in the singers' ability is to be expected. Of special interest to college choirs.

Christmas Chorales from Christmas Oratorio, J. S. Bach. SATB and organ, European American Music Corp., A 147, \$.90 (E).

There are nine chorales included with German and English texts. Notated on four staves with keyboard doubling, they could be sung by the choir or used for audience participation in a performance of the oratorio. Wonderful music to have for the choir, and the chorales could also be used as responses, intros, or in a small grouping of several as special music during the service. Easy settings for any choir.

Fughetta in C Major, G. F. Handel. Two octave handbells, Agape of Hope Publishing Co., 1022, \$1.00 (E).

This is a simple three-page keyboard work that has been arranged by David Bridges for 19 handbells. The music is on two staves in keyboard style, with indications of phrasing. Very easy music for a young handbell choir.

New Recordings

HYMNS AND ANTHEMS FROM SAINT LUKE'S: Men and Boys Choir, Richard Webster, Organist-Chorister; Jeffrey Smith, Assistant Organist; The Pitzen Brass Ensemble; E. M. Skinner Organ, 4m, 72 rk (1922). Side One: *Come, thou long expected Jesus (Stuttgart); P. Manz, E'en so, Lord Jesus, quickly come; Lo! He comes, with clouds descending (Helmsley); William Byrd, Laetentur coeli; O come, all ye faithful (Adeste Fidelis); Robert Graham, Drop, drop, slow tears; Side Two: Sir George Dyson, Magnificat and Nunc Dimittis in D; Sir William H. Harris, Faire is the heaven; Dear Lord and Father of Mankind (Repton); Sir William H.*

Harris, Bring us, O Lord God. Available from St. Luke's Episcopal Church, 939 Hinman Ave., Evanston, IL 60202. Postpaid \$11.00.

This recording was made to commemorate the one hundredth anniversary of the church, and was taken from various services and programs sung by the 43-voice men and boys choir from 1982-1984. Most of the music belongs to the English school of church music, and is well performed. The choir is at its best in the Robert Graham anthem, *Drop, drop, slow tears*. Here the boys have a lovely round English sound, as do the men, with good blend, clean line, fine tuning, clear diction, and all artfully

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accompanied. The hymn singing is articulate with a solid unhurried tempo. The Pitzen Brass (four trumpets, four trombones, and timpani) used in the hymns is excellent, as are the settings written by Mr. Webster. However, the choir is often drowned by a sea of brass and full organ. The recording is enjoyable and well worth having. It is encouraging to know there are still a few Episcopal churches about that maintain the tradition of a men and boys choir, and St. Luke's should feel blessed to have the expertise of an English trained choir-master, and such a fine musician as Richard Webster.

—Foster Diehl

Organ Music from Downtown Presbyterian Church. J. Melvin Butler, 1983 3/56 Fisk (from Downtown Presbyterian Church, 121 N. Fitzhugh, Rochester, NY 14614; \$9.50 postpaid). Franck: *Chorale No. 3*; deGrigny: *Fugue à 5*, *Recit de Cromorne*, *Duo*, from the Hymn *Veni creator spiritus*; Vierne: *Carillon de Westminster*; Bruhns: *Prelude and Fugue in e*; J. S. Bach: *Ach bleib bei uns, Meine Seele, Kommst du nun from Schübler Chorales*; Howells: *Siciliano for a High Ceremony*; Messiaen: *Communion from Messe de la Pentecôte*.

On this impressive recording J. Melvin Butler, Director of Music and Organist at the Downtown Presbyterian Church, performs an eclectic program from familiar repertoire and successfully presents the stylistic versatility of performer and instrument. For those who have followed the history of the Fisk firm, it is noteworthy that the "organ for the Downtown Presbyterian Church, Rochester, was the last instrument that Charles Fisk saw and heard in its final location." Through Dr. Butler's sure musicianship and sensitive playing we are exposed to the artistry of both performer and builder. Especially impressive is Butler's handling of the divergent styles from Howells to Bruhns to deGrigny on the instrument. This is indeed a recording of musical integrity, well produced and engineered in wonderful acoustics. The jacket notes are complete with organ specification, notes about the organ's design, photograph of the church interior and organ case, biographies of Fisk and Butler, and notes about the music including registrations for the deGrigny and Bach. Look for-

ward to future recordings of this instrument on the Gasparo label.

Discovery. James Welch, 2/22 Schoenstein, St. Mark's Episcopal Church, Los Olivos, CA (from James Welch, Music Department USCSB, Santa Barbara, CA 93106; \$10). Dupuis: *Allegro from Concerto No. 4*; J. S. Bach: *Sonata I*; Clokey: *An Old Irish Air: The Little Red Lark*; Hewitt: *Trip to Nahant*; Longhurst: *All Hail the Power of Jesus' Name*; Mendelssohn: *Prelude and Fugue in C minor*; Karg-Elert: *Sursum Corda*, Op. 155, No. 2; Vierne: *Scherzo from Symphonie 5*; Widor: *Toccata from Symphonie 5*.

The "Discovery" on this album is of St. Mark's Episcopal Church in the Santa Ynez Valley near Santa Barbara with its Schoenstein & Co. of San Francisco organ in an acoustic with a reverberation time of 2.7 to 3.2 seconds. In this gracious environment James Welch, University Organist and Carillonneur at the University of California, Santa Barbara, performs a diverse, well chosen program and proves the effectiveness of the modest-sized instrument. This recording gives enthusiastic testimony to the success of an instrument when a partnership of church, architect and organbuilder is formed. Add to that the impressive playing of Dr. Welch and the result is not only pleasurable listening, but also a perfect resource for church committees deciding on acoustic renovations and/or selecting a similar instrument. Here is persuasive evidence that bigger is not necessarily better in organbuilding. Dr. Welch's imaginative and satisfying registrations, facile technique and convincing musicianship combine to show off the instrument and engage the listener in a colorful potpourri. Much of the music, while not profound, is the kind that pleases and entertains. For performers in search of short, less familiar literature, the compositions by Dupuis, Karg-Elert and Hewitt are recommended. The Dupuis "Allegro" is a delightful movement in the style of Handel concert; the Karg-Elert is wonderfully lush; and the Hewitt, with its programmatic trip, shows off the flutes in a charming, Clementi-like style. Those readers wishing an introduction to Schoenstein & Co. organs and the literature performed by James Welch will find this recording a valuable discovery. The jacket notes include information about performer, church, organ company, recording, music and organ specification.

—Timothy Wissler

Pipedreams

Pipedreams is an 88-minute weekly program devoted to music for the organ. The programs are produced by Minnesota Public Radio and distributed via satellite free to affiliated stations of the American Public Radio Network. For information on availability and distribution, contact: American Public Radio, 626 North Central Tower, 445 Minnesota Street, St. Paul, MN 55101 (612) 293-5466. For information concerning program contents or matters of production, contact: Michael Barone, Minnesota Public Radio, 45 E. 8th Street, St. Paul, MN 55101 (612) 221-1539.

July 1: The King of Instruments. Host Michael Barone samples new recordings, with emphasis on the unusual.

Handel's three-act opera *Alessandro* received its American premiere in a complete, uncut concert performance April 21 at the Kennedy Center Concert Hall. The premiere of the opera was the final offering of Kennedy Center's Ninth Annual Handel Festival, under the direction of Stephen Simon.

A "Festival with Georg Friedrich Handel" will be staged in Hannover, West Germany, June 21-23, 28-30 and

July 8: An American Potpourri. Music of Ives, MacDowell, Bingham, Hanson, Persichetti, Albright, and Buck.

July 15: James Welch in Concert. Performances by the California organist on Flentrop instruments in Seattle and Palo Alto, Schoenstein organs in Los Olivos and San Francisco and the Holtkamp/Möller at the U.S. Air Force Academy Chapel.

July 22: The Art of the Fugue. Charles Krigbaum performs the Bach work on the Sipe organ at Luther College, Decorah, IA.

July 29: Bach at Holy Cross. James David Christie plays the new Taylor & Boody organ at College of the Holy Cross, Worcester, MA.

July 5-7. The grand baroque fete will be set in the Royal Herrenhausen Gardens during this officially designated "European Year of Music." Handel festivities will feature a great procession; music and ballet on a large central stage will be followed by a wide range of arts in a number of settings. For information, contact Hannover's liaison office in the U.S.: TEAM Co., P.O. Box 3092, 265 Varsity Ave., Princeton, NJ 08540; (609) 452-2895.

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

16 JUNE

John Whiteley; Grace Church, Utica, NY 5 pm
Louise Basbas; Church of the Ascension, New York, NY 3 pm

Paul Skevington; National Shrine of the Immaculate Conception, Washington, DC 3 pm

Choral concert; Cathedral of St Thomas More, Arlington, VA 7:30 pm

18 JUNE

John Whiteley; First United Church, Oak Park, IL 7:30 pm

19 JUNE

David & Nina Bergeron; Methuen Mem Hall, Methuen, MA

20 JUNE

Donald Joyce; St John the Evangelist, New York, NY 8 pm

Anne Wilson; Columbia Univ, New York, NY 8 pm

David Ritchie; National City Christian, Washington, DC 12:15 pm

21 JUNE

Brady Johnson; St Paul's Cathedral, Buffalo, NY 12:30 pm

John Whiteley; Fourth Presbyterian, Chicago, IL 12 noon

23 JUNE

John Whiteley; United Lutheran, Oak Park, IL

David Higgs; Church of the Ascension, New York, NY 3 pm

John Conner; National Shrine of the Immaculate Conception, Washington, DC 3 pm

24 JUNE

Marilyn Keiser, workshop; First Unitarian, Providence, RI 2, 3:30 pm

Marilyn Mason, workshop; East Church, Grand Rapids, MI 2 pm

Todd Wilson; Park Congregational, Grand Rapids, MI 8 pm

25 JUNE

John Rose; St Joseph's, Newport, RI 8:30 pm

Larry Smith; Immanuel Lutheran, Grand Rapids, MI 8 pm

26 JUNE

Robert Johnson; Methuen Mem Hall, Methuen, MA

Marilyn Mason, workshop; La Grave Christian Reformed, Grand Rapids, MI 2 pm

Gillian Weir; Fountain Street Church, Grand Rapids, MI 8:30 pm

27 JUNE

Leonard Raver; St Paul's Chapel, New York, NY 8 pm

Mickey Thomas Terry; National City Christian, Washington, DC 12:15 pm

30 JUNE

John Walker; Church of the Ascension, New York, NY 3 pm

Phillip McIntyre; National Shrine of the Immaculate Conception, Washington, DC 3 pm

1 JULY

Kodaly Institute; Univ of Hartford, West Hartford, CT (through 20 July)

Judith Hancock; Rollins College, Winter Park, FL 1:30 pm

2 JULY

Judith Hancock, workshop; Rollins College, Winter Park, FL (through 5 July)

3 JULY

David Dunnett; Methuen Mem Hall, Methuen, MA

4 JULY

Judith Hancock; Rollins College, Winter Park, FL 7:30 pm

5 JULY

Robert Parkins; Rutgers University, New Brunswick, NJ 8 pm

6 JULY

Stephen Distad; Christ Church, Alexandria, VA 5 pm

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7 JULY
Thomas Bohler; Grace Episcopal, Elmira, NY 8 pm
Jason Kent West; National Shrine of the Immaculate Conception, Washington, DC 3 pm

10 JULY
Henry Lowe; Methuen Mem Hall, Methuen, MA
Lionel Rogg; harpsichord; Cleveland Museum, Cleveland, OH 5:30 pm

11 JULY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

12 JULY
Daniel Roth, workshop; Westminster Choir College, Princeton, NJ 9 am
Terry Charles; Kirk of Dunedin, Dunedin, FL 8:15 pm

13 JULY
F. Thomas Richardson; Christ Church, Alexandria, VA 5 pm

14 JULY
Organist Training Program; Concordia College, Bronxville, NY (through 18 July)
David Burton Brown; National Shrine of the Immaculate Conception, Washington, DC 3 pm
Lionel Rogg; Cleveland Museum, Cleveland, OH 4 pm

15 JULY
John Stowe; Christ Church, Charlotte, NC 8 pm

16 JULY
David Hurd; Syracuse Univ, Syracuse, NY 8 pm

17 JULY
Andrew Clarke; Methuen Mem Hall, Methuen, MA
Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9 am

18 JULY
Donald Joyce; St John the Evangelist, New York, NY 8 pm

19 JULY
Church Music Conference; Concordia College, Bronxville, NY (through 20 July)

20 JULY
Phillip McIntyre; Christ Church, Alexandria, VA 5 pm

21 JULY
Marvin Mills; National Shrine of the Immaculate Conception, Washington, DC 3 pm

24 JULY
Kenneth Grinnell; Methuen Mem Hall, Methuen, MA

27 JULY
Michael Wu; Christ Church, Alexandria, VA 5 pm

28 JULY
John Bertolette; National Shrine of the Immaculate Conception, Washington, DC 3 pm
Atlanta Bach Choir, *Cantata 47*; Lutheran Church of the Redeemer, Atlanta, GA 4 pm

31 JULY
William MacGowan; Methuen Mem Hall, Methuen, MA

UNITED STATES
West of the Mississippi

16 JUNE
American Composers Concert; La Jolla Presbyterian, La Jolla, CA 7:30 pm

17 JUNE
David Spicer; First Presbyterian, Lincoln, NE 8 pm

18 JUNE
Stephen Distad; Christ United Methodist, Rochester, MN 12:20 pm
George Ritchie; Wesley House, Lincoln, NE 1, 2:30 pm
Frederick Swann, workshop; Plymouth Congregational, Lincoln, NE 3:45, 4:45 pm
Robert Anderson; Pulaski Heights Methodist, Little Rock, AR 3:45 pm
Robert Clark; Zion Lutheran, Salt Lake City, UT 8 pm
Thomas Murray; Crystal Cathedral, Garden Grove, CA

20 JUNE
Frederick Swann; Plymouth Congregational, Lincoln, NE 8:30 pm
Gillian Weir; St Mark's Episcopal, Little Rock, AR 8:15 pm

23 JUNE
Douglas Butler; St Mark's Episcopal, San Antonio, TX 6 pm

24 JUNE
Robert Anderson, masterclass; Central Congregational, Little Rock, AR 11 am (recital, 8:30 pm)

25 JUNE
Lauri Probst; Christ United Methodist, Rochester, MN 12:20 pm
Thomas Richner; Crystal Cathedral, Garden Grove, CA 8 pm

26 JUNE
Robert Anderson, masterclass; Central Congregational, Little Rock, AR 9 am

29 JUNE
John Whiteley; Mormon Tabernacle, Salt Lake City, UT 7:30 pm

2 JULY
Richard Collman; Christ United Methodist, Rochester, MN 12:20 pm
Keith Chapman; Crystal Cathedral, Garden Grove, CA

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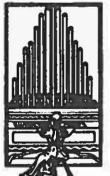
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Byron Blackmore; Christ United Methodist, Rochester, MN 12:20 pm

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23 JULY
Tom Sullivan; Christ United Methodist, Rochester, MN 12:20 pm
Douglas L. Butler; St. Boniface, San Francisco, CA 3 pm

28 JULY
Douglas Butler, with mezzo-soprano; St Boniface, San Francisco, CA 3 pm

30 JULY
Harold Rygg; Christ United Methodist, Rochester, MN 12:20 pm

22 JUNE
 Baroque Ensemble; Birmingham Cathedral, Birmingham, England 8 pm

27 JUNE
Lydia Pedersen; St Paul's, Toronto, Ontario 12:10 pm

2 JULY
Gillian Weir, harpsichord; St James, Piccadilly, England 7:30 pm

5 JULY
Gillian Weir; St Mary's, Warwick, England 8 pm

7 JULY
Herman D. Taylor; Matthäuskirche, Munich, West Germany 11:15 am

10 JULY
Gerre Hancock, choral workshop; St Mathias, Montreal, Quebec 4:30 pm
Daniel Roth; St Joseph's Oratory, Montreal, Quebec 8:30 pm

13 JULY
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14 JULY
Herman D. Taylor; Kaiser Friedrich Kirche, Berlin, West Germany 5 pm

19 JULY
Gillian Weir; Oundle School, Peterborough, England 11:30 am

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Organ parts for sale: chests, pipework, reservoirs, shutters. Send SASE for list. Julian Bulley, 1376 Harvard Blvd., Dayton, OH 45406. 513/276-2481.

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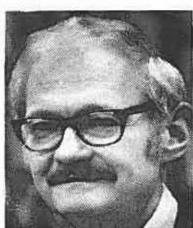
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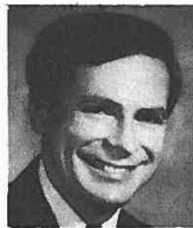
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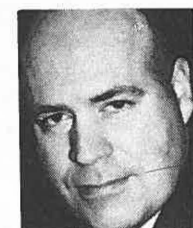
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